Results (draft 1)

What Pitch Accents tend to mark focus?

Broad Focus Declaratives

Full list, unchanged:

Table 1: Total percentage of each pitch accent in nuclear position for Broad Focus Decaratives.

tones	Montevideo	Durazno
!H* !H%	1	0
H+L *L%	1	0
H+L* L%	1	3
L* !H%	1	0
L* L%	66	43
L+<H* L%	0	2
L+H* !H%	0	2
L+H* L!H%	0	3
L+H* L%	22	13
L+H* L*	0	2
L+H*+L L%	2	0
L+¡H* L%	2	2
NA	3	30

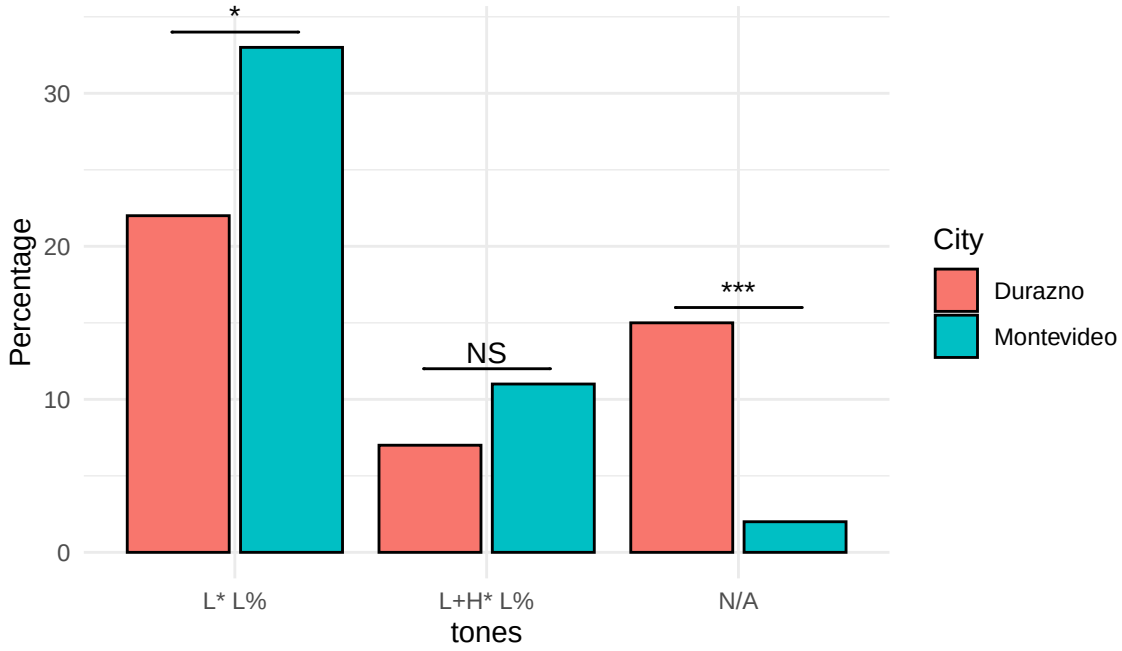
Full list, at least 5 total occurrences:

Table 2: Total percentage of each pitch accent in nuclear position in which one group had produced it atleast 5 percent of the time in the data for Broad Focus Decaratives.

tones	Montevideo	Durazno
L* L%	66	43
L+H* L%	22	13

tones	Montevideo	Durazno
NA	3	30

Plot of Table 2



"In BFD we could mostly ignore boundary tones (e.g., L- and L%)"

We can integrate these if you prefer, but there does not look like there would be a major shift in the trend.

Narrow Focus Declaratives

Full list, unchanged:

Table 3: Total percentage of each pitch accent in nuclear position for Narrow Focus Decaratives.

tones	Montevideo	Durazno
!H* L%	1	0
H+L* L%	5	4
L L%	1	0
L* L%	25	28
L+!H* L%	1	1
L+!H*+L L%	2	2

