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## Lexical prosody in Naija

S. Abiola Oyelere

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Membre de l'université Paris Lumières  
École doctorale 139 : Connaissance, langage, modélisation  
UMR MODYCO 7114

Abiola S. OYELERE

## Lexical prosody in Naija

A thesis submitted in partial fulfilment of the requirements for the degree of Doctor of Philosophy (PhD) in Linguistics of the University of Paris Nanterre and the University of Ibadan under the supervision of Mrs Anne Laheret-Dujour (Professor-University of Paris Nanterre) and Mr Francis Egbokhare (Professor-University of Ibadan)

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in honour of the Lord Jesus Christ, the Author and Finisher of my faith

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# Valorization and dissemination of the thesis work

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Annotation of the NaijaSynCor project data at the NaijaSynCor Office, University of Ibadan, Nigeria



# List of abbreviations & acronyms

(L)PA	(Lexical) pitch accent
2-PRO	Second person pronoun
3SP	Third person singular pronoun
ADJ	Adjective
ADV	Adverb
AK	Akwa Ibom
AUX	Auxiliary
BBC	British Broadcasting Corporation
Bi	Bisyllabic words
C & R	Coding and randomization
CNP	Common Nigerian pidgin
COM	Compound
COMP	Complementizer
COP	Copular
cps	Per seconds
CS: IMF	Carrier sentences which bear the target words at initial, medial and final positions
CVC	Consonant vowel consonant
DEIMEP	The types of sentences (declaratives, imperatives, and polar questions).
DEM	Demonstrative pronoun
DET	Determinant
EMP	Emphatic marker
F	Falling pitch
F0	fundamental frequency
FN	Final
FRQ	Frequency
FUT	Future marker
GG	Generative grammar
H	High pitch
hz	Hertz
ICT	Information communication technology
IL	Ilorin
IM	Imo State
IMP	Imperative
IN	Initial
IPO	Institute of perception research
JO	Jos
JUS	Jussive
KA	Kano
KD	Kaduna
L	low pitch
L1	First language
LEXPRO	lexical prosody

LXWD	Lexical word
M	Mid pitch
MD	Medial
Mono	Monosyllabic words
MT	Metrical theory
N	Noun
NE	Nigerian English
NEG	Negative marker
NOM	Nominal
NP	Nigerian pidgin
∅	Nil tone
OBJ	Object
OCP	Obligatory contour principle
OED	Oxford English Dictionary
OG	Ogun State
PCD	Protocol and corporal description
PERC	Percentage
PH/PHC	Port-Harcourt
POSS	Possessive marker
Quadri	Quadrisyllables
R	Rising pitch
RED	Reduplicated word
st	Semitones
ST	Standard theory
SUB	Subject
SUD	Surface syntactic universal dependency
SYL	Syllable
TBU	Tone bearing unit
TNLB	Tonal label
Tri	Trisyllabic words
TS	Tone sequence
VRD	Verb

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# Chapter 1

## General introduction

### 1.0. Introduction

This thesis presents a detailed instrumental and descriptive analysis of Naija lexical prosody. Naija can be referred to as the common Nigerian Pidgin (Caron 2018). Bakker (2009) defines Nigerian Pidgin as a highly undocumented English pidgin-creole. Whether Bakker's position is right or wrong is not the concern of this thesis. Considerable research has been carried out on the sociolinguistics of Nigerian Pidgin. However, the prosody of Naija has been characterized with mixed positions concerning its nature. It is not clear whether it is based on tone, stress, or pitch accent (The concepts will be explained in section 2.2.) This situation led to the present thesis. This research aims at working out the prosodic system of Naija as a prerequisite for its prosodic typological classification. Actualization of the prosodic type of Naija would enable language planners to devise an effective writing system for the language. This thesis would serve as a base for some creole languages, with particular significance for prosodic theory and/or typology and reconstruction of language history in Nigeria.

This chapter is divided into two: Part 1 introduces the place of Naija in the context of Nigerian languages. Only one section is devoted to this, but it is divided into three subsections. (Section 1.1 Naija background: subsection 1.1.1 (origin and geographical location of Naija), subsection 1.1.2 (linguistic ecology in Nigeria and Naija), and subsection 1.1.3 (language documentation of Naija). Part 2 gives a brief description of the research methodology and conventions adopted in this thesis. Section 1.2 briefly presents the previous works on Naija lexical prosody (Nigerian Pidgin & Naija) and justification for this present work. Section 1.3 presents the hypothesis to be tested and research questions. Section 1.4 (in subsections 1.4.1 and 1.4.2) presents the goals and contributions of the present research, and the theoretical framework adopted in this work. Section 1.5 briefly highlights the methodology, data elicitation, and software adapted in this research, in subsections 1.5.1, 1.5.2 and 1.5.3, respectively. The software is discussed in subsection 1.5.3, with three subsections 1.5.3.1, 1.5.3.2, and 1.5.3.3 for ANALOR, SPPAS, and



PRAAT, in that order. Section 1.6 presents the citation of examples and hints on statistical analyses in subsections 1.6.1 and 1.6.2, respectively. Section 1.7 concludes the chapter with an overview of the thesis.

## 1.1. Naija background

### 1.1.1. Origin and geographical location of Nigerian Pidgin cum Naija

Faraclas (1996) observes that Nigerian Pidgin (henceforth NP) can be considered to be one link in the chain of English-lexifier pidgins and creoles spoken along the coast of West Africa and in African diasporan communities throughout the Atlantic Basin. Faraclas observes that, among these “related” varieties of English-lexifier pidgins and creoles, Cameroonian Pidgin is closer in form to NP than others, like Sierra Leonian and Jamaican Krio. All of these pidgins and creoles, however, share a significant number of semantic, grammatical, phonological, and (probably prosodic) features and structures.

In the Nigerian context, and for clarification in this thesis, the concepts of NP, Naija, and Nigerian English (NE) have to be specifically distinguished. NP can be said to be the pidgin-creole spoken among the people of Niger Delta states on the axis of the Warri-Sapele region and a sizeable number of the population in a part of Lagos State (Ajegunle). One major feature of the NP is its acquisition as a mother tongue and first language. Mensa (2011) observes that, historically, the accounts of the origin and evolution of NP point towards Calabar, the first administrative capital of Nigeria, where first contact with Portuguese trading merchants brought about a Portuguese-based Pidgin language known as “Negro Portuguese” in the 15th century. The arrival of the British as trading partners and later as missionaries and colonial administrators further increased the demand for communication in NP which had metamorphosed into an English-based pidgin with time.

In the opinion of Elugbe & Omamor (1991), like all other pidgins and creoles around the globe, NP is a makeshift language born out of contacts between the Europeans and indigenous people of Nigeria (especially in the Niger-Delta region). The status of NP was mainly determined by the identity of its speakers such that it was identified with low-class citizens. Within the global linguistics circle, pidgins have received little scholarly attention (Mensa 2011). Over the last few

decades, NP has spread in Nigeria spectacularly, and it has been proven by Deuber (2005) to have developed (for example, in Lagos) into a discrete language that is different from NE. It has evolved from derogatory “broken English”, through “pidgin English”, to “Pidgin”, to “NP” and, lastly, “Naija” (Egbokhare 2011).

As for NE, it can be defined as a variety of British English spoken in Nigeria. This thesis will not delve into NE any longer. Mensa (2011) argues against the change in the nomenclature of the language from NP to Naija, claiming that (1) there is no speaker of NP in Nigeria without a distinct mother tongue, (2) there is no conscious effort to publicize the concept of Naija among its users and researchers, and (3), “Naija” is a term used to refer to “Nigeria” as a country by all speakers of NP. He notes also that the reference to NP itself among its speakers is *Wafi, Broken (English), Una, or Special English*. A close observation of Mensa’s arguments with the present status of the language shows that Mensa files his arguments from the variety of NP spoken in Niger-Delta States (Wari-Sapele axis) without considering the same language spoken in other parts of Nigeria.

Caron (2018) responds to Mensa’s arguments, noting that, since Nigeria’s independence, NP has been rapidly expanding from its main function to becoming a new language which should now be named Common Nigerian Pidgin (CNP) or Naija, for short. He adds that from its known primary place in the Niger Delta area, it has moved to cover two-thirds of the country, up to Kaduna and Jos, and is now deeply rooted in the vast Lagos conurbation of over 20 million people. Elugbe and Omamor (1991) note that, apart from its original location, in one district in Lagos, it is spoken as a first language, and the language can be used and be regarded as a single language. They note that NP is spoken alongside and not instead of other Nigerian languages. Over the last 30 years, NP has become the most important, the most widely spread, and, perhaps, the most ethnically neutral lingua franca used in the country.

Egbokhare (2001) observes that NP has made considerable progress in formal contexts, such as information transmission by government and non-government agencies as well as Christian religious practices. He adds that, although it is still excluded from the educational system, it is used unofficially in multilingual schools in southern Nigeria. It is a lingua franca in public informal communication in the south and to some extent in the north (central). The language is noticeably

popular among students in higher institutions (universities, polytechnics, colleges of education, and many others) and educated speakers in private informal communication. Its use is an identifying feature of Nollywood, the popular and prosperous Nigerian film industry now known all over the world (Egbokhare 2001).

Ofulue (2015) asserts that NP expands geographically, and it is exposed to indigenous languages belonging to different genetic and typological groups (such as Yoruba, in the Southwest; Igbo, in the Southeast; and Hausa, further North, among others). In view of this process, Ofulue (2015) asks “does Naija undergo some degree of contact-induced variation beyond the odd word borrowed from those vernacular languages, or on the contrary, does one standard variety emerge through the influence of modern mass media such as radio, television, and video?” With regard to this question, it should be noted that some variations caused by the importation of some lexical items from different local languages and slang into NP have emerged. Yet, no standard variety has been identified. In its functional expansion, NP is subjected to extensive contact and influence from its original lexifier (English), which is the dominant official language in Nigeria.

Moreover, NP is being spoken in cities and many villages in Nigeria and is now spoken by almost everybody. As a result of this, the youth have adopted the term Naija as a means of identification. And because Naija is a language of the Nigerian youth, they have used it to identify themselves. The term Naija has also been adopted to refer to Nigerian pop (named Naija pop). Naija pop is found among Nigerian youth. The term Naija is used to refer to the Nigerian national team. Consequently, there are Naija jerseys, Naija sneakers, and many more in Nigerian markets. Therefore, this work refers to the popular NP as “Naija”. This is to emphasize the fact that the language has acquired a wider scope, and is spoken as a second language by about 100 million speakers, all over Nigeria and among Nigerian diasporan communities (Caron 2018). In other words, Naija biologically has its root in NP; it is now spoken as a second language across Nigeria and beyond. Although the concept of Naija referring to the CNP has not been publicized among its speakers, many academics are aware of it and have started using it. However, the present researcher would not want to take the acceptability of Nigerian people for granted because the

term Naija has been derogatorily used to refer to Nigerian people when negative dispositions are shown. This cannot negate the growth and expansion that the language has recorded. Hence, the term Naija can be used to refer to Nigerian people and their popular lingua franca, not just to refer to Nigerian people negatively.

### 1.1.2. Linguistic ecology in Nigeria and Naija

Linguistically, Nigeria is a complex country, with diverse population of more than 200 million people speaking about 512 languages from three major language families (Afro-Asiatic, Nilo-Saharan, and Niger-Congo) over a land area of 923,768km<sup>2</sup> and a population density of 212.04 persons per square kilometer, with more than 250 different ethnolinguistic groups. It is in this highly complex linguistic context of several Nigerian languages alongside its exogenous lexifier that Naija has evolved to become the country’s unofficial lingua franca. Figures 1 and 2 present the linguistic language distribution across the Nigerian country on a map and the map of the Nigerian ethnic groups (Ofomata 1975).

Figure 1 presents the language map of the Nigerian state

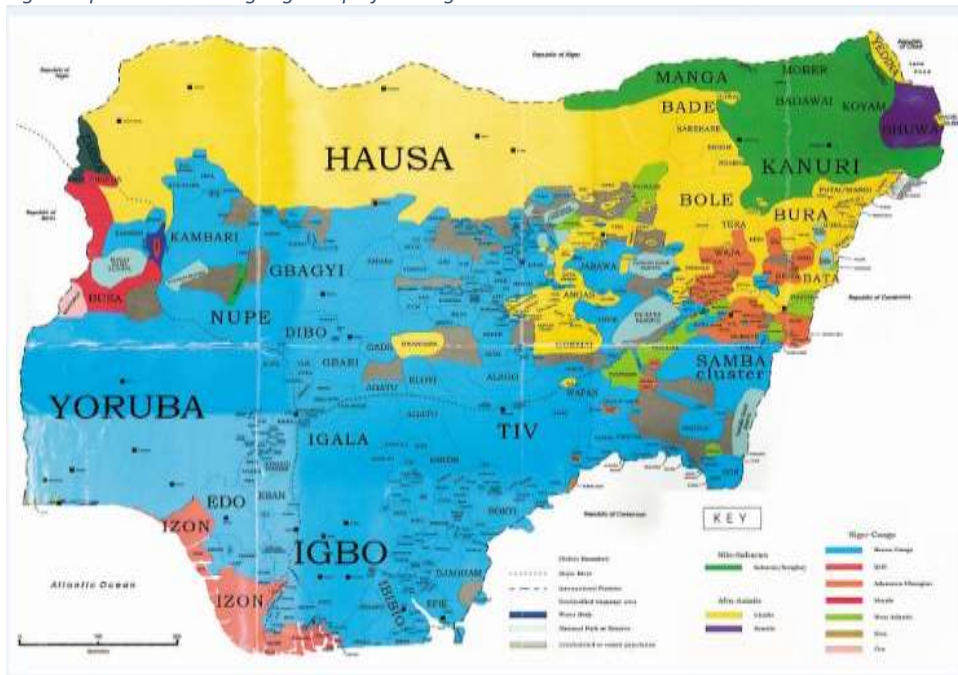
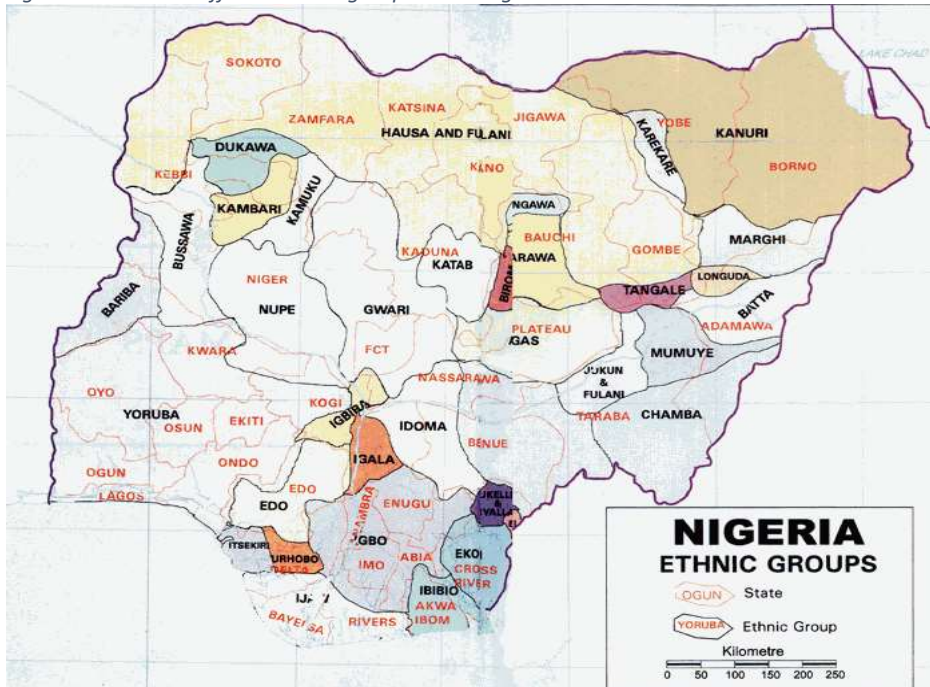


Figure 2 shows the different ethnic groups in the Nigerian state



Among Naija speakers in Nigeria and the diaspora, more than 1 million people speak Naija as a first language (Caron 2018). This figure cuts across Nigeria’s geographical, multi-ethnic and socioeconomic classes. Faraclas (2009) notes that Naija is not only the creolized variety with the largest population of speakers but it is also the most widely spoken variety among contact languages in Africa. It is also considered to be mutually intelligible with varieties spoken along the West African coast, such as Ghanaian Pidgin and Cameroonian Pidgin.

Naija can be described as one of the sociolinguistic outcomes of the contacts between the indigenous people of Nigeria and Europeans on the Atlantic coast. It has been shaped by the country’s colonial history and multilingual context. Its current status, functions, and scope are a reflection of its evolution from a trade language in the pre-colonial era to a language of prestige during the colonial era, and to a lingua franca that indexes pan-Nigerian and social identities in the post-colonial era (Ofulue 2015; Egbokhare 2016).

The sociolinguistic development of Naija, as a grossly misunderstood language, has been the focus of research for some time. However, there have been some studies to correct the misconceptions about the status of the language, drawing attention to various aspects of its

development, such as its creolizing status, structure, development and functions. Deuber (2005) characterizes the status of Naija as a full-fledged language in its own right with sufficiently stable norms for the continued spread of second language varieties, and as the speech of an urban educated population outside of its core geographical area, despite its co-existence with English.

Though Naija is not officially recognized by the Nigerian government, and its use is seriously discouraged in schools, it has gained recognition and acceptance as an indigenous language, as shown by its expansion in geographical coverage, its spread from traditional and non-formal domains to other more formal discourses, and its acquisition of high functions in the process. It was associated with the uneducated and lower class, but Naija speakers now include the educated and other socio-economic classes.

Ofulue (2016) notes that Naija functions as a language of inter-ethnic communication as well as for group and social identity. Its functions have changed over time from serving mainly communicative purposes to integrative and expressive functions that highlight pan-Nigerian and social identities for the youth and Nigerians in the diaspora. The common domains of use include entertainment, media, politics, religion, commerce and literature. Oloruntoba (1992) asserts that the popularization of Naija benefitted from Fela Anikulapo Kuti's switch to Naija from Yorùbá to reach a wider audience with his anti-colonialist messages in the early days of the country's post-colonial period. According to Oloruntoba (1992), today, Naija features prominently in contemporary music (for example, hip hop music), and it is used by youth to highlight both social and pan-Nigerian identities in the global space.

Naija has expanded from non-formal spoken domains (such as entertainment, music, and comedy) and some informal domains of traditional media (for instance, radio and television news) to other newer domains of information communication technology (ICT) and new media (like the Internet and social media) where a predominantly young literate audience engage in both spoken and written medium on social media platforms. One example is the establishment of radio stations like WAZOBIA FM in 2007 (Nigeria's first radio station fully dedicated to programs in Naija). This radio station has over 1 million people following its Facebook, Twitter, and YouTube pages in a relatively short period of its existence (Caron 2018). The radio station,

via the advances in technology, has extended Naija's reach beyond Nigeria, with listeners in Ghana, Congo DR, South Africa, the United States of America, and the United Kingdom. The establishment of WAZOBIA FM marked a major milestone in the expansion of Naija in terms of local and international reach via streaming through the Internet to a wider audience. Naija is also featured as one of the languages on search engines like Google. It has also found its way to British Broadcasting Corporation News (BBC) on a platform titled BBC Pidgin, which started its operation in 2017 (Sian 2018).

### 1.1.3. Language documentation of Naija

There is no agreed writing system yet for Naija. The users write it in a system that is convenient for them. At a conference on Naija (named Conference on the Nigerian Pidgin 2010), an academy was established to facilitate Naija codification and development (Egbokhare 2011). In the view of Egbokhare (2011), the name "Naija Langwej" was adopted to enable the language to shed the stigmatization associated with the traditional label pidgin; to highlight the fact that its functions have surpassed the functions of a typical pidgin while projecting its current status as a variety that has creolized in some parts of the country. Later studies have observed Naija as an identity marker for the country and its citizens. And by extension, it is an appropriate label for the country's lingua franca.

Egbokhare (2011) highlights the objectives of the Naija Langwej project thus:

- i. To research, facilitate research, and/or publish research on the nature of Naija (including scientific articles, journals, books, and dictionaries);
- ii. To develop a standard and acceptable writing system/orthography for Naija;
- iii. To document, publish and facilitate the development of scholarly and non-scholarly literary and non-literary materials in Naija;
- iv. To establish a scientific committee to govern and facilitate sound and original research on any aspect of Naija;
- v. To compile and make available online digital corpus (in form of audio files and transcribed glosses) of the language; and
- vi. To develop a method for teaching and learning the Naija language.

Before the conference, Naija had been stigmatized as the major source of a substandard variety of Nigerian English spoken among Nigerian students. However, Elugbe & Omamor (1991) reject the notion that the codification of Naija would paralyze the level of Standard English knowledge in speakers. They argue in favor of a writing system that is very close to and resembles those of Nigerian languages. To effectively materialize their position, they advise that every step (adopted to develop other Nigerian languages), like the designation of orthographies, preparation of teaching materials, compilations of metalanguages of some technical terms, and writing of primers, be made available for Naija to enable it to cope with the demands of modern education.

## 1.2. Previous studies in NP's & Naija lexical prosody

The previous literature on the prosodic typology of NP/Naija can be broadly classified into (1) tone language proponents and (2) pitch accent (PA) language proponents. Pike (1945) defines a tone language as a language that has a lexically significant, contrastive, but relative pitch on each syllable, whereas PA language can be said to be a pitch prominent language. Details of these concepts will be given in subsections 2.2.1 and 2.2.2. Prominence can be defined as words or syllables perceived to stand out from their environment (Terken 1991). While other scholars, (like Mafemi 1971; Obilade 1976; Ofuani 1981a; Faraclas 1984; 1996; Elugbe & Omamor 1991; Oyebade 1983; Osaigboro 2018) studied NP in different geographical locations, Mazzoli (2013) conducted her studies based on the NP spoken in the Nigerian metropolitan community (Lagos). Mazzoli's work can be simply regarded as Naija.

## 1.3. Hypothesis and Research Questions

Having closely examined the existing literature and some data from the language, one major hypothesis to test in this thesis is "the lexical prosody of Naija is different from the tone system assumed for it by the existing literature." With this hypothesis, one major question that arises is "*is there lexical prosody in Naija?*" If yes, *does it (lexical prosody) operate as tone, pitch accent, or stress?* And to explicitly answer these questions, the following questions arise:

- i. How do Naija content words handle pitch?



- ii. What are the pitch patterns in Naija compounds and reduplicated words (comprising systematic non-recursive repetition of phonological material for the formation of new morphological or lexical words)?
- iii. Do the pitch patterns observed in compounds and reduplicated words behave like those seen in simple lexical items?
- iv. Do pitch patterns in functors behave like that of content words?
- v. What are the factors or variables that determine contour variation in Naija words?
- vi. Do the speakers agree with their use of pitch?

## 1.4. The present dissertation

### 1.4.1. Goals and contributions

Apart from the major aim stated in section 1.0, a complementary aim is to establish a robust linguistic base for the mother tongue literacy program for the rapidly growing population of Naija speakers. Another aim of this thesis is to set a pace for detailed descriptive and instrumental prosodic studies of Naija which inform an effective codification of the language. The scope of this dissertation is the perceptual description of the lexical prosodic system of the language, and via the analyses, this work shows the interpolation of the identified pitch patterns in Naija words. This work contributes to the study of prosodic typology and theory by describing the prosody of a creole language that is genetically and typologically different from most well-described West African languages. Also, another major contribution of the work is the adaptation of an experimental-phonetic approach developed by the Institute for Perception Research (IPO) to the studies of the Naija prosodic system. The annotation system (whereby the tonal patterns of only the target words remain our concerns) adopted in this thesis makes the methodology unique.

### 1.4.2. Theoretical framework

This thesis theoretically aligns with the perceptual theory of the experimental-phonetic approach to speech melody. This theory was propounded by the Dutch School of prosodic studies. This approach identifies perceptually relevant features and studies the f<sub>0</sub> movements which are salient for the listeners' perceptual comprehension of utterances (Fox 2000). Phonologically (and

functionally), the smallest unit in this framework is a pitch movement, that is the smallest unit of perceptual analysis (Hart, Collier & Cohen 1990). The methodology involves the stylization of f0 contours and amounts to simplifying the f0 curve and keeping only what is relevant for speech communication, hence, a standardization process that leads to the identification of some basic patterns. In this theory, the study of contours of human languages involve perceived pitch variations in the course of an utterance.

## 1.5. Methodology, data elicitation, and software

### 1.5.1. Methodology

A protocol was built from the NaijaSynCor<sup>1</sup> golden corpus. NaijaSynCor golden corpus comprises 80 cleaned files that have been syllabified and manually aligned from NaijaSynCor Project. The project documents the development of Naija through the creation of a deeply annotated oral corpus (Simard, Lacheret & Oyelere 2019). Cleaned files (explained in subsection 1.5.3.1 below) are files that have undergone manual alignments and cleaning of pitch files (Lacheret-Dujour, Kahane & Pietrandrea 2018). The 80 cleaned files of NaijaSynCor are currently undergoing various studies both in syntax and prosody. The lexical items numbered 2745 of the 80 cleaned files were extracted. The syllabic structures of the words that were found in the extract include monosyllabic words, bisyllabic words, trisyllabic words, and quadrisyllabic words. However, the first three syllabic sizes had the highest frequencies and were used to draw the protocol of the thesis.

### 1.5.2. Data elicitation

The data were got in Lagos, Kano, Jos, and Port-Harcourt. These locations are in the west, north, north-central, and southern parts of Nigeria. There were two (2) speakers each from these locations, making eight (8) speakers in all. To avoid mentioning the speakers' names, names of the locations (where the data were got) were used to tag the data. For example; LEXPRO\_JOS\_01 and LEXPRO\_JOS\_02 were used to name the two speakers from JOS. Seven of the participants

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<sup>1</sup> NaijaSynCor is a corpus-based macro-syntactic study of Naija sponsored by ANR. It takes an exhaustive and in-depth look at the structure of Naija (Nigerian Pidgin) in Nigeria today (Caron 2018).

speak Naija as second language, while one speaks it as first language. Their ages ranged from 16 to 30 years, with different educational qualifications, but the least qualification was secondary school level.

### 1.5.3. Software

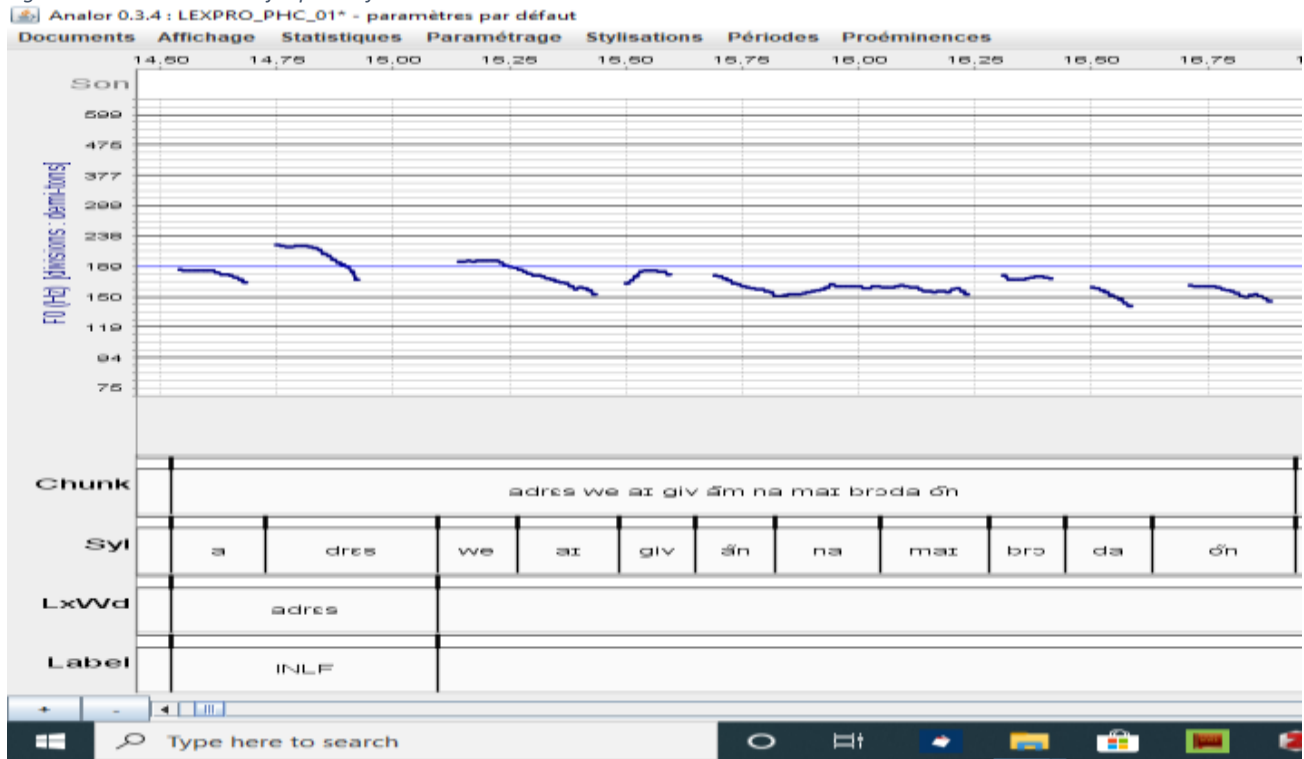
Three software applications were simultaneously adapted in this thesis –ANALOR, SPASS, and PRAAT. Analor was selected because speech signals are visible on its spectrogram. It is also possible to remove irrelevant noises on the speech signal that may negatively affect the analysis. SPASS was used to semi-automatically syllabify the data, and annotate them phonemically (though we did not directly deal with the phonemes of the language.), PRAAT was used for initial manual annotation, and it served as the interface of ANALOR.

#### 1.5.3.1. ANALOR

This is a computer tool developed to process prosodic data semi-automatically (Avanzi, Lacheret & Victorri 2008). From a text-sound alignment, this computer tool was designed to detect major prosodic units, based on global and local melodic variations that lead to the segmentation of an utterance in prosodic periods. Within the prosodic periods, prominent syllables are then automatically detected according to a certain threshold of pitch and duration change. ANALOR is characterized by a particular feature that enables researchers to clean the contour tracks of sound files. It does not establish its measures on a stylized signal like some other applications. Moreover, it is not reserved for the treatment of reading sentences, stemming from laboratories in which they were recorded, contrary to the plug-in *WaveSurfer*.

ANALOR is programmed to accurately read the pitch track of a speech sound file such that the patterns of pitch track are easily tractable. This feature makes the cleaning of a speech file easy. This makes the perceptual pitch contours and tracks of the data of this work traceable for proper codification for the pitch patterns. There are two sections on ANALOR: upper and lower halves. The upper half shows the pitch track (contour patterns). The status of  $f_0$  is seen in this segment. There are lines measured in semitones for accurate statistical analysis of pitch. On the lower half, all sorts of annotations and analyses, like a chunk, syllables (SYL), lexical words (LXWD), and tonal patterns (TNLB) of the speech files can be carried out as presented in Figure 3.

Figure 3 shows the two major parts of ANALOR.



/adres we ai giv ãm na mai brɔda õn/  
 Address COMP 1-PRO give 3-PRO COP POSS brother own  
 The address that I gave him/her is my brother's.

In Figure 3, a spectrogram of ANALOR is presented. Every acoustic operation that can be carried out on ANALOR is summed up in two points: (i) it is about an emergent approach of a bottom-up type, and (ii) even though the approach is driven by strong hypotheses of its primary designation, it is on no account forced by a predetermined theoretical framework (Lacheret-Dujour, Kahane & Pietrandrea 2018). ANALOR was primarily designed for French, but has been adapted to segment Naija prosodic periods and detect prominent syllables with little manipulation of coding and threshold (Oyelere & Lacheret-Dujour 2019). In this thesis, ANALOR was neither used to study Naija prosodic periods nor prosodic prominences. It was used to properly visualize the pitch tract of the carrier sentences and actualize the two edges (beginning and end) of the carrier sentences to highlight the pitch patterns of the target words.

### 1.5.3.2. SPPAS

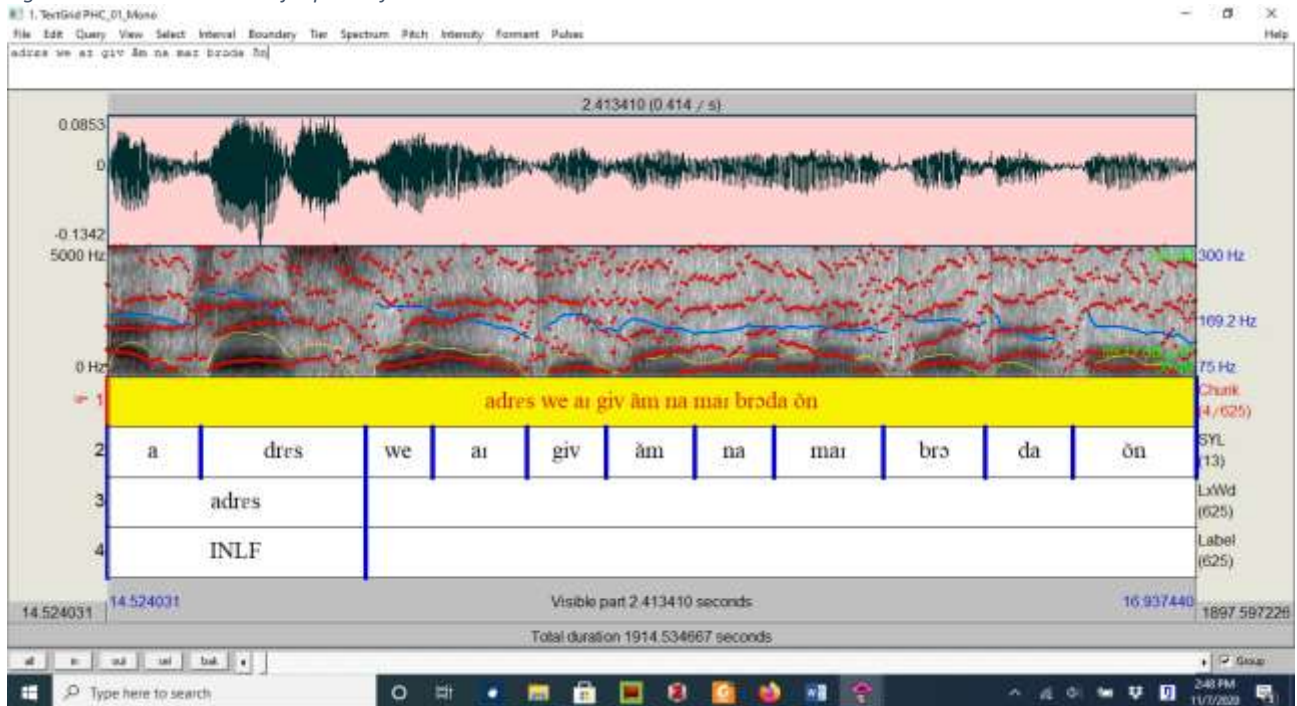
SPeech Phonetization Alignment and Syllabification (SPPAS) is a tool designed for the automatic analysis of speech prosody (Bigi & Hirst 2012). It is a computer software tool developed to be a

robust and reliable application that automatically produces phoneticization of speech at the level of utterance, word, syllable, and phoneme based on the recorded speech sound and its orthographic transcription (Bigi 2015). In other words, it can automatize the phonetic transcription task for speech materials, as well as the alignment task of transcription with speech recordings for further acoustic analyses. The multilingual approach in SPPAS makes it possible to adapt some of its automatic annotations to Naija (Bigi, Caron & Oyelere 2017). Some experiments were carried out by adding the Naija acoustic model to the “resources” folder of SPPAS which enables the application to transcribe and syllabify Naija speech files. This application was employed to syllabify the NaijaSynCor golden corpus.

#### 1.5.3.3. PRAAT

PRAAT is a computer program for analyzing, synthesizing, and manipulating speech files (Boersma & van Heuven 2001). It allows a researcher to record a sound with a microphone or any other audio input device, or to read a sound file on/from a disk. It is possible to have a deep look at a speech sound file in PRAAT, such that the application can be divided into three parts – the upper part of the sound window shows a visible representation of the sound (the waveform). The middle part is useful for several acoustic analyses: the spectrogram (a representation of the amount of high and low frequencies available in the signal) is painted in shades of grey; the pitch contour (the frequency of periodicity) is drawn as a cyan curve, and formant contours (the main constituents of the spectrogram) are plotted as red dots. The bottom part of PRAAT is reserved for various annotations as the work and the researcher require. This application was used for the preliminary annotation of the data of the work and serves as the interface of ANALOR.

Figure 4 shows the three major parts of PRAAT.



/adres we ai giv ãm na maɪ brɔda õn/  
 Address COMP 1-PRO give 3-PRO COP POSS brother own  
 The address that I gave him/her is my brother's.

PRAAT is most often used with speech sounds, in which case the pitch contour is associated with the vibration of the vocal folds and the formant contours are associated with resonances in the vocal tract. Many scripts work on PRAAT. One very script that is interesting in this thesis is the pitch file script. This script takes in the sound and TextGrid of the same name and outputs a separate file in .COLLECTION format called the pitch file. This is opened in ANALOR for further research work.

## 1.6. Citation and hints on statistical analysis

### 1.6.1. Citation of examples

This dissertation follows the usual conventions in the presentation of data. Underlying forms known as phonemes are enclosed in slanted brackets (/.../), pitch patterns are also enclosed in slanted brackets (/.../), and glosses are in single quotes. Examples of phrases and/or sentences are presented following the Leipzig glossing rules. A space indicates a word boundary, a hyphen indicates a word-internal morpheme boundary. Examples of other languages, like English, are

typically given in orthographic forms. English equivalents of Naija expressions are presented in orthography immediately after the glosses. Example 1 shows a typical glossed example in this thesis.

1.  
/da kaĩ rapa tu djɛ o/  
DEM kind wrapper too dear EMP  
That kind of wrapper is too expensive. (LEXPRO\_PHC\_01)

The code (LEXPRO\_PHC\_01) indicates that this sentence was found in a file titled LEXPRO\_PHC\_01. LEXPRO is an abbreviation of lexical prosody. This means that the data was collected for the description of the lexical prosody of Naija. PHC stands for Port Harcourt, which is the place where the data was got, while 01 is used to indicate the numbering of the file in the field.

### 1.6.2. Hints on statistical analysis

Simple statistical analyses are carried out on the phonetic pitch patterns of the target words within the carrier sentences. These processes are presented in frequencies, percentages, cross-tabulations on tables and graphs (bar charts).

## 1.7. Overview of the dissertation

Chapter 2 presents a general overview of the concept of prosody, lexical prosody, IPO model, and prosody of Nigerian languages. Chapter 3 presents the methodology adopted in this thesis. Chapter 4 presents the descriptive instrumental prosodic pitch patterns found in Naija content words. Chapter 5 is on the prosodic pitch patterns of Naija complex words. Chapter 6 is devoted to the pitch patterns found in Naija functors. Chapter 7 presents the discussions evaluating the findings of the experiments conducted in this work with the theoretical framework discussed in chapter 2, while chapter 8 gives the summary of the whole work and presents the conclusion to reemphasize the lexical prosodic typology found in Naija.

# Chapter 2

## Prosodic typology: literature review

### 2.0. Introduction

The previous chapter presented the general introduction to the experiments conducted in this thesis. This chapter presents the concept of prosody in section 2.1. Lexical prosody is discussed in section 2.2, with subsections 2.2.1, 2.2.2, 2.2.3, and 2.2.4 for the prosodic typological prototypes. Section 2.3 highlights different typologies of lexical prosody. Section 2.4 presents some current phenomena in the prosody of West African languages. Section 2.5 briefly discusses the prosodic systems found among Nigerian languages. Section 2.6 reviews the previous analyses of NP/Naija lexical prosody, section 7 presents the theoretical framework adopted in this thesis, while section 2.8 concludes this chapter and introduces the next.

### 2.1. Concept of prosody

The term prosody is defined by the *Oxford English Dictionary (OED)* as (i) the pattern of rhythm and sound in poetry, and (ii) the pattern of stress (explained in section 2.2) and intonation in a language. The word prosody originated from two ancient Greek words ‘*pros*’, meaning ‘towards’ and ‘*oide*’, meaning ‘song’. The affixation of the two words brought about the Greek word ‘*prosoida*’, meaning ‘song sung to a music’. The term prosody was first a concept in poetry that was later metaphorically applied by analogy in linguistics to relate to stress and intonation (interpolation of tones across a phrase).

Some definitions given to prosody from a linguistic perspective are influenced by poetic studies. The proponents of this perspective to prosody see it (prosody) as “the patterns of rhythm” in a given language. These definitions have set the scenes for the contemporary meanings of prosody in linguistics and poetic studies (Gibbon 2017). Prosody has been adapted to refer to rhythmic patterns, rhyming schemes, and verse structure (Fox 2007). Simard (2010) submits that the main purpose of prosody is to aid the transmission of information in communication. Crystal (1979) highlights many functions for prosodic patterns. These include grammatical function (statement-



questions, negative-positive, singular and plural, etc.), semantic function (organization of meaning in discourse, emphasis, parenthesis, etc.), attitudinal function (emotions), psychological function (stressed elements help memory), and social function (indication of age, sex, social status, etc.). One of the basic functions of prosody found in almost all languages of the world is the contribution of the required cues towards the prosodic typology of lexical items. Hirst (2004) observes that the prosodic identity and characteristics of lexical items of a language must be known by a language speaker to communicate in his language.

Arvaniti (2016) describes the crucial place that the prosody of a language occupies in the prosodic typology of the language. She metaphorically equates it with the important syrup in *baklava* (a popular layered cake eaten in the Middle East). According to her, speech is seen as *baklava*. Amongst the ingredients to make this cake is syrup. The syrup is made of honey, lemon, and cinnamon. The syrup is applied to every layer of *baklava* during the process of baking. It is used to oil the pastry and sweeten the cake. According to her, the prosody of a language features at every prosodic unit of the language, and it must be critically studied to arrive at the convincing prosodic typological classification of the language. For instance, if a language is lexically described as a stress-accent language, features of stress are expected to be seen at every level of the prosodic structure of the language.

Xu (2019) notes that prosody refers in fact to suprasegmental parts of speech. The suprasegmental parts of speech include pitch, duration, intensity, and voice quality. All these are used to make lexical and postlexical contrasts, and to convey paralinguistic meanings. Cruttenden (1977) adds the concept of pause as one of the suprasegmental parts used to organize speech because it participates in the annotation of speech units. The concept of the suprasegmental part of phonology was introduced in Hockett (1955), where it was used to refer to non-linear phonology, like intonation, stress and tone. According to Xu, the suprasegmental parts of speech are the relevant features that have a direct relationship to segmental units. The suprasegmental features are usually above or larger than segmental units. Xu confirms that prosodic features are not in great need of segmental reference points because there are independent criteria for describing and modeling them. Since the filler /hm/ (which is seemingly meaningless) has its

prosodic properties, temporal size is neither a necessity nor a sufficient criterion for the determination of prosodic labels.

Werner & Keller (1994) state that prosody phonetically features the articulatory, acoustic, auditory, and perceptual properties of speech phenomena. According to them, the articulatory properties of prosodic phenomena include variations in the amplitude of articulatory movements, variations in air pressure, specific patterns of electric impulses in nerves leading to the articulatory musculature, especially those innervating the larynx. These articulatory movements result in the emission of sound waves which can be observed and measured with acoustic signal analytic tools and form the main material for the study of prosody. The main acoustic properties of speech are fundamental frequency ( $f_0$  hereafter), intensity, duration, pauses, and position of the tongue and vocal tract. The perceptual equivalents of the acoustic properties are pitch, loudness, length, pauses and phonation types got from the characteristics of the glottal source.

*Fundamental frequency* ( $f_0$ ) is the lowest frequency produced by a vibrating object. In the speech,  $f_0$  is sometimes referred to as the first harmonics. It is determined by the speed with which the vocal folds vibrate. It is measured in cycles per second [cps], Hertz [Hz] or semitones [st]. Ladefoged (1982) and Ashby & Maidment (2005) agree that the rate of vibration of the vocal cords determines the  $f_0$  and, the higher the pitch, the higher the  $f_0$  and the higher the pitch perceived by the hearer.

Pitch can be defined as the variations in the vibrations of the vocal folds as perceived by listeners. Pitch can be seen as the perceptual correlate of  $f_0$ . In human languages, pitch is associated with the features of tone, pitch accent and intonation. Pitch is the property that distinguishes one musical note from another. In the speech, the pitch can be simply referred to as the  $f_0$  of the acoustic signal

*Length* is the acoustic counterpart of *duration* and is measured in milliseconds (ms). A segment of a certain length is produced by a speaker, while the same segment is perceived with a certain duration by a hearer. The terms are used quite interchangeably in the literature. The position of

the segment within the word, as well as its relative prominence, can both influence its length. In intonation studies, the measuring units of length are often syllables.

*Intensity* is also called *amplitude*. It is the production correlate of the perceived *loudness* of the utterance. Intensity is a measure of acoustic energy and is dependent on the amplitude of the sound wave, that is, on variation in air pressure. It is measured in decibels (dB). 1 dB, corresponding to the smallest change in loudness, can be perceived by human beings (Ladefoged 2006).

*Voice quality* is related to phonation events. These events are defined by the position and movements (vibrations) of the vocal folds and are expressed acoustically by the lower and higher harmonics. These harmonics are largely dependent on the size and structure of the vocal tracts of the speaker and are thus often the principal characteristic of that speaker's speech.

These properties are all related to prosodic components such as intonation, stress, rhythm, and speech rate. However, it is not possible to establish a one-to-one mapping of the acoustic properties of the prosodic components (like stress, tone, and rhythm) to prosodic characterization and other phonological features (Ladefoged 1971; Fox 2007). For instance,  $f_0$  is often related to intonation but it is not its sole feature; length and intensity are linked to stress; however, it is not possible to exclude  $f_0$  in the analysis of stress in stress languages. Thus, the deeper the studies of prosodic features, the more apparent it becomes that their physiological correlates are inextricably combined (Ladefoged 1971).

Ladefoged (2003), Gussenhoven (2004), and Ladd (2008) identify two major features of prosody that can affect the data of prosodic studies, namely microprosody and macroprosody. *Microprosody* refers to the possible effects of the articulation of a string of segments on the suprasegmental level. These effects are not directly controlled by the will, and they do not convey primary phonological information (Simard 2010). The phonetic details of microprosody include the following.

- i. Voiceless gaps:  $f_0$  can only be calculated on voiced segments;

- ii. Intrinsic pitch: the f0 of [i u] vowels is higher than [a] for purely articulatory reasons; and
- iii. Obstruent perturbations: the f0 falls into an obstruent; rises out of a voiced obstruent, and falls out of a voiceless obstruent

Ladd (2008) states that a pitch tracker can show all these features and variations of microprosody, and perceptually, listeners pay no attention to them. Conversely, macroprosody can be equated with the temporal and intonational events at the suprasegmental level. Apart from micro/macroprosody (Zora 2016), there are also lexical and postlexical prosody.

## 2.2. Lexical prosody

The term *lexical prosody* refers to the general set of different linguistic factors observed to be related to the suprasegmental patterns produced in the articulation of the lexical items of a particular language. Lexical prosody is identified based on the f0 (pitch contour), intensity, spectral tilt, and duration of some specific vowels that occur on some particular syllables during speech activities. All the aforementioned phonetic cues phonologically result in prosodic variables. Prosodic variables are crucial for spoken language comprehension at the lexical and postlexical levels.

Hirst (2004) argues against the sole use of the lexical items' features for the prosodic classification of a language. He proposes the inclusion of Standard Theory's (ST's) non-lexical representations at various levels, like underlying phonological and surface phonetic representations in the typological classification of a language. Underlying phonological versus surface phonetic representations of an utterance are concepts in ST to highlight the processes which an utterance goes through before it is phonetically heard. Hirst's proposal can complicate the concept of lexical prosody because prosodic studies center on the phonetic characteristics of utterance (Hart, Collier & Cohen 1990).

Lexical prosodic typological classification is a field that has propelled substantial debates, yet a consensus on the best typology remains elusive. One common typology is a three-way distinction among stress, lexical pitch accent, and tone (Jun 2005). Jun (2005) observes that these

phonological categories (stress, lexical pitch accent, and tone) are neither mutually exclusive nor necessarily required. A language may be classified to have more than one prosodic typological classification, such as Mandarin Chinese (a language which has been noted to operate both stress and tone (Peng et al. 2005)) or none at all, such as Ossetic and Georgian (spoken in Russia and Turkey) (Borise 2018).

### 2.2.1. Lexical tone

Relying on the definition of tone given by Pike, presented in section 1.2, Thompson (2014) notes that tone is the incorporation of the pitch into the phonological inventory of a language. From the submissions of these 2 scholars, the pitch is the only intrinsic phonetic correlate of tone. Thompson (2014) posits that every tone language is different, but the typological generalizations across languages distinguish tone from other uses of pitch in languages. Thompson (2014) only considers the concept of tone as a phonological phenomenon without differentiating between lexical tone and postlexical tone. Moreover, Hulst (2006; 2011) states that tone is a *distinctive use of the pitch*. Hulst simply looks at the concept of tone as a lexical phenomenon. In essence, a language is a tone language if it uses pitch to semantically distinguish different analogous words. Examples of the pitch to differentiate the meanings of identical words from Yoruba are /ile<sup>MH</sup>/ 'house' and /ile<sup>LH</sup>/ 'portion'. The two words can be syllabically segmented into /i.le/. Each syllable in each word bears a different tone i.e. /MH/ and /LH/. Thus, the pitch is said to have a phonological distinctive and contrastive status (Pike 1945).

Pike's definition suggests that the distribution of tones is *unrestricted*. This implies that every syllable must bear a relative contrastive tone. On the contrary, Hyman & Schuh (1974) show that tonal restrictions resulted from tonal spreading and assimilation. Goldsmith (1976) views an unlimited set of tonal melodies as properties of morphemes rather than of syllables, dissimilation, or obligatory contour principle (OCP), the relationship between tonal distribution and accent. Hulst (1999) also argues against the unrestrictedness of tonal distribution in a tone language and concludes that a single language may never qualify as a tone language with the definition. He states that initial and final syllables in an utterance may not be contrastive because the tone highlighted in these positions may be boundary tones.

Because of the strictness of Pike's definition, a much more liberal definition given by Welmers has been generally quoted. Welmers (1973) defines a tone language as "a language in which both pitch phonemes and segmental phonemes enter into the composition of at least some morphemes." With Welmer's definition, the concept of toneme, toneless tone bearing unit (TBU), and morphemeless tone were introduced (Hyman & Leben 2017). Toneme can be simply put as a contrastive tone –different tonal levels. Toneless TBU can be said to be a situation where the presence of syllable or mora (the unit of measurement of the nucleus of syllables within a particular language) is identified without any tone. Examples of toneless TBU from Meitei (an Indic language spoken in India), cited by Meiraba (2015) are /pet<sup>F</sup>.pə/ "soft.NOM" and /huk<sup>F</sup>.u/ "eat.IMP". In the two samples cited, the first TBUs bear an /F/ tone, while the second TBUs bear no tone. Morphemeless tone can be said to occur when a tone is identified without a bearer. It can simply be regarded as a floating tone. Examples of morphemeless tone from Ikan (spoken in Nigeria), cited by Salffner (2009) are /wag<sup>LH</sup>/ "to come" and /mɔ<sup>LH</sup>/ "child". The samples of Ikan cited have a morphemeless /L/ tone that causes the following /H/ tone to downstep.

As stated above, Hulst (2011) asserts that the concept of toneme in Welmers' definition requires that pitch is used contrastively. According to Hulst, Welmer's definition combines two forms of language: (1) Languages in which there are tonal contrasts. Languages in this category operate a tone system with the interaction of different pitch levels, like Yoruba. For example, /olukɔ<sup>MLH</sup>/ "teacher" has the interaction of the tone system that is operational in the language. (2) Some languages whose contrast is identified only in one position. For example, many words of Ainu (spoken in Japan), cited in Shimabukuro (2002), have a high tone at the same initial position. Some of these words include /waka<sup>HL</sup>/ "water" and /apto<sup>HL</sup>/ "rain".

With Welmer's broader definition, Gussenhoven (2004) argues that tonal languages can be ranked on a scale of tonal density. Two major questions arise from this argument: How many positions can a word be used in a sentence? And how much tonal contrast is realizable in a language? In this sense, such a scale indicates the relative *functional load* of tone properties. With these questions, it could mean that relative tonal density arises not only in the syntagmatic dimensions but also in the paradigmatic dimensions. Gussenhoven (2004), therefore, assumes

that tonal contrasts may consist of different pitch levels, ranging from 2 to as many as 5 or of pitch movements of varying directions.

Hulst (1999) responds to Gussenhoven's (2004) comments on Welmer's definition. He notes that many factors can propel pitch to constantly change across an utterance. The factors that can cause a change in pitch include the manipulation of the vocal folds, elevating or lowering the larynx, and changing the sub-glottal pressure. Speakers of a particular language can vary the periodicity of vocal fold vibration to control the temporal course of the modulation thereby altering the  $f_0$  range,  $f_0$  height, the size, and direction of  $f_0$  movements (Vaissière 2004).

One important feature that characterizes Pike's and Welmer's definitions is contrastivity, despite the lack of restrictions and tonal density that set them apart. It is for this reason that Hulst puts forward his definition as stated above. He argues that no matter the level of unrestrictedness in Pike's definition, and that of tonal density observed in Welmer's, as long as there is tonal contrast, phonological tones *must* be specified in the lexical entries. According to him, the smallest tonal system would have two tones –high and low. More extensive systems would add a mid-tone, and it is possible to have two different mid-tones (high mid and low mid). In addition, systems can have contour tones (rising or falling) such as seen in Yoruba, Igbo, and many West African languages.

Hyman (2001) prefers the concept of tonal morpheme introduced in Welmer's definition and modifies it. He, therefore, defines a tone language as *"a language in which an indication of pitch enters into the lexical realization of at least some morphemes."* In this definition, no matter the scale (high, low, or mid) assigned to the pitch system, it becomes morphemes in tone languages. Therefore, pitch results in morphemes. For instance, the Ainu word for "rain" /apto<sup>HL</sup>/, cited above, is assumed to have two morphemes and, therefore, high and low tones. Hyman's definition of tone language is meant to capture some languages, such as Japanese or Lithuanian, that have been described as accentual (pitch accent languages) as a sub-type of tone language. In these languages, lexical items have one tone (high tone), and the tone is associated with a particular syllable or mora.

Hyman & Leben (2017) differentiate between lexical and grammatical tones. They argue that there are some languages in which the tone is largely grammatical. For example, tone marks morphological classes, morphological processes, the syntactic configuration of units above lexical items, semantic information, and pragmatic functions, such as negation and focus in some languages. They cite Aboh, an Igboid language of Benue-Congo spoken in Nigeria. In the language, the difference between affirmative and negative is solely tonal: *ò jè kò* “s/he is going” vs. *ó jé kò* “s/he is not going”. According to them, the grammatical functions of tone vary as grammar itself. They argue however that grammatical tone does not usually refer to tonal contrasts on segmental morphemes like high and low tones.

According to Hyman & Leben, lexical tones contrast the meaning of analogous words. They argue that some specific tonal range (like high, mid, or low) can be a property of either lexical morphemes, like nouns and verb roots, or grammatical morphemes, such as prefixes, suffixes and clitics. They argue that most tone languages are similar, such that tones can contrast on content morphemes or pronouns, notably demonstratives. They observe that there may be generalizations concerning the distribution of tones by word class. For example, they cite Mpi spoken in Thailand, where nouns contrast among /H/, /M/, and /L/, as in *sí* “four (number)”, *sī* “a color”, *sì* “blood”, while verbs contrast among /MH/, /LM/, and /HL/ as in *sĩ* “to roll”, *sĩ̄* “to be putrid”, *sî* “to die”.

All that can be deduced from Pike (1945), Welmer (1973) and Hyman (2001) is that a tone system (whether the TBU is a syllable or a morpheme) is contrastive. This notion has been argued for from different perspectives to suit different theoretical bases and methodologies. Among Nigerian languages (and this is mostly assumed among West African languages also), tonal contrastivity always points to changes in meanings of identical lexical items. Therefore, tonal contrastivity can be simply put as the presence of two or more tonal levels in the tone system of a particular language. For instance, in Yoruba, the words /*igba*<sup>MH</sup>/ “calabash” and /*igba*<sup>LH</sup>/ “garden egg” have tonal contrastivity that propels the change in their meanings. Among these languages, either in Nigeria or in West Africa, a very large proportion of words are distinguished



in this same manner. It has been assumed (by Mafemi 1971; Ofuani 1981a; and Mazzoli 2013) that NP/Naija has the feature of tonal contrastivity. However, Pike (1948), Hyman (2001; 2009) and Hyman & Leben (2017) note that tone is distinctive on all its bearers (either syllable, moras, or morphemes), while Welmers (1973) and Hyman & Leben (2017) maintain that it is possible to have tones without bearers, as it is possible to have tone bearers without tones in tone languages. The tone system in NP/Naija has been described to be distinctive where every syllable is considered to bear a tone of its own ( Obilade 1976; Ofuani 1981a; Faraclas 1984; 1996; Mazzoli 2013).

Igbo is an example of tonal language. Hence, the tone is an integral part of the meaning of every word and sentence. For Iloene (2007: 182), “tone in Igbo, like most Benue-Congo languages, contrasts the meaning of words”. She argues that tone is as important as the segmental phonemes in the language. She cites words like /za<sup>H</sup>/ “answer” and /za<sup>L</sup>/ “sweep”, whose meanings are shown by the difference in the pitch patterns on the vowel /a/. It is for this reason that Emenanjo (1996: 16) claims that “the tone mark is an essential part of the Igbo vowel”. Mbah & Mbah (2010: 119) argue that Igbo language has three tones: the high, the low, and the downstep. Their argument is based on their conviction that each of the three tones can form a minimal pair in the language.

In the view of Emenanjo (1978), tone performs two distinct functions in the Igbo language, which are lexical and grammatical. The lexical function of tone in Igbo entails the identification of phonologically identical words. Example 2 presents this function.

2.

/akwa <sup>HH</sup> /	‘cry/lamentation’		/isi <sup>HH</sup> /	‘head’
/akwa <sup>HL</sup> /	‘cloth’		/isi <sup>LL</sup> /	‘blindness’
/akwa <sup>LH</sup> /	‘egg’		/isi <sup>HD</sup> /	‘to cook’
/akwa <sup>LL</sup> /	‘bed’		/isi <sup>HL</sup> /	‘smell’
		/igwe <sup>HL</sup> /	‘iron’	
		/igwe <sup>LL</sup> /	‘plenty/many’	
		/igwe <sup>HD</sup> /	‘sky/heaven’	

For grammatical function in Igbo, tone distinguishes identical syntactic structures, like phrases, sentences and verb forms. The different tone patterns in the 3 grammatical structures below

show their differences in meaning on the account of the difference in tone patterns on each set.

Example 3 shows the grammatical function of tone.

3.

/ɔ̃ɔ <sup>HL</sup> ànɔ <sup>LD</sup> / ‘four houses’	/ɔ̃ɔ <sup>HL</sup> agɔ <sup>HD</sup> / ‘Mr. Agu’s house’
/ɔ̃ɔ <sup>HL</sup> anɔ <sup>DD</sup> / ‘the fourth house’	/ɔ̃ɔ <sup>HL</sup> āgɔ <sup>DD</sup> / ‘Leopard’s house’
/ɔ <sup>H</sup> na <sup>L</sup> eje <sup>LH</sup> aba <sup>DH</sup> /	‘He is going to Aba.’
/ɔ <sup>L</sup> na <sup>L</sup> eje <sup>LH</sup> aba <sup>DH</sup> /	‘Is he going to Aba?’
/ɔ <sup>H</sup> na <sup>H</sup> eje <sup>HH</sup> aba <sup>DH</sup> /	‘if he is going to Aba...’

As seen in examples 2 and 3, the concepts of distinctiveness and contrastivity introduced in Pike’s definition are operational in Igbo. Igbo is not the only language described as a tone language based on these features; many West African languages are tonal because of this same tone system.

### 2.2.2. Stress

Stress as a prosodic prototype can be examined from three different perspectives. They are acoustic, phonological, and speaker’s intuitive perspectives (Gordon 2016). In this thesis, we will limit our review of the stress system to the acoustic perspective of stress. Hualde (2012) defines stress as the greater prominence that a given syllable receives over the rest of the syllables in a domain. Thus, stress is a perceptual notion. Some different acoustic correlates contribute to the perception of prominence on a given syllable. The acoustic correlates include duration, higher f0, greater overall intensity, and spectral attributes, such as an increased weighting in favor of higher frequencies and a shift in vowel quality. Hualde (2012) argues that a very important fact that contributes to the perception of prominence is that stressed syllables function as anchoring points for intonational pitch accents.

As noted by Hualde, in Spanish sentences, all content words bear an accent each, and these accents are aligned concerning the lexically-stressed syllables. The accented syllables and non-accented ones of functional words contribute to the intonation of the given sentence. The determination of the intonational pitch accent is, therefore, pragmatically determined. Example 4 below shows this operation. The 3 content words in 4 have an accent each, but the accent on the word for ‘mathematics’ is pragmatically promoted to intonational pitch accent.

4.  
María estúdia matheMÁticas  
Maria study mathematics  
Maria is studying Mathematics.

In the same vein, Hayes (1995) and Jun & Fletcher (2015) argue that stress can also have a large effect on intonation. According to them, in languages like English, intonational targets align with stress, so that stressed syllables often form local  $f_0$  minima or maxima. Gordon (2014) separates stress from pitch accent. He argues that stress is a concept of lexical prosody whereas pitch accent concerns postlexical levels prosodic studies. He observes that it is the stressed word (or syllable) that is accentuated in a sentence as pitch accent. Jun & Fletcher (2015) aver that, in the Autosegmental-Metrical (AM) approach, the phonetic realization of intonation is seen as a result of continuous interpolation between discrete tonal targets.

Acoustically and perceptually, the English word '*totem*' is stressed on the first syllable which makes it longer, louder, and realized with a higher pitch than the unstressed second syllable (Gordon 2016). According to Gordon, the first acoustic correlate mentioned for the stressed syllable in the word *totem* is duration. This makes the concept of duration an important factor in the English stress system. In a 75-language survey, Roettger & Gordon (2017) found duration to be the most reliable correlate of stress, distinguishing at least two degrees of stress in over 90% of the examined languages.

Other exponents of stress included in their survey (apart from intensity,  $f_0$ , vowel reduction, spectral tilt) are the predictability of stress in the majority of the studies. In their view, acoustic evidence for secondary stress is more tenuous. In virtually all studies in Gordon and Roettger's survey, secondary stress was distinguished from primary stress and/or lack of stress through only a subset of properties, if any at all, that were used to distinguish primary stress from unstressed syllables. Downing (2013) investigates the typological classification of the status of stress in African languages, and posits that pitch is the principal phonetic correlate of stress. However, she notes that duration and intensity act as the main secondary cues.

In stress languages like English, there are three types of stress related to words. These are primary, secondary, and weak stresses. Primary stress denotes the strongest syllable of a

polysyllabic word; secondary denotes strong syllables with less emphasis than the primary; and weak syllables are typically realized by schwa. The English word /kən,tæmɪ'neɪʃ(ə)n/ 'contamination' has the three types stated in this paragraph. The syllable /neɪ/ has the primary stress, /tæ/ has the secondary stress, while /kən/ and /ʃ(ə)n/ have schwa.

Lacy (2002) observes that the acoustic perspective to stress systems can be divided into two types: metrical and prominence-driven. In metrical stress systems, the main stress is attracted towards some edge of a prosodic word and is only ever prevented from appearing at that edge by foot-form restrictions. In contrast, prominence-driven systems allow syllables with certain properties to override edge-attraction, with stress attracted to syllables with high-sonority nuclei, long vowels, onsets, or any of several other properties (Hayes 1995). Turkish words /arab**á**/ 'car' and /sep**ét**/ 'basket' are examples of edge metrical systems. Prominence-driven stress system can be attested to in Murik with the following examples –/s**á**:ko/ 'wait' and /anəp<sup>h</sup>ar**é**:t<sup>h</sup>/ 'lightning'. In the above examples, the emboldened syllables are stressed. With these samples, Hayes (1989) maintains that stressed syllables are not reduced to a particular edge in the prominence-driven stress system, but they (stressed syllables) can be found anywhere within a stressed word.

As presented in this subsection, the number 1 acoustic cue of the stress system is duration, with others like intensity and pitch following. However, Downing (2013) notes that pitch is the most important acoustic cue among African stress languages, with duration and intensity as the secondary cues. It is important to note that all the acoustic cues must converge on a syllable for it to be tagged a stressed syllable. Moreover, the stress system is a lexical phenomenon.

Attah (2021) analyzes the stress system of the Saraiki language. Saraiki words are mostly short; and secondary stress plays no role in the language. Saraiki stress is quantity-sensitive. So, a distinction can be made between short and long vowels on the one hand, and light and heavy syllables, on the other hand. As a quantity-sensitive language, the longer duration on the stressed syllables is inevitable. In this stress system, a metrical foot must coincide with a heavy syllable. A heavy syllable can be two light syllables, or one light and one heavy syllable. In this language, the foot structure starts from right to left in prosodic words.

5.		
p hə.'lo:		'explore'
mə.'ro:		'twist'
sək.'ro:		'crispy'
mɔr.'dɑ:		'dead'
u.'bɑ:l.hɑ		'haste'
su.'hã:ʃ.rã		'moringa tree'
bɔ.'hɑ:r.i		'broom'

The examples in 5 are some stressed Saraiki words. In bisyllabic words, syllables with vowels of longer duration are stressed, whereas some syllables with CVC structure are not. Among the trisyllabic words, stressed syllables have longer duration which coincides with CVC syllabic structure. The stress system in this language underlines the importance of longer vowel duration.

### 2.2.3. Lexical pitch accent

The concept of pitch accent is elusive because it is employed at both lexical and postlexical levels of prosodic analysis –some scholars, like Hualde (2006) and Hulst (2006), use it to classify languages that operate neither tone nor stress systems, whereas some others (in Autosegmental-Metrical Model (AM)) adopt it to describe the peak of the contour of postlexical chunks (Beckman & Pierrehumbert 1986). Also, there is no consensus among prosodists as to the existence of pitch accent as a lexical prosody prototype (Hyman 2001; 2006; 2009; Gussenhoven 2004).

To the proponents of pitch accent as a lexical prosodic prototype, the pitch is the main phonetic cue of the pitch accent system (Hualde 2006). However, tonal distinctiveness is not necessary for the pitch-accent system (Hulst 1999). Hence, Bybee et al. (1998) define the pitch-accent system as a prosodic type in which pitch is the primary correlate of prominence characterized by significant constraints on the pitch patterns for words. The proponents of pitch accent system have adopted class systems to analyze the lexical items of the concerned languages (Shimabukuro 2002). These class systems are what Bybee et al. (1998) refer to as significant constraints on the pitch patterns of the lexical words. For example, bisyllabic words of Ainu have been classified into two groups Class A words have been analyzed to have an accent on the first syllables, whereas Class B words are said to have an accent on the second syllables.

6.

Class A

/ane<sup>HL</sup>/ 'thin'

/ika<sup>HL</sup>/ 'to leak'

Class B

/apa<sup>LH</sup>/ 'door'

/asir<sup>LH</sup>/ 'new'

Hulst (2006) argues that a pitch-accent (PA) language is one where word-level prominence is marked exclusively by the modulation of  $f_0$ . For instance, the high pitch is the marker of prominence in the Ainu samples given in 4.

Hyman (1977) proposes a traditional definition by which accent is known as a broad abstract phenomenon with the generic notion of being prominent. The concept was used to refer to the systems of stress and pitch, respectively. In these systems, the terms stress and pitch are used to specify the particular acoustic cues which manifest the accent, such that a compound word in the form 'X-accent' was adopted, where 'X' characterizes the cue that correlates with the accent. 'Pitch-accent' means that the accent is cued by pitch (Hulst 2006: 201). The term stress-accent then means the accent is cued by some phonetic variables that are usually associated with prominence in languages like English or Russian with phonetic features, like duration, intensity, fundamental frequency, and spectral quality of a vowel.

As noted by Hulst (1999), from a phonological point of view, the inherent characteristics of lexical prosody can be determined via syntagmatic contrastive features or in paradigmatic distinctive features. A syntagmatic feature distinguishes a syllable from those preceding and/or following it, while a paradigmatic feature contrasts a syllable with other syllables that may appear in the same position. The feature that distinguishes syntagmatically is the accent, whereas it is the tone that contrasts paradigmatically. The accent is shared by stress and pitch accent systems, while the contrastive tone is the principal feature in tone systems. The phonetic cues of accent in stress systems include duration, intensity,  $f_0$ , and spectral tilt of the stressed syllables, whereas its main and only cue in pitch-accent languages is  $f_0$  (Hulst 2006). With these clarifications, the accent is distinguished from the tone. This distinction is summarized and described in Table 1.

Table 1 distinguishes with their phonetic cues between accent and tone citing samples from different languages.

<b>Phonology</b>	<b>Culminative syntagmatic contrast; delimitative or potentially distinctive</b>		<b>Paradigmatic contrast; distinctive</b>
	Lexical stress-accent (English)	Lexical pitch-accent (Somali)	Lexical tone (Yoruba)
Examples	'rɛkɔ:d noun rɪ'kɔ:d verb	'inan 'son' i'nan 'daughter'	ɔdɛ 'hunter' [mid-mid] ɔdɛ 'a fool' [low-low]
<b>Phonetic cues</b>	duration, intensity, spectral quality, f0	f0	

As seen in Table 1, both stress and pitch accent share syntagmatically contrastive features such that the noted prominence is distributed on a specific bearer within the word. The lexical tone is, however, contrastive in a paradigmatic way. Hulst (2006) notes that the functional distinction between syntagmatically and paradigmatically contrastive elements on the syllables sets apart stress and pitch accents.

Pitch accent (PA) does not define a typologically coherent class of languages (Hyman 2001; 2006; 2009; Gussenhoven 2004). The group of PA languages in the typology is heterogeneous. Hyman (2001; 2006) observes that PA languages are those which combine the properties of both stress and tone systems. The PA system freely adopts a 'pick-and-choose system' of properties from the tone and stress prototypes. This system produces mixed, ambiguous, and sometimes analytically indeterminate systems (Hyman 2009). Lacy (2002) (in his response to Hyman's criticism against the PA system) works out the prosodic system of some hybrid languages. According to him, examples of hybrid languages include Golin (spoken in Papua New Guinea), Serbo-Croatian (spoken in Bosnia and Herzegovina, Croatia, Montenegro and Serbia), and Vedic Sanskrit (spoken in India, Pakistan and Afghanistan). In these languages, three types of interactions between tone and stress are illustrated. In Type 1 systems, tone governs the place of stress: that is, stress is assigned to the syllable that bears lexical high tone. In Type 2 systems, stress governs the place of tone: that is, metrical structure determines the place of stress, and then tone is linked to the stressed syllable. In Type 3, tone and stress do not interact. To Lacy, the prosodic systems of PA languages are determinate.

The term PA is frequently adopted to refer to a pitch system whose phonetic cue is obligatory, culminative, privative, metrical, and/or restricted in distribution. Hulst (1999) observes that there are some phonetic processes that a pitch system can undergo to feature the mentioned properties. These processes include (1) a restriction on the combination of pitch patterns, that is, the development of a limited number of pitch patterns; (2) the replacement of the opposition H-L by the opposition H- $\emptyset$ ; and (3) the development of metrical structure (where the designated element is associated with a high pitch). Apart from the concept of tonal indistinctiveness that sets apart tone system from PA system, these properties of pitch distinctively distinguish tone prototype from PA prototype.

Selkirk (1995: 551) states that “PA is simply a tonal entity with a restricted pitch distribution within a word”. She confirms that the term has been used in the description of tone languages in which the distribution of tone within words is highly restricted. For instance, in Standard Japanese (which is the paradigm case of a PA language), the phonological representation of a word contains at most one locus of activity (an HL pitch fall). In the language, and specifically in nouns, the location of that fall must be specified lexically. In verbs and adjectives, however, it is positioned on the penultimate syllable.

In the view of Hualde et al. (2002), in a language that features a PA system, the syntagmatically prominent syllables stand out through a pitch marker. There would always be a peak on the pitch-accented syllable, and the pitch prominent syllable would be characterized by a falling contour. The PA system as a lexical prosodic prototypical class has some vivid coherent features among the unrelated pitch-accent languages across the globe. Some of these important features of the PA system are found in Basque. These features have a striking resemblance to the features found in Tokyo Japanese (Beckman & Pierrehumbert 1986) despite the genetic and geographical separation of these two languages. The features include initial accented/unaccented distinction within lexical items, invariable realization of accents HL patterns, non-accentual phrase initial rise of LH patterns, and no durational correlate of accentual prominence. Hualde et al. (2002) confirm that the above features are found and are stable among the 9 dialects of Basque that were studied. These features also characterize many languages that have been named PA languages



among European languages. They, therefore, suggest that these features can be adopted as the major characterizing factors to name the PA system as a distinct prototypical class on its own.

Johnson (2005) analyzes the pitch accent system of polysyllabic nouns in Cherokee. Her analysis showed that there are 3 kinds of polysyllabic nouns in the language. Two of the 3 kinds have a pitch accent either on the penultimate syllable or on the antepenultimate syllable. The pitch accent is hypothesized to be the first syllable of a strong-weak (trochaic) foot because, especially in antepenultimate syllables, where the effects of intonation do not obscure it, the pitch pattern of the second syllable of the foot is dependent on the pitch accent. Penultimate and antepenultimate accents are melodically written /L\*H/ accent. However, these accentual types are written with numbers – penultimate accent is represented with 4, while antepenultimate accent is represented with 23. The third type of Cherokee nouns has no pitch accent.

7.  
/a2 wee4 na/ 'young man'  
/joo23 la2 ni/ 'widow'

In the given samples, 2 represents the low pitch before or after the accent. These examples satisfy two of some of the features highlighted for a PA system. Non-initial rise can be attested to in the first example, while the second shows the concept of metricality. The L\*H pitch accent rises between the two adjacent words from below 100 Hz to above 120 Hz over the course of one vowel. However, the pitch falls dramatically on the vowel following the L\*H pitch pattern. According to her, evidence from question intonation and with the focus clitic suggests that the fall is an expendable part of the pattern while the rise is more reliably present. Another indication that the rising portion of pitch pattern is the key component is that the location of the rise is constrained. Antepenultimate accent is only found if the penultimate syllable has a short vowel and the antepenultimate syllable has a long vowel. The metrical constraint implied by this observation is that L\*H must appear on a long vowel. There is no comparable constraint on the fall that comes after L\*H. Interestingly, the pitch accent shown as the melodic pitch accent pattern L\*H is the melodic contour found in Cherokee. This is similar to the limitation of accent in Tokyo Japanese to the HL fall pattern (Pierrehumbert & Beckman, 1988). In addition to being limited in shape, pitch accent in Cherokee is limited to the penultimate or antepenultimate syllable.

In this subsection, 8 important features have been highlighted for the concept of PA as a prosodic prototype on its own. These features are pitch indistinctiveness, restricted pitch distribution,

replacement of a /HL/ pitch pattern with a /HØ/ pattern, development of metrical structure, initial accented/non-accented distinction within a lexical item, invariable realization of a /HL/ pitch pattern, non-accentual phrase initial rise of a /LH/ pitch pattern, and no durational correlate of accentual prominence. These features distinguish the PA system from the tone system.

#### 2.2.4. Intonation-only

Scholars have argued that there is evidence that some languages have neither stress, nor tone nor pitch accent systems. Intonation-only languages are also referred to as phrasal prominence languages. Phrasal prominence languages can be, simply put, viewed as languages whose prosodic descriptions are rendered at postlexical levels. Reviewing this prototype is important because Faralas (1984) and Omamor & Elugbe (1991) argue that the NP they studied is an intonation language. The primary phonetic cue of the intonation-only languages is pitch (just like in intonation studies). Some of the languages described as intonation-only languages include Ossetic and Georgian (spoken in Russia and Turkey). In these languages, prosodic phrasing and the distribution of phrasal pitch targets play a crucial role (Borise 2018).

According to Borise, prosodic groups are determined in the context of a larger utterance. Within a prosodic group, some features of stress are realized on the first word and omitted in all other words. She, however, argues against the existing literature that has submitted that Ossetic and Georgian are stress languages, because stress specification among the lexical items in these languages is not consistent. Some content words have an underlying tone, some have stress, while some others lack both tone and stress. Lexically, intonation-only languages are reported to combine inconsistent lexical prosodic typologies, like stress and tone systems. In these languages, a wide variety of tonal properties range from limited tonal systems (in which only certain morphemes are specified for tone) to the ones that make tonal contrasts on stressed syllables, known as full-fledged tonal systems (Borise 2018).

As noted by Borise (2018), prosodic grouping applies to (1). nouns and their modifiers; (2) nouns and postpositions; (3). verbal negation/n-words and verbs; (4). Wh-words and verbs; and (5) a preverbal element and the verb. In Ossetic, some complementizers, pronominal clitics, parentheticals, and vocatives following the five groups (listed above) can remain stressless and

are not part of any prosodic group. Changes in prosodic phrasing can change the meaning of an utterance. Retraction of stress from a noun onto a preceding modifying adjective in Ossetic is used to signal definiteness. The fact that only the headword within a prosodic phrase/group keeps its stress while other words lose theirs raises questions about the nature of Ossetic lexical prosody.

Gussenhoven (2014) (standing on Hyman's functional definition of tone language) argues that a case can be made for lexically specified tone in intonation-only languages. Pitch accents and boundary tones constitute an 'intonational lexicon' from which speakers make semantically and pragmatically appropriate choices for every accented syllable and intonational phrase. Intonation-only languages may additionally have tonal specifications in the 'segmental' lexicon which requires some thorough examinations.

The intonation-only typological classification does not describe any lexical prosodic prototype. This typological classification looks at the language beyond lexical items. Intonation is examined at the postlexical level. There should be the separation of levels. Some languages (like French) have been described to lack lexical prosody without mixing both lexical and postlexical levels. Faraclas (1984) and Elugbe & Omamor (1991) observe that every utterance in Naija is pronounced with its specific intonation.

From the foregoing, it can be deduced that stress and tone systems are lexically oriented (centers on lexical prosody), LPA is observed to stand between lexical and postlexical prosodic studies, while intonation-only system orients only to postlexical prosodic studies. Intonation-only as a typological prototype can set in when every effort to reduce a language to stress, tone, or PA refuses to yield a convincing submission. The four prosodic prototypes reviewed in this section and their phonetic cues are represented in table 2. Symbols '+' and '-' shows the presence or absence of the corresponding phonetic cues against the prosodic prototypes.

Table 2 presents the prosodic prototypes discussed in this section.

S/N	Prosodic prototypes	Phonetic correlates			
		Pitch	Duration	Intensity	Spectral tilt
1	Tone system	+	-	-	-
2	Stress system	+	+	+	+
3	Pitch accent system	+	-	-	-
4	Intonation-only system	+	-	-	-

### 2.3. Typologies of lexical prosody

The prosodic classification of a language can be easily typologized by examining the suprasegmental configuration and segmentation of the language at both the postlexical and lexical levels (Jun 2005; 2015; Wagner & Watson 2010). The suprasegmental configuration has to do with the relationship between the acoustic cues, like pitch, duration, intensity, spectral tilt, and their corresponding bearers. Segmentation of speech within a speech file entails the annotation of the speech into different hierarchies from syllables to maximal prosodic units identified in the language. However, many of the typologies for lexical prosody do not fulfill these criteria; instead, many of them study different words in isolation.

Pike (1945) suggests an isochronic dichotomy towards the typological classification of languages of the world. The criterion of isochronicity was used to classify all the languages of the world into stress-timed and syllable-timed languages. The stress-timed rhythm is based on the periodicity of uniformly spaced stresses. An example of a stress-timed language is the English language. This typology is based on the serial recurrence of more or less isochronous intervals marked off by stressed syllables. Syllable-timed rhythm, conversely, is described as based on the periodicity of syllables. Periodicity can be put as the serial recurrence of isochronous intervals. For instance, in Japanese, each syllable in a bisyllabic word creates each isochronous pulse. It is possible to paraphrase the description of this rhythmic structure as the periodicity of pulses that synchronize with the even time spacing of syllables. In other words, they are the syllables spoken at more or less uniformly recurrent time intervals (Pike 1945). Pike (1948) adds another prototype known as the word-pitch system to the prosodic classification of human languages having discovered that some languages would fit into neither stress-timed nor syllable-timed rhythmic systems. The

word-pitch system typology was renamed to the pitch-accent system by Clements & Goldsmith (1984).

Trubetzkoy (1971) classifies natural languages into two: mora and syllable languages. This typology is based on the smallest prosodic unit that is productively employed in the concerned language. According to Trubetzkoy, mora and syllables are the smallest prosodic units that characterize the languages of the world. Hence, the duration of prosodic properties of a syllable was used to classify the languages of the world. In mora languages, the morphemic boundary is employed to break polyphonemic nuclei (vowels characterized by longer duration) into different and separate nuclei. Therefore, each nucleus within a geminate syllable would have the same interval of duration, such that the duration of each nucleus would be of almost the same quantity. However, in syllable languages, the smallest prosodic units always coincide with syllables. An example of syllable language is /baba<sup>HL</sup>/ 'father' (a bisyllabic Yorùbá word), which is assumed to have two equal syllables. This example can be syllabified as /ba<sup>H</sup>.ba<sup>L</sup>/ irrespective of the tones each syllable bears. The assumed polyphonemic nuclei are seen as independent units and not sums of several smaller units. Therefore, the vowels under the rubric of polyphonemic nucleus would have the same quantity of interval and are called mora languages.

Hyman (1975; 1977; 2006; 2009) differentiates between stress and tonal typological systems thus:

- a. While only one syllable in a word may have primary stress in a stress language, any number of syllables may have a tone in a tone language. For example, the noun /edu'keɪʃən/ 'education' (an English word) has only one primary stress on the syllable /keɪ/, whereas the Yorùbá word /ɛko<sup>LH</sup>/ 'education' has a tone on every syllable.
- b. A stressed syllable has a syntagmatic relation to its environment, whereas every syllable in a tone language is in a paradigmatic relation contextually. The stress on the syllable /keɪ/ in the English word for education is in syntagmatic relation to both the syllables before and after it in that context. However, the tones low-high in the Yorùbá word for

education are in paradigmatic relation because the tones can change to alter the meaning of the word. The word /εkɔ<sup>LH</sup>/ is different from /εkɔ<sup>LM</sup>/ 'pap'.

- c. There may be stress reduction in stress languages; there is nothing like tonal reduction in tone languages. For example, the noun /edu'keɪfən/ is derived from the verb /'edukeɪt/. The stress placement in the noun is different from what is seen in the verb, which is the root of the word. The primary stress on the root has been reduced to secondary stress.
- d. In a stress language, presence, absence, or reduction of stress may condition segmental changes; in a tone language, consonants may typically affect tones. For example, the vowel /ɒ/ in noun /'kɒnvɪkt/ is reduced to schwa /ə/ in /kən'vɪkt/, which is eventually shown in the stress placement.

Hyman (2006) proposes two concepts –obligatoriness and culminativity –to define stress. The two terms are referred to as the principles of headedness in the literature. The general approach to stress has focused on metrical prominence. Obligatoriness states that every stressed word must have *at least* one syllable marked for the highest degree of metrical prominence (primary stress). Also, culminativity implies that every stressed word must have *at most* one-syllable marked for the highest degree of metrical prominence. These two concepts have been the point of departure among scholars of prosody (Hualde 2006). In 2009, Hyman eventually dropped the concept of culminativity to stand on obligatoriness in the definition and analysis of stress systems.

Jun (2005: 200; 2015) also suggests the application of the concepts of prominence and prosodic phrasing in the prosodic classification of a language. The suggestion is based on her argument that the prosodic property of an utterance is a combination of prosody at the word level as well as the phrase level. Both word-level and phrase-level prosodies mark prominence and phrasing. Prominence marking at the lexical level is categorized by the type of lexical prosody a word carries. The prominence marking at the postlexical level is a three-way distinction which includes head prominence (as in English and German) versus head/edge prominence (as in French and Bengali) versus edge prominence (as in Seoul Korean and Halh).

According to Jun, head-prominence languages are those in which phrase-level prominence is marked by the phrase head determined by the headword within a particular phrase. Head-prominence languages have a pitch accent at a phrasal level, regardless of whether the pitch accent is lexically or postlexically determined. This is the intonation system that is analyzed with the use of the TOBI system, where pitch accent and boundary tones are always identified within an intonation unit. Head/edge-prominence languages are languages where the prominence at a phrase level is marked by both the head and the edge of a phrase. The languages in this context have the features of head prominence languages, with the inclusion of an edge or a boundary accent. Edge-prominence languages are languages that do not have any lexically specified head (either by stress, pitch accent, or tone), nor any postlexically marked head, so the prominence at the word and phrasal level is only marked by the edge of a word and a phrase.

Hualde (2006) argues for a parallel relationship between pitch accent and stress languages, just as it has been proposed for stress and tone languages. He agrees with Hyman on the proposition of only tone and stress languages. However, he argues for the parallel treatment of pitch metrical prominent and tone languages. Just like Hyman's explanation of a tone language<sup>2</sup>, Hualde explains that 'a language is accentual to the extent that the headedness is a word-level feature.' In the case of both accent and tone, it is possible to have relatively sparse or relatively dense lexical information. To him, the parameters of defining a language are continuous because a prototypical tone language has a lexical tone on every syllable and several contrasting tones (as in Yoruba and Cantonese). In the same way, in a prototypical accent language, every word has a metrical head, and there is evidence for more than one lexical level of prominence (as in English).

Wagner & Watson (2010) identify the concepts of prosodic phrasing and prosodic prominence as the two major determining factors of a language's prosodic classification. The two aspects (prominence and phrasing) of prosody are influenced by linguistic factors, such as syntactic constituent structure, semantic relations, phonological rhythm, and pragmatic considerations, and by processing factors, such as the length, complexity, or predictability of linguistic materials.

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<sup>2</sup> A language is tonal to the extent that it offers evidence for specification of tone at the lexical level.

Hulst (2010) states that the notion of ‘prominence’ can be dissected into two distinct phenomena –*location and realization* of the prominent syllable. The locational aspect of prominence is called *accent*. And the only characterization of the accent location is essentially *syntagmatic*. Only one syllable in the relevant domain can have this property within a word. This is what Martinet (1960) and Garde (1968) refer to as ‘accent’ being *contrastive* or *culminative*. The location of a prominent syllable can be on the initial, medial, penultimate, or even final syllable of the word.

According to Hulst, the realizational aspect of prominence is *paradigmatic*. There are various phonetic and phonotactic means for cueing accent-related information. Some languages may favor one specific cue. However, several cues can converge to manifest the concept of accent (Hulst 2006). This dissecting of ‘prominence’ correlates with traditional terminological systems, such as musical accent versus dynamic accent, known as pitch-accent versus stress-accent. In each case, the modifier of the head noun (‘accent’) says something about how the accent is ‘manifested’ or ‘realized’. Hulst (2010) also notes that one argument that could be made for an accentual approach is that there is a variety of accent locations (ranging from lexical levels to larger chunks) which is very reminiscent of the distribution of ‘stress’ in ‘stress-accent languages’. The second argument again involves the fact that pitch is non-distinctive.

Downing (2013) argues that raised pitch which coincides with vowel length in some African languages makes the bearer syllable perceptually more prominent. It, therefore, requires some detailed phonetic and phonological analyses to determine whether the pitch is playing a more stress-like or tone-like role in the concerned language. However, very few phonetic studies of the correlates of stress have been carried out on African languages.

Downing (2013) notes that African languages are underrepresented in the surveys of stress and accent systems because scholars seeking to make generalizations about accents in African languages must tackle many problems. First, there are about over 2,000 languages which have been classified into four large families: Niger-Congo (1,436 languages), Afro-Asiatic (371), Nilo-Saharan (196), and Khoisan (35). Furthermore, one member of the Austronesian family, Malagasy, is spoken on the island of Madagascar. Each of the four major families is made up of a



large number of languages further grouped into diverse subfamilies. Because of all these, it can be difficult to make generalizations about accent even within a single subfamily.

Another problem in surveying African accent systems is that most African languages are poorly documented. Of the four large families, Afro-Asiatic is the best analyzed, as it has the longest history of scholarship carried out by the highest number of scholars. The majority of the languages in the other families are not as well described and analyzed due to the relatively small number of scholars working on an extremely large number of languages. As a result, for most African languages, the only documentation often consists of a grammatical sketch, an analysis of part of the language, or a couple of short journal articles. The accent is not always mentioned or reliably described and documented in these sources. As a result, all comparative works on African languages come with the idea that the generalizations are based on the available information.

The final problem (according to Downing) in surveying African accent systems arises from both descriptive and theoretical controversies in defining metrical accent. As a background to discussing these controversies, it is important to note that the languages of sub-Saharan Africa are overwhelmingly tonal. Among the non-tonal languages, many of the best documented African Arabic dialects, Berber, North Atlantic (Niger-Congo) languages have uncontroversial stress accents. Many of the Bantu languages are also uncontroversial stress systems. As a result of these problems, it is common to find conflicting opinions among current scholars about whether the perceived prominence in some African languages is best described as a stress system.

From the foregoing, lexical prosodic prototypes are bidirectional –lexical (examining the prosodic cues of lexical items in isolation) or postlexical (examining the pitch patterns of lexical items within the phrases) perspectives. Pike (1945; 1948), Jun (2005; 2015), and Wagner & Watson (2010) align more to postlexical prosody to classify lexical items of the languages they studied, while Trubetzkoy (1971), Hyman (1975; 1977; 2006; 2009), Hualde (Hualde 2006), Van der Hulst (1999; 2006; 2011) and Downing (2013) are more favorable to the lexical perspective. The proponents of the postlexical perspective assume that the typological classification of a language may not be complete until prosodic patterns found lexically are confirmed at the postlexical

levels. Lexicalists pay less attention to these sentential details of a lexical item in sentences, but center their studies on the acoustic, metrical, or tonal features of the lexical items in the concerned languages. The following section presents the prosody found among West African languages.

## 2.4. Prosody in West African Languages

One major recent interesting trend in West African languages is the distinction between lax and tense prosodies (Rialland 2007; 2009; Cahill 2012; 2013; Salfner 2017). Concerning the distinction between lax and tense prosodies, Rialland (2007; 2009) classifies the intonation of yes/no questions in African languages into two main categories –high-pitched end and non-high-pitched end question intonation. High-pitched end yes/no question intonation is referred to as lax prosody, whereas non-high-pitched end yes/no question intonation can be said to be tense prosody. Rialland (2007; 2009) argues that many African languages do not have ‘high pitched question prosody’ as against the ‘universalist’ view of high-pitched question prosody.

Cahill (2012; 2013) observes the mixture of both the tense and lax question prosodic systems and submits that the system for the languages that he studied is a hybrid prosodic system. Salfner (2017), like Cahill, also found that Ikaan (spoken in Nigeria) combines both tense and lax prosodic configuration as against yes/no question prosody (Rialland 2007; 2009). As interesting as the topic of lax and tense prosody is, it is not the concern of this thesis. The following two reviews are two major recent prosodic studies among the languages spoken in the West African sub-region.

Hyman et al. (2018) survey the most important properties in the prosodic systems of sub-Saharan Africa, but place more emphasis on the vast Niger-Congo (NC) stock of approximately 1500 languages, and conclude that the prosodic systems of West African languages are quite varied. They note that tone languages are universally attested to in this sub-region such that some languages have very dense tonal contrasts. Some have a sparse tonal system. Some languages make extensive use of grammatical tone. Some have less grammatical tone. Word stress is less obvious in most languages of the area, with the question of whether the stem-initial prominence

observed in some languages should be equated with word accent being unresolved. According to Hyman et al., though the languages in West Africa are less studied, the recent flurry of intonational studies of West African languages is very encouraging.

Sokpo (2016) investigates the prosodic typological classification of Tiv, spoken in Nigeria, West Africa. The crux of the research is the description and analysis of the tone system of Tiv. The work describes the forms, functions, and behavior of tone in the phonology of Tiv. She submits that Tiv is a tone language because it semantically distinguishes two or more identical words with pitch. /agbo<sup>HH</sup>/ 'water yam' and /agbo<sup>LL</sup>/ 'bullet' are among the examples she cited. The data of the work is an English wordlist translated into Tiv. Sokpo's data were got from some selected speakers, and the data were supplemented by some sociolinguistic questionnaires. She refers to this methodology as judgmental sampling. This is a non-probability sampling technique where the researcher selects units to be sampled based on their knowledge and professional judgment (Sokpo 2016). A non-probability sampling technique is a method without any form of random selection of data. This type of sampling is strengthened by pragmatic sensitivity and intuition about the data presented in the text.

The annotation of the wordlist adopted in this work is intuitive assumptions of many traditional language researchers with tonal levels –high, mid and low. The analysis was carried out within the tenet of Autosegmental Phonology (AP) known as skeletal tiers. This theory is a non-linear approach to phonology that allows phonological processes, such as tone and vowel harmony, to be independent of and extend beyond individual consonants and vowels. The theory was proposed by John Goldsmith in his 1976 PhD thesis at the Massachusetts Institute of Technology. Skeletal tiers are the three levels (tonal and segmental tiers with association lines) of analysis in AP.

Sokpo's work points to the existing arguments and notes that most of the languages spoken in the West African region (if not all) are tone languages, though no detailed analysis was carried out. The work does not show how the three tonal levels were realized, no morphotonemic rule was mentioned; and no tonological process was stated. This can be confirmed from Sokpo's claim that the analysis in her work is purely qualitative. The theoretical framework adopted did not

even help the matter. With AP, the researcher only assigned her assumptive tonal labels to their respective TBUs. This research only resembles some of the tonal analysis done in the 60s that lacks anything (statistics, instrumentation, criticality, and many others) that is scientific. Some tonal phenomena, like downstep tone (automatic or non-automatic lowering of pitch range), register tone (discrete and distinct tones that a TBU bears), and floating tones (a tone that lacks a TBU) were briefly explained in her work. Although Tiv has been recognized as a tone language, Sokpo's work added little to the analysis of the tone system in the language. The following section briefly reviews the existing literature on the lexical prosody of Nigerian languages.

## 2.5. Prosody of Nigerian languages

All Nigerian languages, except Fulfulde/Fulani (Fula), are tone languages (Emenanjo 1996). Emenanjo (1996) predicated his approach of tone languages on the ability of some identical words to differentiate their meanings based on their pitch variation, while Fula is described as a stress language. He maintains that Fula is not indigenous to Nigerian people but that it is the language of migrants who moved to settle down in Nigeria. There is no consensus concerning the origin of the Fulani, and this work will not venture into this discussion. According to Emenanjo (1996), Fula behaves like English that features duration and intensity on the stressed syllables. However, Williamson (1988), Oyebade (1983), Elugbe & Omamor (1991), and Hyman et al. (2018) describe Ijo, Ibibio, and NP as pitch-accent languages. These authors maintain pitch accents for Ijo and NP because there are no alternations of different pitch levels in the polysyllabic words of these languages'. Only one syllable in polysyllabic words in these two languages bears a high pitch, which is immediately followed by a low pitch. One major feature of the two prototypes in these languages found in Nigeria is pitch. Katamba (1989) posits that all languages use pitch, while Elugbe & Omamor (1991) argue that the difference among languages of the world concerning pitch is how the pitch is employed (that is to indicate intonation or lexical differences). Whether this position is right or wrong, every tone and pitch accent language has been described to make use of the pitch.

## 2.6. Previous analyses of NP/Naija lexical prosody

As briefly highlighted in section 1.2, the use of pitch in Naija has given rise to mixed positions. All authors reviewed in this work agree that the language employs pitch for intonation (like English) at the postlexical prosody, but disagree over the use of pitch at the lexical level. However, scholars like Faraclas and Mazzoli maintain that the prosodic pattern of NP/Naija postlexical level is a stress system.

### 2.6.1. Mafemi's (1971), Obilade's (1976) and Ofuani's (1981a) analyses

These authors posit in their different works that NP is a tone language because (1) it makes use of pitch to differentiate the meanings of some analogous words, and (2), it is a syllable-timed language (discussed in section 2.3). Some examples of NP analogous words differentiated by their pitch are presented in '8' and '9' below.

- |    |                       |                            |
|----|-----------------------|----------------------------|
| 8. | /fada <sup>HL</sup> / | 'father'                   |
|    | /fada <sup>MH</sup> / | 'a Roman Catholic Priest', |
| 9. | /sisi <sup>MH</sup> / | 'young woman'              |
|    | /sisi <sup>HL</sup> / | 'six pence'                |

One important feature of the definition of tone language is pitch's distinctiveness and contrastivity on every syllable. These two features of the tone system enable the tone system to alter the meanings of some identical words. In syllable-timed languages, every syllable is assumed to be of equal length and at the unified regular interval (Pamies 1999). These authors agree with Pike (1945) and many other scholars that every NP syllable is of approximately equal length, and that they occur at a specific unified regular interval. For instance, the word for 'father', as stated in '8' above, comprises two (2) syllables –/fá/ and /dà/. They assume that none of the 2 syllables is longer in duration and higher in intensity than the other; they, therefore, conclude that the language is tonal.

The position of these authors may be considered as fact when NP words are examined in isolation, but far from the real operation of the language when running speeches are examined. Faraclas (1984) contradicts the notion of equal length and regular intervals in NP syllables. Moreover, there are many instances when a particular syllable in a bisyllabic (polysyllabic) word

has a longer duration in NaijaSynCor data. The cause of this phenomenon (inconsistent duration in syllables) can be attributed to many psychological factors, like tiredness. However, the concept of syllable-timedness has faced counter oppositions; there is neither approximate equal length nor unified regular interval in world languages (Pamies 1999). Even though the samples seen in the works of Mafemi, Obilade, and Ofuani are no more in use among Naija speakers, the distinctive and contrastive pitch identified can be seen as initial accented and unaccented distinction in lexical items (Hualde et al. 2002). For instance, apart from the fact that the popular samples cited by the scholars are Yoruba words, all of them have gone into obscurity. For instance, /sisi<sup>HL</sup>/ was used in the country many decades ago when the coin 'penny' was in vogue, while the word /sisi<sup>MH</sup>/ has been replaced with /beb<sup>F</sup>/ or /beɪ<sup>F</sup>/ 'a young woman' in the contemporary Naija.

### 2.6.2. Faraclas' (1984, 1989 and 1996) analyses

Faraclas (1984) agrees with Mafeni (1971), Ofuani (1981a), and Obilade (1976) that NP is a tone language despite identifying both stress and tone systems in the language. He typologically analyses and categorizes the lexical entities of the variant of the language he studied into four. Group A words are brought into the language directly from languages with stress-dominant pitch patterns (Portuguese, English and Spanish). Such words bear a high pitch over the syllable which bears stress in the source language and carry low pitch over the other syllables, for example /à<sup>n</sup>ó<sup>d</sup>à/ 'another'. In the word /à<sup>n</sup>ó<sup>d</sup>à/, the stressed syllable /nó/ in English bears a high pitch in NP. Faraclas notes that the lexical items in Group A occur only at the end of pitch phrases. Pitch phrase is identical to the phrases over which pitch-accent is assigned in such languages as Japanese and Ijo. The boundary of Faraclas' pitch phrase is delimited by the symbol ||. The pitch phrase is equivalent to an intonation phrase/unit (Gordon 2016). A sample of a Group A word in a pitch phrase analysis is /dís nà à<sup>n</sup>ó<sup>d</sup>à/ 'This is another.' The word /à<sup>n</sup>ó<sup>d</sup>à/ is a Group A word because it carries a high pitch on the stressed syllable of the source language.

He notes that 10-15% of words brought from stress-dominant languages into NP whose pitch patterns do not correspond to those found over their counterparts in the source language (even preceding pitch phrase boundaries) divides into two groups, which he calls Group B words and

Group C words. Group B words simply carry more than one high pitch, for example, /ánímà/ 'animal'. The word for 'animal' in the source language is stressed on the first syllable; this same word bears a high pitch on the first and second syllables in NP. Group C words carry low pitch over all their syllables. /wɔ́ta/ 'water' and /sabi/ 'to know' are some of the samples of Group C and are low-toned words. However, in pitch phrase-final position, the final syllable of a Group C-word bears a high pitch that never falls. Monosyllabic words of this group bear a rising pitch. Group D or non-stress dominant source language words may bear almost any possible combination of two levels of pitch (high and low) and are not sensitive to the accent- or stress-like pitch phenomena.

According to Faraclas, Groups A, B and C words are divided into (1) pitch accent final words, (2) pitch accent non-final words, and (3) zero accent words. Pitch accent final words are NP words that have an accent on their last syllables, as in /píkĩ́n/ 'child'. Pitch accent non-final words are NP words that have an accent on other syllables but the last, as in /àńódà/ 'another'. Zero accent words are NP words without any accent, as in /wɔ́ta/ 'water'. Pitch accent is a high pitch followed by a low pitch to form a falling tone. Accented syllables, therefore, bear a high pitch with a low pitch to realize an HL glide.

In his analyses of NP, Faraclas mentions some reduplicated words, such as /magomago<sup>LLHH</sup>/ 'malpractice', which his pitch accent analysis cannot analyze. He, therefore, concludes that the language is a tone language. He posits that there are two sets of lexical items in the language: the set which is underspecified for pitch underlyingly (Classes A, B, and C) and which allows phrase-level accentuation to partially determine surface pitch patterns; and the set (Class D) which is fully specified for pitch underlyingly and is not affected by phrase-level accentuation. Since non-stress-source words need to be fully specified for tone as part of a two-level tonal system, he suggests two tonemes of high (´) and low (`). These tonemes were used, however, to account for the behavior of stress-source words. Stressed syllables in Groups A, B, and C are, therefore, assigned high tone, while other unstressed syllables receive low tones within NP words.

Faraclas (1996) posits that, apart from the fact that NP is a tone language, it operates phrasal stress which surfaces within a pitch phrase. He lists out the primary phonetic cues of stressed syllables in NP pitch phrases. They include (1) ‘a high tone that is immediately followed by a low tone (the two tones become a falling tone)’; and (2) ‘an L tone that is immediately followed by a high tone (the two tones become a rising tone)’. An example of the first cue is given in 8 below. According to Faraclas, glide tones (falling and rising tones) are the primary pointers to the stress system at NP postlexical level. Also, he highlights extra length and higher intensity. Despite all these cues, stressed syllables are more prominent (in pitch) than others in a pitch phrase. Syllable reduction is minimal and this places NP to be a syllable-timed language. Therefore, each phrase stress group (equivalent to pitch phrase) is assigned single stress, which is signaled by a falling pitch contour. If the stressed word is bisyllabic, the latter part of the contour (glide) pitch falls on the second syllable, as seen in ‘10’.

10.  
 nà mà **FÁ**dà  
 COP poss father  
 It is my father.

As seen in ‘10’, the first syllable /**FÁ**/ in the word /fádà/ ‘father’ is a stressed high-tone syllable in the sentence. The latter part of the falling pitch to make stressed tone is realized on the last syllable of the word /fádà/. However, in Faraclas’ analyses of lexical prosody, the word /fádà/ is underspecified for tone, and the word has to be assigned a specific tone. Hence, the first syllable is assigned a high tone. Since the syllable at which the tone is assigned is not at the phrase-final position within the sentence, the final syllable has to copy the latter part of the falling tone. It is difficult to conclude that the pitch system in NP operates the tonal system operation described by Faraclas.

### 2.6.3. Oyebade’s (1983) analysis

Oyebade (1983) submits that NP attests to some pitch patterns that are associated with intonation languages and some that are associated with tone languages. This seems to indicate that the language has synthesized the two systems into one pitch system, which is neither tone nor intonation system but has the characteristics of both (the tone and intonation systems). ‘It is



a pointer to a process of maximal differentiation through a pitch that is in its formatory stage'. His submission remains a suggestion that cannot be concluded upon. He examines pitch systems on some lexical items and some phrases.

In his pitch system of lexical items, NP monosyllabic grammatical and lexical words attest both /L/ and /F/ pitch patterns, respectively, as presented in '11'.

- 11.
- |                          |         |
|--------------------------|---------|
| i. /go <sup>L</sup> /    | 'AUX'   |
| ii. /i <sup>L</sup> /    | '2PR'   |
| iii. /fo <sup>L</sup> /  | 'ADP'   |
| iv. /brɛd <sup>F</sup> / | 'bread' |
| v. /ʃɔp <sup>F</sup> /   | 'eat'   |
| vi. /kɔm <sup>F</sup> /  | 'come'  |

Oyebade argues that NP disyllabic words have more varied prosodic tonal patterns because some words have low mid /LM/ pitch patterns, and some others mid-low /ML/ pitch patterns, as cited in '12'.

- 12.
- |                            |           |
|----------------------------|-----------|
| i. /papa <sup>LM</sup> /   | 'father'  |
| ii. /wɔta <sup>LM</sup> /  | 'water'   |
| iii. /pɛpɛ <sup>ML</sup> / | 'pepper'  |
| iv. /kola <sup>ML</sup> /  | 'kolanut' |

He states also that there are some words of low-falling pitch pattern, as attested to in /pikĩn<sup>LF</sup>/ 'child', /sidɔn<sup>LF</sup>/ and 'sit down'. He states, however, that some disyllabic words do not attest to the tonal patterns discussed. Pitch is used to differentiate meanings of some identical words, like /fada<sup>LH</sup>/ 'a reverend father' and /fada<sup>HL</sup>/ 'father'. He concludes that pitch patterns in NP are analogous with what is obtainable in tone languages. However, the analogy is not absolute because the pitch system, as observed in the language, does not change the meanings of a large percentage of identical phonological words.

In his studies, Oyebade (1983) states that the phrase pitch system of NP seems to be dependent on the grammatical structure of a construction. All sentences which end in predicators, grammatical words, or monosyllabic nouns attest to a final falling pitch. Falling pitch is observable on all monosyllabic nouns irrespective of their position in an NP sentence. Oyebade confirms that

a rising pitch is noticed in the intonation of some yes/no questions. He agrees with Mafemi (1971) and Faraclas (1989) that the language employs intonation just like English.

#### 2.6.4. Elugbe & Omamor;s (1991) analyssis

Elugbe & Omamor (1991) argue that pitch is used in a syntagmatic relation in NP. They explain the concept of syntagmatic relation in NP as the specificity and importance of a particular syllable concerning other syllables in a polysyllabic word. The pitch pattern on the noun /miraku<sup>HLL</sup>/ 'miracle' is employed to exemplify the concept of syntagmatic relation in NP polysyllabic words. The high pitch on the first syllable declines progressively to the subsequent syllables (the second and the third). The placement of the high pitch may be on any of the syllables that make up such a word (initial, medial or final). This observation makes NP a word-pitch system language (Pike 1948). Elugbe & Omamor (1991) argue for the importance of only one pitch (high pitch) in the language which declines both gradually and progressively in NP utterance. Utterance can be lexical words, phrases, and/or sentences.

They argue that the assumed low pitch observed in NP is the phenomenon of the L1 interfering in the performance of most NP speakers. No tone rule has been observed in the language. There are neither phonotactic nor tonogenetic constraints in the NP pitch system. Tonogenetic constraints relate to a situation whereby a tone on a TBU is determined by the neighboring segments. In tonogenesis, a preceding consonant can determine a tone on the following TBU. As noted by Elugbe & Omamor, NP utilizes pitch in a way that the pitch affects the meaning of utterances. They observe that NP pitch does not necessarily have to be significant on every syllable, which is the normal phenomenon in tone languages.

They classify NP monosyllabic words into lexical and grammatical words. Lexical monosyllabic words include nouns, verbs, adjectives, and adverbs, and they bear a high pitch. Grammatical monosyllabic words include possessive pronouns, aspectual markers and conjunctions; they bear a low pitch. Some loans words (words borrowed into NP from other Nigerian tone languages) from adstrate languages (languages used alongside NP in Nigeria) bear tones. Consequently, the tones on NP lexical items are fossilized and lack any morphotonemic rule. Thus, NP is neither a

tone nor a stress language, but a pitch accent language which also operates an intonation similar to that of English.

### 2.6.5. Mazzoli's (2013) analyses

Mazzoli (2013) states that Naija operates both tone and stress systems. The tone system is in operation lexically, while the stress system is identified postlexically. The tone system is identified because some words change their meanings with the use of pitch, and the stress system is tonally conditioned at the postlexical level (sentences) (Lacy 2002; Faraclas 1984). An example of this type is stress, as presented in samples 11 and 12 below. The phonotactic structure of Naija words has no bearing on the assignment of stress at the Naija postlexical level. Therefore, stress is only predictable in terms of the tonal structure of phrases. She employs the phrase 'phonological phrase' to highlight her notion of phrasal stress in the language. According to Mazzoli, a phonological phrase is roughly an equivalent of what Faraclas tags pitch phrase. This is equivalent to what is referred to as intonation unit (IU) in the AM framework (Gordon 2016). She argues that stress is signaled in Naija by the presence of a contour pitch movement despite lexical level tones. Stress is grammatically controlled in the language because it is assigned automatically by sentence-parsing rules. These rules are evident in the fact that the speaker controls this type of stress by choosing to focus on or emphasize a particular part of an utterance, modifying the unmarked sentence parsing, as seen in samples '13' and '14'.

13.  
/ma<sup>L</sup> fada<sup>LL</sup> go<sup>L</sup> tawn<sup>HL</sup>/  
POSS father go.pst town  
My father went to town.

According to Mazzoli, the sentence in '13' has an unmarked reading, while that in '14' has a topicalized subject. Unmarked reading of the sentences in 13 means that the words are presented in their raw tonal forms. Moreover, the topicalization (seen in 14) is only achieved through the change in the pitch of the second syllable of the word /fada/ 'father' whereby the word is topicalized.

14.  
/ma<sup>L</sup> fada<sup>LH</sup> go<sup>L</sup> tawn<sup>HL</sup>/  
POSS father go town  
My father went to town.

There is a need for some comments on the tone-marking errors found in Mazzoli's sentences. It is not certain whether these errors are typographical or something else. None of the words found in the above two sentences is properly tone-marked, except the possessive marker /ma<sup>L</sup>/. It is very strange to see the noun /fada/ bearing an /LL/ tone when it is not topicalized, and an /LH/ tone when it is, just as it is strange to see the verb /go/ 'go' bearing an /L/ tone. These tones on these words do not project Naija words in any way, and the prosodic part of Mazzoli's work requires serious data and reanalysis.

She rejects Faraclas' proposition of tonal underspecification on NP words and argues that Naija words are tonally specified. For instance, Mazzoli argues that the word /anɔda<sup>LHL</sup>/ 'another' (an English word that Faraclas argues to be tonally underspecified), is underlyingly specified for H tone on the second syllable. She also argues that Naija tone is used for identical phonological distinctions in the language since a few items are lexically distinguished by their tones.

#### 2.6.6. Osaigboro's (2018) analysis

Osaigboro (2018) gives an instrumental descriptive analysis of the Warri variety of NP. He places his analysis on the comparison of the contour patterns of different sentence types. The sentence types include affirmative, negative, and conditional statements. He compares the contours of these sentence types of NP with the same sentences spoken in Nigerian English, Isoko, Urhobo, and Itsekiri. He concludes that the variety of NP he studied is a pitch accent language.

Although the data studied in Osaigboro (2018) is postlexical, the work has to be reviewed in this present work because the researcher uses the data to conclude the lexical prosodic classification of the language. He used KayPENTAX's Computerized Speech Lab (CSL) to elicit the data of his work, and PRAAT to show the different contour patterns of the different sentences. KayPENTAX is a medical company located in the United Kingdom that has teamed up with speech researchers to develop some recording hardware; CSL is one of KeyPENTAX's hardware. It is an input/output computerized recording device that complies with rigorous specifications and features needed for reliable acoustic measurements (Osaigboro 2018).

Osaigboro submits that the intonation contour patterns of yes/no questions and tag questions in the Warri variety of NP end in a rising pitch. Content questions end in a falling pitch. Echo questions end in mid-level pitch. Affirmatives, negatives, conditional clauses end in a low pitch. Tag question can be defined as a device used to turn a sentence into a yes/no question by repeating the most important constituents of the sentence. A sentence that has gone through such a process is referred to as a tag question. Echo question is a form of the content question that places the content question marker at the final position of the sentence. According to Osaigboro, examples of tag and echo questions are presented in '15' and '16' below.

15.  
/ju<sup>L</sup> de<sup>L</sup> go<sup>H</sup> sku<sup>F</sup> abi<sup>LH</sup>/  
2-PRO-SUB AUX school EMP  
You are going to school. Aren't you?
16.  
/ju go tʃɔp/ /a o tʃɔp/  
2-PRO-SUB FUT eat 1-PRO-SUB FUT eat  
You will eat. I will eat.

After a careful examination of the sentences in '15' and '16', one would imagine whether it is mandatory to find the tag and echo questions in NP or not. Osaigboro analyzed the emphatic marker /abi/ in '15' as the tag element, which he interpreted to mean 'aren't you?'

Methodologically and theoretically, the existing literature has different perspectives to the study of the NP and Naija lexical prosody. For instance, Osaigboro (2018) instrumentally examines the intonation contours of different NP sentences. He adopted the postlexical perspective. Others, like Mafemi (1971), Obilade (1976), Ofuani (1981a), Faraclas (1984), Oyebade (1983), Elugbe & Omamor (1991), and Mazzoli (2013), align to the lexical perspective. Though Osaigboro describes the intonation contours of the different sentence types in the language, the description of sentential intonation contours may not be sufficient to make a general declaration of the typological classification of lexical prosody. Many of these works, like Mafemi (1971), Obilade (1976) and Ofuani (1981a), are theoretical, while others, like Oyebade (1983), Faraclas (1984), Elugbe & Omamor (1991), Mazzoli (2013) and Osaigboro (2018), are descriptive. However, they all looked at the language from a distance without in-depth instrumental analysis; hence, this work! This work combines both the postlexical and lexical perspectives to instrumentally examine

the pitch patterns of Naija lexical items in carrier sentences adapting an experimental-phonetic approach to speech melody.

## 2.7. Theoretical framework adopted in this work

The Dutch School of prosodic studies is based on the work of the researchers at the Institute for Perception Research (IPO) in Eindhoven. The advocated method in IPO leads to intonation models which are helpful for the interpretation of acoustic and physiological data on pitch in natural speech. It is also a powerful framework for the design of rules for intonation synthesis in a variety of languages (Collier 1990). One primary assumption of IPO is 'no matter how systemically a phenomenon may be found to occur through a visual inspection of f0 curve (pitch contour), if it cannot be heard, it cannot play any part in communications'. Also, IPO has been described as a tone sequence (TS) model because it handles the tone system of intonation contours (Gussenhoven 2004).

The orientation of the IPO is largely phonetic, covering both production and perception. The linguistic status of the pitch movements in this framework is a prominent concern. In IPO, the pitch movements are not just convenient chunks that allow contours to be coded but represent phonological units. Pitch movements or contours in IPO arise as a result of pitch stylizations. Pitch stylization is a simplified modification (with the preservation of all functional melodic information) of the measured f0 of an utterance. There are some reasons to stylize a linguistic corpus. These include (1) to reduce the amount of data required for pitch contour analysis, (2) to isolate the functional parts in the contour, (3) to obtain a representation of this underlying contour and many more for intonation teaching and/or linguistic research.

It is important to state here that there are many theoretical approaches to the study of intonation of the languages of the world, reflecting deep theoretical and representational differences. First is the strictly linear system. For those researchers committed to a strictly linear system, the symbolic representation of intonation and the number of prosodic units play the primary role. In Pierrehumbert's model for American English, intonation is essentially considered as the sum of

atomistic local events, such as pitch accents, phrase accents, and boundary tones (Pierrehumbert 1980). The second is the superpositional representation of intonation. The proponents of superpositional representation of intonation assume that the final f<sub>0</sub> contour is best reconstructed as the sum of superimposed global baselines, semi-global phrase components, and local word accent commands. The proponents of superpositional representation of intonation give physiological motivation for their superimposition of intonation contour (Fujisaki 1997).

The third is the pragmatic approach to intonation studies. The advocates of the pragmatic approach opine that the function of a perceived intonation pattern plays a key role in intonation studies. The cues proposed by the advocates of the pragmatic approach to studying a language intonation include pragmatic particles, intonational contours, facial and gestural syntactic information. According to this approach, all the highlighted cues fulfill the same function in a given language and are, therefore, to be described together as the functional equivalence (Danes, 1960; Uldall, 1964; Rossi, 1999). The fourth is the listener-oriented approach. This is the IPO adopted in this work. The IPO assumes that f<sub>0</sub> contours should be described in terms of some perceptually relevant f<sub>0</sub> patterns. In IPO, various f<sub>0</sub> contours and different patterns may be perceptually equivalent (Hart, Collier & Cohen 1990).

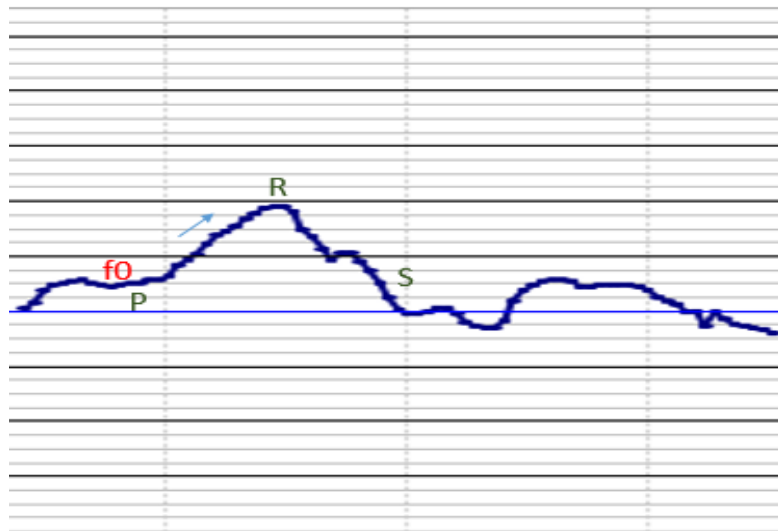
In IPO, an ideal phonetic description of intonation would combine the three aspects of speech labeling optimized. These three aspects of speech labeling include speech production, acoustic descriptions, and perception. When the relationship between production and acoustic characteristics are intact, and when acoustic characteristics and perception are not broken. Then the bridge from production to perception can be built. It is in this instance that communication can be actualized.

The discussions and arguments in IPO are structured in the form of ten propositions that range from the uncontroversial (language universal) to the idiosyncratic (language-specific) issues of languages. The observation that pitch movements can be described in terms of their direction, timing, slope, and size belongs in the former category (uncontroversial arguments), while the statement that the smallest unit of analysis in the IPO is an example of the specific arguments of a language. This position contrasts with the British English tradition in which complex pitch

movements, like the 'fall-rise', are recognized. It does not also agree with phonological analysis recognized in tone segments (Pierrehumbert 1980).

The intonation contours of the pitch movements in IPO are arranged in 'blocks', such that there is a 'prefix', which is optional and recursive and is comparable to pre-high tone units; a 'root', comparable to a high tone unit; and an optional 'suffix', comparable to a post-high tone unit (Hart, Collier & Cohen 1990). Figure 6 presents the signal of f<sub>0</sub> movement in a block form, starting from the point known as the prefix to the root and suffix. As seen in the spectrogram, the point of the suffix represented with 'S' ends a block form, and another contour of the same pattern starts, which is characterized by declination.

Figure 5 presents the f<sub>0</sub> movement in block form propagated in IPO.



In this approach, the perceptually relevant features of a specific utterance are prosodically determined by f<sub>0</sub> movements (Hart, Collier & Cohen 1990). This denotes that the study of intonation of human languages involves perceived phonetic pitch variations in the course of an utterance. It does not operate on preconceived concepts to satisfy some theoretical assumptions. It is a bottom-up approach. It builds up the grammar and prosody of a language by simply presenting the data of the language under study from the scratch.

Phonetic pitch movement in NP and Naija (which has not been properly explored) must have been the cause for the mixed and unending arguments concerning the typological classification of the language. Instead of examining the language as it is, the existing literature on the prosodic



system of NP and Naija simply placed their analyses on the theoretical assumptions of Pike, Welmer, and Hyman.

Examining Naija from the IPO perspective will open a way out of the dead-end of controversies on its typological classification, and it will hopefully provide for a global account of all the components of Naija prosody. Therefore, this work instrumentally examines the lexical prosodic classification of Naija via the acoustically perceptual correlates as propounded by IPO. This approach is such a practicable theory for an undocumented hybrid language like Naija. The perceptual annotations carried out in this work, which will be presented in the next chapter, are basically of the present researcher as a native speaker of Naija.

## 2.8. Conclusion

This chapter has reviewed the concepts of prosody, lexical prosody, and prosodic phenomena of West African languages, briefly presented the prosodic system of Nigerian languages, reviewed the previous lexical prosodic analyses of NP and Naija, and presented the theoretical framework adopted in this thesis. The pitch patterns in Naija will be revealed via the adaptation of the IPO perceptual concept. This will enable the present researcher to conclude on the prosodic prototype of the language. The next chapter presents the methodological processes adopted in this thesis.

# Chapter 3

## Methodology

### 3.0. Introduction

This chapter presents the methodology adopted to build up this thesis. It starts from the building of our corpora titled protocol and corpora description. This is discussed in section 3.1. Section 3.2 presents how and where the data used in this work were got. This section (3.2) also presents some sociolinguistic backgrounds of the respondents consulted for the data. Section 3.3 explains the phonetic annotation system adopted to annotate the data with subsections 3.3.1 (the determination of the pitch patterns), 3.3.2 (the definitions of the pitch patterns), 3.3.3 (sieving the pitch patterns for lexical prosody purpose), and 3.3.4 (the application of the pitch patterns in the data of this work). Section 3.4 states the mode of analysis done in this work and the statistical models used. Section 3.5 briefly gives the summary of this chapter, and introduces the next.

### 3.1. Protocol and corpora description (PCD)

A protocol was built from the NaijaSynCor golden corpus. NaijaSynCor golden corpus comprises 80 cleaned files that have been syllabified and manually aligned. About 3000 lexical items of various syllabic sizes (monosyllables, bisyllables, trisyllables, and many others.) were extracted from the audio files that had been phonetically transcribed using PRAAT and SPASS. The transcription of the phonemes, syllables, and words were all aligned on the speech signal. These files are undergoing various studies both in syntax and prosody. However, the first three syllabic structures had the highest frequencies and were used to draw the PCD of this study.

Monosyllabic words were found to have the highest percentage of 41.25%, followed by bisyllabic words of 38.83% and followed by trisyllabic words of 13.93%, while others, that is quadrisyllabic words, pentasyllabic words and others, share the remaining percentage. The sum of the percentage of the first three syllabic structures was 94.01%, which is believed to be sufficient to study the lexical prosody of the language. To conduct the prosodic study carried out in this thesis, 10 simple words were randomly selected to represent each of the syllabic structures. Ten compounds and

10 reduplicated words were also added. Structurally, the 10 compounds comprised 5 bisyllabic compounds (bi-compounds), 2 trisyllabic compounds (tri-compounds), and 3 quadrisyllabic compounds (quadri-compounds). Examples of the syllabic sizes of the compounds tested in this work included /big mǎn/ 'the rich', /bad bɛɛ/ 'jealousy' and /wumǎn rapa/ 'a weak man'. The 10 reduplicated words tested in this thesis are structurally bisyllables and quadrisyllables. Examples of the reduplicated words are /smɔl smɔl/ 'slowly' and /mago mago/ 'malpractice'.

In all, there are two types of lexical words tested in this work –simple and complex words. Simple words comprise monosyllables, bisyllables, and trisyllables which are nouns, verbs, adjectives, and adverbs. Complex words are words formed of two or more simple words which comprise compounds and reduplicated words. All these words were placed in carrier sentences at the initial, medial and final positions. The target words were placed in these positions to test a hypothesis. The hypothesis is that there are boundary tones at both the left and right edges of Naija sentences especially when these positions are occupied by lexical words. The carrier sentences included declaratives, imperatives, and polar questions. The declarative sentences tested involved both affirmative and negative sentences. However, to ensure equal number of the declarative sentences of all content words tested in this work, 3 other nouns and verbs of monosyllabic, bisyllabic, and trisyllabic words were selected to examine how the pitch patterns of these words behave in imperative sentences and polar questions. These choices of speech acts were made because of the tendency for the pitch patterns of some words to alter in different positions. For instance, verbs, adjectives, and adverbs easily change their pitch patterns between initial/medial positions, on the one hand, and final positions, on the other hand.

Though the study of intonation contours of imperative sentences and polar question falls within the scope of postlexical study of prosody, they are included to diversify our study to actualize the behavior of Naija content words in different contexts. It follows that these last data sets may not be useful for any decision at the level of lexical prosody. There would be a need to sieve the data after the annotation to concentrate on the words that are not conditioned by the overall intonation of the carrier sentences. No attention was paid to the overall intonation contours of the carrier sentences because the concern of this work was lexical prosody which can be easily

depicted by the pitch patterns of the target words placed in the carrier sentences. Table 3 shows the distribution of classes of words in their carrier sentences.

*Table 3 shows speech acts types and their number of occurrence as distributed in the first corpus.*

<b>S/N</b>	<b>Descriptions</b>	<b>Word structures</b>	<b>Declaratives</b>	<b>Imperatives</b>	<b>Polar questions</b>
1	Nouns	Monosyllables	240		24
		Bisyllables	240		24
		Trisyllables	240		24
2	Verbs	Monosyllables	240	24	
		Bisyllables	240	24	
		Trisyllables	240	24	
3	Adjectives	Monosyllables	240		
		Bisyllables	240		
		Trisyllables	240		
4	Adverbs	Monosyllables	240		
		Bisyllables	240		
		Trisyllables	240		
5	Compounds	Bi-compounds	120		
		Tri-compounds	72		
		Quadri-compound	48		
6	Reduplicated word	Bi-reduplicates	72		
		Quadri-reduplicates	168		

As seen in table 3, every class under the heading ‘Description’ was tested in declarative sentences tagged ‘Declaratives’. Only nouns and verbs were tested in imperative sentences and polar questions, respectively. A total of 240 each of the declaratives of nouns, verbs, adjectives, and adverbs were got from the 3 positions of a particular target word, of 8 respondents, and of 10 words of the same structure ( $3 \text{ positions} \times 8 \text{ speakers} \times 10 \text{ target words}$ ). Also, 24 polar questions were of 3 target words used in 3 polar questions of 8 speakers. (The same process was applied to imperatives). Similarly, 120 declaratives of bi-compounds were of 5 bi-compounds used in 3 positions of 8 speakers. Besides, 72 declaratives of tri-compounds were of 3 tri-compounds used in 3 positions of 8 speakers. In addition, 48 declaratives of quadri-compounds were of 2 quadri-compounds used in 3 positions of 8 speakers. In the same vein, 72 declaratives of bi-reduplicates were of 3 tri-compounds used in three positions of 8 speakers, while 168 quadri-reduplicates were of 7 quadri-reduplicates used in 3 positions of 8 speakers.

All these sentences were coded and randomized. The coding of the sentences was made based on the relationships between the target words and their carrier sentences, which included the following:

- i. word category,
- ii. number of syllables of the target word,
- iii. position of the NP that carries the target words within the carrier sentences,
- iv. position of the target words in the carrier sentence,
- v. the illocutionary function of the carrier sentences, and
- vi. the information structure of the sentences

An example of the result of the processes is presented in Figure 6 below. The target word is ‘school’. Its word category is noun written as N. Number of the syllable of the target word is 1, represented as ‘Sy1’. NP position within the sentence is first represented as ‘1st’. The position of the word within the sentence is the initial position and it is represented as ‘I’. The illocutionary function is declarative, stated as ‘D’; while information structure is topic, represented as ‘T’. All these representations were collapsed to have the code NSy1\_1stIDT, as seen under the heading code in figure 6.

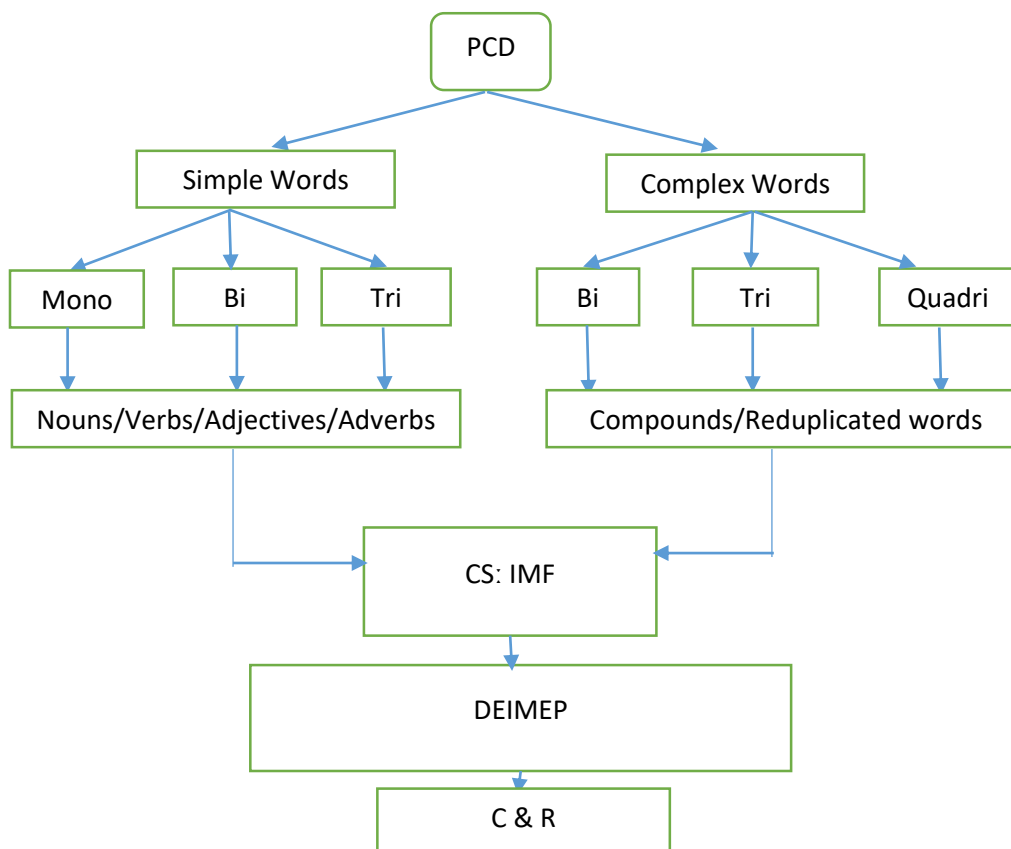
Figure 6 shows the coding representation of the corpus.

Code	Category (N/V/C)	Syll Number (1,2,3)	NP Position 1st, 2nd,3rd	Sentence Position (I/M/E)	Illocution Function (D/N/CQ/P Q/Im)	Information Structure (T / F)	Sentence
NSy1_1stIDT	N	Sy1	1st	I	D	T	School weh I go na Unilag

The carrier sentences were coded to ease the retrieval of each of the data when the need arises. The resulting sentences were randomized to prevent the respondents’ suspicions. Some of the

factors used to code the sentences (as highlighted above) were also adopted as variables to annotate the data. These factors might be used to determine the causes of change in pitch patterns of Naija words among the respondents in carrier sentences, though this was not the concern of the present thesis. Figure 7 below presents a flowchart of the PCD built for this work.

Figure 7 shows the flowchart of the PCD built for this study.



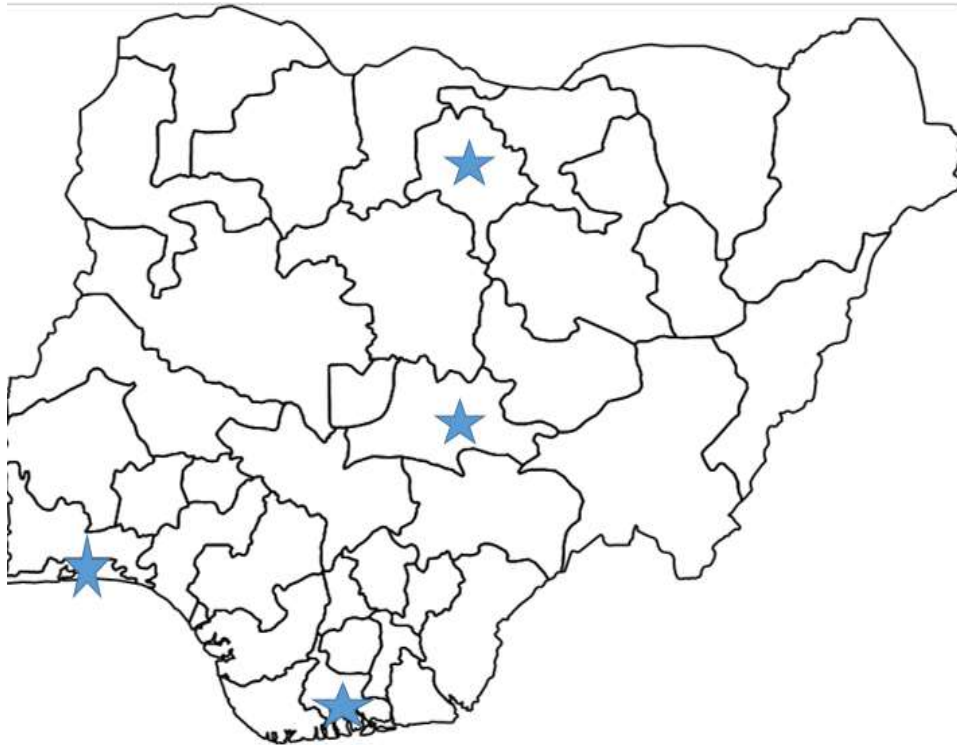
As seen in figure 7 (the flowchart representation built for the data of this thesis), PCD means protocol and corpora description, Mono stands for monosyllabic words, Bi represents bisyllabic words, Tri is stands for trisyllabic words, while Quadri means quadrisyllabic words. CS: IMF means carrier sentences that bear the target words at initial, medial, and final positions; DEIMEP stands for the types of sentences while C & R are used to represent coding and randomization.

### 3.2. Data elicitation

The data were got in Lagos, Kano, Jos, and Port-Harcourt. These locations were in the west, north, north-central, and southern parts of the country. There were two (2) speakers each from these locations, making eight (8) speakers in all. To avoid mentioning the names of the speakers, names

of the locations (where the data were got), in conjunction with lexical prosody (LEXPRO), were used to tag the data. For example; LEXPRO\_JOS\_01 and LEXPRO\_JOS\_02 were used to name the two speakers from Jos. The following figure 8 presents a map of Nigeria. In this map, the survey points where the data of this present research work were got are highlighted with blue stars.

*Figure 8 shows a map of the survey points of the data of this work.*



Seven (7) of these speakers spoke Naija as second language, while one (1) had it as first language. Their ages ranged from 16 to 30, with different educational qualifications, but the least educational qualification was secondary school. This present research work is not sociolinguistic. The respondents were chosen all over the country to avoid any bias in the sampling, not to study variation according to their origin. We hypothesized that the variations will be minimal, and this will enable the researcher to provide a unitary description of the prosody of the language. All these pieces of information are presented in table 4 below. In the table, IM, OG, IL, KA, JO, AK, KD, and PH are acronyms of some states and cities where our data were got. IM stands for Imo, OG for Ogun, IL for Ilorin, KA for Kano, JO for Jos, AK for Akwa Ibom, KD for Kaduna, and PH for Port-Harcourt.

Table 4 gives some sociolinguistic information, age, gender, and qualifications of the respondents.

S/N	Descriptions	Age	Gender	Educational qualification	First language	Parents' language	State of origin/place of birth
1	LAG_01	16-30	Female	Undergraduate	Igbo	Igbo	IM
2	LAG_02	16-30	Female	Master's	English	Yoruba	OG/IL
3	KAN_01	16-30	Male	Undergraduate	Hausa	Hausa & Yoruba	KA
4	KAN_02	16-30	Male	High school	English	Yoruba & Ibibio	KA
5	JOS_01	16-30	Male	Undergraduate	English	Yoruba	JO
6	JOS_02	16-30	Female	Undergraduate	Yoruba	Yoruba	JO
7	PHC_01	16-30	Female	Master's	Ibibio	Ibibio	AK/KD
8	PHC_02	16-30	Female	Graduate	Naija	Naija	PH

A document (containing all the carrier sentences) was handed to the respondents to read, while the researcher handled the recorder. The recorder used was the Zoom H6 recorder. This recorder is one of some powerful recorders with many features whose concerns are not the target of this thesis. In this recorder is a memory card to save the data for further research.

The data were constructed in Naija using an etymological writing system. This system is a way of writing Naija using English spellings except for some indigenous local words, like proper nouns and particles. This writing system was adopted to enable our respondents to read the carrier sentences with little interference from the researcher. However, some of our respondents made some mispronunciations and the researcher had to intervene. The mispronunciation errors were corrected by telling the respondents to reread the data. Many of the errors were corrected with this technique except for some unpopular proper nouns.

The data were got on three different occasions. The first one had only nouns and compounds in all three positions (initial, medial, and final). These nouns were also used as verbs at medial positions. With these data, it was difficult to determine the pitch patterns of all other word classes (like verbs, adjectives and adverbs) in all the positions. This data set was incomplete. These nouns were, therefore, taken as nouns, which were also tested as polycategorical words. There was, therefore, a need for other data sets that would have the target verbs, adjectives, adverbs, and reduplicated words in all the positions. To stabilize the data, the same methods were adopted to build another protocol for verbs, adjectives, adverbs, and reduplicated words, while the respondents were reached again and again.



Since it was not workable to have sentences without functors and particles, and they cannot be tested in the 3 positions as tested for content words, 10 functors and 10 particles were got from the first 8 files, were annotated and examined in this work.

### 3.3. Annotation system

The previous literature phonologically identifies two tonal registers –high and low (Mafemi 1971; Obilade 1976; Ofuani 1981b; Oyebade 1983; Faraclas 1984; 1996; Elugbe & Omamor 1991; Mazzoli 2013; Osaigboro 2018) in the NP and Naija they studied. However, the prosodic annotation scheme adopted in this work was acoustically and perceptually driven. It was carried out in 3 stages: phonetic determination of the melodic pitch patterns or registers, identification of the perceptually pertinent melodic contours, and annotation of the data.

#### 3.3.1. Determination of Naija pitch patterns

The determination of the pitch patterns in this thesis was perceptually and acoustically determined on PRAAT and ANALOR. Four melodic contours – falling (F), rising (R), high (H), and low (L) –were identified in the data. The 4 melodic contours were represented with /F/ versus /f/, /H/ versus /h/, /R/ versus /r/ and /L/ versus /l/. They were simply classified into two ranges, named range one and range two. Range one included /F/, /H/, /L/, and /R/. Range two were /f/, /h/, /l/ and /r/. All these symbols were named ‘pitch patterns’ for convenience. The pitch patterns in range one were perceived to be stronger than the pitch patterns of those in range two. The second range was shown to be phonetically determined by declination. The rising contour was shown to be determined by discursive and intonational factors in topicalization and yes/no question.

All these were determined by manually annotating our data for 4 tiers on PRAAT. The first tier (named CHUNK) was used to annotate the tested carrier sentences. The second tier was named ‘SYL’, where the syllables of the target words within carrier sentences were annotated. The third tier was named “LXWD” (lexical words) for target words, and the last one named “TNLB” was for the corresponding prosodic pitch patterns of the target words. ANALOR was used to semi-automatically annotate the strongest syllables of the target words in the tested positions. This was made possible via a script written for Naija's postlexical prosodic annotation.

The perceptually and acoustically strongest syllables in Naija words were not identified to converge the acoustic cues discussed for the stress system. The acoustic cues were indiscriminately distributed on different syllables in polysyllabic words, the phonotactic weight of the syllables notwithstanding. Moreover, higher f0 and dB values converged on the same syllables many times, while longer durations were on other syllables. The distributions of the inconsistent acoustic cues in some Naija bisyllabic and trisyllabic words are given in table 5. The data in table 5 were extracted from LEXPRO\_KAN\_01.

*Table 5 presents the acoustic cues distributions on some Naija polysyllabic words.*

S/N	Target words	Acoustic cues								
		Duration (ms)			Pitch (st)			Intensity (dB)		
1	Ka.mɛ.ra	132	105	<b>136</b>	<b>92</b>	88	85	<b>77</b>	75	75
2	dɛ.pɔ.sit	172	152	<b>183</b>	<b>89</b>	87	85	<b>74</b>	72	68
3	kɔn.di.ʃɔn	149	137	<b>152</b>	83	<b>90</b>	88	<b>72</b>	71	70
4	krɛ.dit	207	<b>210</b>	-	<b>90</b>	87	-	<b>80</b>	70	-
5	pa.kedʒ	168	<b>226</b>	-	<b>96</b>	90	-	<b>80</b>	76	-

As presented in the above table, perceptually, the strongest syllables among the trisyllabic words correspond to those with the highest f0 values. In the same vein, the stronger syllables among the bisyllabic words are those that have higher f0 values. Since this system cannot be said to be a stress system, it was decided to name this the prominent system found in our data pitch prominence (PPROM) (Oyelere et al. 2018).

Arnold et al. (2012) define prominence as a perceptual construct that describes the perceived strength of a given linguistic unit as compared to its neighbors. The most common acoustic cues of prominence are f0, duration, intensity, segmental clarity, and any combination of these features. Particularly, prominent syllables often have salient f0 movements, increased duration and/or intensity, increased spectral emphasis, and high-frequency regions relative to non-prominent ones (Beckman 1986; Beckman & Edwards 1994). In Naija, as shown in the above table, the only acoustic cue of prominent syllables is the salient f0 (plus intensity sometimes) on the specific concerned syllables. A prominent syllable is perceived stronger than others within a specific polysyllabic word via its higher f0 value.

The determination of the prominent syllable was not the concern of this work, it was only employed to determine the pitch range in Naija. It was hypothesized that the target words retain

the same pitch patterns in all positions. This hypothesis needed to be tested; hence, the experiment which collected both the physical (acoustic) and perceptual information of the target words. To drive the experiment home, one of the files was studied and the f0 values of the target words were extracted for further study. The extracted f0 values and perceptual correlates of the target words revealed that a prominent syllable of those words at the initial positions of the carrier sentences had higher semitones, and were perceptually stronger than those at the medial and final positions. This is presented in table 6 (extracted from LEXPRO\_KAN\_01).

Table 6 shows the average f0 values of the target words in carrier sentences.

S/N	Target Words	F0 Values (st)								
		Initial			Medial			Final		
1	/fon/ (mono)	<b>93.5</b>			<b>87.0</b>			<b>84</b>		
2	/Kotʃ/ (mono)	<b>90.2</b>			<b>86.5</b>			<b>85.4</b>		
3	/skul/ (mono)	<b>92.0</b>			<b>86.7</b>			<b>84.0</b>		
4	/adres/ (bi)	<b>91.9</b>	86.4		<b>88.6</b>	86.6		<b>87.2</b>	85.1	
5	/sāmpu/ (bi)	<b>92.8</b>	91.1		<b>87.9</b>	86.7		<b>86.4</b>	83.5	
6	Kredit/ (bi)	<b>91.6</b>	88.7		<b>87.8</b>	85.9		<b>86.3</b>	81.5	
7	/mīnīsta/ (tri)	<b>94.3</b>	94.7	88.8	<b>89.3</b>	87.5	85.5	<b>85.7</b>	84.5	80.7
8	/posiʃn/ (tri)	89.4	<b>92.2</b>	92.9	87.0	<b>87.8</b>	86.4	83.6	<b>84.1</b>	83.0
9	/ɛstimet/ (tri)	<b>92.4</b>	92.4	88.6	<b>88.0</b>	87.6	85.3	<b>85.5</b>	84.6	81.3

This same system is found in the compound and reduplicated words. Tables 7 and 8 present the f0 values in the compound and reduplicated words.

Table 7 shows f0 values of Naija compounds in the three positions of carrier sentences.

S/N	Target Words	F0 Values (st)					
		Initial		Medial		Final	
1	/big mǎn/	<b>88.5</b>	87.8	<b>86.4</b>	85.5	<b>83.6</b>	82.3
2	/hat kɔt/	<b>94.3</b>	91.3	<b>89.8</b>	87.6	<b>85.2</b>	83.4
3	/lɔŋg lɛg/	<b>93.1</b>	89.5	<b>89.5</b>	87.3	<b>84.5</b>	81.9

Table 8 shows f0 values of Naija reduplicated words in the three positions of carrier sentences.

S/N	Target Words	F0 Values (st)											
		Initial				Medial				Final			
1	/jǎnmǎjǎnmǎ/	92.8	94.0	<b>95.6</b>	<b>96.7</b>	92.0	90.6	<b>91.1</b>	<b>91.8</b>	89.9	89.5	<b>89.8</b>	<b>90.6</b>
2	/jagajaga/	91.5	92.5	<b>93.1</b>	<b>94.5</b>	89.3	89.9	<b>90.5</b>	<b>91.3</b>	88.5	89.2	<b>90.4</b>	<b>91.0</b>
3	/kɔtɔkɔtɔ/	91.2	92.2	<b>93.8</b>	<b>95.4</b>	89.6	90.4	<b>91.1</b>	<b>92.1</b>	89.5	89.5	<b>90.6</b>	<b>90.7</b>

As observed in tables 6-8, the prominent syllables at the initial positions stand out with higher f0 values compared with those at the medial and final positions. These f0 values and figures are useless when there are no corresponding perceptual correlates (Hart, Collier & Cohen 1990). The

data of this work lend credence to the claim that pitch tracks without perceptual correlates are of no importance because the prominent syllables at the initial positions that bear high pitch are perceptually prominent in comparison with others at both the medial and final positions. Though there is a slight difference in the f0 values of the syllables at the medial and final positions, they perceptually sound alike.

#### 3.3.1.1. Range one: /F/, /H/, /L/ and /R/

These are the melodic pitch patterns found on Naija words placed at the initial positions of Naija sentences. These pitch patterns have higher f0 values and stronger perceptual correlates. However, as attested to in the data of this work discussed below, in subsection 3.3.2.1, it is possible to have stronger patterns at the medial positions when there is no prominent syllable at the initial position. This can happen when the words at the initial positions are determiners /di/ 'the' or Naija pronouns. It can be otherwise stated that these tonal registers are found on the syllables that bear the first falling /F/, high /H/, and /R/ rising pitch patterns in Naija sentences. Low pitch represented as /L/ is included in this list because its f0 value and auditory perception are always higher and stronger than other low pitches found at the medial and final positions. The phenomenon of /L/ pitch is precipitated by the neighboring prominent pitch, like /F/, /H/, and /R/. The reduction in the f0 values, auditory perception, and speech signal of low pitch within Naija sentences is caused by the mandatory declination of Naija intonation contours. The position where the prominent pitch is situated is referred to as a radical position among PA languages in West African languages (Hyman et al. 2018). The pitch on the syllable in radical position is in syntagmatic relationship with the pitch on all other syllables. The radical position can have pre-radical and post-radical positions signified by a low or a falling pitch. Such are the prosodic patterns observed in Naija content word. Out of the three positions (pre, radical and post), the radical position is obligatory while the pre and post positions are optional.

#### 3.3.1.2. Range two: /f/, /h/, /l/ and /r/

These pitch patterns are the variants of those in range one. They are seen at both the medial and final positions of Naija sentences. These pitch patterns are the results of the declination of the range one in Naija sentences. Declination can be simply referred to as 'a gradual modification (throughout a phrase or utterance) of the phonetic backdrop against which the phonologically

specified f0 targets are scaled' (Connell & Ladd 1990). The term 'declination' was introduced by Cohen & 't Hart (1967) in their work on Dutch intonation; it has since then become common in works on intonation, particularly in European languages, though it is less well-known or used in research in African tonal systems.

The same target words were tested in the three positions of Naija carrier sentences in the present research. The same words that bear range one set at initial positions were the same that bear range two set at the medial and final positions. These pitch patterns can be simply referred to as downstepped variants of range one set as a result of declination. The following section gives the definitions of each pitch pattern highlighted in this section.

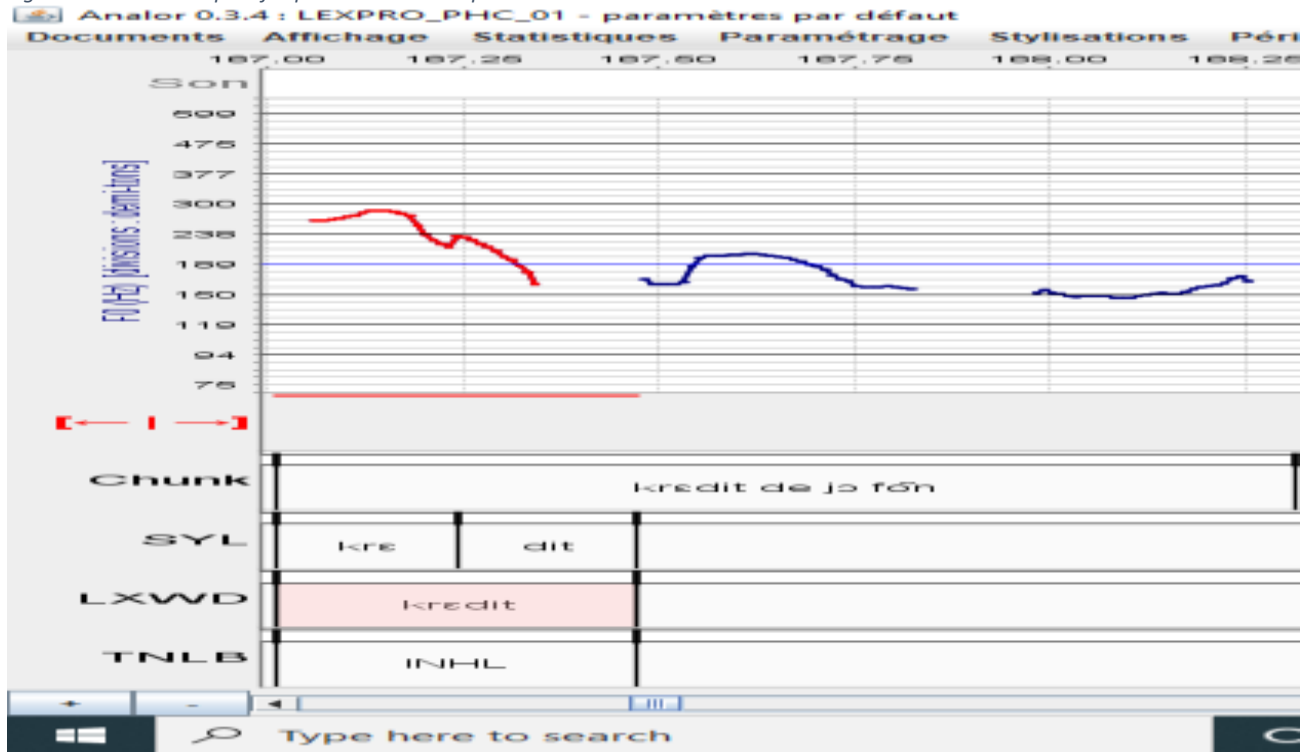
### 3.3.2. Definitions of Naija pitch patterns

The phonetic pitch patterns identified in Naija are defined in this subsection one after the other.

#### 3.3.2.1. H-pitch /H/

H-pitch [H] can be defined as the major perceptual f0 prominence characterized by melodic peak on a syllable(s) within a Naija word. It has the highest f0 values within Naija carrier sentences. This pitch level is always found on the first semantically relevant word placed within the context of the initial position of carrier sentences (left boundary), as presented in the following spectrogram in figure 10 (extracted from LEXPRO\_PHC\_01). The first syllable in the word /krɛdit/ 'credit' has H-pitch that is being described in this section. In the sentence (/krɛdit de jɔ̃ fõn/ 'Is there credit in your phone?'), given in figure 10, there is a perceptual high pitch on the words /krɛdit/ and /de/ "AUX". The high pitch on the word for 'credit' is both acoustically and perceptually stronger than that on the word for AUX. Therefore, the high pitch on /krɛdit/ is said to be prominent.

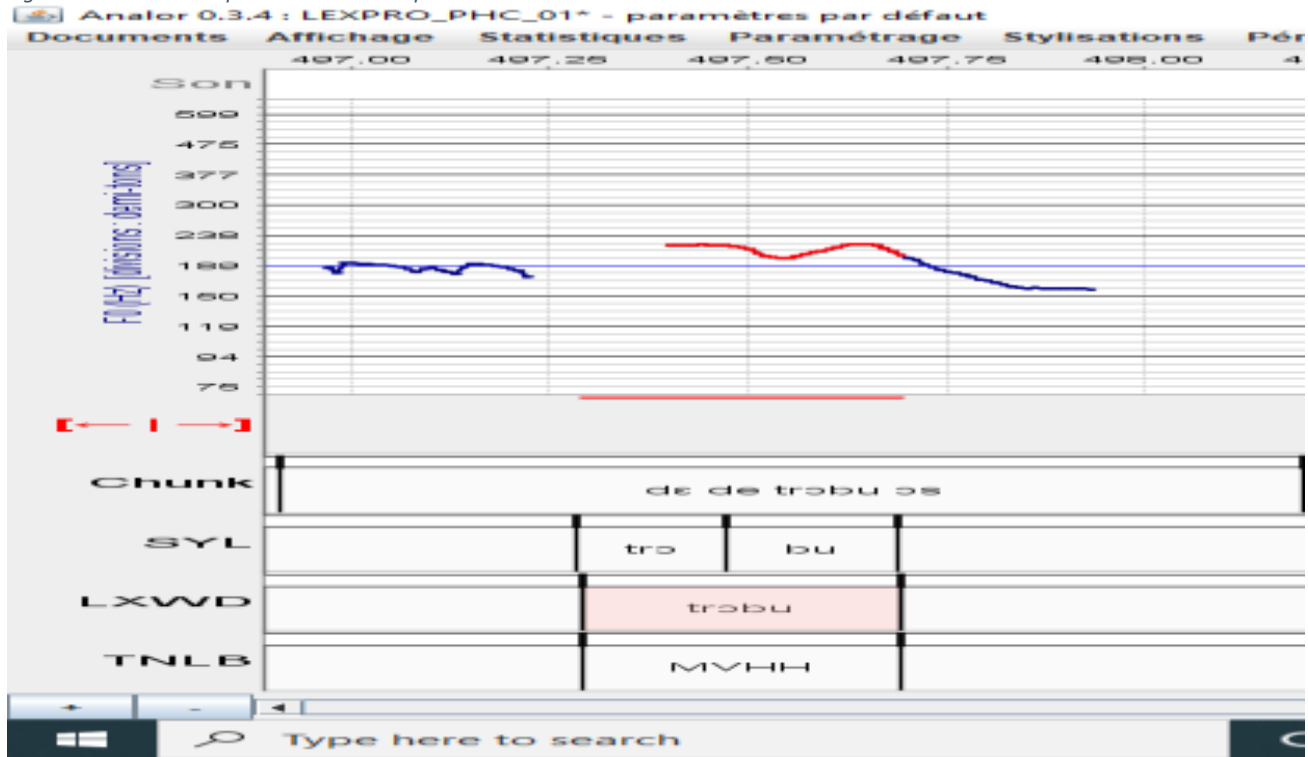
Figure 9 shows a sample of H pitch at the initial position.



/krɛdit<sup>HL</sup> de<sup>H</sup> jɔ<sup>L</sup> fɔ̃n<sup>R</sup>/  
 credit COP POSS phone  
 Is there credit on your phone?

The word /krɛdit/ in figure 9 bears the pitch pattern /HL/, that is, H and L pitch forms. /H/ is being explained in this subsection, /L/ is presented below. As noted earlier, it is possible to find Naija words that bear a /H/ pitch at the medial positions of Naija sentences, especially when functional categories, like determiners, pronouns and auxiliary, come before it. In other words, when nouns are preceded by some determiners at the sentence-initial position, when the main verbs in the sentence have only pronouns as their subjects, and when auxiliaries precede the said verbs, the high pitch will be undoubtedly found at the medial position. A sample of this is shown in Figure 10 (extracted from LEXPRO\_PHC\_01).

Figure 10 shows the H pitch at the medial position.



/de<sup>L</sup> de<sup>L</sup> trɔbu<sup>HH</sup> ɔs<sup>F</sup>/  
 3PP-SUB AUX trouble 1PP-OBJ  
 They are troubling us.

In figure 10, the verb /trɔbu/ bears a /HH/ pitch pattern at the medial position, because all other words that come before it lack semantic relevance.

### 3.3.2.2. L-pitch /L/

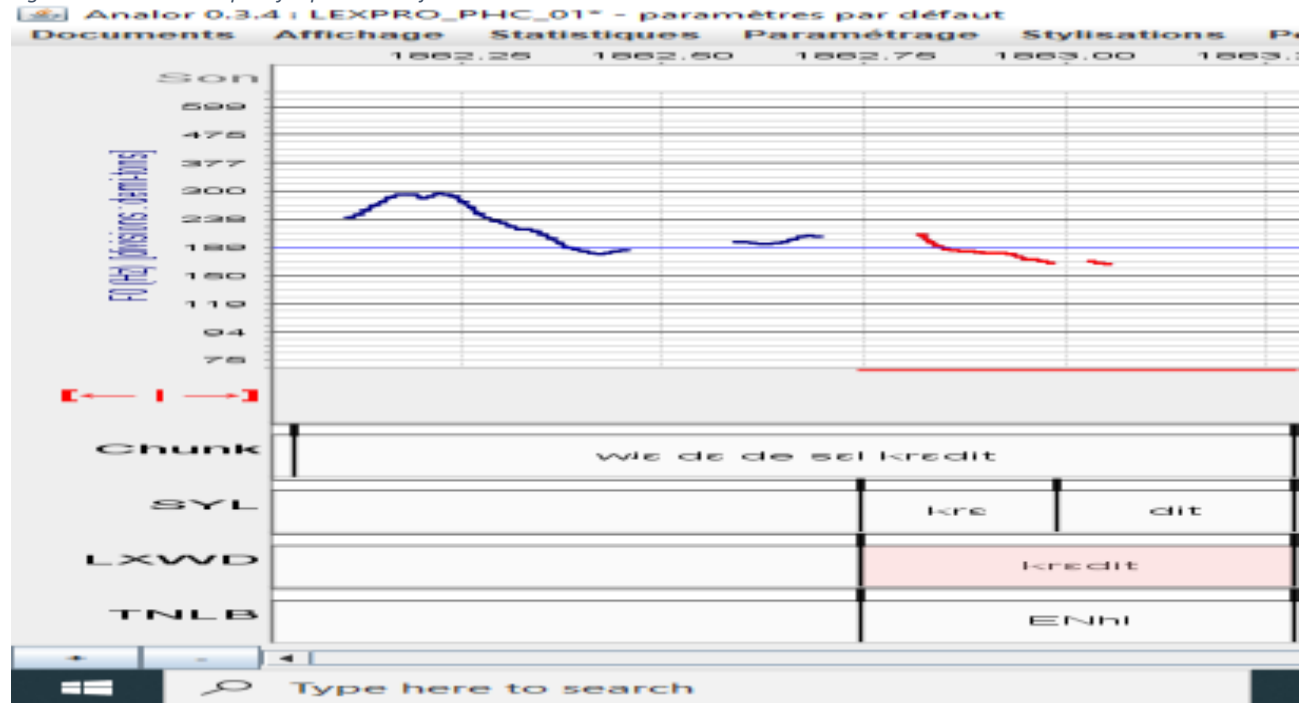
L pitch can be defined as the absence of the perceptual f0 prominence characterized with the non-melodic peak on the syllable(s) within a Naija word at the initial position. As said earlier, this low pitch has higher f0 values and perceptual correlates than any other low pitch in Naija sentences found at both the medial and final positions. Its relative prominence is a result of its closeness to either H- or F-pitch. The L pitch is found just before or immediately after the H-pitch, F-pitch, or R-pitch. The sample stated above in figure 9 suffices for this phenomenon. The second syllable /.dit/ in the word /krɛdit/ bears a /L/ pitch.

### 3.3.2.3. h-pitch /h/

h-pitch is the variant of H-pitch at positions other than the initial position of Naija sentences. It is a lowered H-pitch. The same word that bears H-pitch at the initial positions of carrier sentences

bears h-pitch in other positions. Sample of an h-pitch as identified in Naija is presented in the spectrogram in figure 11 (extracted from LEXPRO\_PHC\_01).

Figure 11 shows a sample of h-pitch in Naija.



/wi<sup>ε</sup>H de<sup>L</sup> de<sup>L</sup> seI<sup>H</sup> kɾedit<sup>hI</sup>/  
 CQ-MRK 3PP-SUB AUX sell credit  
 Where is the credit sold?

The word /kɾedit/ in figure 11 bears a /hI/ pitch pattern, which is /h/ and /I/. I-pitch is discussed below. The speech signal, acoustic, and perceptual comparison of the word /kɾedit/ in figures 9 and 11 shows that the pitch patterns (f0 values and perceptual correlates) in the two words are different even though with the same word.

### 3.3.2.4. I-pitch /I/

I-pitch is the variant of L-pitch in a given word at positions other than the initial position of carrier sentences. It is a lowered L-pitch. The domain of I-pitch is just before and immediately after the h-pitch in Naija words, phrases or sentences. The second syllable /dit/ in the word /kɾedit/ presented in figure 11 is an example of this pitch pattern.

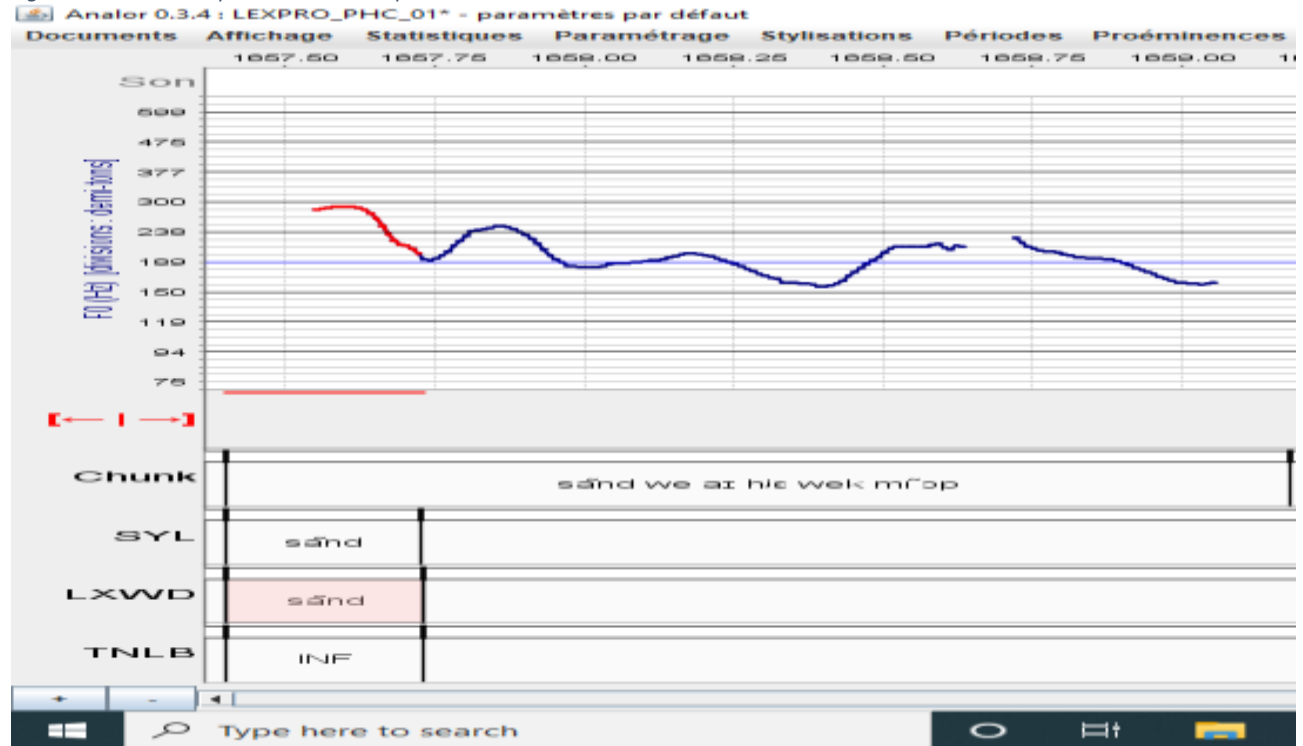
### 3.3.2.5. F-pitch /F/

F-pitch can be defined as the perceptual f0 prominence of the melodic peak characterized by a fall on a particular syllable within a Naija word. This pitch is characterized by a gliding pitch that



moves from the high pitch towards the low pitch. This pitch is also found in Naija words at the initial position of Naija carrier sentences. This pitch pattern characterizes about 95% percent of Naija words (monosyllables /bãŋk<sup>F</sup>/, bisyllables /adrɛs<sup>LF</sup>/, trisyllables /ĩntav<sup>ju</sup>LL<sup>F</sup>/), but all must be at the initial positions (and sometimes at medial positions). Naija nouns are mostly found to bear this pitch pattern. Sample of /F/ pitch on a Naija word (noun) at the initial position of carrier sentence is given in figure 12 below (extracted from LEXPRO\_PHC\_01). The word /sãnd/ in the given sentence in figure 12 bears an /F/ pitch pattern, and no pitch pattern matches its acoustic value and perceptual salience in the sentence, whereas the last word /ɔp/ ‘up’ within the same sentence also bears a falling pitch.

Figure 12 shows an F pitch at the initial position.



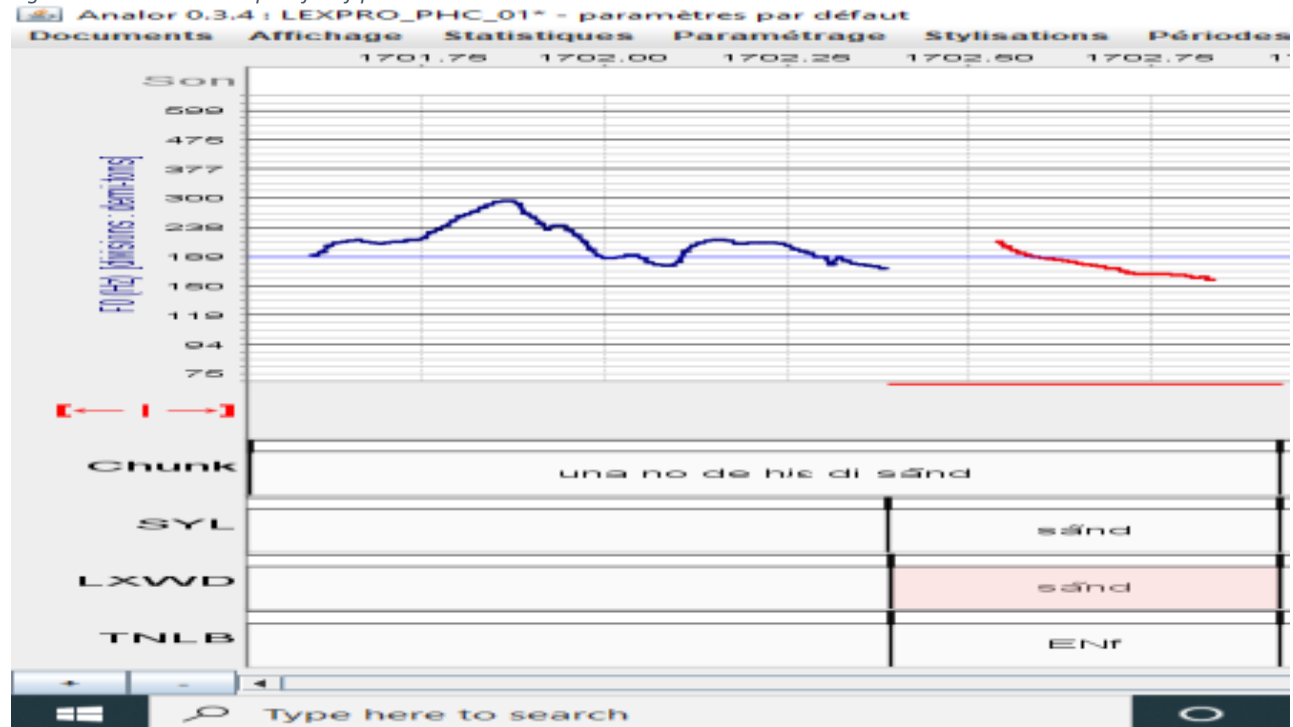
/sãnd<sup>F</sup> we<sup>H</sup> ar<sup>L</sup> hie<sup>F</sup> wek<sup>H</sup> mɔ<sup>H</sup> ɔp<sup>F</sup>/  
 Sound COMP 1SP-SUB hear wake 1SP-OBJ APD  
 The sound that I heard woke me up.

The Naija monosyllabic noun /sãnd/ ‘sound’ in figure 12 bears an /F/ pitch pattern at the initial position of the given carrier sentence.

### 3.3.2.6. f-pitch /f/

f-pitch is the variant of F-pitch at positions other than the initial position of carrier sentences. It is a lowered F-pitch. This pitch pattern is characterized by the movement of the lowered gliding pitch of the F-pitch. The same word that bears /F/ at the initial positions also bears /f/ in other positions. /f/ pitch is found at the medial positions of some Naija nouns and adverbs. It is also found at the final the position of all grammatical classes of Naija words. Only few Naija words, like /papa/ ‘father’, /rapa/ ‘wrapper’, /bodi/ ‘body’, /mɔnĩ/ ‘money’ and /wɔta/ ‘water’, do not bear this pitch pattern. The word /sãnd/ ‘sound’ in the sentence given in figure 14 (extracted from LEXPRO\_PHC\_01) bears an f-pitch at the final position. Comparison of the word /sãnd/ in figures 12 and 13 shows different pitch patterns (f0 values and perceptual correlates).

Figure 13 shows an example of an f-pitch.



/una<sup>L</sup> no<sup>H</sup> de<sup>L</sup> h<sup>L</sup>ε<sup>H</sup> di<sup>L</sup> sãnd<sup>F</sup>/  
 2PP-SUB NEG AUX hear DET sound  
 You (pl) are not hearing the sound.

### 3.3.2.7. R pitch /R/

R-pitch can be defined as the rising perceptual f0 prominence of the melodic peak on a particular syllable within a word. This pitch pattern is characterized by a gliding tone that starts from the low pitch and moves towards the high pitch. This pitch is also found at the initial position of carrier sentences. At this position (initial position), the /R/ pitch is discursively conditioned. Words of this nature have their intonation individually. They are adjuncts that are disjointed from the rest of the sentences. They are like frame topics. /R/ pitch can only be found in adverbs used for frame-setting topics, like /wɛl/ well, /so/ 'so', and /ju/ 'really'. One major feature of these adverbs is that there is always a pause between them and the rest of the sentence. The spectrogram in figure 14 (extracted from LEXPRO\_JOS\_01) shows a sample of R-pitch at the initial position.

Figure 14 gives a sample of R-pitch on adverb used for the frame-setting topic at the initial position.



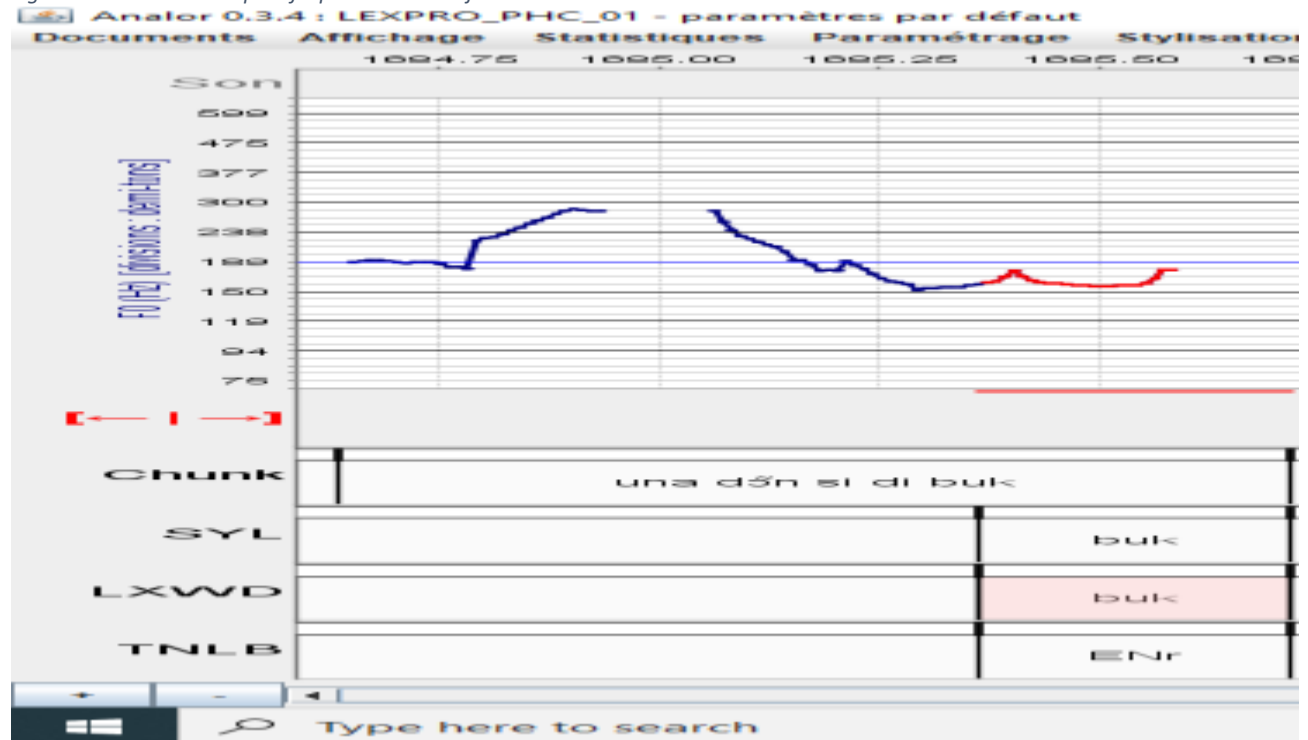
/wɛl<sup>R</sup> mek<sup>H</sup> ai<sup>L</sup> tɛl<sup>H</sup> ju<sup>F</sup> di<sup>L</sup> trut<sup>F</sup>/  
 well, JUS 1SP-SUB tell 2SP-OBJ DET truth  
 Well, let me tell you the truth.

The Naija monosyllabic adverb /wɛl/ in figure 14 bears an /R/ pitch pattern at the initial position of the carrier sentence.

### 3.3.2.8. r-pitch /r/

r-pitch can be defined as the variant of R pitch at the final position of carrier sentences. This pitch pattern is characterized by the movement of the lowered glide pitch that starts from the low pitch and moves towards the high pitch. It is a lowered R-pitch at the final position. However, this pitch is used for yes/no questions and always appears on nouns at the sentence-final position, unlike /R/, which is seen only on adverbs. The spectrogram in figure 15, extracted from LEXPRO\_PHC\_01, is an example of r-pitch in Naija.

Figure 3 shows an example of r-pitch in the Naija carrier sentence.



/una<sup>L</sup> dɔ̃n<sup>H</sup> si<sup>H</sup> di<sup>L</sup> buk<sup>r</sup>/  
2PP PST-MRK see DET book  
Have you seen the book?

In figure 15, the work /buk/ bears an /r/ pitch pattern at the final position of the Naija carrier sentences. The sentence is a yes/no question.

### 3.3.3. Sieving the identified pitch patterns

After identifying the phonetic characterization of Naija melodic pitch patterns, it is pertinent to separate the pitch patterns of lexical prosody from that of postlexical levels. Two sets of the identified melodic pitch patterns have to be kept aside for Naija's postlexical prosody. These two

sets of Naija melodic pitch patterns are (1) the second range ([f], [h], and [l]) that was shown to be phonetically determined by declination; and (2) the rising contour (/R/ and /r/) that was shown to be determined by discursive and intonational factors in topicalization and yes/no question. This is necessary so that there will not be a mixture of levels. The mixture of levels is one of the major problems in Faraclas' and Elugbe & Omamor's analyses of NP. Faraclas argues that a pitch phrase can be a sentence or a word, while Elugbe & Omamor admit that every Naija word is pronounced with an intonation of its own. Intonation is a matter of postlexical study. Hence, we are with the remaining pitch patterns (/F/, /H/, and /L/) as the tonal annotation tag.

#### 3.3.4. Application of the identified pitch patterns in the annotations

Only the target words and their pitch patterns are annotated, except where there is a need to show the whole sentence. As seen in the samples (spectrographs) of annotations given thus far, the number of coding fields depends on the number of syllables of the target words. At least, 3 fields are recognized for monosyllables, 4 fields for bisyllables, and 5 fields for trisyllables, with an initial marker that indicates the position of the word in the carrier sentence, followed by a code that states the grammatical class of the word in question while the remaining code(s) is/are associated with the perceived pitch patterns. In other words, two of the factors (factors 'i' and 'iv') used to code the carrier sentences in section 3.1 are employed for the annotation of the target words in these experiments. The following descriptions of annotation of trisyllabic words are the type of coding for annotation adopted in this thesis.

Initial code = position of the word in the carrier sentences (value: I, M, E)

Second code = grammatical class of the word (value: N, V, ADJ, ADV)

First pitch field = the melodic peak is on the first syllable (value: HLL)

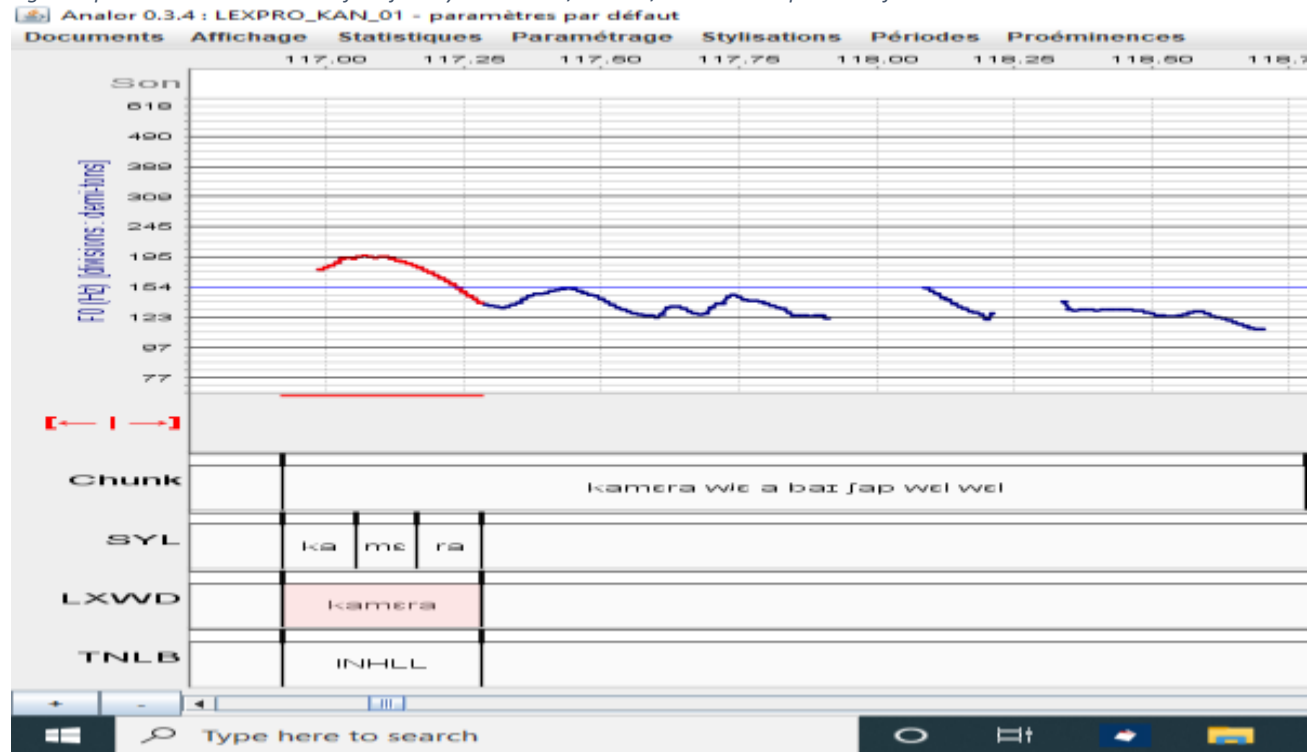
Second pitch field = the melodic peak is on the second syllable (value: L, H, L)

Third pitch field = the melodic peak that falls is on the third syllable (value: L, L, F)

I, M, E stand for initial, medial, and final positions. "E" which means 'end' is used because F which can be used to stand for the final position has been accorded another assignment and value. N, V, ADJ and ADV stand for nouns, verbs, adjectives and adverbs, respectively. An example of a trisyllabic noun coded with this coding system is seen in figure 17. The noun /kameɾa/ 'camera'

annotated as INHLL at the tier TNLB is a trisyllabic word at the sentence-initial position, used as a noun with its melodic peak on the first syllable, as seen in figure 16.

Figure 4 presents the annotation of Naija trisyllabic noun /kamera/ at the initial position of a carrier sentence.



/kamɛra<sup>HLL</sup> wɛɛ<sup>H</sup> a<sup>L</sup> baɪ<sup>F</sup> ʒaɪ<sup>F</sup> wɛɪ<sup>H<sup>F</sup></sup>  
 Camera COMP 1-PRO-SUB sharp well well  
 The camera that I bought is very sharp.

Figure 16 presents the annotation of a Naija trisyllabic noun /kamera/ at the initial position. As seen in the spectrogram, the tier named ‘Chunk’ is used to annotate the sentence (the carrier sentence) where the target word is tested. The tier ‘SYL’, meaning ‘syllable’, is used for the syllabification of the target word. The tier LXWD, meaning ‘lexical word’, is used to annotate the target word. The tier TNLB, meaning ‘tonal label’, includes (1) the annotation of the pitch patterns found on the target word, (2) the position of the target word within the carrier sentence, and (3) grammatical class of the target word. For example, the tier TNLB (as seen in figure 16) is annotated as INHLL. I in INHLL means initial position, N stands for the noun (the grammatical class of the target word), and HLL is the pitch pattern of the target word.

### 3.4. Analysis

LXWD and TNLB tiers were extracted from ANALOR in txt format for further statistical analysis. These two tiers were opened in spreadsheets (pivot tables). PivotChart fields were used to stabilize the data, make frequency tables, cross-tabulations, and plot graphs. Simple statistical analyses were carried out with the use of the values of the TNLBs of the target words within the carrier sentences. The results are presented in normal counting, frequency tables, cross-tabulations and charts.

### 3.5. Conclusion

This chapter has presented the methodological procedures adopted in building this thesis, which include the building of protocol and corpora description, data elicitation, annotation system, and mode of analyses. The next chapter presents the results of the analyses of content words (nouns, verbs, adjectives and adverbs).

# Chapter 4

## Pitch patterns in Naija content words

### 4.0. Introduction

In chapter three, the melodic pitch patterns of Naija were established. The melodic pitch patterns and their contextual distributions form the basis of the analysis carried out in this chapter. The melodic pitch patterns found in Naija content words (nouns, verbs, adjectives, and adverbs) are presented here. Content words are often characterized as being those lexical items that have a relatively 'specific or detailed' semantic content and, as such, carry the principal meaning of a linguistic expression. Traditionally, they name the objects (Noun: /tʃariti/ 'personal name'), events (verb: /giv/ 'give'), properties (adjectives: /faĩn/ 'fine') and others that are at the heart of the message meant to be conveyed.

The presentation of our results is structurally done in ascending order, that is starting from monosyllables to bisyllables and trisyllables of the syllabic sizes listed as content words. Some spectrograms are also presented to buttress the pitch patterns under discussion. Tables, cross-tabulations, and graphs are used to present the results of the experiments carried out in this thesis. Tables show the frequency of the pitch patterns of a particular grammatical class against the different positions of a specific syllabic structure. In the same vein, cross-tabulations combine the frequency of the pitch patterns of different grammatical classes of the same syllabic structure against the different positions. Graphs show three different kinds of information –pitch patterns, grammatical classes, and positions (initial, medial and final) of the corresponding grammatical class in the carrier sentences.

Section 4.1 describes Naija carrier sentences and morphosyntactic structures. Section 4.2 presents the pitch patterns found in Naija monosyllables, starting with monosyllabic nouns in subsection 4.2.1; subsections 4.2.2, 4.2.3, and 4.2.4 discuss monosyllabic verbs, adjectives, and adverbs, respectively. Section 4.3 explores the pitch patterns found of Naija bisyllabic words, having subsections 4.3.1, 4.3.2, 4.3.3, and 4.3.4 for bisyllabic nouns, verbs, adjectives, and



adverbs, in that order. Section 4.4 highlights the pitch patterns of Naija trisyllabic words, with subsections 4.4.1, 4.4.2, 4.4.3, and 4.4.4 for nouns, verbs, adjectives and adverbs, respectively. Section 4.5 concludes the chapter.

## 4.1. Naija carrier sentences and morphosyntactic structures

The carrier sentences tested in this work were declarative, imperative and polar questions. However, some of our respondents changed the tense, aspect, and mood (TAM) of Naija imperatives to jussives. This operation changed the distribution of the target words in the carrier sentences. TAM is shown in Naija verb groups with separate words (discussed below in the next paragraph), while jussive is a command of lesser force (discussed in subsection 4.2.2). The syntactic representation of the carrier sentences included the subject, the verb, the objects (direct or indirect object), complements, and the adjuncts.

This syntactic representation can be summarized as  $S[V(O)(C)](A)$ . The verb group is binary, consisting of the predicate and, sometimes, adjuncts. The predicate is also binary, having the verb and its objects or complements (Rosen 1999). Naija adjuncts are tricky because they can be sentential. When they are sentential, they have free movement across the carrier sentences. They can be constrained to be within the verb groups. When they are within the verb group, they modify verbs, adjectives and adverbs. With this description, Naija sentence can be structurally defined as a group of words of a complete thought that consists of the subject, verb group, and adjuncts. It is in the frame of the described sentences that our target words are placed.

The morphosyntactic representation of the target words is complex because it combines different morphological and syntactic operations. Morphosyntactic representation can be simply put as the consideration of the morphological structure and the syntactic behavior of a specific word (Radford 1999). Although Naija has limited morphology, both inflectional and derivational morphological operations are attested to in Naija content words. For instance, number is shown on Naija nouns by affixing the plural morpheme  $/_s/$  at the end of the word as in  $/brɔda + s/$  'brothers'. It can be shown with reduplication as in  $/jãnfu jãnfu/$  'plenty'. It can also be shown with separate words like  $/dɛm/$ , such as  $/pikĩn dɛm/$  'children'. A Naija noun can be derived from

an adjective by affixing the morpheme /\_i/ at the end of an adjective as in /blak + i/ 'a dark complexioned person'. Some nouns can be derived by compounding, as in noun-noun constructions, such as /kokonɔt hɛd/ 'a dunce'.

Adjectives, adverbs, and nouns can be derived via reduplication, as in /jama jama/ 'disgusting', /smɔl smɔl/ 'gently', and /kata kata/ 'confusion'. Comparative and superlative degrees are shown in Naija adjectives and adverbs by affixing suffixes, as in /biga/ 'bigger' and /bigɛst/ 'biggest', and /nɪara/ 'nearer' and /nɪarɛst/ 'nearest' on the other hand. Like Naija nouns, some verbs can derive from compounding a predicate (verbs and their complements), such as /mek maɔt/ 'boast', /hɛ wɔd/ 'obey or listen' and /tɪɛ res/ 'run'. As stated above, TAM is shown among Naija verb groups with separate words. Many times, TAMs are not marked at all. When they are marked, past tense is indicated with the word /bɪn/, while the aspectual marker is /dɔn/. Negative markers in Naija sentences are presented with separate words also.

Syntactically, the categorization of lexical items into different classes essentially relates to the contextual distribution of the words within phrases or sentences (Radford 1999). This means that lexical items of the same class can be paradigmatically found in the same position in a phrase. The lexical items can substitute one another as long as the semantics of the language permits. In other words, words of a particular class cannot appear in the position where words of another class would appear. For example, the class of nouns in a language has its position in a phrase that cannot be occupied by a verb or any other class. In an SVOCA language like Naija, there are positions designated for every lexical category. Thematic positions are always occupied by nominal items either as a subject or an object. Yet, this structure can be permuted to suit the message that the speaker wants to pass across, such that it is possible to have the structures V, SV, SVA, SVO, SVC, and SVOCA. The remaining sections of this chapter present the results found in Naija content words.

## 4.2. Monosyllables

Monosyllabic words in Naija are found to bear two melodic pitch patterns in all three positions within Naija carrier sentences. These 2 pitch patterns are falling /F/ and high /H/ pitch patterns.

/F/ pitch pattern is mostly found among Naija monosyllabic nouns in all the positions, while monosyllabic verbs and adjectives bear a /H/ pitch pattern at both the initial and medial positions, but an /F/ pitch at the final positions. Monosyllabic adverbs share the two pitch patterns at the initial and medial positions but maintain an /F/ pitch pattern only at the final position. Table 9 presents the general overview of pitch patterns distributions found in Naija monosyllabic words.

*Table 1 shows the summary of the pitch distribution in Naija monosyllables.*

S/N	Grammatical classes	Positions	pitch patterns	
			/F/	/H/
1	Nouns	Initial	+	-
		Medial	+	-
		Final	+	-
2	Verbs	Initial	-	+
		Medial	-	+
		Final	+	-
3	Adjectives	Initial	-	+
		Medial	-	+
		Final	+	-
4	Adverbs	Initial	+	+
		Medial	+	+
		Final	+	+

In table 9, the symbol '+' indicates that the pitch pattern under which it is found occurs in the positions of the corresponding grammatical classes. The same thing is applicable with the symbol '-'. However, it is not uncommon to find some pitch pattern interplays among the classes and the speakers. For instance, /H/ pitch was found on some monosyllabic nouns at the initial and medial positions of two among our respondents. These 2 pitch patterns found in Naija monosyllabic words are presented in this section.

#### 4.2.1. Monosyllabic nouns

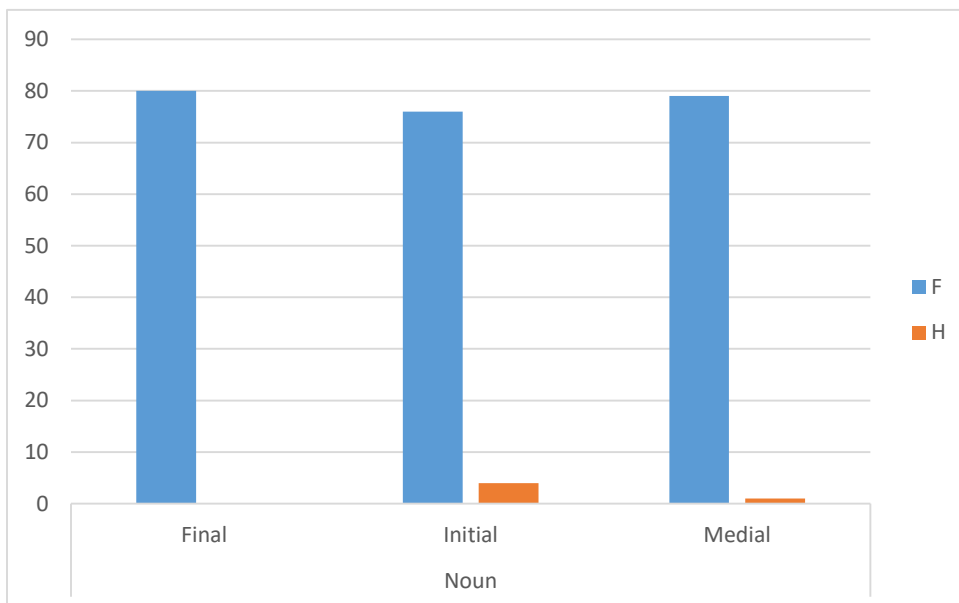
In this experiment, Naija monosyllabic nouns are found to bear an /F/ pitch in all positions except for the /H/ melodic pitch pattern in some specific positions of 2 respondents. Ten monosyllabic nouns were tested in 3 positions of initial, medial, and final of Naija carrier sentences of 8 speakers, totaling 240 data samples. The frequency and percentages of all the 2 pitch patterns found in Naija monosyllabic nouns are presented in the following table 10. The table shows the frequency of the pitch patterns of the grammatical class in the three positions.

Table 2 shows the pitch patterns found in Naija monosyllabic nouns.

S/N	Grammatical class	Positions	Pitch Patterns			
			/F/		/H/	
			FRQ	PERC	FRQ	PERC
1	Noun	Initial	76	95%	4	5%
		Medial	79	99%	1	1%
		Final	80	100%	0	0%

In table 10, FRQ stands for frequency, while PERC is used to represent the percentage of the corresponding frequency. The percentage is computed based on position to highlight the specific melodic pitch pattern that is peculiar in a particular position. Table 10 shows that the /F/ pitch is much more used in all positions among Naija monosyllabic nouns than /H/ pitch. The values of each pitch pattern (computed in frequency) in table 10 are employed to plot the following chart in Figure 17.

Figure 5 is a bar chart showing the pitch patterns found in Naija monosyllabic nouns.

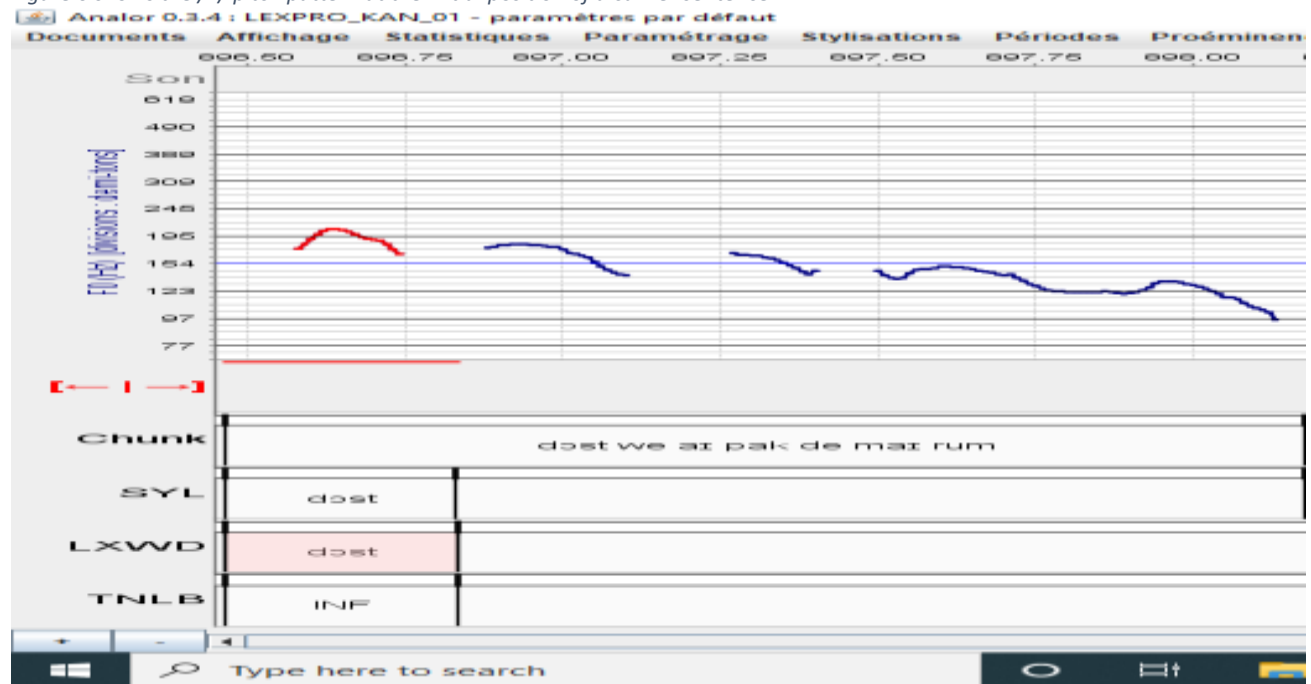


In figure 17, three pieces of information are presented –grammatical class, pitch patterns, and their corresponding positions. From table 10 and figure 17, the frequency and percentages of the pitch patterns /H/ are very minute in Naija monosyllabic nouns and are not constantly used. From the presented data, it can be deduced that Naija monosyllabic nouns are found to bear /F/ pitch patterns in all positions within the carrier sentences. As stated in chapter 3 (subsection 3.3.2.5), the /F/ pitch pattern is made up of a high tone (plateau pitch) that falls. This pitch pattern does

not change, whatever the neighboring pitch pattern is. It neither spreads nor affects the pitch patterns of the surrounding words. Because of this feature, Faraclas (1984) and Omamor & Elugbe (1991) argue that every Naija word is pronounced with their specific intonation. These scholars, therefore, note that, because the pitch patterns of Naija monosyllabic nouns do not seem to spread nor affect any neighboring pitch patterns, they can be described as bearing accent characterized by a high pitch that falls. Elugbe & Omamor call any word, phrase or sentence an utterance, while Faraclas calls it a pitch phrase as explained in chapter two (subsection 2.6.2) of this present thesis.

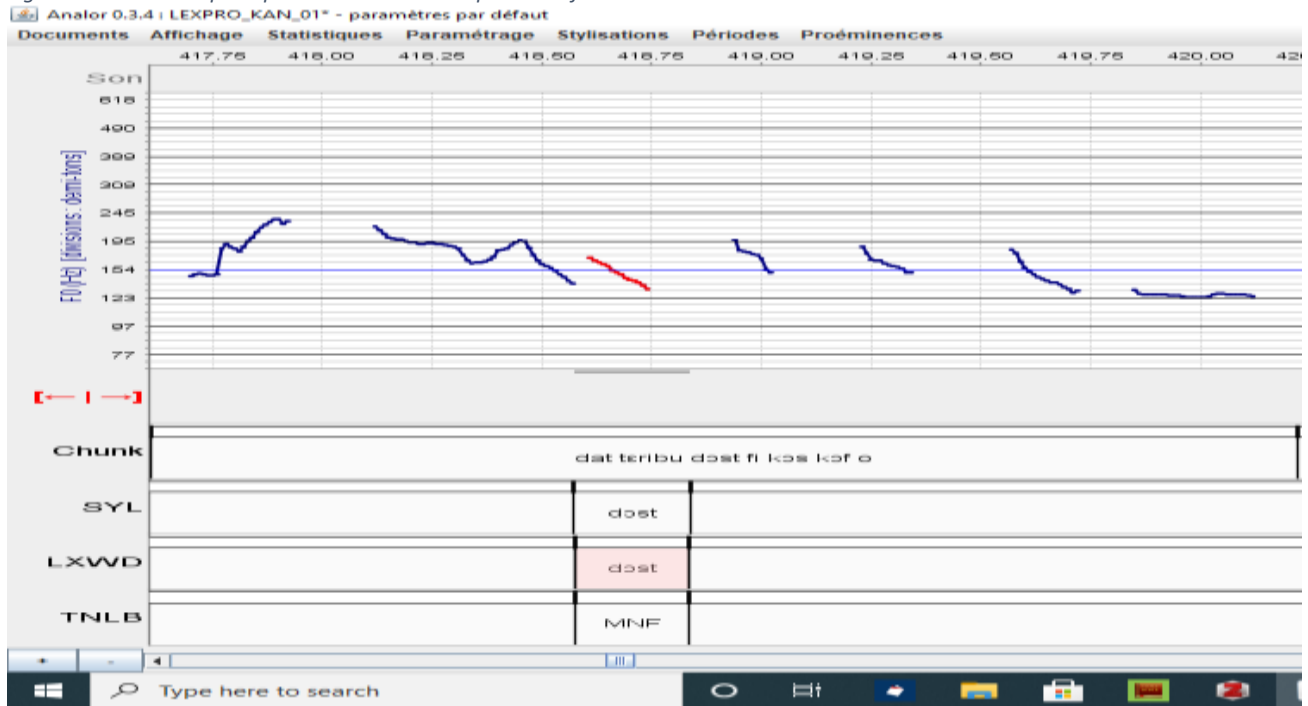
Examples of the /F/ pitch pattern found in Naija monosyllabic nouns in all 3 positions are presented in figures 18, 19, and 20 below as extracted from LEXPRO\_KAN\_01. As presented in the figures, the word /dɔst/ ‘dust’ bears the same /F/ pitch pattern in all positions. This is used to buttress the point raised above that nothing alters the pitch pattern found in Naija monosyllabic nouns.

Figure 6 shows the /F/ pitch pattern at the initial position of a carrier sentence.



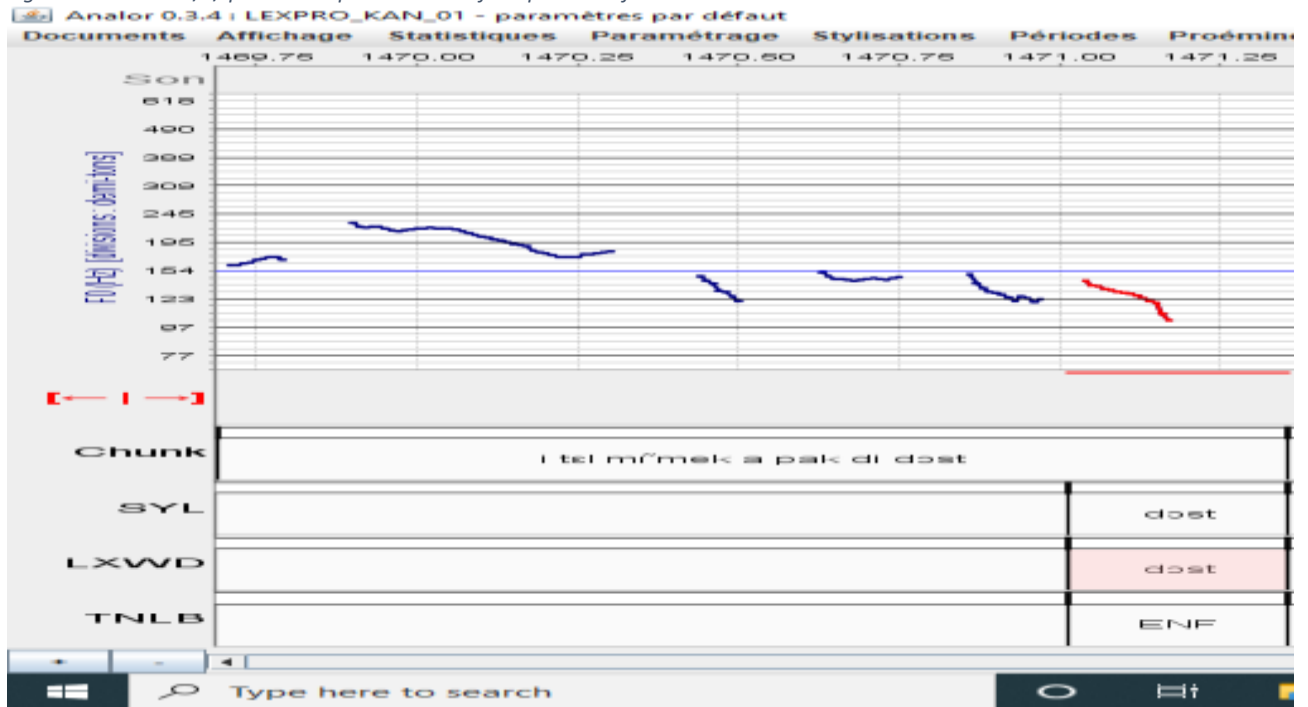
/dɔst<sup>F</sup> we<sup>H</sup> ai<sup>L</sup> pak<sup>F</sup> de<sup>H</sup> mai<sup>L</sup> rum<sup>F</sup>/  
 Dost COMP 1-PRO-SUB COP POSS room  
 The dust that I packed is in my room.