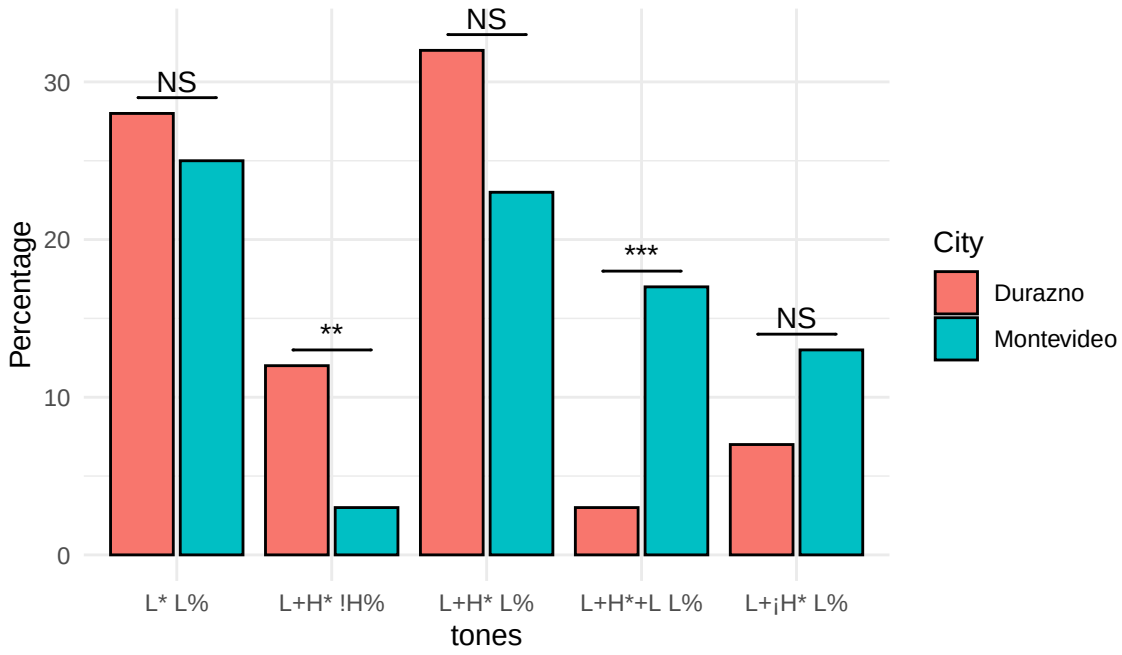
tones	Montevideo	Durazno
L+H*	0	1
L+H* !H%	3	12
L+H* L%	23	32
L+H* L%	1	0
L+H*+L H%	1	0
L+H*+L L%	17	3
L+H*L%	0	1
L+¡H L%	0	1
L+¡H* !H%	1	1
L+¡H* H%	0	1
L+¡H* L%	13	7
L+¡H*+L L%	4	1
L+¡H*+L LH%	1	0
L+¡H*L%	1	0
¡H+L* L%	1	0
NA	1	5

Full list, at least 5 total occurrences:

Table 4: Total percentage of each pitch accent in nuclear position in which one group had produced it atleast 5 percent of the time in the data for Narrow Focus Decaratives.

tones	Montevideo	Durazno
L* L%	25	28
L+H* !H%	3	12
L+H* L%	23	32
L+H*+L L%	17	3
L+¡H* L%	13	7

Plot of Table 4



"In the NFD it becomes clear that the !H% IP boundary tone is a clear difference between DZ (which has it) and MV (that mostly doesnt)."

At the same time we see that the tritonal L+H*+L is more common in MV than DZ.

and that L*+H is more common in DZ than MV.

What seems clear in both DZ and MV is that upstepping (¡) is a big part of marking focus, thus in an utterance full of L+H, *focus is rightly marked with L+¡H*, in cases such as NFD5 Con Manuel, these are all high peaks but due to the lack of an earlier comparative peak they are not classified as upstepped.

Thus if in the count for focalized items L+H* rather than L+¡H* it should be undestood that these are, in such a case not different and can be grouped, whereas in sentences with PN peaks these are different.

Socially, (at least before the current updated data) women tended to use the tritonal L+H*+L as well as the upstep ¡ more than men, this again is a key distinction as it once again provided evidence for the theory of females making greater contrasts and therfore greater clarity in speaking.

Also if you find that certain utterance tend to prefer unique forms, such as NFD5 "a statement of the obvious" where tritonals may be more common or where the mid-boundary tone !H% is more frequent this is also of note.