Figure 7 shows the /F/ pitch pattern at the medial position of a carrier sentence.



/dat<sup>H</sup> teribu<sup>HHH</sup> dost<sup>F</sup> fi<sup>H</sup> kos<sup>H</sup> kaf<sup>F</sup> o<sup>L</sup>/  
 DEM terrible dost IND cause cough EMP  
 That terrible dust can cause cough.

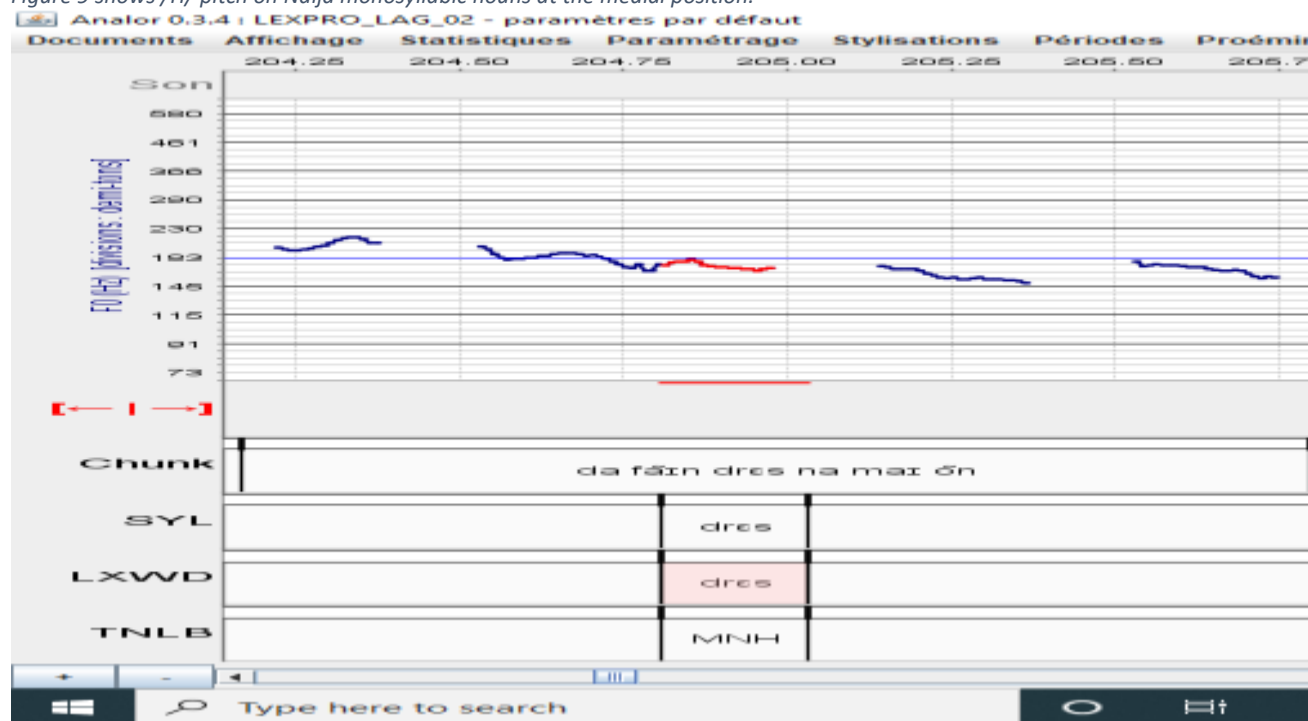
Figure 8 shows the /F/ pitch tonal pattern at the final position of a carrier sentence.



/i<sup>L</sup> tel<sup>H</sup> m'f mek<sup>H</sup> a<sup>L</sup> pak<sup>H</sup> di<sup>L</sup> dost<sup>F</sup>/  
 3-PRO-SUB tell 1-PRO-OBJ JUS pack DET dost  
 He asked me to pack di dust

The only exception found in the pitch patterns of Naija monosyllabic nouns is in the data got from LEXPRO\_LAG\_02 and LEXPRO\_PHC\_02. The exception is /H/ pitch found at both the initial and medial positions. LEXPRO\_LAG\_02 had the /H/ pitch on 4 monosyllabic nouns out of 30 at both the initial (three words) and medial (one word) positions. LEXPRO\_PHC\_02 had it on only 1 monosyllabic noun out of 30 at the initial position. An example of this exception is presented in figure 21. We will not delve into the causes of this exception because this thesis is not sociolinguistic research.

Figure 9 shows /H/ pitch on Naija monosyllabic nouns at the medial position.



/da<sup>H</sup> fāin<sup>H</sup> dres<sup>H</sup> na<sup>L</sup> mai<sup>L</sup> ɔn<sup>F</sup>/  
 DEM fine dress COP POSS own  
 That fine dress is mine.

From the results and analyses presented for Naija monosyllabic nouns in this subsection, it can be confidently deduced that /F/ pitch pattern is the main melodic pitch pattern found in Naija monosyllabic nouns, with /H/ pitch as an exception in some contexts in 2 of our respondents. The following subsection presents the results found in Naija monosyllabic verbs.

#### 4.2.2. Monosyllabic verbs

Naija monosyllabic verbs bear a /H/ pitch at the initial and medial positions, and /F/ pitch pattern at the final position of Naija carrier sentences. Unlike monosyllabic nouns (that hardly change),

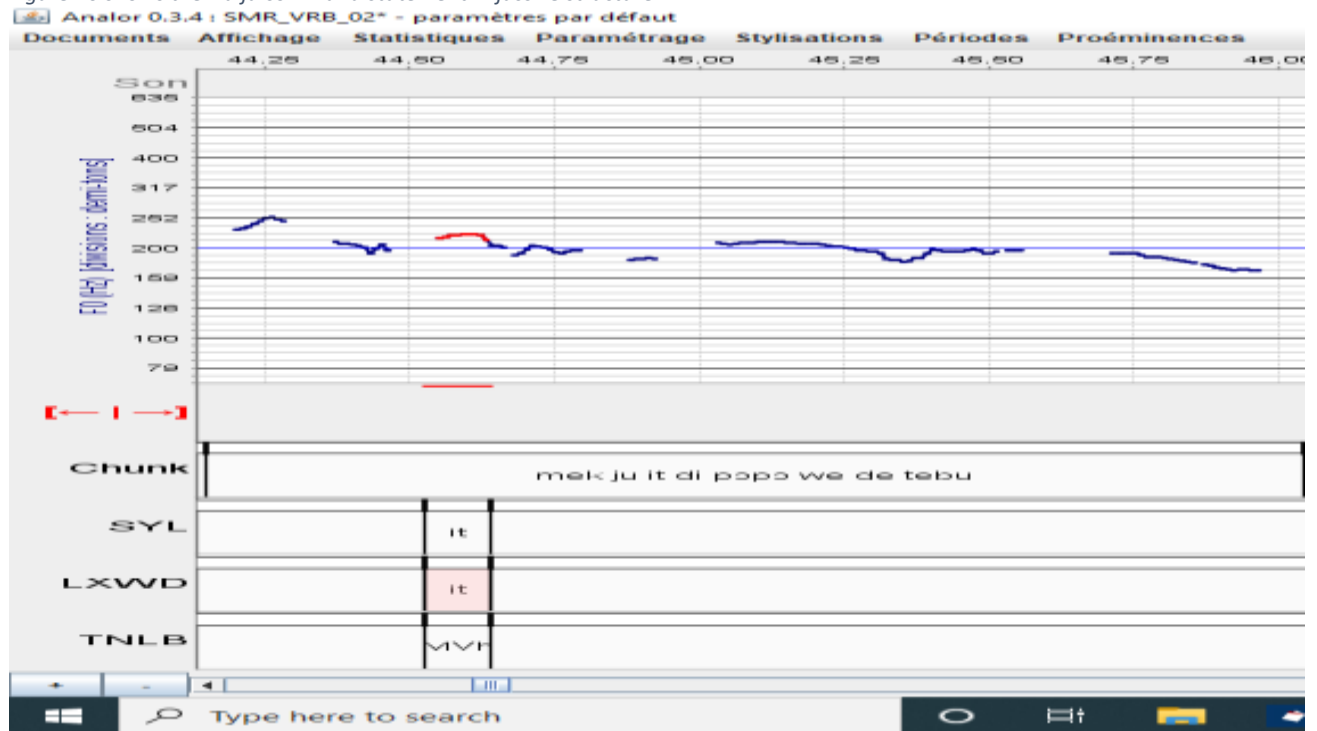
explained above in subsection 4.1.1, the /H/ pitch pattern in Naija monosyllabic verbs changes to /F/ pitch pattern at the final positions of Naija sentences. In other words, Naija monosyllabic verbs used transitively bear a /H/ pitch while those used intransitively bear an /F/ pitch. Before presenting the results of the experiments conducted on Naija monosyllabic verbs, it is important to state that verbs hardly naturally begin Naija sentences, except in continuous speeches where the subject must have been mentioned earlier and dropped during speech acts, or in a controlled data, like the one built for this work. Whenever verbs are forced to start sentences in Naija, the sentences become commands. During the elicitation of the data of this work, some of the respondents preferred jussive to a simple command. Naija jussive constrains the target verbs aimed to be tested at the initial position of the carrier sentences to appear at the medial position, as seen in the spectrogram in figure 22. An example of a JUS statement is given in 17. As seen in the sample, Naija jussive is structured as (1) a jussive maker ‘make’, (2) followed by the subject of the verb, and (3) the verb that hosts the meaning of the command.

17.  
 /mek<sup>H</sup> ju<sup>L</sup> it<sup>H</sup> di<sup>L</sup> pɔpɔ<sup>LH</sup> we<sup>H</sup> de<sup>H</sup> tebu<sup>HL</sup>/  
 JUSS 2-PRO-SUB eat DET pawpaw COMP COP table  
 You should eat the pawpaw that is on the table.

The other respondents never paid any attention to the structure of the sentences in the document; they simply read the sentences as contained in the document. However, in their (those that simply read commands as given to them) normal day-to-day use of Naija, they agreed to prefer using jussives to simple commands. Moreover, the 2 pairs (the respondents who read the data as Naija jussive and simple commands) maintained the same /H/ pitch pattern wherever (initial and medial position) the target verbs are placed. It follows, therefore, that Naija speakers have a choice between the 2 ways of expressing command –imperative and jussive. Naija imperatives may be examples of calque of English imperatives. Though there is a semantic nuance between Naija jussive and Naija imperative, the two types of command compete in the language. Figures 22 and 23 are some samples of a monosyllabic verb used as both the Naija jussive and Naija imperative extracted from LEXPRO\_JOS\_01 and LEXPRO\_KAN\_02.

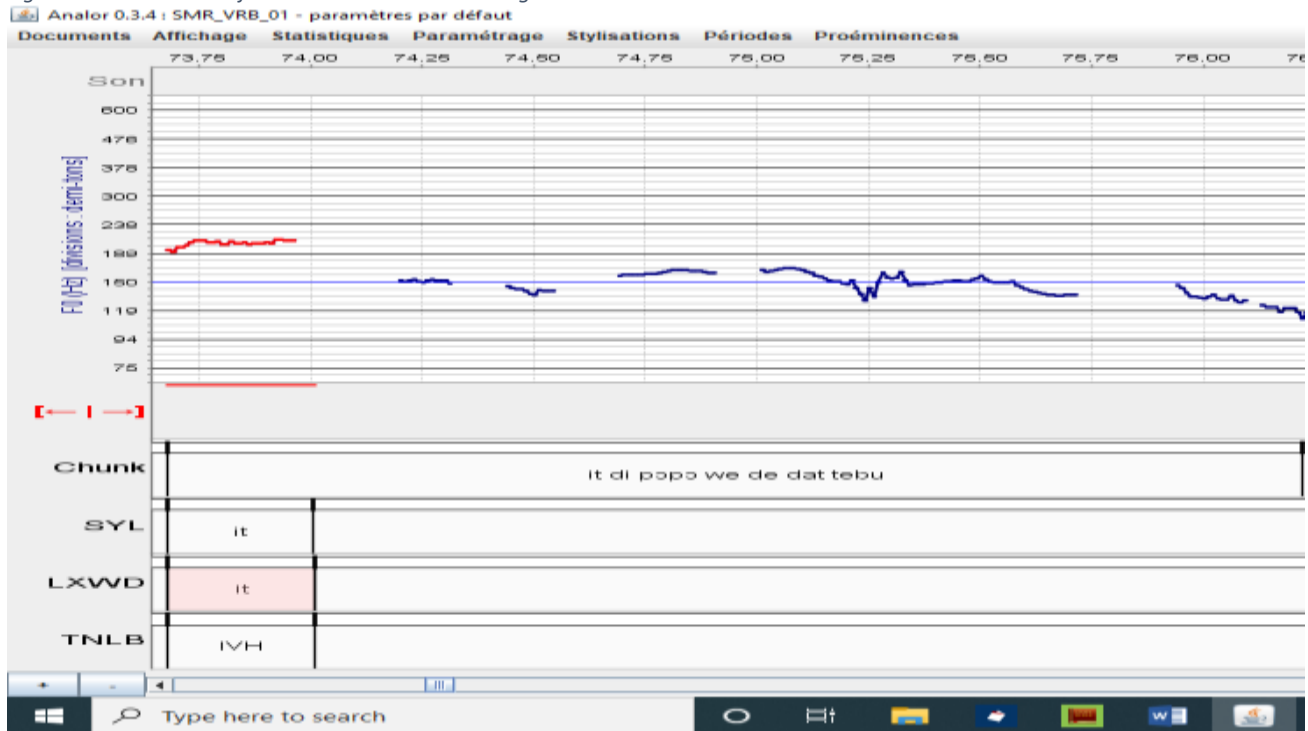


Figure 10 shows the Naija command statement in jussive structure.



The sentence given in 17 is represented in figure 22. The target verb (/it/ 'eat') is no more at the initial position, but at the medial position. Instances like this were annotated as seen in the data (medial positions).

Figure 11 shows the Naija command statement in English structure.



/it<sup>H</sup> di<sup>H</sup> pɔpɔ<sup>LH</sup> we<sup>H</sup> de<sup>H</sup> dat<sup>H</sup> tebu<sup>HL</sup>/  
 eat DET COMP COP DEM table  
 Eat the pawpaw that is on that table.

The respondent used in the sample in Figure 23 simply read the sentence given to her. Table 11 shows the distribution of the monosyllabic verbs used as both Naija jussive and Naija imperative among the respondents.

Table 3 shows the distribution of Naija jussive statement and English command structure

S/N	Speakers	Naija JUS/English command
1	LEXPLO_JOS_01	English command
2	LEXPLO_JOS_02	Naija JUSS
3	LEXPLO_KAN_01	Naija JUSS
4	LEXPLO_KAN_02	English command
5	LEXPLO_LAG_01	Naija JUSS
6	LEXPLO_LAG_02	Naija JUSS
7	LEXPLO_PHC_01	Naija JUSS
8	LEXPLO_PHC_02	English command

As seen in table 11, out of 8 speakers, 5 forcefully converted the imperative sentences given to them to jussive. Though this is not the primary finding of Naija monosyllabic verbs, the table shows that 62.5% of our respondents preferred Naija jussive to the imperative structure. This discovery implies that there would be more monosyllabic verbs at the medial position than at

both the initial and final positions. Table 12 shows the distribution of the pitch patterns found in Naija monosyllabic verbs in all 3 positions. The monosyllabic verbs were equally distributed in all 3 positions in the protocol, but the output varied because of the conversion of Naija imperatives to jussives. Like Naija monosyllabic nouns, 10 monosyllabic verbs were tested in 3 positions (initial, medial and final) in the carrier sentences of 8 speakers, totaling 240 samples. The frequency and percentages of the 2 pitch patterns (/H/ and /F/) found in Naija monosyllabic verbs are presented in table 12.

Table 4 shows the distribution pitch patterns of Naija monosyllabic verbs in the 3 positions.

S/N	Grammatical class	Positions	Pitch Patterns			
			/F/		/H/	
			FRQ	PERC	FRQ	PERC
1	Verb	Initial	0	0%	42	52%
		Medial	0	0%	118	148%
		Final	80	100%	0	0%

The above table highlighting the pitch patterns found in Naija monosyllabic verbs are shown in the bar chart in figure 24 below.

Figure 12 shows the pitch prosodic patterns found in Naija monosyllabic verbs.

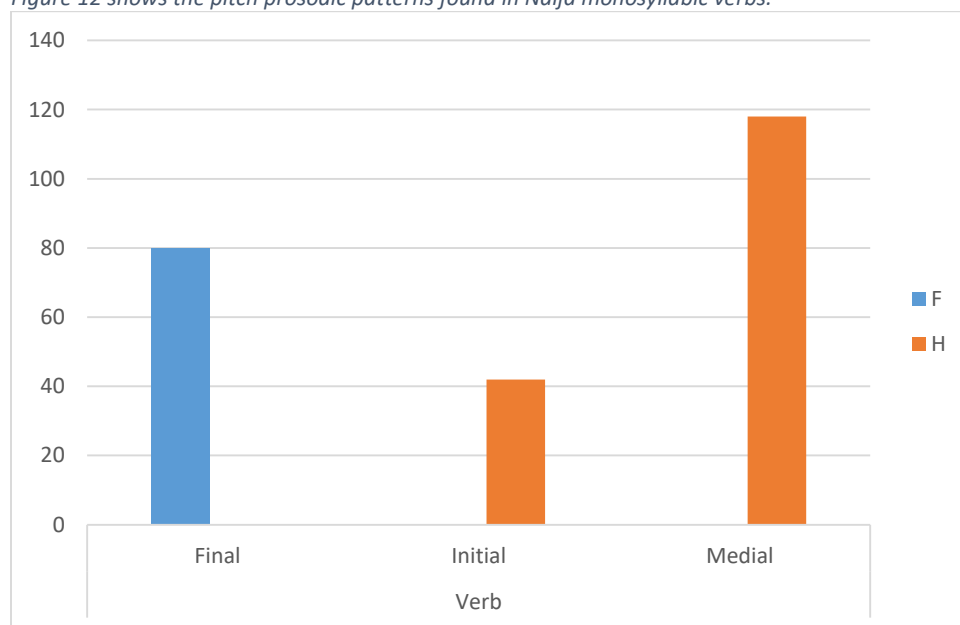


Table 11 and figure 24 highlight the pitch patterns found in Naija monosyllabic verbs. As seen in the table and graph, /H/ pitch is the only pitch pattern found in Naija monosyllabic verbs placed at both the initial and medial positions of the carrier sentences, but /F/ pitch is seen at the final

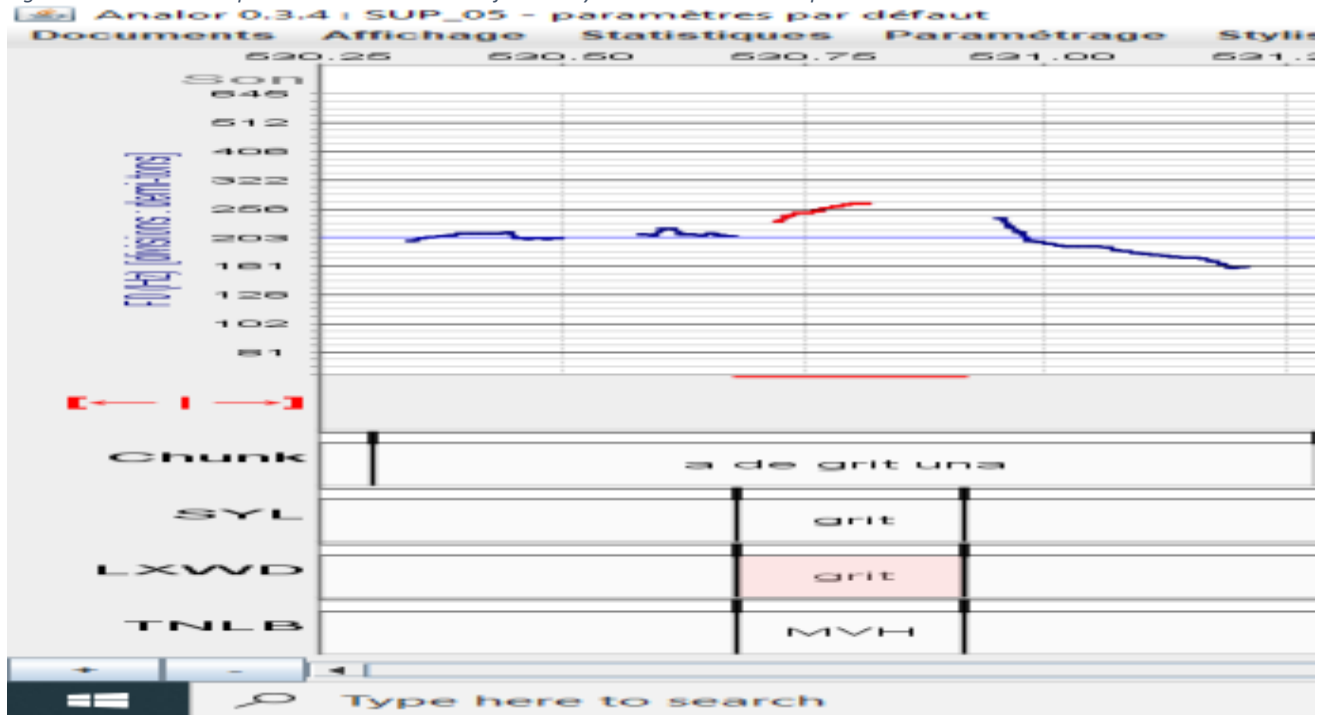
positions. The table also indicates that many of the Naija speakers consulted for the data of this work preferred monosyllabic verbs to be placed in the medial positions of their sentences.

From the data presented (table 12 and figure 24) thus far, it was revealed that the pitch patterns found in Naija monosyllabic verbs show the operation of the dependency frame of verbs. Dependency frame is a collocation that shows the logical relationship between two words, e.g. a verb and its complement. The operation of the dependency frames has mandated this work to delve into the syntactic phenomena found in Naija sentences. The logical relationship shown by the dependency frame in Naija sentences is expressed in transitivity (between Naija verbs and their complements), attributive relationship (between Naija adjectives and their complements), and modifying relationship (between Naija adverbs and the verbs, adjectives, and other adverbs they modify).

Transitivity, as used in this context, is the logical relationship within the predicate of Naija sentences. Predicates in Naija sentences include verbal elements and their complements. Moreover, it is common to find some negative markers before the verbal elements within Naija predicates. Verbal elements in Naija include verbs, auxiliaries, future tense markers, and perfective/past markers (Elugbe & Omamor 1991).

The logical relationship of Naija negative markers, verbal elements (including monosyllabic verbs), and their complements is closely knit together in Naija sentences by a non-falling /H/ pitch on the verbs and the pitch patterns of the verb complements. This logical syntactic relationship simply presents an operation of prosodic pitch sandhi within the Naija predicate. Prosodic pitch sandhi can be defined a phonological process by which some pitch patterns contextually form a liaison within a prosodic unit (Yip 1980). The nomenclature of this operation will be put on hold for now until the prosodic system of the language is revealed. An example of prosodic pitch sandhi between a Naija monosyllabic verb and its complement is presented in figure 26 (extracted from LEXPRO\_LAG\_02).

Figure 13 shows sandhi phenomenon between Naija monosyllabic verb and its complement.

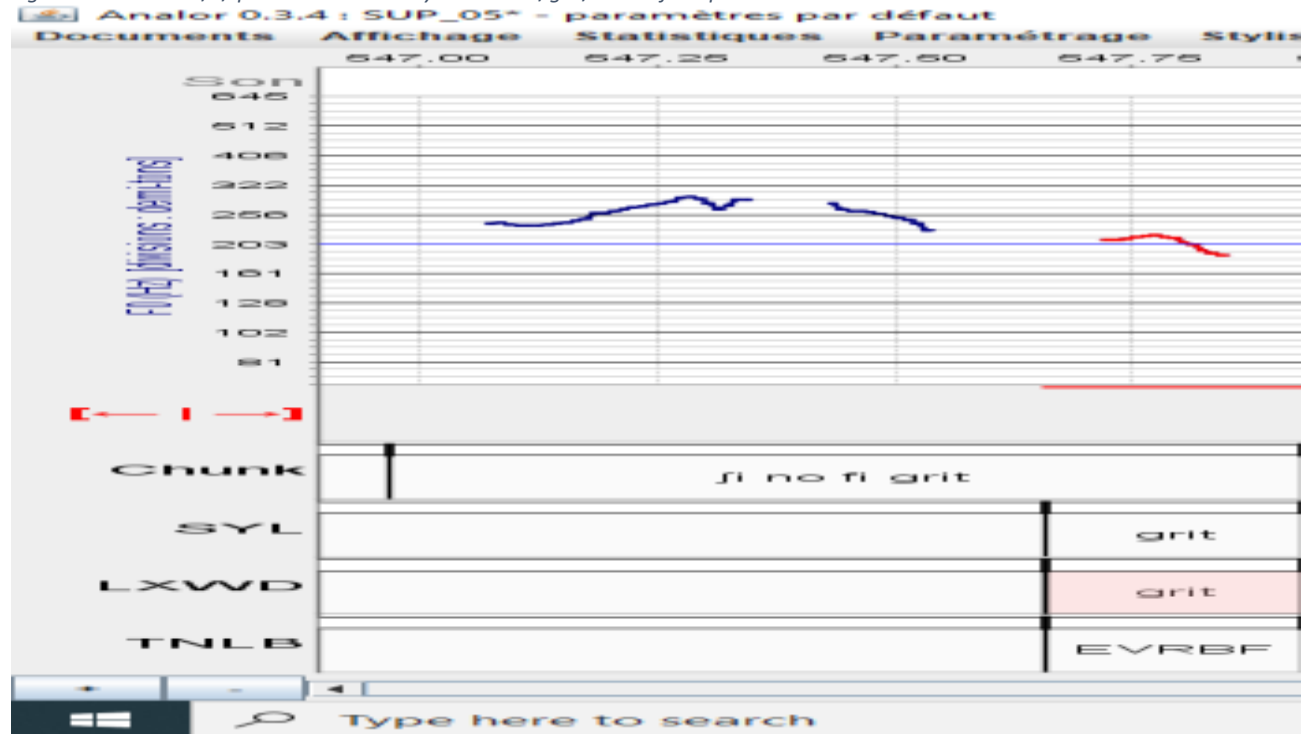


/a<sup>l</sup> de<sup>l</sup> grit<sup>H</sup> una<sup>LL</sup>/  
 1-PRO-SBJ AUX greet 2-PRO-OBJ  
 I am greeting you.

The verb /grit/ bears an /H/ pitch and forms a liaison with the pitch patterns on the pronoun /una/ in figure 25. The logical and interdependent relationship within the predicate in figure 25 starts on the auxiliary /de/ and ends on the pronoun /una/. The relationship within these words (/de/, /grit/ and /una/) is not only shown syntagmatically; it is prosodically highlighted such that the /H/ pitch on the verb /grit/ forms a prosodic and syntactic union with the pronoun /una/ that complements the verb within the predicate.

In the intransitive use of Naija monosyllabic verbs, there is no logical relationship between the verbal elements and the constituents that follow them. Predicates in intransitive use of Naija monosyllabic verbs constitute only verbal elements (and some other constituents that have no interdependency on verbal elements). In such an instance, Naija monosyllabic verbs bear an /F/ pitch pattern. An example of the intransitive use of the same verb /grit/ is presented in figure 26. This sample is from LEXPRO\_LAG\_02.

Figure 14 shows an /F/ pitch on the monosyllabic verb /grit/ at the final position.



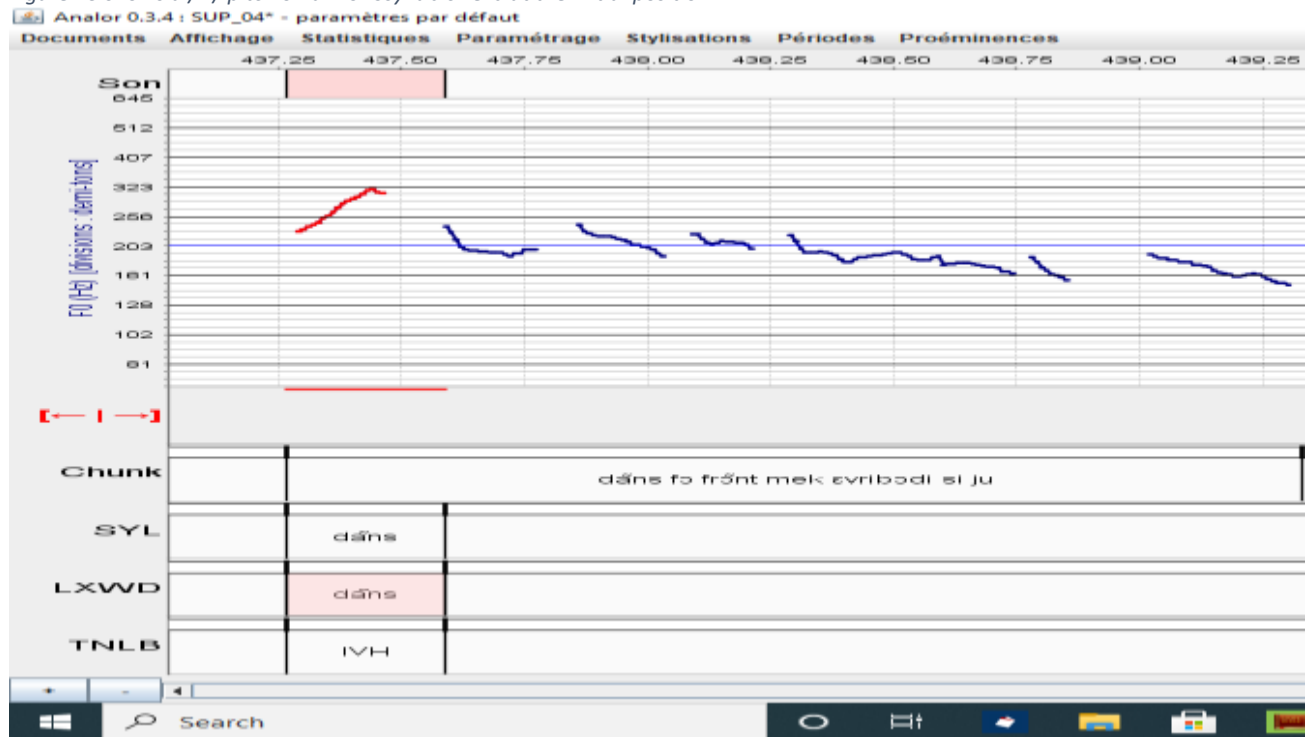
/ji<sup>l</sup> no<sup>H</sup> fi<sup>H</sup> grit<sup>F</sup>/  
 3-PRO-SBJ NEG MOD greet  
 She cannot greet.

The verb /grit/ in figure 26 bears an /F/ pitch because there is no complement with which it extends its relationship. The negative and modal markers that come before the verb bear an /H/ pitch each. The pitch pattern on Naija negative and modal markers is primarily an /H/ pitch. With this, they seem to maintain a prosodic liaison and syntactic union with the verb. Thus, in figure 26, the predicate starts on the negative marker /no/ and ends on the monosyllabic verb /grit/.

With this, the /H/ pitch on Naija monosyllabic verbs at the initial and medial positions does not seem to behave lexically (do not seem to have lexical prosody) because it is found to knit the verbs and their complements. Also, the /F/ pitch on Naija monosyllabic verbs at the final position does not behave lexically because of its appearance at the sentence's final position. This pitch pattern looks like a boundary tone. Hence, it was hypothesized that there is a boundary tone in Naija. The phenomenon of boundary tone will be addressed when the prosodic prototype of the language must have been actualized. Samples of the /H/ and /F/ tones of Naija monosyllabic

verbs at the initial, medial and final positions are presented in figures 27, 28, and 29 (extracted from LEXPRO\_PHC\_01).

Figure 15 shows a /H/ pitch on a monosyllabic verb at the initial position.

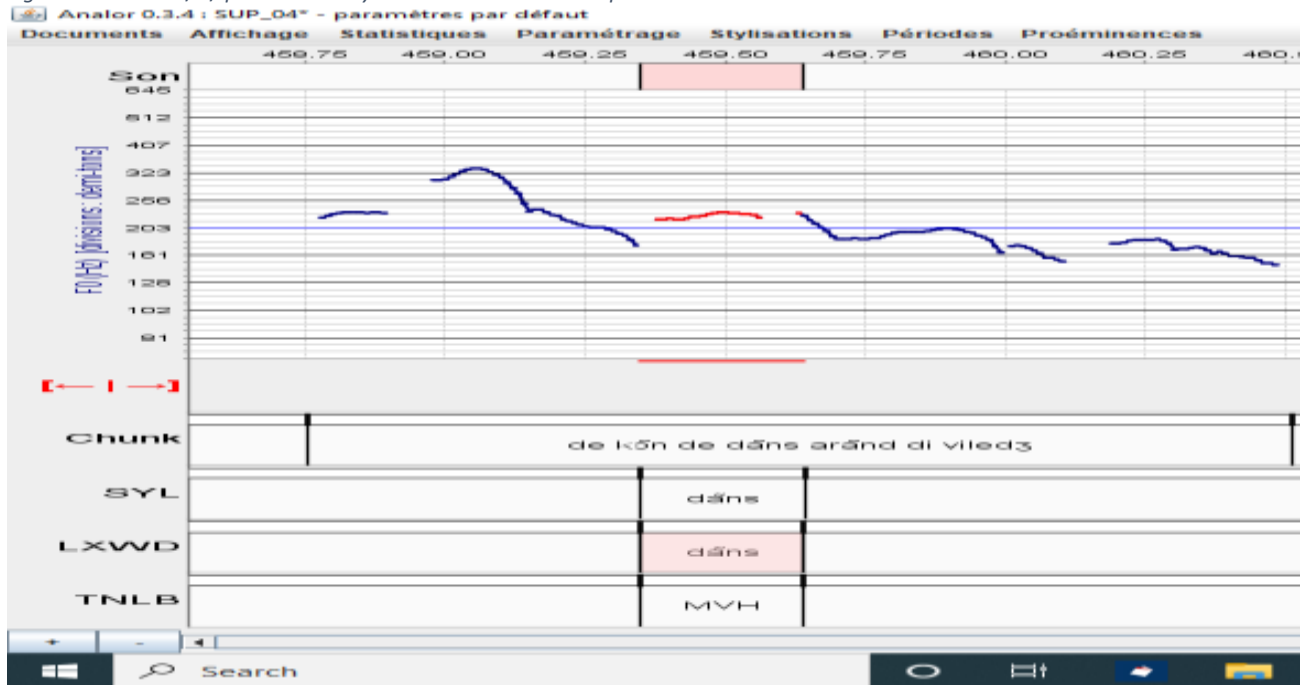


/dāns<sup>H</sup> fɔ<sup>L</sup> frɔnt<sup>F</sup> mek<sup>H</sup> evribɔdi<sup>HLL</sup> si<sup>H</sup> ju<sup>L</sup>/

Dance PREP front JUSS PRO see 2-PRO-OBJ

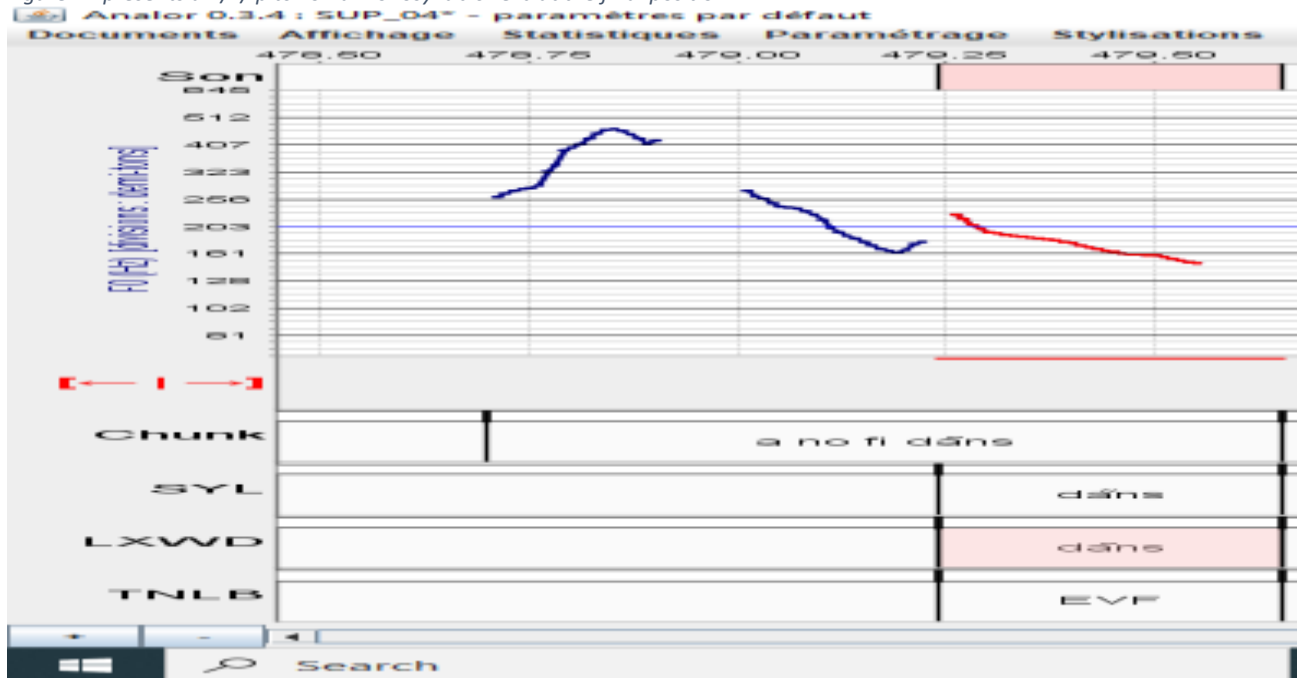
Dance at the front so that everybody can see you.

Figure 16 shows a /H/ pitch a monosyllabic verb in the medial position.



/de<sup>l</sup> kɔ̃n<sup>H</sup> de<sup>L</sup> dāns<sup>H</sup> arā̃nd<sup>LH</sup> di<sup>L</sup> viledʒ<sup>HL</sup>/  
 3pl-PRO PST AUX dance around DET village  
 They started dancing across the village.

Figure 17 presents an /F/ pitch on a monosyllabic verb at the final position.



/a<sup>L</sup> no<sup>H</sup> fi<sup>H</sup> dāns<sup>F</sup>/  
 1sg-SUB NEG MOD dance  
 I cannot dance.

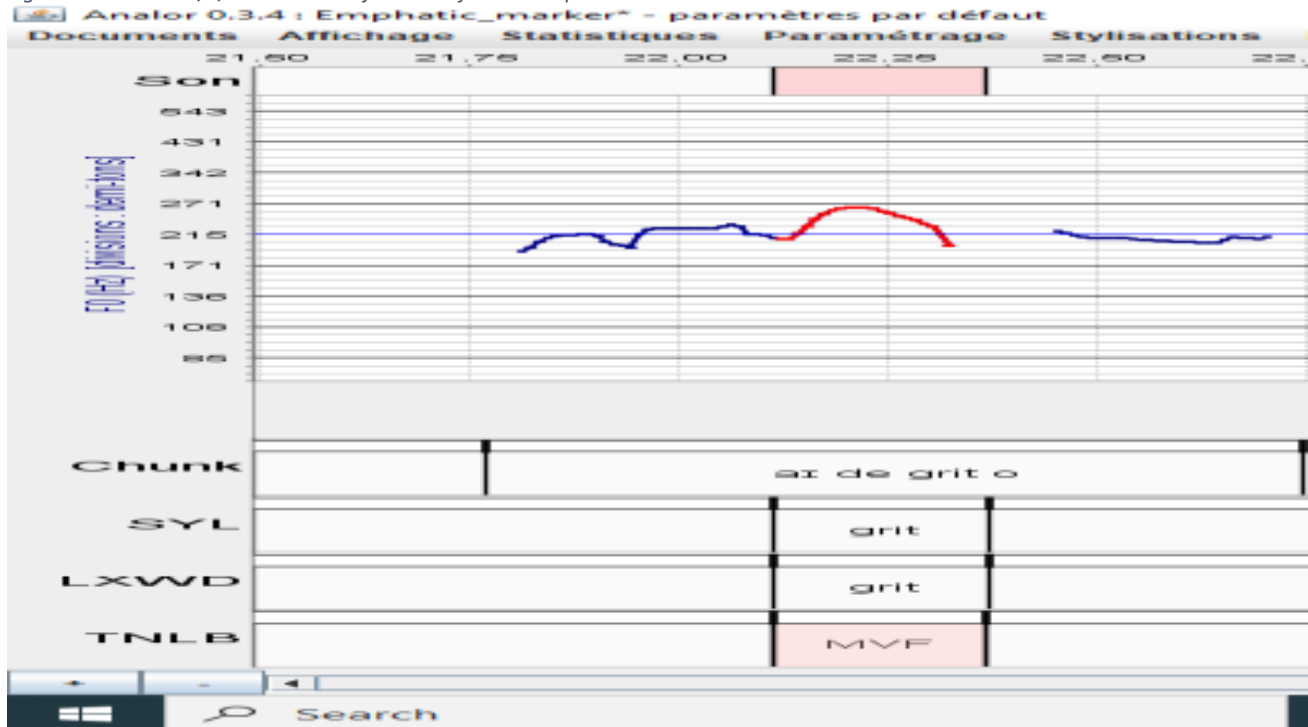


Unlike monosyllabic nouns discussed in subsection 4.1.1, monosyllabic verbs in Naija suddenly alter their pitch patterns at the final position of Naija sentences as found in the data of this work. The alteration of the /H/ pitch at both the initial and medial positions to the /F/ pitch pattern at the final position on the same Naija monosyllabic verbs in our carrier sentences makes the 2 pitch patterns to be suspicious. The suspicion (as highlighted above) includes (1) the /H/ pitch forms a liaison with the pitch patterns of the following words within Naija sentences; and (2), the /H/ pitch becomes the /F/ pitch at the sentence-final position. Because of these 2 suspicions observed in the behavior of pitch patterns found in Naija monosyllabic verbs, some more tests were conducted to verify our findings.

The pitch patterns found in Naija monosyllabic verbs were tested further by placing an emphatic marker /o/ immediately after the target verbs in some other carrier sentences. Naija emphatic markers are not content words (nor adverbs), but strictly particles. As emphatic particles, they do not belong to the dependency frame of verbs but are governed by the root of the sentence in which they are used. And this is the reason for picking the emphatic marker /o/ to test the hypothesis of pitch sandhi observed in Naija monosyllabic verbs.

With the experiment of the emphatic marker /o/ immediately placed after Naija monosyllabic verbs in Naija carrier sentences, it was found that the /H/ pitch does not surface on Naija monosyllabic verbs. In other words, the pitch pattern on Naija monosyllabic verbs placed before the emphatic marker /o/ does not form any prosodic unit with the following words, compared with our findings when the verbs are used transitively. Instead, an /F/ pitch pattern is found. Thus, the pitch pattern of the emphatic marker /o/ does not change the pitch pattern of any word that comes before it in Naija sentences. This is shown in the spectrogram in figure 30 (extracted from LEXPRO\_JOS\_01). In the spectrogram, the verb /grit/ 'greet' bears an /F/ pitch pattern at the medial position. This is contradictory to our finding that Naija monosyllabic verbs bear /H/ pitch in the medial position.

Figure 18 shows an /F/ tone on a Naija verb before an emphatic marker.



/aɪ<sup>L</sup> de<sup>L</sup> grit<sup>F</sup> o<sup>L</sup>/  
 1-PRO AUX greet EMP  
 I am greeting.

A close look at this sample and many others revealed that, though the pitch pattern of Naija monosyllabic verbs prosodically confirms the phenomenon of pitch sandhi found between Naija monosyllabic verbs and their complements in transitive use, the primary pitch pattern found in Naija verbs is an /F/ pitch pattern. As observed in figure 30, the concept of pitch sandhi helps to explain the absence of Naija /H/ pitch in this context. The hypothesis that /H/ pitch in the verb is due to pitch sandhi is further proved with the absence of /H/ pitch in the sentence. The absence of /H/ pitch is interpreted as the absence of pitch sandhi. The absence of pitch sandhi shows the absence of relation (dependency) between the two words.

By definition, the emphatic marker does not belong to the dependency frame of the verb. Hence, it cannot be grouped with the predicate. It can be deduced that Naija lexical items are chunked in a prosodic unit which can be referred to as 'local prosodic context'. The local prosodic context is the prosodic counterpart of a syntactic relation. And the pitch sandhi is its prosodic exponent. An example of a local prosodic context is a predicate within Naija sentences. A local prosodic

context in Naija sentences is prosodically structured as and characterized by (L<sup>n</sup>)H(H<sup>n</sup>)L. From these features, the phonetic cues of a local prosodic context are melodic peak and boundary. These would be explored in detail at postlexical prosody.

Another important concept to be considered concerning the prosodic pitch sandhi found in Naija monosyllabic verb is the issue of headedness. In tone sandhi, a prominent word (or the word that has the prominent syllable) within the prosodic contour would always be the head (Yip 1980). A prominent word must be a content word and can be identified with longer duration, higher intensity, and higher pitch. According to Yip, any word that would be regarded as the head within the prosodic contour that feature tone sandhi must be a word that can be stressed. The implication of this in pitch-cued prominent languages is that any word that would be regarded as the head within a phrase or prosodic unit linked by tone sandhi must bear an /H/ tone. In Naija (in which the cue of the prominence is high pitch) the equivalence of a stressed word within a prosodic contour would be any word that bears an /H/ pitch. It follows, therefore, that such word (that bears a /H/ pitch) within Naija predicate may not necessarily be a content word. For instance, in 18, the past tense marker /dʒn/ bears an /H/ pitch within the predicate of the sentence, whereas the verb bears an /F/ pitch.

18.  
/maɪ<sup>L</sup> frɛnd<sup>F</sup> dʒn<sup>H</sup> kɔm<sup>F</sup>/  
POSS friend PST come  
My friend is around.

The head in the predicate /dʒn kɔm/ in 18 with the description of Yip (1980) is the past marker /dʒn/. Though the past tense marker bears an /H/ pitch within the predicate of the sentence, it is not a content word, as proposed by Yip (1980), but an auxiliary. This is in line with the contemporary syntax (like A Surface Syntactic UD (SUD) Treebank for Naija and Generative Grammar (GG)). The SUD (like GG) has made auxiliaries the head within the predicate (Radford 1999; Caron et al. 2019). The proponents of these syntactic analyses argue that the auxiliary node governs the verb node on the genetic tree of a sentence. For example, SUD argues that the head/root of the predicate in the sentence in 19 is the auxiliary /go/.

19.

/dēm<sup>l</sup> go<sup>l</sup> siz<sup>H</sup> ãm<sup>F</sup>/

3-PRO-PL-SUB FUT seize 3-PRO-SG-OBJ

They will seize it.

As seen in 19, the assumed head within the predicate of the sentence, according to SUD and GG, bears an /L/ pitch. However, traditional linguistics would argue against this notion that verbs (content words that can be stressed) would always be the head of a predicate. With sample 19, the notion of an auxiliary governing a verb does not agree with the tenet of tone sandhi argued for by (Yip 1980). In other words, the prosodic pitch sandhi found in many predicates within Naija sentences (where Naija monosyllabic verbs are used) contradicts the headedness position of both SUD and GG. Moreover, Naija monosyllabic verbs used intransitively would always bear an /F/ pitch whereas the auxiliaries that come before the verb can bear either an /H/ or an /L/ pitch, as shown in figure 31. There is no /H/ pitch in figure 31, yet the predicate within that sentence must form a prosodic and/or syntactic unit. This implies that the issue of headedness in the Naija pitch sandhi phenomenon requires some close look, but this is not the concern of the present thesis.

With the analysis in this subsection, it is evident that the main pitch pattern found in Naija monosyllabic verbs is an /F/ pitch. Some other monosyllabic verbs where the /F/ pitch pattern can be found at the medial position are presented in 20 below.

20.

a. /klos<sup>F</sup>/

‘close’ as in

/di<sup>l</sup> bag<sup>F</sup> no<sup>H</sup> fi<sup>H</sup> **klos<sup>F</sup>** i<sup>l</sup> dŋn<sup>H</sup> ova<sup>LL</sup> ful<sup>F</sup>/

DET bag NEG MOD close 3-PRO-SUB- PERF ver full

The bag cannot close, because it is overloaded.

b. /baf<sup>F</sup>/

‘bath’ as in

/a<sup>r</sup> dŋn<sup>H</sup> de<sup>l</sup> **baf<sup>F</sup>** sɪns<sup>l</sup> mɔni<sup>HL</sup>/

1-PRO-SUB PERF AUX bath since morning

I have been having bath since morning.

c. /brek/

‘break’ as in

/ɾ<sup>l</sup> rula<sup>HL</sup> dŋn<sup>H</sup> **brek<sup>F</sup>** wɛn<sup>H</sup> ǎ<sup>l</sup> si<sup>H</sup> ãm<sup>F</sup>/

POSS ruler PERF break when 1-PRO-SUB see 3-PRO-OBJ

His ruler had broken when I saw it.

d. /blitʃ/

‘bleach’ as in

/i<sup>l</sup> dŋn<sup>H</sup> **blitʃ** sote<sup>HH</sup> ɪm<sup>l</sup> bodi<sup>LH</sup> dŋn<sup>H</sup> bikɔm<sup>LH</sup> jɛlo<sup>HL</sup>/

3-PRO-SUB PERF bleach COMP POSS body PERF become yellow

(S)he has bleached to the extent that his body has become yellow.

e. /tʃɛndʒ/ 'change' as in  
 /dis<sup>H</sup> kɔ̃ntri<sup>HL</sup> no<sup>H</sup> fi<sup>L</sup> tʃɛndʒ<sup>F</sup> at<sup>L</sup> ɔl<sup>H</sup> at<sup>L</sup> ɔl<sup>F</sup>/  
 DEM country NEG MOD change at all at all  
 This country can never change.

As seen in 20, all the monosyllabic verbs bear the /F/ pitch pattern in the medial position of Naija sentences because there is no logical relationship between the verbs and the words that follow them.

This subsection has shown that the main pitch pattern found in Naija monosyllabic verbs is the /F/ pitch pattern. The falling pitch has been simplified among researchers to consist of the /H\*L/ pitch pattern (Asu & Ots 2012). In the present thesis, the falling pitch can be said to consist of a compound pitch pattern, a high pitch, with its terminal contour that can be said to be a low pitch. Hence, Naija /F/ pitch can be simplified as /HL/. The terminal contour of the /F/ pitch pattern is suspended to retain the /H/ pitch when a Naija monosyllabic verb is used transitively. The retaining /H/ pitch forms a liaison with the pitch pattern of the verb complement. The liaison of Naija verbs and their complements is syntactically known as a predicate. Prosodically, the relationship between Naija verbs and their complements is highlighted by the retaining /H/ pitch on the verb. The prosodic contour of this kind of relationship is referred to as a local prosodic context in this thesis. The following subsection presents the results of monosyllabic adjectives.

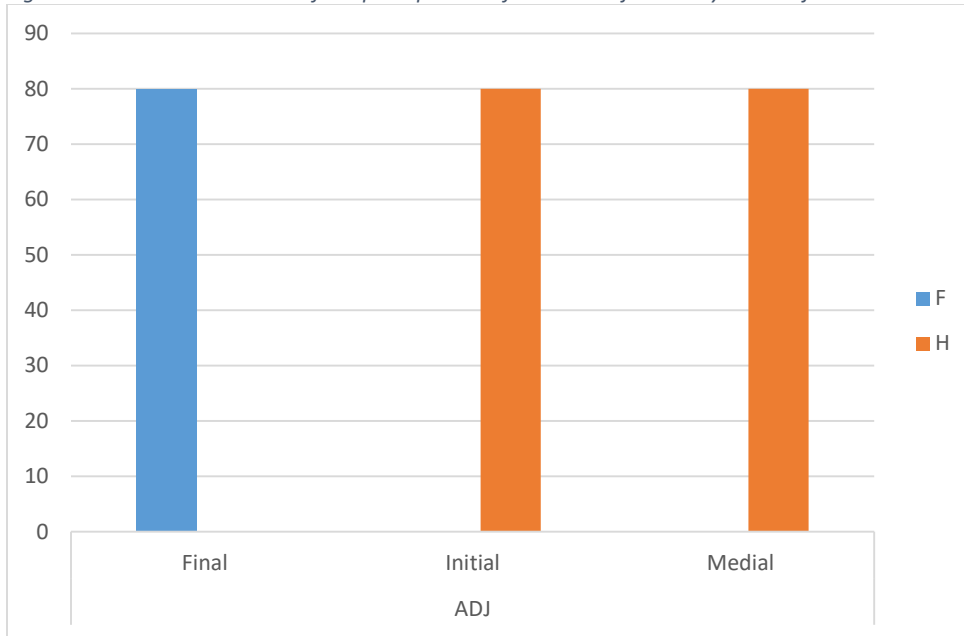
#### 4.2.3. Monosyllabic adjectives

Naija monosyllabic adjectives bear an /H/ pitch pattern at both the initial and medial positions, but an /F/ pitch pattern at the final position. Like monosyllabic verbs, in monosyllabic adjectives, an /F/ pitch is exclusively reserved for final positions within Naija carrier sentences tested in this work, whereas an /H/ pitch pattern appears in other positions. Like nouns and verbs, 10 monosyllabic adjectives were tested in 3 positions in the carrier sentences of 8 speakers, totaling 240 samples. The frequency and percentages of the 2 pitch patterns (/H/ and /F/) found in Naija monosyllabic adjectives are presented in table 13 and represented in the bar chart in figure 31.

Table 5 shows the pitch patterns found in Naija monosyllabic adjectives.

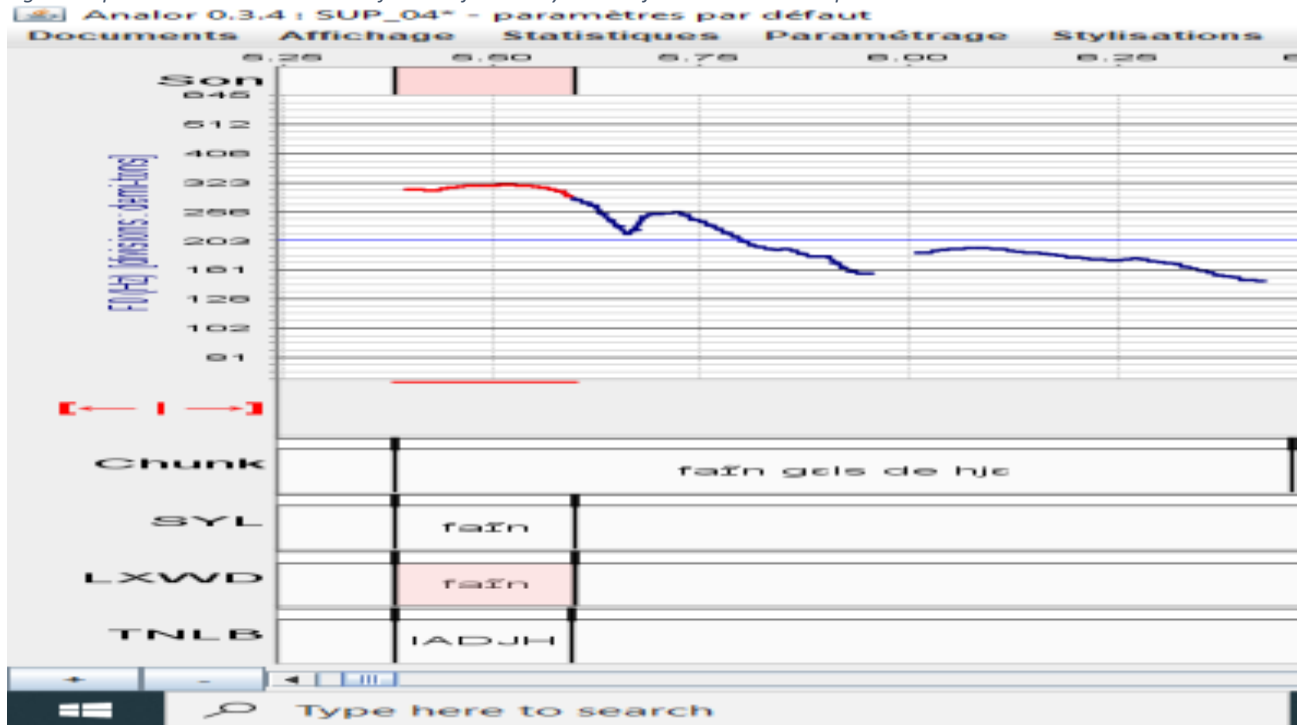
S/N	Grammatical class	Positions	Pitch Patterns			
			/F/		/H/	
			FRQ	PERC	FRQ	PERC
1	Adjectives	Initial	0	0%	80	100%
		Medial	0	0%	80	100%
		Final	80	100%	0	0%

Figure 19 shows the bar chart of the pitch patterns found in Naija monosyllabic adjectives.



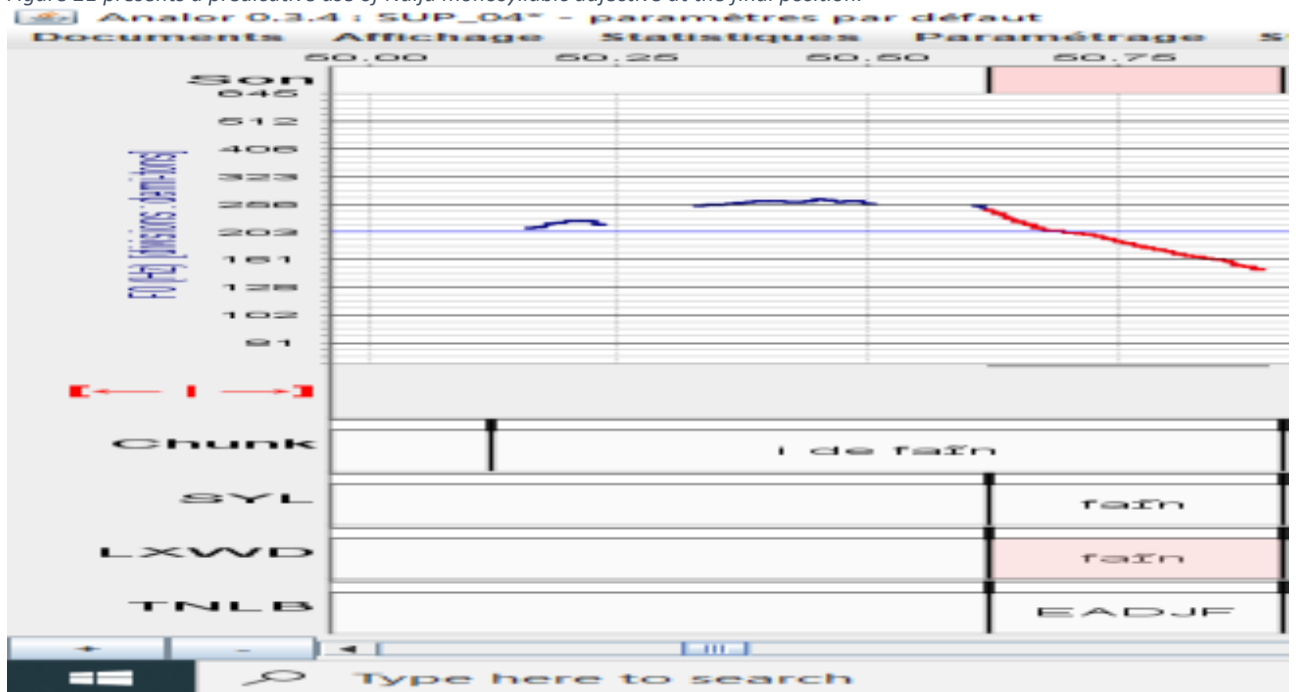
A close observation of the presented data (table 12 and figure 31) reveals that Naija monosyllabic adjectives can be used both attributively and predicatively. In attributive use, Naija monosyllabic adjectives qualify nouns, while, in predicative use, they are found within the predicate. In the data of this work, attributive adjectives are those found at both initial and medial positions in Naija sentences; predicative adjectives are placed at the final positions. Spectrographs in figures 32 and 33 show the examples of the attributive and predicative use of Naija monosyllabic adjectives.

Figure 20 presents an attributive use of the Naija monosyllabic adjective at the initial position.



/faɪn<sup>H</sup> gɛls<sup>F</sup> de<sup>H</sup> hɛ<sup>F</sup>/  
 Fine girls COP here  
 There are fine girls here.

Figure 21 presents a predicative use of Naija monosyllabic adjective at the final position.



/i<sup>L</sup> de<sup>H</sup> faɪn<sup>F</sup>/  
 3-PRO-SUB COP fine  
 It is fine.

As seen in figures 32 and 33, the monosyllabic adjective /faĩn/ ‘fine’ bears an /H/ pitch when used attributively. This adjective bears an /F/ pitch pattern in predicative use. In other words, Naija monosyllabic attributive adjectives used both at the initial and medial positions of Naija sentences bear an /H/ pitch, while predicative adjectives used at the final position bear an /F/ pitch.

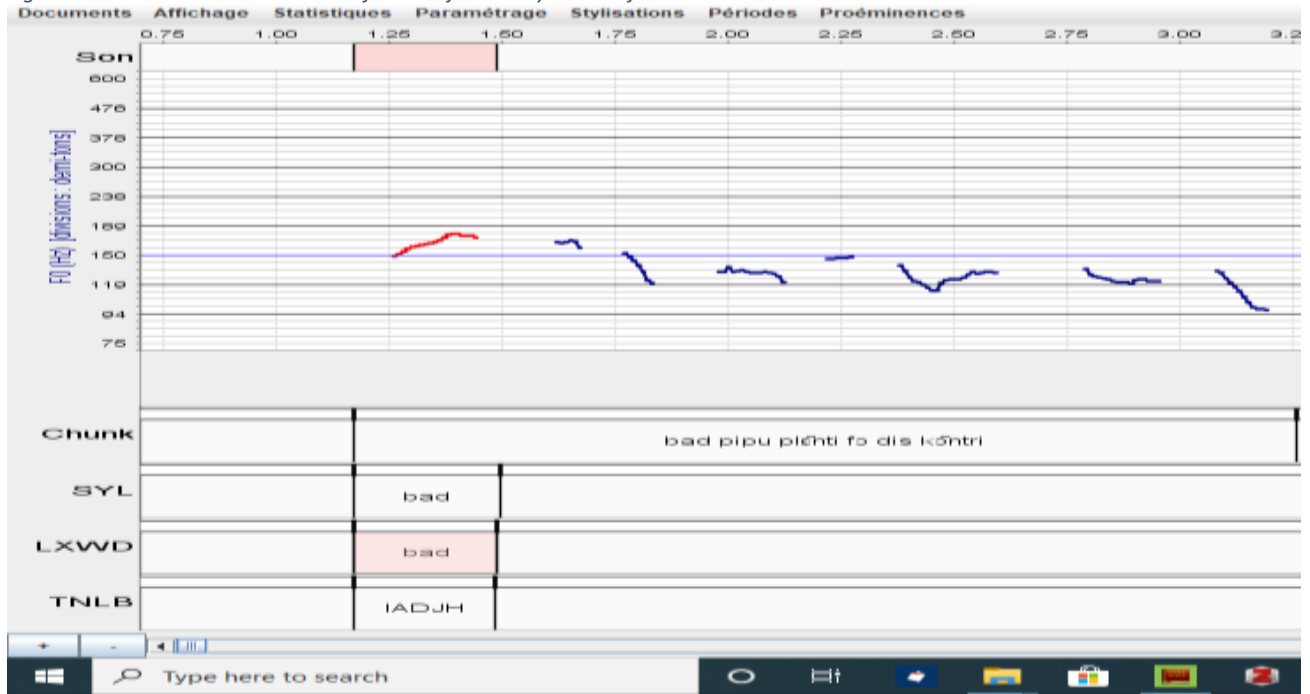
There is also the operation of prosodic pitch sandhi found in Naija monosyllabic verbs. In figure 32, there is a prosodic pitch sandhi on the adjective /faĩn/ that bears an /H/ pitch. This prosodic system makes the /H/ pitch on the adjective /faĩn/ hold a liaison with the noun /gɛls/ ‘girls’ that bears an /F/ pitch. However, in figure 33, the adjective /faĩn/ bears an /F/ pitch; it has no feature of pitch sandhi because it is used predicatively. Nevertheless, the /H/ pitch on the copula /de/ forms a liaison with the /F/ pitch on the adjective /faĩn/ in the sentence. If the opposite is the case in the sentence in figure 33, the pitch on the copula would be a falling pitch pattern.

The head in figures 32 (/faĩn/) and 33 (/de/) can be said to be the words that bear an /H/ pitch (Yip 1980). Yet, there is no consistency in the placement of the head –an adjective and a copula. The issue of headedness in figure 33 requires some critical examination because it is possible to delete the copula /de/ to arrive at /i<sup>h</sup> faĩn<sup>F</sup>/ ‘it is fine’. Yet, the grammaticality of the sentence is not altered. The copula /de/ is deletable, while the adjective /faĩn/ is not in that context. It can be deduced that the adjective /faĩn/ is more important than the copula /de/. We assume that the most important word would be the head within Naija chunk, but this requires more research work. As the issue of headedness is not stable in the prosodic contour that features pitch sandhi discussed in subsection 4.2.2 (in monosyllabic verbs), so it is in this subsection.

The spectrographs in figures 34, 35, and 36 present both the /H/ and /F/ pitch patterns on a Naija monosyllabic adjective. The /H/ pitch is seen in figures 34 and 35 at both the initial and medial positions of Naija carrier sentences, while the /F/ pitch is in figure 36 at the sentence-final position (extracted from LEXPRO\_JOS\_01).

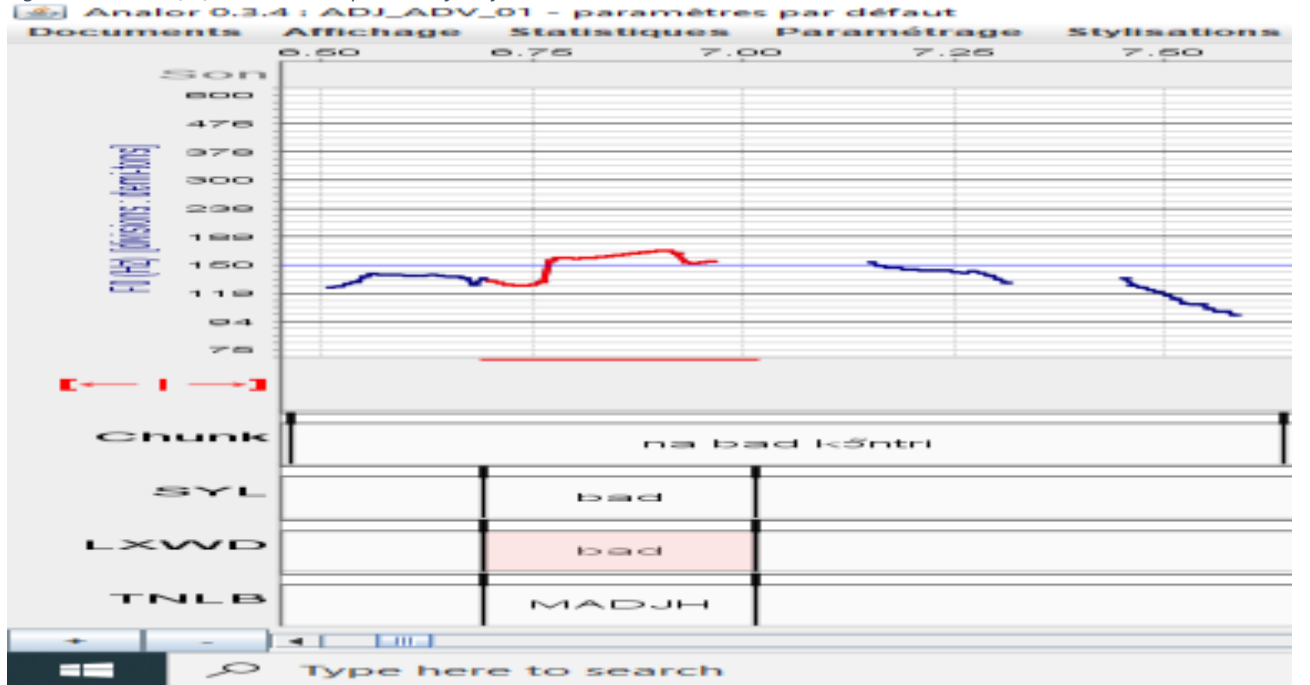


Figure 22 shows the attributive use of the Naija monosyllabic adjective.



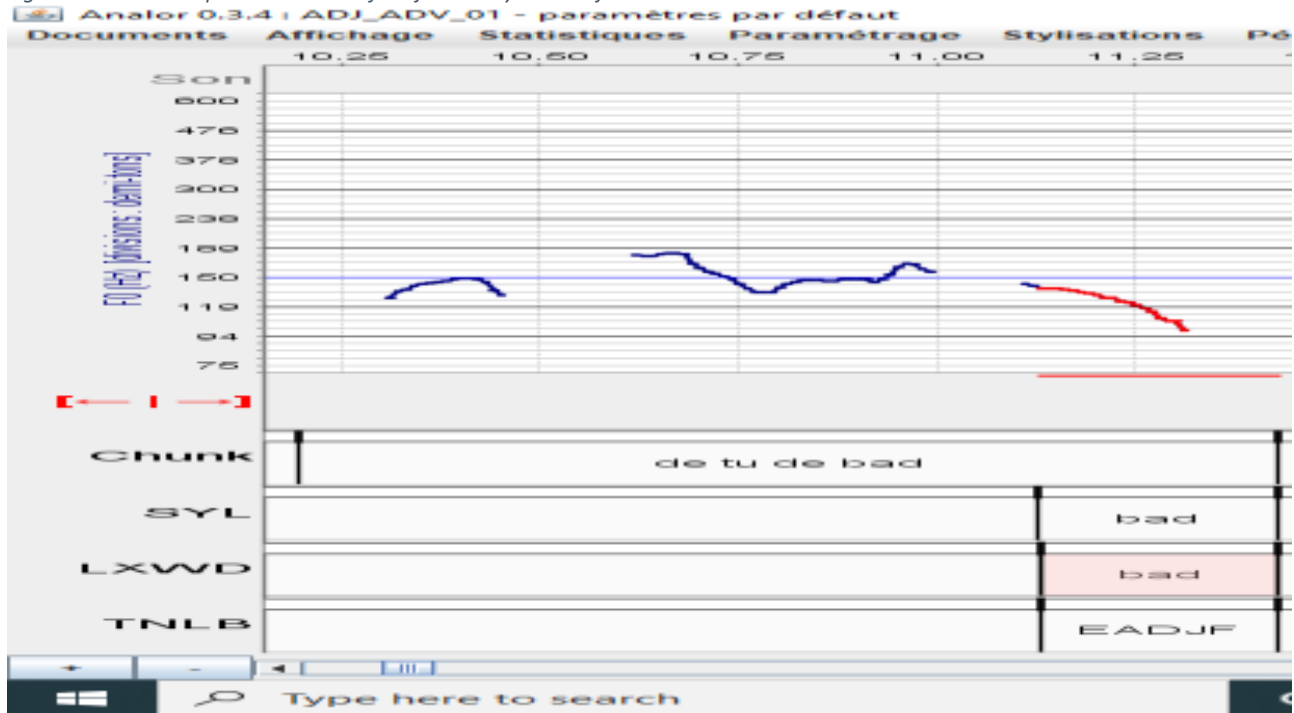
/bad<sup>H</sup> pipu<sup>HL</sup> plēnti<sup>LH</sup> fo<sup>L</sup> dis<sup>H</sup> kōntri<sup>HL</sup>/  
 Bad people plenty PREP DEM country  
 They are many bad people in this country.

Figure 235 shows /H/ in the medial position of Naija carrier sentences.



/na<sup>L</sup> bad<sup>H</sup> kōntri<sup>HL</sup>/  
 COP bad country  
 It is a bad country

Figure 24 shows the predicative use of Naija monosyllabic adjective.

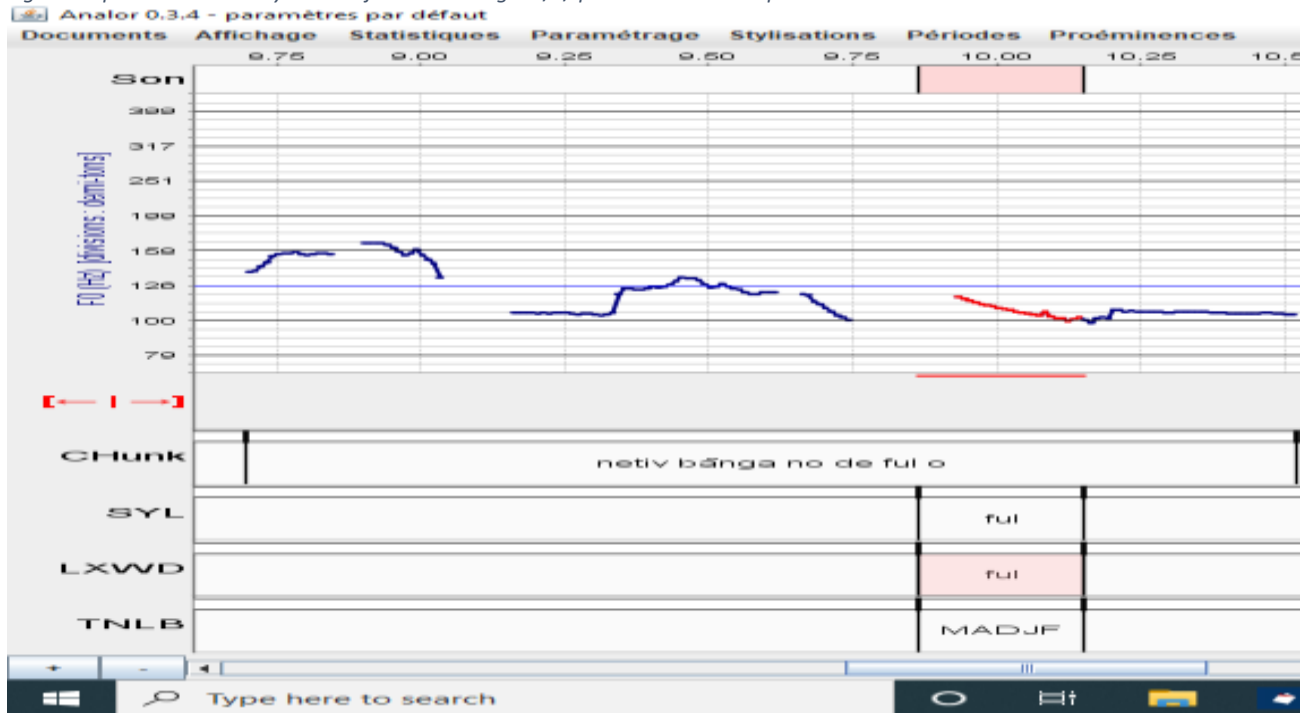


/de<sup>L</sup> tu<sup>H</sup> de<sup>H</sup> bad<sup>F</sup>/  
 3PP too COP bad  
 They are too bad.

As seen in the above spectrograms, /bad/ 'bad' qualify the nouns /pipu/ 'people' and /kõntri/ 'country' (attributive use –initial and medial positions) in figures 34 and 35, and bears an /H/ pitch. The same word bears an /F/ pitch in figure 36 when it is used predicatively (final position).

It has been shown in this subsection that Naija monosyllabic adjectives form a prosodic liaison (prosodic pitch sandhi) with the constituents that follow them within the same local prosodic context (dependency frame), and with the constituents that come before them within the same local prosodic context. Yet, the main pitch pattern of Naija monosyllabic adjectives is not figured out. There is, therefore, a need for further tests. Just as done in the monosyllabic verb, the emphatic marker /o/ was placed immediately after a Naija monosyllabic adjective /ful/ 'full' that was used predicatively. This was done to experiment whether there would be pitch sandhi operation between a predicative adjective and the word that follows it. It was found that the pitch pattern on Naija monosyllabic predicative adjective placed before the emphatic marker /o/ does not form a prosodic unit with the pitch pattern of the marker. In other words, the /H/ pitch does not surface despite the fact the adjective is found in the medial position.

Figure 25 presents a monosyllabic adjective bearing an /F/ pitch at the medial position.



/netiv<sup>HH</sup> bānga<sup>LH</sup> no<sup>H</sup> de<sup>L</sup> ful<sup>F</sup> o<sup>L</sup>/  
 Native banga NEG AUX full EMP  
 Native banga is not fat.

As noted in the explanation on Naija monosyllabic verbs, the pitch pattern of the emphatic marker /o/ does not change the pitch pattern of any word that comes before it in Naija sentences. That means there is no logical relationship between the adjective /ful/ and the emphatic marker /o/. This is shown in figure 37. It can be said, therefore, that the main pitch pattern found in Naija monosyllabic adjectives is the /F/ pitch pattern. Some other monosyllabic adjectives that bear the discovered tonal pattern are presented in 21 below.

21.
  - i. /big<sup>F</sup>/ 'big' as in  
 /ĩm<sup>L</sup> n̄ju<sup>H</sup> bõn<sup>H</sup> pikĩn<sup>LF</sup> no<sup>H</sup> **big<sup>F</sup>** at<sup>L</sup> ɔ<sup>H</sup> at<sup>L</sup> ɔ<sup>F</sup>/  
 POSS new born child NEG big at all  
 The newly born baby is not big at all.
  - ii. /tjip<sup>F</sup>/ 'cheap' as in  
 /di<sup>L</sup> kwɛjõn<sup>HL</sup> tu<sup>H</sup> **tjip<sup>F</sup>** fɔ<sup>L</sup> mĩ<sup>F</sup>/  
 DET question too cheap for 1-PRO-OBJ  
 The question is too easy for me to answer.
  - iii. /nit<sup>F</sup>/ 'neat' as in  
 /dat<sup>H</sup> babe<sup>F</sup> no<sup>H</sup> **nit<sup>F</sup>** fɔ<sup>L</sup> ĩnsaid<sup>HL</sup>/  
 DEM young woman NEG neat PREP PREP  
 That young woman is not neat at home.

- iv. /kold<sup>F</sup>/ 'cold' as in  
 /dat<sup>H</sup> ples<sup>F</sup> too<sup>H</sup> **kold<sup>F</sup>** fo<sup>L</sup> ãm<sup>F</sup>/  
 DEM place too cold for 3-PRO-OBJ  
 That place is too cold for him/her.
- v. /d<sup>i</sup>ε<sup>F</sup>/ 'dear' as in  
 /di<sup>L</sup> bag<sup>F</sup> tu<sup>H</sup> **d<sup>i</sup>ε<sup>F</sup>** ji<sup>L</sup> no<sup>H</sup> fi<sup>H</sup> baɪ<sup>H</sup> am<sup>F</sup>/  
 DET bag too dear 3-PRO-SUB NEG MOD buy 3-PRO-OBJ  
 The bag is too dear, she could not buy it.

The Naija monosyllabic adjectives presented in 21 bear a falling pitch because there is no logical relationship between them and the words that follow them. So, the main pitch pattern found in Naija monosyllabic adjective is the /F/ pitch pattern. Having shown in subsections 4.2.2 and 4.2.3 that transitivity and attributivity condition the /H/ pitch found in Naija monosyllabic verbs and adjectives, it will not be necessary to highlight many samples after these proofs again to prevent tautology. The following subsection presents the results on Naija monosyllabic adverbs.

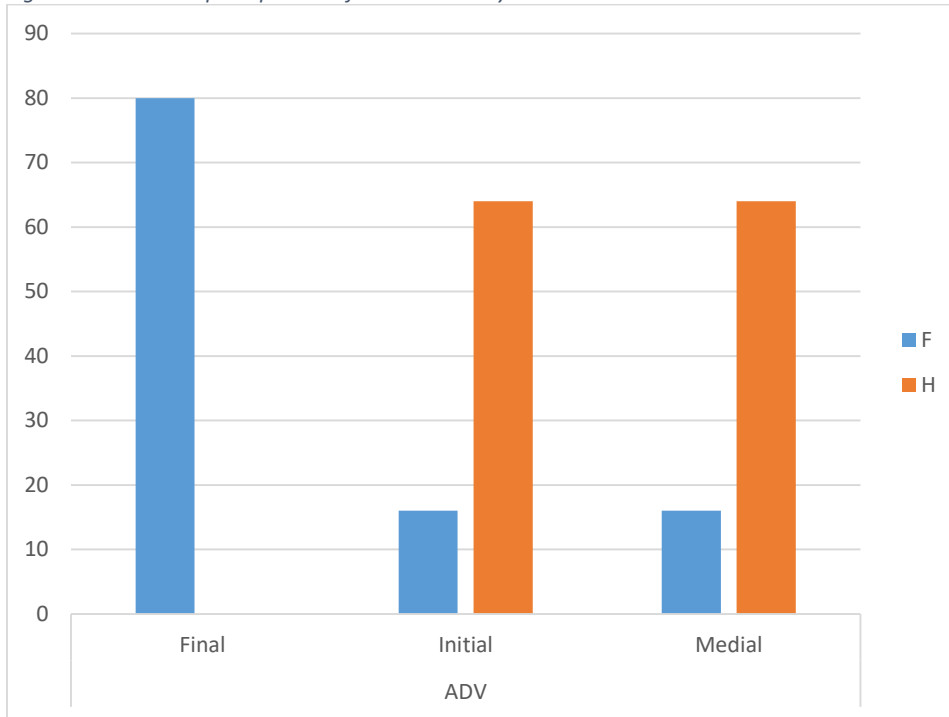
#### 4.2.4. Monosyllabic adverbs

Naija monosyllabic adverbs, like all others, bear the two pitch patterns (/H/ and /F/) identified for Naija monosyllables. /H/ pitch on the Naija monosyllabic adverbs is found at both the initial and medial positions, while /F/ pitch is found in all three positions. Like other monosyllabic content words examined in subsections 4.2.1, 4.2.2, and 4.2.3, 10 monosyllabic adverbs were tested in 3 positions in Naija carrier sentences of 8 speakers, making a total of 240 samples. The frequency and percentages of the 2 pitch patterns (/F/ and /H/) found in Naija monosyllabic adverbs are presented in table 14 and represented in the bar chart in figure 38.

*Table 6 shows the pitch patterns found in Naija monosyllabic adverbs.*

S/N	Grammatical class	Positions	Pitch Patterns			
			/F/		/H/	
			FRQ	PERC	FRQ	PERC
1	Adverbs	Initial	16	20%	64	80%
		Medial	16	20%	64	80%
		Final	80	100%	0	0%

Figure 26 shows the pitch patterns found in monosyllabic adverbs.



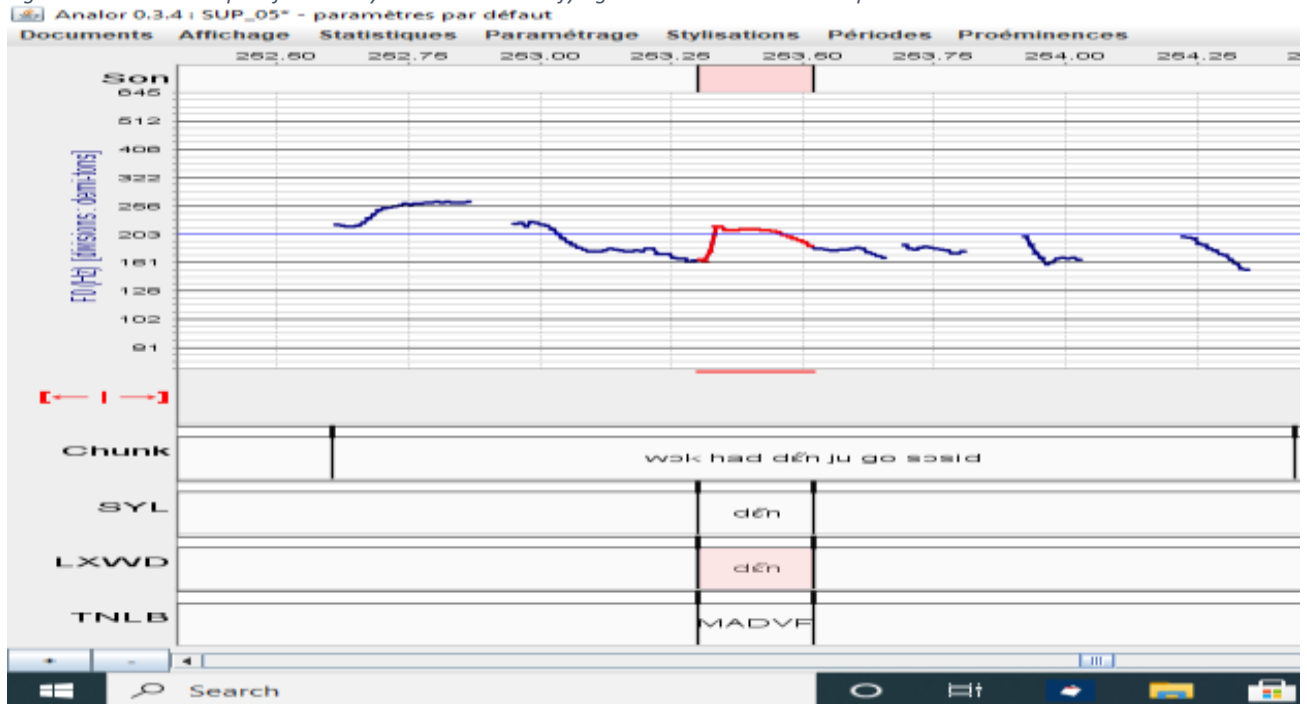
In table 14 and figure 38, /F/ pitch appears in all positions, while /H/ pitch is seen at both the initial and medial positions. The data of this work revealed that Naija monosyllabic adverbs bear the /F/ pitch pattern in all positions when they modify sentences, but bear an /H/ pitch at both the initial and medial positions when they modify verbs, adjectives, and/or other adverbs. Spectrograms in figures 39, 40, and 41 (extracted from LEXPRO\_PHC\_01) present a Naija monosyllabic sentence –modifying adverb that bears the /F/ pitch pattern in all positions.

Figure 27 shows a sample of a monosyllabic adverb modifying a sentence at the initial position.



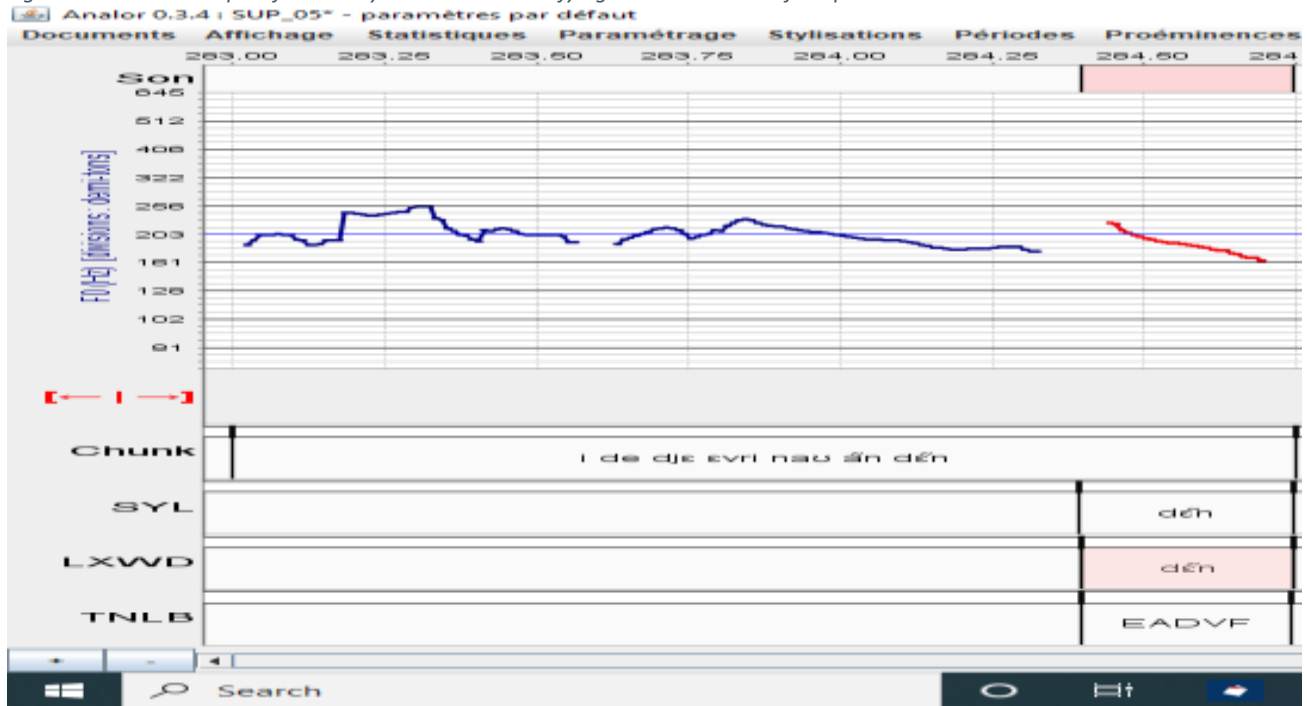
/dēn<sup>F</sup> a<sup>L</sup> dǎn<sup>H</sup> fīnǐ<sup>HH</sup> mǎi<sup>L</sup> en<sup>H</sup> di<sup>F</sup>/  
 Then 1-PRO PST finish POSS ND  
 Then, I had finished my National Diploma (ND).

Figure 28 shows a sample of a monosyllabic adverb modifying a sentence at the medial position.



/wǎk<sup>H</sup> had<sup>F</sup> dēn<sup>F</sup> ju<sup>L</sup> go<sup>L</sup> sǎsid<sup>LF</sup>/  
 Work hard, then 2-PRO FUT succeed  
 Work hard, then you will succeed.

Figure 29 shows a sample of a monosyllabic adverb modifying a sentence at the final position.

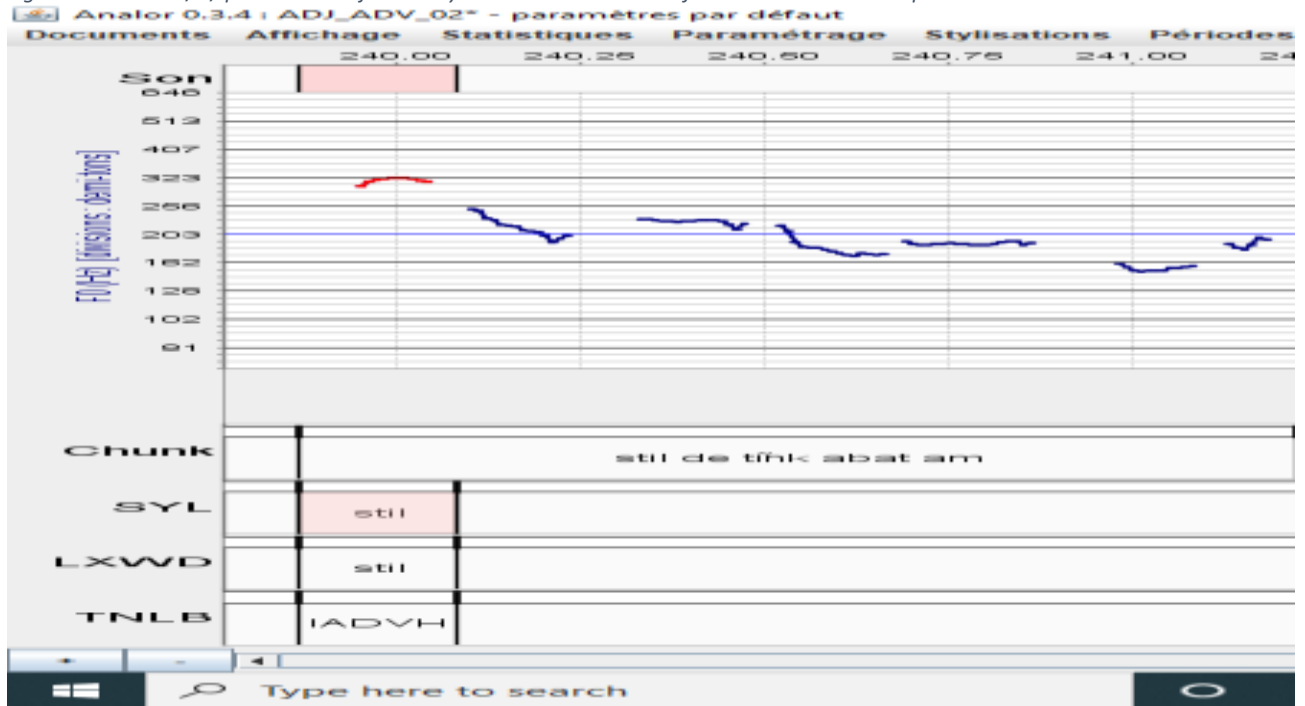


/i<sup>L</sup> de<sup>H</sup> dʒɛ<sup>F</sup> evri<sup>HH</sup> nau<sup>H</sup> ən<sup>L</sup> dɛ̃n<sup>F</sup>/  
 3-PRO COP there every now and then  
 He is always there.

As noticed in figure 39, the Naija monosyllabic adverb /dɛ̃n/ ‘then’ modifies the whole sentence /a<sup>L</sup> dɔ̃n<sup>H</sup> fɪnɪ̃<sup>HH</sup> maɪ<sup>L</sup> ɛn<sup>H</sup> di<sup>F</sup>/. In this context, the adverb (/dɛ̃n/) appears at the initial position of the sentence, and it bears /F/ pitch. The adverb in this context is used as a frame-setting topic. In figure 40, there are two clauses –/wɔk<sup>H</sup> had<sup>F</sup>/ and /dɛ̃n<sup>F</sup> ju<sup>L</sup> go<sup>L</sup> sɔsid<sup>LF</sup>/. The adverb /dɛ̃n/, bearing the /F/ pitch, modifies the second clause while it occurs at the medial position of the whole sentence. In figure 41, the same adverb at the final position bears the /F/ pitch pattern, and it modifies the sentence /i<sup>L</sup> de<sup>H</sup> dʒɛ<sup>F</sup>/.

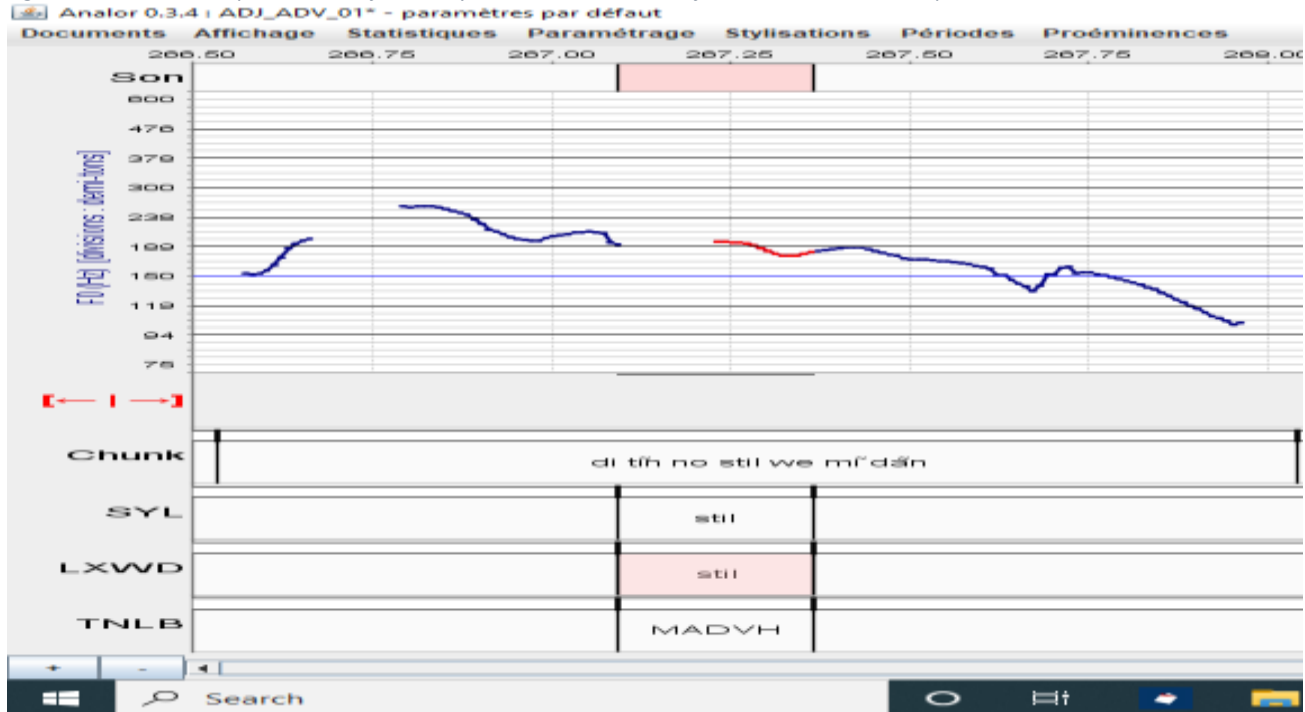
Naija monosyllabic adverbs can modify verbs, adjectives, and other adverbs. In this context, they can appear before or after the words they modify. And they can bear either an /H/ pitch or an /F/ pitch. For example, the adverb /fa/ in the sentence /i<sup>L</sup> dɔ̃n<sup>H</sup> go<sup>H</sup> fa<sup>F</sup>/ ‘He has done a great length’ modifies the verb ‘go’. It occurs at the sentence-final position immediately following the verb it modifies. The spectrograms in figures 42 and 43 (extracted from LEXPRO\_KAN\_01) show Naija monosyllabic adverbs used to modify verbs.

Figure 30 shows a /H/ pitch on a Nijja monosyllabic adverb that modifies a verb at the initial position.



/stii<sup>H</sup> de<sup>L</sup> tĩnk<sup>H</sup> abat<sup>LH</sup> am<sup>F</sup>/  
 Still COP think PREP 3-PRO-OBJ  
 Are you still thinking about it?

Figure 31 shows an /H/ pitch on a Nijja monosyllabic adverb that modifies a verb at the medial position.



/di<sup>L</sup> tĩn<sup>F</sup> no<sup>H</sup> stii<sup>H</sup> we<sup>H</sup> mĩ<sup>H</sup> dãn<sup>F</sup>/  
 DET thing NEG still weigh 1-PRO-OBJ down  
 The thing did not still weigh me down.



As presented thus far, Naija monosyllabic adverbs can bear both the /H/ and /F/ pitch patterns when they modify Naija verbs. Thus, they can appear before or after the verbs they modify. In these contexts, the pitch sandhi can be either on the adverbs or on the verbs. In figures 42 and 43, the adverb /stil/ 'still' bears an /H/ pitch at both the initial and medial positions. This adverb would always bear an /F/ pitch at the final position. Because the adverb has a relationship with the verb that follows it, in figure 42, it bears an /H/ pitch. The same thing is recorded in figure 43, the adverb /stil/ bears an /H/ pitch. It forms a liaison with the verb /we/ 'weigh' that follows it. In the sample /i<sup>L</sup> dɔ̃n<sup>H</sup> go<sup>H</sup> fa<sup>F</sup>/, the /H/ pitch that sustains the liaison between the verb and the adverb is on the verb whereas the adverb bears an /F/ pitch.

As demonstrated in Naija monosyllabic verbs and adjectives discussed in subsections 4.1.2 and 4.1.3, the /H/ pitch found in Naija monosyllables operates as prosodic pitch sandhi. The same prosodic phenomenon is operational in Naija monosyllabic adverbs. It can, therefore, be concluded that the main pitch pattern of Naija monosyllabic adverbs found in this work is the /F/ pitch pattern.

In this section, 2 pitch patterns (/F/ and /H/) are identified. The /F/ pitch pattern is found on all Naija monosyllabic words, while the /H/ pitch is found in some specific contexts. It was revealed that the main pitch pattern in Naija monosyllables is the /F/ pitch. The Naija /F/ pitch pattern can be interpreted as a compound pitch pattern that is made up of /HL/. The latter part of the compound pitch pattern /L/ is suspended when (1) Naija monosyllabic verbs are used transitively, (2) when Naija monosyllabic adjectives are used attributively, and (3) when Naija monosyllabic adverbs are used as non-sentential adverbs. In these contexts, the remaining /H/ functions as a link that holds liaison with the following words. The next section presents the results of pitch patterns found in Naija bisyllabic words.

### 4.3. Bisyllables

Four prosodic pitch patterns –/HH/, /HL/, /LF/, and /LH/ –were found in Naija bisyllabic words in all three positions of Naija carrier sentences. The skeletal distribution of these pitch patterns of different grammatical classes in different positions is presented in table 15 below.

*Table 7 shows the summary of the pitch distribution in Naija bisyllables.*

S/N	Grammatical classes	Positions	Pitch patterns			
			/HL/	/HH/	/LF/	/LH/
1	Nouns	Initial	+	-	+	+
		Medial	+	-	+	+
		Final	+	-	+	+
2	Verbs	Initial	-	+	-	+
		Medial	-	+	-	+
		Final	+	-	+	+
3	Adjectives	Initial	-	+	-	+
		Medial	-	+	-	+
		Final	+	-	+	+
4	Adverbs	Initial	-	+	+	+
		Medial	-	+	+	+
		Final	+	-	+	-

In table 15, it is seen that all grammatical categories have shared pitch patterns. Hence, it is difficult to ascribe a particular pitch pattern to a specific class. In certain classes, some pitch patterns are strictly constrained to some specific positions. It is observed that the pitch patterns on Naija bisyllabic nouns are quite stable without any alteration in any position. The pitch patterns found on Naija bisyllabic verbs and adjectives have some strong similarities. Moreover, the pitch patterns on Naija bisyllabic adverbs seem to behave like those of nouns, on the one hand, and those of verbs/adjectives, on the other hand. These pitch patterns as found in Naija bisyllabic nouns, verbs, adjectives, and adverbs are presented in this section.

#### 4.3.1. Bisyllabic nouns

Out of the 4 pitch patterns found in Naija bisyllabic words, three (/HL/, /LF/, and /LH/) of them are found in Naija bisyllabic nouns. The sketch of the findings in Naija bisyllabic nouns is presented in table 16 below.

Table 8 presents the sketch of the tonal patterns found in Naija bisyllabic nouns.

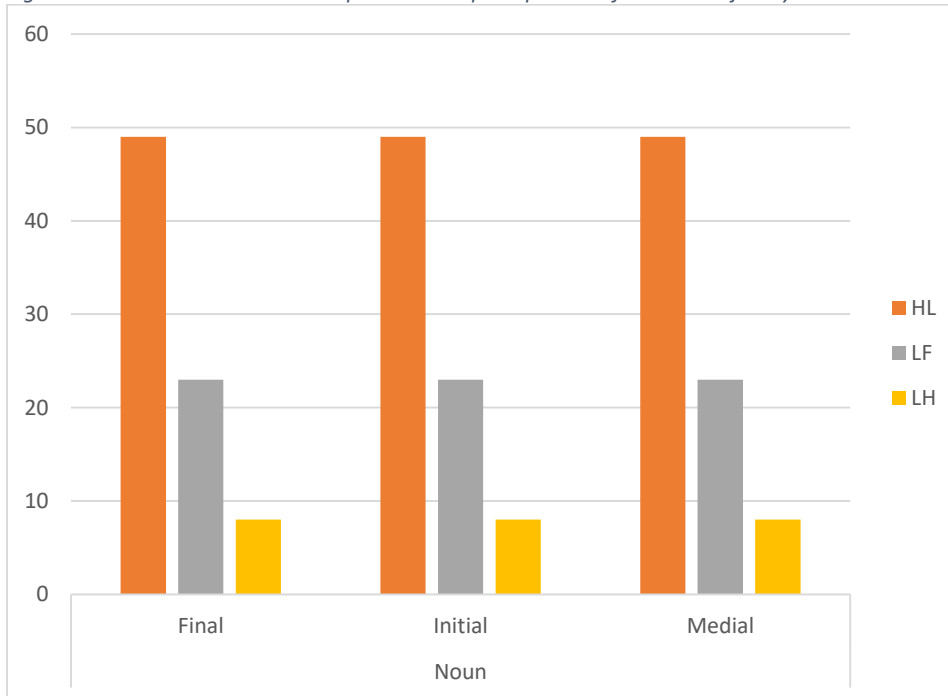
		/HL/	/HH/	/LF/	/LH/
Nouns	Initial	+	-	+	+
	Medial	+	-	+	+
	Final	+	-	+	+

To arrive at the sketchy results presented in table 16, 10 bisyllabic nouns were tested in 3 positions (initial, medial and final) of Naija carrier sentences of 8 speakers. The multiplication of bisyllabic words, positions, and speakers amounted to 240 samples. The frequency and percentages of the 3 pitch patterns found in Naija bisyllabic nouns are presented in the table 17 and represented in a bar chart in Figure 44.

Table 9 shows the pitch patterns found in Naija bisyllabic nouns.

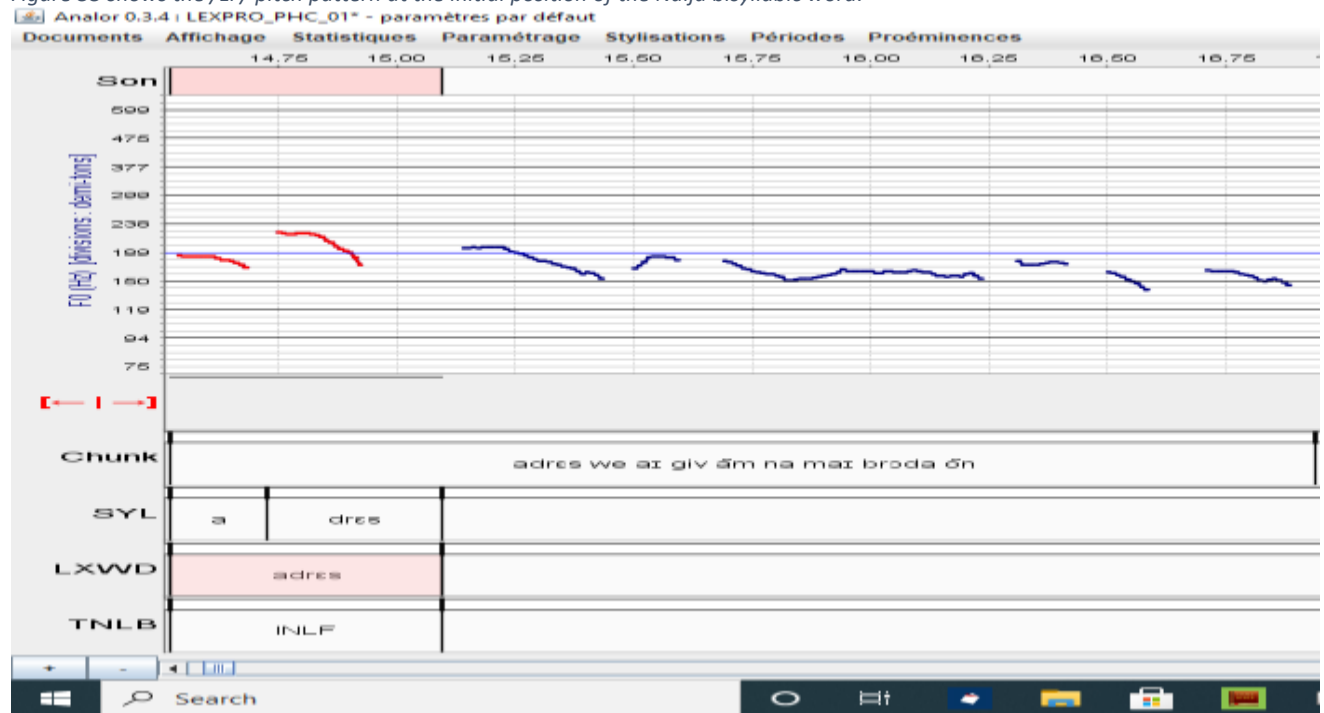
S/N	Grammatical class	Positions	Pitch Patterns					
			/HL/		/LF/		/LH/	
			FRQ	PERC	FRQ	PERC	FRQ	PERC
1	Nouns	Initial	49	61%	23	29%	8	10%
		Medial	49	61%	23	29%	8	10%
		Final	49	61%	23	29%	8	10%

Figure 32 shows a bar chart that represents the pitch patterns found in Naija bisyllabic nouns.



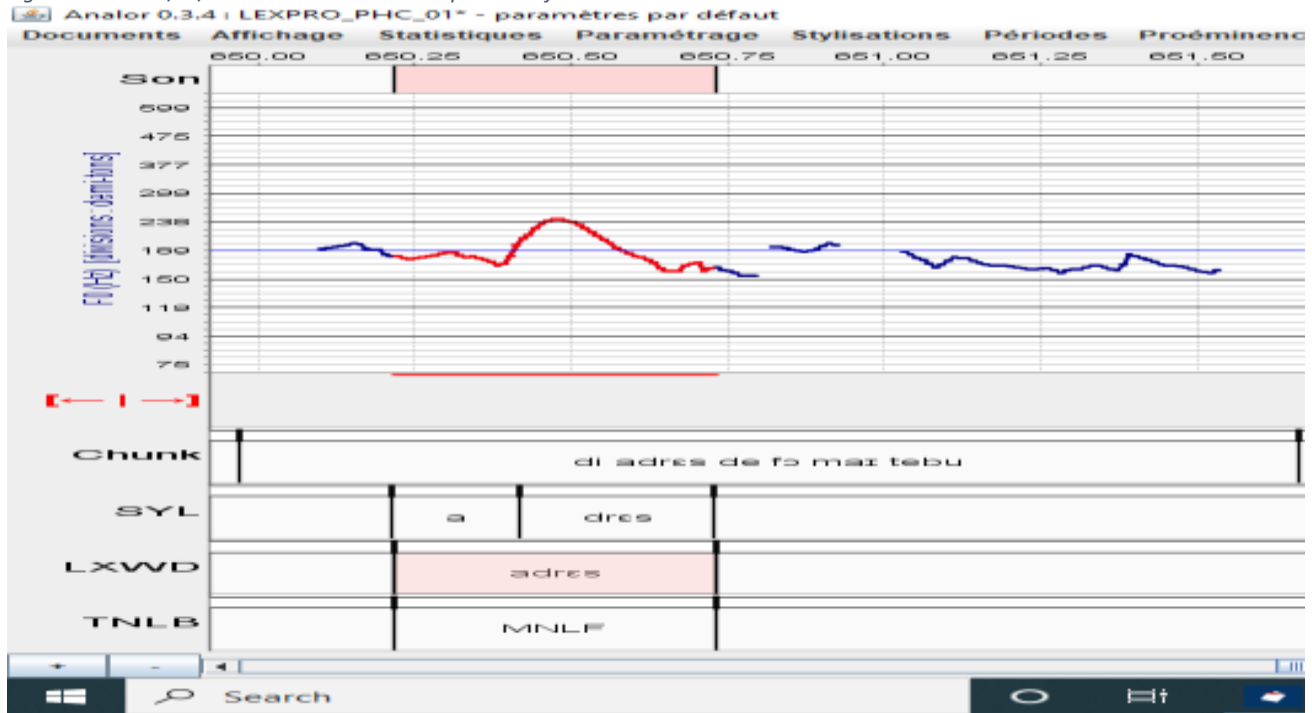
From the results presented in table 17 and figure 44, Naija bisyllabic nouns bear the three-pitch patterns (/HL/, /LF/, and /LH/) which are consistently found in all three positions within Naija carrier sentences. These pitch patterns never changed across the speakers and within the sentences in the data of this work. All respondents agreed on the same pitch patterns, except on the noun /adres/ ‘address’. In other words, a Naija bisyllabic noun would always retain the same pitch pattern in every position where it is placed in Naija sentences. The spectrograms in figures 45, 46 and 47 (extracted from LEXPRO\_PHC\_01) show samples of a noun that presents the pitch patterns /LF/ in all 3 positions.

Figure 33 shows the /LF/ pitch pattern at the initial position of the Naija bisyllabic word.



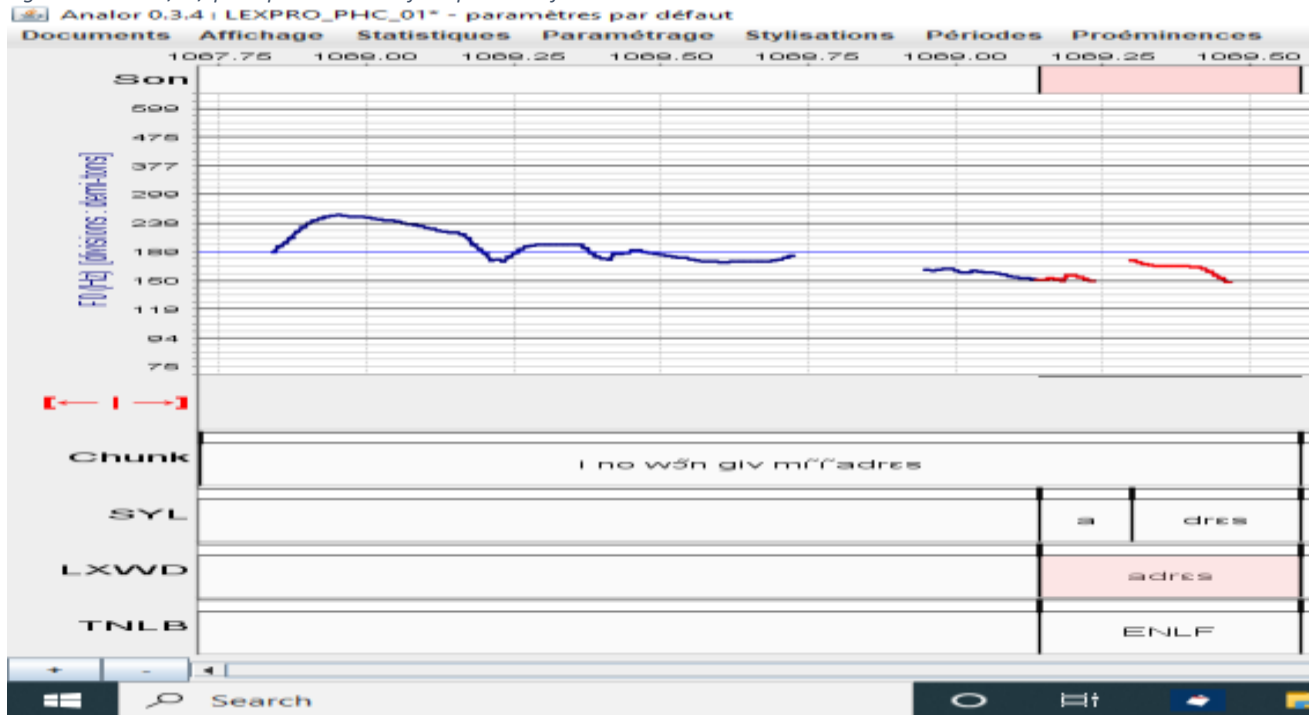
/adres<sup>L</sup> we<sup>H</sup> ai<sup>L</sup> giv<sup>H</sup> ãm<sup>F</sup> na<sup>L</sup> maɪ<sup>L</sup> brɔda<sup>H</sup> òn<sup>F</sup>/  
 Address COMP 1-PRO give 1-PRO-OBJ COP POSS brother own  
 The address that I gave him is my brothers’.

Figure 34 shows /LF/ on a noun at the medial position of a carrier sentence.



/di<sup>L</sup> adres<sup>LF</sup> de<sup>H</sup> fo<sup>L</sup> mai<sup>L</sup> tebu<sup>HL</sup>/  
 DEF address COP PREP POSS table  
 The address is on table.

Figure 35 shows /LF/ pitch pattern at the final position of a carrier sentence.



/i<sup>L</sup> no<sup>H</sup> wɔ̃n<sup>H</sup> giv<sup>H</sup> mɪ<sup>H</sup> ʔ<sup>L</sup> adres<sup>LF</sup>/  
 3-PRO-SUB NEG want give 1-PRO-OBJ address  
 He does not want to give his address.

The only exception observed in Naija bisyllabic nouns is on the noun /adɾɛs/. While all other respondents pronounced the word with an /LF/ pitch pattern, LEXPRO\_KAN\_01 pronounced the same word with an /HL/ pitch pattern. This speaker maintains the /HL/ pitch pattern on the noun /adɾɛs/ in every position, while others were consistent with the use of /LF/ pitch pattern in all positions within the carrier sentences. The reason for this deviation is not very clear, and this present thesis will not delve into any sociolinguistic search of this exception. A sample /adɾɛs/ from LEXPRO\_KAN\_01 is shown in the following spectrogram in figure 48.

Figure 48 shows /HL/ pitch pattern at the initial position of a carrier sentence.



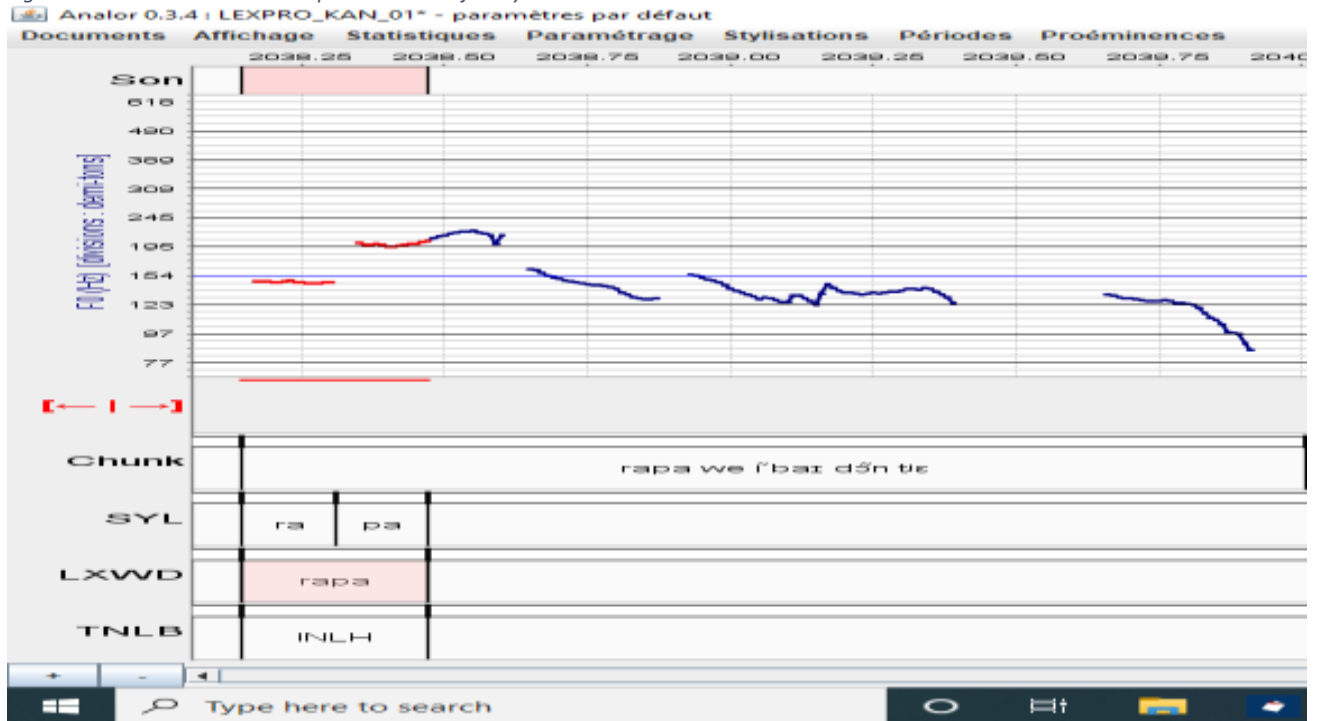
/adɾɛs<sup>HL</sup> we<sup>H</sup> aɪ<sup>L</sup> giv<sup>H</sup> ɔ̃m<sup>F</sup> na<sup>L</sup> maɪ<sup>L</sup> brɔda<sup>HL</sup> ɔ̃n<sup>F</sup>/  
 Address COM 1SP-SUB give 3SP-OBJ COP POSS brother own  
 The address that I gave him is my brother's.

The pitch patterns /HL/ and /LF/ found in Naija bisyllabic nouns are unique. These 2 pitch patterns depict an accentual system having an accent and a fall (Elordieta & Hualde 2014). The fall can be realized within the accented syllable, as in the case of the noun /adɾɛs<sup>LF</sup>/ 'address' or a low pitch on the following syllable, as in the noun /krɛdit<sup>HL</sup>/ 'credit'. The accent argued for by Elordieta & Hualde (2014) is the melodic peak of a prosodic contour. The equivalence of the melodic peak within a prosodic contour is referred to as the /H/ pitch pattern in this work.

Faraclas (1984) and Elugbe & Omamor (1991) note this accentual system in the NP they analyzed. They observe that accent (/H/ pitch) in NP words is always on a particular syllable, and its position within the word is static. According to these scholars, the accent can be on any syllable within the accented word(s), as seen in /krɛdit<sup>HL</sup>/ and /adrɛs<sup>LF</sup>/. In the noun /krɛdit/, the /H/ pitch is on the first syllable, while the second syllable bears an /L/ pitch to terminate the accentual contour of the word. The noun /adrɛs/ has both its accent and terminal pitch on the second syllable. These accented pitch patterns of the previous scholars are referred to and annotated in this research as /HL/ and /LF/ pitch patterns.

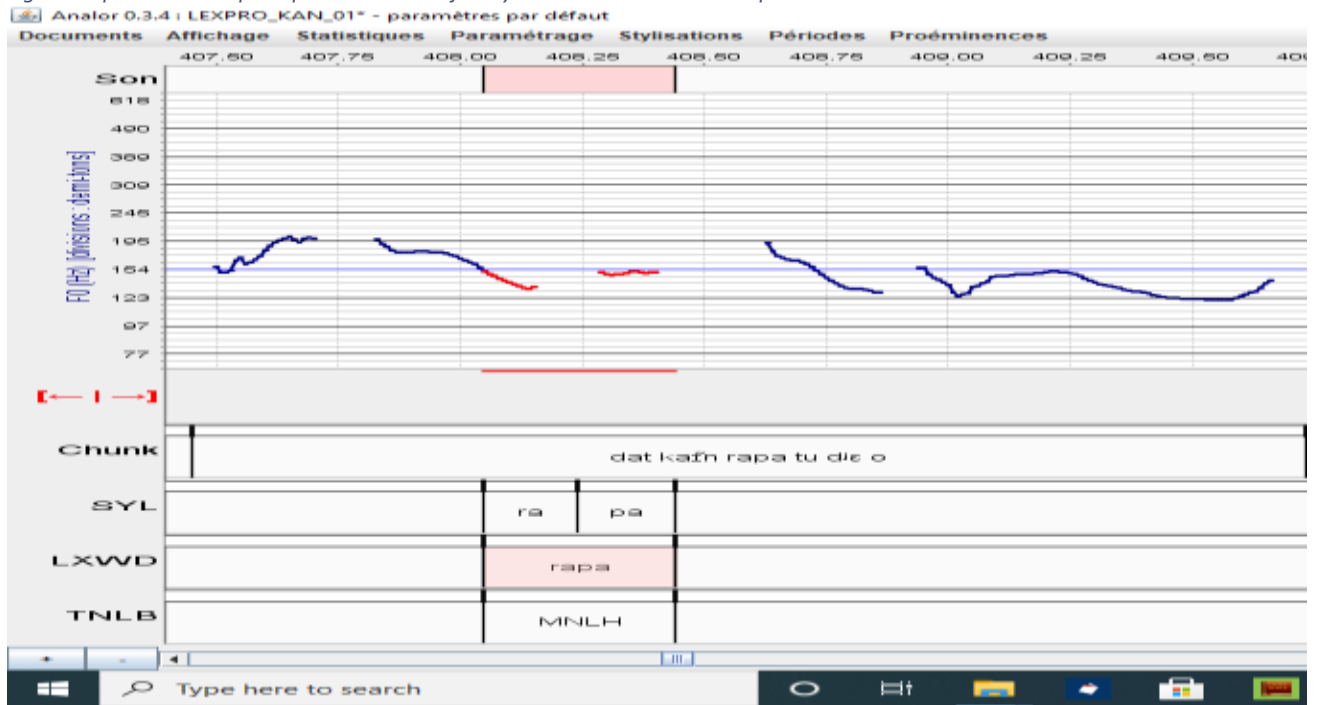
However, some bisyllabic nouns, like /rapa/ 'wrapper', bear a contrasting /LH/ pitch pattern in all 3 positions. Just like other bisyllabic nouns, the /LH/ pitch patterns found in these nouns never changes by whatever factor. These nouns are different from all other nouns because they do not have a terminal pitch. The pitch pattern of Naija bisyllabic nouns ends either with a low or falling pitch, except this set of bisyllabic nouns. All the respondents consulted for the data of this work agreed on this same pitch pattern on these nouns. Other nouns that bear an /LH/ pitch pattern included /papa/ 'father', /mama/ 'mother', /wɔta/ 'water', and /mɔnĩ/ 'money'. The spectrograms in figures 49, 50, and 51 (all extracted from LEXPRO\_KAN\_01) show an /LH/ pitch pattern on the bisyllabic noun /rapa/ in all 3 positions of Naija carrier sentences.

Figure 36 shows a tone sandhi operation in Naija bisyllabic noun.



/rapa<sup>LH</sup> we<sup>H</sup> f'bai<sup>F</sup> d'ɔn<sup>H</sup> t'e<sup>F</sup>/  
 Wrapper COMP 3-PRO-SUB buy PERF tear  
 The wrapper that (s)he bought has teared.

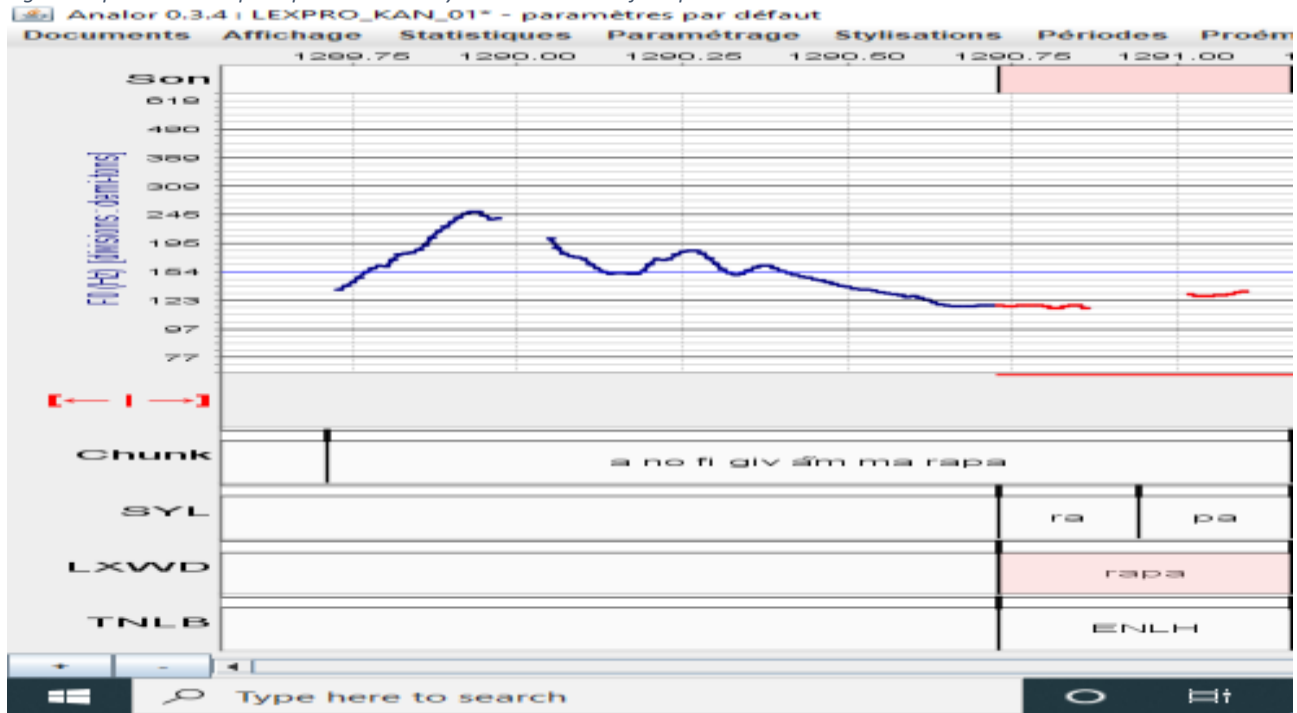
Figure 37 presents a LH pitch pattern on a Naija bisyllabic noun at the medial position.



/dat<sup>H</sup> kaɪn<sup>H</sup> rapa<sup>LH</sup> tu<sup>H</sup> d'ie<sup>F</sup> o<sup>L</sup>/  
 DEM kind wrapper too dear EMP  
 That wrapper is too dear.



Figure 38 presents a LH pitch pattern on a bisyllabic noun at the final position.



/a<sup>L</sup> no<sup>H</sup> fi<sup>H</sup> giv<sup>H</sup> ãm<sup>F</sup> ma<sup>L</sup> rapa<sup>LH</sup>/  
 1-PRO-SUB NEG MOD give 3-PRO-OBJ POSS rapa  
 I cannot give him/her my wrapper.

It is difficult to analyze the /LH/ pitch pattern found in /rapa/ and many other Naija bisyllabic nouns as accentual system as done for /HL/ and /LF/ pitch patterns. This is because the /LH/ pitch pattern does not have the terminal pitch pattern /L/ or /F/ like others. Nevertheless, Elordieta & Hualde (2014) analyze contour patterns like a /LH/ pitch pattern in their work as an accentual system. This kind of accentual system was named ‘unaccented initial lexical items’. These words must have their accent on any syllable, but the first, and the accent does not fall. However, the accentual system reported for NP by Faraclas (1984) and Elugbe & Omamor (1991) would always have its accent terminated by a falling or a low pitch.

As presented in this subsection, the Naija bisyllabic nouns tested in this work bear /HL/, /LF/, and /LH/ pitch patterns in all positions. Since these 3 pitch patterns are stable on the tested bisyllabic nouns in all positions within Naija carrier sentences and among the respondents consulted for the data of this work, it can be said that these 3 pitch patterns are the main prosodic pitch patterns found in Naija bisyllabic nouns. The next subsection presents the results of Naija bisyllabic verbs.

### 4.3.2. Bisyllabic verbs

Naija bisyllabic verbs bear all the 4 pitch patterns –/HH/, /HL/, /LF/ and /LH/ –in all positions of Naija carrier sentences. Table 18 presents a sketch of the pitch patterns found in Naija bisyllabic verbs.

*Table 10 presents a sketch of the pitch patterns found in Naija bisyllabic verbs.*

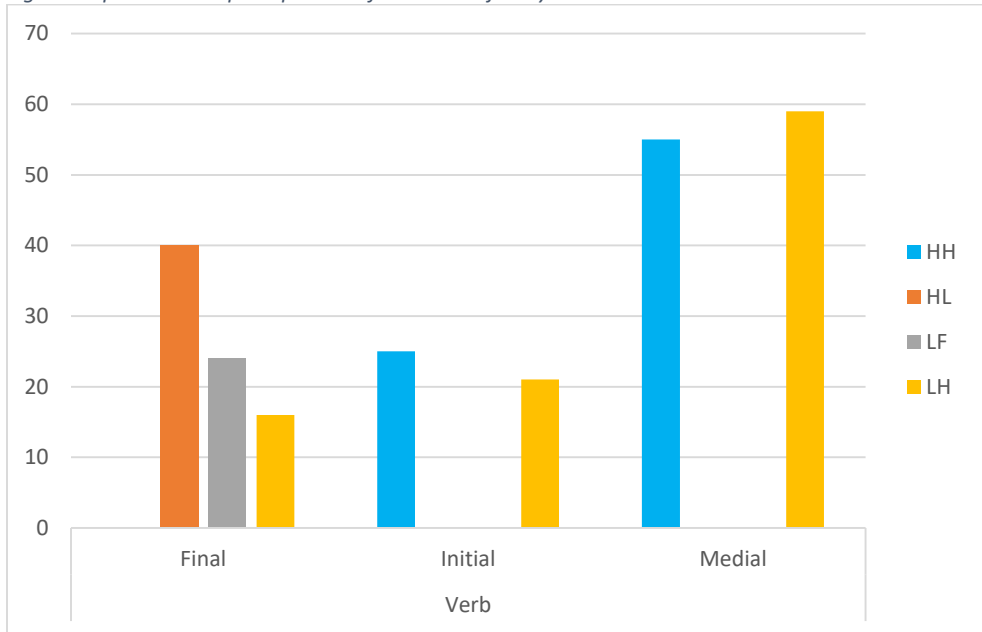
		/HL/	/HH/	/LF/	/LH/
Verbs	Initial	-	+	-	+
	Medial	-	+	-	+
	Final	+	-	+	+

As seen in the table, pitch patterns /HL/ and /LF/ appear only on Naija bisyllabic verbs at the final positions of carrier sentences, while others (/HH/ and /LH/) appear at the initial and medial positions. Before presenting the data and results found in bisyllabic verbs, it is important to reiterate that some of the respondents turned some imperatives to jussives. These sentences turned to jussives have their bisyllabic verbs at the medial positions, whereas these verbs were meant to be tested at the initial position. The implication of this is that there would be more tokens at the medial position than initial and final positions. Ten bisyllabic verbs were tested in 3 positions (initial, medial and final) in the carrier sentences of 8 speakers. These totaled 240 samples. The frequency and percentages of the 4 tonal patterns (/HH/, /LH/, /HL/, and /LF/) found in Naija bisyllabic verbs are presented in the table 19 and represented in a bar chart in figure 52.

*Table 11 shows the pitch patterns found in Naija bisyllabic verbs.*

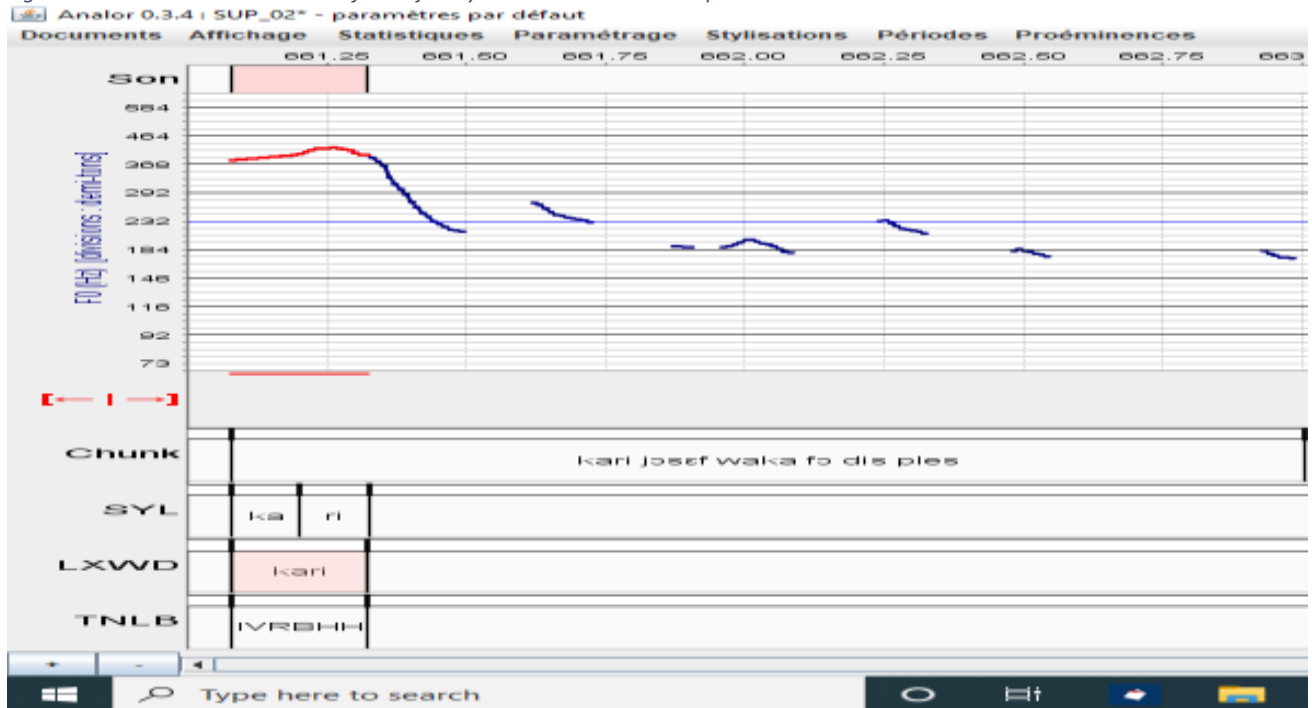
S/N	Grammatical class	Positions	Pitch Patterns							
			/HH/		/LH/		/HL/		/LF/	
			FRQ	PERC	FRQ	PERC	FRQ	PERC	FRQ	PERC
1	Verbs	Initial	25	31%	21	26%	0	0%	0	0%
		Medial	55	69%	59	74%	0	0%	0	0%
		Final	0	0%	16	20%	40	50%	24	30%

Figure 39 presents the pitch patterns found in Naija bisyllabic verbs in a bar chart.



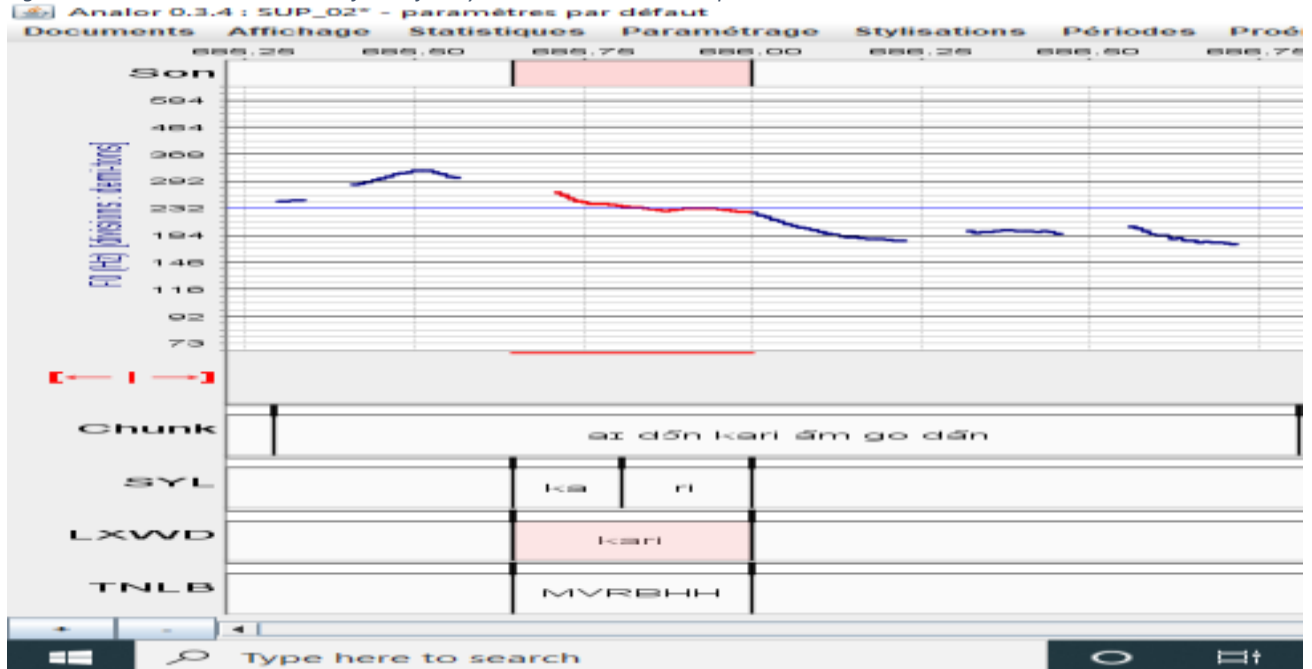
The data revealed that Naija bisyllabic verbs that bear either an /HH/ or an /LH/ pitch pattern at both the initial and medial positions are used transitively, whereas those that bear either an /HL/ or an /LF/ pitch pattern at the final position are intransitively used. Naija bisyllabic verbs in transitive use are prosodically knit to their complements by the prosodic pitch sandhi on their last syllables to make up a predicate. In essence, the terminal pitch patterns (/L/ pitch and the latter part of the falling pitch) on Naija bisyllabic verbs are suspended to maintain a liaison with their complements. Naija bisyllabic verbs and other verbal elements, like auxiliaries and negative markers, can also stand alone to constitute a predicate within Naija sentences when they are intransitively used. In the intransitive use of Naija bisyllabic verbs, there is nothing like prosodic pitch sandhi and, therefore, there is no dependency relation. Figures 53, 54 and 55 show the samples of Naija bisyllabic verbs in transitive and intransitive verbs in all positions (extracted from LEXPRO\_JOS\_02).

Figure 40 shows the transitive use of a Naija bisyllabic verb at the initial position.



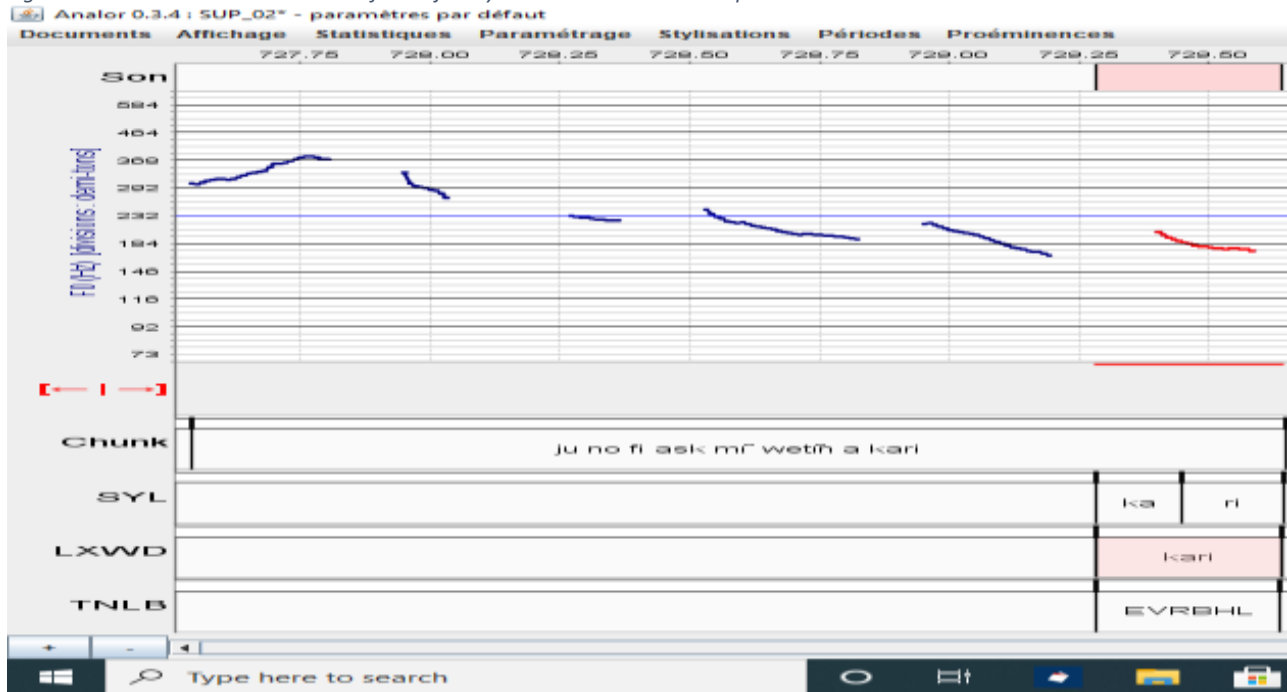
/kari<sup>H</sup> jɔsɛf<sup>LF</sup> waka<sup>LH</sup> fɔ<sup>L</sup> dis<sup>H</sup> ples<sup>F</sup>/  
 Carry yourself walk PREP DEM place  
 Get out of this place.

Figure 41 shows the transitive use of a Naija bisyllabic verb at the medial position.



/ai<sup>L</sup> dɔn<sup>H</sup> kari<sup>H</sup> am<sup>F</sup> go<sup>H</sup> dan<sup>F</sup>/  
 1-PRO-SUB PERF carry 3-PRO-OBJ down  
 I have carried it downstairs.

Figure 42 shows the intransitive use of a *Naija* bisyllabic verb at the medial position.



/ju<sup>L</sup> no<sup>H</sup> fi<sup>H</sup> ask<sup>H</sup> mɪ<sup>f</sup> wetɪn<sup>HH</sup> a<sup>L</sup> kari<sup>HL</sup>/  
 2-PRO-SUB NEG ask COMP 1-PRO-SUB carry  
 You cannot ask what I carry.

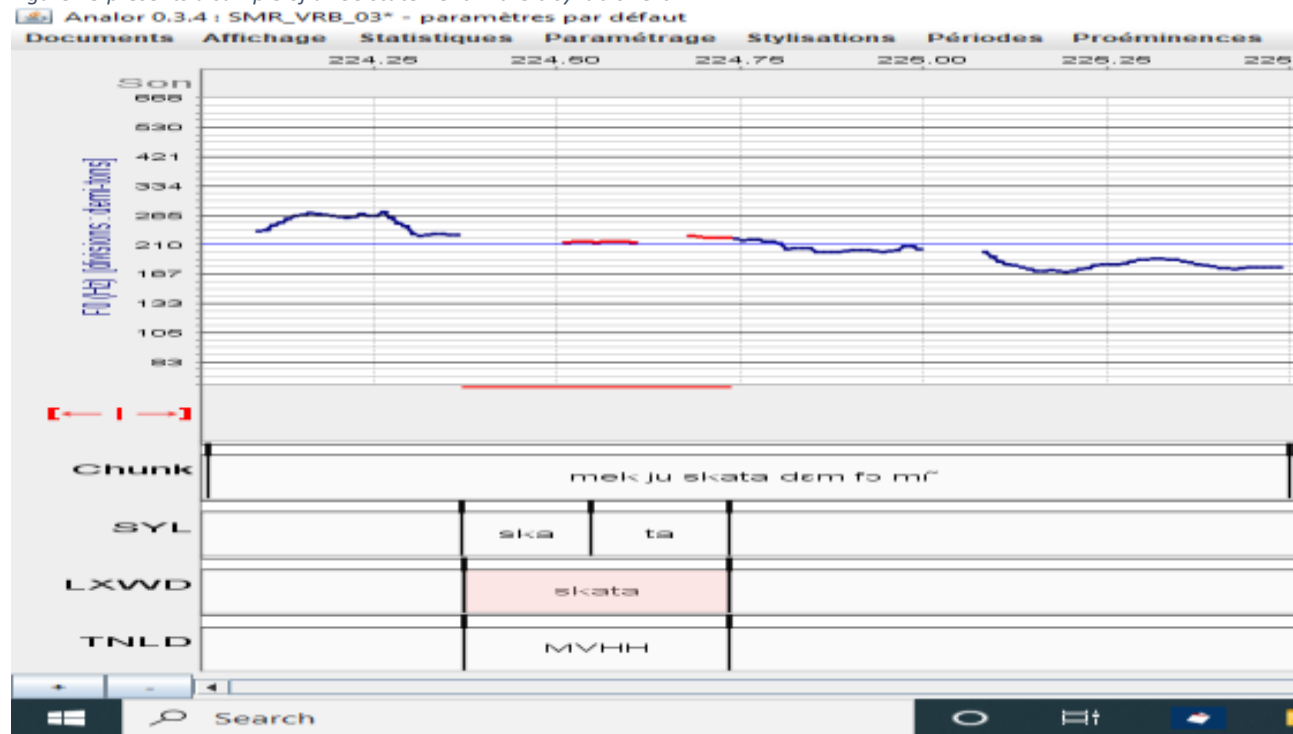
In figures 53 and 54, the verb /kari/ ‘to carry’ that bears the pitch pattern /HH/ was used transitively, thereby having a dependency relationship with its complements. The dependency relationship between the verb /kari/ and its complements is prosodically highlighted by the prosodic pitch sandhi. The prosodic pitch sandhi is the /H/ pitch on the last syllable of the verb /kari/. This /H/ pitch is referred to as pitch sandhi because, when the verb has no relationship with the following words, the last syllable bears an /L/ pitch. This is shown between the verb /kari/ and its complements /jɔsɛf/ on the one hand (in figures 53), and between the verb /kari/ and its complement /ãm/, on the other hand (in figure 54).

There are two clauses –/ju<sup>L</sup> no<sup>H</sup> fi<sup>H</sup> ask<sup>H</sup> mɪ<sup>f</sup>/ and /wetɪn<sup>HH</sup> a<sup>L</sup> kari<sup>HL</sup>/ in figure 55. The second clause hosts the target verb /kari/. The verb /kari/ that bears an /HL/ in this context is a predicate as it were. And because it is a predicate on its own, it constitutes a local prosodic context corresponding to the verb in a relative clause. There are two constituents before the verb – a relative pronoun /wetɪn/ and a personal pronoun /a/. The verb /kari/ in this contextual distribution is a verb in a relative clause whose object has been transformed to move from its

primary position to where it is found in the sentence. In this context, the verb /kari/ is a transitive verb with a zero object co-referenced to the relative pronoun. However, the verb surfaces as a verb without an object.

As noted above, in subsection 4.2.2, some of our respondents chose to use jussives instead of the imperative sentences given to them. However, whatever the TAM (either imperative or jussive), whatever the position (either initial or medial), since the verb is followed by its complement, the expected pitch pattern is /HH/. One of the verbs (/skata/ ‘scatter’) was the target verb placed at the initial position of a sentence in the protocol, which output the verb at the medial position in jussive. The following spectrogram in figure 56, extracted from LEXPRO\_LAG\_02, is an example of the JUS statement in Naija bisyllabic verbs.

Figure 43 presents a sample of a JUS statement in the bisyllabic verb.

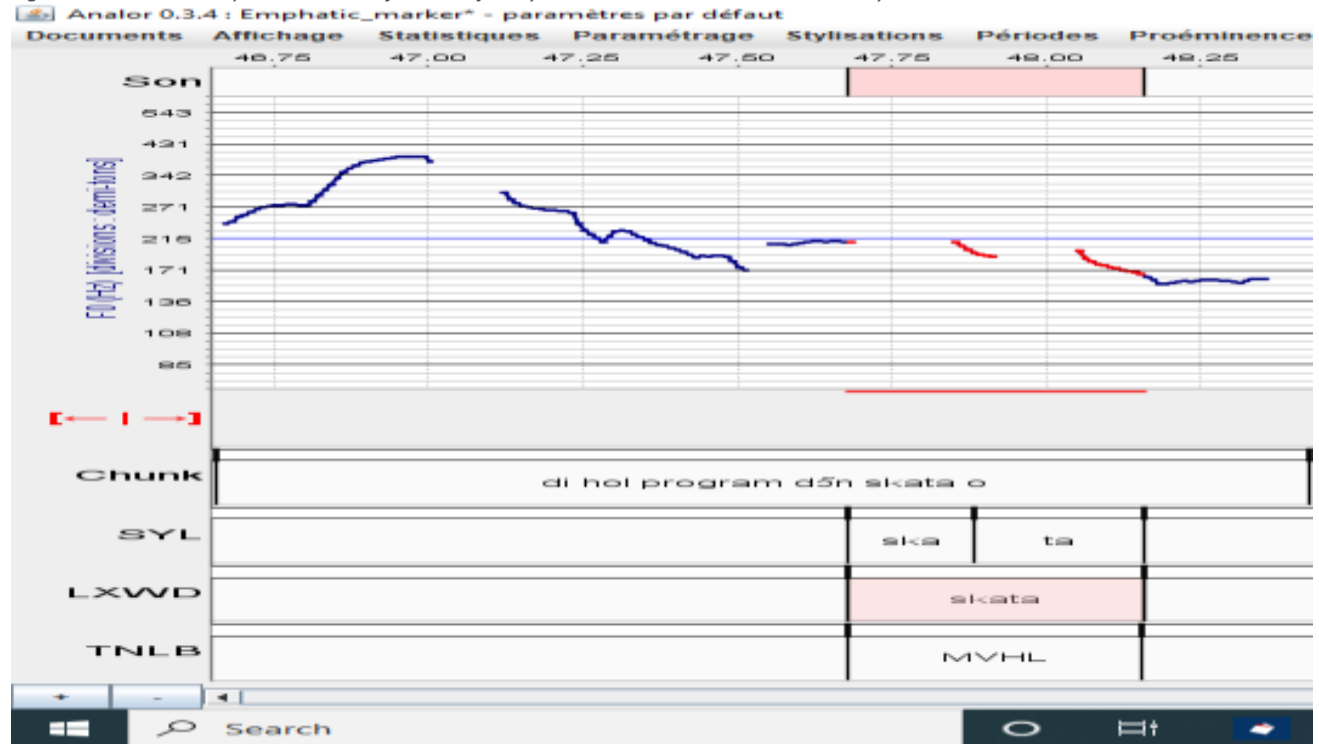


/mek<sup>H</sup> ju<sup>L</sup> skata<sup>HH</sup> dem<sup>H</sup> fo<sup>L</sup> mi<sup>F</sup>/  
 JUS 2-PRO scatter 3-PRO-OBJ PREP 1-PRO-OBJ  
 You should scatter them for me.

Because of the variations of the pitch patterns found in Naija bisyllabic verbs thus far, there is a need for further experiment. These variations are very consistent. They are (1) the last syllables of Naija bisyllabic verbs bear a high pitch when used transitively, and (2) they bear either an /L/ or an /F/ pitch pattern when used intransitively or when their complement is absent for various

reasons, as in the case of relativization. The pitch patterns found in Naija bisyllabic verbs were tested further with the emphatic marker /o/. The emphatic marker /o/ was placed at the sentence-final position immediately following the Naija bisyllabic verb /skata/. The verb /staka/ would always bear /HH/ pitch at initial and medial positions, and /HL/ pitch at the final position. In this test (presented in figure 57 extracted from LEXPRO\_JOS\_02), the verb /skata/ retains its /HL/ pitch without any prosodic attachment to the emphatic marker. This is so because the emphatic marker does not directly relate to the predicate where the verb /skata/ is placed. The emphatic marker /o/ does not complement the verb /skata/ and, therefore, there is neither syntactic nor prosodic union between them.

Figure 44 shows an emphatic marker after a Naija bisyllabic verb that is used intransitively.



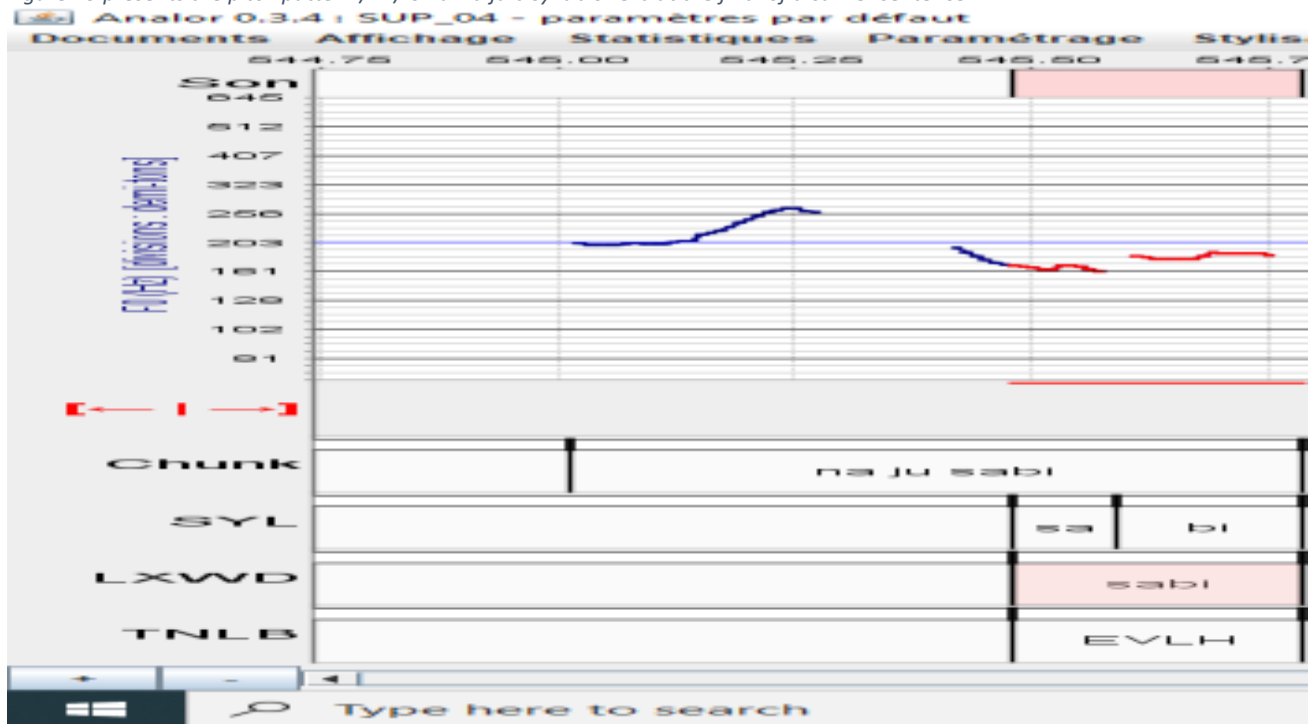
/di<sup>l</sup> hol<sup>H</sup> program<sup>HL</sup> dɔn<sup>H</sup> skata<sup>HL</sup> o<sup>l</sup>/  
 DET whole program PST scatter EMP  
 The whole program has scattered indeed.

The emphatic marker is sentential, relating to the sentence as a whole, but the verb /skata/ belongs to the predicate where the verb is placed. As it is seen in figure 57, the verb /skata/ bears an /HL/ pitch because it has no syntactic relationship with the following emphatic marker. This proves that the /HL/ pitch pattern of the verb ‘scatter’ is not due to its sentence-final position, as might be inferred from ‘carry’ (in figure 55), but to the fact that the verb is not followed by a

complement. From this point, it can be said that the /HL/ pitch found in Naija bisyllabic verbs become /HH/ pitch in transitive use in Naija sentences. This prosodic process applies to the /LF/ pitch found in Naija bisyllabic verbs. The latter part of the /F/ pitch in the pitch pattern /LF/ is suspended in transitive use in Naija sentences. With this, it can be said that /HL/ and /LF/ pitch patterns are the main pitch patterns found in Naija bisyllabic verbs thus far.

However, there are two exceptions to this property of bisyllabic verbs. /LH/ pitch pattern was found on two Naija bisyllabic verbs in all positions within Naija sentences. These were /waka/ 'to walk' and /sabi/ 'to know'. The contrasting pitch patterns /LH/ on these verbs never changed in any position, and across the respondents consulted for the data of this work. The verb /waka/ is intransitive, while /sabi/ is transitive. The concept of transitivity is immaterial in these two verbs. The number of these types of Naija bisyllabic verbs is relatively small. (We are not sure if there are more than the two highlighted). Figure 58 gives an example of a Naija bisyllabic verb (/sabi/ 'to know') that retains its pitch pattern /LH/ at the final position.

Figure 45 presents the pitch pattern /LH/ on a Naija bisyllabic verb at the final of a carrier sentence.



/na<sup>L</sup> ju<sup>H</sup> sabi<sup>LH</sup>/  
 COP 2-PRO-sub know  
 It is up to you/That's your problem.



Because the pitch pattern /LH/ on the bisyllabic verbs /waka/ and /sabi/ never changes by whatever condition, it can be said that pitch pattern is another pitch pattern found in some Naija bisyllabic verbs. The Naija bisyllabic verbs characterized by an /LH/ pitch pattern must bear it in all positions within Naija sentences.

As shown in this subsection, it has been highlighted that the main pitch patterns in Naija bisyllabic verbs are /HL/, /LF/ and /LH/. Only /HL/ and /LF/ can be said to be easily analyzed as an accentual system. However, the third pitch pattern also has been argued for as an accentual pattern (Hualde et al. 2002). When Naija bisyllabic verbs are used transitively, in the case of the /HL/ pitch pattern, the low pitch on the second syllable is suspended. Then, the high pitch on the first syllable spreads to the second syllable. And in the case of the /LF/ pitch pattern, the /F/ pitch on the second syllable has been said to be a compound of the /HL/ pitch pattern. The suspension of the terminal low pitch of the compound pitch gives room to retaining the high pitch. The resulting high pitch in these two prosodic processes forms liaisons with the verb complements. The next subsection presents the results of the tonal patterns found in Naija bisyllabic adjectives.

### 4.3.3. Bisyllabic adjectives

Naija bisyllabic adjectives bear all the 4 pitch patterns –/HH/, /HL/, /LF/ and /LH/ of bisyllabic content Naija words in all positions within Naija sentences. Table 20 presents a sketch of the distributions of the pitch patterns found in Naija bisyllabic adjectives. As seen in the table, one particular pitch pattern occurs in all 3 positions.

*Table 12 presents a sketch of the pitch patterns found in Naija bisyllabic adjectives.*

Grammatical classes	Positions	Pitch patterns			
		/HL/	/HH/	/LF/	/LH/
Adjectives	Initial	-	+	-	+
	Medial	-	+	-	+
	Final	+	-	+	+

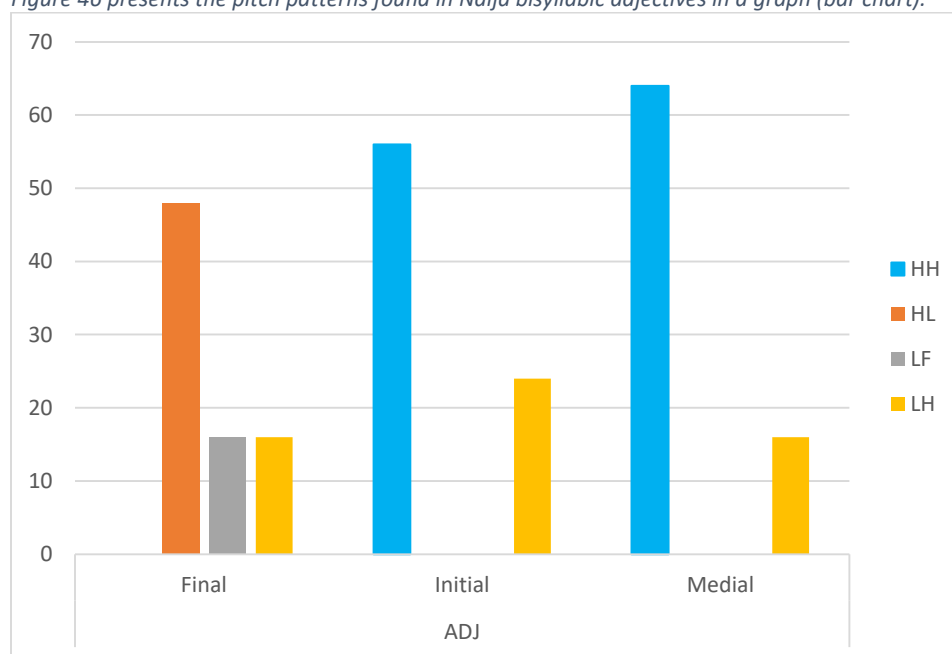
From the sketchy pitch patterns found in Naija bisyllabic adjectives presented in table 20, /HL/ and /LF/ occur at the final positions of Naija carrier sentences, while /HH/ and /LH/ pitch patterns occur at both the initial and medial positions, respectively. In addition to these distributions, /LH/ pitch is also found on a particular bisyllabic adjective at the final position of Naija sentences. Like others, 10 bisyllabic adjectives were tested in 3 positions (initial, medial and final) in the carrier

sentences of 8 speakers, to make 240 samples. The frequency counts and percentages of the 4 pitch patterns (/HH/, /LH/, /LF/ and /HL/) found in Naija bisyllabic adjectives are presented in table 21 and represented in the bar chart in figure 59.

Table 13 presents the pitch patterns found in Naija bisyllabic adjectives.

S/N	Grammatical Class	Positions	Pitch Patterns							
			/HH/		/LH/		/HL/		/LF/	
			FR	PC	FR	PC	FR	PC	FR	PC
1	Adjectives	Initial	56	70%	24	30%	0	0%	0	0%
		Medial	64	80%	16	20%	0	0%	0	0%
		Final	0	0%	16	20%	48	60%	16	20%

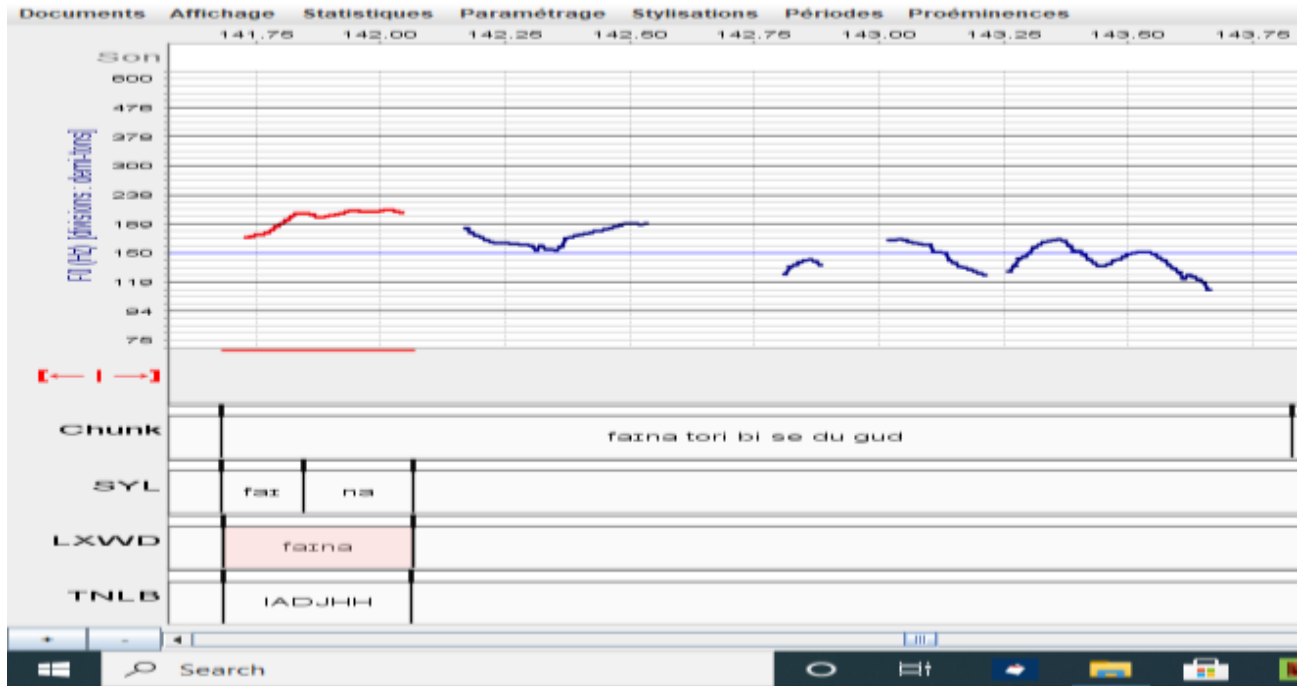
Figure 46 presents the pitch patterns found in Naija bisyllabic adjectives in a graph (bar chart).



The Naija bisyllabic adjectives that bear /HH/ and /LH/ pitch patterns at both the initial and medial positions were used attributively, while those that bear /LF/ and /HL/ pitch patterns at the final position were used predicatively in the carrier sentences. From this, it can be said that Naija bisyllabic adjectives can be both attributively and predicatively used. When Naija bisyllabic adjectives are used attributively (appearing at both the initial and medial positions within our carrier sentences) they bear pitch patterns /HH/ and /LH/. The pitch pattern /LH/ was found on the adjective /hapi/ 'happy' used predicatively at the final position of Naija sentences. In the predicative use of Naija bisyllabic adjectives (appearing at the final position within our carrier sentences) they bear the pitch patterns /HL/ and /LF/. Figures 60, 61 and 62 present both

attributive and predicative use of the Naija bisyllabic adjective that bears a /HH/ pitch pattern at both the initial and medial positions and an /HL/ pitch pattern at the final position of Naija sentences extracted from LEXPRO\_JOS\_01.

Figure 47 presents pitch pattern /HH/ on an attributive use of Naija bisyllabic adjective at the initial position.



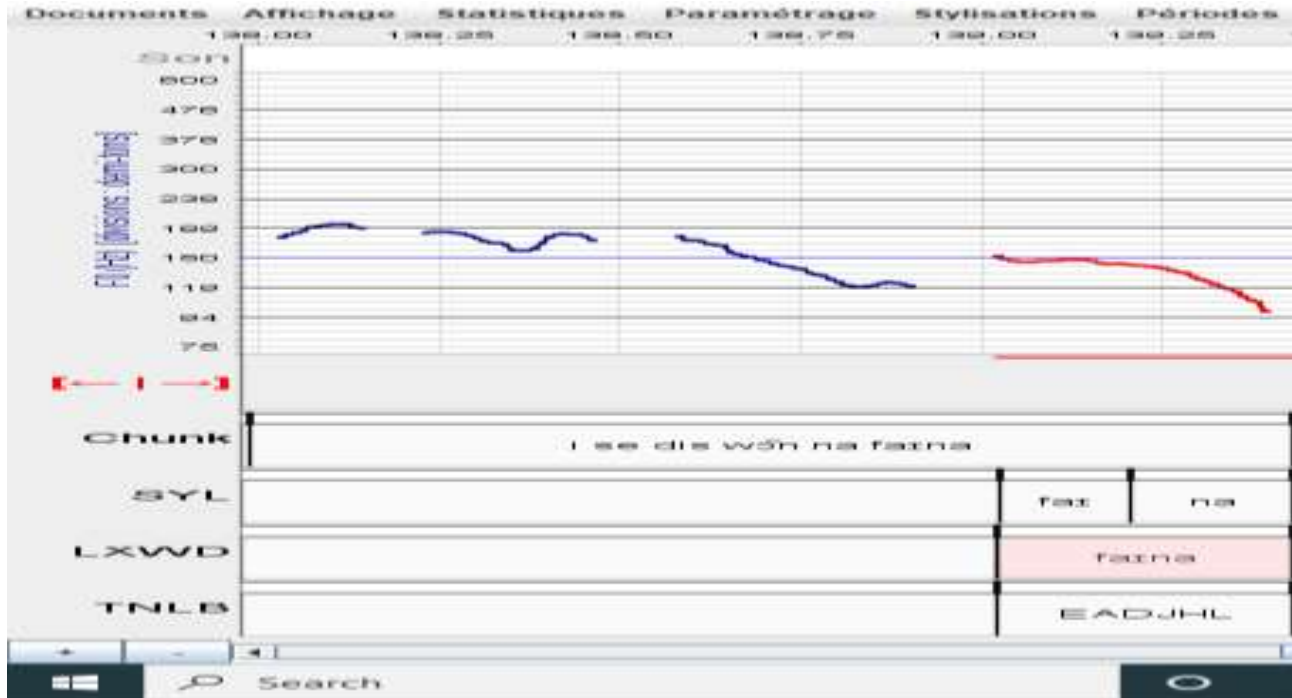
/faina<sup>HH</sup> tori<sup>LH</sup> be<sup>L</sup> se<sup>H</sup> du<sup>H</sup> gud<sup>F</sup>/  
 Final story COP COMP do good  
 The conclusion is to be trustworthy.

Figure 48 shows pitch pattern /HH/ on an attributive use of a Naija bisyllabic adjective at the medial position.



/wi<sup>L</sup> dɔ̃n<sup>H</sup> raɪt awa<sup>L</sup> faɪna<sup>HH</sup> ɛsam<sup>LF</sup> tude<sup>LF</sup>/  
 1-PRO PST POSS final examination today  
 We have written our final examination today.

Figure 49 shows pitch pattern /HL/ on a predicative use of Naija bisyllabic adjective at the final position.



/i<sup>L</sup> se<sup>H</sup> dis<sup>H</sup> wɔ̃n<sup>F</sup> na<sup>L</sup> faɪna<sup>HL</sup>/  
 3-PRO say DEM one COP final  
 He said that this is the final or last one.

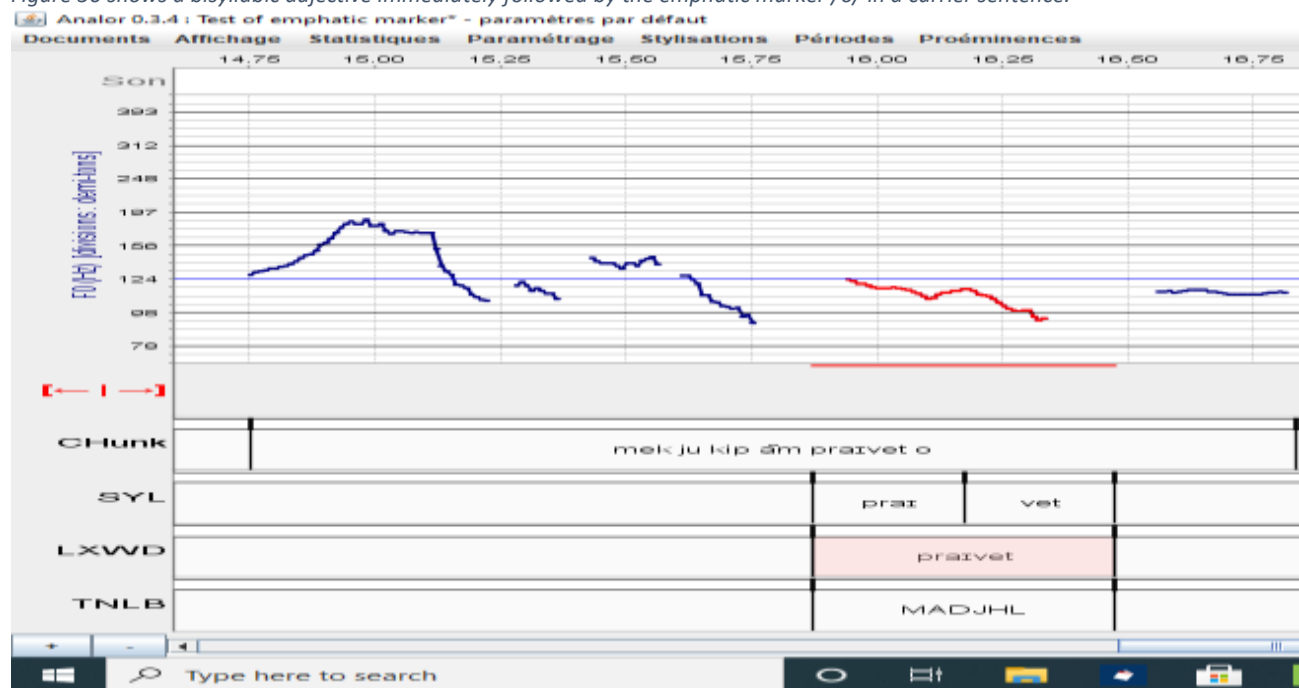
In figures 60 and 61, the Naija bisyllabic adjective /faɪna/ ‘final’ bears an /HH/ pitch pattern because it has a dependency relationship with the nouns /tori/ ‘story’ and /ɛsam/ ‘examination’ that it qualifies. The dependency relationship between Naija bisyllabic adjectives and the nouns that follow them is prosodically highlighted by prosodic pitch sandhi. The pitch sandhi knits the pitch patterns of the two classes to form a local prosodic context. This relationship enables the adjective /faɪna<sup>HH</sup>/ and the noun /tori<sup>LH</sup>/ to form a prosodic contour, on the one hand, and adjective /faɪna<sup>HH</sup>/ and the noun /ɛsam<sup>LF</sup>/, on the other hand, as presented in the spectrograms without any prosodic break between them.

The absence of such a relationship between the Naija bisyllabic adjective /faɪna/ and the nouns that follow it would render the adjective /faɪna/ to bear an /HL/ pitch, as seen in figure 62. In essence, this relationship compels the adjective to suspend the /L/ pitch of the /HL/ pitch pattern. And again, this prosodic phenomenon shows the operation of pitch sandhi. In Figure 62, there

are two clauses –the main clause /i<sup>L</sup> se<sup>H</sup>/ and its embedded clause (/dis<sup>H</sup> wɔ̃n<sup>F</sup> na<sup>L</sup> faɪna<sup>HL</sup>/). The predicate of the second clause is the adjective /faɪna/ (bearing an /HL/ pitch pattern). The subject and the predicate in the second clause are linked by the copula /na/. In this context also, the adjective with the copula syntactically forms a predicate and, hence, a prosodic unit.

Naija bisyllabic adjectives prosodically behave in two different ways. First, some bear /HH/ or /LH/ pitch patterns in attributive use. With this, Naija bisyllabic adjectives form liaisons with the nouns they qualify with pitch sandhi on their last syllables. Second, some bear /HL/ or /LF/ pitch patterns when used predicatively. In the second use, there is no operation of pitch sandhi. Because of these manifestations of the pitch patterns on Naija bisyllabic adjectives, there is a need for some more tests. To test the pitch patterns found in Naija bisyllabic adjectives further, the emphatic marker /o/ was placed at the sentence-final position immediately following a Naija bisyllabic adjective /praivet/ used predicatively. This is shown in figure 63 (extracted from LEXPRO\_LAG\_02).

Figure 50 shows a bisyllabic adjective immediately followed by the emphatic marker /o/ in a carrier sentence.



/mek<sup>H</sup> ju<sup>L</sup> kip<sup>H</sup> əm<sup>F</sup> praivet<sup>HL</sup> o<sup>L</sup>/  
 JUS 2-PRO-SUB keep 3-PRO-OBJ private o  
 You should keep it to yourself.

As seen in figure 63, the adjective /praivet/ bears an /HL/ pitch in the medial position. This is contrary to the assumption that Naija bisyllabic adjectives bear an /HH/ pitch in the medial position of Naija sentences. The /HL/ pitch surfaces on the adjective /praivet/ in figure 63 because there is no immediate syntactic relationship between the adjective and the following emphatic marker. In figure 63, the two words /praivet/ and /o/ function as sentential modifiers tracing their relationships to the root of the sentence. Both of them are referred to as sentential modifiers because they are deletable. In Naija, sentential modifiers (adverbs, emphatic markers, or adjectives) directly relate to the root of the sentence.

As proved in figure 63, it can be deduced that the /L/ pitch of /HL/ on the Naija bisyllabic adjective /faɪna/ is suspended to maintain a prosodic contour with the nouns it qualifies. The same prosodic system is operational in the Naija bisyllabic adjectives that bear /LF/ pitch pattern when used predicatively. In this context, the latter part of the falling pitch in /LF/ pitch pattern is suspended to effect a single prosodic contour with nouns that the adjective qualifies. Hence, it can be concluded that the main pitch patterns found in Naija adjectives are /HL/ and /LF/ pitch patterns.

The bisyllabic adjective /hapi/ 'happy' bears an /HH/ pitch when it is used attributively. However, the same adjective bears an /LH/ pitch when it is used predicatively. The prosodic behavior of the bisyllabic adjective /hapi/ is quite different from all other bisyllabic adjectives tested in this work. All the bisyllabic adjectives that bear an /HH/ pitch pattern in attributive use bear an /HL/ pitch in predicative use, but /hapi/ is different. All the respondents consulted for the data of this work were found to be consistent with this pitch pattern. A sample of a Naija bisyllabic adjective bearing an /LH/ pitch pattern at the final position is shown in figure 64 (extracted from LEXPRO\_JOS\_02).

Figure 51 shows the pitch pattern /LH/ on the predicative use of a Naija bisyllabic adjective.



/evribodi<sup>LHLL</sup> kɔn<sup>H</sup> de<sup>H</sup> hapi<sup>LH</sup>/  
 Everybody PST COP happy  
 Everybody was happy.

In this subsection, it has been shown that the pitch patterns /HL/, /LF/, and /LH/ are the main pitch patterns found in Naija bisyllabic adjectives. /HL/ and /LF/ can occur in all three positions within Naija sentences, /LH/ was only found in the predicative position, thereby occurring at the final positions. The terminal pitch of the pitch patterns /HL/ and /LF/ is always suspended when the bisyllabic adjectives that bear them are used attributively. The suspension of the terminal pitch in the listed pitch patterns resulted in a high pitch that forms a liaison with the complements. All these pitch patterns have been analyzed as an accentual system (Hualde et al. 2002). The following subsection presents the results found in Naija bisyllabic adverbs.

#### 4.3.4. Bisyllabic adverbs

Naija bisyllabic adverbs bear all four pitch patterns – /HH/, /LH/, /HL/ and /LF/—identified for Naija bisyllabic content words in all three positions. Table 22 presents the sketchy distributions of the pitch patterns found in Naija bisyllabic adverbs.

Table 14 presents the sketchy pitch patterns found in Naija bisyllabic adverbs.

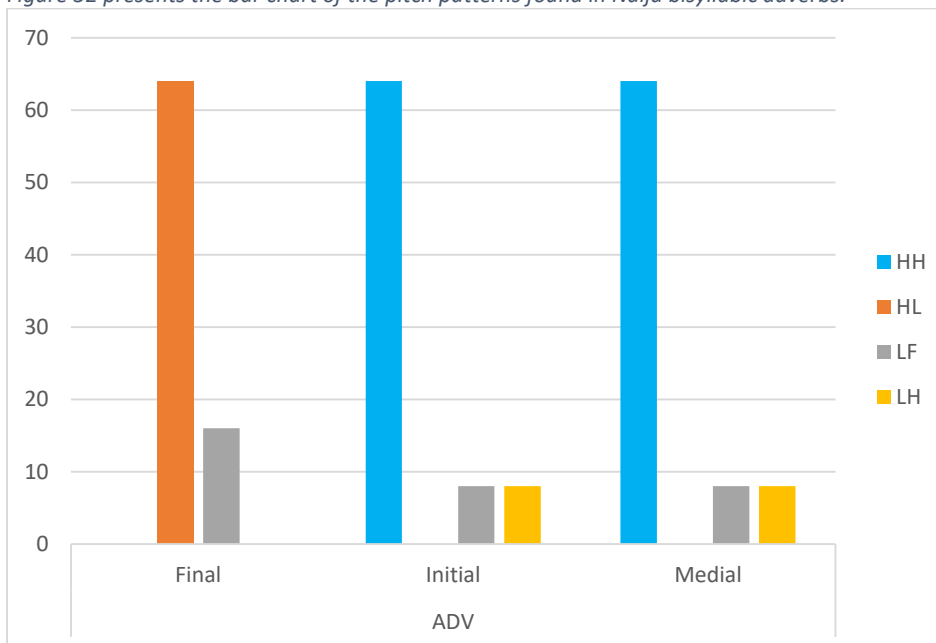
Grammatical classes	Positions	Tonal patterns			
		/HL/	/HH/	/LF/	/LH/
Adjectives	Initial	-	+	-	+
	Medial	-	+	-	+
	Final	+	-	+	-

From the sketchy pitch patterns, it can be seen that the pitch patterns /HH/ and /LH/ occur at both initial and medial positions of Naija sentences, while /HL/ and /LF/ pitch patterns occur in all positions. Like other bisyllabic content words, 10 bisyllabic adverbs were tested in 3 positions (initial, medial and final) in the carrier sentences of 8 speakers, yielding 240 samples. The frequency and percentages of the 4 pitch patterns (/HH/, /LH/, /HL/, and /LF/) found in Naija bisyllabic adverbs are presented in the following table 23 and represented in the bar chart in figure 65.

Table 15 presents the pitch patterns found in Naija bisyllabic adverbs.

S/N	Grammatical class	Positions	Pitch Patterns							
			/HH/		/LH/		/HL/		/LF/	
			FRQ	PERC	FRQ	PERC	FRQ	PERC	FRQ	PERC
1	Adverbs	Initial	64	80%	8	10%	0	0%	8	10%
		Medial	64	80%	8	10%	0	0%	8	10%
		Final	0	0%	0	0%	64	80%	16	20%

Figure 52 presents the bar chart of the pitch patterns found in Naija bisyllabic adverbs.

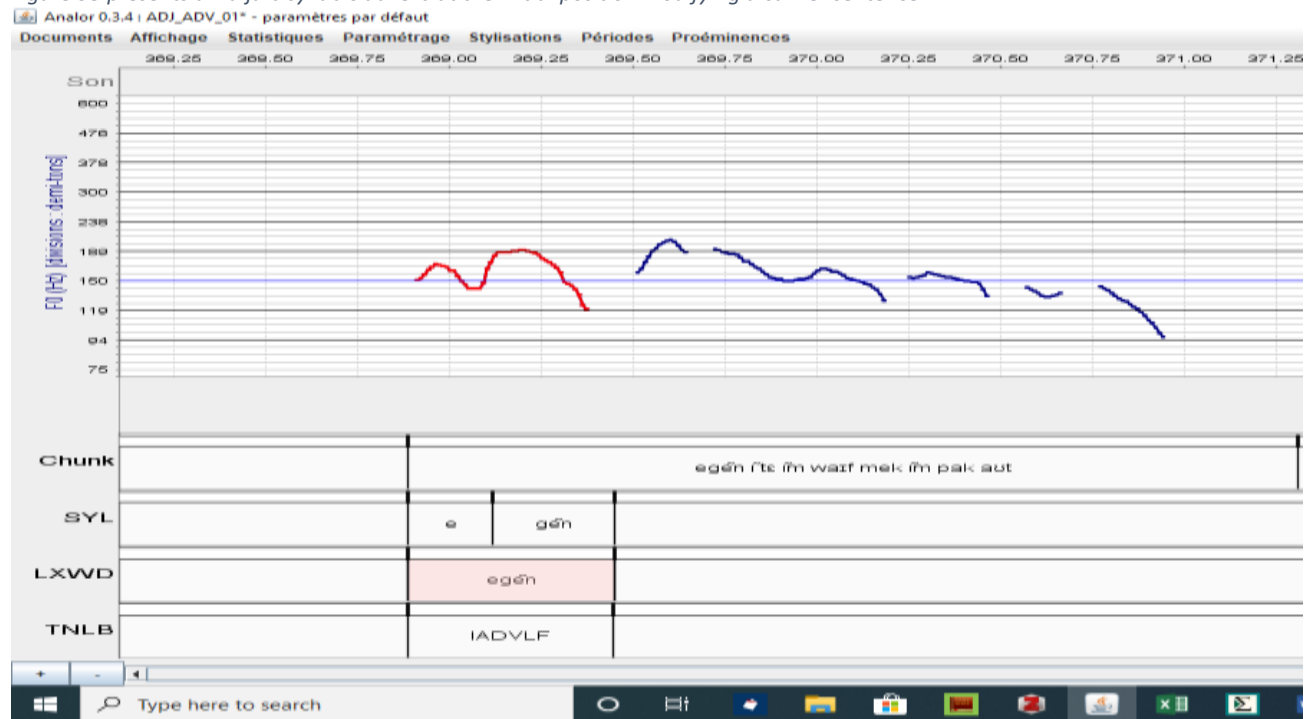




After a close look at the presented data and the carrier sentences tested in this work, it was found that Naija bisyllabic adverbs can be classified into sentential and non-sentential adverbs. Sentential adverbs modify sentences and bear either /HL/ or /LF/ pitch patterns in all three positions. Non-sentential adverbs, on the contrary, modify verbs, adjectives, and/or other adverbs. In this use, they bear either the /HH/ or the /LH/ pitch pattern and appear immediately before the word they modify.

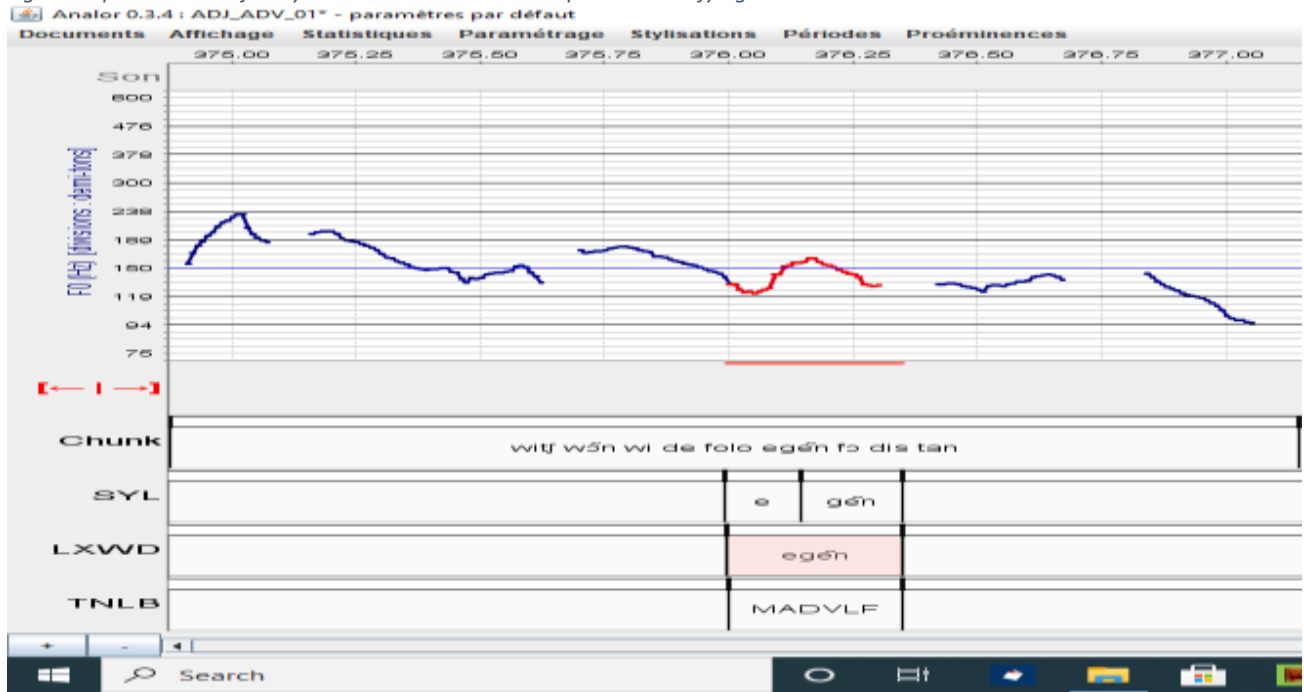
The pitch patterns /HL/ and /LF/ on Naija sentential bisyllabic adverbs never change and can appear anywhere within Naija sentences. They do not prosodically attach to any word in their neighborhood within the carrier sentences. Like Naija bisyllabic nouns, they can be said to constitute a local prosodic context. The spectrographs in figures 66, 67, and 68 show a Naija bisyllabic adverb used to modify sentences bearing an /LF/ pitch pattern in all positions extracted from LEXPRO\_JOS\_01.

Figure 53 presents a Naija bisyllabic adverb at the initial position modifying a carrier sentence.



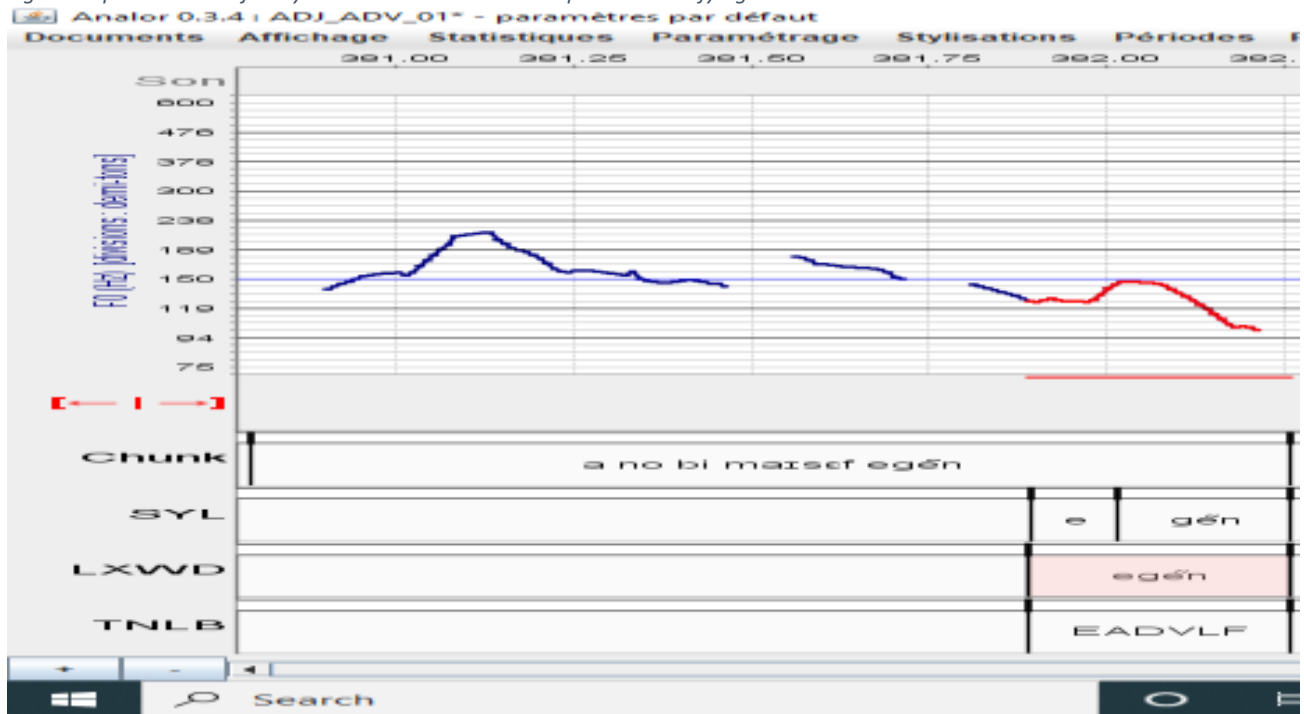
/egēn<sup>LF</sup> ɪ<sup>H</sup> tɛɪ<sup>H</sup> ɪm<sup>L</sup> waɪf<sup>F</sup> mek<sup>H</sup> ɪm<sup>L</sup> pak<sup>H</sup> aʊt<sup>F</sup>/  
 Again 3-PRO-SUB tell POSS wife JUS 3-PRO-SUB pack PREP  
 Again, he asked his wife to pack out.

Figure 54 presents a Naija bisyllabic adverb at the medial position modifying a carrier sentence.



/wit<sup>f</sup> wɔ̃n<sup>F</sup> wi<sup>L</sup> de<sup>L</sup> fɔlo<sup>HL</sup> egɛ̃n<sup>LF</sup> fɔ<sup>L</sup> dis<sup>H</sup> tã̃n<sup>F</sup>/  
 Which one 1-PRO-SUB AUX follow again PREP DEM town  
 Which route are we following again in this town?

Figure 55 presents a Naija bisyllabic adverb at the medial position modifying a carrier sentence.

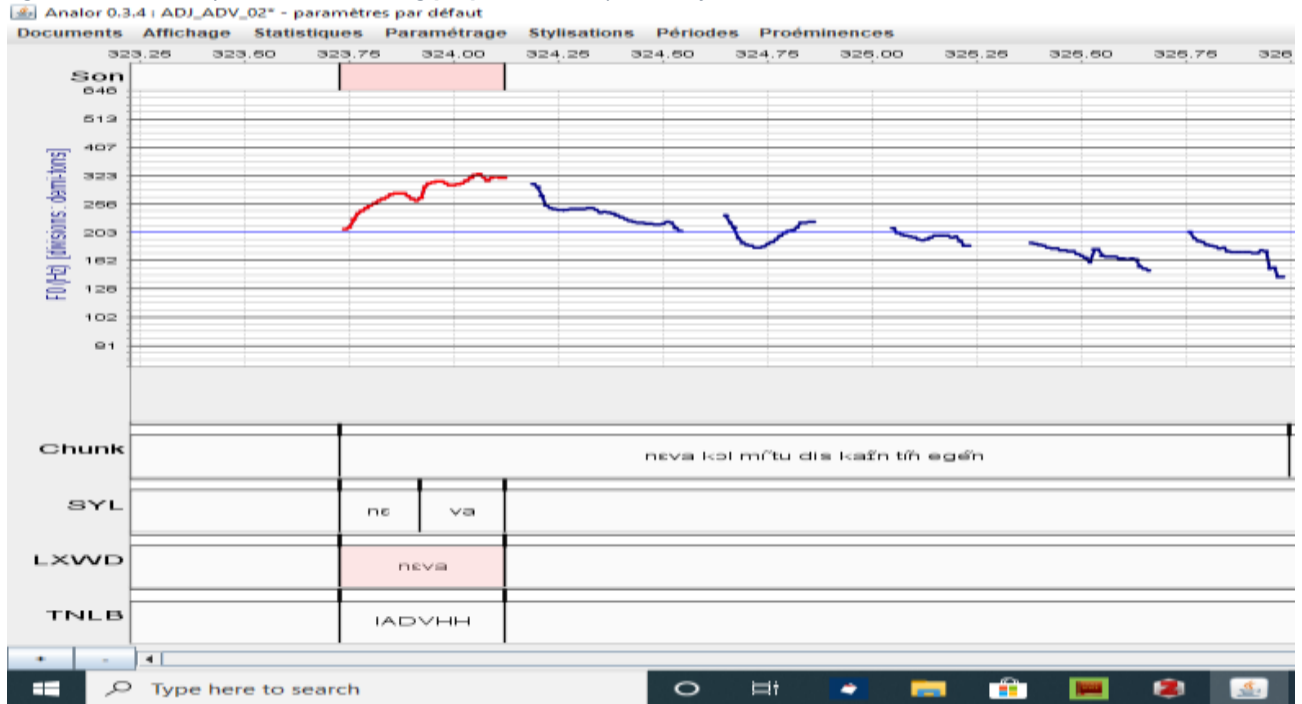


/a<sup>L</sup> no<sup>H</sup> bi<sup>L</sup> maɪsef<sup>LF</sup> egɛ̃n<sup>LF</sup>/  
 1-PRO-SUB NEG COP myself again  
 I was blind-minded/I went blank/I lost control of myself.

The Naija bisyllabic adverb /egě̃n/ that bears /LF/ pitch in figure 66 modifies the whole sentence /tɛl<sup>H</sup> ỹm<sup>L</sup> waɪf<sup>F</sup> mek<sup>H</sup> ỹm<sup>L</sup> pak<sup>H</sup> aʊt<sup>F</sup>/. In this context, the adverb /egě̃n/ serves as a frame-setting topic in the sentence. In Naija, one major feature of frame-setting topics is a micro pause that separates the adverb from the rest of the sentence. In figure 67, the adverb /egě̃n/ bears an /LF/ pitch, and it modifies the sentence /wit<sup>H</sup> wɔ̃n<sup>F</sup> wi<sup>L</sup> de<sup>L</sup> fɔlo<sup>HL</sup>/, with a prepositional phrase /fɔ<sup>L</sup> dis<sup>H</sup> tãn<sup>F</sup>/ ‘in this town’ following it. In this context, there is no syntactic relationship between the adverb and verb that comes before it. Hence, the verb bears an /HL/ pitch. And in figure 68, the adverb /egě̃n/ modifies the sentence /a<sup>L</sup> no<sup>H</sup> bi<sup>L</sup> maɪsɛf<sup>LF</sup>/. In this context, the prosodic contour of the adverb /egě̃n/ has no relationship with that of the pronoun /maɪsɛf/ ‘myself’ that comes before it. This is so because there is no syntactic relationship. If there exists a syntactic relationship between them, the prosodic contour would have been affected with prosodic pitch sandhi. In all these uses, the pitch pattern on the target bisyllabic adverbs would constitute a prosodic unit on its own because they are not perceptually attached to any word within the sentences.

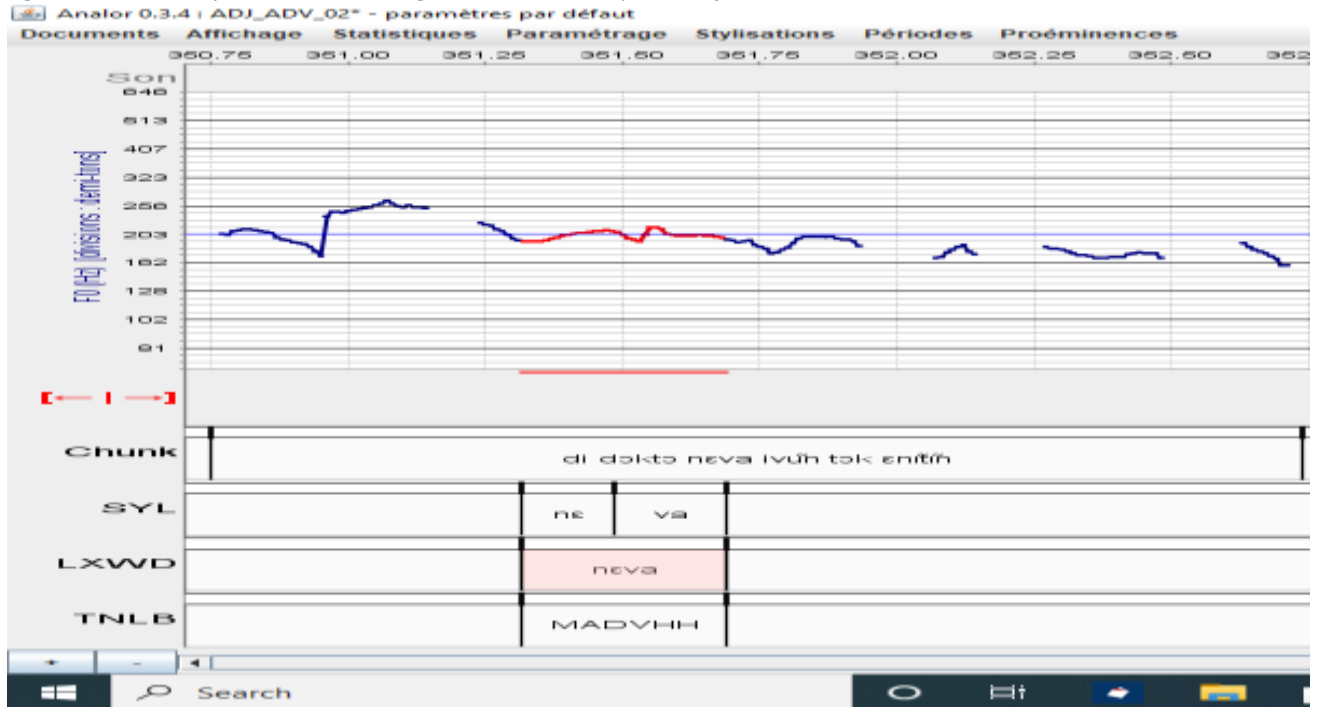
Non-sentential Naija bisyllabic adverbs modify verbs, adjectives and other adverbs. Naija bisyllabic adverbs used as non-sentential adverbs bear an /H/ pitch on their last syllables. The /H/ pitch on the last syllables of the Naija bisyllabic adverbs in this use forms a liaison with the pitch patterns of the words which they qualify. The spectrograms in figures 69 and 70 (extracted from LEXPRO\_PHC\_02) present the use of Naija bisyllabic adverb /nɛva/ ‘never’ as a non-sentential adverb. However, figure 71 presents the same bisyllabic adverb as an emphatic marker (sentential adverb) in a Naija sentence.

Figure 56 shows a bisyllabic adverb bearing [HH] at the initial position of a carrier sentence.



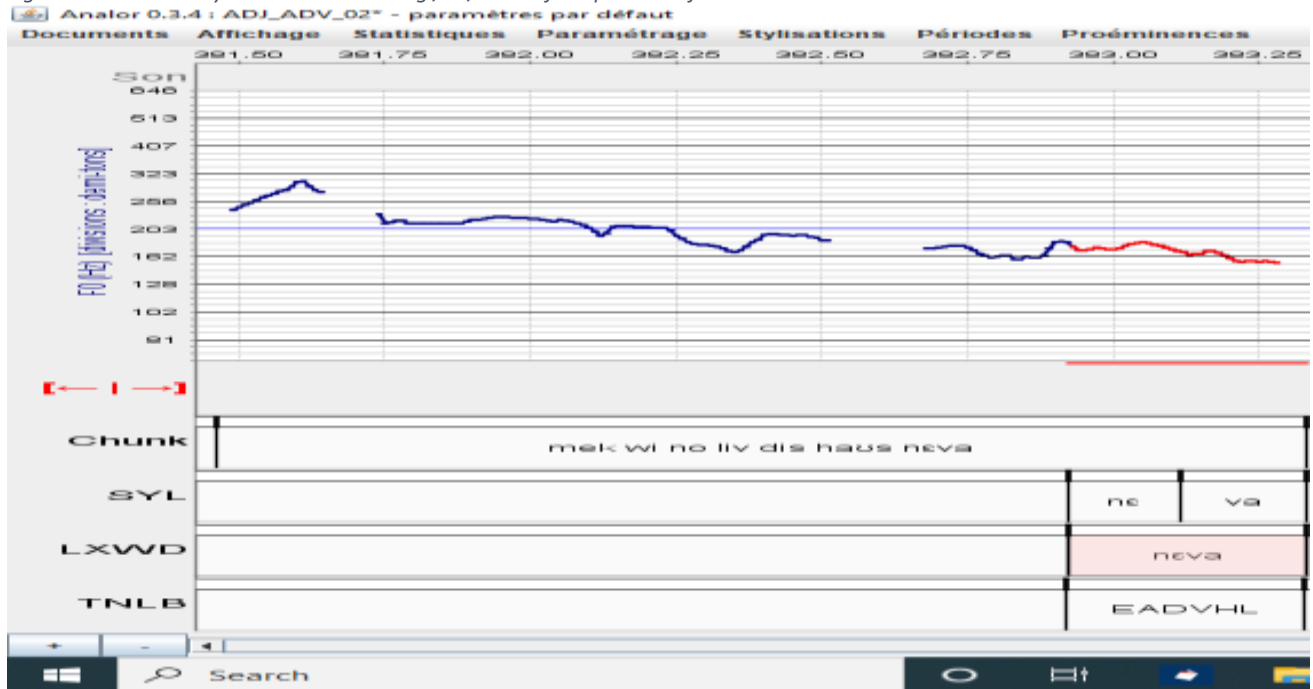
/neva<sup>HH</sup> kol<sup>H</sup> mĩ<sup>F</sup>tu<sup>L</sup> dis<sup>H</sup> kaĩn<sup>H</sup> tĩn<sup>F</sup> egẽn<sup>LF</sup>/  
 Never call 1SP-OBJ ADP DEI kind thing again  
 Never call to a thing like this again.

Figure 57 shows a bisyllabic adverb bearing /HH/ at the medial position of a carrier sentence.



/di<sup>L</sup> d'okto<sup>HL</sup> neva<sup>HH</sup> ivũn<sup>HH</sup> t'ok<sup>H</sup> enĩĩn<sup>HLL</sup>/  
 DET doctor never even talk anything  
 The doctor has never even said anything.

Figure 58 shows a bisyllabic adverb bearing /HL/ at the final position of a carrier sentence.



/mek<sup>H</sup> wi<sup>L</sup> no<sup>H</sup> liv<sup>H</sup> dis<sup>H</sup> haus<sup>F</sup> neva<sup>HL</sup>/  
 JUS 1-PRO-SUB leave DEM house never  
 We should never leave this house.

In figures 69 and 70, the Naija bisyllabic adverb /neva/ ‘never’ as a non-sentential adverb bears an /HH/ pitch pattern. In these contexts, it modifies the verb /kɔl/ ‘call’ and another adverb /ivũn/ ‘even’ at both the initial and medial positions. The pitch pattern on this adverb forms a liaison with the modified words. The modified words (/kɔl/ and /ivũn/) also maintain the same prosodic contour with the following words without any prosodic break. With these, the target bisyllabic adverbs make up a local prosodic context each with the words that follow them in their separate sentences.

In figure 71, the same adverb bears an /HL/ pitch pattern at the final position when used as an emphatic marker. The adverb /neva/ is a sentential modifier in this context. It can be said that the /L/ pitch in the pitch pattern /HL/ is suspended when the adverbs are used as non-sentential adverbs so that the pitch pattern on the target adverbs can maintain a prosodic unity with the word they modify. The same prosodic phenomenon is applicable in Naija bisyllabic adverbs used as non-sentential items that bear /LF/ pitch. The latter part of the falling pitch in /LF/ pitch is suspended so that the adverb highlights a prosodic unity with the following words, which it

modifies. It can be said that /HL/ and /LF/ pitch patterns are the main pitch patterns found in Naija bisyllabic adverbs. These pitch patterns have been analyzed to be accentual.

In conclusion, it has been shown in this section that the main pitch patterns found in Naija bisyllabic words are /HL/, /LF/ and /LH/ in all three positions. The /L/ pitch in /HL/ pitch pattern and the latter part of the falling pitch in /LF/ pitch pattern are suspended in some Naija bisyllabic verbs, adjectives and adverbs. This suspension happens when Naija bisyllabic verbs, adjectives and adverbs are used transitively, attributively, and as non-sentential adverbs. This suspension brings about a prosodic pitch sandhi that forms a liaison with the following words. The prosodic unity in this prosodic operation has been named local prosodic context. The following section presents the results found on Naija trisyllabic content words.

#### 4.4. Trisyllables

In Naija trisyllabic content words, eight pitch patterns were identified in all 3 positions. The pitch patterns were /HHF/, /HHH/, /HLF/, /HLL/, /LHH/, /LHL/, /LLF/ and /LLH/. The skeletal distribution of these pitch patterns in different classes is presented below in table 24<sup>3</sup>.

*Table 16 presents the summary of the pitch distribution in Naija trisyllables.*

S/N	GC	PST	pitch Patterns							
			/HLL/	/LHL/	/LLF/	/HHH/	/LHH/	/LLH/	/HLF/	/HHF/
1	Nouns	IN	+	+	+	+	-	-	+	-
		MD	+	+	+	-	-	-	+	-
		FN	+	+	+	-	-	-	+	-
2	Verbs	IN	-	-	-	-	+	+	-	-
		MD	-	-	-	-	+	+	-	-
		FN	-	+	+	-	-	-	-	-
3	Adjectives	IN	-	-	-	+	+	-	-	-
		MD	-	-	-	+	+	-	-	-
		FN	+	+	-	-	-	-	-	-
4	Adverbs	IN	+	+	-	+	-	-	-	+
		MD	-	-	-	+	-	+	-	+
		FN	+	+	-	-	-	-	-	+

<sup>3</sup> GC in Table 24 stands for grammatical class, PST for position, IN for initial, MD for medial, and FN for final. All these abbreviations were adopted so as to manage the space in the table.

From the skeletal table, some pitch patterns are found more in some specific classes. For example, Naija trisyllabic nouns bear /HHH/, /HLF/, /HLL/, /LHL/ and /LLF/; verbs bear /LHH/, /LLH/, /LHL/ and /LLF/; adjectives bear /HHH/, /LHH/, /LHL/ and /HLL/; while adverbs bear /HHF/, /HHH/, /HLL/, /LHH/ and /LHL/. Pitch patterns /HHH/ and /HLF/ are not consistent in Naija trisyllabic nouns. The /HHH/ pitch pattern was found only in a respondent in the south. The /HLF/ pitch is common among the northerners, yet it has a point in the south (see below). These pitch patterns found in Naija trisyllabic classes are examined in the following subsections.

#### 4.4.1. Trisyllabic nouns

Naija trisyllabic nouns bear five of the eight pitch patterns identified for Naija trisyllabic words. The following sketchy<sup>4</sup> table presents the distribution of the 5 pitch patterns found in Naija trisyllabic nouns. As seen in the table, except for /HHH/ pitch, other pitch patterns occur in all three positions. This makes the pitch pattern /HHH/ to be suspicious among all other pitch patterns found in Naija trisyllabic nouns.

Table 17 presents the sketch of the pitch patterns found in Naija trisyllabic nouns.

S/N	GC	PST	Pitch Patterns							
			/HLL/	/LHL/	/LLF/	/HHH/	/LHH/	/LLH/	/HLF/	/HHF/
1	Nouns	IN	+	+	+	+	-	-	+	-
		MD	+	+	+	-	-	-	+	-
		FN	+	+	+	-	-	-	+	-

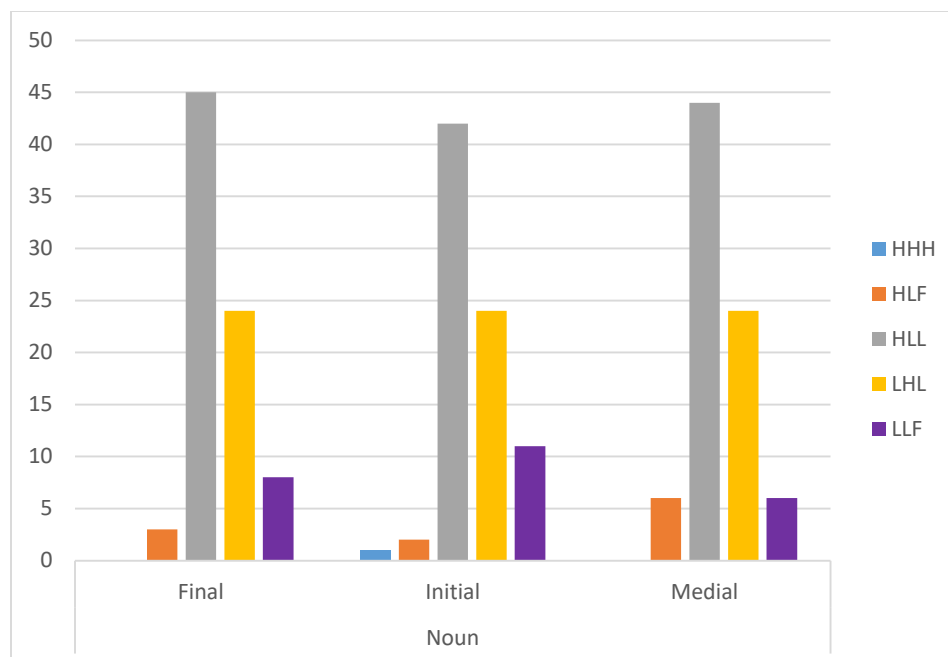
To arrive at the results found in table 25, 10 trisyllabic nouns were tested in 3 positions (initial, medial and final) in the carrier sentences of 8 speakers, making 240 samples. The frequency and percentages of the 5 pitch patterns (/HHH/, /HLF/, /HLL/, /LHL/, and /LLF/) found in Naija trisyllabic nouns are presented in table 26 and represented in the bar chart in figure 72.

Table 18 presents the pitch patterns found in Naija trisyllabic nouns.

S/N	GC	PST	Pitch Patterns									
			/HLL/		/LHL/		/LLF/		/HLF/		/HHH/	
			FR	PC	FR	PC	FR	PC	FR	PC	FR	PC
1	Nouns	IN	42	53%	24	30%	11	14%	2	3%	1	1%
		MD	44	54%	24	30%	6	8%	6	8%	0	0%
		FN	45	56%	24	30%	8	10%	3	4%	0	0%

Figure 59 presents the pitch patterns found in Naija trisyllabic nouns in a bar chart.

<sup>4</sup> The green paint on the sketchy table are tonal distributions found in Naija trisyllabic nouns.

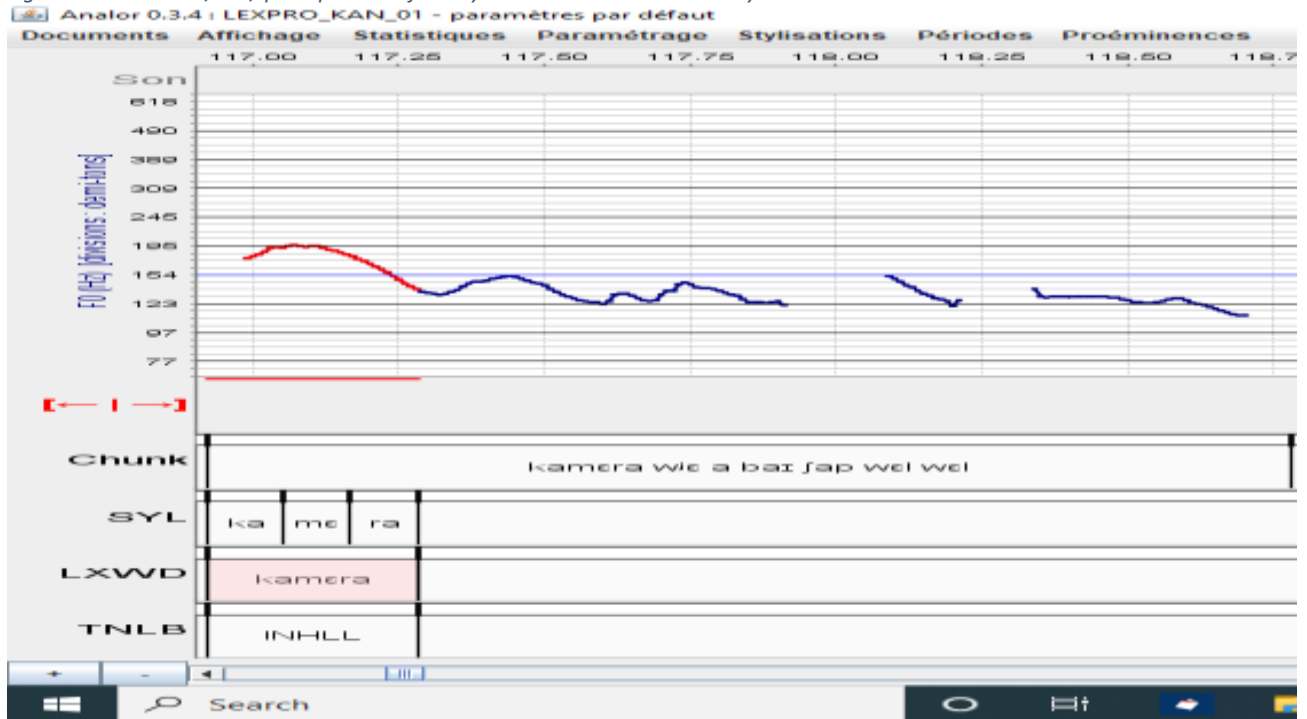


The data of this work (carrier sentences and statistics) revealed that the pitch patterns on some trisyllabic nouns are stable, but unstable on some other nouns. Some trisyllabic nouns with more stable pitch patterns include /kamera<sup>HLL</sup>/ ‘camera’, /mīnīsta<sup>HLL</sup>/ ‘minister’, /kōndijō<sup>LHL</sup>/ ‘condition’, and /posijō<sup>LHL</sup>/ ‘position’. From these Naija trisyllabic nouns, the pitch patterns /HLL/ and /LHL/ were identified. These 2 pitch patterns were common to all the respondents, and they occur in all 3 positions (initial, medial, and final). They never changed within their contextual distributions, and across the speakers of different geographical locations where Naija is spoken.

One of Naija trisyllabic nouns where the speakers maintain the same pitch patterns in all three positions is /kamera/ ‘camera’. Figures 73, 74, and 75 present the pitch pattern /HLL/ on the Naija trisyllabic noun in all three positions, as extracted from LEXPRO\_LAG\_01. These same patterns on the same word in the different positions indicate that the Naija trisyllabic nouns have a regular pitch pattern.

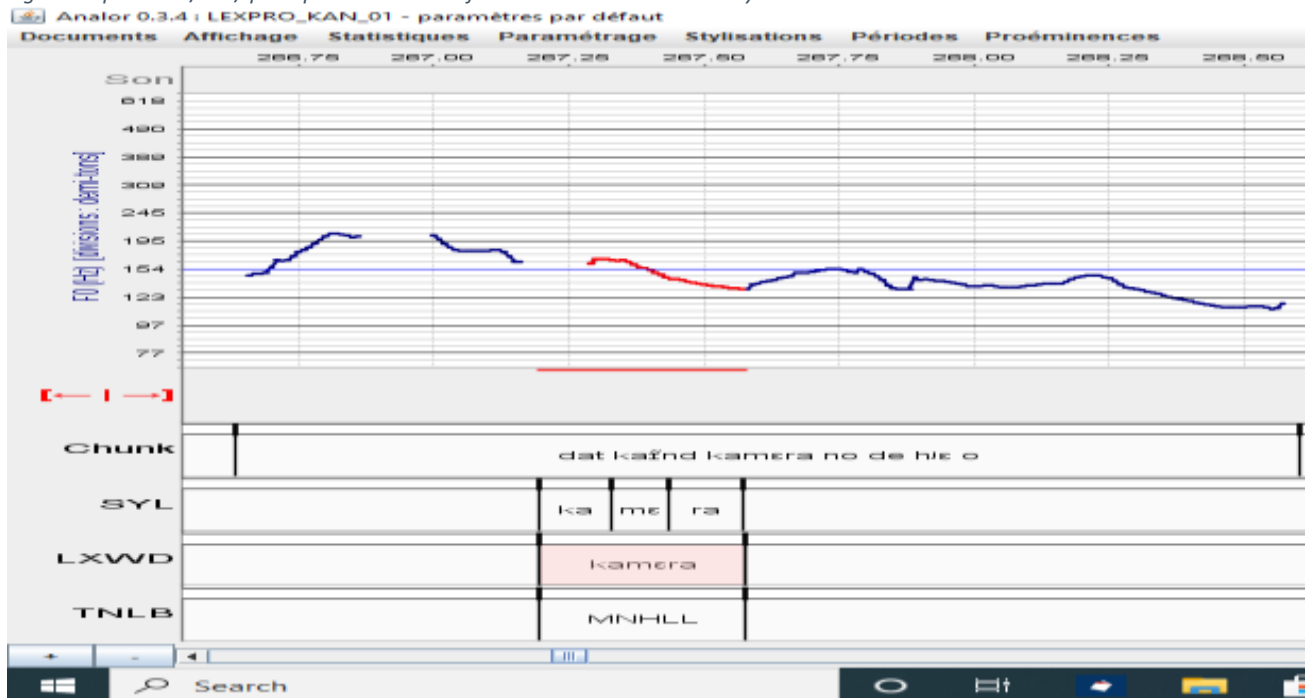


Figure 60 shows the /HLL/ pitch pattern of a trisyllabic noun sentence-initially.



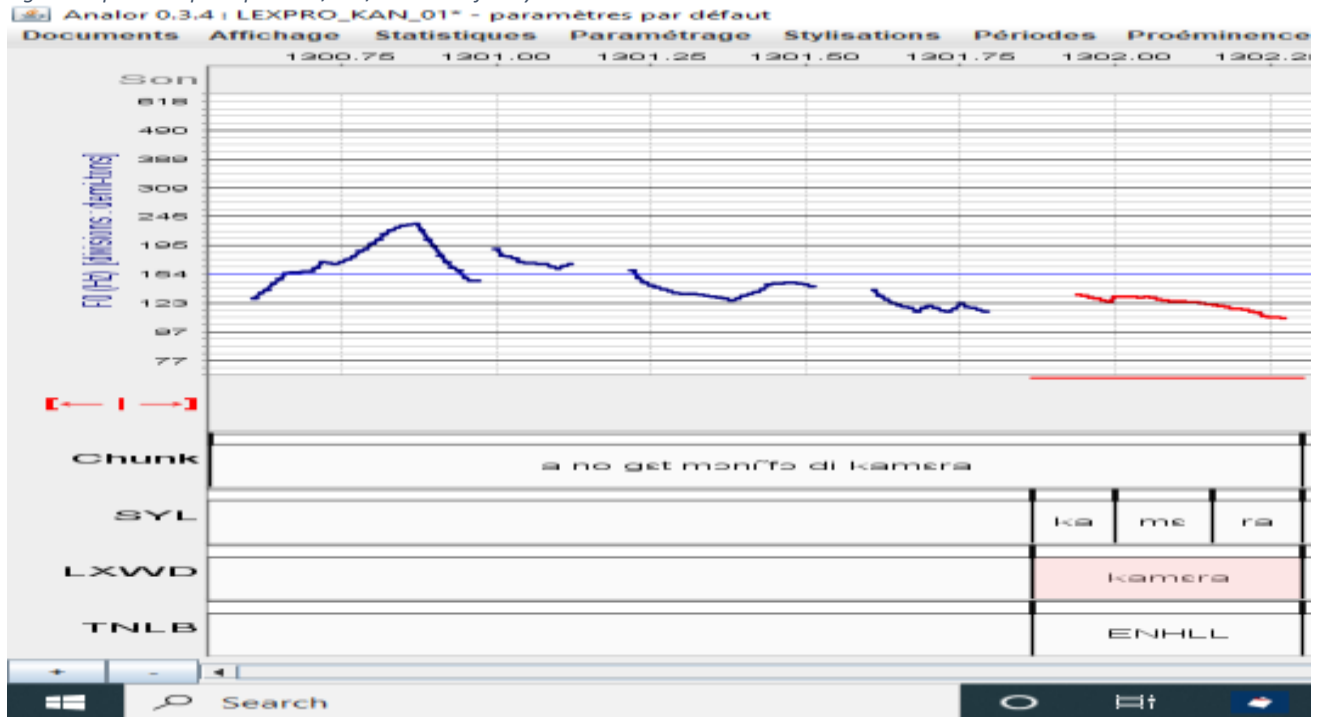
/kamera<sup>HLL</sup> wɛ<sup>H</sup> a<sup>L</sup> baɪ<sup>F</sup> ʃap<sup>F</sup> wɛl wɛl<sup>HF</sup>/  
 Camera COMP 1-PRO-SUB buy sharp well well  
 The camera that I bought is very sharp.

Figure 61 presents /HLL/ pitch pattern on word for camera sentence-medially.



/dat<sup>H</sup> kaĩnd<sup>H</sup> kamera<sup>HLL</sup> no<sup>H</sup> de<sup>H</sup> hiɛ<sup>F</sup> o<sup>L</sup>/  
 DEM kind camera NEG COP here EMP  
 That kind of camera is not here

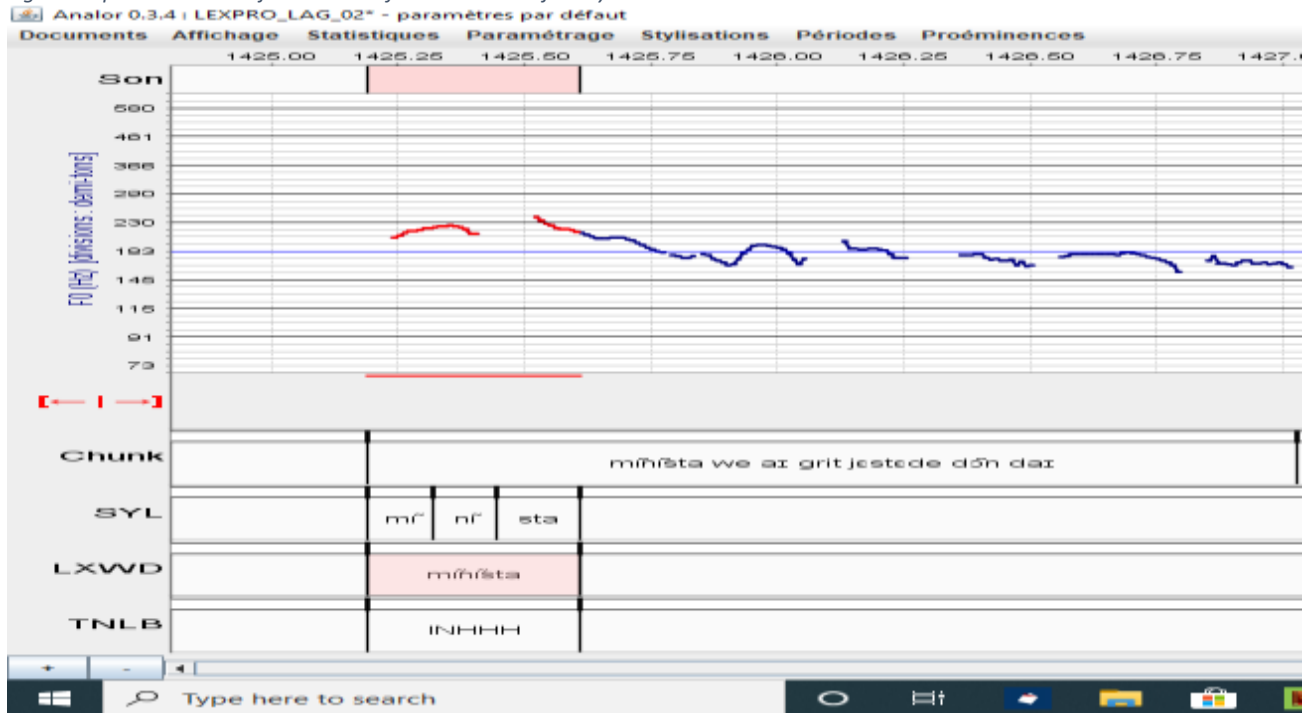
Figure 62 presents pitch pattern /HLL/ sentence-finally.



/a<sup>l</sup> no<sup>H</sup> get<sup>H</sup> monř<sup>LH</sup> fs<sup>l</sup> di<sup>l</sup> kamera<sup>HLL</sup>/  
 1-PRO-SUB NEg get money PREP DET camera  
 He doesn't have money for the camera.

The only exception among the listed trisyllabic nouns is found in LEXPRO\_LAG\_02. The noun 'minister' bears an /HHH/ pitch pattern in this speaker's file at the initial position. It is important to state that the speaker pronounced the same noun with an /HLL/ pitch pattern in other positions (medial and final). Figure 76 (extracted from LEXPRO\_LAG\_02) shows an /HHH/ pitch pattern on the noun /mĩnřsta/. The reason for this exception is not clear. This research work will not bother to delve into what contributed to this exception.

Figure 63 presents the major deviation found in the Naija trisyllabic words.



/mĩnĩsta<sup>HHH</sup> we<sup>H</sup> aĩ<sup>L</sup> grit<sup>F</sup> jestede<sup>HLF</sup> dõn<sup>H</sup> dai<sup>F</sup>/  
 Minister COMP 1-PRO-SUB greet yesterday PERF die  
 The minister whom I greeted yesterday is dead.

Naija trisyllabic nouns with unstable pitch patterns are /ɛsasais/ ‘exercise’ and /ĩntavũ/ ‘interview’. Three pitch patterns are found in these two nouns, namely /HLL/, /HLF/ and /LLF/ pitch patterns. Four of the eight respondents consulted for the data of this work used the pitch pattern /HLF/. Three of them were northerners (LEXPRO\_JOS\_01, LEXPRO\_KAN\_01, LEXPRO\_KAN\_01), while only one (LEXPRO\_LAG\_01) was a southerner. The other respondents pronounced these nouns with either the pitch pattern /HLL/ or /LLF/. The sum of it all is that the three pitch patterns (/HLL/, /HLF/ and /LLF/) are found in the two nouns. The pitch patterns on the two nouns were not yet stable among our respondents.

None of the identified pitch patterns can be confidently attached to a specific group or region because the respondents mixed the patterns. In other words, these pitch patterns are indiscriminately found across the survey points. However, /HLF/ pitch appeared more among the northerners (LEXPRO\_JOS\_01/LEXPRO\_JOS\_02 and LEXPRO\_KAN\_01/LEXPRO\_KAN\_02), whereas /LLF/ pitch pattern was predominant among the southerners (LEXPRO\_LAG\_01/LEXPRO\_LAG\_02 and LEXPRO\_PHC\_01/LEXPRO\_KAN\_02). These two groups

share /HLL/ pitch. It is also possible to see the patterns noted for a particular region in the other region. For instance, the /LLF/ pitch pattern on the trisyllabic noun /ɛsasais/ ‘exercise’ was found more in the south. It was also found among the northerners. Table 27 shows the distribution of the 3 pitch patterns found on the 2 nouns among the respondents.

Table 19 presents the different pitch patterns found in nouns /ɛsasais/ and /ɪntavɪu/ among the respondents.

S/N	Speakers	/ɛsasais/			/ɪntavɪu/		
		IN	MD	FN	IN	MD	FN
1	LEXPRO_JOS_01	/HLL/	/HLF/	/LLF/	/LLF/	/HLF/	/HLF/
2	LEXPRO_JOS_02	/LLF/	/LLF/	/LLF/	/LLF/	/LLF/	/LLF/
3	LEXPRO_KAN_01	/HLL/	/HLF/	/HLL/	/HLF/	/HLF/	/HLF/
4	LEXPRO_KAN_02	/LLF/	/HLF/	/HLL/	/LLF/	/HLF/	/HLF/
5	LEXPRO_LAG_01	/LLF/	/LLF/	/LLF/	/HLF/	/HLL/	/HLL/
6	LEXPRO_LAG_02	/LLF/	/LLF/	/LLF/	/LLF/	/LLF/	/LLF/
7	LEXPRO_PHC_01	/LLF/	/LLF/	/LLF/	/HLL/	/HLL/	/HLL/
8	LEXPRO_PHC_02	/HLL/	/HLL/	/HLL/	/HLL/	/HLL/	/HLL/

Table 27 indicates that the different pitch patterns found in some Naija trisyllabic nouns are interwoven, and cannot be ascribed to a particular region. The respondents painted in yellow were the northerners, while those in green were the southerners. The pitch patterns typed in black, blue, and red colors show that the pitch patterns found in the two nouns among the respondents consulted for the data of this work are interwoven.

As presented in this subsection, Naija trisyllabic nouns can be classified into (1) those with stable pitch patterns, and (2) those with unstable pitch patterns. Naija trisyllabic nouns with stable pitch patterns bore /HLL/ and /LHL/ pitch patterns in all 3 positions in Naija sentences among the respondents. The trisyllabic noun (/mĩnĩsta/ bearing an /HHH/ pitch at the initial position) is the only exception. Naija trisyllabic nouns (/ɛsasais/ and /ɪntavɪu/) with unstable pitch patterns bear 3 pitch patterns –/HLL/, /HLF/, and /LLF/. The lack of stability of the pitch patterns in these nouns cannot be ascribed to a particular group or region. The pitch pattern /HLF/ is found more among the northern speakers of Naija. The pitch patterns /HLL/ and /LLF/ are found on the 2 nouns in the 2 regions. The pitch patterns /HLL/, /LHL/ and /LLF/ have been analyzed to be accentual because they project only one melodic peak. The exception (/HHH/ pitch pattern) found in the file of one of our respondents and /HLF/ pitch pattern can be said to have projected a tonal system. The pitch patterns found in Naija trisyllabic nouns are not stable yet compared to the

pitch patterns found in both monosyllabic and bisyllabic nouns. The following subsection presents the results found in Naija trisyllabic verbs.

#### 4.4.2. Trisyllabic verbs

Naija trisyllabic verbs bear 4 pitch patterns (/LHH/, /LLH/, /LHL/ and /LLF/) in all three positions within Naija carrier sentences. Table 28 presents the sketch<sup>5</sup> of the pitch distributions found in Naija trisyllabic verbs.

*Table 20 presents the sketchy pitch distribution found in Naija trisyllabic nouns.*

S/N	GC	PST	Pitch Patterns							
			/HLL/	/LHL/	/LLF/	/HHH/	/LHH/	/LLH/	/HLF/	/HHF/
1	Verbs	IN	-	-	-	-	+	+	-	-
		MD	-	-	-	-	+	+	-	-
		FN	-	+	+	-	-	-	-	-

From the sketch, it is seen that Naija trisyllabic verbs bear four-pitch patterns (/LLH/, /LHH/, /LHL/ and /LLF/) in all 3 positions. The first 2 pitch patterns (/LHH/ and /LLH/) appear at both the initial and medial positions, while the last 2 (/LHL/ and /LLF/) are exclusively reserved for the sentence-final position. Before presenting the detailed data and results found in Naija trisyllabic verbs, it is important to reiterate that some of the respondents turned some sentences to jussives. The researcher aimed to test the pitch pattern of the trisyllabic verbs in these jussives at the initial positions of Naija imperative sentences, but the resulting jussives have them at the medial position. The implication of this is that there would certainly be more tokens at the medial positions than the initial and medial positions.

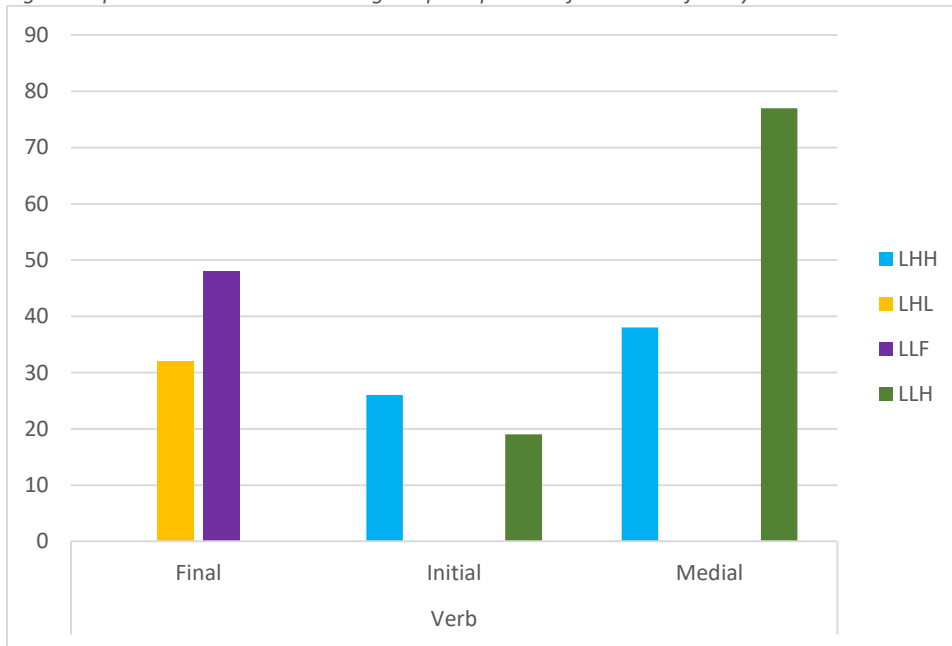
Like all other trisyllabic classes, 10 trisyllabic verbs were tested in 3 positions (initial, medial and final) in the carrier sentences of 8 speakers, making 240 samples. The frequency and percentages of the 4 pitch patterns (/LHH/, /LLH/, /LHL/, and /LLF/) found in Naija trisyllabic verbs are presented in table 29 and represented in a bar chart in figure 77.

<sup>5</sup> Grey paint in table 27 shows the pitch distribution found in Naija trisyllabic verbs.

Table 21 presents the pitch patterns found in Naija trisyllabic verbs.

S/N	GC	PST	Pitch Patterns							
			/LHH/		/LLH/		/LHL/		/LLF/	
			FR	PC	FR	PC	FR	PC	FR	PC
1	Verbs	IN	26	34%	19	24%	0	0%	0	0%
		MD	38	48%	77	96%	0	0%	0	0%
		FN	0	0%	0	0%	32	40%	48	60%

Figure 64 presents a bar chart showing the pitch patterns found in Naija trisyllabic verbs.

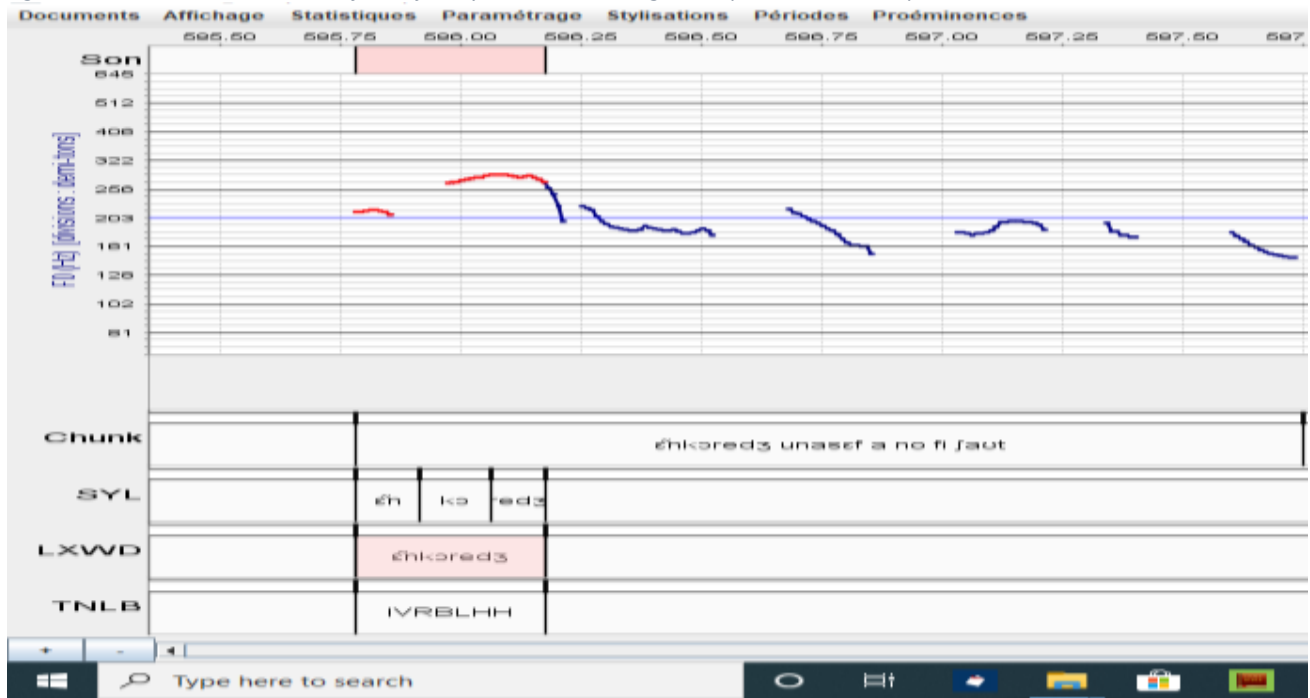


From the presented results and data of this section, it was revealed that the verbs that bear these pitch patterns (/LHH/ and /LLH/) at both the initial and medial positions are also the same that bear /LHL/ and /LLF/ pitch patterns at the final position of Naija sentences. As seen in the data also, the dependency relations occur between Naija trisyllabic verbs that bear both /LHH/ and /LLH/ pitch patterns and their complements. This phenomenon has been described in this work as the concept of transitivity. In transitive use of Naija trisyllabic verbs, the pitch patterns found in verbs (especially the tone on the last syllable), and their complements are knit together by the prosodic pitch sandhi, thereby constituting a specific local prosodic context in Naija sentences.

It is also possible that Naija trisyllabic verbs do not have any dependency relationship with the constituents that follow them in Naija sentences. This phenomenon is identified in this work as intransitive use of Naija trisyllabic verbs. In this context, they can stand alone as predicates being preceded by negative markers and other verbal elements. In this use, Naija trisyllabic verbs do

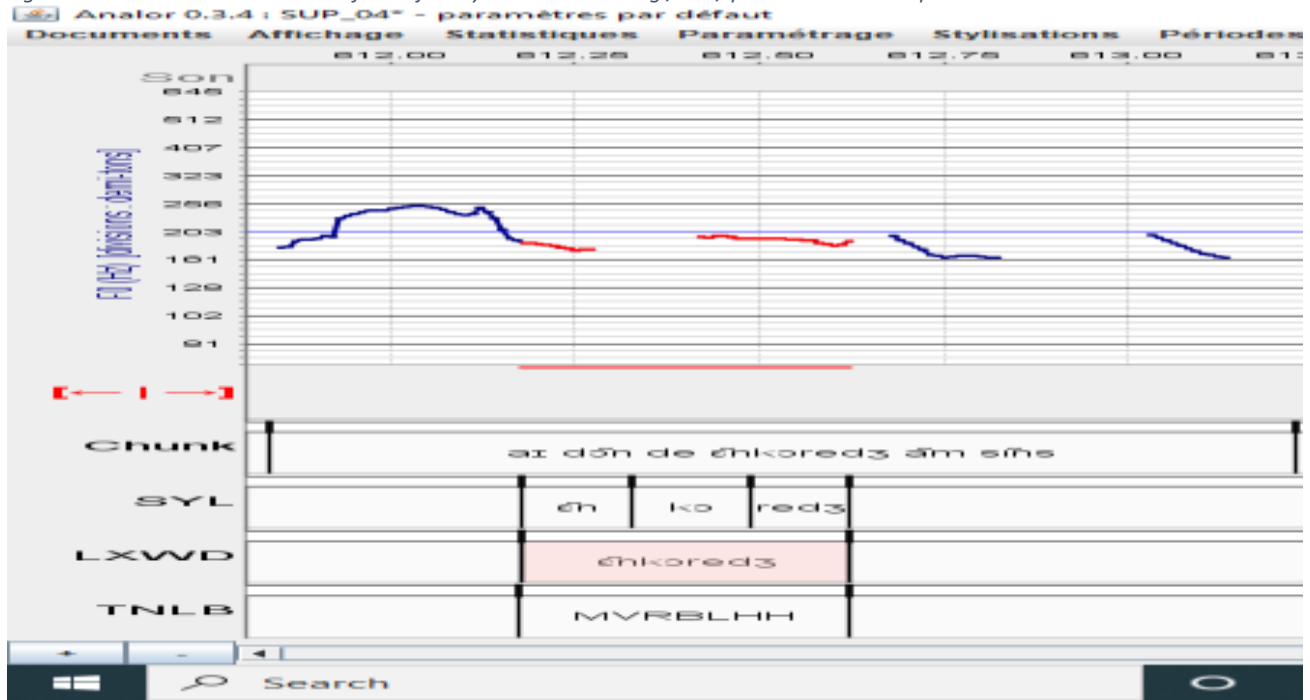
not bear any prosodic pitch sandhi. The last syllable of Naija trisyllabic verbs in this context can either bear a low or a falling pitch. Whether Naija trisyllabic verbs stand alone as a predicate on their own or they are joined together with their complements by the pitch sandhi on the verbs' last syllable, they constitute local prosodic contexts. The following spectrographs in figures 78, 79, and 80 (as extracted from LEXPRO\_JOS\_02) show the transitive and intransitive use of Naija trisyllabic verbs /ẽnkɔredʒ/ 'encourage' in all 3 positions.

Figure 65 shows the transitive use of a Naija trisyllabic verb bearing /LHH/ pitch at the initial position.



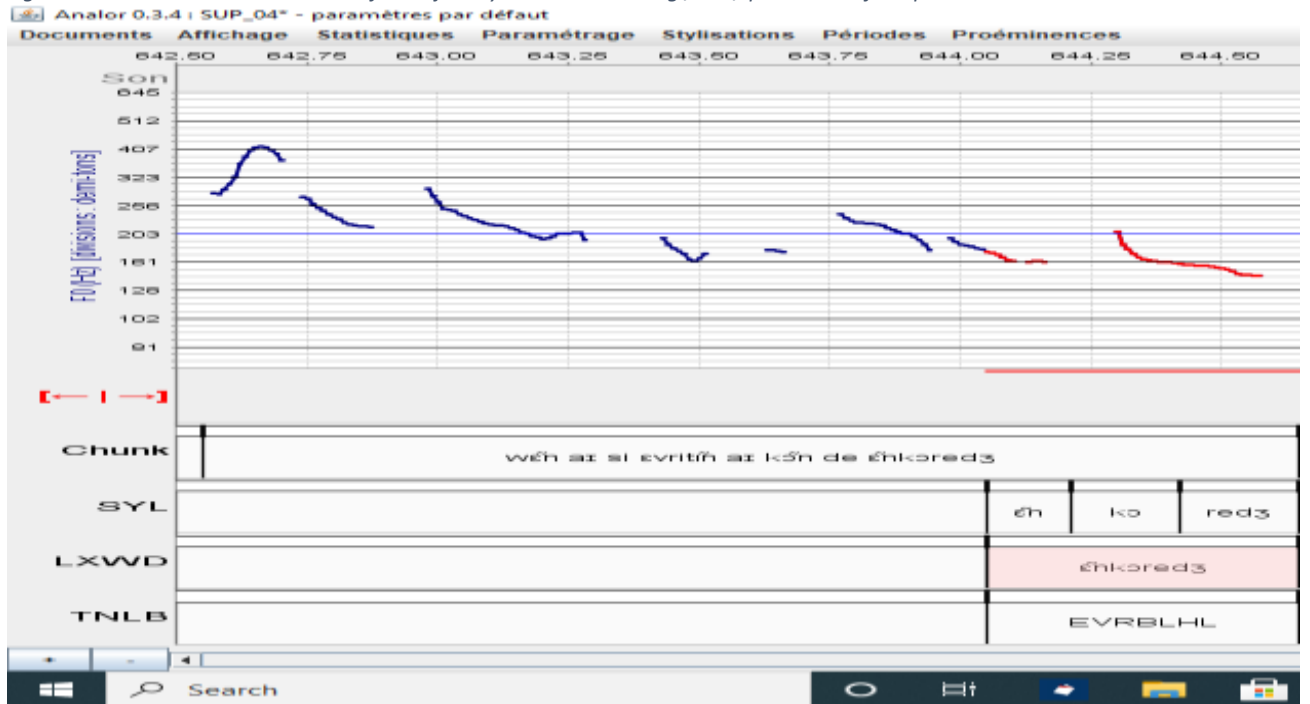
/ẽnkɔredʒ<sup>LHH</sup> unasef<sup>LLF</sup> a<sup>L</sup> no<sup>H</sup> fi<sup>H</sup> faot<sup>F</sup>/  
 encourage yourself 1SP-SUB NEG MOD shout  
 Encourage yourselves, I cannot shout.

Figure 66 shows the transitive use of a Naija trisyllabic verb bearing /LHH/ pitch at the medial position.



/aɪ<sup>L</sup> dõn<sup>H</sup> de<sup>L</sup> ênkored<sub>3</sub><sup>LHH</sup> ãm<sup>F</sup> sãns<sup>F</sup>/  
 1SP-SUB PST-MRK AUX encourage 3SP-OBJ since  
 I have been encouraging him/her since.

Figure 67 shows the intransitive use of a Naija trisyllabic verb bearing /LHH/ pitch at the final position.



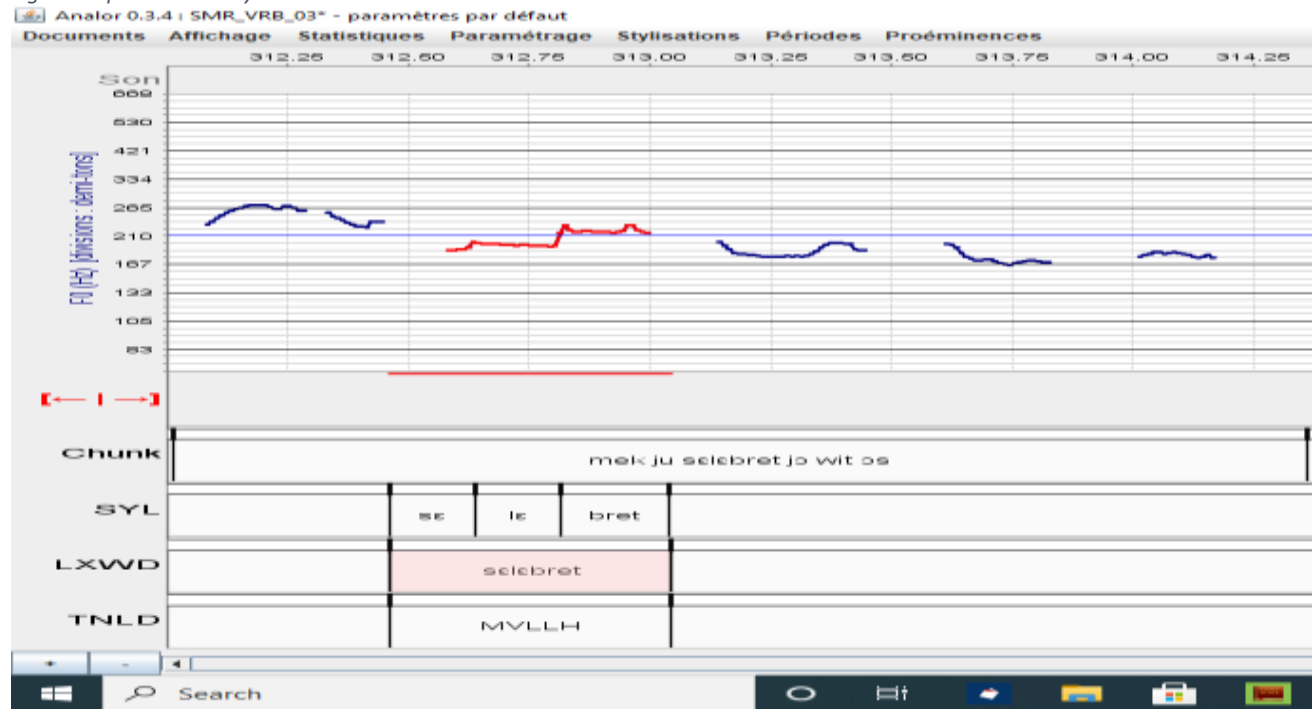
/wẽn<sup>H</sup> aɪ<sup>L</sup> si<sup>H</sup> evritĩn<sup>HLL</sup> aɪ<sup>L</sup> kõn<sup>H</sup> de<sup>H</sup> ênkored<sub>3</sub><sup>LHL</sup>/  
 When 1SP-SUB see everything 1SP-SUB MOD AUX encourage  
 When I saw everything, I was encouraged.



As seen in figures 78 and 79, the trisyllabic verb /ẽnkɔredʒ/ that bears /LHH/ pitch pattern has a dependency relationship with the pronouns /unasɛf/ ‘yourselves’ and /ãm/ ‘him/her’ that complement it in the figures, thereby creating a syntactic phrase. The syntactic phrase is prosodically highlighted by the prosodic pitch sandhi knitting the pitch patterns of both the verb and the two complementing pronouns (/unasɛf/ and /ãm/) in the sentences. In figure 80, the trisyllabic verb /ẽnkɔredʒ/ bears a /LHL/ because the verb does not have any complement. The verb in figure 80 is used intransitively having two preverbal elements (/kõn/ and /de/) before it.

As noted earlier on in monosyllabic verbs and bisyllabic verbs, jussives were mostly preferred by Naija speakers consulted for the data of this work. Some instances of jussives were also found in trisyllabic verbs. In jussives, alteration of the positions of the target trisyllabic verbs is inevitable, and, in essence, trisyllabic verbs placed at the initial position appear in the middle of the carrier sentences, without altering the verb’s pitch patterns. The following spectrogram in figure 81 shows an example of trisyllabic verbs found as jussive. The given statement is /sɛləbret ʒɔ viktri wit ɔs/ ‘celebrate your victory with us’.

Figure 68 presents a trisyllabic verb in a JUS statement.



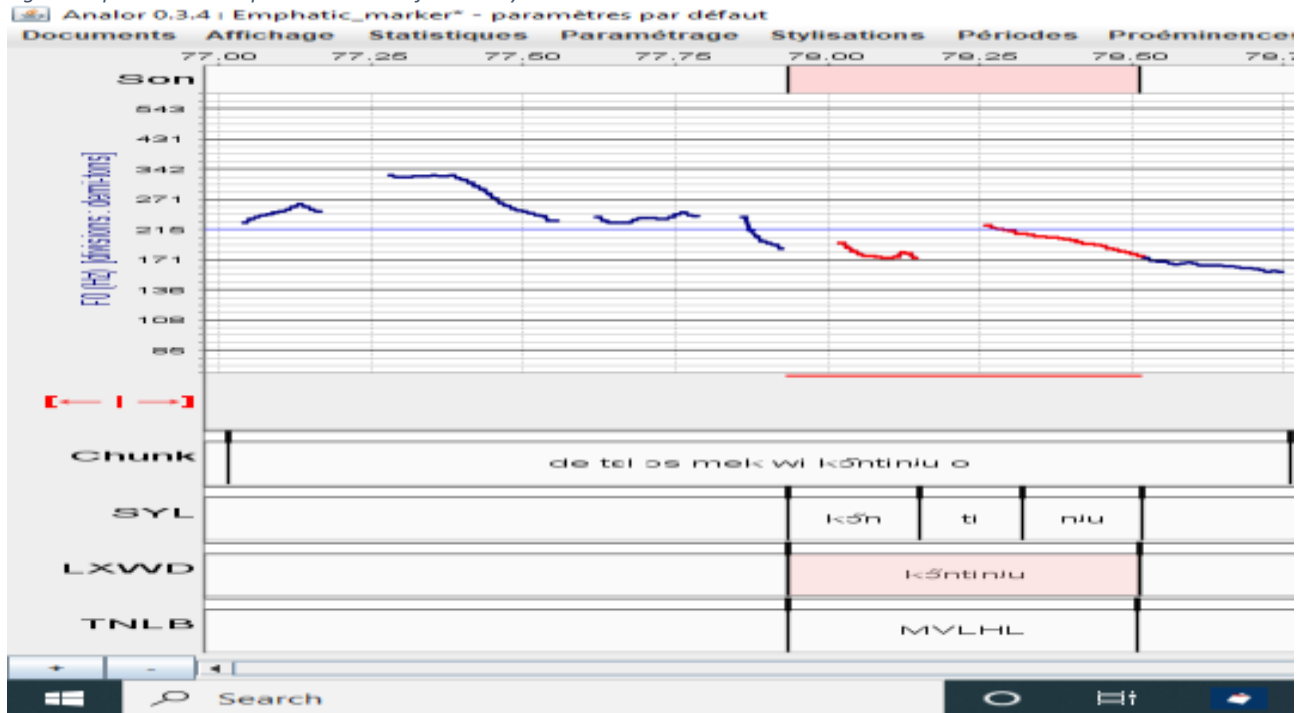
/mek<sup>H</sup> ju<sup>L</sup> sɛləbret<sup>LLH</sup> ʒɔ<sup>L</sup> viktri<sup>HL</sup> wit<sup>L</sup> ɔs<sup>F</sup>/  
 JUS-MRK 2SP-SUB celebrate POSS victory ADP 1PP-OBJ  
 You should celebrate your victory with us.

Figure 81 is an example of jussives found in Naija trisyllabic verbs. The case of transitivity, which is one principal vehicle of prosodic pitch sandhi, is also noted in Naija trisyllabic verbs used in jussives. The Naija trisyllabic verb /sɛlɛbret/ 'celebrate' is complemented by /jɔ viktri/ 'your victory', resulting in /sɛlɛbret<sup>LLH</sup> jɔ<sup>L</sup> viktri<sup>HL</sup>/. In other words, there is a dependent syntactic relationship between the Naija trisyllabic verb /sɛlɛbret/ and its complement /jɔ viktri/. This phenomenon of transitivity cum dependent syntactic relationship is prosodically shown by pitch sandhi that knit the verb with its complement.

With all these presentations, no prosodic pitch pattern has been noted for Naija trisyllabic verbs yet, but some of the verbs are used transitively bearing a high pitch on their last syllable that links the verbs' pitch patterns with those of their complements. Some of them are however used intransitively without the operation of prosodic pitch sandhi bearing either a low or a falling pitch on the last syllable. A further experiment was conducted by placing the emphatic marker /o/ immediately after a trisyllabic verb /kɔ̃ntin<sup>i</sup>u/ 'continue' as done in monosyllabic and bisyllabic verbs. Figure 84 shows an instance where the emphatic marker /o/ is placed after the trisyllabic verb /kɔ̃ntin<sup>i</sup>u/. The verb /kɔ̃ntin<sup>i</sup>u/ bears the pitch pattern /LHL/ in the medial position. This is contrary to the behavior of Naija verbs in the middle of a sentence.

As noted earlier on, Naija verbs used transitively would always end in high pitch, while those in intransitive use either end in a falling or a low pitch. The verbs that end in high pitch show that there is a relationship with the words that follow them (complements). And those that end with either a low or falling pitch do not have any prosodic and syntactic relationship with the words that follow them. That is the relationship (intransitive use) seen in the spectrogram in figure 82. The verb /kɔ̃ntin<sup>i</sup>u/ and the emphatic marker /o/ do not belong to the same local prosodic contexts, even though they both belong to the same sentence. The emphatic marker is sentential (modifying the sentence), whereas the verb /kɔ̃ntin<sup>i</sup>u/ is the predicate of the embedded clause of the same sentence.

Figure 69 presents an emphatic marker before a trisyllabic verb.



/de<sup>L</sup> tɛl<sup>H</sup> ɔs<sup>F</sup> mek<sup>H</sup> wi<sup>L</sup> kɔ̃ntinju<sup>LHL</sup> o<sup>L</sup>/  
 3-PRO-SUB tell 1-PRO-OBJ JUS 1-PRO-SUB continue EMP  
 They told us to continue.

In figure 82, the verb /kɔ̃ntinju/ makes up a predicate on its own without getting prosodically attached to any word, and it bears an /LHL/ pitch pattern. Figure 82 is a sentence of one main clause /de tɛl ɔs/, and an embedded clause /mek wi kɔ̃ntinju o/. The embedded clause where the target verb is contextualized is a jussive having JUS marker /mek/, subject /wi/, verb /kɔ̃ntinju/, and the emphatic marker /o/. The pitch patterns of the subject /wi/ and that of the JUS marker /mek/ are prosodically linked by the pitch sandhi on the JUS marker, while the target trisyllabic verb and the emphatic marker /o/ prosodically bear their pitch patterns separately.

Since the trisyllabic verb /kɔ̃ntinju/ can bear an /LHL/ pitch in the medial position, it can bear the same at the initial position, as in /kɔ̃ntinju<sup>LHL</sup> mek<sup>H</sup> a<sup>L</sup> baɪ<sup>H</sup> fud<sup>F</sup> kɔ̃m<sup>F</sup>/ ‘Continue, let me get some food items’. One of the factors that condition the pitch changes in the Naija trisyllabic verb is contextual distribution –either transitively or intransitively. It can, therefore, be concluded that the /L/ pitch on the last syllable in the pitch pattern /LHL/ on the verb /kɔ̃ntinju/ is suspended to enable the verb to maintain a prosodic union with its complement in a transitive use. The same prosodic operation applies to the trisyllabic verbs that bear the pitch pattern /LLF/. In this

context, the latter part of the falling pitch of the pitch pattern /LLF/ is suspended; hence, there is prosodic union with the verb complements. Then, it can be said that the main pitch patterns in Naija trisyllabic verbs are /LHL/ and /LLF/. The following subsection presents the results found in Naija trisyllabic adjectives.

### 4.4.3. Trisyllabic adjectives

Naija trisyllabic adjectives bear 4 pitch patterns –/HHH/, /LHH/, /LHL/ and /HLL/ –in all positions. Table 30 presents the sketchy distributions of the pitch patterns found in Naija trisyllabic adjectives. The pitch patterns found in Naija trisyllabic adjectives are painted purple.

Table 22 presents the sketchy pitch distribution found in Naija trisyllabic adjectives.

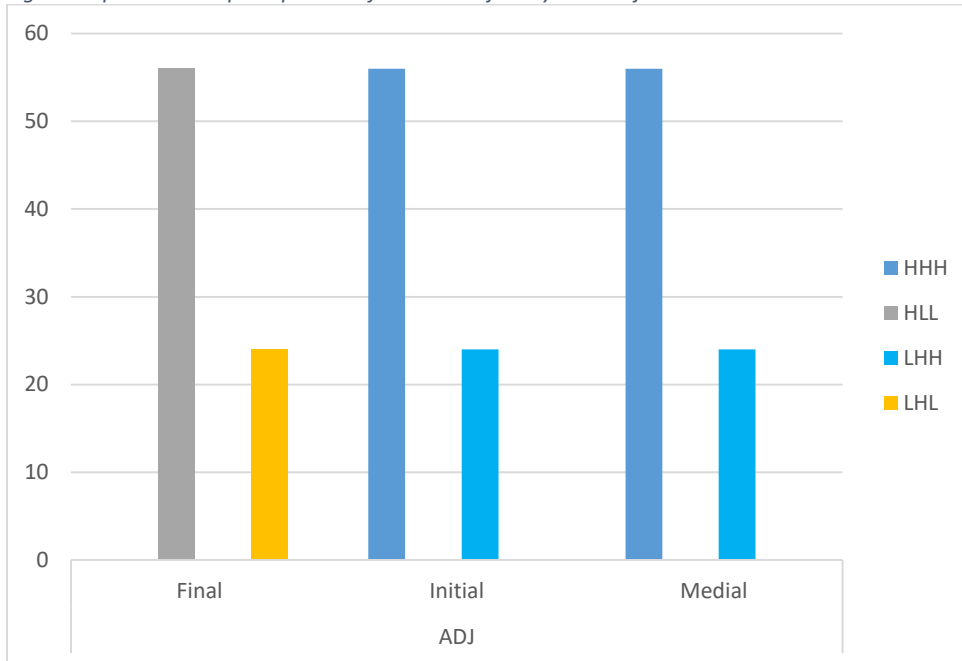
S/N	GC	PST	Pitch Patterns							
			/HLL/	/LHL/	/LLF/	/HHH/	/LHH/	/LLH/	/HLF/	/HHF/
1	Adjectives	IN	-	-	-	+	+	-	-	-
		MD	-	-	-	+	+	-	-	-
		FN	+	+	-	-	-	-	-	-

From the sketch, it is seen that the pitch patterns /HHH/ and /LHH/ occur at the initial and medial positions, whereas the pitch patterns /LHL/ and /HLL/ occur at the final position. Like Naija trisyllabic nouns and verbs discussed in subsections 4.4.1 and 4.4.2, 10 trisyllabic adjectives were tested in 3 positions (initial, medial and final) of the carrier sentences of 8 speakers, totaling 240 samples. The frequency and percentages of the 4 pitch patterns (/HHH/, /LHH/, /HLL/ and /LHL/) are found in Naija trisyllabic adjectives. They are presented in table 31 and represented in the bar chart in figure 83.

Table 23 presents the pitch patterns found in Naija trisyllabic adjectives.

S/N	GC	PST	Pitch Patterns							
			/HHH/		/LHH/		/HLL/		/LHL/	
			FR	PC	FR	PC	FR	PC	FR	PC
1	Adjectives	IN	56	70%	24	30%	0	0%	0	0%
		MD	56	70%	24	30%	0	0%	0	0%
		FN	0	0%	0	0%	56	70%	24	30%

Figure 70 presents the pitch patterns found in Naija trisyllabic adjectives in a bar chart.

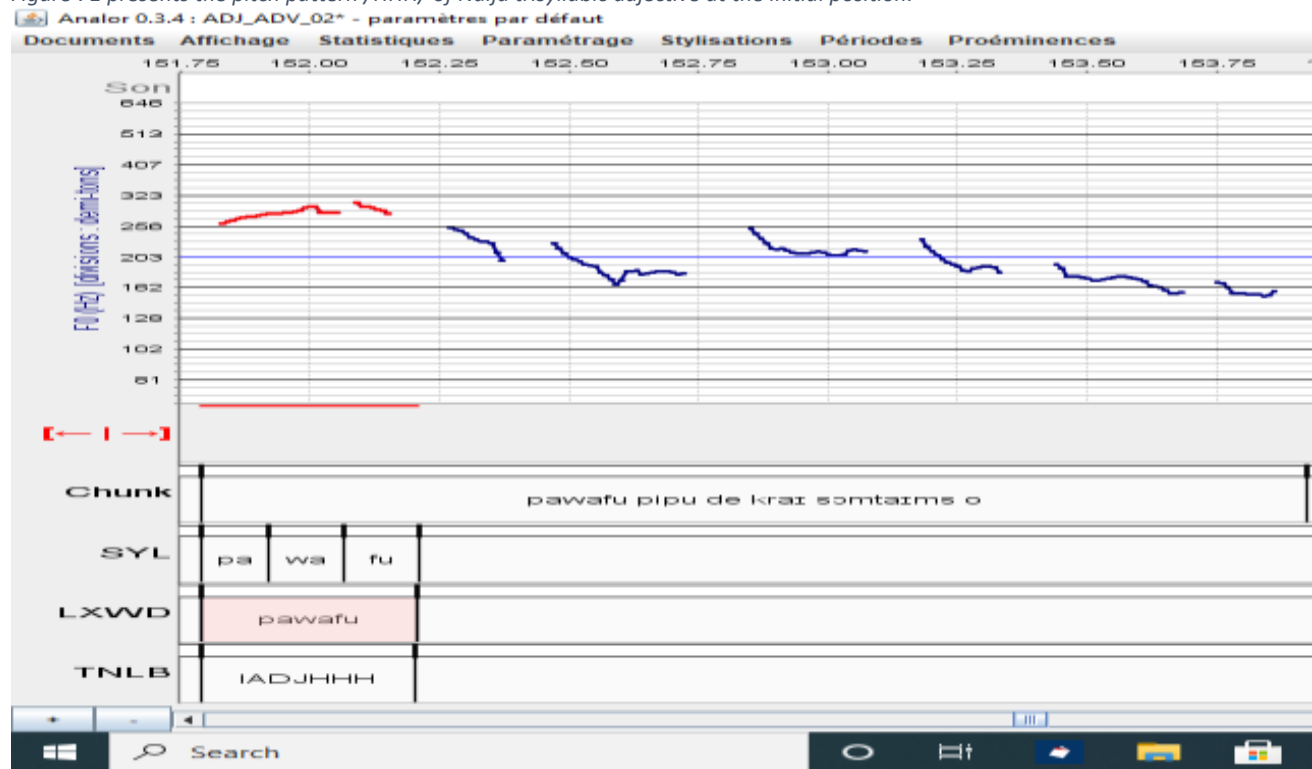


The comparison of the data and carrier sentences shows that Naija trisyllabic adjectives can also be used attributively and predicatively. When Naija trisyllabic adjectives are used attributively, they bear the pitch patterns /HHH/ and /LHH/. When are used predicatively, they bear the pitch patterns /LHL/ and /HLL/. In the attributive use, they appear at both the initial and medial positions. In the predicative use, they appear at the final position of Naija sentences.

In essence, it can be said that the dependency frame found in Naija monosyllabic and bisyllabic adjectives is also in operation in Naija trisyllabic adjectives. As seen in figures 84 and 85, the trisyllabic adjective /pawafu/ ‘powerful’ bears the pitch pattern /HHH/ at both the initial and medial positions and forms dependency frames with nouns /pipu/ ‘people’ and /tul/ ‘tool’. Hence, there is a logical relationship between the trisyllabic adjective /pawafu/ and the nouns that follow it. The adjective /pawafu/, therefore, extends its relationship to the nouns that follow it by retaining a high pitch all through. However, in figure 86, the same adjective bears the /HLL/ pitch pattern at the final position (predicative use). The adjective in figure 86 does not operate any dependency frame because there is no word after it to receive such a relationship, but it has the copula /de/ preceding it.

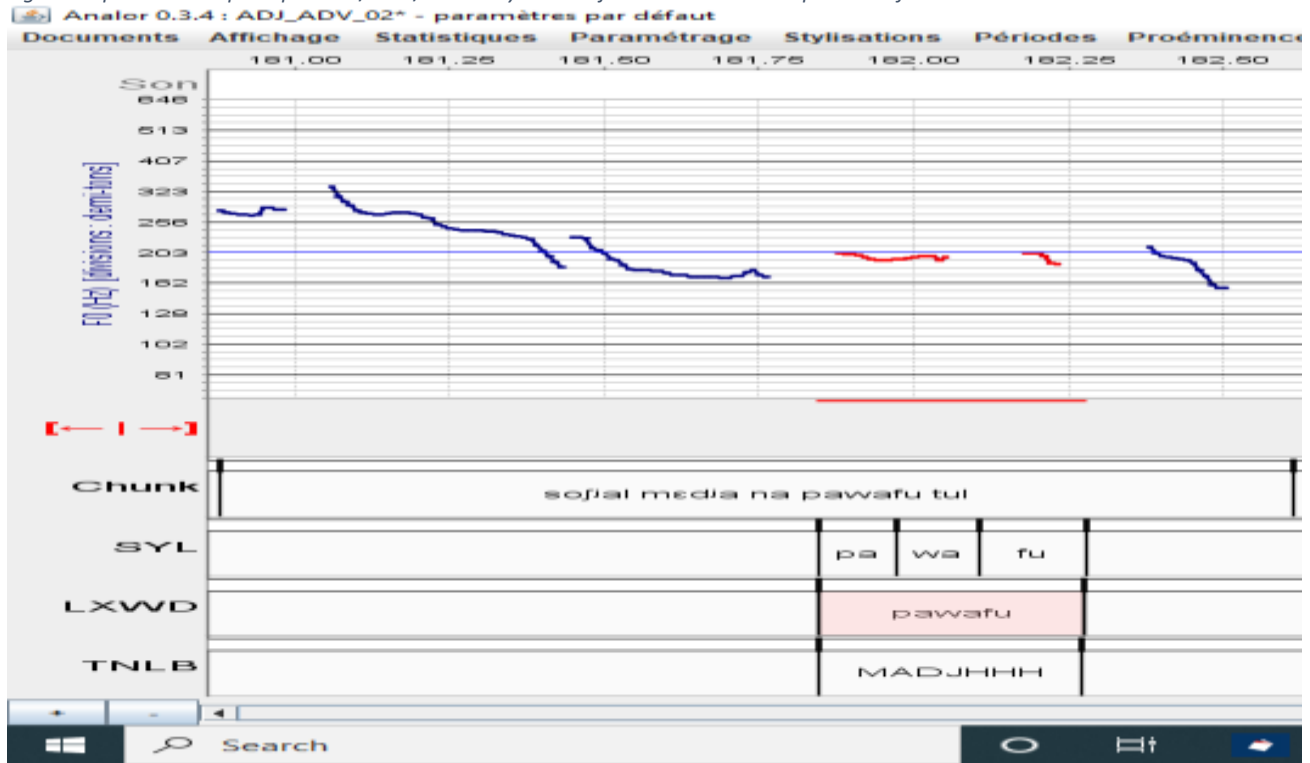
The prosodic relationship between Naija attributive adjectives and the qualified nouns makes up a syntactic phrase. The prosodic contour of the phrase is named the local prosodic context in this work. This is made possible by the prosodic pitch sandhi on the last syllable of Naija trisyllabic adjectives. The high pitch on the syllable of Naija trisyllabic adjectives creates a liaison with the pitch patterns of the nouns which the adjectives qualify in Naija sentences. Moreover, the pitch pattern on a Naija trisyllabic adjective used predicatively can also constitute a local prosodic context on its own having a copula before it. However, the copula in this context is not mandatory, thereby making the adjective a predicate on its own. Figures 84, 85 and 86 (extracted from LEXPRO\_JOS\_02) show the pitch patterns /HHH/ and /HLL/ on a Naija trisyllabic adjective /pawafu/ ‘powerful’ used attributively and predicatively at the initial, medial and final positions in carrier sentences.

Figure 71 presents the pitch pattern /HHH/ of Naija trisyllabic adjective at the initial position.



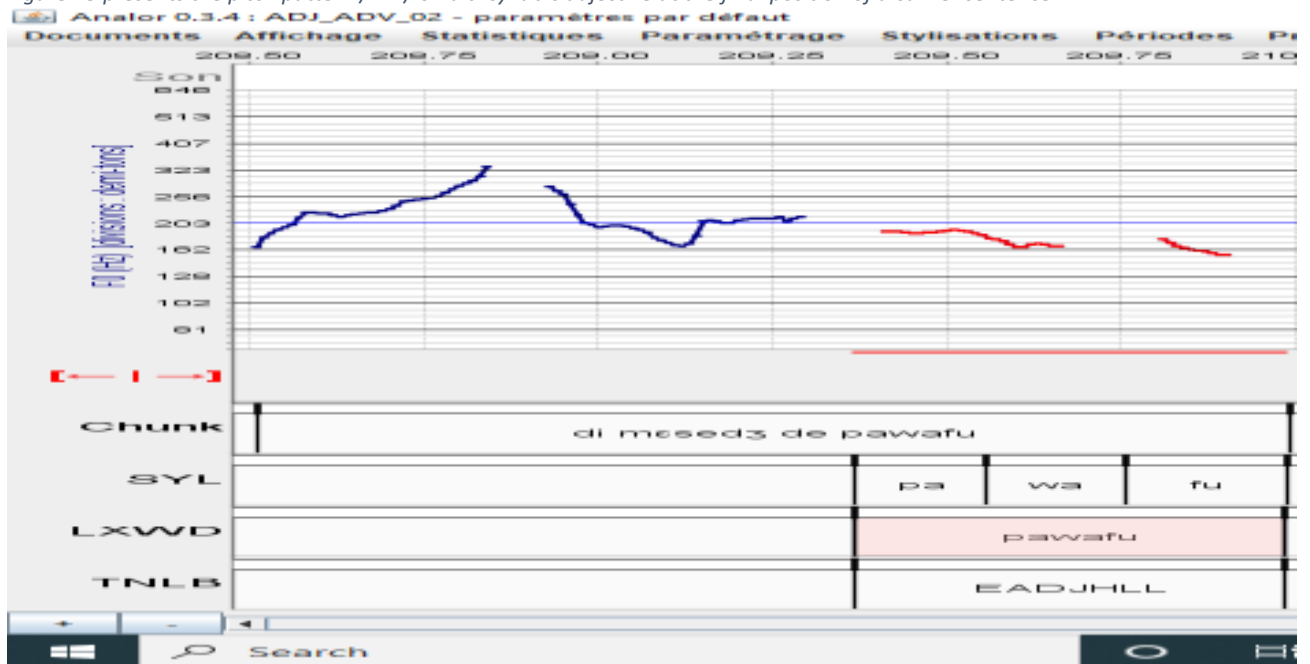
/pawafu<sup>HHH</sup> pipu<sup>HL</sup> de<sup>L</sup> kraɪ<sup>F</sup> sɔmtaɪms<sup>LF</sup> ɔ<sup>L</sup>/  
 Powerful people AUX cry sometime EMP  
 The rich also cry sometimes.

Figure 72 presents the pitch pattern /HHH/ on a trisyllabic adjective at the medial position of a carrier sentence.



/soʃa]ʰʰ me]diaʰʰ naˡ pawafuʰʰ tu|ˡ/  
 Social media COP powerful tool  
 Social media is a powerful tool.

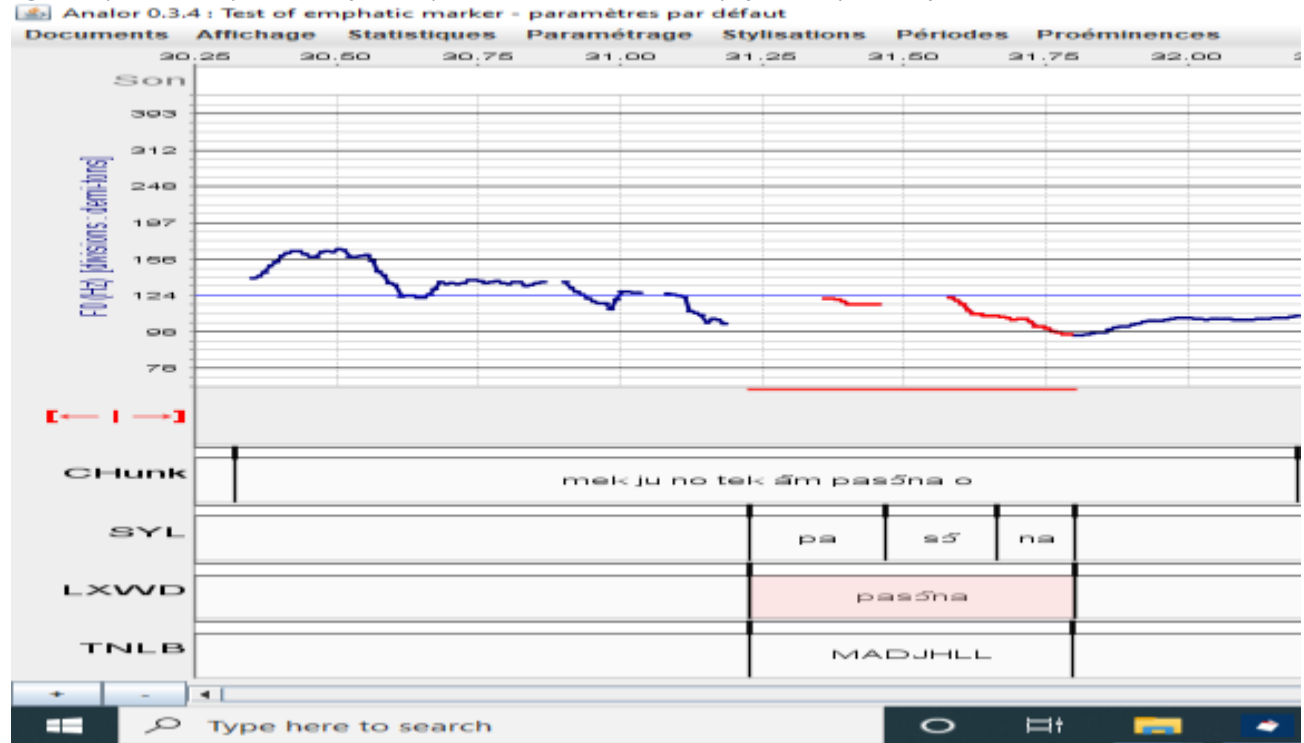
Figure 73 presents the pitch pattern /HLL/ on a trisyllabic adjective at the final position of a carrier sentence.



/diˡ mesedʒʰʰ deʰ pawafuʰʰ/  
 DET message COP powerful  
 The message is powerful.

The 4 pitch patterns discussed so far have not projected the main pitch patterns of Naija trisyllabic adjectives. The discussion on the attributive and predicative uses of the pitch patterns on Naija trisyllabic adjectives is more of postlexical level. Hence, there was a need for some more tests. The emphatic marker /o/ was immediately placed after a trisyllabic adjective /pasɔna/ ‘personal’ in a sentence. Figure 87 (extracted from LEXPRO\_JOS\_02) shows the experiment.

Figure 74 presents the placement of the emphatic marker /o/ immediately after a trisyllabic adjective.



/mek ju no tek ãm pasɔna o/  
 JUS 2-PRO-SUB NEG take 3-PRO-OBJ personal EMP  
 You should not take it personally.

The adjective in figure 87 bears an /HLL/ pitch pattern at the medial position. The behavior of this trisyllabic adjective /pasɔna/ in this context is different from our assumption deduced from table 31 and figure 83. The Naija trisyllabic adjective /pasɔna/ can bear an /HLL/ pitch pattern anywhere within Naija sentences, but it only bears an /HHH/ pitch pattern when used attributively. This process can be analyzed as the deletion and spread of pitch patterns. The /L/ pitch on the last two syllables in the pitch pattern /HLL/ is suspended when the bearer adjective is used attributively. And the high pitch on the first syllable spreads through. This is done to ensure the prosodic union between the adjective and its complements. The same prosodic phenomenon is operational in Naija trisyllabic adjectives that bear an /LHL/ pitch pattern in



predicative use. It can be said, therefore, that the main pitch found in Naija trisyllabic adjectives are /HLL/ and /LHL/. These pitch patterns have been analyzed as accentual. The next subsection presents the results of the tonal patterns found in Naija trisyllabic adverbs.

#### 4.4.4. Trisyllabic adverbs

Naija trisyllabic adverbs bear five pitch patterns (/HHF/, /HHH/, /HLL/, /LHH/ and /LHL/) in all three positions. Table 32 presents the sketchy pitch distributions found in Naija trisyllabic adverbs. The pitch patterns painted in yellow are found in Naija trisyllabic adverbs.

Table 24 presents a sketchy pitch distributions found in Naija trisyllabic adverbs.

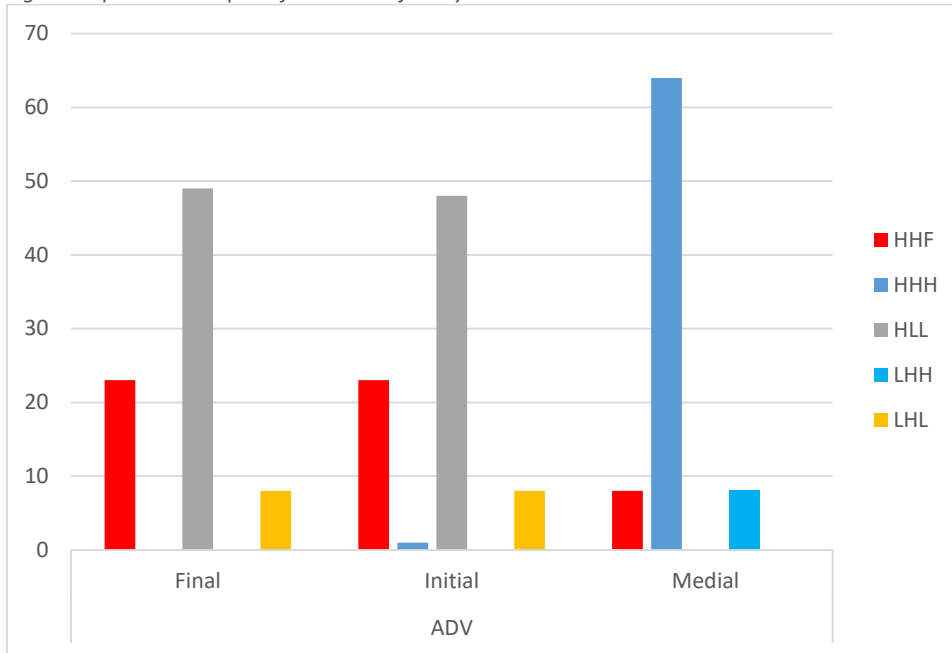
S/N	GC	PST	Pitch Patterns							
			/HLL/	/LHL/	/LLF/	/HHH/	/LHH/	/LLH/	/HLF/	/HHF/
1	Adverbs	IN	+	+	-	+	-	-	-	+
		MD	-	-	-	+	+	-	-	+
		FN	+	+	-	-	-	-	-	+

From table 32, it is seen that the pitch patterns /HHH/ and /LHH/ occur at the initial and medial positions; pitch patterns /HLL/ and /LHL/ occur at both the initial and final positions; while /HHF/ occurs in all 3 positions within Naija carrier sentences. Like Naija trisyllabic nouns, verbs and adjectives, 10 Naija trisyllabic adverbs were tested in 3 positions (initial, medial and final) of the carrier sentences of 8 speakers, making 240 samples. The frequency and percentages of the 5 pitch patterns (/HHF/, /HHH/, /LHH/, /HLL/ and /LHL/) found in Naija trisyllabic adjectives are presented in table 33 and represented in the bar chart in figure 88.

Table 25 presents the pitch patterns found in Naija trisyllabic adverbs.

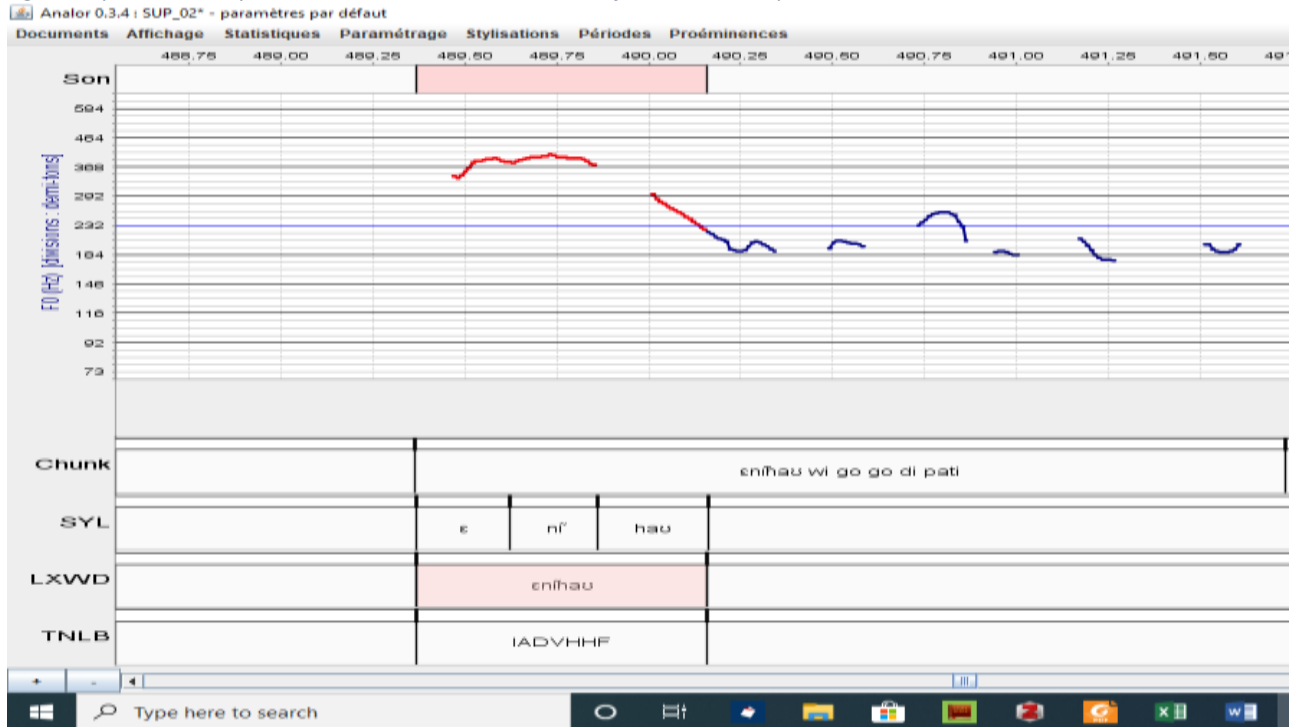
S/N	GC	PST	Tonal Patterns									
			/HHF/		/HHH/		/HLL/		/LHH/		/LHL/	
			FR	PC	FR	PC	FR	PC	FR	PC	FR	PC
1	Adverbs	IN	23	29%	1	1%	48	60%	0	0%	8	10%
		MD	8	10%	64	80%	0	0%	8	10%	0	0%
		FN	23	29%	0	0%	49	61%	0	0%	8	10%

Figure 75 presents the pitch found in Naija trisyllabic adverbs in a bar chart.



The comparison of the presented data and our carrier sentences revealed that Naija trisyllabic adverbs can be classified into 2 –sentential and non-sentential adverbs. Sentential adverbs are used to modify Naija sentences. In other words, they can be simply referred to as sentence modifiers. When Naija adverbs are contextually used as sentence modifiers, they bear the pitch patterns /HHF/, /HLL/ and /LHL/, and they can appear anywhere within Naija sentences. In this use, the pitch patterns of Naija trisyllabic adverbs can prosodically stand on their own or be attached to the pitch patterns of other words coming before them in Naija sentences. When they are not prosodically attached to any word, they constitute a particular local prosodic context on their own. When they are attached to the words in the neighborhood, with the words, they form a local prosodic context. Figures 89, 90, and 91 (extracted from LEXPRO\_JOS\_02) show a trisyllabic adverb used as a sentence modifier. This bears the pitch pattern /HHF/ in all 3 positions.

Figure 76 presents a trisyllabic adverb used as a sentence modifier at the initial position.



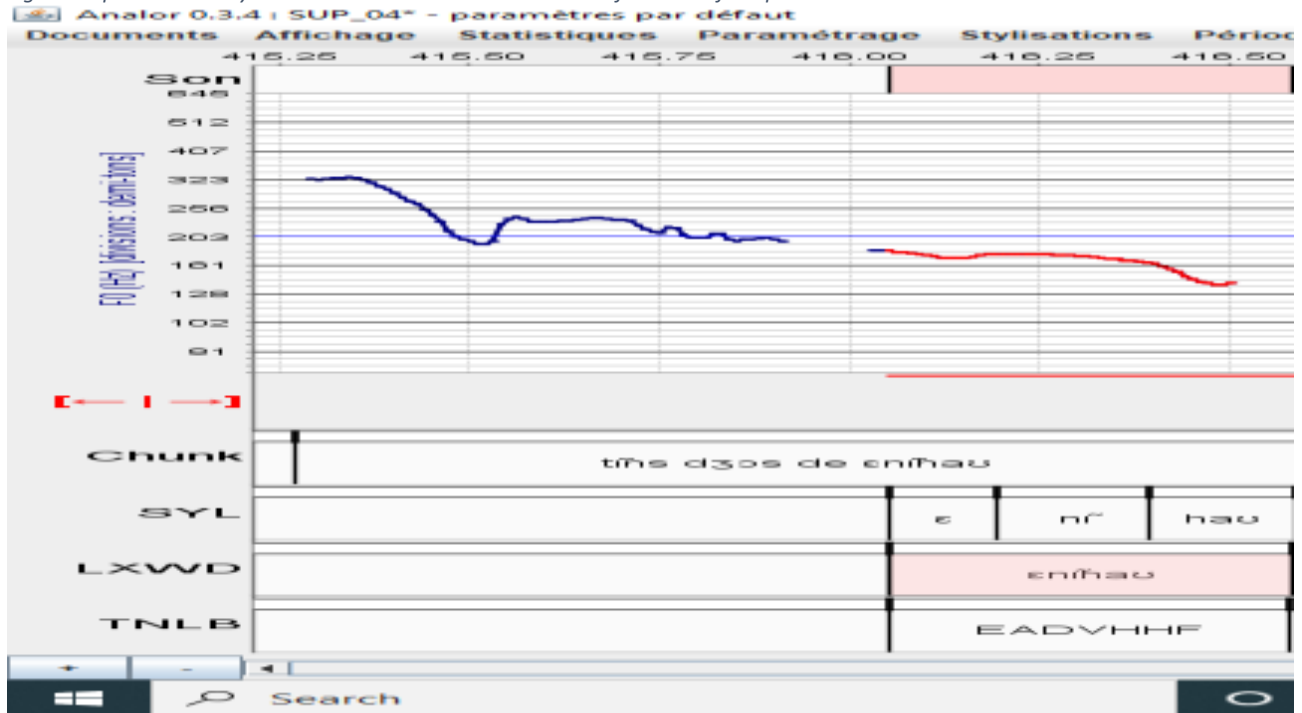
/enihau<sup>HHF</sup> wi<sup>L</sup> go<sup>L</sup> go<sup>H</sup> di<sup>L</sup> pati<sup>LH</sup>/  
 Anyhow 1PP-SUB AUX go DET party  
 Anyhow, we will go for the party.

Figure 77 presents a trisyllabic adverb used as a sentence modifier at the medial position.



/wi<sup>L</sup> d3os<sup>H</sup> de<sup>L</sup> t3op<sup>H</sup> enihau<sup>HHF</sup> fo<sup>L</sup> di<sup>L</sup> pati<sup>LH</sup>/  
 1-PRO-SUB just AUX eat anyhow PREP DET party  
 We were just eating anyhow at the party.

Figure 78 presents a trisyllabic adverb used as a sentence modifier at the final position.



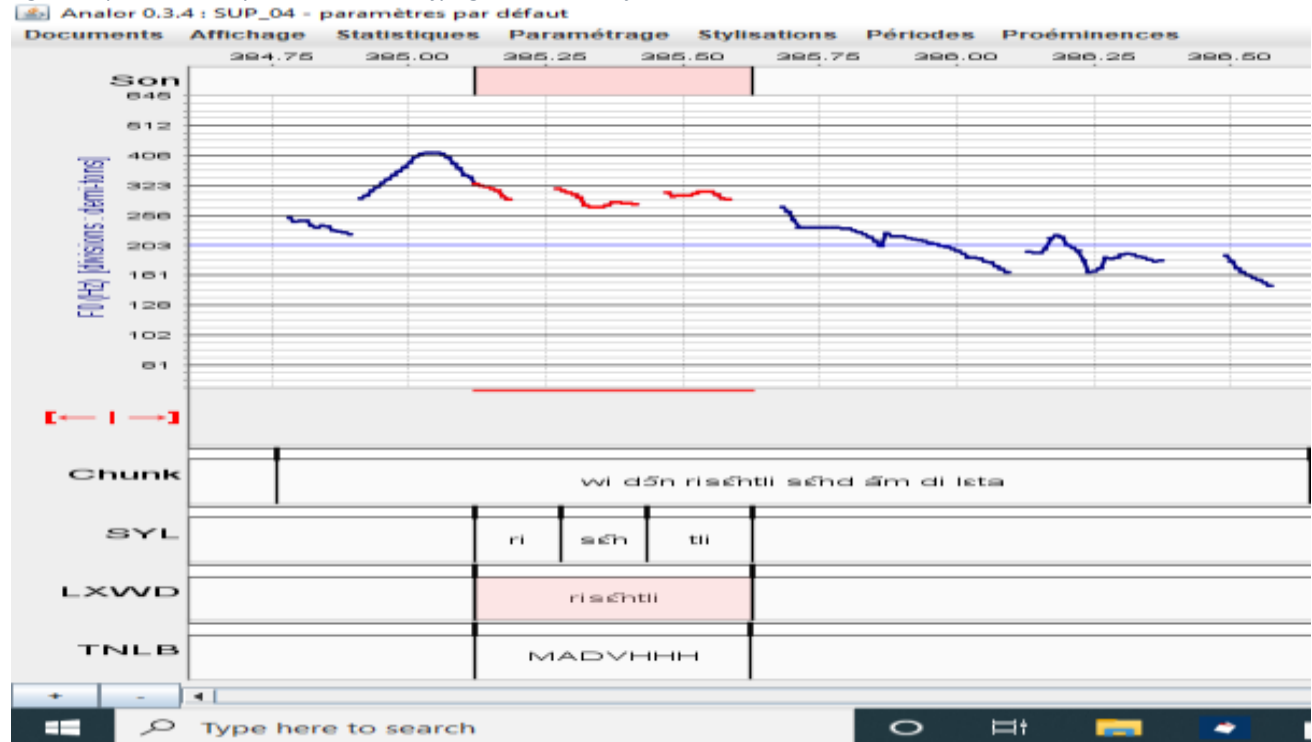
/tĩns<sup>F</sup> dʒɔs<sup>H</sup> de<sup>H</sup> enĩhɔ<sup>HHF</sup>/  
 Things just COP anyhow  
 Things are just there unkempt.

In figures 89-91, the trisyllabic adverb /enĩhɔ/ ‘anyhow’ is used to modify the sentences where it is placed. In figure 89, it modifies the sentence /wi<sup>L</sup> go<sup>L</sup> go<sup>H</sup> di<sup>L</sup> pati<sup>LH</sup>/. In figure 90, it modifies the sentence /wi<sup>L</sup> dʒɔs<sup>H</sup> de<sup>L</sup> tʃɔp<sup>H</sup>/, and it is followed by the prepositional phrase /fɔ<sup>L</sup> di<sup>L</sup> pati<sup>LH</sup>/. The prepositional phrase also modifies the sentence. In this use, the high pitch on the verb /tʃɔp/ forms a liaison with the sentential adverb /enĩhɔ/. In figure 91, it modifies the whole sentence /tĩns<sup>F</sup> dʒɔs<sup>H</sup> de<sup>H</sup>/, but the high pitch on the copula /de/ creates a liaison with the adverb. In figure 89, the adverb /enĩhɔ/ constitutes a local prosodic context on its own, but in figures 90 and 91, it is joined with the preceding words to form local prosodic contexts.

Non-sentential adverbs modify verbs, adjectives, other adverbs in Naija sentences. When Naija trisyllabic adverbs are used in this context, they bear the pitch patterns /HHH/ and /LHH/ and occur either at the initial or medial position of Naija sentences. In this context, their last syllables bear a high pitch which creates a liaison with the verb, adjective, or another adverb they modify. The Naija trisyllabic adverbs in this use with the words they qualify form a particular local prosodic context. The verbs may or may not have complements. For instance, the high pitch on

the last syllable of the adverb /risěntli/ ‘recently’ in figure 92 (extracted from LEXPRO\_JOS\_02) links the pitch pattern of the adverb with the pitch pattern of the verb /sěnd/ ‘send’, which it qualifies in that sentence. The high pitch on the verb also links with the pitch pattern of the indirect object /ām/ ‘3-PRO-OBJ’.

Figure 79 presents a trisyllabic adverb modifying a verb in a Naija sentence.



/wi dōn risěntli sěnd am di leta/  
 1-PRO-SUB PERF recently send 3-PRO-OBJ DET letter  
 We have recently sent him/her the letter.

The pitch pattern /HHH/ only occurs when the bearer Naija trisyllabic adverb is used as non-sentential adverbs. Because the pitch pattern /HHH/ is restricted to the non-sentential adverbs, it can be said that the /L/ pitch of the pitch pattern /HLL/ is suspended, and the first high pitch spread on the second and last syllables. This is done to sustain a prosodic union with the target adverbs and complements when used as non-sentential adverbs. The same prosodic phenomenon is operational in some adverbs that bear an /LHL/ as non-sentential adverbs. However, the /HHF/ pitch pattern on some sentential adverbs never changes. It can be concluded that the main pitch patterns in Naija trisyllabic adverbs are /HLL/, /LHL/, and /HHF/. These pitch patterns have been analyzed to be accentual.

This subsection has presented that the main pitch patterns found in Naija trisyllabic adverbs are /HLL/, /LHL/ and /HHF/. The pitch pattern /HHF/ does not change. The /L/ pitch on the last syllables of the pitch patterns /HLL/ and /LHL/ is suspended so that the pitch patterns on the target adverbs used as non-sentential adverbs form a prosodic union with the pitch patterns of their complements.

## 4.5. Conclusion

It has been shown in this chapter that Naija monosyllables bear an /F/ pitch pattern in all positions. The /F/ pitch can be analyzed to constitute compound pitch /H/ and /L/ in the form of /HL̄/ pitch pattern. The latter part of the /F/ pitch is suspended to retain the former pitch of the compound pitch pattern when Naija monosyllabic verbs, adjectives, and adverbs are used transitively, attributively, and as non-sentential adverbs. This is so to maintain the prosodic union between the target verbs, adjectives, and adverbs with their complements. The retained /H/ pitch in these contexts is referred to as pitch sandhi.

Naija bisyllabic words (nouns, verbs, adjectives and adverbs) are found to bear /HL/, /LF/ and /LH/ pitch patterns in all positions. These 3 pitch patterns never change on Naija bisyllabic nouns. Moreover, in Naija bisyllabic verbs that are used transitively, adjectives that are used attributively, and adverbs that are used non-sententially, the /L/ pitch of the /HL/ pitch pattern and the latter pitch of the falling pitch of the /LF/ pitch pattern of the last syllables are suspended. This is done for the target words to form a liaison with their complements. In this process, the /H/ pitch on the first syllables of these bisyllabic words that bear an /HL/ pitch pattern spreads to the second. In the case of the /LF/ pitch pattern, the /F/ on the second syllable of the bisyllabic word is a compound pitch made up of /HL̄/ (as noted in subsection 4.2.1). The latter pitch of this compound is suspended to retain the /H/. The spread high pitch in the resulting /HH/ and the retained high pitch in the resulting /LH/ are referred to as pitch sandhi.

Naija trisyllabic words (nouns, verbs, adjectives and adverbs) are found to bear /HLL/, /LHL/, /LLF/, /HLF/ and /HHF/ pitch patterns in all positions. Naija trisyllabic nouns bear /HLL/, /LHL/, /LLF/ and /HLF/ pitch patterns except for /HHH/ from a particular respondent from the south of

the country. /HLF/ was used among the respondents from northern Nigeria, while /LLF/ pitch was rampant among those from southern Nigeria. Naija trisyllabic verbs, adjectives, and adverbs bear /LHL/ and /LLF/ in all positions. Moreover, in Naija trisyllabic verbs used transitively, adjectives used attributively, and adverbs used non-sententially, the /L/ pitch on the last syllables of the pitch pattern /LHL/ and the latter pitch of the falling of the /LLF/ pitch pattern are suspended in these trisyllabic target words. In the case of the /LHL/ pitch pattern, as soon as the last low pitch is suspended, the high pitch on the second syllable spreads on the third syllable. In the /LLF/ pitch pattern, the suspension of the low pitch of the compound falling pitch gives room for high pitch to be retained. The resulting spread high pitch of /LHL/ and the retained high pitch in /LLF/ is the pitch sandhi that ensures the prosodic union between target words and their complements. Some trisyllabic adjectives and adverbs bear an /HLL/ pitch pattern. The low pitch on the last two syllables in these words is suspended when they are used attributively and non-sententially. Hence, the high pitch on the first syllable spreads through. The high on the last syllable is referred to as pitch sandhi because it enables the target adjectives and adverbs to form a liaison with complements. Some trisyllabic adverbs bear the /HHF/ pitch pattern that never changes, the position and speakers notwithstanding.

# Chapter 5

## Pitch patterns in Naija complex words

### 5.0. Introduction

The previous chapter presented the results and prosodic pitch patterns found in Naija content words. This chapter continues in the same direction to present the results of the analyses of the pitch patterns found in Naija complex words. Complex words are the distinctive lexical words of the productive morphological processes like compounding, derivation and recursion. Complex words have two or more constituents and can be divided into their different constituents. For example, the compound /bad beɛ<sup>LH</sup>/ ‘jealousy’ is made up of two constituents /bad<sup>F</sup>/ ‘bad’ and /beɛ<sup>LH</sup>/ ‘belly’. Complex words have at least two roots, on the one hand, and a root and morphemes, on the other hand, as attested to in many Nigerian languages. An example of one-root complex words is a reduplicated word (/magomago<sup>LLHH</sup>/) ‘malpractice’, whereas an example of two-root complex words is a compound (/big mǎn<sup>HF</sup>/) ‘the rich’. Though the concern of this thesis is not to study the derivational morphology of the language, it is assumed that the reduplicated word /magomago<sup>LLHH</sup>/ has only one root \*/mago/, and a morpheme got by duplicating the root.

The meanings of complex words can be viewed from two perspectives –compositional and figurative perspectives. The meaning of a complex word is considered compositional when the meaning is derived from the contributing constituents, but figurative when the meaning is not derived from the contributing constituents. Very few Naija complex words, like /skataskata<sup>LLHH</sup>/ ‘unkempt’, have compositional meanings. In compositional meaning, each constituent is meaningful and can be used in isolation in Naija sentences.

Just like many Nigerian languages, countless Naija complex words have figurative meanings. The meanings of some complex words that have figurative meanings are unpredictable. In the figurative meaning of complex words, it is difficult to determine the meaning of each constituent in isolation by merely looking at the complex words literally. Compounds and reduplicated words



are the types of complex words examined in this work. Their prosodic pitch patterns are presented in the following sections: Section 5.1 discusses the Naija compounds, with subsection 5.1.1 presenting Naija bisyllabic compounds. Subsection 5.1.2 discusses trisyllabic compounds, while subsection 5.1.3 examines quadrisyllabic compounds. Section 5.2 discusses Naija reduplicated words, with subsection 5.2.1 presenting Naija bisyllabic reduplicated words. Subsection 5.2.2 presents quadrisyllabic reduplicated words. Section 5.3 concludes the chapter and introduces the next chapter.

## 5.1. Compounds

A compound is constituted of two or more lexical items which the native speakers of a language judge to have lexical autonomy (Arcodia 2007). Lexical autonomy in this instance means that the components contribute to the meaning of such a compound. Compounds behave as a single unit prosodically, syntactically, and semantically. Compounds are different from phrasal constructions because of the adjustment in their pitch prominence and duration. The adjustments are necessary because compounds are required to conform to the lexical prosody of the language under study (Lehiste 1972).

Prosodically, compounds can have initial and final prominence. Compounds with initial prominence have their first constituent stressed, as in 'GREEN house'. In initial-prominence compounds, the stress of the second constituent is reduced to secondary stress, as seen in the given sample. Final-prominence compounds have their stress within the last constituent, as in 'trade Union'. The two examples are from English. In final-prominence compounds, the stress on the first constituent is downgraded to secondary stress. The placement of the stress depends on the syntactic relationship between the two constituents, their frequency, or degree of lexicalization. In Naija, the prosodic equivalence of stress is high pitch. The prosodic process whereby the high pitch is downgraded or suppressed on a constituent is attestable in some Naija compounds, as found in data for this work.

Compounds in Naija can be true compounds, calques, and syntactic paraphrases. No attention was paid to these types of compounds during the elicitation of the data for this work. This is so

because our interest was to examine the pitch patterns of Naija compounds. The relationship of the constituents of the types of compounds mentioned for Naija can be endocentric and exocentric. Endocentric compounds are compounds in which one member functions as the head, and the other as the head's modifier. Exocentric compounds are compounds without a head nor a modifier.

Many of the compounds tested in this thesis are exocentric. Exocentric compounds are idiomatic. This makes some Naija compounds have the same feature as many other Nigerian languages. Many Nigerian languages have exocentric compounds. In this type of compound, the semantic meanings cannot be determined. In essence, the meanings of the concerned compounds cannot be determined from the meanings of their constituents. An example of Naija compounds that are exocentric is /lɔŋg trot<sup>LF</sup>/ 'gluttony' derived from 2 nouns /lɔŋg<sup>F</sup>/ 'long' and /trot<sup>F</sup>/ 'throat'.

Three structural compounds were tested in this work –bisyllabic, trisyllabic, and quadrisyllabic compounds. Lehiste (1972) notes that compounds should only have one melodic peak like simple content words in stress languages like English. With this argument, a hypothesis stating that 'Naija compounds would have one melodic peak' was formed.' As it will be shown in this section, this is partially true for bisyllabic compounds, but not trisyllabic and quadrisyllabic compounds. Since Naija compounds can be endocentric and exocentric, the composition of Naija compounds can be adjective-noun and noun-noun constructions. In adjective-noun construction, the adjectives can be noun modifiers. And in noun-noun constructions, either of the two nouns can be the head.

In the annotation of the compounds tested in this work, C stands for compounds, as seen in the TNLB on the presented spectrograms. The following subsections present the results found in Naija compounds.

### 5.1.1. Bisyllabic compounds

The Naija bisyllabic compounds tested in this work bear two-pitch patterns (/HF/ and /LF/) in all three positions (initial, medial, and final). The pitch pattern /HF/ is found in the compounds /big mǎn/, /lɔŋg læg/ and /hat kɔt/, while the pitch pattern /LF/ is identified in the compounds /lɔŋg

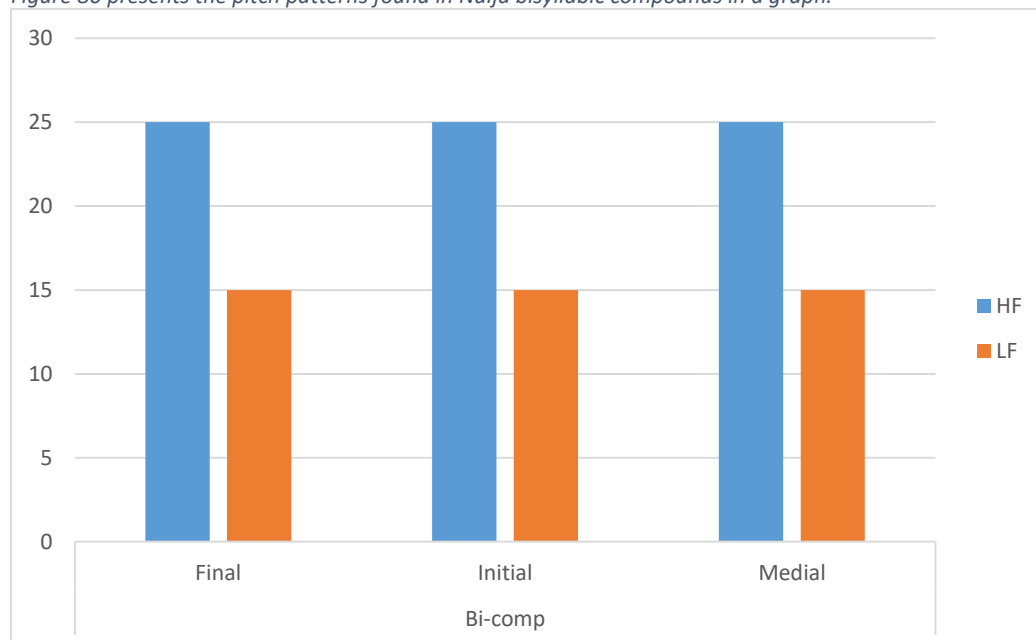
trot/ and /srɔŋg hɛd/. All the respondents (but one) agreed on the placement of these 2 pitch patterns in all 3 positions. The only exception was seen on the compound /srɔŋg hɛd/. One out of the eight respondents pronounced the compound with an /HF/ pitch pattern, while the other respondents pronounced it with an /LF/ pitch pattern. The only respondent that showed this exception was LEXPRO\_JOS\_01.

One hundred and twenty (120) tokens of Naija bisyllabic compounds were tested –five (5) bisyllabic compounds of three (3) positions from eight (8) speakers. Table 34 shows the frequency counts of the found pitch patterns with their percentages in Naija bisyllabic compounds, while figure 93 presents the tonal patterns in a graph.

Table 26 presents the pitch patterns found in Naija bisyllabic compounds.

S/N	Complex words	Positions	Pitch Patterns			
			/HF/		/LF/	
			FRQ	PERC	FRQ	PERC
1	Bisyllabic compounds	Initial	25	63%	15	27%
Medial		25	63%	15	27%	
Final		25	63%	15	27%	

Figure 80 presents the pitch patterns found in Naija bisyllabic compounds in a graph.

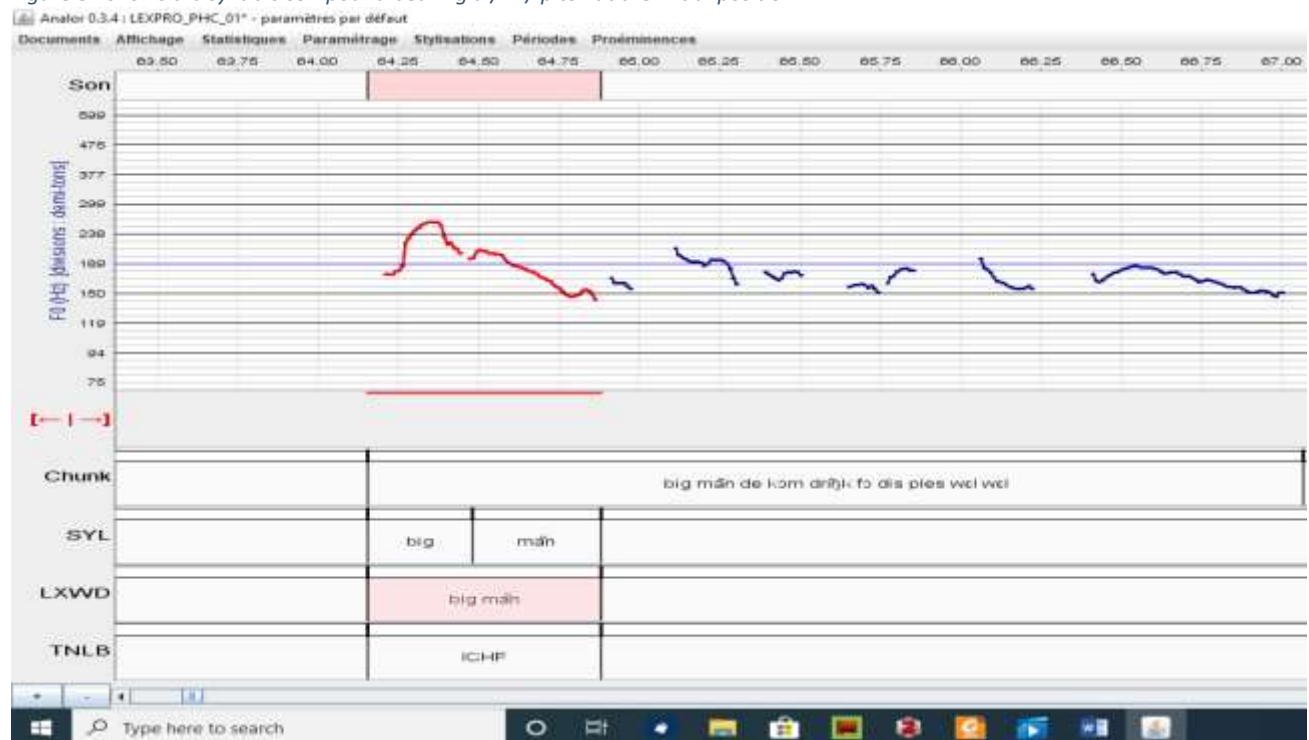


As seen from the presented data, two-pitch patterns (/HF/ and /LF/) are identified in Naija bisyllabic compounds. The first pitch pattern /HF/ is characterized by a plateau, which is followed

by a falling pitch. This pitch pattern is not identified in Naija bisyllabic content words. The main pitch patterns found in Naija bisyllabic content words are HL, LF and LH, discussed in section 4.3. However, the pitch pattern /HF/ resembles the pitch pattern that is characterized by prosodic pitch sandhi identified in chapter four. This pitch pattern is found between an attributive adjective and the noun which it qualifies, a transitive verb and its complement, and a non-sentential adverb and the word it modifies.

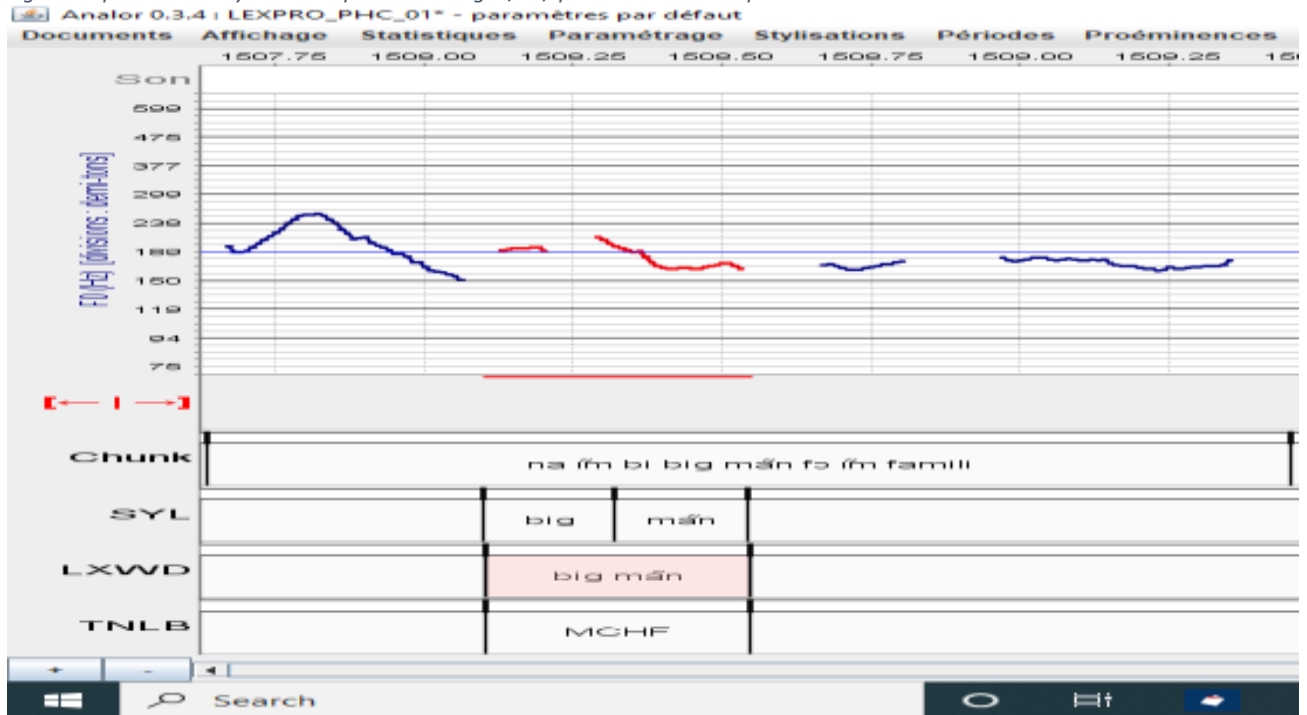
The two constituents that result in the /HF/ pitch pattern bear an /F/ pitch separately, as proved in section 4.2. For instance, /lɔŋg/ and /lɛg/ bear an /F/ pitch each, but /lɔŋg lɛg/ as a compound bears an /HF/ pitch in all positions. In this prosodic phenomenon, the /F/ pitch on the first constituent has been upgraded to a plateau high pitch, while that of the second remains the same. Examples presented in figures 94-96 (extracted from LEXPRO\_PHC\_01) show the pitch patterns /HF/ on a bisyllabic compound at the initial, medial and final positions of carrier sentences.

Figure 81 shows a bisyllabic compound bearing a /HF/ pitch at the initial position.



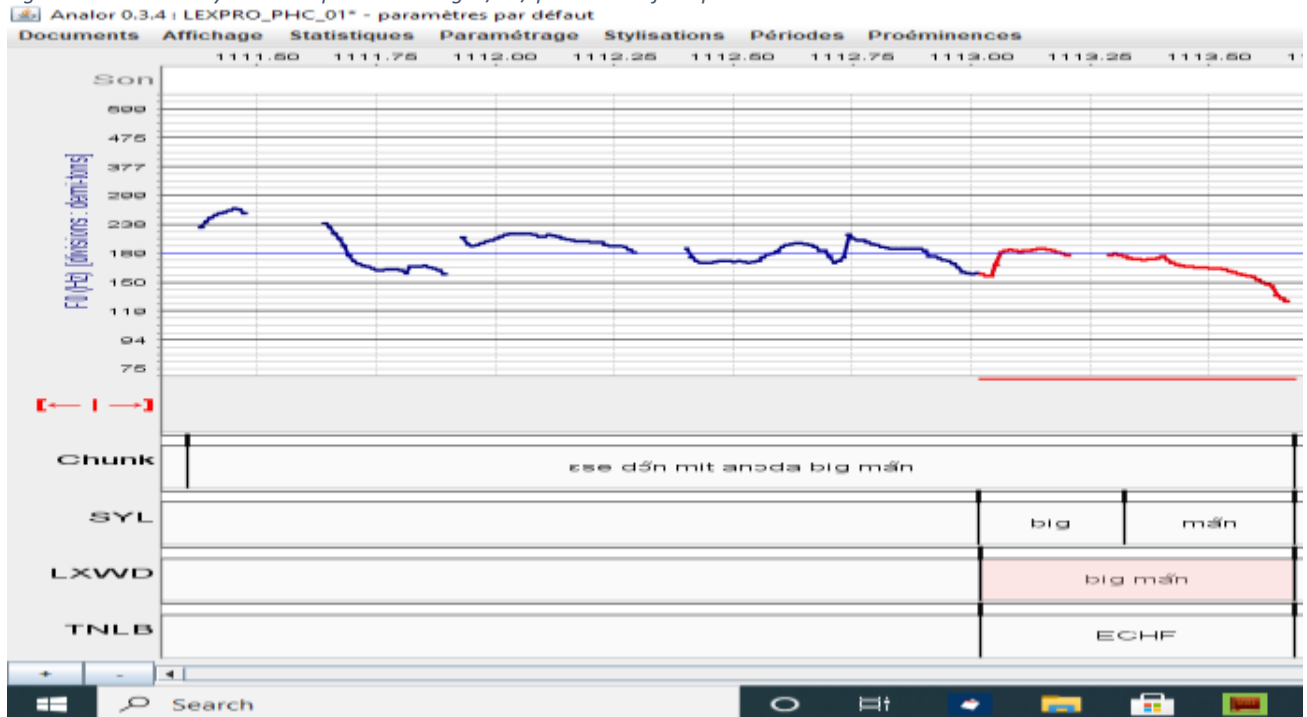
/big mǎn<sup>HF</sup> de<sup>L</sup> kóm<sup>H</sup> dǐŋk<sup>H</sup> fɔ<sup>L</sup> dis<sup>H</sup> ples<sup>F</sup> wɛl wɛl<sup>HF</sup>/  
 big man AUX come drink PREP place well well  
 The influential people come to drink at this place very well.

Figure 82 presents a bisyllabic compound bearing a /HF/ pitch at the medial position.



/na<sup>l</sup> ɪm<sup>H</sup> bi<sup>l</sup> big mǎn<sup>HF</sup> fə<sup>l</sup> ɪm<sup>l</sup> famiɪ<sup>HLL</sup>/  
 COP 3-PRO-SUB COP big man PREP POSS family  
 It is he that is the influential person of his family

Figure 83 shows a bisyllabic compound bearing a /HF/ pitch at the final position.

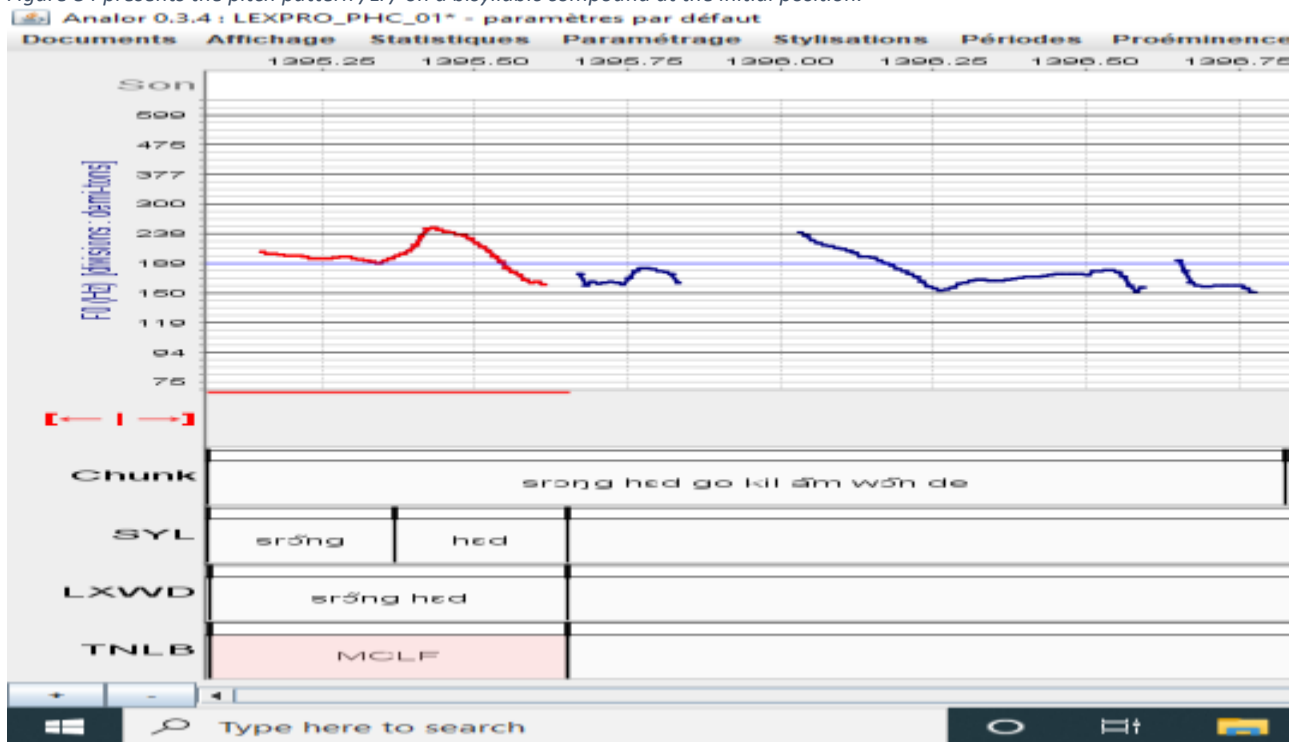


/ese<sup>LL</sup> dǒn<sup>H</sup> mit<sup>H</sup> anɔda<sup>LHH</sup> big mǎn<sup>HF</sup>/  
 Ese PST meet another big man  
 Ese has met another influential man to marry.

In figures 94-96, the bisyllabic compound /big mǎn/ bears an /HF/ pitch in all 3 positions. With this, it can be argued that this is the main pitch pattern in this compound.

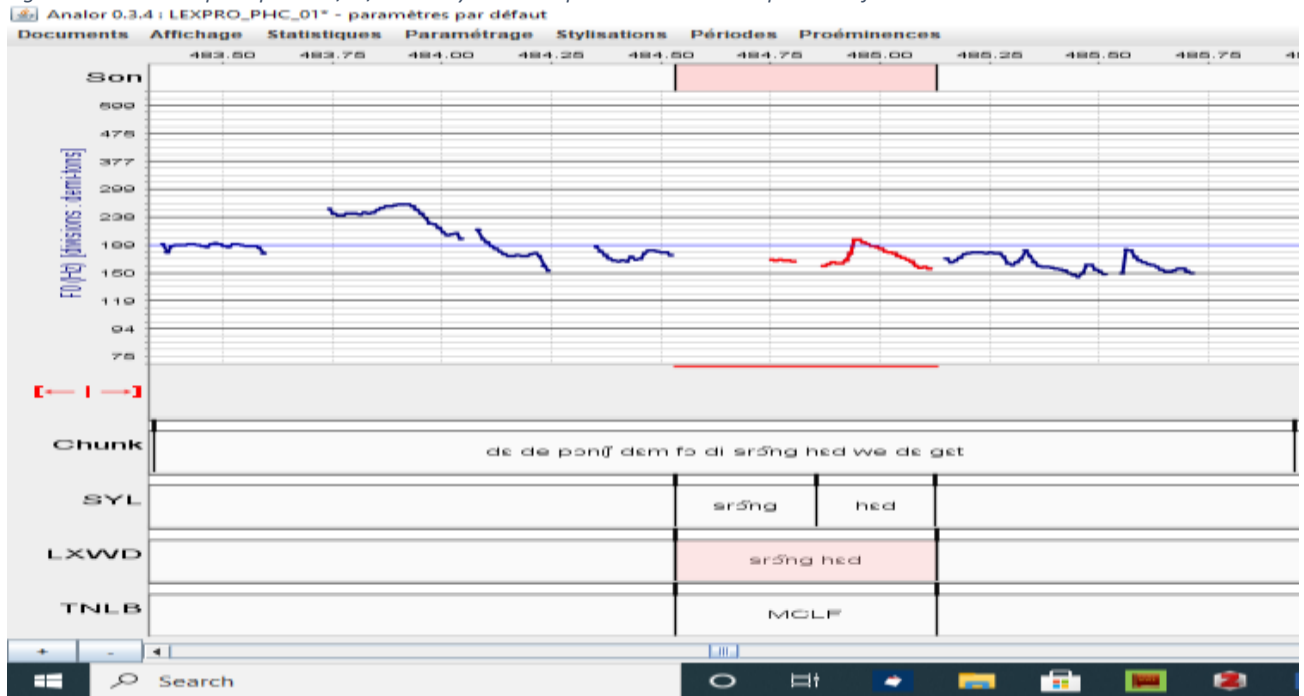
The second pitch pattern identified in Naija bisyllabic compound is an /LF/ pitch pattern. This pitch pattern is found in all the bisyllabic content words discussed in subsection 4.3. In this compound, the /F/ pitch on the first constituent is downgraded to a low pitch, but the second constituent retains its /F/ pitch. Figures 97-99 present the pitch pattern /LF/ found in Naija bisyllabic compounds.

Figure 84 presents the pitch pattern /LF/ on a bisyllabic compound at the initial position.



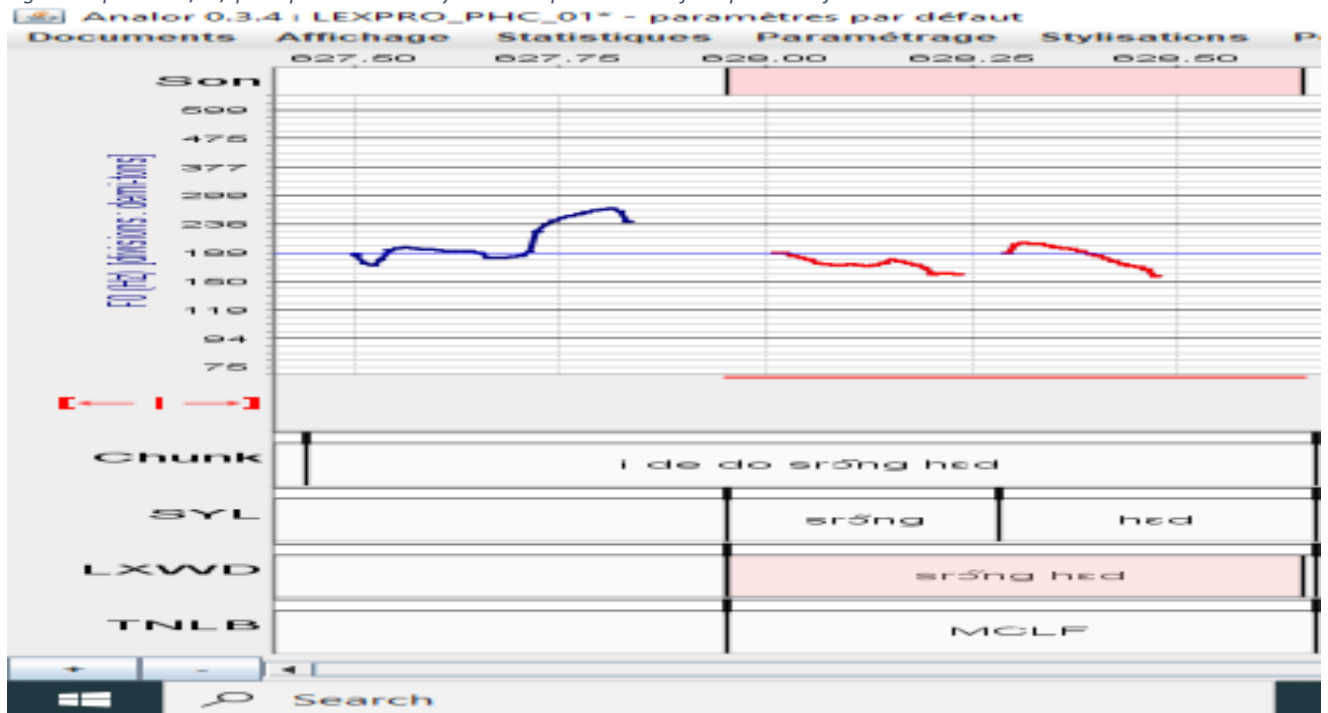
/srɔŋg<sup>L</sup> hed<sup>F</sup> go<sup>L</sup> kil<sup>H</sup> ɛm<sup>F</sup> wɔn<sup>H</sup> de<sup>F</sup>/  
 strong head FUT kill one day  
 Stubbornness will kill him/her one day.

Figure 85 shows the pitch pattern /LF/ on a bisyllabic compound at the medial position of a carrier sentence.



/de<sup>L</sup> de<sup>L</sup> pɔnɨ<sup>HH</sup> dem<sup>F</sup> fɔ<sup>L</sup> di<sup>L</sup> srɔŋg<sup>L</sup> hed<sup>F</sup> we<sup>H</sup> de<sup>L</sup> get<sup>F</sup>/  
 3-PRO-SUB AUX punish 3PRO-OBJ PREP DET strong head COM 3PRO-SUB get  
 They are being punished for their stubbornness.

Figure 86 presents /LF/ pitch pattern on a bisyllabic compound at the final position of a carrier sentence.



/i<sup>L</sup> de<sup>L</sup> do<sup>H</sup> srɔŋg<sup>L</sup> hed<sup>F</sup>/  
 3-PRO-SUB AUX do strong head  
 He is being stubborn.

Figures 97-99 indicate that the pitch pattern /LF/ occurs in all positions. And since it is stable among our respondents and in all the tested positions, it can be said that an /LF/ pitch is another pitch pattern found in Naija bisyllabic compounds.

In this section, it has been shown that Naija bisyllabic compounds have two main pitch patterns— /HF/ and /LF/. These pitch patterns can be analyzed as an accentual system. The first pitch pattern /HF/ has an accent on the first constituent and the accent spreads to the second constituent with its terminating signal on the second constituent. In the second pitch pattern /LF/, the primary pitch pattern of the first constituent is lost to maintain the primary accent of the second constituent. These are instances of endocentric compounds with a head and its modifier. The constituent whose pitch is upgraded to plateau pitch (/H/) in /HF/ pitch can be considered as the head. This argument can be inferred from transitive, attributive, and non-sentential adverbial relationships discussed in chapter 4. In the /LF/ pitch pattern, the constituent that retains its original pitch pattern can be considered as the head. The following subsection presents the results found in Naija trisyllabic compounds.

### 5.1.2. Trisyllabic compounds

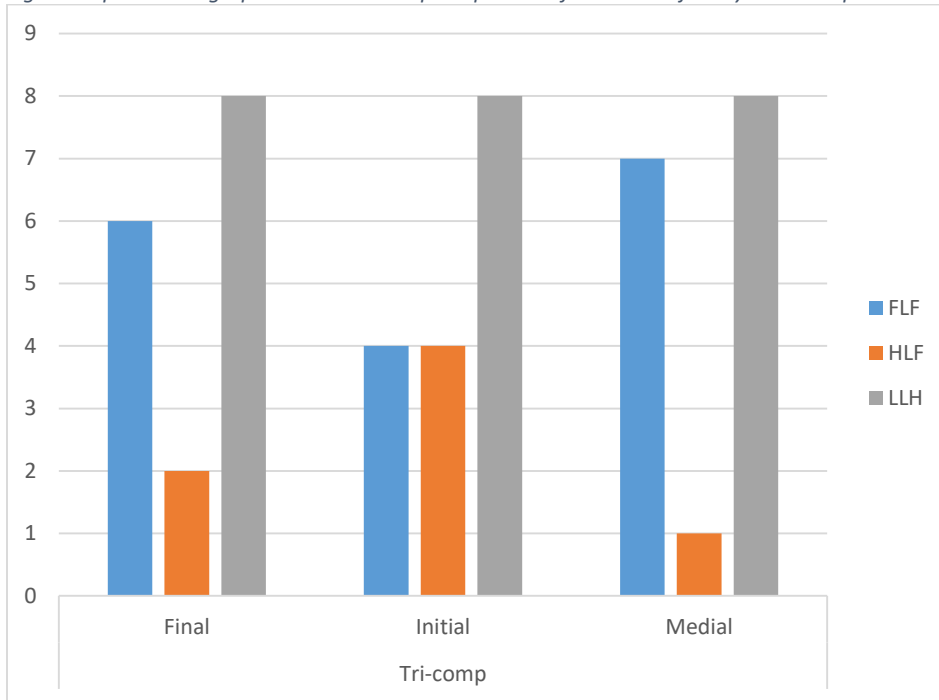
Naija trisyllabic compounds bear 3 pitch patterns (/LLH/, /HLF/ and /FLF/) in all 3 positions. Two trisyllabic compounds /bad beɛ/ ‘jealousy’ and /gɔd pikĩn/ ‘a Christian’ were tested in this work. In /bad beɛ/, all the respondents agreed on the same pitch patterns /LLH/ in all positions, while in /gɔd pikĩn/, they varied. Some of them pronounced the compound /gɔd pikĩn/ with an /FLF/ pitch pattern, some others pronounced the compound with the /HLF/ pitch pattern. Forty-eight (48) samples were realized for the 2 trisyllabic compounds from 8 speakers in 3 positions. Table 35 shows the frequency and percentages of the 3 pitch patterns found in Naija trisyllabic compounds, while figure 100 presents the pitch patterns in a graph.

Table 27 presents the pitch patterns found in Naija trisyllabic compounds.

S/N	Complex words	Positions	Pitch Patterns					
			/LLH/		/HLF/		/FLF/	
			FRQ	PERC	FRQ	PERC	FRQ	PERC
1	Trisyllabic compounds	Initial	8	50%	4	25%	4	25%
		Medial	8	50%	1	6%	7	44%
		Final	8	50%	2	12%	6	38%

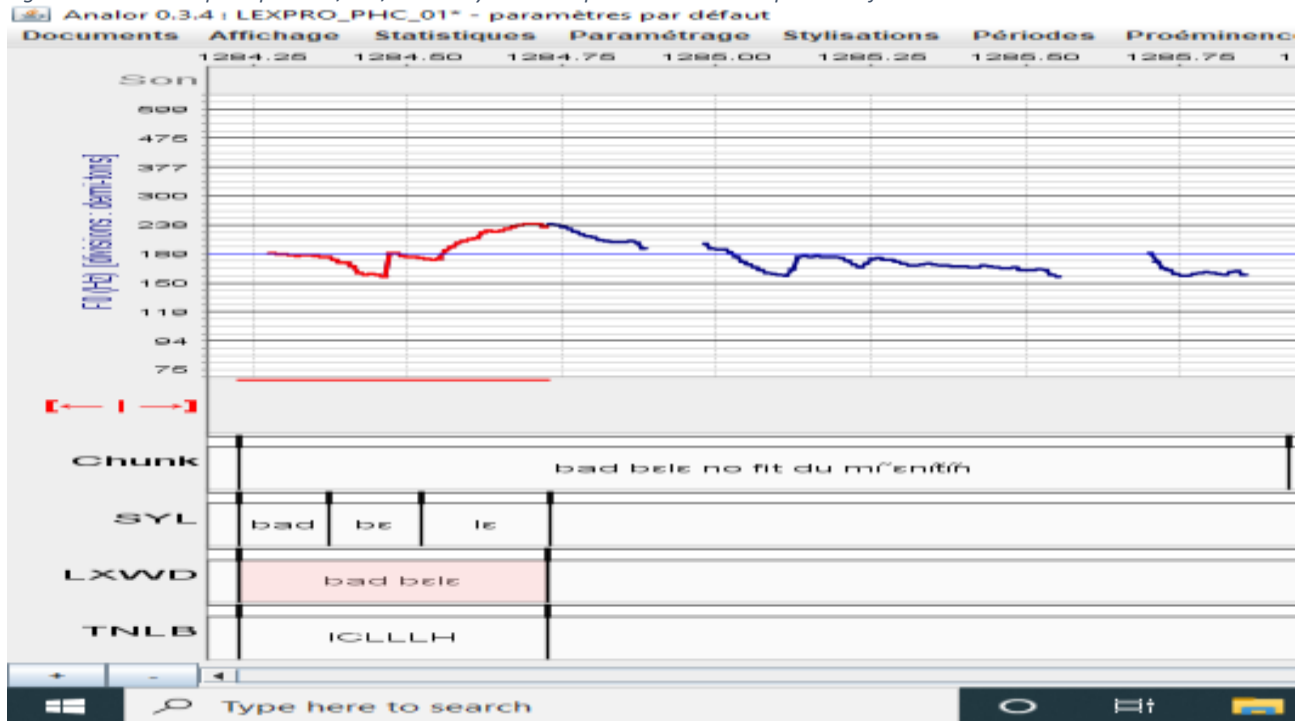


Figure 87 presents a graph that shows the pitch patterns found in Naija trisyllabic compounds.



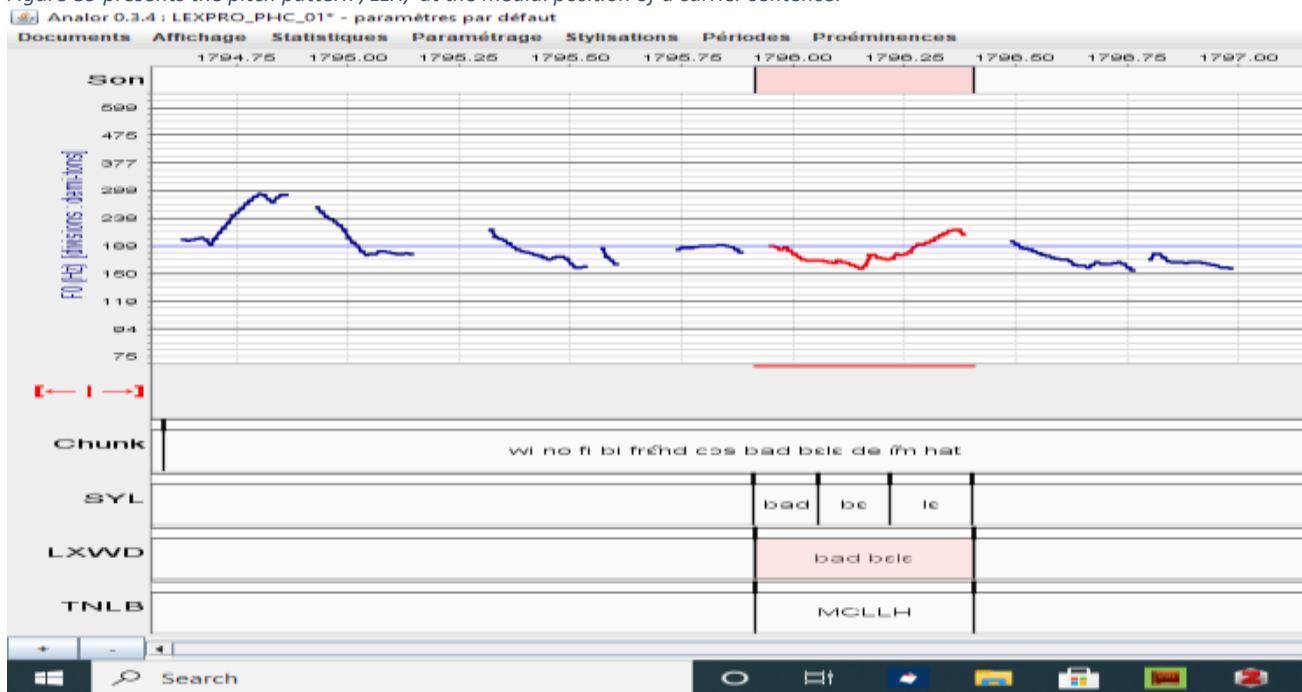
The comparison of the presented data and the carrier sentences examined in this subsection revealed that the respondents agreed on the pitch pattern /LLH/ for the trisyllabic compound /bad bεε/. The /LLH/ pitch never changes no matter the contextual distributions. The constituent /bad/ bore an /F/ pitch when examined separately. And the constituent /bεε/ bore an /LH/ pitch pattern when the pitch pattern of the word is examined in isolation. The /F/ pitch on the first constituent has been suppressed to retain the high pitch on the second constituent /bεε/ in the compound. No trisyllabic content word bears the pitch pattern /LLH/. Figures 101-103 (extracted from LEXPRO\_PHC\_01) capture the /LLH/ pitch pattern in all 3 positions on a Naija compound in Naija carrier sentences.

Figure 88 shows the pitch pattern /LLH/ on a trisyllabic compound at the initial position of a carrier sentence.



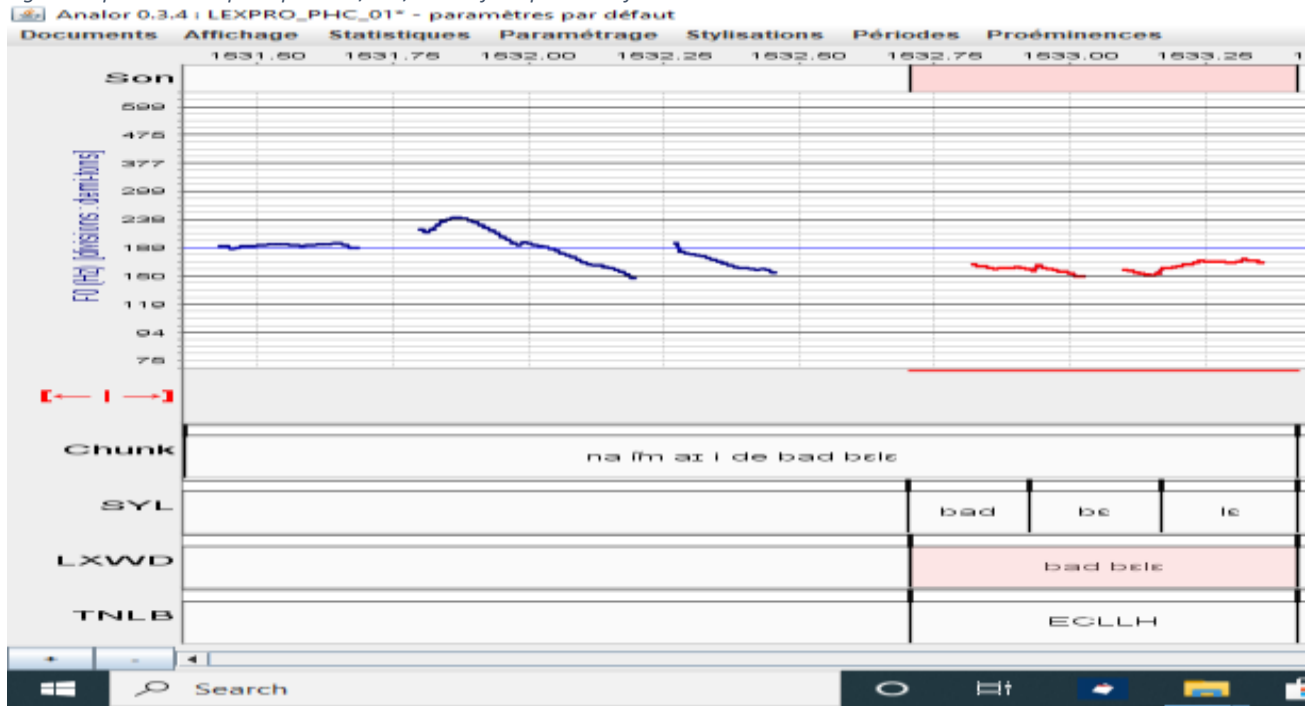
/bad<sup>L</sup> bele<sup>LH</sup> no<sup>H</sup> fit<sup>H</sup> du<sup>H</sup> m'eniñ<sup>HLL</sup>/  
 Jealousy NEG MOD do 1SP-OBJ anything  
 Jealousy can never affect me.

Figure 89 presents the pitch pattern /LLH/ at the medial position of a carrier sentence.



/wi<sup>L</sup> no<sup>H</sup> fi<sup>H</sup> bi<sup>H</sup> friënd<sup>F</sup> kos<sup>H</sup> bad<sup>L</sup> bele<sup>LH</sup> de<sup>H</sup> ñm<sup>L</sup> hat<sup>F</sup>/  
 1PP-SUB NEG MOD COP friend because jealousy COP POSS eye  
 We cannot be friends because he is jealous.

Figure 90 presents the pitch pattern /LLH/ at the final position of a carrier sentence.



/na<sup>L</sup> ãm<sup>L</sup> aɪ<sup>F</sup> l<sup>L</sup> de<sup>F</sup> bad<sup>L</sup> beɛ<sup>LH</sup>/  
 COP POSS eye 3SP-SUB COP jealousy  
 It is in his/her eye, jealousy.

In figure 101-103, the Naija trisyllabic compound /bad beɛ/ bears the pitch pattern /LLH/ in all 3 positions.

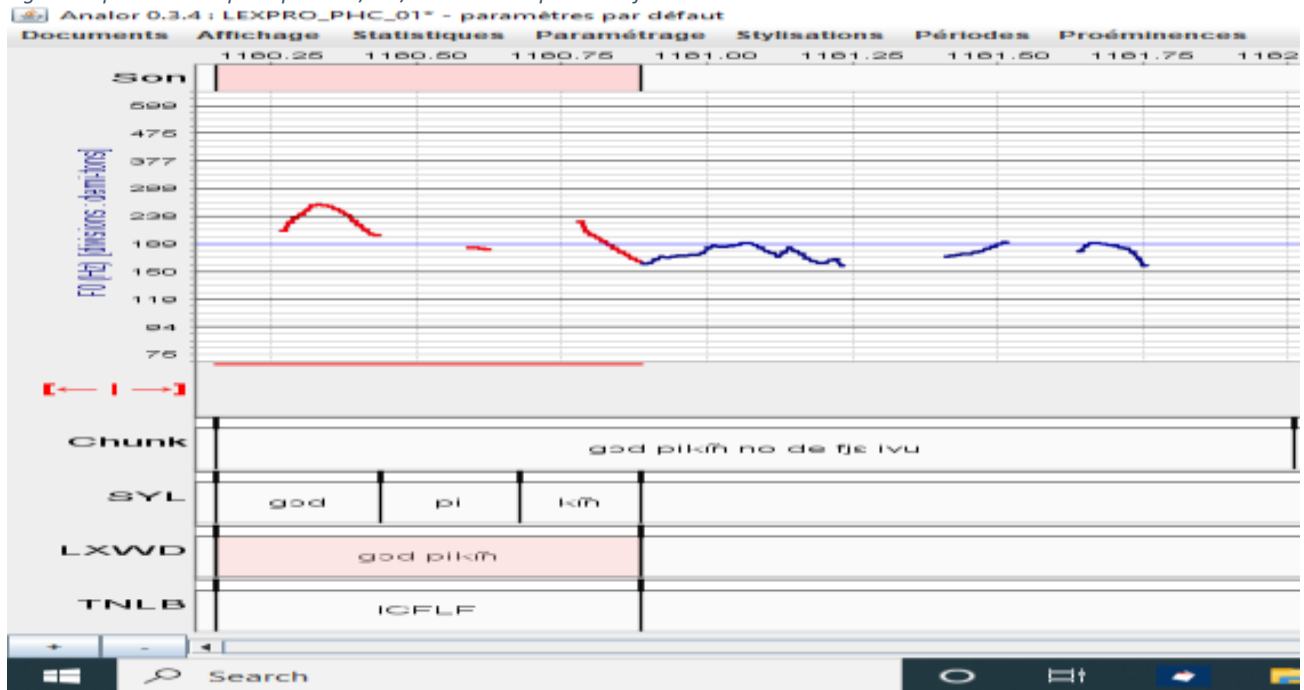
The trisyllabic compound /gɔd pikĩn/ bears the two other pitch patterns /HLF/ and /FLF/ across the respondents consulted for the data of this work. The cause of the variations identified in the pitch patterns of /gɔd pikĩn/ among our respondents was not clear. However, each of the respondents was familiar with the two constituents. Moreover, these two constituents as a compound are common among the Warri-Sapele speakers of Naija, and it is derogatorily used to refer to Christian fanatics. The distribution of the pitch patterns /HLF/ and /FLF/ of the compound /gɔd pikĩn/ among our respondents is presented in table 36.

Table 28 presents the distribution of the pitch patterns found in the trisyllabic compound /gɔd pikĩn/.

S/N	Respondents	/gɔd pikĩn/		
		Initial	Medial	Final
1	LEXPRO_JOS_01	/FLF/	/HLF/	/HLF/
2	LEXPRO_JOS_02	/HLF/	/FLF/	/FLF/
3	LEXPRO_LAG_01	/FLF/	/FLF/	/FLF/
4	LEXPRO_LAG_02	/FLF/	/FLF/	/FLF/
5	LEXPRO_KAN_01	/HLF/	/FLF/	/FLF/
6	LEXPRO_KAN_02	/HLF/	/FLF/	/FLF/
7	LEXPRO_PHC_01	/FLF/	/HLF/	/HLF/
8	LEXPRO_PHC_02	/HLF/	/FLF/	/FLF/

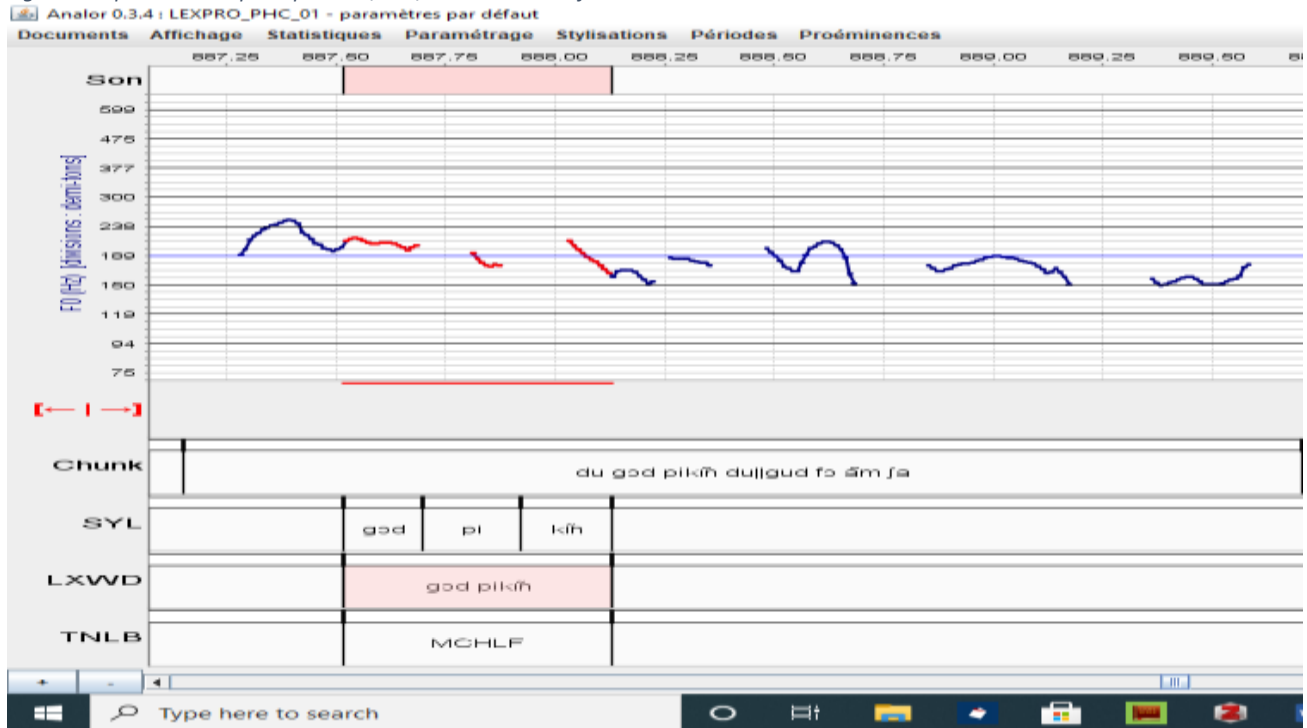
As seen in table 36, only the respondents from Lagos had a consistent pitch pattern for the trisyllabic compound /gɔd pikĩn/, pronouncing the compound with the tonal pattern /FLF/; others mixed the pitch patterns /HLF/ and /FLF/ across the positions. However, the respondents from Lagos did not seem to pronounce the compound as one, but as two separate words /gɔd/ and /pikĩn/, bearing an /F/ and an /LF/ pitch patterns, respectively. The pitch pattern /FLF/ depicts this notion that the two constituents are pronounced with different boundaries because a Naija monosyllabic word would bear an /F/ pitch that does not attach to any word following it. Figures 104-106 (extracted from LEXPRO\_PHC\_02) present the two-pitch patterns found for the trisyllabic compound /gɔd pikĩn/ in all 3 positions.

Figure 91 presents the pitch pattern /FLF/ at the initial position of the carrier sentence



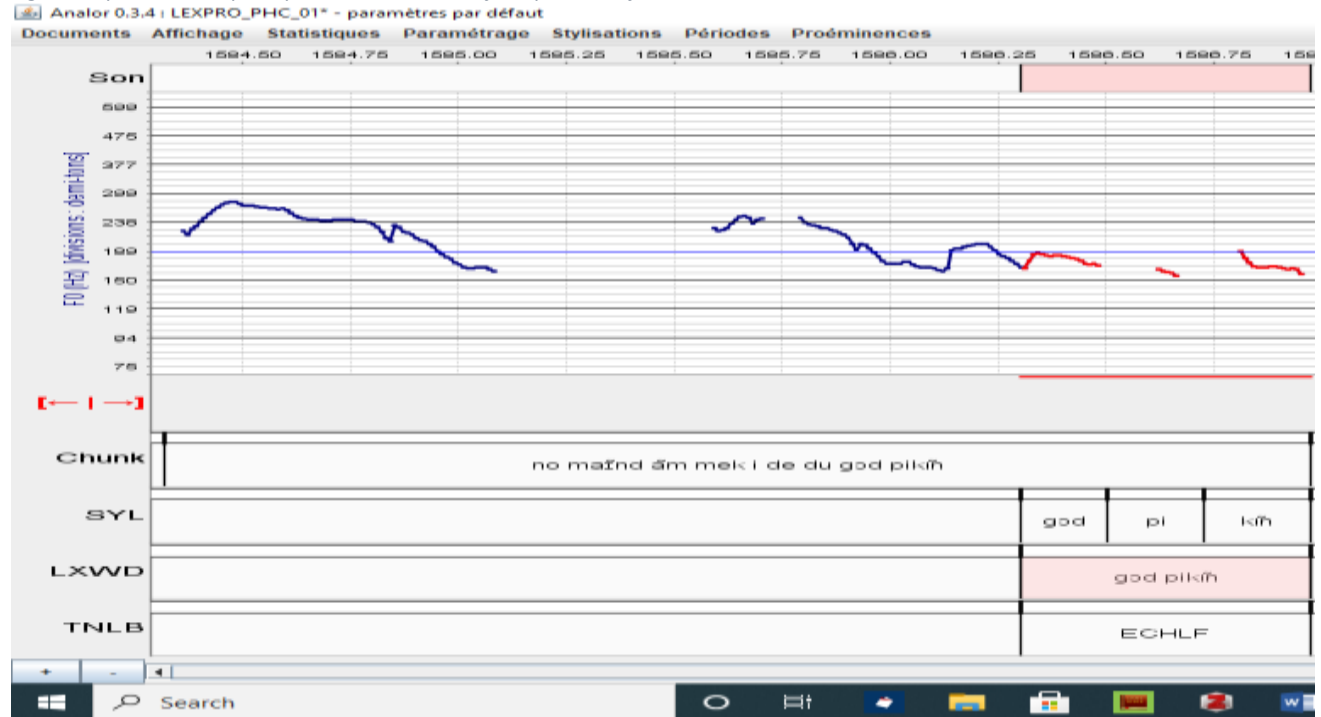
/gɔd<sup>F</sup> pikĩn<sup>LF</sup> no<sup>H</sup> de<sup>L</sup> fiε<sup>H</sup> ivul<sup>HL</sup>/  
 Christian NEG COP fear evil  
 The Christians do not fear evil.

Figure 925 presents the pitch pattern /HLF/ at the medial of the carrier sentence.



/du<sup>H</sup> gɔd<sup>H</sup> pikĩn<sup>LF</sup> gud<sup>H</sup> fɔ<sup>L</sup> ɛ̃m<sup>F</sup> ʃa<sup>H</sup>/  
 Do God child good PREP 3-PRO-OBJ EMP  
 Being a Christian is good for him/her.

Figure 93 presents the pitch pattern /HLF/ at the final position of a carrier sentence.



/no<sup>H</sup> maĩnd<sup>H</sup> ăm<sup>F</sup> mek<sup>H</sup> i<sup>L</sup> de<sup>L</sup> du<sup>H</sup> gɔd<sup>H</sup> pikĩñ<sup>LF</sup>/  
 NEG mind 3-PRO-OBJ JUS 3-PRO-SUB AUX do Christian  
 Don't mind her, let him be acting like a born-again Christian.

Figures 104-106 show that the Naija trisyllabic compound /gɔd pikĩñ/ bears an /FLF/ and an /HLF/ pitch pattern from the same speaker. The speaker perceptually and physically pronounced the compound as two separate words /gɔd/, bearing an /F/ pitch, and /pikĩñ/, bearing a /LF/ pitch, in figure 106. However, she pronounced the same first constituent /gɔd/ with a high pitch that created a liaison with the second constituent /pikĩñ/ in figures 105 and 106.

This subsection has presented the pitch patterns found in the Naija trisyllabic compounds tested in this work. Three pitch patterns were identified. These are /LLH/ pitch, identified for /bad bɛɛ/; /FLF/ and /HLF/ pitch patterns, found on /gɔd pikĩñ/. Though /LLH/ has been analyzed as an accentual system, it is difficult to argue such for the pitch patterns identified on compound /gɔd pikĩñ/. Hence, it can be deduced that the pitch patterns of the compound /gɔd pikĩñ/ are not stable yet. The next subsection presents the results found for Naija quadrisyllabic compounds.

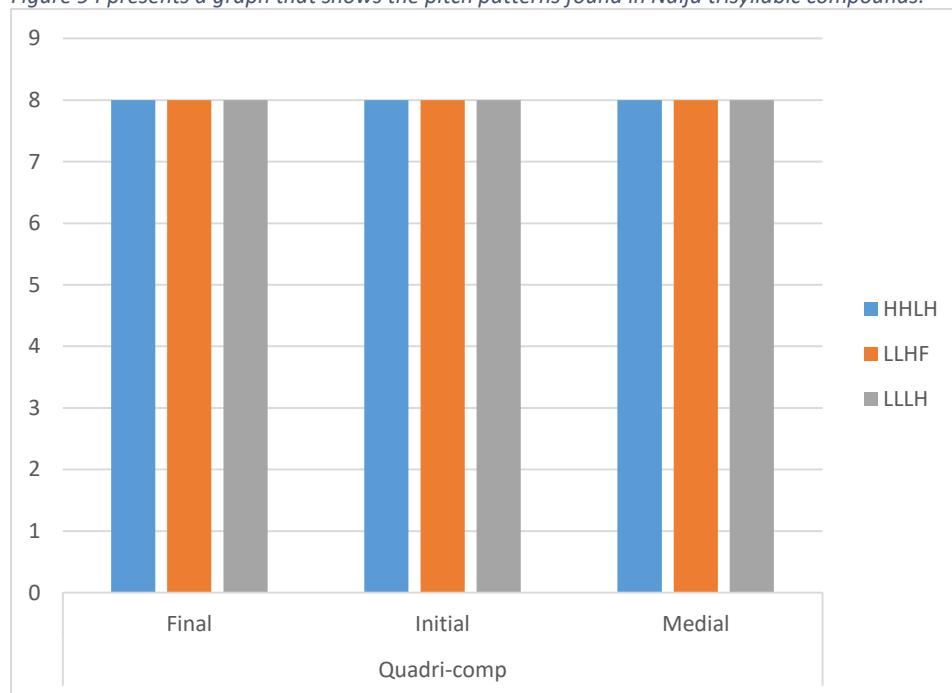
### 5.1.3. Quadrisyllabic compounds

Naija quadrisyllabic compounds bear 3 pitch patterns –/HHLH/, /LLHF/ and /LLLH/–in all 3 positions. Three quadrisyllabic compounds were tested in this experiment. The compounds tested included /wumãñ rapa/ ‘a weakling (used for a man)’, /kokonɔt hed/ ‘a dunce’ and /bizi bɔdi/ ‘offensive and annoying curiosity’. Seventy-two samples of the 3 quadrisyllabic compounds were realized from 8 speakers in 3 positions. Table 37 shows the frequency and percentages of the 3 pitch patterns found in Naija quadrisyllabic compounds, while figure 107 presents the tonal patterns in a graph.

Table 29 presents the pitch patterns found in Naija quadrisyllabic compounds.

S/N	Complex words	Positions	Pitch Patterns					
			/HHLH/		/LLHF/		/LLLH/	
			FRQ	PERC	FRQ	PERC	FRQ	PERC
1	Trisyllabic compounds	Initial	8	33%	8	33%	8	33%
		Medial	8	33%	8	33%	8	33%
		Final	8	33%	8	33%	8	33%

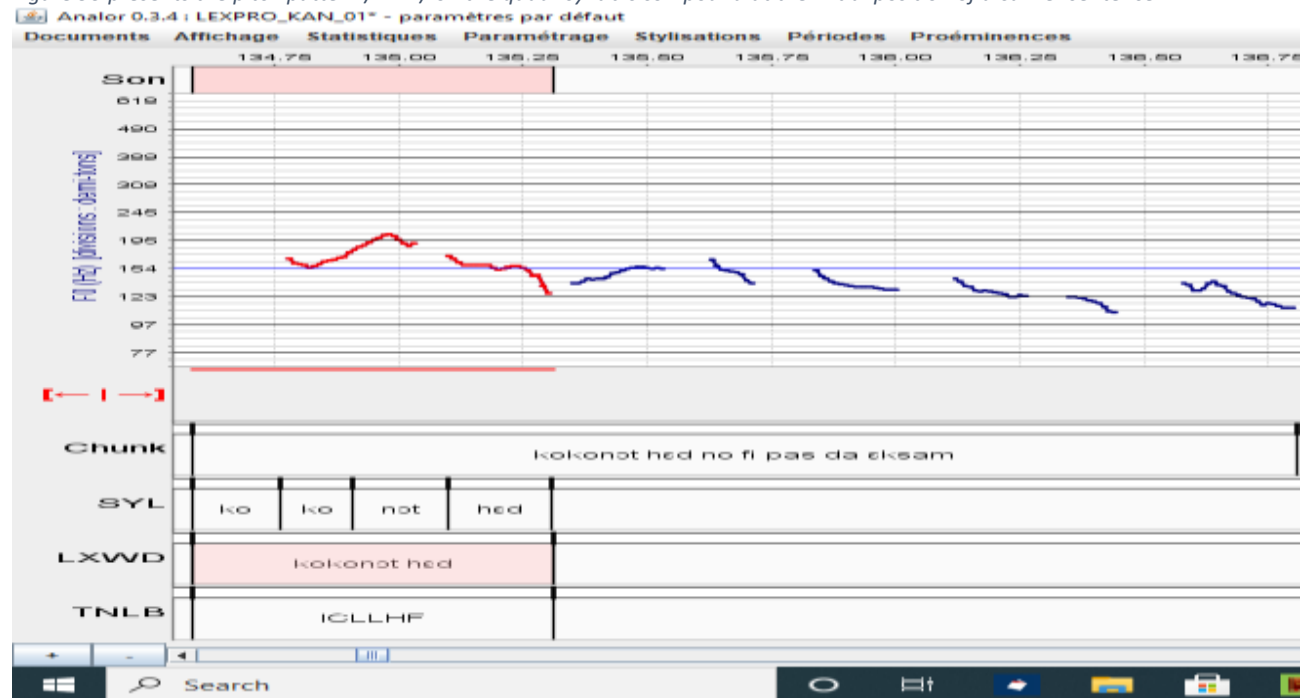
Figure 94 presents a graph that shows the pitch patterns found in Naija trisyllabic compounds.



From the presented data, the three-pitch patterns (/HHLH/, /LLHF/ and /LLLH/) found in Naija quadrisyllabic compounds were consistent in all 3 positions within the carrier sentences and across the respondents. The pitch patterns /HHLH/, /LLHF/ and /LLLH/ were found on the

quadsyllabic compounds /wumãñ rapa/, /kokonɔt hɛd/ and /bizi bɔdi/, respectively, in all positions and across the respondents. These pitch patterns never changed. Figures 108-110 show the pitch pattern /LLHF/ at the initial, medial and final positions of carrier sentences, as extracted from LEXPRO\_KAN\_01.

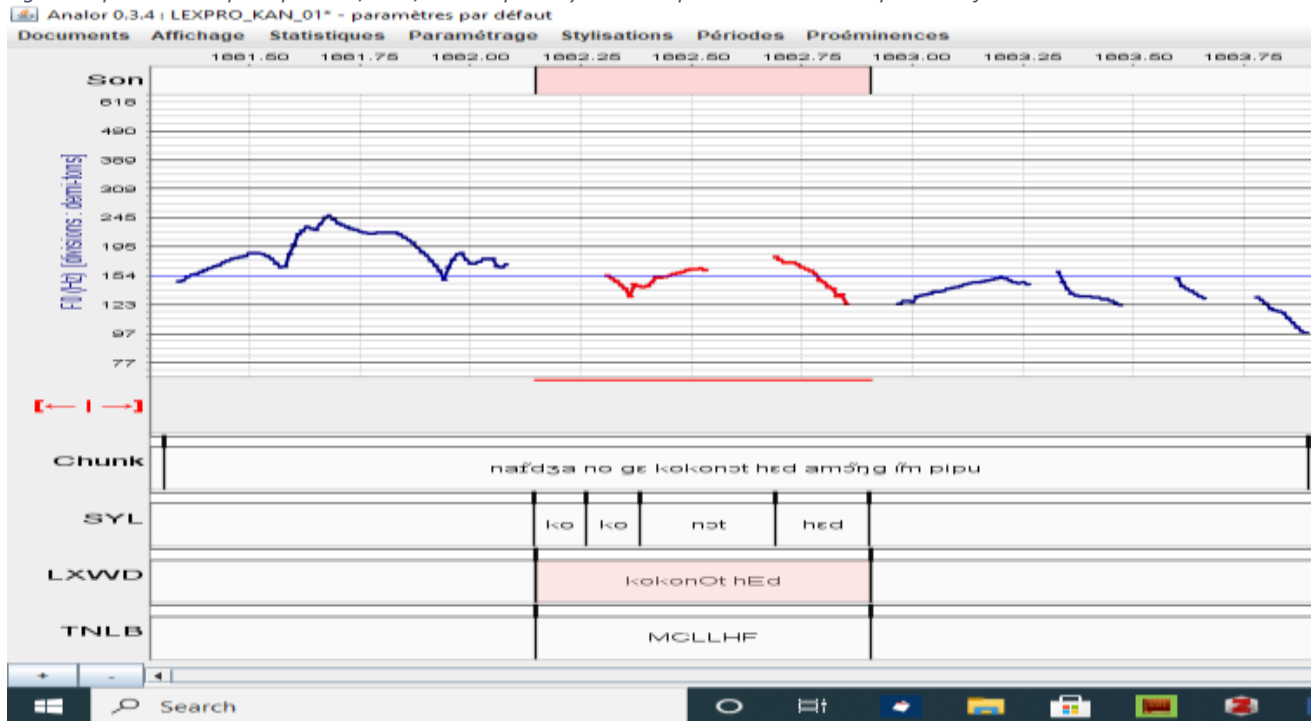
Figure 95 presents the pitch pattern /LLHF/ on the quadrisyllabic compound at the initial position of a carrier sentence.



/kokonɔt hɛd<sup>LLHF</sup> no<sup>H</sup> fi<sup>H</sup> pas<sup>H</sup> da<sup>H</sup> eksam<sup>LF</sup>/  
 Dunce NEG MOD pass DEM examination  
 A dunce cannot pass that examination.

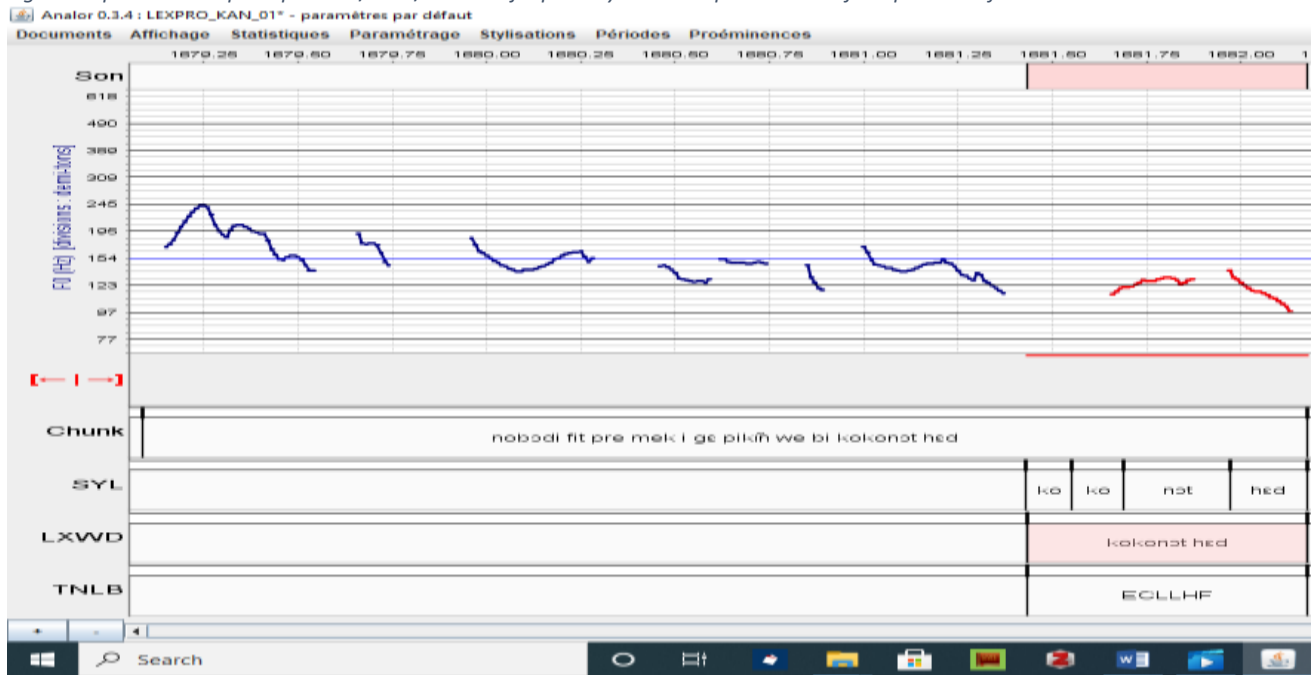


Figure 96 presents the pitch pattern /LLHF/ on the quadrisyllabic compound at the medial position of a carrier sentence.



/naɪdʒa<sup>LH</sup> no<sup>H</sup> ɡɛ<sup>H</sup> kɔkɔnɔt hɛd<sup>LLHF</sup> amɔŋɡ<sup>LH</sup> ɪm<sup>L</sup> pipu<sup>HL</sup>/  
 Nigeria NEG get dunce among POSS people  
 Nigeria does have not a dunce among its people.

Figure 97 presents the pitch pattern /LLHF/ on a Naija quadrisyllabic compound at the final position of a carrier sentence.



/nobɔdi<sup>HL</sup> fi<sup>H</sup> pre<sup>F</sup> mek<sup>H</sup> i<sup>L</sup> ɡɛ<sup>H</sup> pikɪn<sup>LF</sup> we<sup>H</sup> bi<sup>L</sup> kɔkɔnɔt hɛd<sup>LLHF</sup>/  
 Nobody MOD pray JUS 3-PRO-SUB get child COMP COP dunce  
 Nobody prays to have a dunce as a child.

The Naija quadrisyllabic compound /kɔkɔnɔt hɛd/ bears the /LLHF/ pitch pattern in figures 108-110. Because the pitch pattern /LLHF/ occurs on the same compound /kɔkɔnɔt hɛd/ in all the three positions, it can be said that the presented pitch pattern is the main pitch pattern on the compound examined. This same prosodic phenomenon is found in the compounds /bizi bɔdi/ and /wumãn rapa/ that bear /LLLH/ and /HHLH/ pitch patterns in all positions. Essentially, the main pitch patterns in Naija quadrisyllabic compounds are /LLHF/, /LLLH/, and /HHLH/.

This subsection has shown that Naija quadrisyllabic compounds bear three-pitch patterns that do not change by whatever factor. These pitch patterns were very consistent and stable among the respondents. The consistency seen in this subsection is assumed to be the result of the popularity of the tested quadrisyllabic compounds in this work. Virtually every Naija speaker understands and uses these compounds daily. The pitch patterns /LLHF/ and /LLLH/ can be analyzed to be accentual. It is difficult to argue such for the pitch pattern /HHLH/. In the /LLHF/ pitch pattern on the compound /kɔkɔnɔt hɛd/, only one high pitch (accent) can be argued for. The high pitch is on the third syllable of the first constituent, and it spreads to terminate on the second constituent. In the case of the /LLLH/ pitch pattern on the compound /bizi bɔdi/, only one high pitch on the second syllable of the second constituent is identified. These are examples of endocentric compounds with their head as the constituents that bear the melodic peak (high pitch). In the case of the /HHLH/ pattern on the compound /wumãn rapa/, there is a movement of contrasting pitch patterns. This pitch pattern does not project the accentual systems that have been identified in the previous literature. It shows an instance of a tone system.

In conclusion, the pitch patterns found in Naija compounds have been presented in this section. The pitch patterns found in Naija bisyllabic compounds are consistent and can be described as being accentual. The pitch patterns identified on Naija trisyllabic compounds can be said to combine both the accentual and tonal systems. Moreover, the pitch patterns found in Naija quadrisyllabic compounds are very consistent. These pitch patterns can be interpreted as an accentual system and a tonal system. The following subsection presents the results found in Naija reduplicated words.

## 5.2. Reduplicated words

Reduplication is a process that involves a systematic non-recursive repetition of phonological material for the formation of new morphological items. In Naija, reduplication is an important device for word formation (Eyo 2011). Grammatical classes that produce the most reduplicated words in Naija are adverbs and adjectives. These reduplicated words can be used as nouns in Naija sentences. The only category of reduplication found in Naija is total reduplication. Total reduplication implies that the root word is repeated for the formation of a new word. However, suprasegmental units of the total reduplicated words may be altered.

The prosodic pitch patterns and morphological structures of Naija reduplicated words are predictable, regular and productive. They seem to have mainly expressive and aesthetic effects. Naija reduplicated words are expressive because they are used to highlight speakers' attitudes. They are aesthetic because they are used to show the beauty of the language among the speakers. They are Naija reduplicated words that signal an increase in size, frequency, and intensity. Naija reduplicated words can be classified into two, namely transparent and non-transparent reduplicants. In transparent reduplicants, the reduplicated words are bona fide Naija words, and many of them can trace their origin to English. These reduplicants have their basic meanings and can be used in isolation in Naija sentences. They are presented in 22.

- 22.
- |  |                  |
|--|------------------|
| a. /smɔl smɔl/                           | 'gently'         |
| b. /wɛl wɛl/                             | 'very well'      |
| c. /kul kul/                             | 'calmly'         |
| d. /ʃap ʃap/                             | 'very fast'      |
| e. /k <sup>w</sup> ik k <sup>w</sup> ik/ | 'urgently'       |
| f. /tɔk tɔk/                             | 'talkative'      |
| g. /ple ple/                             | 'lively/funny'   |
| h. /tʃɔp tʃɔp/                           | 'gluttonous'     |
| i. /laf laf/                             | 'absurd/comical' |
| j. /waka waka/                           | 'roamy'          |
| k. /laɪ laɪ/                             | 'deceptive'      |
| l. /skata skata/                         | 'unkempt'        |

The samples in 22a-l can be divided into two sets: 22a-e and 22f-l sets. The first set (22a-e) has the meanings of adverbs. These reduplicated words are derived from Naija adjectives. The second set (22f-l) has the meanings of adjectives, but they are derived from Naija verbs.

In non-transparent reduplicants, the reduplicated words in this type have no meaningful reduplicative constituents. In other words, each of the reduplicative constituents does not have a meaning of its own, and therefore cannot be used in isolation in Naija sentences (Eyo 2011). In other words, a constituent of the reduplicated words found under this type cannot be used as a word in Naija sentences. These reduplicated words have their sources in many Nigerian tone languages, where many of them are ideophones and onomatopoeic. It is not quite certain that these words are separable in their source languages. For example, in the reduplicated word /kpɔ̀tɔ̀ kpɔ̀tɔ̀/ ‘mud’, none of the two constituents has any semantic content, and none can stand on its own even in the source language (Yorùbá). It is possible to find countless samples of this type of reduplicated words in Naija, depending on the speakers’ exposure to Naija’s adstrates. Below, in 23, some popular reduplicated words that can be described as non-transparent reduplicants in Naija are presented.

- 23.
- |                      |                          |
|----------------------|--------------------------|
| a. /mago mago/       | ‘deception/malpractice’  |
| b. /wuru wuru/       | ‘unfaithful/malpractice’ |
| c. /dʒaga dʒaga/     | ‘confusing/confusion’    |
| d. /jǎnmǎ jǎnmǎ/     | ‘disgusting’             |
| e. /kata kata/       | ‘confusing’              |
| f. /kpɔ̀tɔ̀ kpɔ̀tɔ̀/ | ‘mud’                    |

Some of the samples in ‘23a-f’ can project nominal meanings as well as adjectival meanings. Structurally and prosodically, all Naija reduplicated words shown in the 2 types can be classified into bisyllabic and quadrisyllabic reduplicated words. In the annotation of the reduplicated words tested in this work, RED stands for reduplicated words in the TNLB on the spectrograms. The following subsections present the results on Naija reduplicated words.

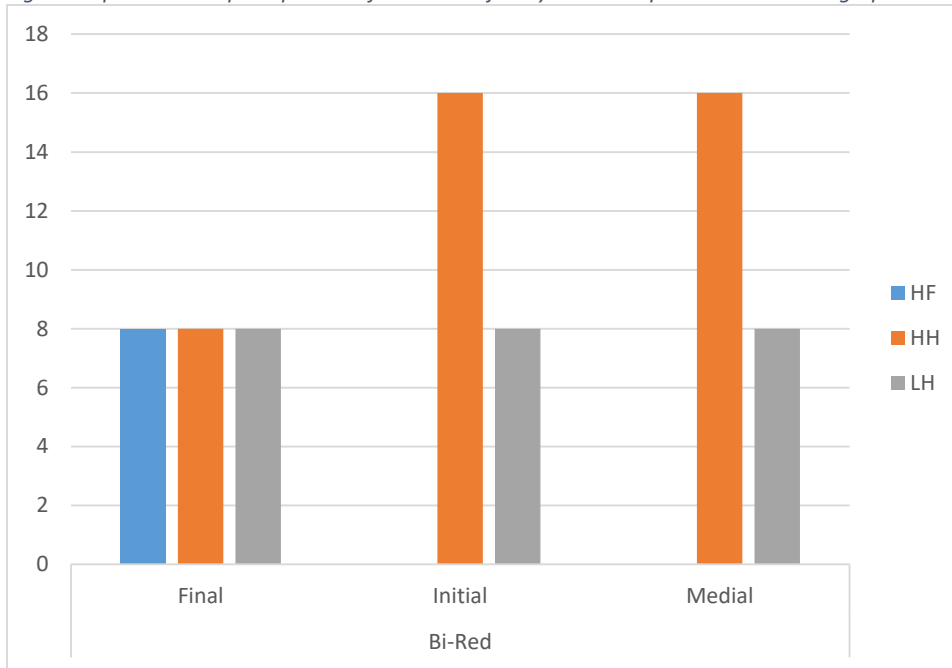
### 5.2.1. Bisyllabic reduplicated words

Naija bisyllabic reduplicated words bear 3 pitch patterns (/HF/, /HH/ and /LH/) in all positions within Naija sentences. Three bisyllabic reduplicated words were tested in this work. The tested bisyllabic reduplicated words are /kǎin kǎin/ ‘local gin’, /smɔ̀l smɔ̀l/ ‘gently’ and /tɔ̀k tɔ̀k/ ‘endless talk’. With these 3 bisyllabic reduplicated words, 72 tokens were realized from 8 speakers in 3 positions. Table 38 shows the frequency and percentages of the 3 pitch patterns found in Naija bisyllabic reduplicated words, while figure 111 presents the pitch patterns in a graph.

Table 30 presents the pitch patterns found in Naija bisyllabic reduplicated words.

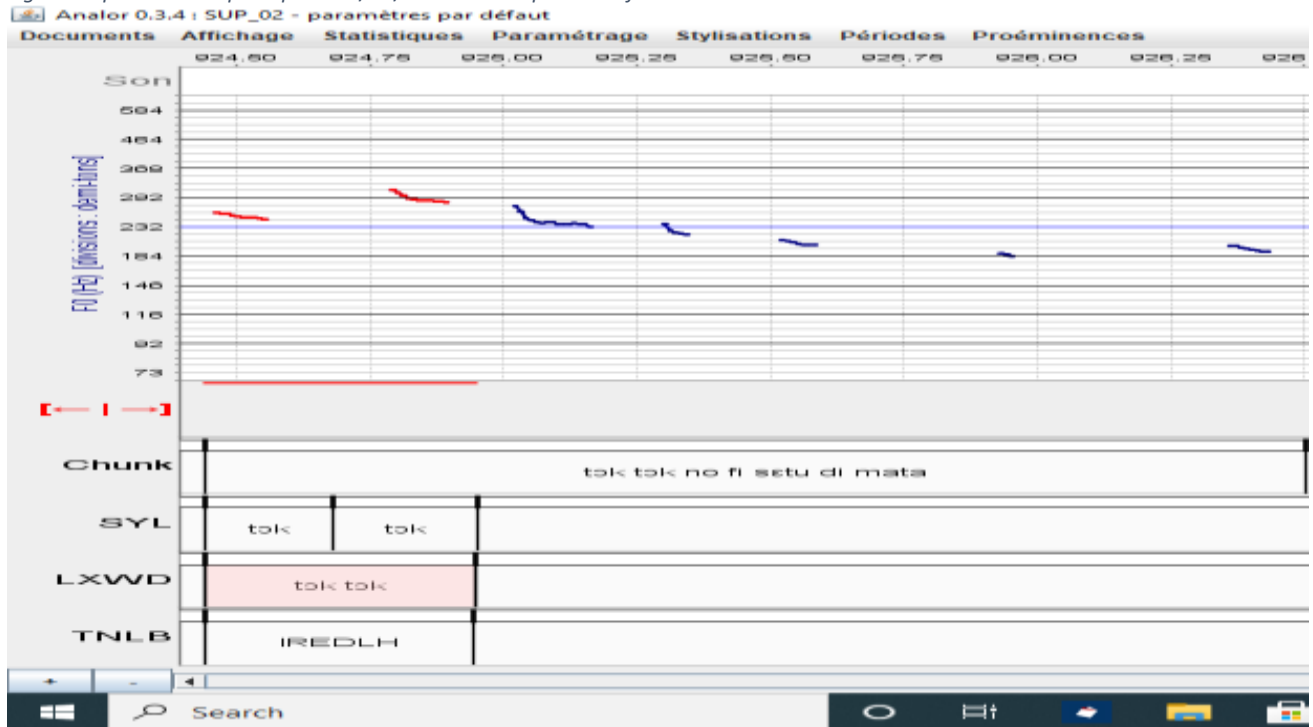
S/N	Complex words	Positions	Pitch Patterns					
			/HF/		/HH/		/LH/	
			FRQ	PERC	FRQ	PERC	FRQ	PERC
1	Bisyllabic reduplicated words	Initial	0	0%	16	67%	8	33%
		Medial	0	0%	16	67%	8	33%
		Final	8	33%	8	33%	8	33%

Figure 98 presents the pitch patterns found in Naija bisyllabic reduplicated words in a graph.



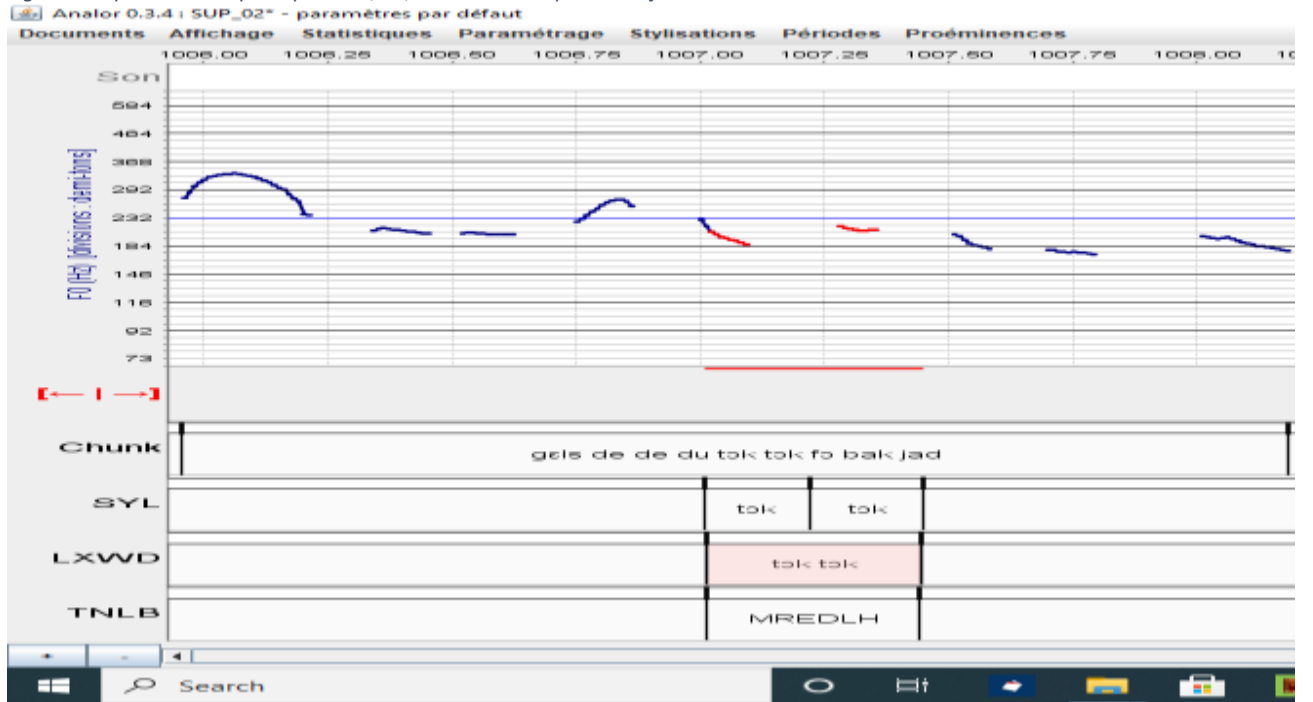
Comparing the presented data with the carrier sentences revealed that the bisyllabic reduplicated word /kāin kāin/ bears the pitch pattern /HH/ in all positions, while /tɔk tɔk/ bears /LH/ pitch in every position. However, the bisyllabic reduplicated word /smɔl smɔl/ bears /HH/ pitch at the initial and medial positions, but an /HF/ pitch pattern at the final position. In other words, pitch patterns /HH/ and /LH/ do not change on /tɔk tɔk/ and /kāin kāin/ no matter their positions in Naija sentences, and across the speakers. The pitch pattern /LH/ was identified as one of the main pitch patterns in Naija bisyllabic simple content words. Figures 112-114 (extracted from LEXPRO\_PHC\_01) show the instances of the pitch patterns /LH/ in all three positions.

Figure 99 presents the pitch pattern /LH/ at the initial position of a carrier sentence.



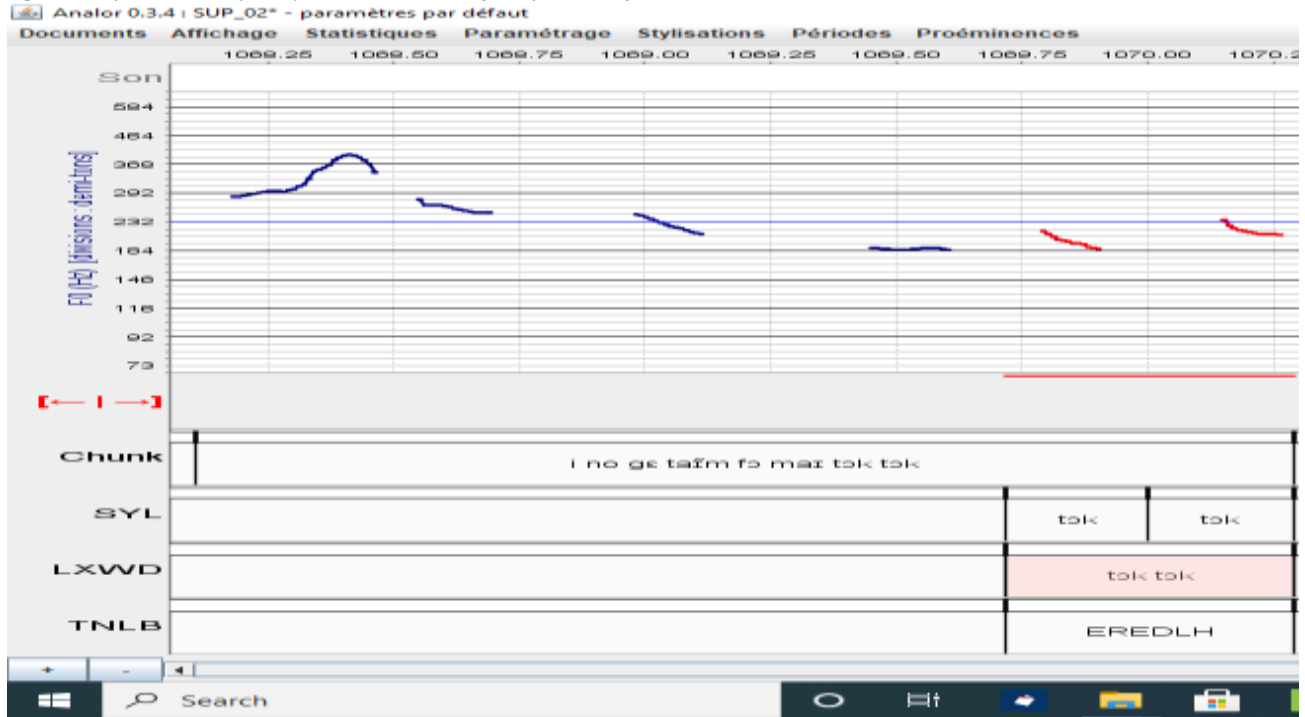
/tək tək<sup>LH</sup> no<sup>H</sup> fi<sup>H</sup> setu<sup>HH</sup> di<sup>L</sup> mata<sup>HL</sup>/  
 talk talk NEG MOD settle DEF matter  
 Endless talks cannot settle the matter.

Figure 100 presents the pitch pattern /LH/ at the medial position of the carrier sentence.



/gɛls<sup>F</sup> de<sup>L</sup> de<sup>L</sup> du<sup>H</sup> tək tək<sup>LH</sup> fɔ<sup>L</sup> bakjad<sup>LF</sup>/  
 girls 3PP AUX do talk talk ADP backyard  
 Girls, they are talking in the backyard.

Figure 101 presents the pitch pattern /LH/ at the final position of a carrier sentence.



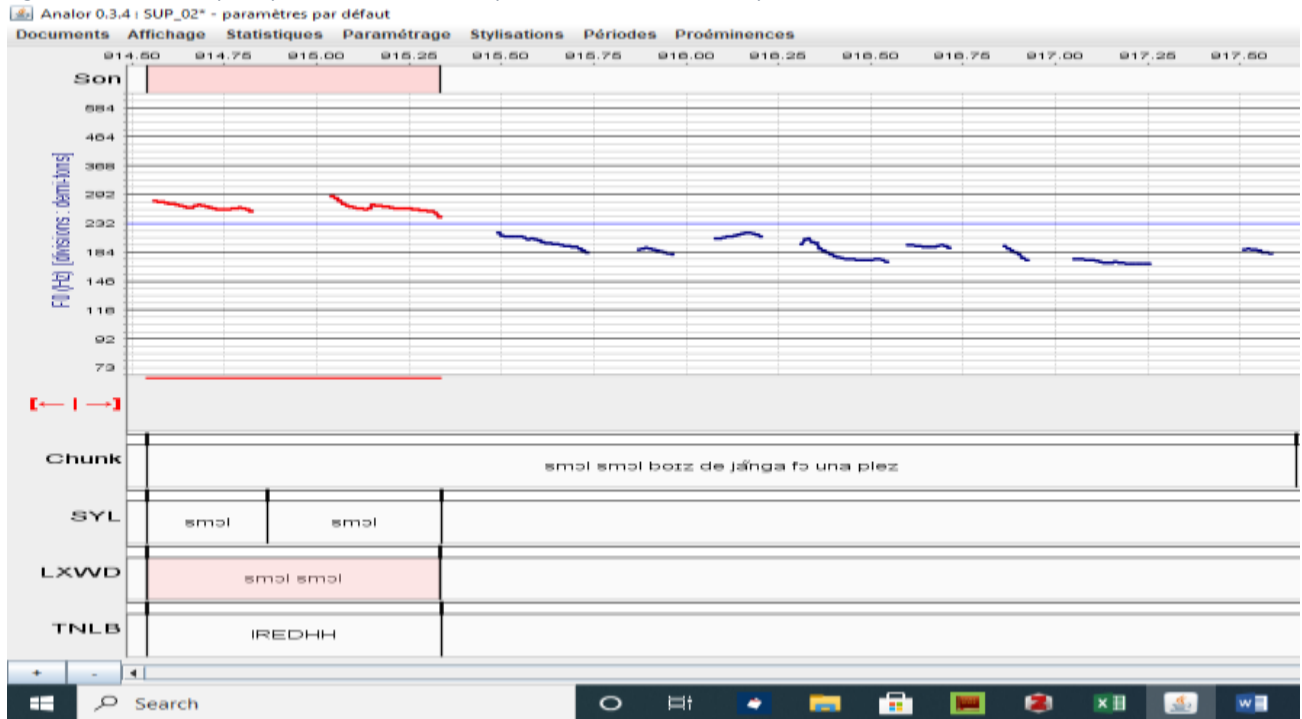
/i<sup>L</sup> no<sup>H</sup> ge<sup>H</sup> taĩm<sup>F</sup> fɔ<sup>L</sup> maĩ<sup>L</sup> tɔk tɔk<sup>LH</sup>/  
 3-PRO-SUB NEG get time ADP POSS talk talk  
 He does no time for my endless talkativeness.

The reduplicated word /tɔk tɔk/ is used as a noun in figures 112-114. Since the reduplicated word bears the pitch pattern /LH/ in all positions (realized thus way by all the Naija speakers consulted for the data of this work), then /LH/ is the main pitch pattern on its bearer. The same prosodic phenomenon is identified for the bisyllabic reduplicated word /kãin kãin/ that bears a /HH/ pitch pattern in all positions. With this, the two pitch patterns /LH/ and /HH/ are the main pitch patterns identified in Naija bisyllabic reduplicated words.

The bisyllabic reduplicated word /smɔl smɔl/ bears an /HH/ pitch pattern at the initial and medial positions, but /HF/ pitch at the final position. There is a variation in the pitch patterns found in this reduplicated word /smɔl smɔl/. The word was used as an attributive adjective at the initial and medial positions, but predicatively used at the final position. As proved in the previous chapter, the last syllable in Naija attributive adjectives bears a high pitch that links the pitch patterns of the adjective with that of the noun it qualifies. The same prosodic operation is applicable in this bisyllabic reduplicated word. It follows that the low pitch of the /HL/ pitch

pattern is suspended in attributive use of the reduplicated word. The following samples in figures 115-117 (extracted from LEXPRO\_PHC\_01) show the pitch patterns /HH/ and /HF/ on the reduplicated word /smɔl smɔl/ at the initial, medial and final position of Naija sentences.

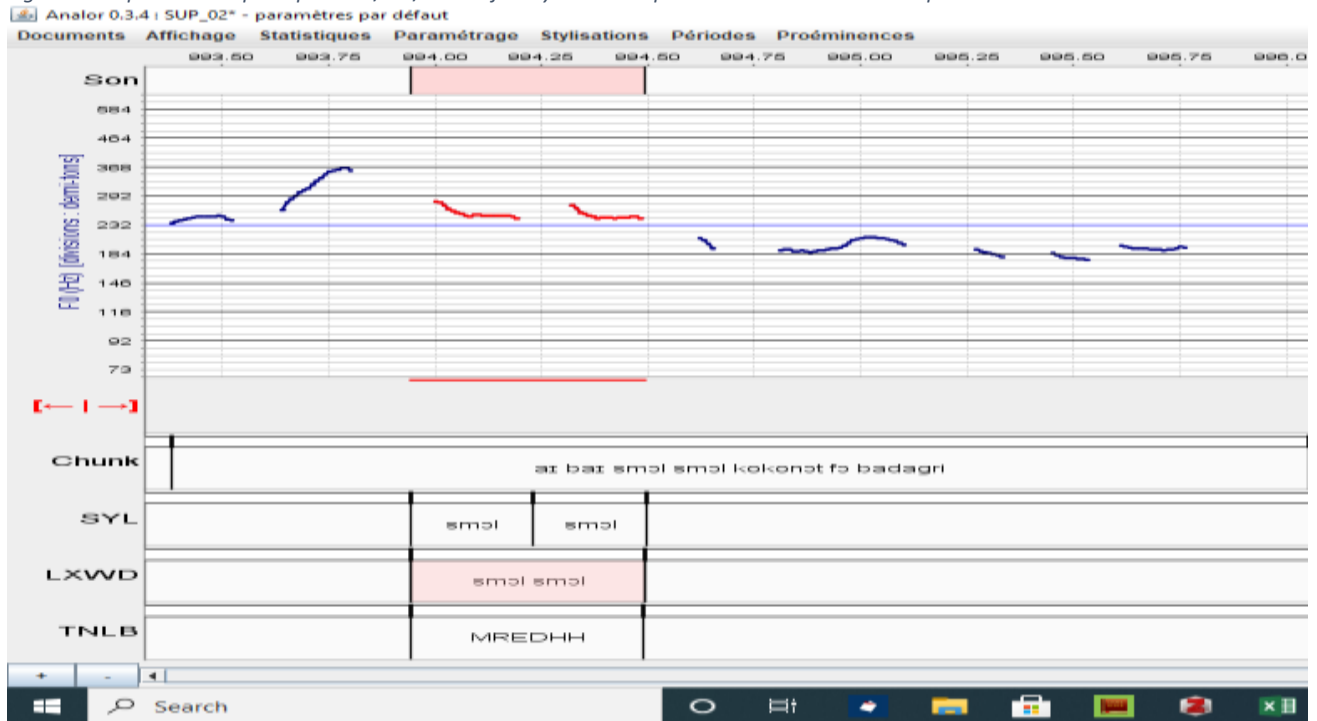
Figure 102 shows the pitch pattern /HH/ on a reduplicated word at the initial position.



/smɔl smɔl<sup>HH</sup> boiz<sup>F</sup> de<sup>L</sup> du<sup>H</sup> jãnga<sup>LH</sup> fɔ<sup>L</sup> una<sup>LL</sup> plez<sup>F</sup>/  
 Small small boys AUX do pride PREP 2-PRO-OBJ place  
 Young boys are too proud at your place.

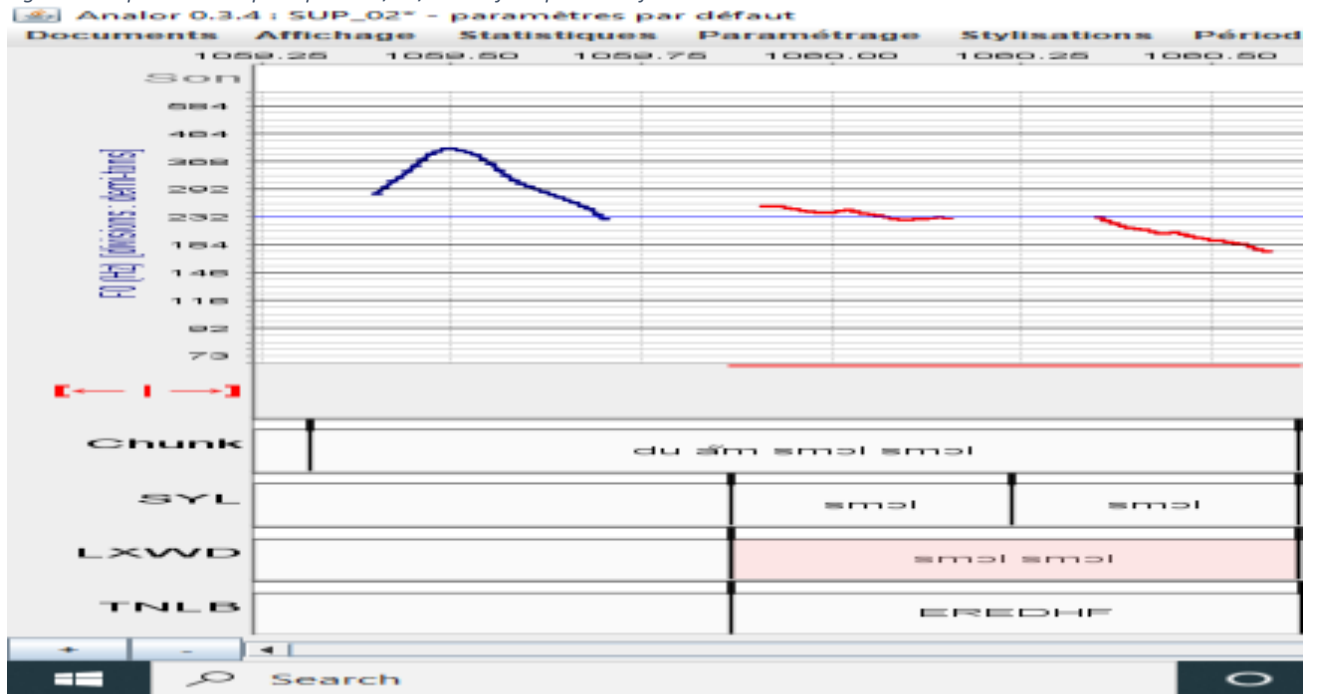


Figure 1036 present the pitch pattern /HH/ on Naija bisyllabic reduplicated word at the medial position.



/aɪ<sup>L</sup> baɪ<sup>HH</sup> smɔl smɔl<sup>HH</sup> kokonɔt<sup>LLF</sup> fɔ<sup>L</sup> badagri<sup>LHL</sup>/  
 1-PRO-SUB buy small small coconut PREP Badagri  
 I bought a very small coconut at Badagri.

Figure 1047 presents the pitch pattern /HF/ at the final position of a carrier sentence.



/du<sup>H</sup> ɛm<sup>F</sup> smɔl smɔl<sup>HF</sup>/  
 do 3SP-OBJ small small  
 Do it gently.

The Naija bisyllabic reduplicated word /smɔl smɔl/ is used as an adjective in figures 115 and 116, but it is used as an adverb in figure 117. In figures 115 and 116, it forms dependency frames with the nouns /bɔɪz/ 'boys' and /kɔkɔnɔt/ 'coconut' which the reduplicated word qualifies. This relationship is prosodically highlighted by the high pitch on the second reduplicant. This high pitch knits the pitch patterns of the 2 words together in each context. This high pitch has been named pitch sandhi. The relationship forms a specific prosodic unit. In figure 117, /smɔl smɔl/ is used as an adverb that modifies the whole sentence and it bears an /HF/ pitch pattern. In this use, it does not attach prosodically to the pitch pattern of any word within the sentence, but it constitutes a prosodic unit of its own.

The determination of the root between the reduplicative constituents in Naija is not very clear because its pitch pattern is not yet stable. Sometimes, it is possible to determine the root in some Naija reduplicated words of English origin by applying a concept referred to as the prosodic root test. Prosodic root test is the identification of the perceptual prosodic root word between the reduplicative constituents. In essence, any constituent among the reduplicants that has the same perceptual pitch pattern found in simple content words is the root. However, the determination of the root between the reduplicants belies every effort to figure out their roots. The cause of the difficulty has not been fully identified.

It is possible to easily determine the root in Naija bisyllabic reduplicated word /smɔl smɔl/, but it is difficult in /tɔk tɔk/. Yet, both of them have English origin. The reduplicated word /smɔl smɔl/ bears the pitch pattern /HH/ at the initial and medial positions, but /HF/ at the final position. The pitch pattern identified for /smɔl/ 'small' as an adjective is the /F/ pitch pattern. This pitch pattern can appear on Naija monosyllabic adjectives in every position, except in attributive use (as proved in subsection 4.2.1). This shows that the second constituent in the reduplicated word /smɔl smɔl/ is the root because it bears an /F/ pitch. The reduplicated word /tɔk tɔk/ bears an /LH/ pitch pattern in every position, but /tɔk/ as a verb bears an /F/ pitch. The pitch pattern /F/ is not found in the reduplicated word /tɔk tɔk/. This prosodic phenomenon proves the prosodic root test wrong.

This subsection has presented the pitch patterns found in Naija bisyllabic reduplicated words. Three pitch patterns were found, namely /HH/, /LH/ and /HF/. The last part of the falling pitch of the pitch pattern /HF/ is suspended to realize an /HH/ pitch pattern when the bearer bisyllabic reduplicated word is used attributively. /LH/ and /HF/ pitch patterns have been shown to be accentual. However, the /HH/ pitch pattern on the reduplicated word /kǎin kǎin/ cannot be said to be accentual, but tonal. The next subsection presents the results found in Naija quadrisyllabic reduplicated words.

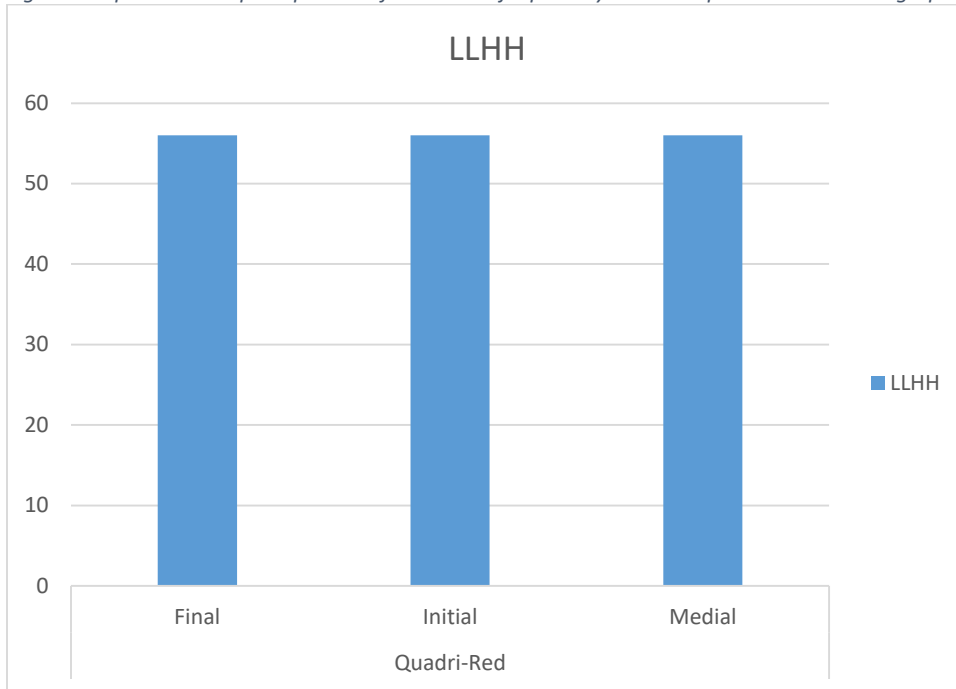
### 5.2.2. Quadrisyllabic reduplicated words

Naija quadrisyllabic reduplicated words bore only one pitch pattern /LLHH/ in all 3 positions within Naija carrier sentences across the respondents. Seven quadrisyllabic reduplicated words were tested in this work. One hundred and sixty-eight samples were realized from 8 speakers in all the 3 positions. Table 39 captures the frequency and percentages of the pitch pattern (/LLHH/) found in Naija quadrisyllabic reduplicated words, while figure 118 presents the pitch patterns in a graph.

*Table 31 shows the pitch patterns found in Naija quadrisyllabic reduplicated words.*

S/N	Complex words	Positions	Pitch Patterns	
			FRQ	PERC
			/LLHH/	
			FRQ	PERC
1	Quadrisyllabic reduplicated words	Initial	56	100%
		Medial	56	100%
		Final	56	100%

Figure 105 presents the pitch patterns found in Naija quadrisyllabic reduplicated words in a graph.



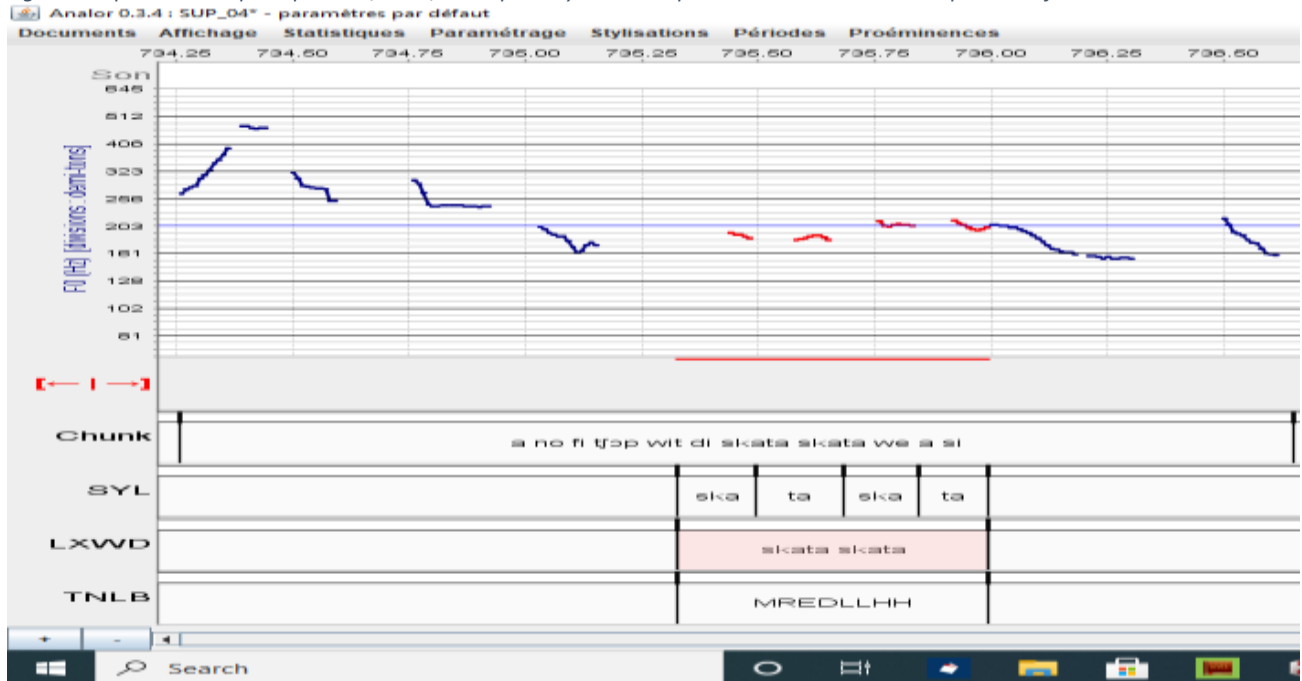
The presented data revealed that all the respondents (despite their different linguistic and educational backgrounds and geographical locations) maintain the same pitch patterns in all positions in these complex words. Since the pitch pattern /LLHH/ found in Naija quadrisyllabic reduplicated words was retained in all positions and across the respondents, then /LLHH/ is the main pitch pattern found in Naija quadrisyllabic reduplicated words tested in this experiment. In other words, the Naija quadrisyllabic reduplicated word /skata skata/ bears /LLHH/ in all 3 positions. Figures 119, 120 and 121 (extracted from LEXPRO\_JOS\_02) indicate the pitch pattern found in Naija quadrisyllabic reduplicated words. In figures 119 and 120, the quadrisyllabic reduplicated word shown below is used as a noun, while it is used as a predicative adjective in Figure 121.

Figure 106 presents the pitch pattern /LLHH/ on a Naija quadrisyllabic word at the initial position of a carrier sentence.



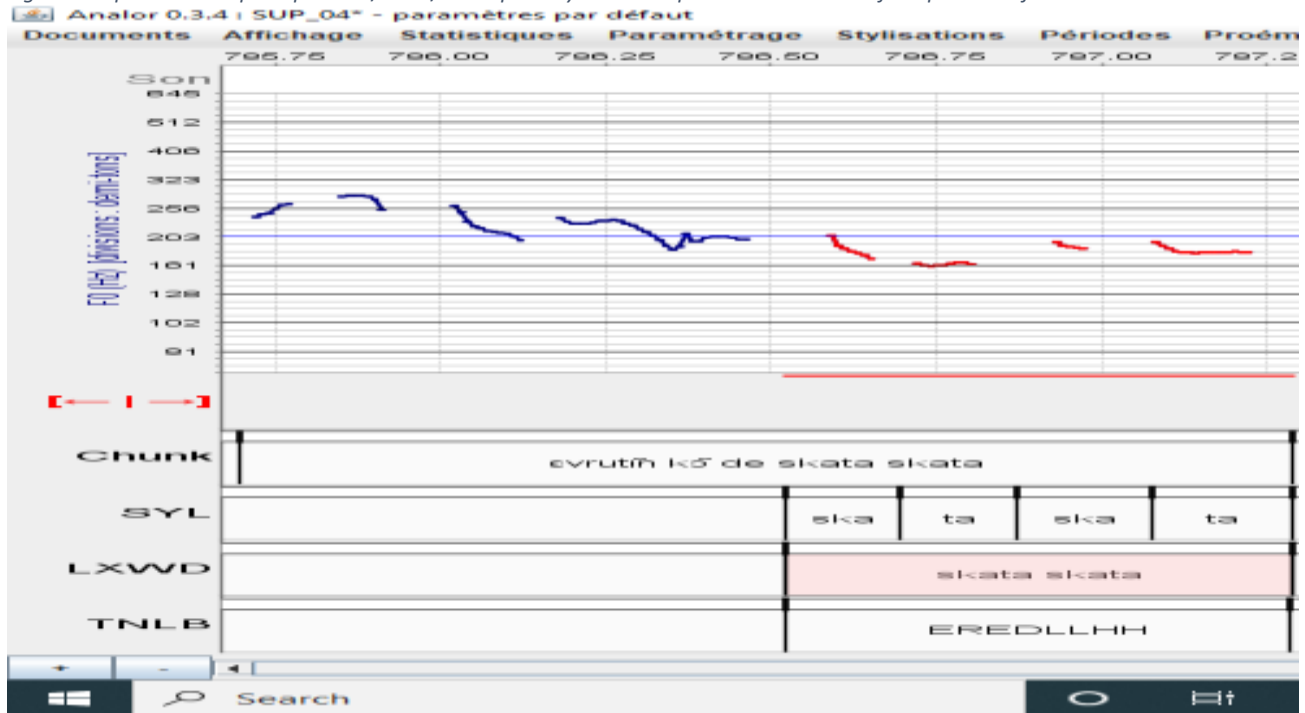
/skata skata<sup>LLHH</sup> no<sup>H</sup> gud<sup>F</sup> fo<sup>L</sup> smol<sup>H</sup> pikin<sup>LF</sup>/  
 Scatter scatter NEG good PREP small child  
 Unkemptness is not good for a child.

Figure 107 presents the pitch pattern /LLHH/ on a quadrisyllabic reduplicated word at the medial position of a carrier sentence.



/a<sup>L</sup> no<sup>H</sup> fi<sup>H</sup> tɔp<sup>F</sup> wit<sup>L</sup> di<sup>L</sup> skata skata<sup>LLHH</sup> we<sup>H</sup> a<sup>L</sup> si<sup>F</sup>/  
 1-PRO-SUB NEG MOD eat PREP DET scatter scatter COMP 1-PRO-SUB see  
 I could not eat in that unkemptness that I saw.

Figure 108 presents the pitch pattern /LLHH/ on a quadrisyllabic reduplicated word at the final position of a carrier sentence.



/evrutĩn<sup>HLL</sup> kɔ̃<sup>H</sup> de<sup>H</sup> skata skata<sup>LLHH</sup>/  
 Everything PST COP scatter scatter  
 Everything is just unkempt.

In this subsection, it has been shown that Naija quadrisyllabic reduplicated words bear an /LLHH/ pitch pattern in all three positions. This pitch pattern has been analyzed to be accentual.

### 5.3. Conclusion

This chapter has presented the pitch patterns found in Naija complex words. The prosodic pitch patterns found in Naija complex words are bidirectional. The pitch patterns behave like an accentual system, and they equally seem to be a tonal system. The Naija complex words tested in this work are mostly used as nouns. They, therefore, retain their pitch patterns just like the nouns tested in simple word in the previous chapter. In this use, they constitute local prosodic contexts on their own, except when they complement verbs. There are some variations where a particular respondent would use two-pitch patterns on a particular complex word in different contexts, as seen in /gɔd pikĩn/, in LEXPRO\_PHC\_01. This phenomenon is also identified in Naija trisyllabic nouns in section 4.3. However, /smɔl smɔl/ is used as an adjective, and it behaves like the Naija adjectives seen in chapter 4.

The two-pitch patterns (/HF/ and /LF/) found in Naija bisyllabic compounds are consistent because they retain the same pitch patterns in all positions, as produced by all respondents. One exception was recorded on the bisyllabic compound /srɔŋg hɛd/. The other respondents pronounced the compound with an /LF/ pitch pattern, but it was pronounced with an /HF/ pitch pattern by LEXPRO\_JOS\_02. The pitch pattern /LLH/ on the compound /bad bɛɛ/ is stable, but the compound /gɔd pikĩn/ bears two inconsistent pitch patterns /HLF/ and /FLF/. The respondents consulted variably used the pitch patterns /HLF/ and /FLF/ on the compound in all positions. The three pitch patterns (/HHLH/, /LLHF/ and /LLLH/) found in Naija quadrisyllabic compounds were consistent among the speakers, and in all three positions.

The three pitch patterns (/LH/, /HH/ and /HF/) identified in Naija bisyllabic reduplicated words are consistent among the speakers, particularly the respondents. The /HF/ pitch on the reduplicated word /smɔl smɔl/ changes to /HH/ when the reduplicated word is used as an attributive adjective. However, the pitch /LH/ and /HH/ on the reduplicated words /tɔk tɔk/ and /kãin kãin/ retain the same pitch patterns in all positions. The pitch pattern (/LLHH/) found in Naija quadrisyllabic words is retained all through the three positions. The next chapter presents the pitch patterns found in Naija functors.

# Chapter 6

## Pitch patterns in Naija functors

### 6.0. Introduction

The previous chapter presented the results on the prosodic pitch patterns of Naija complex words. This chapter describes the pitch patterns found in Naija functors. This chapter is important because the pitch patterns observed on Naija functors in the data of this work are quite different from the assumption of the existing literature. For instance, Oyebade (1983) and Elugbe & Omamor (1991) submit that the pitch pattern in the Naija functor is an /L/ pitch. This assumption would raise a very important question concerning the perfective marker in sentence 24.

24.  
/una<sup>L</sup> dɔ̃n<sup>H</sup> fɪnɪʃ<sup>H</sup> di<sup>L</sup> wɔk<sup>F</sup>/  
2-PRO-SUB PERF finish DET work  
You have finished the work.

In 24, the perfective marker /dɔ̃n/ is a functor and it bears an /H/ pitch that never changes. The pitch patterns of the functors presented in this chapter are found in the sentences where the target content words were tested. In essence, the pitch patterns of Naija functors presented in this chapter were not included in the target of the protocol used to elicit the data of the work. This was because we assumed that it may be difficult to elicit Naija functors in the three positions tested for content and complex words. However, since it is impossible to form Naija sentences without functors, the functors used alongside the content words in the protocol served as the data of this chapter.

Functors have a more ‘abstract’ meaning and fulfill an essentially grammatical function within a linguistic expression. In a sense, they are needed to glue the content words together (Muysken 2018). The abstract meaning of the functional lexicon comprises such properties as tense, aspect and (in)definiteness. Muysken (2018) notes that there is a certain connection between the lexical system of content words and the functional system of the functors. For example, in syntax, it is assumed that tense and aspect go with verbs, (in)definiteness goes with nouns, and a degree word, like *too*, goes with adjectives (*too angry*).



Typologically, functors can be viewed from three perspectives –lexical items (function words), morphological affixation (inflections), and phonological realizations (tonal realizations) (Muysken 2018). Functors can be separate lexical words, just as seen in Naija. They can be affixes, as seen in Yoruba, Igbo, English, and many other languages. They also can be realized phonologically, as attested to in Edo, Emai and many other languages. Abney (1987) highlights some properties that have been noticed in functional categories as being constituted of closed lexical classes, lack descriptive content, sisters only to one kind of content word’s category, generally phonologically and morphologically dependent, and usually inseparable from their sister projection. The sisterhood relationship between functors and content words can be expressed in the inseparable relationship of tense/aspect and verbs, definite and indefinite markers with nouns, degree and adjectives. In essence, these pairs go together in grammatical sentences of world languages, such as it is rare to find a tense marker having an immediate relationship with a noun. Naija functors can be classified into grammatical words and particles. Section 6.1 presents the pitch patterns found in Naija grammatical words, section 6.2 describes the pitch patterns observed in Naija particles.

## 6.1. Grammatical words

Naija grammatical words noted in the data of this work include:

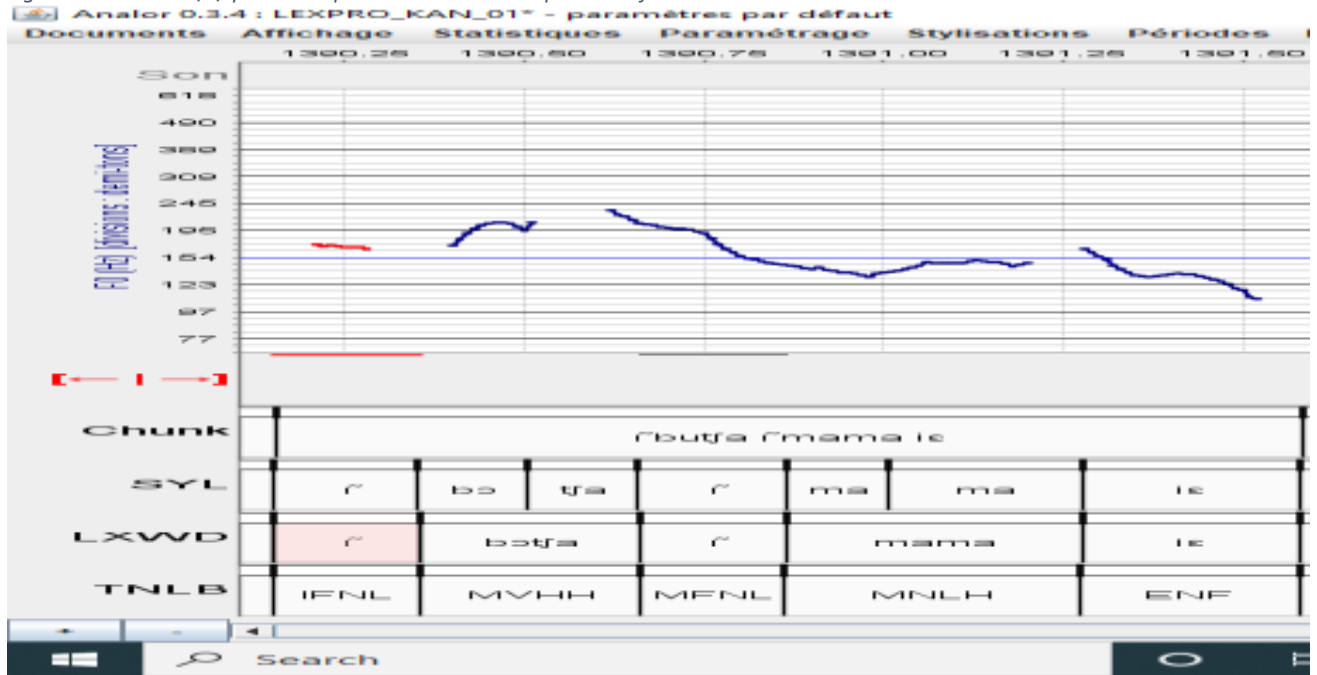
- a. Pronouns: /i/, /ĩ/ ‘(s)he/it’, /mĩ/ ‘me’, /ãm/ it/him/her, /dɛ/, /de/, /dẽm], /dẽ/ ‘they/them’, /ju/ ‘you (singular)’, /ũna/ ‘you (plural)’, /aɪ/, /a/ ‘I’, /wi/ ‘we’, and /ɔs/ ‘us’,
- b. Conjunctions: /ãnd/, /ã/, /ãn/ ‘and’, /wit/ ‘with’,
- c. Prepositions: /fɔ/ ‘for’, /ĩn/ ‘in’,
- d. Auxiliaries: /go/ ‘future tense marker’, /kɔ̃/, /kɔ̃n/ ‘modal auxiliary’, /fi/, /fit/ ‘modal auxiliary’, /wɔ̃n/ ‘modal auxiliary’, and /de/ ‘present tense marker’.

Apart from the aforementioned grammatical words, there are interjections like /tʃai/, /kai/ and /ju/ used in Naija across the country. All these interjections were not seen in the data of this work because our data were controlled.

Prosodically, Naija grammatical words, like /kǎn/, /kǎ/, /fi/, /fit/ and /wǎn/, found among the auxiliaries bear an /H/ pitch. Naija conjunctions (/ǎnd/, /ǎ/, /ǎn/ ‘and’ and /wit/ ‘with’), prepositions (/fɔ/ ‘for’ and /ĩn/ ‘in’) and auxiliary /go/ bear an /L/ pitch. Naija pronouns do not have stable pitch patterns. As seen in this work, they can bear all 3 pitch patterns – /H/, /L/ and /F/ – identified in this work in different contexts, and among the respondents. Naija pronouns, like /i/, /de/, /dɛ/, /dǎ/, /dǎm/, /ju/, /aɪ/, /a/ and /una/ bear an /L/ pitch each, while /ĩ/ can bear either an /H/ pitch or an /L/ pitch. All these pronouns can be used as the subjects in Naija sentences. Naija pronouns /ǎm/ and /mǎ/ bear an /F/ pitch. The pronouns /wi/, /dǎm/ and /ju/ can bear either an /L/ pitch or an /F/ pitch, depending on their contextual distributions. Some of these contextual distributions include being used as a verb complement and as a frame setting topic in Naija sentences. For instance, the sentence /ju<sup>F</sup> ju<sup>L</sup> dǎn<sup>H</sup> it<sup>F</sup>/, ‘You have eaten’ has the first /ju/ ‘2-PRO-SUB’ as frame setting topic, and it bears an /F/ pitch.

The pitch patterns /H/ and /L/ on the pronoun /ĩ/ largely depend on speakers. Samples of the pronoun /ĩ/ having different pitch patterns in the same context by different speakers, as extracted from LEXPRO\_KAN\_01 and LEXPRO\_PHC\_01, are presented in figures 122 and 123, respectively. The only difference between the two samples presented is the pitch pattern, that is an /L/ pitch in 122 and an /H/ pitch in 123.

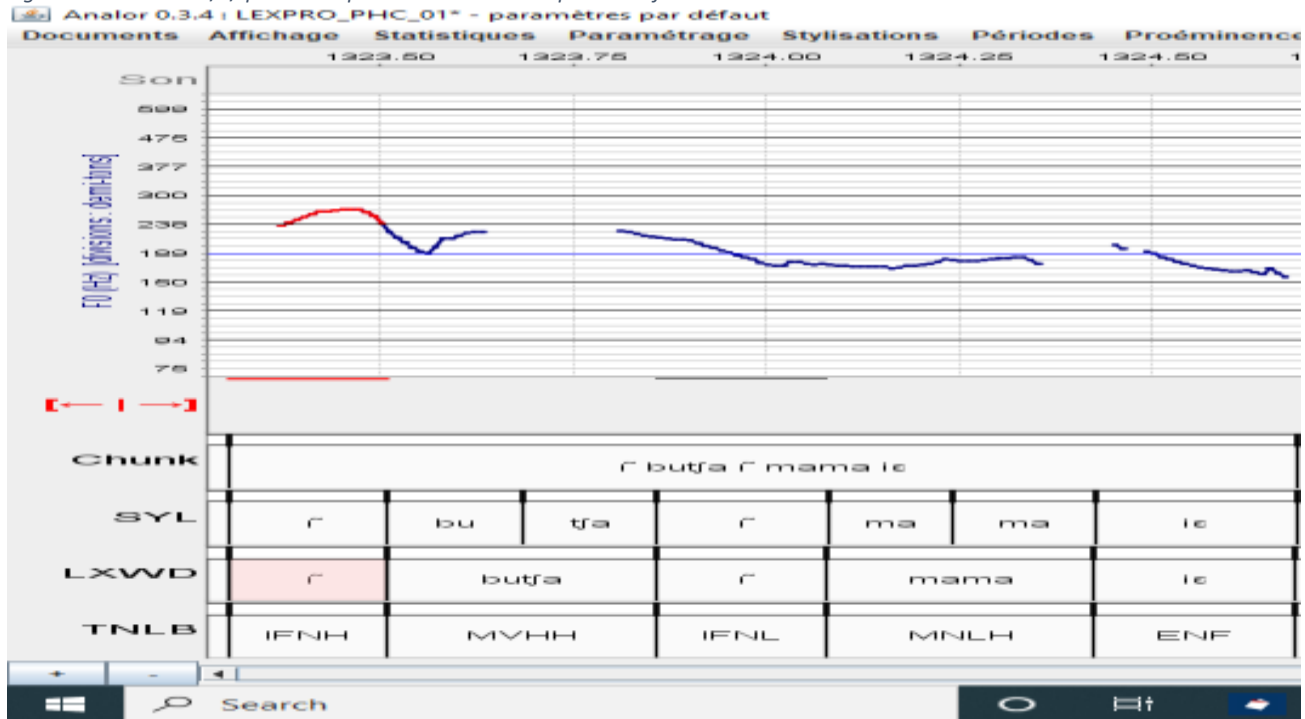
Figure 109 shows a /L/ pitch on a pronoun at the initial position of a carrier sentence.



/ɾ<sup>L</sup> butʃa<sup>HH</sup> ɾ<sup>L</sup> mama<sup>LH</sup> iɛ<sup>F</sup>/  
 3-PRO-SUB butcher POSS mother ear  
 He bit his mother in the ear.

The pronoun /ɾ/ that bears an /L/ pitch in LEXPRO\_KAN\_01 (in figure 122 above) bears an /H/ pitch in LEXPRO\_PHC\_01 (below) in the same context, as seen in figure 123. The only plausible reason for this identified difference is the focus of the 2 speakers. The peaker in LEXPRO\_KAN\_01 focused on the verb /butʃa/, but the speaker in LEXPRO\_PHC\_01 focused on the pronoun /ɾ/.

Figure 110 shows an /F/ pitch on a pronoun at the initial position of a carrier sentence.



/i<sup>H</sup> butʃa<sup>HH</sup> i<sup>L</sup> mama<sup>LH</sup> i e<sup>F</sup>/  
 3-PRO-SUB butcher POSS mother ear  
 He bit his mother on the ear.

Since the pitch pattern on the pronoun /i/ was not stable among the speakers, it was imperative for us to examine the pronoun /i/ also. This examination is important because both of them (pronouns /i/ and /i/) are identical. Unlike /i/, pronoun /i/ is stable with an /L/ pitch among the respondents. Table 40 shows the distribution of the pitch patterns of Naija pronouns /i/ and /i/. The table shows the mixture of both high and low pitch patterns on the pronoun /i/, but the /L/ pitch pattern is stable on the pronoun /i/.

Table 32 shows the pitch distribution of Naija pronouns /i/ and /i/.

S/N	Respondents	/i/	/i/
1	LEXPRO_JOS_01	high	low
2	LEXPRO_JOS_02	low	low
3	LEXPRO_KAN_01	low	low
4	LEXPRO_KAN_02	high	low
5	LEXPRO_LAG_01	high	low
6	LEXPRO_LAG_02	low	low
7	LEXPRO_PHC_01	high	low
8	LEXPRO_PHC_02	high	low

This subsection has described the perceptual pitch patterns found in Naija grammatical words. Some Naija auxiliaries bear the /H/ pitch pattern, while some others bear the /L/ pitch patterns. Naija conjunctions and prepositions bear an /L/ pitch pattern. The pitch patterns on Naija pronouns are not stable yet. The three-pitch patterns (/H/, /L/ and /F/) identified for Naija are found in Naija pronouns.

## 6.2. Particles

Apart from the grammatical words described in section 6.1, some particles have been identified in Naija. These particles are classed together with grammatical words as functors in this thesis. A particle can be described as a cover term for items that do not easily fit into syntactic and semantic generalizations of the language under study (Zwicky 1985). Particles are said to have (a) peculiar semantics and (b) idiosyncratic distributions. Peculiar semantics of particles, according to Zwicky, can be used to turn affirmative or declarative sentences into negatives (as in the case of negators). They can join two or more different structural types of sentences (as in the case of complementizers). Idiosyncratic distribution has to do with their context distributions in different languages. For instance, they can attach to some words in some languages or stand alone in some others, as found in Naija. They can be found at the sentence-initial, -medial or -final positions. Particles can be classified as (1) acategorical and (2) uninflectable. They are acategorical because they cannot be labeled into any of the syntactic categories like nouns and verbs, and functional words like pronouns and conjunction. They are uninflectable because of their lack of conceptual meaning like content words, and cannot be inflected (Zwicky 1985). Some Naija particles found in the data are listed below.

- a. Negative markers: /no/, /nɔ/, /nɔt/
- b. Complementizer: /se/, /we/
- c. Emphasis: /ja/, /o/
- d. Copula: /na/
- e. Polar question markers: /je] and /nĩ/

Prosodically, Naija negative markers (/no/, /nɔ/, and /not/), complementizers (/se/, and /we/), emphatic marker (/ja/), and polar question maker (/je/) bear an /H/ pitch. The emphatic marker /o/, copula /na/ and polar question marker /nĩ/ bear an /L/ pitch.

This subsection has presented that the two-pitch patterns (/H/ and /L/) are found in Naija particles. Negative markers and complementizers are characterized by the Naija /H/ pitch. Copular only bears the /L/ pitch. Emphatic and polar question markers bear the two-pitch patterns. Though not found in the data of this work, it is possible for the negative marker /no/ to bear an /F/ pitch pattern when it is used in isolation, as seen in 25 (a dialogue between speakers A and B). Speaker B's response is a negative marker to speaker A's question.

25.  
A: /ju<sup>L</sup> de<sup>L</sup> kɔ̃m<sup>R</sup>/  
2-PRO-SUB AUX come  
Are you coming?  
B: /no<sup>F</sup>/  
no  
No

### 6.3. Conclusion

This chapter has presented the pitch patterns found in Naija functors. Just like the simple content words presented in chapter 4 and complex words examined in chapter 5, Naija functors also use the three pitch patterns (/H/, /L/ and /F/) found in Naija. A particular pitch pattern cannot be categorically ascribed to a specific type of Naija functors. However, Naija conjunctions and prepositions that are seen in the data of this work bear only the /L/ pitch. Naija pronouns bear the three pitch patterns, while auxiliaries bear the /H/ and /L/ pitch patterns. Naija negative markers and complementizers that are seen in the data of this work bear only the /H/ pitch pattern. Copula is characterized by the /L/ pitch pattern, while Naija's emphatic and polar question markers bear the /H/ and /L/ pitch patterns. The pitch patterns presented for Naija functors indicate that it behaves like a tone system because all pitch patterns are in use in different contextual distributions. Many of the functors examined in this chapter are monosyllables. Naija monosyllabic content words bear only the Naija falling pitch. Hence, it is difficult to refer to the system as a tone system. In this chapter, it has been revealed that Naija

monosyllabic functors make use of all the pitch patterns. However, the functors that bear the falling pitch can be interpreted to be accentual.

# Chapter 7

## Discussion

### 7.0. Introduction

The previous chapter focused on the pitch patterns found in Naija functors. Here, the discussion of our findings is presented. The discussion is done in relation with the theoretical arguments presented in chapter 2 and the existing literature in NP and Naija.

The prosodic systems found in Naija lexical items have been presented in chapters 4, 5, and 6. However, can these prosodic systems be interpreted as a stress system, a tone system, or a pitch-accent system? Before answering this question, it is important to reiterate that four melodic contours – falling (F), rising (R), high (H), and low (L) – were identified in the data. These four contours were classified into two ranges – range one and range two. The second range was shown to be phonetically determined by declination. The rising contour was shown to be determined by discursive and intonational factors in topicalization and yes/no question. These distributionally conditioned melodic contours were sieved out, thus leaving /F/, /H/, and /L/ as annotation pitch tags.

For the prosodic system of a language to be referred to as a tone system, such a prosodic system must certify the concepts of pitch distinctiveness and contrastivity on every syllable (Pike 1945; Welmers 1973; Hyman 2001; Hulst 2006; 2011). These assumptions have been argued for from different perspectives to suit different theoretical bases and methodologies. The concepts of pitch distinctiveness and contrastivity would make the annotation pitch tags result in different combinations of pitch patterns. In a tone system, as in the case of many West African languages, first of all, monosyllables (either content words or functors) are assumed to employ the 3 annotation tags to arrive at 3 different pitch patterns in different classes and contexts. This is not the case presented for Naija monosyllabic content words in the experiments conducted in this thesis. The 3 annotation pitch tags are expected to result in at least 9 pitch patterns in Naija bisyllabic words. The experiments in this thesis showed only 3 pitch patterns (/HL/, /LF/ and /LH/) for Naija bisyllabic words. The 3 annotation pitch tags would result in at least 27 different pitch



patterns in trisyllabic words. In this present thesis, only 5 pitch patterns (/HLL/, /LHL/, /LLF/, /HLF/ and /HHF/) were identified for Naija trisyllabic words.

Apart from the failure of the annotation pitch tags to result in different pitch patterns, the concepts of pitch distinctiveness and contrastivity are assumed to result in the differentiation of the meanings of some identical words in Naija. The distinction of the meanings of some analogous words by the pitch systems of a language is another important factor among West African languages. The meanings of a countless number of identical words are differentiated via this method among Nigerian tone languages; the number of such words in Naija is relatively small, though some existing works gave some obsolete samples. With these arguments, 'it is difficult to conclude that Naija operates a tone system'. Nevertheless, Mafemi (1971), Obilade (1976), Ofuani (1981a), Faraclas (1984; 1996), and Mazzoli (2013) posit that NP (which can be regarded as Naija) is a tone language. Hyman (2006) argues for a tone system with a contrasting tone system. In this tone system, the pitch may not necessarily show the semantic distinctions of some analogous words. Some Naija words, like functors, some compounds, and trisyllabic content words, show this tone system.

The stress system can be a possibility of the Naija prosodic system since the tone system does not perfectly fit the system described for the language. For a language to be referred to as a stress language, it must put all the identified acoustic cues (duration, pitch, and intensity) on the stressed syllables. Downing (2013) asserts that, for an African language to be regarded as a stress language, a higher  $f_0$  value and vowel length must be on a stressed syllable. In Naija, for instance, the high pitch among the annotation pitch tags must have a longer duration. However, it was shown in subsection 3.3.1 that the duration and high pitch as the acoustic cues in Naija do not converge on a particular syllable in the data of this work. High pitch and intensity do converge on the same syllables. This convergence of a high pitch and intensity has not been regarded as the feature of a stress system. Thus, it cannot be said that Naija operates a stress system. Moreover, Faraclas (1984; 1996) and Mazzoli (2013) submit that the language operates a stress system at the postlexical level. However, the stress system is a lexical phenomenon, not a postlexical issue

(Gordon 2016). The same prosodic argument can be offered for the intonation-only prototype (Gussenhoven 2014).

From the presented discussions, Naija can hardly be referred to as a tone or a stress language. Intonation-only may not also be a better prosodic prototype for the language because it is a postlexical issue. Pitch accent (PA) system can be a better option to describe the prosodic system found in Naija. For a language to be referred to as PA language, pitch (unlike a tone language) must be indistinctive to some extent (Hulst 1999; Hualde 2006). This pitch indistinctiveness would result in restricted pitch distributions (Selkirk 1995; Bybee et al. 1998). Metrical contour patterns must be rampant in the language (Lacy 2002). Some of the other features of a PA language (Hualde et al. 2002) are initial accented/non-initial accented lexical items, invariable realization of the /HL/ pitch pattern, non-accented phrase initial rise of the /LH/ pitch pattern, no duration correlates of the accentual prominence.

Naija has most of the features presented for a PA language. The pitch system in Naija is indistinctive. This first feature has led to restricted pitch distributions. Hence, in bisyllabic content words, for instance, at least 9 pitch patterns were expected, but only 3 were identified. Two of the 3 identified pitch patterns (/HL/ and /LF/) have the feature of metrical contour pattern. Many initial accented lexical items (as in /HL/ pitch pattern) and a few non-initial accented lexical items (as in /LH/ pitch pattern) were identified in this study. The longer duration in Naija words does not coincide with the higher pitch on the same syllables. Though the scope of the present research is lexical prosody, the non-accented phrase's initial rise is identified in Naija sentences. The sentence / ju<sup>L</sup> dɔ̃n<sup>H</sup> it<sup>F</sup>/ 'You have eaten' has the feature of non-accented phrase initial rise. With all these features identified in Naija prosodic system, it can be confidently argued that 'Naija operates a pitch accent system'. Oyebade (1983), Elugbe & Omamor (1991), and Osaigboro (2018) argue for the operation of a pitch accent system in the language. Osaigboro investigates the contour patterns of different sentences, while Oyebade and Elugbe & Omamor examine Naija words isolation.

In the PA system presented in this thesis, The Naija high pitch is the accent. The accent is delimited by a low pitch in an /HL/ pitch pattern. Moreover, in the /LF/ pitch pattern, the accent

and its delimiting pitch are included in the /F/ pitch pattern. Thus, the /F/ pitch is interpreted as a compound pitch having /HL/. The simplified /F/ pitch still points back to the /HL/ pitch pattern. When Naija verbs, adjectives and adverbs are used transitively, attributively, and non-sententially, the low pitch of the /HL/ pitch pattern is suspended. Then, the high pitch spreads on the second syllable. The spread pitch forms a liaison with the transitive verb complements, attributive adjectives' complements, and non-sentential adverbs' complements.

The syntactic relationship (for instance between Naija verbs and their complements) is referred to as the dependency frame. The prosodic exponent of this relationship is the high pitch that is seen before the complements, and it is referred to as pitch sandhi. In essence, the level where the pitch sandhi operates is above lexical prosody. Since the level of the pitch sandhi is not lexical prosodic analysis (it links the accent on a particular word to its complement), we chose in this experiment to name the pitch sandhi the accentual sandhi. The minimal prosodic contour where the accentual sandhi is employed has been referred to as the local prosodic context. Naija words (like nouns, verbs and adjectives) whose prosodic contours stand alone in Naija sentences can be referred to as local prosodic context. This is so because their prosodic contours can stand alone in Naija sentences. For example, the prosodic contour of the adverb /egēn<sup>LF</sup>/ in the sentence /wit<sup>HL</sup> wōn<sup>F</sup> wi<sup>L</sup> de<sup>L</sup> fɔlo<sup>HL</sup> egēn<sup>LF</sup> fɔ<sup>L</sup> dis<sup>H</sup> tãn<sup>F</sup>/ does not perceptually attach any word within that context.

In the PA system described for Naija in this thesis, boundary pitch surfaces in the /HL/ and /LF/ pitch patterns. Low or falling pitch as a boundary pitch does not show up in the /LH/ pitch pattern. Instead, a little pause is heard when the /LH/ pitch pattern is either initial or medial position of a sentence, and a normal pause when it is at the final position.

The boundary pitch in the /HL/ and /LF/ pitch patterns is made clearer when a verb complement is moved to either the initial or the medial position of Naija sentences. In this instance, though the prosodic/syntactic relationship between the verbs and their complements is intact, the low or falling pitch appears on the verbs' pitch patterns at the final position. For instance, the relationship between the verb /kari<sup>HL</sup>/ and its complement /wetĩn<sup>HL</sup>/ in the sentence /ju<sup>L</sup> no<sup>H</sup> fi<sup>H</sup> ask<sup>H</sup> mĩ<sup>F</sup> wetĩn<sup>HH</sup> a<sup>L</sup> kari<sup>HL</sup>/ 'You cannot ask me of my baggage' still holds, but the last syllable of the verb bears a low pitch. The spectrogram of the sentence showing a /HL/ pitch pattern on the verb was presented in subsection 4.3.2. The low pitch on the verb in the example is the instance

of the boundary pitch or tone. Moreover, the prosodic pitch pattern on the relative pronoun /wetĩn/ is affected in the above-given sentence. The same relative pronoun bears an /HL/ pitch pattern when it appears at the final position. For example, in the sentence /i<sup>L</sup> tɔk<sup>H</sup> wetĩn<sup>HL</sup>/ 'What did he say', it bears an /HL/ pitch pattern. In the given sentence, it bears an /HH/ pitch pattern.

# Chapter 8

## Summary and conclusion

### 8.0. Introduction

This previous chapter presented the discussion of the findings in this thesis in comparison with the existing literature and some theoretical arguments. This chapter presents the summary and conclusion. Section 8.1 present the summary of the whole work, and section 8.2 concludes the whole findings of the thesis and opens a door for future work in Naija prosody.

### 8.1. Summary

This thesis has explored the lexical prosody of Naija using an experimental-phonetic approach to speech melody, otherwise known as IPO. The exploration was done in three sets –content words, complex words, and functors. Naija content words, that is nouns, verbs, adjectives, and adverbs, retain the same pitch patterns each in all positions within Naija sentences. The main pitch pattern identified for monosyllabic words was the /F/ pitch pattern. Naija bisyllabic words bore the /HL/, /LF/ and /LH/ pitch patterns. Naija trisyllabic words were found to bear the /HLL/, /LHL/, /LLF/, /HLF/ and /HHF/ pitch patterns. The pitch pattern /HHF/ was only found among the trisyllabic adverbs. The tonal pattern /HLF/ occurred on the trisyllabic nouns /*ɪntav<sup>ɪ</sup>u*/ ‘interview’ and /*ɛsasais*/ ‘exercise’ especially among the respondents from the Northern part of Nigeria. The pitch patterns on Naija nouns were retained no matter the position of the words within Naija sentences and the ethnic group of the speakers. However, there were some insignificant exceptions. The pitch on Naija monosyllabic and bisyllabic nouns were more consistent and stable than trisyllabic nouns. The only two trisyllabic nouns whose pitch patterns were not stable were /*ɪntav<sup>ɪ</sup>u*/ and /*ɛsasais*/.

The low pitch on the last syllable of the pitch patterns on Naija verbs used transitively, adjectives used attributively and adverbs used as non-sentential adverbs was always suspended. And the preceding high pitch spreads onto the syllables whose pitch is suspended. The spread pitch forms

a liaison with the complements of the target verbs, adjectives, and adverbs. This pitch has been named accentual sandhi because it operates above lexical prosody.

Naija complex words simply behave like simple context words bearing the same pitch patterns in all positions. When they are used as nouns, they behave like nouns. When used as other grammatical classes like verbs, adjectives and adverbs behave like their simple content word counterparts. The pitch patterns of some of Naija compounds do not operate the accentual system found in Naija simple words. There is an interpolation of contrasting high and low pitch patterns. An example of this pitch system is found in Naija compounds, such as in /wumã rapa<sup>HHLH</sup>/.

Naija functors operate a simple contrastive pitch system. Apart from some pronouns which bear the /F/ pitch pattern, other functors identified in Naija bear either the /H/ or the /L/ pitch pattern. Naija pronouns can bear the /F/ pitch pattern, when they are used as the topics of a sentence and when they complement Naija transitive verbs. Some of Naija pronouns that can bear the /F/ pitch include /dẽm/, /wi/, /ju/, /ĩm/, /mĩ/, /ɔs/ and /dẽm/.

## 8.2. Conclusion

This thesis has investigated the lexical prosody in Naija, and argued that the language lexically operates a mixed system. The mixed system is the combination of the PA and tone systems. Three contrasting annotation pitch tags /F/, /H/, and /L/ were identified in the data of this thesis. It was found that, though the 3 annotation pitch tags are combined to form some pitch patterns on Naija words, the resulting pitch patterns are far from being described as a tone system. Because the prosodic pitch system of the language has a very small level of pitch distinctiveness and contrastivity, the pitch pattern distributions are restricted. The pitch patterns of the language are therefore metrical. This system presents a hat-like prosodic contour. This is a simple feature of a PA system. In this PA system, only one melodic peak is identified. In this pitch system, the three annotation pitch tags can be interpreted as just one pitch pattern –/LHL/. This pitch pattern can be modified to form different pitch patterns, like /HLL/, /LLF/ and /LHL/.

However, the pitch patterns on some Naija words can be interpreted to be tonal. The tone system observed in Naija cannot be described based on the few minimal pairs distinguished by pitch. The tone system observed in the data of this work can be explained from two perspectives. The first is the movement of the pitch patterns that results in some words having more than one melodic peak. The second is the fact that all the contrasting pitch patterns are operational in some simple words and within Naija functors. Oyebade (1983) notes that the NP he studied is neither a tone nor a stress language, but a language that has mixed the two systems. The two systems have resulted in a different pitch system.

In this thesis, PA and tone systems were observed to be in operation in different lexical types. The prosodic pitch patterns on Naija monosyllabic words, bisyllabic words, and Naija reduplicated words behave as accentual. Naija functors were found to be tonal. Naija trisyllabic words and compounds operate the two systems. The accentual system found in Naija lexical prosody presented in this thesis can be noted in Naija postlexical prosody, as in the case of sentence predicate, attributive adjectives/complements, and non-sentential adverbs/complements. The accentual system is noted in Naija sentences on the first word that has semantic content and meaning. This thesis has given some hints on the intonation contour of Naija postlexical levels which require some descriptive experimental works as carried out in this present one.

# Annex

Annex of this present research work can be divided into 3 namely- annex 01, annex 02 and annex 03, respectively.

## Annex 01

There are three tables (Tables I, II and III) in this annex. The tables comprise (from the left) the serial numbers (used for just numbering), the pitch patterns, the positions of the target words in the carrier sentences, the grammatical categories, the speakers, the target words and the carrier sentences of the simple content words. The details of the pitch patterns were presented in section 3.3.4 (application of the identified pitch patterns in the annotations). Table 1 is used to highlight all the mentioned information of monosyllabic content words. Tables 2 and 3 show the same details for bisyllabic and trisyllabic content words.

*Table 1: Monosyllabic content words*

<b>S/N</b>	<b>Pitch Patterns</b>	<b>Position</b>	<b>Category</b>	<b>Speakers</b>	<b>Target</b>	<b>Carrier sentences</b>
1	INF	Initial	Noun	SPK1	School	school wey I go na Unilag
2	MNF	Medial	Noun	SPK1	school	dat fine school na im sister own
3	ENF	Final	Noun	SPK1	school	di govt don ban im school
4	INF	Initial	Noun	SPK2	school	school wey I go na Unilag
5	MNF	Medial	Noun	SPK2	school	dat fine school na im sister own
6	ENF	Final	Noun	SPK2	school	di govt don ban im school
7	INF	Initial	Noun	SPK3	school	school wey I go na Unilag
8	MNF	Medial	Noun	SPK3	school	dat fine school na im sister own
9	ENF	Final	Noun	SPK3	school	di govt don ban im school
10	INF	Initial	Noun	SPK4	school	school wey I go na Unilag
11	MNF	Medial	Noun	SPK4	school	dat fine school na im sister own
12	ENF	Final	Noun	SPK4	school	di govt don ban im school
13	INF	Initial	Noun	SPK5	school	school wey I go na Unilag
14	MNF	Medial	Noun	SPK5	school	dat fine school na im sister own
15	ENF	Final	Noun	SPK5	school	di govt don ban im school
16	INF	Initial	Noun	SPK6	school	school wey I go na Unilag



17	MNF	Medial	Noun	SPK6	school	dat fine school na im sister own
18	ENF	Final	Noun	SPK6	school	di govt don ban im school
19	INF	Initial	Noun	SPK7	school	school wey I go na Unilag
20	MNF	Medial	Noun	SPK7	school	dat fine school na im sister own
21	ENF	Final	Noun	SPK7	school	di govt don ban im school
22	INF	Initial	Noun	SPK8	school	school wey I go na Unilag
23	MNF	Medial	Noun	SPK8	school	dat fine school na im sister own
24	ENF	Final	Noun	SPK8	school	di govt don ban im school
25	INF	Initial	Noun	SPK1	block	block wey I mould na dis
26	MNF	Medial	Noun	SPK1	block	dat fine block na im sister own
27	ENF	Final	Noun	SPK1	block	di govt don break im block
28	INF	Initial	Noun	SPK2	block	block wey I mould na dis
29	MNF	Medial	Noun	SPK2	block	dat fine block na im sister own
30	ENF	Final	Noun	SPK2	block	di govt don break im block
31	INF	Initial	Noun	SPK3	block	block wey I mould na dis
32	MNF	Medial	Noun	SPK3	block	dat fine block na im sister own
33	ENF	Final	Noun	SPK3	block	di govt don break im block
34	INF	Initial	Noun	SPK4	block	block wey I mould na dis
35	MNF	Medial	Noun	SPK4	block	dat fine block na im sister own
36	ENF	Final	Noun	SPK4	block	di govt don break im block
37	INF	Initial	Noun	SPK5	block	block wey I mould na dis
38	MNF	Medial	Noun	SPK5	block	dat fine block na im sister own
39	ENF	Final	Noun	SPK5	block	di govt don break im block
40	INF	Initial	Noun	SPK6	block	block wey I mould na dis
41	MNF	Medial	Noun	SPK6	block	dat fine block na im sister own
42	ENF	Final	Noun	SPK6	block	di govt don break im block
43	INF	Initial	Noun	SPK7	block	block wey I mould na dis
44	MNF	Medial	Noun	SPK7	block	dat fine block na im sister own
45	ENF	Final	Noun	SPK7	block	di govt don break im block
46	INF	Initial	Noun	SPK8	block	block wey I mould na dis
47	MNF	Medial	Noun	SPK8	block	dat fine block na im sister own

48	ENF	Final	Noun	SPK8	block	di govt don break im block
49	INF	Initial	Noun	SPK1	dress	dress wey im choose fine well well
50	MNF	Medial	Noun	SPK1	dress	dat fine dress na my own
51	ENF	Final	Noun	SPK1	dress	e too cost, I no fit buy di dress
52	INF	Initial	Noun	SPK2	dress	dress wey im choose fine well well
53	MNF	Medial	Noun	SPK2	dress	dat fine dress na my own
54	ENF	Final	Noun	SPK2	dress	e too cost, I no fit buy di dress
55	INF	Initial	Noun	SPK3	dress	dress wey im choose fine well well
56	MNF	Medial	Noun	SPK3	dress	dat fine dress na my own
57	ENF	Final	Noun	SPK3	dress	e too cost, I no fit buy di dress
58	INF	Initial	Noun	SPK4	dress	dress wey im choose fine well well
59	MNF	Medial	Noun	SPK4	dress	dat fine dress na my own
60	ENF	Final	Noun	SPK4	dress	e too cost, I no fit buy di dress
61	INF	Initial	Noun	SPK5	dress	dress wey im choose fine well well
62	MNF	Medial	Noun	SPK5	dress	dat fine dress na my own
63	ENF	Final	Noun	SPK5	dress	e too cost, I no fit buy di dress
64	INF	Initial	Noun	SPK6	dress	dress wey im choose fine well well
65	MNF	Medial	Noun	SPK6	dress	dat fine dress na my own
66	ENF	Final	Noun	SPK6	dress	e too cost, I no fit buy di dress
67	INF	Initial	Noun	SPK7	dress	dress wey im choose fine well well
68	MNF	Medial	Noun	SPK7	dress	dat fine dress na my own
69	ENF	Final	Noun	SPK7	dress	e too cost, I no fit buy di dress
70	INF	Initial	Noun	SPK8	dress	dress wey im choose fine well well
71	MNF	Medial	Noun	SPK8	dress	dat fine dress na my own
72	ENF	Final	Noun	SPK8	dress	e too cost, I no fit buy di dress
73	INF	Initial	Noun	SPK1	dust	dust wey I pack dey my room
74	MNF	Medial	Noun	SPK1	dust	dat terrible dust fit cause cough o
75	ENF	Final	Noun	SPK1	dust	im tell me make I pack di dust
76	INF	Initial	Noun	SPK2	dust	dust wey I pack dey my room
77	MNF	Medial	Noun	SPK2	dust	dat terrible dust fit cause cough o
78	ENF	Final	Noun	SPK2	dust	im tell me make I pack di dust

79	INF	Initial	Noun	SPK3	dust	dust wey I pack dey my room
80	MNF	Medial	Noun	SPK3	dust	dat terrible dust fit cause cough o
81	ENF	Final	Noun	SPK3	dust	im tell me make I pack di dust
82	INF	Initial	Noun	SPK4	dust	dust wey I pack dey my room
83	MNF	Medial	Noun	SPK4	dust	dat terrible dust fit cause cough o
84	ENF	Final	Noun	SPK4	dust	im tell me make I pack di dust
85	INF	Initial	Noun	SPK5	dust	dust wey I pack dey my room
86	MNF	Medial	Noun	SPK5	dust	dat terrible dust fit cause cough o
87	ENF	Final	Noun	SPK5	dust	im tell me make I pack di dust
88	INF	Initial	Noun	SPK6	dust	dust wey I pack dey my room
89	MNF	Medial	Noun	SPK6	dust	dat terrible dust fit cause cough o
90	ENF	Final	Noun	SPK6	dust	im tell me make I pack di dust
91	INF	Initial	Noun	SPK7	dust	dust wey I pack dey my room
92	MNF	Medial	Noun	SPK7	dust	dat terrible dust fit cause cough o
93	ENF	Final	Noun	SPK7	dust	im tell me make I pack di dust
94	INF	Initial	Noun	SPK8	dust	dust wey I pack dey my room
95	MNF	Medial	Noun	SPK8	dust	dat terrible dust fit cause cough o
96	ENF	Final	Noun	SPK8	dust	im tell me make I pack di dust
97	INF	Initial	Noun	SPK1	book	book wey I read sweet no be small
98	MNF	Medial	Noun	SPK1	book	dat fine book na my sister own
99	ENF	Final	Noun	SPK1	book	di address dey for my book
100	INF	Initial	Noun	SPK2	book	book wey I read sweet no be small
101	MNF	Medial	Noun	SPK2	book	dat fine book na my sister own
102	ENF	Final	Noun	SPK2	book	di address dey for my book
103	INF	Initial	Noun	SPK3	book	book wey I read sweet no be small
104	MNF	Medial	Noun	SPK3	book	dat fine book na my sister own
105	ENF	Final	Noun	SPK3	book	di address dey for my book
106	INF	Initial	Noun	SPK4	book	book wey I read sweet no be small
107	MNF	Medial	Noun	SPK4	book	dat fine book na my sister own
108	ENF	Final	Noun	SPK4	book	di address dey for my book
109	INF	Initial	Noun	SPK5	book	book wey I read sweet no be small

110	MNF	Medial	Noun	SPK5	book	dat fine book na my sister own
111	ENF	Final	Noun	SPK5	book	di address dey for my book
112	INF	Initial	Noun	SPK6	book	book wey I read sweet no be small
113	MNF	Medial	Noun	SPK6	book	dat fine book na my sister own
114	ENF	Final	Noun	SPK6	book	di address dey for my book
115	INF	Initial	Noun	SPK7	book	book wey I read sweet no be small
116	MNF	Medial	Noun	SPK7	book	dat fine book na my sister own
117	ENF	Final	Noun	SPK7	book	di address dey for my book
118	INF	Initial	Noun	SPK8	book	book wey I read sweet no be small
119	MNF	Medial	Noun	SPK8	book	dat fine book na my sister own
120	ENF	Final	Noun	SPK8	book	di address dey for my book
121	INF	Initial	Noun	SPK1	farm	farm wey I buy big no be small
122	MNF	Medial	Noun	SPK1	farm	dat big farm na my papa own
123	ENF	Final	Noun	SPK1	farm	e don dey go im papa farm
124	INF	Initial	Noun	SPK2	farm	farm wey I buy big no be small
125	MNF	Medial	Noun	SPK2	farm	dat big farm na my papa own
126	ENF	Final	Noun	SPK2	farm	e don dey go im papa farm
127	INF	Initial	Noun	SPK3	farm	farm wey I buy big no be small
128	MNF	Medial	Noun	SPK3	farm	dat big farm na my papa own
129	ENF	Final	Noun	SPK3	farm	e don dey go im papa farm
130	INF	Initial	Noun	SPK4	farm	farm wey I buy big no be small
131	MNF	Medial	Noun	SPK4	farm	dat big farm na my papa own
132	ENF	Final	Noun	SPK4	farm	e don dey go im papa farm
133	INF	Initial	Noun	SPK5	farm	farm wey I buy big no be small
134	MNF	Medial	Noun	SPK5	farm	dat big farm na my papa own
135	ENF	Final	Noun	SPK5	farm	e don dey go im papa farm
136	INF	Initial	Noun	SPK6	farm	farm wey I buy big no be small
137	MNF	Medial	Noun	SPK6	farm	dat big farm na my papa own
138	ENF	Final	Noun	SPK6	farm	e don dey go im papa farm
139	INF	Initial	Noun	SPK7	farm	farm wey I buy big no be small
140	MNF	Medial	Noun	SPK7	farm	dat big farm na my papa own

141	ENF	Final	Noun	SPK7	farm	e don dey go im papa farm
142	INF	Initial	Noun	SPK8	farm	farm wey I buy big no be small
143	MNF	Medial	Noun	SPK8	farm	dat big farm na my papa own
144	ENF	Final	Noun	SPK8	farm	e don dey go im papa farm
145	INF	Initial	Noun	SPK1	bank	bank wey I dey use na GT
146	MNF	Medial	Noun	SPK1	bank	dat useless bank no post my money
147	ENF	Final	Noun	SPK1	bank	I no fit go to di bank
148	INF	Initial	Noun	SPK2	bank	bank wey I dey use na GT
149	MNF	Medial	Noun	SPK2	bank	dat useless bank no post my money
150	ENF	Final	Noun	SPK2	bank	I no fit go to di bank
151	INF	Initial	Noun	SPK3	bank	bank wey I dey use na GT
152	MNF	Medial	Noun	SPK3	bank	dat useless bank no post my money
153	ENF	Final	Noun	SPK3	bank	I no fit go to di bank
154	INF	Initial	Noun	SPK4	bank	bank wey I dey use na GT
155	MNF	Medial	Noun	SPK4	bank	dat useless bank no post my money
156	ENF	Final	Noun	SPK4	bank	I no fit go to di bank
157	INF	Initial	Noun	SPK5	bank	bank wey I dey use na GT
158	MNF	Medial	Noun	SPK5	bank	dat useless bank no post my money
159	ENF	Final	Noun	SPK5	bank	I no fit go to di bank
160	INF	Initial	Noun	SPK6	bank	bank wey I dey use na GT
161	MNF	Medial	Noun	SPK6	bank	dat useless bank no post my money
162	ENF	Final	Noun	SPK6	bank	I no fit go to di bank
163	INF	Initial	Noun	SPK7	bank	bank wey I dey use na GT
164	MNF	Medial	Noun	SPK7	bank	dat useless bank no post my money
165	ENF	Final	Noun	SPK7	bank	I no fit go to di bank
166	INF	Initial	Noun	SPK8	bank	bank wey I dey use na GT
167	MNF	Medial	Noun	SPK8	bank	dat useless bank no post my money
168	ENF	Final	Noun	SPK8	bank	I no fit go to di bank
169	INF	Initial	Noun	SPK1	phone	phone wey I buy don dey misbehave
170	MNF	Medial	Noun	SPK1	phone	dat fine phone na my sister own
171	ENF	Final	Noun	SPK1	phone	I no fit buy di phone

172	INF	Initial	Noun	SPK2	phone	phone wey I buy don dey misbehave
173	MNF	Medial	Noun	SPK2	phone	dat fine phone na my sister own
174	ENF	Final	Noun	SPK2	phone	I no fit buy di phone
175	INF	Initial	Noun	SPK3	phone	phone wey I buy don dey misbehave
176	MNF	Medial	Noun	SPK3	phone	dat fine phone na my sister own
177	ENF	Final	Noun	SPK3	phone	I no fit buy di phone
178	INF	Initial	Noun	SPK4	phone	phone wey I buy don dey misbehave
179	MNF	Medial	Noun	SPK4	phone	dat fine phone na my sister own
180	ENF	Final	Noun	SPK4	phone	I no fit buy di phone
181	INF	Initial	Noun	SPK5	phone	phone wey I buy don dey misbehave
182	MNF	Medial	Noun	SPK5	phone	dat fine phone na my sister own
183	ENF	Final	Noun	SPK5	phone	I no fit buy di phone
184	INF	Initial	Noun	SPK6	phone	phone wey I buy don dey misbehave
185	MNF	Medial	Noun	SPK6	phone	dat fine phone na my sister own
186	ENF	Final	Noun	SPK6	phone	I no fit buy di phone
187	INF	Initial	Noun	SPK7	phone	phone wey I buy don dey misbehave
188	MNF	Medial	Noun	SPK7	phone	dat fine phone na my sister own
189	ENF	Final	Noun	SPK7	phone	I no fit buy di phone
190	INF	Initial	Noun	SPK8	phone	phone wey I buy don dey misbehave
191	MNF	Medial	Noun	SPK8	phone	dat fine phone na my sister own
192	ENF	Final	Noun	SPK8	phone	I no fit buy di phone
193	INF	Initial	Noun	SPK1	sound	sound wey I hear wake me up
194	MNF	Medial	Noun	SPK1	sound	dat terrible sound fit block person hear o
195	ENF	Final	Noun	SPK1	sound	sound no dey hear di sound
196	INF	Initial	Noun	SPK2	sound	sound wey I hear wake me up
197	MNF	Medial	Noun	SPK2	sound	dat terrible sound fit block person hear o
198	ENF	Final	Noun	SPK2	sound	sound no dey hear di sound
199	INF	Initial	Noun	SPK3	sound	sound wey I hear wake me up
200	MNF	Medial	Noun	SPK3	sound	dat terrible sound fit block person hear o
201	ENF	Final	Noun	SPK3	sound	sound no dey hear di sound

202	INF	Initial	Noun	SPK4	sound	sound wey I hear wake me up
203	MNF	Medial	Noun	SPK4	sound	dat terrible sound fit block person hear o
204	ENF	Final	Noun	SPK4	sound	sound no dey hear di sound
205	INF	Initial	Noun	SPK5	sound	sound wey I hear wake me up
206	MNF	Medial	Noun	SPK5	sound	dat terrible sound fit block person hear o
207	ENF	Final	Noun	SPK5	sound	sound no dey hear di sound
208	INF	Initial	Noun	SPK6	sound	sound wey I hear wake me up
209	MNF	Medial	Noun	SPK6	sound	dat terrible sound fit block person hear o
210	ENF	Final	Noun	SPK6	sound	sound no dey hear di sound
211	INF	Initial	Noun	SPK7	sound	sound wey I hear wake me up
212	MNF	Medial	Noun	SPK7	sound	dat terrible sound fit block person hear o
213	ENF	Final	Noun	SPK7	sound	sound no dey hear di sound
214	INF	Initial	Noun	SPK8	sound	sound wey I hear wake me up
215	MNF	Medial	Noun	SPK8	sound	dat terrible sound fit block person hear o
216	ENF	Final	Noun	SPK8	sound	sound no dey hear di sound
217	INF	Initial	Noun	SPK1	coach	coach wey I see yesterday don die
218	MNF	Medial	Noun	SPK1	coach	dat nice coach talk sey make I come
219	ENF	Final	Noun	SPK1	coach	im papa na our coach
220	INF	Initial	Noun	SPK2	coach	coach wey I see yesterday don die
221	MNF	Medial	Noun	SPK2	coach	dat nice coach talk sey make I come
222	ENF	Final	Noun	SPK2	coach	im papa na our coach
223	INF	Initial	Noun	SPK3	coach	coach wey I see yesterday don die
224	MNF	Medial	Noun	SPK3	coach	dat nice coach talk sey make I come
225	ENF	Final	Noun	SPK3	coach	im papa na our coach
226	INF	Initial	Noun	SPK4	coach	coach wey I see yesterday don die
227	MNF	Medial	Noun	SPK4	coach	dat nice coach talk sey make I come
228	ENF	Final	Noun	SPK4	coach	im papa na our coach
229	INF	Initial	Noun	SPK5	coach	coach wey I see yesterday don die
230	MNF	Medial	Noun	SPK5	coach	dat nice coach talk sey make I come

231	ENF	Final	Noun	SPK5	coach	im papa na our coach
232	INF	Initial	Noun	SPK6	coach	coach wey I see yesterday don die
233	MNF	Medial	Noun	SPK6	coach	dat nice coach talk sey make I come
234	ENF	Final	Noun	SPK6	coach	im papa na our coach
235	INF	Initial	Noun	SPK7	coach	coach wey I see yesterday don die
236	MNF	Medial	Noun	SPK7	coach	dat nice coach talk sey make I come
237	ENF	Final	Noun	SPK7	coach	im papa na our coach
238	INF	Initial	Noun	SPK8	coach	coach wey I see yesterday don die
239	MNF	Medial	Noun	SPK8	coach	dat nice coach talk sey make I come
240	ENF	Final	Noun	SPK8	coach	im papa na our coach
241	MVH	Medial	Verb	SPK1	go	e say make I go home
242	MVH	Medial	Verb	SPK1	go	I go go market now
243	EVF	Final	Verb	SPK1	go	my mother say make I go
244	MVH	Medial	Verb	SPK2	go	e say make I go home
245	MVH	Medial	Verb	SPK2	go	make you go market now
246	EVF	Final	Verb	SPK2	go	my mother say make I go
247	MVH	Medial	Verb	SPK3	go	e talk sey make I go home
248	MVH	Medial	Verb	SPK3	go	make you go market now
249	EVF	Final	Verb	SPK3	go	my mama talk say make I go
250	MVH	Medial	Verb	SPK4	go	e dey ask me make go home
251	MVH	Medial	Verb	SPK4	go	e say make I go market
252	EVF	Final	Verb	SPK4	go	my mother dey tell me sey make I go
253	MVH	Medial	Verb	SPK5	go	e dey ask me make go home
254	MVH	Medial	Verb	SPK5	go	e say make I go market
255	EVF	Final	Verb	SPK5	go	my mother dey tell me sey make I go
256	MVH	Medial	Verb	SPK6	go	e dey ask me make go home
257	MVH	Medial	Verb	SPK6	go	e say make I go market
258	EVF	Final	Verb	SPK6	go	my mother dey tell me sey make I go
259	MVH	Medial	Verb	SPK7	go	e dey ask me make go home
260	MVH	Medial	Verb	SPK7	go	e say make I go market
261	EVF	Final	Verb	SPK7	go	my mother dey tell me sey make I go



262	MVH	Medial	Verb	SPK8	go	e dey ask me make go home
263	MVH	Medial	Verb	SPK8	go	e say make I go market
264	EVF	Final	Verb	SPK8	go	my mother dey tell me sey make I go
265	MVH	Medial	Verb	SPK1	eat	Daniel go eat di rice o
266	IVH	Initial	Verb	SPK1	eat	eat di pawpaw wey dey dat table
267	EVF	Final	Verb	SPK1	eat	Emma want eat
268	MVH	Medial	Verb	SPK2	eat	Daniel go eat di rice
269	MVH	Medial	Verb	SPK2	eat	make you eat di pawpaw wey dey di table
270	EVF	Final	Verb	SPK2	eat	Emma want eat
271	MVH	Medial	Verb	SPK3	eat	Daniel go eat di rice
272	MVH	Medial	Verb	SPK3	eat	make you eat di pawpaw wey dey di table
273	EVF	Final	Verb	SPK3	eat	Emma want eat
274	MVH	Medial	Verb	SPK4	eat	Daniel go eat dat rice
275	MVH	Medial	Verb	SPK4	eat	go eat dat pawpaw wey dey table
276	EVF	Final	Verb	SPK4	eat	Emma go eat
277	MVH	Medial	Verb	SPK5	eat	Daniel go eat dat rice
278	MVH	Medial	Verb	SPK5	eat	go eat dat pawpaw wey dey table
279	EVF	Final	Verb	SPK5	eat	Emma go eat
280	MVH	Medial	Verb	SPK6	eat	Daniel go eat dat rice
281	MVH	Medial	Verb	SPK6	eat	go eat dat pawpaw wey dey table
282	EVF	Final	Verb	SPK6	eat	Emma go eat
283	MVH	Medial	Verb	SPK7	eat	Daniel go eat dat rice
284	MVH	Medial	Verb	SPK7	eat	go eat dat pawpaw wey dey table
285	EVF	Final	Verb	SPK7	eat	Emma go eat
286	MVH	Medial	Verb	SPK8	eat	Daniel go eat dat rice
287	MVH	Medial	Verb	SPK8	eat	go eat dat pawpaw wey dey table
288	EVF	Final	Verb	SPK8	eat	Emma go eat
289	MVH	Medial	Verb	SPK1	start	make you start di programme now
290	MVH	Medial	Verb	SPK1	start	Ella don start to read for her exam o
291	EVF	Final	Verb	SPK1	start	di match don start

292	MVH	Medial	Verb	SPK2	start	make you start di programme now
293	MVH	Medial	Verb	SPK2	start	Ella don start dey read for her exam
294	EVF	Final	Verb	SPK2	start	di match don start
295	MVH	Medial	Verb	SPK3	start	Ella don dey start dey read for her exam
296	MVH	Medial	Verb	SPK3	start	make you start di programme now
297	EVF	Final	Verb	SPK3	start	di match don start
298	MVH	Medial	Verb	SPK4	start	Ella don start to dey read for her exam
299	MVH	Medial	Verb	SPK4	start	make you start di programme now
300	EVF	Final	Verb	SPK4	start	di match don start
301	MVH	Medial	Verb	SPK5	start	Ella don start to dey read for her exam
302	MVH	Medial	Verb	SPK5	start	make you start di programme now
303	EVF	Final	Verb	SPK5	start	di match don start
304	MVH	Medial	Verb	SPK6	start	Ella don start to dey read for her exam
305	MVH	Medial	Verb	SPK6	start	make you start di programme now
306	EVF	Final	Verb	SPK6	start	di match don start
307	MVH	Medial	Verb	SPK7	start	Ella don start to dey read for her exam
308	MVH	Medial	Verb	SPK7	start	make you start di programme now
309	EVF	Final	Verb	SPK7	start	di match don start
310	MVH	Medial	Verb	SPK8	start	Ella don start to dey read for her exam
311	MVH	Medial	Verb	SPK8	start	make you start di programme now
312	EVF	Final	Verb	SPK8	start	di match don start
313	MVH	Medial	Verb	SPK1	read	my papa force me to read my book everyday
314	MVH	Medial	Verb	SPK1	read	make you read di newspaper o
315	EVF	Final	Verb	SPK1	read	she command me to dey read
316	MVH	Medial	Verb	SPK2	read	my papa dey force me read my book everyday
317	MVH	Medial	Verb	SPK2	read	make you read di newspaper
318	EVF	Final	Verb	SPK2	read	she dey command me make I dey read
319	MVH	Medial	Verb	SPK3	read	my papa force me make I read my book everyday

320	MVH	Medial	Verb	SPK3	read	make you read di newspaper
321	EVF	Final	Verb	SPK3	read	she command me make I dey read
322	MVH	Medial	Verb	SPK4	read	my father dey force me make I read everyday
323	MVH	Medial	Verb	SPK4	read	e say make I read di newspaper
324	EVF	Final	Verb	SPK4	read	she dey command me make I dey read
325	MVH	Medial	Verb	SPK5	read	my father dey force me make I read everyday
326	MVH	Medial	Verb	SPK5	read	e say make I read di newspaper
327	EVF	Final	Verb	SPK5	read	she dey command me make I dey read
328	MVH	Medial	Verb	SPK6	read	my father dey force me make I read everyday
329	MVH	Medial	Verb	SPK6	read	e say make I read di newspaper
330	EVF	Final	Verb	SPK6	read	she dey command me make I dey read
331	MVH	Medial	Verb	SPK7	read	my father dey force me make I read everyday
332	MVH	Medial	Verb	SPK7	read	e say make I read di newspaper
333	EVF	Final	Verb	SPK7	read	she dey command me make I dey read
334	MVH	Medial	Verb	SPK8	read	my father dey force me make I read everyday
335	MVH	Medial	Verb	SPK8	read	e say make I read di newspaper
336	EVF	Final	Verb	SPK8	read	she dey command me make I dey read
337	IVH	Initial	Verb	SPK1	come	come to di dining now
338	MVH	Medial	Verb	SPK1	come	I go come to your house today o
339	EVF	Final	Verb	SPK1	come	Ese ask her make she come
340	MVH	Medial	Verb	SPK2	come	I go come house today
341	MVH	Medial	Verb	SPK2	come	make you come dining now
342	EVF	Final	Verb	SPK2	come	Ese tell her make e come
343	MVH	Medial	Verb	SPK3	come	I go come di house today
344	MVH	Medial	Verb	SPK3	come	make you come dining now
345	EVF	Final	Verb	SPK3	come	Ese talk make I come
346	MVH	Medial	Verb	SPK4	come	I go come house today
347	MVH	Medial	Verb	SPK4	come	make you come dining now

348	EVF	Final	Verb	SPK4	come	Ese dey ask am make e come
349	MVH	Medial	Verb	SPK5	come	I go come house today
350	MVH	Medial	Verb	SPK5	come	make you come dining now
351	EVF	Final	Verb	SPK5	come	Ese dey ask am make e come
352	MVH	Medial	Verb	SPK6	come	I go come house today
353	MVH	Medial	Verb	SPK6	come	make you come dining now
354	EVF	Final	Verb	SPK6	come	Ese dey ask am make e come
355	MVH	Medial	Verb	SPK7	come	I go come house today
356	MVH	Medial	Verb	SPK7	come	make you come dining now
357	EVF	Final	Verb	SPK7	come	Ese dey ask am make e come
358	MVH	Medial	Verb	SPK8	come	I go come house today
359	MVH	Medial	Verb	SPK8	come	make you come dining now
360	EVF	Final	Verb	SPK8	come	Ese dey ask am make e come
361	IVH	Initial	Verb	SPK1	dance	dance for front make everybody see you
362	MVH	Medial	Verb	SPK1	dance	de come dey dance round di village
363	EVF	Final	Verb	SPK1	dance	I no fit dance
364	IVH	Initial	Verb	SPK2	dance	dance for front make everybody see you
365	MVH	Medial	Verb	SPK2	dance	de come dey dance round di village
366	EVF	Final	Verb	SPK2	dance	I no fit dance
367	IVH	Initial	Verb	SPK3	dance	dance for front make everybody see you
368	MVH	Medial	Verb	SPK3	dance	de come dey dance round di village
369	EVF	Final	Verb	SPK3	dance	I no fit dance
370	IVH	Initial	Verb	SPK4	dance	dance for front make everybody see you
371	MVH	Medial	Verb	SPK4	dance	de come dey dance round di village
372	EVF	Final	Verb	SPK4	dance	I no fit dance
373	IVH	Initial	Verb	SPK5	dance	dance for front make everybody see you
374	MVH	Medial	Verb	SPK5	dance	de come dey dance round di village
375	EVF	Final	Verb	SPK5	dance	I no fit dance
376	IVH	Initial	Verb	SPK6	dance	dance for front make everybody see you

377	MVH	Medial	Verb	SPK6	dance	de come dey dance round di village
378	EVF	Final	Verb	SPK6	dance	I no fit dance
379	IVH	Initial	Verb	SPK7	dance	dance for front make everybody see you
380	MVH	Medial	Verb	SPK7	dance	de come dey dance round di village
381	EVF	Final	Verb	SPK7	dance	I no fit dance
382	IVH	Initial	Verb	SPK8	dance	dance for front make everybody see you
383	MVH	Medial	Verb	SPK8	dance	de come dey dance round di village
384	EVF	Final	Verb	SPK8	dance	I no fit dance
385	IVH	Initial	Verb	SPK1	chop	chop your own, make I chop my own
386	MVH	Medial	Verb	SPK1	chop	I no dey chop for Tedder Hall
387	EVF	Final	Verb	SPK1	chop	we go buy sea food chop
388	IVH	Initial	Verb	SPK2	chop	chop your own, make I chop my own
389	MVH	Medial	Verb	SPK2	chop	I no dey chop for Tedder Hall
390	EVF	Final	Verb	SPK2	chop	we go buy sea food chop
391	IVH	Initial	Verb	SPK3	chop	chop your own, make I chop my own
392	MVH	Medial	Verb	SPK3	chop	I no dey chop for Tedder Hall
393	EVF	Final	Verb	SPK3	chop	we go buy sea food chop
394	IVH	Initial	Verb	SPK4	chop	chop your own, make I chop my own
395	MVH	Medial	Verb	SPK4	chop	I no dey chop for Tedder Hall
396	EVF	Final	Verb	SPK4	chop	we go buy sea food chop
397	IVH	Initial	Verb	SPK5	chop	chop your own, make I chop my own
398	MVH	Medial	Verb	SPK5	chop	I no dey chop for Tedder Hall
399	EVF	Final	Verb	SPK5	chop	we go buy sea food chop
400	IVH	Initial	Verb	SPK6	chop	chop your own, make I chop my own
401	MVH	Medial	Verb	SPK6	chop	I no dey chop for Tedder Hall
402	EVF	Final	Verb	SPK6	chop	we go buy sea food chop
403	IVH	Initial	Verb	SPK7	chop	chop your own, make I chop my own
404	MVH	Medial	Verb	SPK7	chop	I no dey chop for Tedder Hall
405	EVF	Final	Verb	SPK7	chop	we go buy sea food chop
406	IVH	Initial	Verb	SPK8	chop	chop your own, make I chop my own

407	MVH	Medial	Verb	SPK8	chop	I no dey chop for Tedder Hall
408	EVF	Final	Verb	SPK8	chop	we go buy sea food chop
409	IVH	Initial	Verb	SPK1	greet	greet una pikin dem for me
410	MVH	Medial	Verb	SPK1	greet	I dey greet una
411	EVF	Final	Verb	SPK1	greet	she no fit greet
412	IVH	Initial	Verb	SPK2	greet	greet una pikin dem for me
413	MVH	Medial	Verb	SPK2	greet	I dey greet una
414	EVF	Final	Verb	SPK2	greet	she no fit greet
415	IVH	Initial	Verb	SPK3	greet	greet una pikin dem for me
416	MVH	Medial	Verb	SPK3	greet	I dey greet una
417	EVF	Final	Verb	SPK3	greet	she no fit greet
418	IVH	Initial	Verb	SPK4	greet	greet una pikin dem for me
419	MVH	Medial	Verb	SPK4	greet	I dey greet una
420	EVF	Final	Verb	SPK4	greet	she no fit greet
421	IVH	Initial	Verb	SPK5	greet	greet una pikin dem for me
422	MVH	Medial	Verb	SPK5	greet	I dey greet una
423	EVF	Final	Verb	SPK5	greet	she no fit greet
424	IVH	Initial	Verb	SPK6	greet	greet una pikin dem for me
425	MVH	Medial	Verb	SPK6	greet	I dey greet una
426	EVF	Final	Verb	SPK6	greet	she no fit greet
427	IVH	Initial	Verb	SPK7	greet	greet una pikin dem for me
428	MVH	Medial	Verb	SPK7	greet	I dey greet una
429	EVF	Final	Verb	SPK7	greet	she no fit greet
430	IVH	Initial	Verb	SPK8	greet	greet una pikin dem for me
431	MVH	Medial	Verb	SPK8	greet	I dey greet una
432	EVF	Final	Verb	SPK8	greet	she no fit greet
433	IVH	Initial	Verb	SPK1	chat	chat me up tonight make we talk
434	MVH	Medial	Verb	SPK1	chat	I go chat you for WhatsApp
435	EVF	Final	Verb	SPK1	chat	she dey busy, she no fit chat
436	IVH	Initial	Verb	SPK2	chat	chat me up tonight make we talk
437	MVH	Medial	Verb	SPK2	chat	I go chat you for WhatsApp

438	EVF	Final	Verb	SPK2	chat	she dey busy, she no fit chat
439	IVH	Initial	Verb	SPK3	chat	chat me up tonight make we talk
440	MVH	Medial	Verb	SPK3	chat	I go chat you for WhatsApp
441	EVF	Final	Verb	SPK3	chat	she dey busy, she no fit chat
442	IVH	Initial	Verb	SPK4	chat	chat me up tonight make we talk
443	MVH	Medial	Verb	SPK4	chat	I go chat you for WhatsApp
444	EVF	Final	Verb	SPK4	chat	she dey busy, she no fit chat
445	IVH	Initial	Verb	SPK5	chat	chat me up tonight make we talk
446	MVH	Medial	Verb	SPK5	chat	I go chat you for WhatsApp
447	EVF	Final	Verb	SPK5	chat	she dey busy, she no fit chat
448	IVH	Initial	Verb	SPK6	chat	chat me up tonight make we talk
449	MVH	Medial	Verb	SPK6	chat	I go chat you for WhatsApp
450	EVF	Final	Verb	SPK6	chat	she dey busy, she no fit chat
451	IVH	Initial	Verb	SPK7	chat	chat me up tonight make we talk
452	MVH	Medial	Verb	SPK7	chat	I go chat you for WhatsApp
453	EVF	Final	Verb	SPK7	chat	she dey busy, she no fit chat
454	IVH	Initial	Verb	SPK8	chat	chat me up tonight make we talk
455	MVH	Medial	Verb	SPK8	chat	I go chat you for WhatsApp
456	EVF	Final	Verb	SPK8	chat	she dey busy, she no fit chat
457	IVH	Initial	Verb	SPK1	stand	stand for dat place
458	MVH	Medial	Verb	SPK1	stand	di animal come stand for one place
459	EVF	Final	Verb	SPK1	stand	Make I stand.
460	IVH	Initial	Verb	SPK2	stand	stand for dat place
461	MVH	Medial	Verb	SPK2	stand	di animal come stand for one place
462	EVF	Final	Verb	SPK2	stand	Make I stand.
463	IVH	Initial	Verb	SPK3	stand	stand for dat place
464	MVH	Medial	Verb	SPK3	stand	di animal come stand for one place
465	EVF	Final	Verb	SPK3	stand	Make I stand.
466	IVH	Initial	Verb	SPK4	stand	stand for dat place
467	MVH	Medial	Verb	SPK4	stand	di animal come stand for one place
468	EVF	Final	Verb	SPK4	stand	Make I stand.

469	IVH	Initial	Verb	SPK5	stand	stand for dat place
470	MVH	Medial	Verb	SPK5	stand	di animal come stand for one place
471	EVF	Final	Verb	SPK5	stand	Make I stand.
472	IVH	Initial	Verb	SPK6	stand	stand for dat place
473	MVH	Medial	Verb	SPK6	stand	di animal come stand for one place
474	EVF	Final	Verb	SPK6	stand	Make I stand.
475	IVH	Initial	Verb	SPK7	stand	stand for dat place
476	MVH	Medial	Verb	SPK7	stand	di animal come stand for one place
477	EVF	Final	Verb	SPK7	stand	Make I stand.
478	IVH	Initial	Verb	SPK8	stand	stand for dat place
479	MVH	Medial	Verb	SPK8	stand	di animal come stand for one place
480	EVF	Final	Verb	SPK8	stand	Make I stand.
481	IAJH	Initial	ADJ	SPK1	bad	Bad people plenty for dis country.
482	MAJH	Medial	ADJ	SPK1	bad	Na bad country.
483	EAJF	Final	ADJ	SPK1	bad	De dey too too bad.
484	IAJH	Initial	ADJ	SPK2	bad	Bad people plenty for dis country.
485	MAJH	Medial	ADJ	SPK2	bad	Na bad country.
486	EAJF	Final	ADJ	SPK2	bad	De dey too too bad.
487	IAJH	Initial	ADJ	SPK3	bad	Bad people plenty for dis country.
488	MAJH	Medial	ADJ	SPK3	bad	Na bad country.
489	EAJF	Final	ADJ	SPK3	bad	De dey too too bad.
490	IAJH	Initial	ADJ	SPK4	bad	Bad people plenty for dis country.
491	MAJH	Medial	ADJ	SPK4	bad	Na bad country.
492	EAJF	Final	ADJ	SPK4	bad	De dey too too bad.
493	IAJH	Initial	ADJ	SPK5	bad	Bad people plenty for dis country.
494	MAJH	Medial	ADJ	SPK5	bad	Na bad country.
495	EAJF	Final	ADJ	SPK5	bad	De dey too too bad.
496	IAJH	Initial	ADJ	SPK6	bad	Bad people plenty for dis country.
497	MAJH	Medial	ADJ	SPK6	bad	Na bad country.
498	EAJF	Final	ADJ	SPK6	bad	De dey too too bad.
499	IAJH	Initial	ADJ	SPK7	bad	Bad people plenty for dis country.



500	MAJH	Medial	ADJ	SPK7	bad	Na bad country.
501	EAJF	Final	ADJ	SPK7	bad	De dey too too bad.
502	IAJH	Initial	ADJ	SPK8	bad	Bad people plenty for dis country.
503	MAJH	Medial	ADJ	SPK8	bad	Na bad country.
504	EAJF	Final	ADJ	SPK8	bad	De dey too too bad.
505	IAJH	Initial	ADJ	SPK1	hot	Hot temper fit weak body o.
506	MAJH	Medial	ADJ	SPK1	hot	E give me hot pepper soup.
507	EAJF	Final	ADJ	SPK1	hot	E dey hot.
508	IAJH	Initial	ADJ	SPK2	hot	Hot temper fit weak body o.
509	MAJH	Medial	ADJ	SPK2	hot	E give me hot pepper soup.
510	EAJF	Final	ADJ	SPK2	hot	E dey hot.
511	IAJH	Initial	ADJ	SPK3	hot	Hot temper fit weak body o.
512	MAJH	Medial	ADJ	SPK3	hot	E give me hot pepper soup.
513	EAJF	Final	ADJ	SPK3	hot	E dey hot.
514	IAJH	Initial	ADJ	SPK4	hot	Hot temper fit weak body o.
515	MAJH	Medial	ADJ	SPK4	hot	E give me hot pepper soup.
516	EAJF	Final	ADJ	SPK4	hot	E dey hot.
517	IAJH	Initial	ADJ	SPK5	hot	Hot temper fit weak body o.
518	MAJH	Medial	ADJ	SPK5	hot	E give me hot pepper soup.
519	EAJF	Final	ADJ	SPK5	hot	E dey hot.
520	IAJH	Initial	ADJ	SPK6	hot	Hot temper fit weak body o.
521	MAJH	Medial	ADJ	SPK6	hot	E give me hot pepper soup.
522	EAJF	Final	ADJ	SPK6	hot	E dey hot.
523	IAJH	Initial	ADJ	SPK7	hot	Hot temper fit weak body o.
524	MAJH	Medial	ADJ	SPK7	hot	E give me hot pepper soup.
525	EAJF	Final	ADJ	SPK7	hot	E dey hot.
526	IAJH	Initial	ADJ	SPK8	hot	Hot temper fit weak body o.
527	MAJH	Medial	ADJ	SPK8	hot	E give me hot pepper soup.
528	EAJF	Final	ADJ	SPK8	hot	E dey hot.
529	IAJH	Initial	ADJ	SPK1	hard	Hard time no dey last long.
530	MAJH	Medial	ADJ	SPK1	hard	E register for hard course last semester

531	EAJF	Final	ADJ	SPK1	hard	Dis country dey very hard.
532	IAJH	Initial	ADJ	SPK2	hard	Hard time no dey last long.
533	MAJH	Medial	ADJ	SPK2	hard	E register for hard course last semester
534	EAJF	Final	ADJ	SPK2	hard	Dis country dey very hard.
535	IAJH	Initial	ADJ	SPK3	hard	Hard time no dey last long.
536	MAJH	Medial	ADJ	SPK3	hard	E register for hard course last semester
537	EAJF	Final	ADJ	SPK3	hard	Dis country dey very hard.
538	IAJH	Initial	ADJ	SPK4	hard	Hard time no dey last long.
539	MAJH	Medial	ADJ	SPK4	hard	E register for hard course last semester
540	EAJF	Final	ADJ	SPK4	hard	Dis country dey very hard.
541	IAJH	Initial	ADJ	SPK5	hard	Hard time no dey last long.
542	MAJH	Medial	ADJ	SPK5	hard	E register for hard course last semester
543	EAJF	Final	ADJ	SPK5	hard	Dis country dey very hard.
544	IAJH	Initial	ADJ	SPK6	hard	Hard time no dey last long.
545	MAJH	Medial	ADJ	SPK6	hard	E register for hard course last semester
546	EAJF	Final	ADJ	SPK6	hard	Dis country dey very hard.
547	IAJH	Initial	ADJ	SPK7	hard	Hard time no dey last long.
548	MAJH	Medial	ADJ	SPK7	hard	E register for hard course last semester
549	EAJF	Final	ADJ	SPK7	hard	Dis country dey very hard.
550	IAJH	Initial	ADJ	SPK8	hard	Hard time no dey last long.
551	MAJH	Medial	ADJ	SPK8	hard	E register for hard course last semester
552	EAJF	Final	ADJ	SPK8	hard	Dis country dey very hard.
553	IAJH	Initial	ADJ	SPK1	full	Full house dey here.
554	MAJH	Medial	ADJ	SPK1	full	We no fit give full tori tomorrow.
555	EAJF	Final	ADJ	SPK1	full	Native banga no dey full.
556	IAJH	Initial	ADJ	SPK2	full	Full house dey here.
557	MAJH	Medial	ADJ	SPK2	full	We no fit give full tori tomorrow.
558	EAJF	Final	ADJ	SPK2	full	Native banga no dey full.
559	IAJH	Initial	ADJ	SPK3	full	Full house dey here.

560	MAJH	Medial	ADJ	SPK3	full	We no fit give full tori tomorrow.
561	EAJF	Final	ADJ	SPK3	full	Native banga no dey full.
562	IAJH	Initial	ADJ	SPK4	full	Full house dey here.
563	MAJH	Medial	ADJ	SPK4	full	We no fit give full tori tomorrow.
564	EAJF	Final	ADJ	SPK4	full	Native banga no dey full.
565	IAJH	Initial	ADJ	SPK5	full	Full house dey here.
566	MAJH	Medial	ADJ	SPK5	full	We no fit give full tori tomorrow.
567	EAJF	Final	ADJ	SPK5	full	Native banga no dey full.
568	IAJH	Initial	ADJ	SPK6	full	Full house dey here.
569	MAJH	Medial	ADJ	SPK6	full	We no fit give full tori tomorrow.
570	EAJF	Final	ADJ	SPK6	full	Native banga no dey full.
571	IAJH	Initial	ADJ	SPK7	full	Full house dey here.
572	MAJH	Medial	ADJ	SPK7	full	We no fit give full tori tomorrow.
573	EAJF	Final	ADJ	SPK7	full	Native banga no dey full.
574	IAJH	Initial	ADJ	SPK8	full	Full house dey here.
575	MAJH	Medial	ADJ	SPK8	full	We no fit give full tori tomorrow.
576	EAJF	Final	ADJ	SPK8	full	Native banga no dey full.
577	IAJH	Initial	ADJ	SPK1	cheap	Cheap tings dey sweet our belle.
578	MAJH	Medial	ADJ	SPK1	cheap	Everybody fit afford cheap price for market
579	EAJF	Final	ADJ	SPK1	cheap	We don buy dem very cheap.
580	IAJH	Initial	ADJ	SPK2	cheap	Cheap tings dey sweet our belle.
581	MAJH	Medial	ADJ	SPK2	cheap	Everybody fit afford cheap price for market
582	EAJF	Final	ADJ	SPK2	cheap	We don buy dem very cheap.
583	IAJH	Initial	ADJ	SPK3	cheap	Cheap tings dey sweet our belle.
584	MAJH	Medial	ADJ	SPK3	cheap	Everybody fit afford cheap price for market
585	EAJF	Final	ADJ	SPK3	cheap	We don buy dem very cheap.
586	IAJH	Initial	ADJ	SPK4	cheap	Cheap tings dey sweet our belle.
587	MAJH	Medial	ADJ	SPK4	cheap	Everybody fit afford cheap price for market
588	EAJF	Final	ADJ	SPK4	cheap	We don buy dem very cheap.
589	IAJH	Initial	ADJ	SPK5	cheap	Cheap tings dey sweet our belle.

590	MAJH	Medial	ADJ	SPK5	cheap	Everybody fit afford cheap price for market
591	EAJF	Final	ADJ	SPK5	cheap	We don buy dem very cheap.
592	IAJH	Initial	ADJ	SPK6	cheap	Cheap tings dey sweet our belle.
593	MAJH	Medial	ADJ	SPK6	cheap	Everybody fit afford cheap price for market
594	EAJF	Final	ADJ	SPK6	cheap	We don buy dem very cheap.
595	IAJH	Initial	ADJ	SPK7	cheap	Cheap tings dey sweet our belle.
596	MAJH	Medial	ADJ	SPK7	cheap	Everybody fit afford cheap price for market
597	EAJF	Final	ADJ	SPK7	cheap	We don buy dem very cheap.
598	IAJH	Initial	ADJ	SPK8	cheap	Cheap tings dey sweet our belle.
599	MAJH	Medial	ADJ	SPK8	cheap	Everybody fit afford cheap price for market
600	EAJF	Final	ADJ	SPK8	cheap	We don buy dem very cheap.
601	IAJH	Initial	ADJ	SPK1	kind	Kind people dey very scarce
602	MAJH	Medial	ADJ	SPK1	kind	I no dey expect dis kind ting from you
603	EAJF	Final	ADJ	SPK1	kind	she dey kind
604	IAJH	Initial	ADJ	SPK2	kind	Kind people dey very scarce
605	MAJH	Medial	ADJ	SPK2	kind	I no dey expect dis kind ting from you
606	EAJF	Final	ADJ	SPK2	kind	she dey kind
607	IAJH	Initial	ADJ	SPK3	kind	Kind people dey very scarce
608	MAJH	Medial	ADJ	SPK3	kind	I no dey expect dis kind ting from you
609	EAJF	Final	ADJ	SPK3	kind	she dey kind
610	IAJH	Initial	ADJ	SPK4	kind	Kind people dey very scarce
611	MAJH	Medial	ADJ	SPK4	kind	I no dey expect dis kind ting from you
612	EAJF	Final	ADJ	SPK4	kind	she dey kind
613	IAJH	Initial	ADJ	SPK5	kind	Kind people dey very scarce
614	MAJH	Medial	ADJ	SPK5	kind	I no dey expect dis kind ting from you
615	EAJF	Final	ADJ	SPK5	kind	she dey kind
616	IAJH	Initial	ADJ	SPK6	kind	Kind people dey very scarce
617	MAJH	Medial	ADJ	SPK6	kind	I no dey expect dis kind ting from you

618	EAJF	Final	ADJ	SPK6	kind	she dey kind
619	IAJH	Initial	ADJ	SPK7	kind	Kind people dey very scarce
620	MAJH	Medial	ADJ	SPK7	kind	I no dey expect dis kind ting from you
621	EAJF	Final	ADJ	SPK7	kind	she dey kind
622	IAJH	Initial	ADJ	SPK8	kind	Kind people dey very scarce
623	MAJH	Medial	ADJ	SPK8	kind	I no dey expect dis kind ting from you
624	EAJF	Final	ADJ	SPK8	kind	she dey kind
625	IAJH	Initial	ADJ	SPK1	rude	rude girl no go get favour anywhere
626	MAJH	Medial	ADJ	SPK1	rude	Make I caution my rude sentence
627	EAJF	Final	ADJ	SPK1	rude	e too rude.
628	IAJH	Initial	ADJ	SPK2	rude	rude girl no go get favour anywhere
629	MAJH	Medial	ADJ	SPK2	rude	Make I caution my rude sentence
630	EAJF	Final	ADJ	SPK2	rude	e too rude.
631	IAJH	Initial	ADJ	SPK3	rude	rude girl no go get favour anywhere
632	MAJH	Medial	ADJ	SPK3	rude	Make I caution my rude sentence
633	EAJF	Final	ADJ	SPK3	rude	e too rude.
634	IAJH	Initial	ADJ	SPK4	rude	rude girl no go get favour anywhere
635	MAJH	Medial	ADJ	SPK4	rude	Make I caution my rude sentence
636	EAJF	Final	ADJ	SPK4	rude	e too rude.
637	IAJH	Initial	ADJ	SPK5	rude	rude girl no go get favour anywhere
638	MAJH	Medial	ADJ	SPK5	rude	Make I caution my rude sentence
639	EAJF	Final	ADJ	SPK5	rude	e too rude.
640	IAJH	Initial	ADJ	SPK6	rude	rude girl no go get favour anywhere
641	MAJH	Medial	ADJ	SPK6	rude	Make I caution my rude sentence
642	EAJF	Final	ADJ	SPK6	rude	e too rude.
643	IAJH	Initial	ADJ	SPK7	rude	rude girl no go get favour anywhere
644	MAJH	Medial	ADJ	SPK7	rude	Make I caution my rude sentence
645	EAJF	Final	ADJ	SPK7	rude	e too rude.
646	IAJH	Initial	ADJ	SPK8	rude	rude girl no go get favour anywhere
647	MAJH	Medial	ADJ	SPK8	rude	Make I caution my rude sentence

648	EAJF	Final	ADJ	SPK8	rude	e too rude.
649	IAJH	Initial	ADJ	SPK1	fine	Fine girls dey here
650	MAJH	Medial	ADJ	SPK1	fine	de go pack fine cloth give dem
651	EAJF	Final	ADJ	SPK1	fine	e dey fine
652	IAJH	Initial	ADJ	SPK2	fine	Fine girls dey here
653	MAJH	Medial	ADJ	SPK2	fine	de go pack fine cloth give dem
654	EAJF	Final	ADJ	SPK2	fine	e dey fine
655	IAJH	Initial	ADJ	SPK3	fine	Fine girls dey here
656	MAJH	Medial	ADJ	SPK3	fine	de go pack fine cloth give dem
657	EAJF	Final	ADJ	SPK3	fine	e dey fine
658	IAJH	Initial	ADJ	SPK4	fine	Fine girls dey here
659	MAJH	Medial	ADJ	SPK4	fine	de go pack fine cloth give dem
660	EAJF	Final	ADJ	SPK4	fine	e dey fine
661	IAJH	Initial	ADJ	SPK5	fine	Fine girls dey here
662	MAJH	Medial	ADJ	SPK5	fine	de go pack fine cloth give dem
663	EAJF	Final	ADJ	SPK5	fine	e dey fine
664	IAJH	Initial	ADJ	SPK6	fine	Fine girls dey here
665	MAJH	Medial	ADJ	SPK6	fine	de go pack fine cloth give dem
666	EAJF	Final	ADJ	SPK6	fine	e dey fine
667	IAJH	Initial	ADJ	SPK7	fine	Fine girls dey here
668	MAJH	Medial	ADJ	SPK7	fine	de go pack fine cloth give dem
669	EAJF	Final	ADJ	SPK7	fine	e dey fine
670	IAJH	Initial	ADJ	SPK8	fine	Fine girls dey here
671	MAJH	Medial	ADJ	SPK8	fine	de go pack fine cloth give dem
672	EAJF	Final	ADJ	SPK8	fine	e dey fine
673	IAJH	Initial	ADJ	SPK1	fine	dull moment no dey here
674	MAJH	Medial	ADJ	SPK1	dull	ladies too dey like dull films
675	EAJF	Final	ADJ	SPK1	dull	I no dey like am, e too dull.
676	IAJH	Initial	ADJ	SPK2	dull	dull moment no dey here
677	MAJH	Medial	ADJ	SPK2	dull	ladies too dey like dull films
678	EAJF	Final	ADJ	SPK2	dull	I no dey like am, e too dull.

679	IAJH	Initial	ADJ	SPK3	dull	dull moment no dey here
680	MAJH	Medial	ADJ	SPK3	dull	ladies too dey like dull films
681	EAJF	Final	ADJ	SPK3	dull	I no dey like am, e too dull.
682	IAJH	Initial	ADJ	SPK4	dull	dull moment no dey here
683	MAJH	Medial	ADJ	SPK4	dull	ladies too dey like dull films
684	EAJF	Final	ADJ	SPK4	dull	I no dey like am, e too dull.
685	IAJH	Initial	ADJ	SPK5	dull	dull moment no dey here
686	MAJH	Medial	ADJ	SPK5	dull	ladies too dey like dull films
687	EAJF	Final	ADJ	SPK5	dull	I no dey like am, e too dull.
688	IAJH	Initial	ADJ	SPK6	dull	dull moment no dey here
689	MAJH	Medial	ADJ	SPK6	dull	ladies too dey like dull films
690	EAJF	Final	ADJ	SPK6	dull	I no dey like am, e too dull.
691	IAJH	Initial	ADJ	SPK7	dull	dull moment no dey here
692	MAJH	Medial	ADJ	SPK7	dull	ladies too dey like dull films
693	EAJF	Final	ADJ	SPK7	dull	I no dey like am, e too dull.
694	IAJH	Initial	ADJ	SPK8	dull	dull moment no dey here
695	MAJH	Medial	ADJ	SPK8	dull	ladies too dey like dull films
696	EAJF	Final	ADJ	SPK8	dull	I no dey like am, e too dull.
697	IAJH	Initial	ADJ	SPK1	small	small ting no do you?
698	MAJH	Medial	ADJ	SPK1	small	I go take small rice for pikins
699	EAJF	Final	ADJ	SPK1	small	our people dey perish no be small
700	IAJH	Initial	ADJ	SPK1	small	small ting no do you?
701	MAJH	Medial	ADJ	SPK1	small	I go take small rice for pikins
702	EAJF	Final	ADJ	SPK1	small	our people dey perish no be small
703	IAJH	Initial	ADJ	SPK1	small	small ting no do you?
704	MAJH	Medial	ADJ	SPK1	small	I go take small rice for pikins
705	EAJF	Final	ADJ	SPK1	small	our people dey perish no be small
706	IAJH	Initial	ADJ	SPK1	small	small ting no do you?
707	MAJH	Medial	ADJ	SPK1	small	I go take small rice for pikins
708	EAJF	Final	ADJ	SPK1	small	our people dey perish no be small
709	IAJH	Initial	ADJ	SPK1	small	small ting no do you?

710	MAJH	Medial	ADJ	SPK1	small	I go take small rice for pikins
711	EAJF	Final	ADJ	SPK1	small	our people dey perish no be small
712	IAJH	Initial	ADJ	SPK1	small	small ting no do you?
713	MAJH	Medial	ADJ	SPK1	small	I go take small rice for pikins
714	EAJF	Final	ADJ	SPK1	small	our people dey perish no be small
715	IAJH	Initial	ADJ	SPK1	small	small ting no do you?
716	MAJH	Medial	ADJ	SPK1	small	I go take small rice for pikins
717	EAJF	Final	ADJ	SPK1	small	our people dey perish no be small
718	IAJH	Initial	ADJ	SPK1	small	small ting no do you?
719	MAJH	Medial	ADJ	SPK1	small	I go take small rice for pikins
720	EAJF	Final	ADJ	SPK1	small	our people dey perish no be small
721	IADH	Initial	ADV	SPK1	too	Too many people dey dere
722	MADH	Medial	ADV	SPK1	too	Di money no too make sense
723	EADF	Final	ADV	SPK1	too	Money no dey im own hand too
724	IADH	Initial	ADV	SPK2	too	Too many people dey dere
725	MADH	Medial	ADV	SPK2	too	Di money no too make sense
726	EADF	Final	ADV	SPK2	too	Money no dey im own hand too
727	IADH	Initial	ADV	SPK3	too	Too many people dey dere
728	MADH	Medial	ADV	SPK3	too	Di money no too make sense
729	EADF	Final	ADV	SPK3	too	Money no dey im own hand too
730	IADH	Initial	ADV	SPK4	too	Too many people dey dere
731	MADH	Medial	ADV	SPK4	too	Di money no too make sense
732	EADF	Final	ADV	SPK4	too	Money no dey im own hand too
733	IADH	Initial	ADV	SPK5	too	Too many people dey dere
734	MADH	Medial	ADV	SPK5	too	Di money no too make sense
735	EADF	Final	ADV	SPK5	too	Money no dey im own hand too
736	IADH	Initial	ADV	SPK6	too	Too many people dey dere
737	MADH	Medial	ADV	SPK6	too	Di money no too make sense
738	EADF	Final	ADV	SPK6	too	Money no dey im own hand too
739	IADH	Initial	ADV	SPK7	too	Too many people dey dere
740	MADH	Medial	ADV	SPK7	too	Di money no too make sense



741	EADF	Final	ADV	SPK7	too	Money no dey im own hand too
742	IADH	Initial	ADV	SPK8	too	Too many people dey dere
743	MADH	Medial	ADV	SPK8	too	Di money no too make sense
744	EADF	Final	ADV	SPK8	too	Money no dey im own hand too
745	IADH	Initial	ADV	SPK1	soon	Soon as di service close, I come house.
746	MADH	Medial	ADV	SPK1	soon	Your name go soon become madam
747	EADF	Final	ADV	SPK1	soon	I go come house soon
748	IADH	Initial	ADV	SPK2	soon	Soon as di service close, I come house.
749	MADH	Medial	ADV	SPK2	soon	Your name go soon become madam
750	EADF	Final	ADV	SPK2	soon	I go come house soon
751	IADH	Initial	ADV	SPK3	soon	Soon as di service close, I come house.
752	MADH	Medial	ADV	SPK3	soon	Your name go soon become madam
753	EADF	Final	ADV	SPK3	soon	I go come house soon
754	IADH	Initial	ADV	SPK4	soon	Soon as di service close, I come house.
755	MADH	Medial	ADV	SPK4	soon	Your name go soon become madam
756	EADF	Final	ADV	SPK4	soon	I go come house soon
757	IADH	Initial	ADV	SPK5	soon	Soon as di service close, I come house.
758	MADH	Medial	ADV	SPK5	soon	Your name go soon become madam
759	EADF	Final	ADV	SPK5	soon	I go come house soon
760	IADH	Initial	ADV	SPK6	soon	Soon as di service close, I come house.
761	MADH	Medial	ADV	SPK6	soon	Your name go soon become madam
762	EADF	Final	ADV	SPK6	soon	I go come house soon
763	IADH	Initial	ADV	SPK7	soon	Soon as di service close, I come house.
764	MADH	Medial	ADV	SPK7	soon	Your name go soon become madam
765	EADF	Final	ADV	SPK7	soon	I go come house soon
766	IADH	Initial	ADV	SPK8	soon	Soon as di service close, I come house.
767	MADH	Medial	ADV	SPK8	soon	Your name go soon become madam
768	EADF	Final	ADV	SPK8	soon	I go come house soon

769	IADH	Initial	ADV	SPK1	out	Out dere, na im I see am
770	MADH	Medial	ADV	SPK1	out	e don pass out for school
771	EADF	Final	ADV	SPK1	out	I no fit go out
772	IADH	Initial	ADV	SPK2	out	Out dere, na im I see am
773	MADH	Medial	ADV	SPK2	out	e don pass out for school
774	EADF	Final	ADV	SPK2	out	I no fit go out
775	IADH	Initial	ADV	SPK3	out	Out dere, na im I see am
776	MADH	Medial	ADV	SPK3	out	e don pass out for school
777	EADF	Final	ADV	SPK3	out	I no fit go out
778	IADH	Initial	ADV	SPK4	out	Out dere, na im I see am
779	MADH	Medial	ADV	SPK4	out	e don pass out for school
780	EADF	Final	ADV	SPK4	out	I no fit go out
781	IADH	Initial	ADV	SPK5	out	Out dere, na im I see am
782	MADH	Medial	ADV	SPK5	out	e don pass out for school
783	EADF	Final	ADV	SPK5	out	I no fit go out
784	IADH	Initial	ADV	SPK6	out	Out dere, na im I see am
785	MADH	Medial	ADV	SPK6	out	e don pass out for school
786	EADF	Final	ADV	SPK6	out	I no fit go out
787	IADH	Initial	ADV	SPK7	out	Out dere, na im I see am
788	MADH	Medial	ADV	SPK7	out	e don pass out for school
789	EADF	Final	ADV	SPK7	out	I no fit go out
790	IADH	Initial	ADV	SPK8	out	Out dere, na im I see am
791	MADH	Medial	ADV	SPK8	out	e don pass out for school
792	EADF	Final	ADV	SPK8	out	I no fit go out
793	IADH	Initial	ADV	SPK1	still	Still dey tink about am?
794	MADH	Medial	ADV	SPK1	still	Di tin no still weigh me down
795	EADF	Final	ADV	SPK1	still	She no go fit beg am still.
796	IADH	Initial	ADV	SPK2	still	Still dey tink about am?
797	MADH	Medial	ADV	SPK2	still	Di tin no still weigh me down
798	EADF	Final	ADV	SPK2	still	She no go fit beg am still.
799	IADH	Initial	ADV	SPK3	still	Still dey tink about am?

800	MADH	Medial	ADV	SPK3	still	Di tin no still weigh me down
801	EADF	Final	ADV	SPK3	still	She no go fit beg am still.
802	IADH	Initial	ADV	SPK4	still	Still dey tink about am?
803	MADH	Medial	ADV	SPK4	still	Di tin no still weigh me down
804	EADF	Final	ADV	SPK4	still	She no go fit beg am still.
805	IADH	Initial	ADV	SPK5	still	Still dey tink about am?
806	MADH	Medial	ADV	SPK5	still	Di tin no still weigh me down
807	EADF	Final	ADV	SPK5	still	She no go fit beg am still.
808	IADH	Initial	ADV	SPK6	still	Still dey tink about am?
809	MADH	Medial	ADV	SPK6	still	Di tin no still weigh me down
810	EADF	Final	ADV	SPK6	still	She no go fit beg am still.
811	IADH	Initial	ADV	SPK7	still	Still dey tink about am?
812	MADH	Medial	ADV	SPK7	still	Di tin no still weigh me down
813	EADF	Final	ADV	SPK7	still	She no go fit beg am still.
814	IADH	Initial	ADV	SPK8	still	Still dey tink about am?
815	MADH	Medial	ADV	SPK8	still	Di tin no still weigh me down
816	EADF	Final	ADV	SPK8	still	She no go fit beg am still.
817	IADH	Initial	ADV	SPK1	far	Far back for 2018, na im e finish university.
818	MADH	Medial	ADV	SPK1	far	If tree far from tree, monkey no get mouth.
819	EADF	Final	ADV	SPK1	far	Di place too far.
820	IADH	Initial	ADV	SPK2	far	Far back for 2018, na im e finish university.
821	MADH	Medial	ADV	SPK2	far	If tree far from tree, monkey no get mouth.
822	EADF	Final	ADV	SPK2	far	Di place too far.
823	IADH	Initial	ADV	SPK3	far	Far back for 2018, na im e finish university.
824	MADH	Medial	ADV	SPK3	far	If tree far from tree, monkey no get mouth.
825	EADF	Final	ADV	SPK3	far	Di place too far.
826	IADH	Initial	ADV	SPK4	far	Far back for 2018, na im e finish university.
827	MADH	Medial	ADV	SPK4	far	If tree far from tree, monkey no get mouth.

828	EADF	Final	ADV	SPK4	far	Di place too far.
829	IADH	Initial	ADV	SPK5	far	Far back for 2018, na im e finish university.
830	MADH	Medial	ADV	SPK5	far	If tree far from tree, monkey no get mouth.
831	EADF	Final	ADV	SPK5	far	Di place too far.
832	IADH	Initial	ADV	SPK6	far	Far back for 2018, na im e finish university.
833	MADH	Medial	ADV	SPK6	far	If tree far from tree, monkey no get mouth.
834	EADF	Final	ADV	SPK6	far	Di place too far.
835	IADH	Initial	ADV	SPK7	far	Far back for 2018, na im e finish university.
836	MADH	Medial	ADV	SPK7	far	If tree far from tree, monkey no get mouth.
837	EADF	Final	ADV	SPK7	far	Di place too far.
838	IADH	Initial	ADV	SPK8	far	Far back for 2018, na im e finish university.
839	MADH	Medial	ADV	SPK8	far	If tree far from tree, monkey no get mouth.
840	EADF	Final	ADV	SPK8	far	Di place too far.
841	IADF	Initial	ADV	SPK1	now	now, e come show me im pics
842	MADH	Medial	ADV	SPK1	now	im and im papa now promise me tfare
843	EADF	Final	ADV	SPK1	now	we come meet for shop now
844	IADF	Initial	ADV	SPK2	now	now, e come show me im pics
845	MADH	Medial	ADV	SPK2	now	im and im papa now promise me tfare
846	EADF	Final	ADV	SPK2	now	we come meet for shop now
847	IADF	Initial	ADV	SPK3	now	now, e come show me im pics
848	MADH	Medial	ADV	SPK3	now	im and im papa now promise me tfare
849	EADF	Final	ADV	SPK3	now	we come meet for shop now
850	IADF	Initial	ADV	SPK4	now	now, e come show me im pics
851	MADH	Medial	ADV	SPK4	now	im and im papa now promise me tfare
852	EADF	Final	ADV	SPK4	now	we come meet for shop now
853	IADF	Initial	ADV	SPK5	now	now, e come show me im pics
854	MADH	Medial	ADV	SPK5	now	im and im papa now promise me tfare

855	EADF	Final	ADV	SPK5	now	we come meet for shop now
856	IADF	Initial	ADV	SPK6	now	now, e come show me im pics
857	MADH	Medial	ADV	SPK6	now	im and im papa now promise me tfare
858	EADF	Final	ADV	SPK6	now	we come meet for shop now
859	IADF	Initial	ADV	SPK7	now	now, e come show me im pics
860	MADH	Medial	ADV	SPK7	now	im and im papa now promise me tfare
861	EADF	Final	ADV	SPK7	now	we come meet for shop now
862	IADF	Initial	ADV	SPK8	now	now, e come show me im pics
863	MADH	Medial	ADV	SPK8	now	im and im papa now promise me tfare
864	EADF	Final	ADV	SPK8	now	we come meet for shop now
865	IADF	Initial	ADV	SPK1	then	den, I don finish my ND
866	MADF	Medial	ADV	SPK1	then	work hard, den you go succeed
867	EADF	Final	ADV	SPK1	then	e dey dere every now and den
868	IADF	Initial	ADV	SPK2	then	den, I don finish my ND
869	MADF	Medial	ADV	SPK2	then	work hard, den you go succeed
870	EADF	Final	ADV	SPK2	then	e dey dere every now and den
871	IADF	Initial	ADV	SPK3	then	den, I don finish my ND
872	MADF	Medial	ADV	SPK3	then	work hard, den you go succeed
873	EADF	Final	ADV	SPK3	then	e dey dere every now and den
874	IADF	Initial	ADV	SPK4	then	den, I don finish my ND
875	MADF	Medial	ADV	SPK4	then	work hard, den you go succeed
876	EADF	Final	ADV	SPK4	then	e dey dere every now and den
877	IADF	Initial	ADV	SPK5	then	den, I don finish my ND
878	MADF	Medial	ADV	SPK5	then	work hard, den you go succeed
879	EADF	Final	ADV	SPK5	then	e dey dere every now and den
880	IADF	Initial	ADV	SPK6	then	den, I don finish my ND
881	MADF	Medial	ADV	SPK6	then	work hard, den you go succeed
882	EADF	Final	ADV	SPK6	then	e dey dere every now and den
883	IADF	Initial	ADV	SPK7	then	den, I don finish my ND
884	MADF	Medial	ADV	SPK7	then	work hard, den you go succeed

885	EADF	Final	ADV	SPK7	then	e dey dere every now and den
886	IADF	Initial	ADV	SPK8	then	den, I don finish my ND
887	MADF	Medial	ADV	SPK8	then	work hard, den you go succeed
888	EADF	Final	ADV	SPK8	then	e dey dere every now and den
889	IADH	Initial	ADV	SPK1	all	all di people don go home
890	MADH	Medial	ADV	SPK1	all	see all des yahoo boys
891	EADF	Final	ADV	SPK1	all	tings no funny at all
892	IADH	Initial	ADV	SPK2	all	all di people don go home
893	MADH	Medial	ADV	SPK2	all	see all des yahoo boys
894	EADF	Final	ADV	SPK2	all	tings no funny at all
895	IADH	Initial	ADV	SPK3	all	all di people don go home
896	MADH	Medial	ADV	SPK3	all	see all des yahoo boys
897	EADF	Final	ADV	SPK3	all	tings no funny at all
898	IADH	Initial	ADV	SPK4	all	all di people don go home
899	MADH	Medial	ADV	SPK4	all	see all des yahoo boys
900	EADF	Final	ADV	SPK4	all	tings no funny at all
901	IADH	Initial	ADV	SPK5	all	all di people don go home
902	MADH	Medial	ADV	SPK5	all	see all des yahoo boys
903	EADF	Final	ADV	SPK5	all	tings no funny at all
904	IADH	Initial	ADV	SPK6	all	all di people don go home
905	MADH	Medial	ADV	SPK6	all	see all des yahoo boys
906	EADF	Final	ADV	SPK6	all	tings no funny at all
907	IADH	Initial	ADV	SPK7	all	all di people don go home
908	MADH	Medial	ADV	SPK7	all	see all des yahoo boys
909	EADF	Final	ADV	SPK7	all	tings no funny at all
910	IADH	Initial	ADV	SPK8	all	all di people don go home
911	MADH	Medial	ADV	SPK8	all	see all des yahoo boys
912	EADF	Final	ADV	SPK8	all	tings no funny at all
913	IADH	Initial	ADV	SPK1	how	how de dey cook banga soup?
914	MADH	Medial	ADV	SPK1	how	I no know how I go thank God
915	EADF	Final	ADV	SPK1	how	you no fit know how

916	IADH	Initial	ADV	SPK2	how	how de dey cook banga soup?
917	MADH	Medial	ADV	SPK2	how	I no know how I go thank God
918	EADF	Final	ADV	SPK2	how	you no fit know how
919	IADH	Initial	ADV	SPK3	how	how de dey cook banga soup?
920	MADH	Medial	ADV	SPK3	how	I no know how I go thank God
921	EADF	Final	ADV	SPK3	how	you no fit know how
922	IADH	Initial	ADV	SPK4	how	how de dey cook banga soup?
923	MADH	Medial	ADV	SPK4	how	I no know how I go thank God
924	EADF	Final	ADV	SPK4	how	you no fit know how
925	IADH	Initial	ADV	SPK5	how	how de dey cook banga soup?
926	MADH	Medial	ADV	SPK5	how	I no know how I go thank God
927	EADF	Final	ADV	SPK5	how	you no fit know how
928	IADH	Initial	ADV	SPK6	how	how de dey cook banga soup?
929	MADH	Medial	ADV	SPK6	how	I no know how I go thank God
930	EADF	Final	ADV	SPK6	how	you no fit know how
931	IADH	Initial	ADV	SPK7	how	how de dey cook banga soup?
932	MADH	Medial	ADV	SPK7	how	I no know how I go thank God
933	EADF	Final	ADV	SPK7	how	you no fit know how
934	IADH	Initial	ADV	SPK8	how	how de dey cook banga soup?
935	MADH	Medial	ADV	SPK8	how	I no know how I go thank God
936	EADF	Final	ADV	SPK8	how	you no fit know how
937	IADH	Initial	ADV	SPK1	much	much you take read, much you take know
938	MADF	Medial	ADV	SPK1	much	you know how much I pay go school
939	EADF	Final	ADV	SPK1	much	e dey too much.
940	IADH	Initial	ADV	SPK2	much	much you take read, much you take know
941	MADF	Medial	ADV	SPK2	much	you know how much I pay go school
942	EADF	Final	ADV	SPK2	much	e dey too much.
943	IADH	Initial	ADV	SPK3	much	much you take read, much you take know
944	MADF	Medial	ADV	SPK3	much	you know how much I pay go school
945	EADF	Final	ADV	SPK3	much	e dey too much.

946	IADH	Initial	ADV	SPK4	much	much you take read, much you take know
947	MADF	Medial	ADV	SPK4	much	you know how much I pay go school
948	EADF	Final	ADV	SPK4	much	e dey too much.
949	IADH	Initial	ADV	SPK5	much	much you take read, much you take know
950	MADF	Medial	ADV	SPK5	much	you know how much I pay go school
951	EADF	Final	ADV	SPK5	much	e dey too much.
952	IADH	Initial	ADV	SPK6	much	much you take read, much you take know
953	MADF	Medial	ADV	SPK6	much	you know how much I pay go school
954	EADF	Final	ADV	SPK6	much	e dey too much.
955	IADH	Initial	ADV	SPK7	much	much you take read, much you take know
956	MADF	Medial	ADV	SPK7	much	you know how much I pay go school
957	EADF	Final	ADV	SPK7	much	e dey too much.
958	IADH	Initial	ADV	SPK8	much	much you take read, much you take know
959	MADF	Medial	ADV	SPK8	much	you know how much I pay go school
960	EADF	Final	ADV	SPK8	much	e dey too much.

Table II: Bisyllabic content words

S/N	Pitch Pattern	Position	Category	Speakers	Targets	Carrier sentences
1	INHL	Initial	Noun	SPK1	address	Address weh I give am na my broda own
2	MNHL	Medial	Noun	SPK1	address	Dat kind address fit mislead person o
3	ENHL	Final	Noun	SPK1	address	E no wan give me im address
4	INLF	Initial	Noun	SPK2	address	Address weh I give am na my broda own
5	MNLF	Medial	Noun	SPK2	address	Dat kind address fit mislead person o
6	ENLF	Final	Noun	SPK2	address	E no wan give me im address
7	INLF	Initial	Noun	SPK3	address	Address weh I give am na my broda own
8	MNLF	Medial	Noun	SPK3	address	Dat kind address fit mislead person o
9	ENLF	Final	Noun	SPK3	address	E no wan give me im address



10	INLF	Initial	Noun	SPK4	address	Address weh I give am na my broda own
11	MNLF	Medial	Noun	SPK4	address	Dat kind address fit mislead person o
12	ENLF	Final	Noun	SPK4	address	E no wan give me im address
13	INLF	Initial	Noun	SPK5	address	Address weh I give am na my broda own
14	MNLF	Medial	Noun	SPK5	address	Dat kind address fit mislead person o
15	ENLF	Final	Noun	SPK5	address	E no wan give me im address
16	INLF	Initial	Noun	SPK6	address	Address weh I give am na my broda own
17	MNLF	Medial	Noun	SPK6	address	Dat kind address fit mislead person o
18	ENLF	Final	Noun	SPK6	address	E no wan give me im address
19	INLF	Initial	Noun	SPK7	address	Address weh I give am na my broda own
20	MNLF	Medial	Noun	SPK7	address	Dat kind address fit mislead person o
21	ENLF	Final	Noun	SPK7	address	E no wan give me im address
22	INLF	Initial	Noun	SPK8	address	Address weh I give am na my broda own
23	MNLF	Medial	Noun	SPK8	address	Dat kind address fit mislead person o
24	ENLF	Final	Noun	SPK8	address	E no wan give me im address
25	INHL	Initial	Noun	SPK1	butcher	Butcher weh im call don go
26	MNHL	Medial	Noun	SPK1	butcher	Dat kind butcher no fit work here
27	ENHL	Final	Noun	SPK1	butcher	Una no don see di butcher
28	INHL	Initial	Noun	SPK2	butcher	Butcher weh im call don go
29	MNHL	Medial	Noun	SPK2	butcher	Dat kind butcher no fit work here
30	ENHL	Final	Noun	SPK2	butcher	Una no don see di butcher
31	INHL	Initial	Noun	SPK3	butcher	Butcher weh im call don go
32	MNHL	Medial	Noun	SPK3	butcher	Dat kind butcher no fit work here
33	ENHL	Final	Noun	SPK3	butcher	Una no don see di butcher
34	INHL	Initial	Noun	SPK4	butcher	Butcher weh im call don go
35	MNHL	Medial	Noun	SPK4	butcher	Dat kind butcher no fit work here
36	ENHL	Final	Noun	SPK4	butcher	Una no don see di butcher
37	INHL	Initial	Noun	SPK5	butcher	Butcher weh im call don go

38	MNHL	Medial	Noun	SPK5	butcher	Dat kind butcher no fit work here
39	ENHL	Final	Noun	SPK5	butcher	Una no don see di butcher
40	INHL	Initial	Noun	SPK6	butcher	Butcher weh im call don go
41	MNHL	Medial	Noun	SPK6	butcher	Dat kind butcher no fit work here
42	ENHL	Final	Noun	SPK6	butcher	Una no don see di butcher
43	INHL	Initial	Noun	SPK7	butcher	Butcher weh im call don go
44	MNHL	Medial	Noun	SPK7	butcher	Dat kind butcher no fit work here
45	ENHL	Final	Noun	SPK7	butcher	Una no don see di butcher
46	INHL	Initial	Noun	SPK8	butcher	Butcher weh im call don go
47	MNHL	Medial	Noun	SPK8	butcher	Dat kind butcher no fit work here
48	ENHL	Final	Noun	SPK8	butcher	Una no don see di butcher
49	INHL	Initial	Noun	SPK1	damage	Damage weh I see fit scatter di whole thing.
50	MNHL	Medial	Noun	SPK1	damage	Dat kind damage fit wreck person down o
51	ENHL	Final	Noun	SPK1	damage	De dey do estimate for di damage
52	INHL	Initial	Noun	SPK2	damage	Damage weh I see fit scatter di whole thing.
53	MNHL	Medial	Noun	SPK2	damage	Dat kind damage fit wreck person down o
54	ENHL	Final	Noun	SPK2	damage	De dey do estimate for di damage
55	INHL	Initial	Noun	SPK3	damage	Damage weh I see fit scatter di whole thing.
56	MNHL	Medial	Noun	SPK3	damage	Dat kind damage fit wreck person down o
57	ENHL	Final	Noun	SPK3	damage	De dey do estimate for di damage
58	INHL	Initial	Noun	SPK4	damage	Damage weh I see fit scatter di whole thing.
59	MNHL	Medial	Noun	SPK4	damage	Dat kind damage fit wreck person down o
60	ENHL	Final	Noun	SPK4	damage	De dey do estimate for di damage
61	INHL	Initial	Noun	SPK5	damage	Damage weh I see fit scatter di whole thing.
62	MNHL	Medial	Noun	SPK5	damage	Dat kind damage fit wreck person down o
63	ENHL	Final	Noun	SPK5	damage	De dey do estimate for di damage
64	INHL	Initial	Noun	SPK6	damage	Damage weh I see fit scatter di whole thing.

65	MNHL	Medial	Noun	SPK6	damage	Dat kind damage fit wreck person down o
66	ENHL	Final	Noun	SPK6	damage	De dey do estimate for di damage
67	INHL	Initial	Noun	SPK7	damage	Damage weh I see fit scatter di whole thing.
68	MNHL	Medial	Noun	SPK7	damage	Dat kind damage fit wreck person down o
69	ENHL	Final	Noun	SPK7	damage	De dey do estimate for di damage
70	INHL	Initial	Noun	SPK8	damage	Damage weh I see fit scatter di whole thing.
71	MNHL	Medial	Noun	SPK8	damage	Dat kind damage fit wreck person down o
72	ENHL	Final	Noun	SPK8	damage	De dey do estimate for di damage
73	INLF	Initial	Noun	SPK1	decree	Decree weh I read no dey for dis book
74	MNLF	Medial	Noun	SPK1	decree	Dat kind decree no fit work for here o
75	ENLF	Final	Noun	SPK1	decree	We no fit accept di decree
76	INLF	Initial	Noun	SPK2	decree	Decree weh I read no dey for dis book
77	MNLF	Medial	Noun	SPK2	decree	Dat kind decree no fit work for here o
78	ENLF	Final	Noun	SPK2	decree	We no fit accept di decree
79	INLF	Initial	Noun	SPK3	decree	Decree weh I read no dey for dis book
80	MNLF	Medial	Noun	SPK3	decree	Dat kind decree no fit work for here o
81	ENLF	Final	Noun	SPK3	decree	We no fit accept di decree
82	INLF	Initial	Noun	SPK4	decree	Decree weh I read no dey for dis book
83	MNLF	Medial	Noun	SPK4	decree	Dat kind decree no fit work for here o
84	ENLF	Final	Noun	SPK4	decree	We no fit accept di decree
85	INLF	Initial	Noun	SPK5	decree	Decree weh I read no dey for dis book
86	MNLF	Medial	Noun	SPK5	decree	Dat kind decree no fit work for here o
87	ENLF	Final	Noun	SPK5	decree	We no fit accept di decree
88	INLF	Initial	Noun	SPK6	decree	Decree weh I read no dey for dis book
89	MNLF	Medial	Noun	SPK6	decree	Dat kind decree no fit work for here o

90	ENLF	Final	Noun	SPK6	decree	We no fit accept di decree
91	INLF	Initial	Noun	SPK7	decree	Decree weh I read no dey for dis book
92	MNLF	Medial	Noun	SPK7	decree	Dat kind decree no fit work for here o
93	ENLF	Final	Noun	SPK7	decree	We no fit accept di decree
94	INLF	Initial	Noun	SPK8	decree	Decree weh I read no dey for dis book
95	MNLF	Medial	Noun	SPK8	decree	Dat kind decree no fit work for here o
96	ENLF	Final	Noun	SPK8	decree	We no fit accept di decree
97	INLF	Initial	Noun	SPK1	design	Design weh I take no dey here
98	MNLF	Medial	Noun	SPK1	design	Dat kind design fit make people come for di exhibition
99	ENLF	Final	Noun	SPK1	design	We no like di design
100	INLF	Initial	Noun	SPK2	design	Design weh I take no dey here
101	MNLF	Medial	Noun	SPK2	design	Dat kind design fit make people come for di exhibition
102	ENLF	Final	Noun	SPK2	design	We no like di design
103	INLF	Initial	Noun	SPK3	design	Design weh I take no dey here
104	MNLF	Medial	Noun	SPK3	design	Dat kind design fit make people come for di exhibition
105	ENLF	Final	Noun	SPK3	design	We no like di design
106	INLF	Initial	Noun	SPK4	design	Design weh I take no dey here
107	MNLF	Medial	Noun	SPK4	design	Dat kind design fit make people come for di exhibition
108	ENLF	Final	Noun	SPK4	design	We no like di design
109	INLF	Initial	Noun	SPK5	design	Design weh I take no dey here
110	MNLF	Medial	Noun	SPK5	design	Dat kind design fit make people come for di exhibition
111	ENLF	Final	Noun	SPK5	design	We no like di design
112	INLF	Initial	Noun	SPK6	design	Design weh I take no dey here
113	MNLF	Medial	Noun	SPK6	design	Dat kind design fit make people come for di exhibition
114	ENLF	Final	Noun	SPK6	design	We no like di design
115	INLF	Initial	Noun	SPK7	design	Design weh I take no dey here
116	MNLF	Medial	Noun	SPK7	design	Dat kind design fit make people come for di exhibition

117	ENLF	Final	Noun	SPK7	design	We no like di design
118	INLF	Initial	Noun	SPK8	design	Design weh I take no dey here
119	MNLF	Medial	Noun	SPK8	design	Dat kind design fit make people come for di exhibition
120	ENLF	Final	Noun	SPK8	design	We no like di design
121	INHL	Initial	Noun	SPK1	corner	Corner weh I tell am no far at all at all
122	MNHL	Medial	Noun	SPK1	corner	Dat kind corner too dangerous o
123	ENHL	Final	Noun	SPK1	corner	E no wan pass di corner
124	INHL	Initial	Noun	SPK2	corner	Corner weh I tell am no far at all at all
125	MNHL	Medial	Noun	SPK2	corner	Dat kind corner too dangerous o
126	ENHL	Final	Noun	SPK2	corner	E no wan pass di corner
127	INHL	Initial	Noun	SPK3	corner	Corner weh I tell am no far at all at all
128	MNHL	Medial	Noun	SPK3	corner	Dat kind corner too dangerous o
129	ENHL	Final	Noun	SPK3	corner	E no wan pass di corner
130	INHL	Initial	Noun	SPK4	corner	Corner weh I tell am no far at all at all
131	MNHL	Medial	Noun	SPK4	corner	Dat kind corner too dangerous o
132	ENHL	Final	Noun	SPK4	corner	E no wan pass di corner
133	INHL	Initial	Noun	SPK5	corner	Corner weh I tell am no far at all at all
134	MNHL	Medial	Noun	SPK5	corner	Dat kind corner too dangerous o
135	ENHL	Final	Noun	SPK5	corner	E no wan pass di corner
136	INHL	Initial	Noun	SPK6	corner	Corner weh I tell am no far at all at all
137	MNHL	Medial	Noun	SPK6	corner	Dat kind corner too dangerous o
138	ENHL	Final	Noun	SPK6	corner	E no wan pass di corner
139	INHL	Initial	Noun	SPK7	corner	Corner weh I tell am no far at all at all
140	MNHL	Medial	Noun	SPK7	corner	Dat kind corner too dangerous o
141	ENHL	Final	Noun	SPK7	corner	E no wan pass di corner
142	INHL	Initial	Noun	SPK8	corner	Corner weh I tell am no far at all at all
143	MNHL	Medial	Noun	SPK8	corner	Dat kind corner too dangerous o
144	ENHL	Final	Noun	SPK8	corner	E no wan pass di corner

145	INHL	Initial	Noun	SPK1	credit	Credit weh im get no fit call di man.
146	MNHL	Medial	Noun	SPK1	credit	Dat kind credit dey sweet people belle now
147	ENHL	Final	Noun	SPK1	credit	You don buy di credit?
148	INHL	Initial	Noun	SPK2	credit	Credit weh im get no fit call di man.
149	MNHL	Medial	Noun	SPK2	credit	Dat kind credit dey sweet people belle now
150	ENHL	Final	Noun	SPK2	credit	You don buy di credit?
151	INHL	Initial	Noun	SPK3	credit	Credit weh im get no fit call di man.
152	MNHL	Medial	Noun	SPK3	credit	Dat kind credit dey sweet people belle now
153	ENHL	Final	Noun	SPK3	credit	You don buy di credit?
154	INHL	Initial	Noun	SPK4	credit	Credit weh im get no fit call di man.
155	MNHL	Medial	Noun	SPK4	credit	Dat kind credit dey sweet people belle now
156	ENHL	Final	Noun	SPK4	credit	You don buy di credit?
157	INHL	Initial	Noun	SPK5	credit	Credit weh im get no fit call di man.
158	MNHL	Medial	Noun	SPK5	credit	Dat kind credit dey sweet people belle now
159	ENHL	Final	Noun	SPK5	credit	You don buy di credit?
160	INHL	Initial	Noun	SPK6	credit	Credit weh im get no fit call di man.
161	MNHL	Medial	Noun	SPK6	credit	Dat kind credit dey sweet people belle now
162	ENHL	Final	Noun	SPK6	credit	You don buy di credit?
163	INHL	Initial	Noun	SPK7	credit	Credit weh im get no fit call di man.
164	MNHL	Medial	Noun	SPK7	credit	Dat kind credit dey sweet people belle now
165	ENHL	Final	Noun	SPK7	credit	You don buy di credit?
166	INHL	Initial	Noun	SPK8	credit	Credit weh im get no fit call di man.
167	MNHL	Medial	Noun	SPK8	credit	Dat kind credit dey sweet people belle now
168	ENHL	Final	Noun	SPK8	credit	You don buy di credit?
169	INHL	Initial	Noun	SPK1	package	Package weh I pick no sweet me at all at all
170	MNHL	Medial	Noun	SPK1	package	Dat fine package no fit pass me
171	ENHL	Final	Noun	SPK1	package	E no fit reject that kind package
172	INHL	Initial	Noun	SPK2	package	Package weh I pick no sweet me at all at all

173	MNHL	Medial	Noun	SPK2	package	Dat fine package no fit pass me
174	ENHL	Final	Noun	SPK2	package	E no fit reject that kind package
175	INHL	Initial	Noun	SPK3	package	Package weh I pick no sweet me at all at all
176	MNHL	Medial	Noun	SPK3	package	Dat fine package no fit pass me
177	ENHL	Final	Noun	SPK3	package	E no fit reject that kind package
178	INHL	Initial	Noun	SPK4	package	Package weh I pick no sweet me at all at all
179	MNHL	Medial	Noun	SPK4	package	Dat fine package no fit pass me
180	ENHL	Final	Noun	SPK4	package	E no fit reject that kind package
181	INHL	Initial	Noun	SPK5	package	Package weh I pick no sweet me at all at all
182	MNHL	Medial	Noun	SPK5	package	Dat fine package no fit pass me
183	ENHL	Final	Noun	SPK5	package	E no fit reject that kind package
184	INHL	Initial	Noun	SPK6	package	Package weh I pick no sweet me at all at all
185	MNHL	Medial	Noun	SPK6	package	Dat fine package no fit pass me
186	ENHL	Final	Noun	SPK6	package	E no fit reject that kind package
187	INHL	Initial	Noun	SPK7	package	Package weh I pick no sweet me at all at all
188	MNHL	Medial	Noun	SPK7	package	Dat fine package no fit pass me
189	ENHL	Final	Noun	SPK7	package	E no fit reject that kind package
190	INHL	Initial	Noun	SPK8	package	Package weh I pick no sweet me at all at all
191	MNHL	Medial	Noun	SPK8	package	Dat fine package no fit pass me
192	ENHL	Final	Noun	SPK8	package	E no fit reject that kind package
193	INHL	Initial	Noun	SPK1	sample	Sample weh de give me no good at all at all
194	MNHL	Medial	Noun	SPK1	sample	Dat kind sample no good for di people
195	ENHL	Final	Noun	SPK1	sample	We don dey order for di sample
196	INHL	Initial	Noun	SPK2	sample	Sample weh de give me no good at all at all
197	MNHL	Medial	Noun	SPK2	sample	Dat kind sample no good for di people
198	ENHL	Final	Noun	SPK2	sample	We don dey order for di sample
199	INHL	Initial	Noun	SPK3	sample	Sample weh de give me no good at all at all

200	MNHL	Medial	Noun	SPK3	sample	Dat kind sample no good for di people
201	ENHL	Final	Noun	SPK3	sample	We don dey order for di sample
202	INHL	Initial	Noun	SPK4	sample	Sample weh de give me no good at all at all
203	MNHL	Medial	Noun	SPK4	sample	Dat kind sample no good for di people
204	ENHL	Final	Noun	SPK4	sample	We don dey order for di sample
205	INHL	Initial	Noun	SPK5	sample	Sample weh de give me no good at all at all
206	MNHL	Medial	Noun	SPK5	sample	Dat kind sample no good for di people
207	ENHL	Final	Noun	SPK5	sample	We don dey order for di sample
208	INHL	Initial	Noun	SPK6	sample	Sample weh de give me no good at all at all
209	MNHL	Medial	Noun	SPK6	sample	Dat kind sample no good for di people
210	ENHL	Final	Noun	SPK6	sample	We don dey order for di sample
211	INHL	Initial	Noun	SPK7	sample	Sample weh de give me no good at all at all
212	MNHL	Medial	Noun	SPK7	sample	Dat kind sample no good for di people
213	ENHL	Final	Noun	SPK7	sample	We don dey order for di sample
214	INHL	Initial	Noun	SPK8	sample	Sample weh de give me no good at all at all
215	MNHL	Medial	Noun	SPK8	sample	Dat kind sample no good for di people
216	ENHL	Final	Noun	SPK8	sample	We don dey order for di sample
217	INHL	Initial	Noun	SPK1	trouble	Trouble weh I run comot from no dey here
218	MNHL	Medial	Noun	SPK1	trouble	Dat kind trouble fit kill person o
219	ENHL	Final	Noun	SPK1	trouble	E no fit handle di woman trouble
220	INHL	Initial	Noun	SPK2	trouble	Trouble weh I run comot from no dey here
221	MNHL	Medial	Noun	SPK2	trouble	Dat kind trouble fit kill person o
222	ENHL	Final	Noun	SPK2	trouble	E no fit handle di woman trouble
223	INHL	Initial	Noun	SPK3	trouble	Trouble weh I run comot from no dey here
224	MNHL	Medial	Noun	SPK3	trouble	Dat kind trouble fit kill person o
225	ENHL	Final	Noun	SPK3	trouble	E no fit handle di woman trouble



226	INHL	Initial	Noun	SPK4	trouble	Trouble weh I run comot from no dey here
227	MNHL	Medial	Noun	SPK4	trouble	Dat kind trouble fit kill person o
228	ENHL	Final	Noun	SPK4	trouble	E no fit handle di woman trouble
229	INHL	Initial	Noun	SPK5	trouble	Trouble weh I run comot from no dey here
230	MNHL	Medial	Noun	SPK5	trouble	Dat kind trouble fit kill person o
231	ENHL	Final	Noun	SPK5	trouble	E no fit handle di woman trouble
232	INHL	Initial	Noun	SPK6	trouble	Trouble weh I run comot from no dey here
233	MNHL	Medial	Noun	SPK6	trouble	Dat kind trouble fit kill person o
234	ENHL	Final	Noun	SPK6	trouble	E no fit handle di woman trouble
235	INHL	Initial	Noun	SPK7	trouble	Trouble weh I run comot from no dey here
236	MNHL	Medial	Noun	SPK7	trouble	Dat kind trouble fit kill person o
237	ENHL	Final	Noun	SPK7	trouble	E no fit handle di woman trouble
238	INHL	Initial	Noun	SPK8	trouble	Trouble weh I run comot from no dey here
239	MNHL	Medial	Noun	SPK8	trouble	Dat kind trouble fit kill person o
240	ENHL	Final	Noun	SPK8	trouble	E no fit handle di woman trouble
241	IVLH	Initial	Verb	SPK1	comot	comot for road
242	MVLH	Medial	Verb	SPK1	comot	Ese want comot imsef from dat school
243	EVLH	Final	Verb	SPK1	comot	E tell my sister make e comot
244	MVLH	Medial	Verb	SPK2	comot	comot for road
245	MVLH	Medial	Verb	SPK2	comot	Ese want comot imsef from dat school
246	EVLH	Final	Verb	SPK2	comot	E tell my sister make e comot
247	MVLH	Medial	Verb	SPK3	comot	Make you comot for road
248	MVLH	Medial	Verb	SPK3	comot	Ese want comot imsef from dat school
249	EVLH	Final	Verb	SPK3	comot	e talk sey make my sister comot
250	MVLH	Medial	Verb	SPK4	comot	say make I cocmot for road
251	MVLH	Medial	Verb	SPK4	comot	Ese want comot imsef from dat school
252	EVLH	Final	Verb	SPK4	comot	e dey tell my sister make she comot
253	MVLH	Medial	Verb	SPK5	comot	say make I cocmot for road

254	MVLH	Medial	Verb	SPK5	comot	Ese want comot imsef from dat school
255	EVLH	Final	Verb	SPK5	comot	e dey tell my sister make she comot
256	MVLH	Medial	Verb	SPK6	comot	say make I cocmot for road
257	MVLH	Medial	Verb	SPK6	comot	Ese want comot imsef from dat school
258	EVLH	Final	Verb	SPK6	comot	e dey tell my sister make she comot
259	MVLH	Medial	Verb	SPK7	comot	Make you comot for road
260	MVLH	Medial	Verb	SPK7	comot	Ese want comot imsef from dat school
261	EVLH	Final	Verb	SPK7	comot	e talk sey make my sister comot
262	MVLH	Medial	Verb	SPK8	comot	Make you comot for road
263	MVLH	Medial	Verb	SPK8	comot	Ese want comot imsef from dat school
264	EVLH	Final	Verb	SPK8	comot	e talk sey make my sister comot
265	IVLH	Initial	Verb	SPK1	withdraw	withdraw 10,000 for me
266	MVLH	Medial	Verb	SPK1	withdraw	I withdraw some money yesterday
267	EVLH	Final	Verb	SPK1	withdraw	she want withdraw
268	MVLH	Medial	Verb	SPK2	withdraw	make you withdraw 10,000 for me
269	MVLH	Medial	Verb	SPK2	withdraw	I withdraw some money yesterday
270	EVLH	Final	Verb	SPK2	withdraw	she want withdraw
271	MVLH	Medial	Verb	SPK3	withdraw	make you withdraw 10,000 for me
272	MVLH	Medial	Verb	SPK3	withdraw	I withdraw some money yesterday
273	EVLH	Final	Verb	SPK3	withdraw	she want withdraw
274	MVLH	Medial	Verb	SPK4	withdraw	go withdraw 10,000 for me
275	MVLH	Medial	Verb	SPK4	withdraw	I go withdraw money yesterday
276	EVLH	Final	Verb	SPK4	withdraw	she want go withdraw
277	IVLH	Initial	Verb	SPK5	withdraw	withdraw 10,000 for me
278	MVLH	Medial	Verb	SPK5	withdraw	I withdraw some money yesterday
279	EVLH	Final	Verb	SPK5	withdraw	she want withdraw
280	IVLH	Initial	Verb	SPK6	withdraw	withdraw 10,000 for me
281	MVLH	Medial	Verb	SPK6	withdraw	I withdraw some money yesterday
282	EVLH	Final	Verb	SPK6	withdraw	she want withdraw
283	MVLH	Medial	Verb	SPK7	withdraw	make you withdraw 10,000 for me

284	MVLH	Medial	Verb	SPK7	withdraw	I withdraw some money yesterday
285	EVLF	Final	Verb	SPK7	withdraw	she want withdraw
286	MVLH	Medial	Verb	SPK8	withdraw	make you withdraw 10,000 for me
287	MVLH	Medial	Verb	SPK8	withdraw	I withdraw some money yesterday
288	EVLF	Final	Verb	SPK8	withdraw	she want withdraw
289	MVHH	Medial	Verb	SPK1	scatter	make you scatter dem for me o
290	MVHH	Medial	Verb	SPK1	scatter	your children don scatter di whole house
291	EVHL	Final	Verb	SPK1	scatter	di whole programme don scatter
292	MVHH	Medial	Verb	SPK2	scatter	Make you scatter dem for me
293	MVHH	Medial	Verb	SPK2	scatter	your pikin dem don scatter di whole house
294	EVHL	Final	Verb	SPK2	scatter	di whole programme don scatter
295	MVHH	Medial	Verb	SPK3	scatter	Make you scatter dem for me
296	MVHH	Medial	Verb	SPK3	scatter	your pikin dem scatter di whole house
297	EVHL	Final	Verb	SPK3	scatter	di whole programme don scatter
298	MVHH	Medial	Verb	SPK4	scatter	go scatter dem for me
299	MVHH	Medial	Verb	SPK4	scatter	your children don scatter di whole house
300	EVHL	Final	Verb	SPK4	scatter	di whole programme don dey scatter
301	MVHH	Medial	Verb	SPK5	scatter	Make you scatter dem for me
302	MVHH	Medial	Verb	SPK5	scatter	your pikin dem scatter di whole house
303	EVHL	Final	Verb	SPK5	scatter	di whole programme don scatter
304	MVHH	Medial	Verb	SPK6	scatter	Make you scatter dem for me
305	MVHH	Medial	Verb	SPK6	scatter	your pikin dem scatter di whole house
306	EVHL	Final	Verb	SPK6	scatter	di whole programme don scatter
307	MVHH	Medial	Verb	SPK7	scatter	Make you scatter dem for me
308	MVHH	Medial	Verb	SPK7	scatter	your pikin dem scatter di whole house
309	EVHL	Final	Verb	SPK7	scatter	di whole programme don scatter
310	MVHH	Medial	Verb	SPK8	scatter	Make you scatter dem for me
311	MVHH	Medial	Verb	SPK8	scatter	your pikin dem scatter di whole house

312	EVHL	Final	Verb	SPK8	scatter	di whole programme don scatter
313	IVHH	Initial	Verb	SPK1	manage	Abeg, manage di food o
314	MVHH	Medial	Verb	SPK1	manage	Mr Presido dey beg us make we manage di money
315	EVHL	Final	Verb	SPK1	manage	we dey manage
316	MVHH	Medial	Verb	SPK2	manage	Make you manage di food
317	MVHH	Medial	Verb	SPK2	manage	Mr Presido dey beg us make we manage di money
318	EVHL	Final	Verb	SPK2	manage	we dey manage
319	MVHH	Medial	Verb	SPK3	manage	Make you manage di food
320	MVHH	Medial	Verb	SPK3	manage	Mr Presido dey beg us make we manage di money
321	EVHL	Final	Verb	SPK3	manage	we don dey manage
322	MVHH	Medial	Verb	SPK4	manage	sey make we manage di food
323	MVHH	Medial	Verb	SPK4	manage	Mr President dey beg us make we dey manage di money
324	EVHL	Final	Verb	SPK4	manage	na so we dey manage
325	MVHH	Medial	Verb	SPK5	manage	Make you manage di food
326	MVHH	Medial	Verb	SPK5	manage	Mr Presido dey beg us make we manage di money
327	EVHL	Final	Verb	SPK5	manage	we dey manage
328	MVHH	Medial	Verb	SPK6	manage	Make you manage di food
329	MVHH	Medial	Verb	SPK6	manage	Mr Presido dey beg us make we manage di money
330	EVHL	Final	Verb	SPK6	manage	we dey manage
331	MVHH	Medial	Verb	SPK7	manage	Make you manage di food
332	MVHH	Medial	Verb	SPK7	manage	Mr Presido dey beg us make we manage di money
333	EVHL	Final	Verb	SPK7	manage	we dey manage
334	MVHH	Medial	Verb	SPK8	manage	Make you manage di food
335	MVHH	Medial	Verb	SPK8	manage	Mr Presido dey beg us make we manage di money
336	EVHL	Final	Verb	SPK8	manage	we dey manage
337	IVLH	Initial	Verb	SPK1	donate	donate 5,000 for di event o
338	MVLH	Medial	Verb	SPK1	donate	we want donet money for di project
339	EVLH	Final	Verb	SPK1	donate	she come here come donate

340	MVLH	Medial	Verb	SPK2	donate	Make you donate #5,000 for di project
341	MVLH	Medial	Verb	SPK2	donate	we want donet money for di project
342	EVLH	Final	Verb	SPK2	donate	She don come here to donate
343	MVLH	Medial	Verb	SPK3	donate	Make you donate #5,000 at di event
344	MVLH	Medial	Verb	SPK3	donate	we want donet money for di project
345	EVLH	Final	Verb	SPK3	donate	She come here make she donate
346	MVLH	Medial	Verb	SPK4	donate	go donate 5,000 for di event
347	MVLH	Medial	Verb	SPK4	donate	we want go donate money for dat project
348	EVLH	Final	Verb	SPK4	donate	She don come to donate
349	MVLH	Medial	Verb	SPK5	donate	Make you donate #5,000 at di event
350	MVLH	Medial	Verb	SPK5	donate	we want donet money for di project
351	EVLH	Final	Verb	SPK5	donate	She come here make she donate
352	MVLH	Medial	Verb	SPK6	donate	Make you donate #5,000 at di event
353	MVLH	Medial	Verb	SPK6	donate	we want donet money for di project
354	EVLH	Final	Verb	SPK6	donate	She come here make she donate
355	MVLH	Medial	Verb	SPK7	donate	Make you donate #5,000 at di event
356	MVLH	Medial	Verb	SPK7	donate	we want donet money for di project
357	EVLH	Final	Verb	SPK7	donate	She come here make she donate
358	MVLH	Medial	Verb	SPK8	donate	Make you donate #5,000 at di event
359	MVLH	Medial	Verb	SPK8	donate	we want donet money for di project
360	EVLH	Final	Verb	SPK8	donate	She come here make she donate
361	IVLH	Initial	Verb	SPK1	sabi	sabi na Pidgin word
362	MVLH	Medial	Verb	SPK1	sabi	we no sabi di man
363	EVLH	Final	Verb	SPK1	sabi	na you sabi
364	IVLH	Initial	Verb	SPK2	sabi	sabi na Pidgin word
365	MVLH	Medial	Verb	SPK2	sabi	we no sabi di man
366	EVLH	Final	Verb	SPK2	sabi	na you sabi
367	IVLH	Initial	Verb	SPK3	sabi	sabi na Pidgin word
368	MVLH	Medial	Verb	SPK3	sabi	we no sabi di man
369	EVLH	Final	Verb	SPK3	sabi	na you sabi

370	IVLH	Initial	Verb	SPK4	sabi	sabi na Pidgin word
371	MVLH	Medial	Verb	SPK4	sabi	we no sabi di man
372	EVLH	Final	Verb	SPK4	sabi	na you sabi
373	IVLH	Initial	Verb	SPK5	sabi	sabi na Pidgin word
374	MVLH	Medial	Verb	SPK5	sabi	we no sabi di man
375	EVLH	Final	Verb	SPK5	sabi	na you sabi
376	IVLH	Initial	Verb	SPK6	sabi	sabi na Pidgin word
377	MVLH	Medial	Verb	SPK6	sabi	we no sabi di man
378	EVLH	Final	Verb	SPK6	sabi	na you sabi
379	IVLH	Initial	Verb	SPK7	sabi	sabi na Pidgin word
380	MVLH	Medial	Verb	SPK7	sabi	we no sabi di man
381	EVLH	Final	Verb	SPK7	sabi	na you sabi
382	IVLH	Initial	Verb	SPK8	sabi	sabi na Pidgin word
383	MVLH	Medial	Verb	SPK8	sabi	we no sabi di man
384	EVLH	Final	Verb	SPK8	sabi	na you sabi
385	IVLH	Initial	Verb	SPK1	waka	waka comot for dis place
386	MVLH	Medial	Verb	SPK1	waka	una waka go im cabal
387	EVLH	Final	Verb	SPK1	waka	you go fit make am waka
388	IVLH	Initial	Verb	SPK2	waka	waka comot for dis place
389	MVLH	Medial	Verb	SPK2	waka	una waka go im cabal
390	EVLH	Final	Verb	SPK2	waka	you go fit make am waka
391	IVLH	Initial	Verb	SPK3	waka	waka comot for dis place
392	MVLH	Medial	Verb	SPK3	waka	una waka go im cabal
393	EVLH	Final	Verb	SPK3	waka	you go fit make am waka
394	IVLH	Initial	Verb	SPK4	waka	waka comot for dis place
395	MVLH	Medial	Verb	SPK4	waka	una waka go im cabal
396	EVLH	Final	Verb	SPK4	waka	you go fit make am waka
397	IVLH	Initial	Verb	SPK5	waka	waka comot for dis place
398	MVLH	Medial	Verb	SPK5	waka	una waka go im cabal
399	EVLH	Final	Verb	SPK5	waka	you go fit make am waka
400	IVLH	Initial	Verb	SPK6	waka	waka comot for dis place

401	MVLH	Medial	Verb	SPK6	waka	una waka go im cabal
402	EVLH	Final	Verb	SPK6	waka	you go fit make am waka
403	IVLH	Initial	Verb	SPK7	waka	waka comot for dis place
404	MVLH	Medial	Verb	SPK7	waka	una waka go im cabal
405	EVLH	Final	Verb	SPK7	waka	you go fit make am waka
406	IVLH	Initial	Verb	SPK8	waka	waka comot for dis place
407	MVLH	Medial	Verb	SPK8	waka	una waka go im cabal
408	EVLH	Final	Verb	SPK8	waka	you go fit make am waka
409	IVHH	Initial	Verb	SPK1	carry	carry yourself waka for dis place
410	MVHH	Medial	Verb	SPK1	carry	I don carry am go down
411	EVHL	Final	Verb	SPK1	carry	you go fit ask me wetin I carry
412	IVHH	Initial	Verb	SPK2	carry	carry yourself waka for dis place
413	MVHH	Medial	Verb	SPK2	carry	I don carry am go down
414	EVHL	Final	Verb	SPK2	carry	you go fit ask me wetin I carry
415	IVHH	Initial	Verb	SPK3	carry	carry yourself waka for dis place
416	MVHH	Medial	Verb	SPK3	carry	I don carry am go down
417	EVHL	Final	Verb	SPK3	carry	you go fit ask me wetin I carry
418	IVHH	Initial	Verb	SPK4	carry	carry yourself waka for dis place
419	MVHH	Medial	Verb	SPK4	carry	I don carry am go down
420	EVHL	Final	Verb	SPK4	carry	you go fit ask me wetin I carry
421	IVHH	Initial	Verb	SPK5	carry	carry yourself waka for dis place
422	MVHH	Medial	Verb	SPK5	carry	I don carry am go down
423	EVHL	Final	Verb	SPK5	carry	you go fit ask me wetin I carry
424	IVHH	Initial	Verb	SPK6	carry	carry yourself waka for dis place
425	MVHH	Medial	Verb	SPK6	carry	I don carry am go down
426	EVHL	Final	Verb	SPK6	carry	you go fit ask me wetin I carry
427	IVHH	Initial	Verb	SPK7	carry	carry yourself waka for dis place
428	MVHH	Medial	Verb	SPK7	carry	I don carry am go down
429	EVHL	Final	Verb	SPK7	carry	you go fit ask me wetin I carry
430	IVHH	Initial	Verb	SPK8	carry	carry yourself waka for dis place
431	MVHH	Medial	Verb	SPK8	carry	I don carry am go down

432	EVHL	Final	Verb	SPK8	carry	you go fit ask me wetin I carry
433	IVHH	Initial	Verb	SPK1	copy	copy dis dis folder comot from my lapi
434	MVHH	Medial	Verb	SPK1	copy	e just dey copy me
435	EVHL	Final	Verb	SPK1	copy	di tin no fit copy
436	IVHH	Initial	Verb	SPK2	copy	copy dis dis folder comot from my lapi
437	MVHH	Medial	Verb	SPK2	copy	e just dey copy me
438	EVHL	Final	Verb	SPK2	copy	di tin no fit copy
439	IVHH	Initial	Verb	SPK3	copy	copy dis dis folder comot from my lapi
440	MVHH	Medial	Verb	SPK3	copy	e just dey copy me
441	EVHL	Final	Verb	SPK3	copy	di tin no fit copy
442	IVHH	Initial	Verb	SPK4	copy	copy dis dis folder comot from my lapi
443	MVHH	Medial	Verb	SPK4	copy	e just dey copy me
444	EVHL	Final	Verb	SPK4	copy	di tin no fit copy
445	IVHH	Initial	Verb	SPK5	copy	copy dis dis folder comot from my lapi
446	MVHH	Medial	Verb	SPK5	copy	e just dey copy me
447	EVHL	Final	Verb	SPK5	copy	di tin no fit copy
448	IVHH	Initial	Verb	SPK6	copy	copy dis dis folder comot from my lapi
449	MVHH	Medial	Verb	SPK6	copy	e just dey copy me
450	EVHL	Final	Verb	SPK6	copy	di tin no fit copy
451	IVHH	Initial	Verb	SPK7	copy	copy dis dis folder comot from my lapi
452	MVHH	Medial	Verb	SPK7	copy	e just dey copy me
453	EVHL	Final	Verb	SPK7	copy	di tin no fit copy
454	IVHH	Initial	Verb	SPK8	copy	copy dis dis folder comot from my lapi
455	MVHH	Medial	Verb	SPK8	copy	e just dey copy me
456	EVHL	Final	Verb	SPK8	copy	di tin no fit copy
457	IVHH	Initial	Verb	SPK1	finish	finish di work make we waka
458	MVHH	Medial	Verb	SPK1	finish	I don finish di assignment
459	EVHL	Final	Verb	SPK1	finish	you go eat am finish



460	IVHH	Initial	Verb	SPK2	finish	finish di work make we waka
461	MVHH	Medial	Verb	SPK2	finish	I don finish di assignment
462	EVHL	Final	Verb	SPK2	finish	you go eat am finish
463	IVHH	Initial	Verb	SPK3	finish	finish di work make we waka
464	MVHH	Medial	Verb	SPK3	finish	I don finish di assignment
465	EVHL	Final	Verb	SPK3	finish	you go eat am finish
466	IVHH	Initial	Verb	SPK4	finish	finish di work make we waka
467	MVHH	Medial	Verb	SPK4	finish	I don finish di assignment
468	EVHL	Final	Verb	SPK4	finish	you go eat am finish
469	IVHH	Initial	Verb	SPK5	finish	finish di work make we waka
470	MVHH	Medial	Verb	SPK5	finish	I don finish di assignment
471	EVHL	Final	Verb	SPK5	finish	you go eat am finish
472	IVHH	Initial	Verb	SPK6	finish	finish di work make we waka
473	MVHH	Medial	Verb	SPK6	finish	I don finish di assignment
474	EVHL	Final	Verb	SPK6	finish	you go eat am finish
475	IVHH	Initial	Verb	SPK7	finish	finish di work make we waka
476	MVHH	Medial	Verb	SPK7	finish	I don finish di assignment
477	EVHL	Final	Verb	SPK7	finish	you go eat am finish
478	IVHH	Initial	Verb	SPK8	finish	finish di work make we waka
479	MVHH	Medial	Verb	SPK8	finish	I don finish di assignment
480	EVHL	Final	Verb	SPK8	finish	you go eat am finish
481	IAJHH	Initial	ADJ	SPK1	happy	Happy birthday to you
482	MAJHH	Medial	ADJ	SPK1	happy	Di man get happy family.
483	EAJHH	Final	ADJ	SPK1	happy	Everybody con dey happy.
484	IAJHH	Initial	ADJ	SPK2	happy	Happy birthday to you
485	MAJHH	Medial	ADJ	SPK2	happy	Di man get happy family.
486	EAJHH	Final	ADJ	SPK2	happy	Everybody con dey happy.
487	IAJHH	Initial	ADJ	SPK3	happy	Happy birthday to you
488	MAJHH	Medial	ADJ	SPK3	happy	Di man get happy family.
489	EAJHH	Final	ADJ	SPK3	happy	Everybody con dey happy.
490	IAJHH	Initial	ADJ	SPK4	happy	Happy birthday to you

491	MAJHH	Medial	ADJ	SPK4	happy	Di man get happy family.
492	EAJHH	Final	ADJ	SPK4	happy	Everybody con dey happy.
493	IAJHH	Initial	ADJ	SPK5	happy	Happy birthday to you
494	MAJHH	Medial	ADJ	SPK5	happy	Di man get happy family.
495	EAJHH	Final	ADJ	SPK5	happy	Everybody con dey happy.
496	IAJHH	Initial	ADJ	SPK6	happy	Happy birthday to you
497	MAJHH	Medial	ADJ	SPK6	happy	Di man get happy family.
498	EAJHH	Final	ADJ	SPK6	happy	Everybody con dey happy.
499	IAJHH	Initial	ADJ	SPK7	happy	Happy birthday to you
500	MAJHH	Medial	ADJ	SPK7	happy	Di man get happy family.
501	EAJHH	Final	ADJ	SPK7	happy	Everybody con dey happy.
502	IAJHH	Initial	ADJ	SPK8	happy	Happy birthday to you
503	MAJHH	Medial	ADJ	SPK8	happy	Di man get happy family.
504	EAJHH	Final	ADJ	SPK8	happy	Everybody con dey happy.
505	IAJLH	Initial	ADJ	SPK1	corrupt	Corrupt leaders don destroy Nigeria finish.
506	MAJLH	Medial	ADJ	SPK1	corrupt	We no dey go anywhere with una corrupt practice
507	EAJLF	Final	ADJ	SPK1	corrupt	For inside Senate, de too corrupt.
508	IAJLH	Initial	ADJ	SPK2	corrupt	Corrupt leaders don destroy Nigeria finish.
509	MAJLH	Medial	ADJ	SPK2	corrupt	We no dey go anywhere with una corrupt practice
510	EAJLF	Final	ADJ	SPK2	corrupt	For inside Senate, de too corrupt.
511	IAJLH	Initial	ADJ	SPK3	corrupt	Corrupt leaders don destroy Nigeria finish.
512	MAJLH	Medial	ADJ	SPK3	corrupt	We no dey go anywhere with una corrupt practice
513	EAJLF	Final	ADJ	SPK3	corrupt	For inside Senate, de too corrupt.
514	IAJLH	Initial	ADJ	SPK4	corrupt	Corrupt leaders don destroy Nigeria finish.
515	MAJLH	Medial	ADJ	SPK4	corrupt	We no dey go anywhere with una corrupt practice
516	EAJLF	Final	ADJ	SPK4	corrupt	For inside Senate, de too corrupt.
517	IAJLH	Initial	ADJ	SPK5	corrupt	Corrupt leaders don destroy Nigeria finish.
518	MAJLH	Medial	ADJ	SPK5	corrupt	We no dey go anywhere with una corrupt practice

519	EAJLF	Final	ADJ	SPK5	corrupt	For inside Senate, de too corrupt.
520	IAJLH	Initial	ADJ	SPK6	corrupt	Corrupt leaders don destroy Nigeria finish.
521	MAJLH	Medial	ADJ	SPK6	corrupt	We no dey go anywhere with una corrupt practice
522	EAJLF	Final	ADJ	SPK6	corrupt	For inside Senate, de too corrupt.
523	IAJLH	Initial	ADJ	SPK7	corrupt	Corrupt leaders don destroy Nigeria finish.
524	MAJLH	Medial	ADJ	SPK7	corrupt	We no dey go anywhere with una corrupt practice
525	EAJLF	Final	ADJ	SPK7	corrupt	For inside Senate, de too corrupt.
526	IAJLH	Initial	ADJ	SPK8	corrupt	Corrupt leaders don destroy Nigeria finish.
527	MAJLH	Medial	ADJ	SPK8	corrupt	We no dey go anywhere with una corrupt practice
528	EAJLF	Final	ADJ	SPK8	corrupt	For inside Senate, de too corrupt.
529	IAJHH	Initial	ADJ	SPK1	private	Private schools no fit employ im. E too dull.
530	MAJLL	Medial	ADJ	SPK1	private	I go private chat with me.
531	EAJHL	Final	ADJ	SPK1	private	Make you keep am private.
532	IAJHH	Initial	ADJ	SPK2	private	Private schools no fit employ im. E too dull.
533	MAJLL	Medial	ADJ	SPK2	private	I go private chat with me.
534	EAJHL	Final	ADJ	SPK2	private	Make you keep am private.
535	IAJHH	Initial	ADJ	SPK3	private	Private schools no fit employ im. E too dull.
536	MAJLL	Medial	ADJ	SPK3	private	I go private chat with me.
537	EAJHL	Final	ADJ	SPK3	private	Make you keep am private.
538	IAJHH	Initial	ADJ	SPK4	private	Private schools no fit employ im. E too dull.
539	MAJLL	Medial	ADJ	SPK4	private	I go private chat with me.
540	EAJHL	Final	ADJ	SPK4	private	Make you keep am private.
541	IAJHH	Initial	ADJ	SPK5	private	Private schools no fit employ im. E too dull.
542	MAJLL	Medial	ADJ	SPK5	private	I go private chat with me.
543	EAJHL	Final	ADJ	SPK5	private	Make you keep am private.
544	IAJHH	Initial	ADJ	SPK6	private	Private schools no fit employ im. E too dull.
545	MAJLL	Medial	ADJ	SPK6	private	I go private chat with me.

546	EAJHL	Final	ADJ	SPK6	private	Make you keep am private.
547	IAJHH	Initial	ADJ	SPK7	private	Private schools no fit employ im. E too dull.
548	MAJLL	Medial	ADJ	SPK7	private	I go private chat with me.
549	EAJHL	Final	ADJ	SPK7	private	Make you keep am private.
550	IAJHH	Initial	ADJ	SPK8	private	Private schools no fit employ im. E too dull.
551	MAJLL	Medial	ADJ	SPK8	private	I go private chat with me.
552	EAJHL	Final	ADJ	SPK8	private	Make you keep am private.
553	IAJHH	Initial	ADJ	SPK1	stubborn	Stubborn people no dey hear word.
554	MAJHH	Medial	ADJ	SPK1	stubborn	Come see fight between stubborn cat and dog
555	EAJHL	Final	ADJ	SPK1	stubborn	I no like dem, de too stubborn
556	IAJHH	Initial	ADJ	SPK2	stubborn	Stubborn people no dey hear word.
557	MAJHH	Medial	ADJ	SPK2	stubborn	Come see fight between stubborn cat and dog
558	EAJHL	Final	ADJ	SPK2	stubborn	I no like dem, de too stubborn
559	IAJHH	Initial	ADJ	SPK3	stubborn	Stubborn people no dey hear word.
560	MAJHH	Medial	ADJ	SPK3	stubborn	Come see fight between stubborn cat and dog
561	EAJHL	Final	ADJ	SPK3	stubborn	I no like dem, de too stubborn
562	IAJHH	Initial	ADJ	SPK4	stubborn	Stubborn people no dey hear word.
563	MAJHH	Medial	ADJ	SPK4	stubborn	Come see fight between stubborn cat and dog
564	EAJHL	Final	ADJ	SPK4	stubborn	I no like dem, de too stubborn
565	IAJHH	Initial	ADJ	SPK5	stubborn	Stubborn people no dey hear word.
566	MAJHH	Medial	ADJ	SPK5	stubborn	Come see fight between stubborn cat and dog
567	EAJHL	Final	ADJ	SPK5	stubborn	I no like dem, de too stubborn
568	IAJHH	Initial	ADJ	SPK6	stubborn	Stubborn people no dey hear word.
569	MAJHH	Medial	ADJ	SPK6	stubborn	Come see fight between stubborn cat and dog
570	EAJHL	Final	ADJ	SPK6	stubborn	I no like dem, de too stubborn
571	IAJHH	Initial	ADJ	SPK7	stubborn	Stubborn people no dey hear word.
572	MAJHH	Medial	ADJ	SPK7	stubborn	Come see fight between stubborn cat and dog
573	EAJHL	Final	ADJ	SPK7	stubborn	I no like dem, de too stubborn

574	IAJHH	Initial	ADJ	SPK8	stubborn	Stubborn people no dey hear word.
575	MAJHH	Medial	ADJ	SPK8	stubborn	Come see fight between stubborn cat and dog
576	EAJHL	Final	ADJ	SPK8	stubborn	I no like dem, de too stubborn
577	IAJHH	Initial	ADJ	SPK1	final	Final tori be sey do good
578	MAJHH	Medial	ADJ	SPK1	final	We don write our final exam today
579	EAJHL	Final	ADJ	SPK1	final	E say dis one na final.
580	IAJHH	Initial	ADJ	SPK2	final	Final tori be sey do good
581	MAJHH	Medial	ADJ	SPK2	final	We don write our final exam today
582	EAJHL	Final	ADJ	SPK2	final	E say dis one na final.
583	IAJHH	Initial	ADJ	SPK3	final	Final tori be sey do good
584	MAJHH	Medial	ADJ	SPK3	final	We don write our final exam today
585	EAJHL	Final	ADJ	SPK3	final	E say dis one na final.
586	IAJHH	Initial	ADJ	SPK4	final	Final tori be sey do good
587	MAJHH	Medial	ADJ	SPK4	final	We don write our final exam today
588	EAJHL	Final	ADJ	SPK4	final	E say dis one na final.
589	IAJHH	Initial	ADJ	SPK5	final	Final tori be sey do good
590	MAJHH	Medial	ADJ	SPK5	final	We don write our final exam today
591	EAJHL	Final	ADJ	SPK5	final	E say dis one na final.
592	IAJHH	Initial	ADJ	SPK6	final	Final tori be sey do good
593	MAJHH	Medial	ADJ	SPK6	final	We don write our final exam today
594	EAJHL	Final	ADJ	SPK6	final	E say dis one na final.
595	IAJHH	Initial	ADJ	SPK7	final	Final tori be sey do good
596	MAJHH	Medial	ADJ	SPK7	final	We don write our final exam today
597	EAJHL	Final	ADJ	SPK7	final	E say dis one na final.
598	IAJHH	Initial	ADJ	SPK8	final	Final tori be sey do good
599	MAJHH	Medial	ADJ	SPK8	final	We don write our final exam today
600	EAJHL	Final	ADJ	SPK8	final	E say dis one na final.
601	IAJLH	Initial	ADJ	SPK1	better	better people scarce for dis place
602	MAJLH	Medial	ADJ	SPK1	better	dat na better idea
603	EAJLH	Final	ADJ	SPK1	better	she talk sey my own better
604	IAJLH	Initial	ADJ	SPK2	better	better people scarce for dis place

605	MAJLH	Medial	ADJ	SPK2	better	dat na better idea
606	EAJLH	Final	ADJ	SPK2	better	she talk sey my own better
607	IAJLH	Initial	ADJ	SPK3	better	better people scarce for dis place
608	MAJLH	Medial	ADJ	SPK3	better	dat na better idea
609	EAJLH	Final	ADJ	SPK3	better	she talk sey my own better
610	IAJLH	Initial	ADJ	SPK4	better	better people scarce for dis place
611	MAJLH	Medial	ADJ	SPK4	better	dat na better idea
612	EAJLH	Final	ADJ	SPK4	better	she talk sey my own better
613	IAJLH	Initial	ADJ	SPK5	better	better people scarce for dis place
614	MAJLH	Medial	ADJ	SPK5	better	dat na better idea
615	EAJLH	Final	ADJ	SPK5	better	she talk sey my own better
616	IAJLH	Initial	ADJ	SPK6	better	better people scarce for dis place
617	MAJLH	Medial	ADJ	SPK6	better	dat na better idea
618	EAJLH	Final	ADJ	SPK6	better	she talk sey my own better
619	IAJLH	Initial	ADJ	SPK7	better	better people scarce for dis place
620	MAJLH	Medial	ADJ	SPK7	better	dat na better idea
621	EAJLH	Final	ADJ	SPK7	better	she talk sey my own better
622	IAJLH	Initial	ADJ	SPK8	better	better people scarce for dis place
623	MAJLH	Medial	ADJ	SPK8	better	dat na better idea
624	EAJLH	Final	ADJ	SPK8	better	she talk sey my own better
625	IAJHH	Initial	ADJ	SPK1	angry	angry dog no get control
626	MAJHH	Medial	ADJ	SPK1	angry	dat im angry wife don pack out
627	EAJHL	Final	ADJ	SPK1	angry	I no dey angry
628	IAJHH	Initial	ADJ	SPK2	angry	angry dog no get control
629	MAJHH	Medial	ADJ	SPK2	angry	dat im angry wife don pack out
630	EAJHL	Final	ADJ	SPK2	angry	I no dey angry
631	IAJHH	Initial	ADJ	SPK3	angry	angry dog no get control
632	MAJHH	Medial	ADJ	SPK3	angry	dat im angry wife don pack out
633	EAJHL	Final	ADJ	SPK3	angry	I no dey angry
634	IAJHH	Initial	ADJ	SPK4	angry	angry dog no get control
635	MAJHH	Medial	ADJ	SPK4	angry	dat im angry wife don pack out

636	EAJHL	Final	ADJ	SPK4	angry	I no dey angry
637	IAJHH	Initial	ADJ	SPK5	angry	angry dog no get control
638	MAJHH	Medial	ADJ	SPK5	angry	dat im angry wife don pack out
639	EAJHL	Final	ADJ	SPK5	angry	I no dey angry
640	IAJHH	Initial	ADJ	SPK6	angry	angry dog no get control
641	MAJHH	Medial	ADJ	SPK6	angry	dat im angry wife don pack out
642	EAJHL	Final	ADJ	SPK6	angry	I no dey angry
643	IAJHH	Initial	ADJ	SPK7	angry	angry dog no get control
644	MAJHH	Medial	ADJ	SPK7	angry	dat im angry wife don pack out
645	EAJHL	Final	ADJ	SPK7	angry	I no dey angry
646	IAJHH	Initial	ADJ	SPK8	angry	angry dog no get control
647	MAJHH	Medial	ADJ	SPK8	angry	dat im angry wife don pack out
648	EAJHL	Final	ADJ	SPK8	angry	I no dey angry
649	IAJHH	Initial	ADJ	SPK1	busy	busy place like Lagos no dey sweet me
650	MAJHH	Medial	ADJ	SPK1	busy	de get busy time today
651	EAJHL	Final	ADJ	SPK1	busy	I dey busy
652	IAJHH	Initial	ADJ	SPK2	busy	busy place like Lagos no dey sweet me
653	MAJHH	Medial	ADJ	SPK2	busy	de get busy time today
654	EAJHL	Final	ADJ	SPK2	busy	I dey busy
655	IAJHH	Initial	ADJ	SPK3	busy	busy place like Lagos no dey sweet me
656	MAJHH	Medial	ADJ	SPK3	busy	de get busy time today
657	EAJHL	Final	ADJ	SPK3	busy	I dey busy
658	IAJHH	Initial	ADJ	SPK4	busy	busy place like Lagos no dey sweet me
659	MAJHH	Medial	ADJ	SPK4	busy	de get busy time today
660	EAJHL	Final	ADJ	SPK4	busy	I dey busy
661	IAJHH	Initial	ADJ	SPK5	busy	busy place like Lagos no dey sweet me
662	MAJHH	Medial	ADJ	SPK5	busy	de get busy time today
663	EAJHL	Final	ADJ	SPK5	busy	I dey busy
664	IAJHH	Initial	ADJ	SPK6	busy	busy place like Lagos no dey sweet me

665	MAJHH	Medial	ADJ	SPK6	busy	de get busy time today
666	EAJHL	Final	ADJ	SPK6	busy	I dey busy
667	IAJHH	Initial	ADJ	SPK7	busy	busy place like Lagos no dey sweet me
668	MAJHH	Medial	ADJ	SPK7	busy	de get busy time today
669	EAJHL	Final	ADJ	SPK7	busy	I dey busy
670	IAJHH	Initial	ADJ	SPK8	busy	busy place like Lagos no dey sweet me
671	MAJHH	Medial	ADJ	SPK8	busy	de get busy time today
672	EAJHL	Final	ADJ	SPK8	busy	I dey busy
673	IAJHH	Initial	ADJ	SPK1	common	common people no get mouth for dis place
674	MAJHH	Medial	ADJ	SPK1	common	we don dey do common anyhow work to eat
675	EAJHL	Final	ADJ	SPK1	common	common sense no dey common
676	IAJHH	Initial	ADJ	SPK2	common	common people no get mouth for dis place
677	MAJHH	Medial	ADJ	SPK2	common	we don dey do common anyhow work to eat
678	EAJHL	Final	ADJ	SPK2	common	common sense no dey common
679	IAJHH	Initial	ADJ	SPK3	common	common people no get mouth for dis place
680	MAJHH	Medial	ADJ	SPK3	common	we don dey do common anyhow work to eat
681	EAJHL	Final	ADJ	SPK3	common	common sense no dey common
682	IAJHH	Initial	ADJ	SPK4	common	common people no get mouth for dis place
683	MAJHH	Medial	ADJ	SPK4	common	we don dey do common anyhow work to eat
684	EAJHL	Final	ADJ	SPK4	common	common sense no dey common
685	IAJHH	Initial	ADJ	SPK5	common	common people no get mouth for dis place
686	MAJHH	Medial	ADJ	SPK5	common	we don dey do common anyhow work to eat
687	EAJHL	Final	ADJ	SPK5	common	common sense no dey common
688	IAJHH	Initial	ADJ	SPK6	common	common people no get mouth for dis place
689	MAJHH	Medial	ADJ	SPK6	common	we don dey do common anyhow work to eat
690	EAJHL	Final	ADJ	SPK6	common	common sense no dey common



691	IAJHH	Initial	ADJ	SPK7	common	common people no get mouth for dis place
692	MAJHH	Medial	ADJ	SPK7	common	we don dey do common anyhow work to eat
693	EAJHL	Final	ADJ	SPK7	common	common sense no dey common
694	IAJHH	Initial	ADJ	SPK8	common	common people no get mouth for dis place
695	MAJHH	Medial	ADJ	SPK8	common	we don dey do common anyhow work to eat
696	EAJHL	Final	ADJ	SPK8	common	common sense no dey common
697	IAJLH	Initial	ADJ	SPK1	correct	correct man go help im friend
698	MAJHH	Medial	ADJ	SPK1	correct	you no be correct judge now
699	EAJLF	Final	ADJ	SPK1	correct	im answer no correct
700	IAJLH	Initial	ADJ	SPK2	correct	correct man go help im friend
701	MAJHH	Medial	ADJ	SPK2	correct	you no be correct judge now
702	EAJLF	Final	ADJ	SPK2	correct	im answer no correct
703	IAJLH	Initial	ADJ	SPK3	correct	correct man go help im friend
704	MAJHH	Medial	ADJ	SPK3	correct	you no be correct judge now
705	EAJLF	Final	ADJ	SPK3	correct	im answer no correct
706	IAJLH	Initial	ADJ	SPK4	correct	correct man go help im friend
707	MAJHH	Medial	ADJ	SPK4	correct	you no be correct judge now
708	EAJLF	Final	ADJ	SPK4	correct	im answer no correct
709	IAJLH	Initial	ADJ	SPK5	correct	correct man go help im friend
710	MAJHH	Medial	ADJ	SPK5	correct	you no be correct judge now
711	EAJLF	Final	ADJ	SPK5	correct	im answer no correct
712	IAJLH	Initial	ADJ	SPK6	correct	correct man go help im friend
713	MAJHH	Medial	ADJ	SPK6	correct	you no be correct judge now
714	EAJLF	Final	ADJ	SPK6	correct	im answer no correct
715	IAJLH	Initial	ADJ	SPK7	correct	correct man go help im friend
716	MAJHH	Medial	ADJ	SPK7	correct	you no be correct judge now
717	EAJLF	Final	ADJ	SPK7	correct	im answer no correct
718	IAJLH	Initial	ADJ	SPK8	correct	correct man go help im friend
719	MAJHH	Medial	ADJ	SPK8	correct	you no be correct judge now
720	EAJLF	Final	ADJ	SPK8	correct	im answer no correct

721	IADHH	Initial	ADV	SPK1	only	Only arrange the chairs make we siddon
722	MADHH	Medial	ADV	SPK1	only	Di tin dey only come out for market days.
723	EADHL	Final	ADV	SPK1	only	De go dey assist my sister only.
724	IADHH	Initial	ADV	SPK2	only	Only arrange the chairs make we siddon
725	MADHH	Medial	ADV	SPK2	only	Di tin dey only come out for market days.
726	EADHL	Final	ADV	SPK2	only	De go dey assist my sister only.
727	IADHH	Initial	ADV	SPK3	only	Only arrange the chairs make we siddon
728	MADHH	Medial	ADV	SPK3	only	Di tin dey only come out for market days.
729	EADHL	Final	ADV	SPK3	only	De go dey assist my sister only.
730	IADHH	Initial	ADV	SPK4	only	Only arrange the chairs make we siddon
731	MADHH	Medial	ADV	SPK4	only	Di tin dey only come out for market days.
732	EADHL	Final	ADV	SPK4	only	De go dey assist my sister only.
733	IADHH	Initial	ADV	SPK5	only	Only arrange the chairs make we siddon
734	MADHH	Medial	ADV	SPK5	only	Di tin dey only come out for market days.
735	EADHL	Final	ADV	SPK5	only	De go dey assist my sister only.
736	IADHH	Initial	ADV	SPK6	only	Only arrange the chairs make we siddon
737	MADHH	Medial	ADV	SPK6	only	Di tin dey only come out for market days.
738	EADHL	Final	ADV	SPK6	only	De go dey assist my sister only.
739	IADHH	Initial	ADV	SPK7	only	Only arrange the chairs make we siddon
740	MADHH	Medial	ADV	SPK7	only	Di tin dey only come out for market days.
741	EADHL	Final	ADV	SPK7	only	De go dey assist my sister only.
742	IADHH	Initial	ADV	SPK8	only	Only arrange the chairs make we siddon
743	MADHH	Medial	ADV	SPK8	only	Di tin dey only come out for market days.
744	EADHL	Final	ADV	SPK8	only	De go dey assist my sister only.
745	IADHH	Initial	ADV	SPK1	even	Even when e be student, e still dey smoke.

746	MADHH	Medial	ADV	SPK1	even	I no even know how I go thank God.
747	EADHL	Final	ADV	SPK1	even	Like sey we no know dem even.
748	IADHH	Initial	ADV	SPK2	even	Even when e be student, e still dey smoke.
749	MADHH	Medial	ADV	SPK2	even	I no even know how I go thank God.
750	EADHL	Final	ADV	SPK2	even	Like sey we no know dem even.
751	IADHH	Initial	ADV	SPK3	even	Even when e be student, e still dey smoke.
752	MADHH	Medial	ADV	SPK3	even	I no even know how I go thank God.
753	EADHL	Final	ADV	SPK3	even	Like sey we no know dem even.
754	IADHH	Initial	ADV	SPK4	even	Even when e be student, e still dey smoke.
755	MADHH	Medial	ADV	SPK4	even	I no even know how I go thank God.
756	EADHL	Final	ADV	SPK4	even	Like sey we no know dem even.
757	IADHH	Initial	ADV	SPK5	even	Even when e be student, e still dey smoke.
758	MADHH	Medial	ADV	SPK5	even	I no even know how I go thank God.
759	EADHL	Final	ADV	SPK5	even	Like sey we no know dem even.
760	IADHH	Initial	ADV	SPK6	even	Even when e be student, e still dey smoke.
761	MADHH	Medial	ADV	SPK6	even	I no even know how I go thank God.
762	EADHL	Final	ADV	SPK6	even	Like sey we no know dem even.
763	IADHH	Initial	ADV	SPK7	even	Even when e be student, e still dey smoke.
764	MADHH	Medial	ADV	SPK7	even	I no even know how I go thank God.
765	EADHL	Final	ADV	SPK7	even	Like sey we no know dem even.
766	IADHH	Initial	ADV	SPK8	even	Even when e be student, e still dey smoke.
767	MADHH	Medial	ADV	SPK8	even	I no even know how I go thank God.
768	EADHL	Final	ADV	SPK8	even	Like sey we no know dem even.
769	IADHH	Initial	ADV	SPK1	Very	Very person wey tell me make I come.
770	MADHH	Medial	ADV	SPK1	Very	Dat compound dey very good.
771	EADHL	Final	ADV	SPK1	Very	I dey enjoy am very very.
772	IADHH	Initial	ADV	SPK2	Very	Very person wey tell me make I come.
773	MADHH	Medial	ADV	SPK2	Very	Dat compound dey very good.

774	EADHL	Final	ADV	SPK2	Very	I dey enjoy am very very.
775	IADHH	Initial	ADV	SPK3	Very	Very person wey tell me make I come.
776	MADHH	Medial	ADV	SPK3	Very	Dat compound dey very good.
777	EADHL	Final	ADV	SPK3	Very	I dey enjoy am very very.
778	IADHH	Initial	ADV	SPK4	Very	Very person wey tell me make I come.
779	MADHH	Medial	ADV	SPK4	Very	Dat compound dey very good.
780	EADHL	Final	ADV	SPK4	Very	I dey enjoy am very very.
781	IADHH	Initial	ADV	SPK5	Very	Very person wey tell me make I come.
782	MADHH	Medial	ADV	SPK5	Very	Dat compound dey very good.
783	EADHL	Final	ADV	SPK5	Very	I dey enjoy am very very.
784	IADHH	Initial	ADV	SPK6	Very	Very person wey tell me make I come.
785	MADHH	Medial	ADV	SPK6	Very	Dat compound dey very good.
786	EADHL	Final	ADV	SPK6	Very	I dey enjoy am very very.
787	IADHH	Initial	ADV	SPK7	Very	Very person wey tell me make I come.
788	MADHH	Medial	ADV	SPK7	Very	Dat compound dey very good.
789	EADHL	Final	ADV	SPK7	Very	I dey enjoy am very very.
790	IADHH	Initial	ADV	SPK8	Very	Very person wey tell me make I come.
791	MADHH	Medial	ADV	SPK8	Very	Dat compound dey very good.
792	EADHL	Final	ADV	SPK8	Very	I dey enjoy am very very.
793	IADLF	Initial	ADV	SPK1	again	Again, e tell im wife make e pack out
794	MADLF	Medial	ADV	SPK1	again	Which one we dey follow again for dis town?
795	EADLF	Final	ADV	SPK1	again	I no be myself again.
796	IADLF	Initial	ADV	SPK2	again	Again, e tell im wife make e pack out
797	MADLF	Medial	ADV	SPK2	again	Which one we dey follow again for dis town?
798	EADLF	Final	ADV	SPK2	again	I no be myself again.
799	IADLF	Initial	ADV	SPK3	again	Again, e tell im wife make e pack out
800	MADLF	Medial	ADV	SPK3	again	Which one we dey follow again for dis town?

801	EADLF	Final	ADV	SPK3	again	I no be myself again.
802	IADLF	Initial	ADV	SPK4	again	Again, e tell im wife make e pack out
803	MADLF	Medial	ADV	SPK4	again	Which one we dey follow again for dis town?
804	EADLF	Final	ADV	SPK4	again	I no be myself again.
805	IADLF	Initial	ADV	SPK5	again	Again, e tell im wife make e pack out
806	MADLF	Medial	ADV	SPK5	again	Which one we dey follow again for dis town?
807	EADLF	Final	ADV	SPK5	again	I no be myself again.
808	IADLF	Initial	ADV	SPK6	again	Again, e tell im wife make e pack out
809	MADLF	Medial	ADV	SPK6	again	Which one we dey follow again for dis town?
810	EADLF	Final	ADV	SPK6	again	I no be myself again.
811	IADLF	Initial	ADV	SPK7	again	Again, e tell im wife make e pack out
812	MADLF	Medial	ADV	SPK7	again	Which one we dey follow again for dis town?
813	EADLF	Final	ADV	SPK7	again	I no be myself again.
814	IADLF	Initial	ADV	SPK8	again	Again, e tell im wife make e pack out
815	MADLF	Medial	ADV	SPK8	again	Which one we dey follow again for dis town?
816	EADLF	Final	ADV	SPK8	again	I no be myself again.
817	IADHH	Initial	ADV	SPK1	Never	Never call me to dis kind ting again.
818	MADHH	Medial	ADV	SPK1	Never	Di doctor never even talk anythin
819	EADHL	Final	ADV	SPK1	Never	Make we no leave di house never.
820	IADHH	Initial	ADV	SPK2	Never	Never call me to dis kind ting again.
821	MADHH	Medial	ADV	SPK2	Never	Di doctor never even talk anythin
822	EADHL	Final	ADV	SPK2	Never	Make we no leave di house never.
823	IADHH	Initial	ADV	SPK3	Never	Never call me to dis kind ting again.
824	MADHH	Medial	ADV	SPK3	Never	Di doctor never even talk anythin
825	EADHL	Final	ADV	SPK3	Never	Make we no leave di house never.
826	IADHH	Initial	ADV	SPK4	Never	Never call me to dis kind ting again.
827	MADHH	Medial	ADV	SPK4	Never	Di doctor never even talk anythin
828	EADHL	Final	ADV	SPK4	Never	Make we no leave di house never.

829	IADHH	Initial	ADV	SPK5	Never	Never call me to dis kind ting again.
830	MADHH	Medial	ADV	SPK5	Never	Di doctor never even talk anythin
831	EADHL	Final	ADV	SPK5	Never	Make we no leave di house never.
832	IADHH	Initial	ADV	SPK6	Never	Never call me to dis kind ting again.
833	MADHH	Medial	ADV	SPK6	Never	Di doctor never even talk anythin
834	EADHL	Final	ADV	SPK6	Never	Make we no leave di house never.
835	IADHH	Initial	ADV	SPK7	Never	Never call me to dis kind ting again.
836	MADHH	Medial	ADV	SPK7	Never	Di doctor never even talk anythin
837	EADHL	Final	ADV	SPK7	Never	Make we no leave di house never.
838	IADHH	Initial	ADV	SPK8	Never	Never call me to dis kind ting again.
839	MADHH	Medial	ADV	SPK8	Never	Di doctor never even talk anythin
840	EADHL	Final	ADV	SPK8	Never	Make we no leave di house never.
841	IADHH	Initial	ADV	SPK1	always	always tell dem di truth
842	MADHH	Medial	ADV	SPK1	always	we dey always go im house
843	EADHL	Final	ADV	SPK1	always	you dey see us together always
844	IADHH	Initial	ADV	SPK2	always	always tell dem di truth
845	MADHH	Medial	ADV	SPK2	always	we dey always go im house
846	EADHL	Final	ADV	SPK2	always	you dey see us together always
847	IADHH	Initial	ADV	SPK3	always	always tell dem di truth
848	MADHH	Medial	ADV	SPK3	always	we dey always go im house
849	EADHL	Final	ADV	SPK3	always	you dey see us together always
850	IADHH	Initial	ADV	SPK4	always	always tell dem di truth
851	MADHH	Medial	ADV	SPK4	always	we dey always go im house
852	EADHL	Final	ADV	SPK4	always	you dey see us together always
853	IADHH	Initial	ADV	SPK5	always	always tell dem di truth
854	MADHH	Medial	ADV	SPK5	always	we dey always go im house
855	EADHL	Final	ADV	SPK5	always	you dey see us together always
856	IADHH	Initial	ADV	SPK6	always	always tell dem di truth
857	MADHH	Medial	ADV	SPK6	always	we dey always go im house
858	EADHL	Final	ADV	SPK6	always	you dey see us together always
859	IADHH	Initial	ADV	SPK7	always	always tell dem di truth

860	MADHH	Medial	ADV	SPK7	always	we dey always go im house
861	EADHL	Final	ADV	SPK7	always	you dey see us together always
862	IADHH	Initial	ADV	SPK8	always	always tell dem di truth
863	MADHH	Medial	ADV	SPK8	always	we dey always go im house
864	EADHL	Final	ADV	SPK8	always	you dey see us together always
865	IADLH	Initial	ADV	SPK1	apart	apart from sey im be friend, she dey good
866	MADLH	Medial	ADV	SPK1	apart	I no fit eat anyting apart from salad
867	EADLF	Final	ADV	SPK1	apart	make you put dem apart
868	IADLH	Initial	ADV	SPK2	apart	apart from sey im be friend, she dey good
869	MADLH	Medial	ADV	SPK2	apart	I no fit eat anyting apart from salad
870	EADLF	Final	ADV	SPK2	apart	make you put dem apart
871	IADLH	Initial	ADV	SPK3	apart	apart from sey im be friend, she dey good
872	MADLH	Medial	ADV	SPK3	apart	I no fit eat anyting apart from salad
873	EADLF	Final	ADV	SPK3	apart	make you put dem apart
874	IADLH	Initial	ADV	SPK4	apart	apart from sey im be friend, she dey good
875	MADLH	Medial	ADV	SPK4	apart	I no fit eat anyting apart from salad
876	EADLF	Final	ADV	SPK4	apart	make you put dem apart
877	IADLH	Initial	ADV	SPK5	apart	apart from sey im be friend, she dey good
878	MADLH	Medial	ADV	SPK5	apart	I no fit eat anyting apart from salad
879	EADLF	Final	ADV	SPK5	apart	make you put dem apart
880	IADLH	Initial	ADV	SPK6	apart	apart from sey im be friend, she dey good
881	MADLH	Medial	ADV	SPK6	apart	I no fit eat anyting apart from salad
882	EADLF	Final	ADV	SPK6	apart	make you put dem apart
883	IADLH	Initial	ADV	SPK7	apart	apart from sey im be friend, she dey good
884	MADLH	Medial	ADV	SPK7	apart	I no fit eat anyting apart from salad
885	EADLF	Final	ADV	SPK7	apart	make you put dem apart
886	IADLH	Initial	ADV	SPK8	apart	apart from sey im be friend, she dey good
887	MADLH	Medial	ADV	SPK8	apart	I no fit eat anyting apart from salad

888	EADLF	Final	ADV	SPK8	apart	make you put dem apart
889	IADHH	Initial	ADV	SPK1	ever	ever go dere, make you tank im
890	MADHH	Medial	ADV	SPK1	ever	I no go ever forget am
891	EADHL	Final	ADV	SPK1	ever	she go be di youngest ever
892	IADHH	Initial	ADV	SPK2	ever	ever go dere, make you tank im
893	MADHH	Medial	ADV	SPK2	ever	I no go ever forget am
894	EADHL	Final	ADV	SPK2	ever	she go be di youngest ever
895	IADHH	Initial	ADV	SPK3	ever	ever go dere, make you tank im
896	MADHH	Medial	ADV	SPK3	ever	I no go ever forget am
897	EADHL	Final	ADV	SPK3	ever	she go be di youngest ever
898	IADHH	Initial	ADV	SPK4	ever	ever go dere, make you tank im
899	MADHH	Medial	ADV	SPK4	ever	I no go ever forget am
900	EADHL	Final	ADV	SPK4	ever	she go be di youngest ever
901	IADHH	Initial	ADV	SPK5	ever	ever go dere, make you tank im
902	MADHH	Medial	ADV	SPK5	ever	I no go ever forget am
903	EADHL	Final	ADV	SPK5	ever	she go be di youngest ever
904	IADHH	Initial	ADV	SPK6	ever	ever go dere, make you tank im
905	MADHH	Medial	ADV	SPK6	ever	I no go ever forget am
906	EADHL	Final	ADV	SPK6	ever	she go be di youngest ever
907	IADHH	Initial	ADV	SPK7	ever	ever go dere, make you tank im
908	MADHH	Medial	ADV	SPK7	ever	I no go ever forget am
909	EADHL	Final	ADV	SPK7	ever	she go be di youngest ever
910	IADHH	Initial	ADV	SPK8	ever	ever go dere, make you tank im
911	MADHH	Medial	ADV	SPK8	ever	I no go ever forget am
912	EADHL	Final	ADV	SPK8	ever	she go be di youngest ever
913	IADHH	Initial	ADV	SPK1	almost	almost everybody no eat dere
914	MADHH	Medial	ADV	SPK1	almost	I farm for almost five years
915	EADHL	Final	ADV	SPK1	almost	I tell am almost
916	IADHH	Initial	ADV	SPK2	almost	almost everybody no eat dere
917	MADHH	Medial	ADV	SPK2	almost	I farm for almost five years
918	EADHL	Final	ADV	SPK2	almost	I tell am almost



919	IADHH	Initial	ADV	SPK3	almost	almost everybody no eat dere
920	MADHH	Medial	ADV	SPK3	almost	I farm for almost five years
921	EADHL	Final	ADV	SPK3	almost	I tell am almost
922	IADHH	Initial	ADV	SPK4	almost	almost everybody no eat dere
923	MADHH	Medial	ADV	SPK4	almost	I farm for almost five years
924	EADHL	Final	ADV	SPK4	almost	I tell am almost
925	IADHH	Initial	ADV	SPK5	almost	almost everybody no eat dere
926	MADHH	Medial	ADV	SPK5	almost	I farm for almost five years
927	EADHL	Final	ADV	SPK5	almost	I tell am almost
928	IADHH	Initial	ADV	SPK6	almost	almost everybody no eat dere
929	MADHH	Medial	ADV	SPK6	almost	I farm for almost five years
930	EADHL	Final	ADV	SPK6	almost	I tell am almost
931	IADHH	Initial	ADV	SPK7	almost	almost everybody no eat dere
932	MADHH	Medial	ADV	SPK7	almost	I farm for almost five years
933	EADHL	Final	ADV	SPK7	almost	I tell am almost
934	IADHH	Initial	ADV	SPK8	almost	almost everybody no eat dere
935	MADHH	Medial	ADV	SPK8	almost	I farm for almost five years
936	EADHL	Final	ADV	SPK8	almost	I tell am almost
937	IADHH	Initial	ADV	SPK1	later	later dat year, im come our house
938	MADHH	Medial	ADV	SPK1	later	my friend later marry di police man
939	EADHL	Final	ADV	SPK1	later	e go give me di money later
940	IADHH	Initial	ADV	SPK2	later	later dat year, im come our house
941	MADHH	Medial	ADV	SPK2	later	my friend later marry di police man
942	EADHL	Final	ADV	SPK2	later	e go give me di money later
943	IADHH	Initial	ADV	SPK3	later	later dat year, im come our house
944	MADHH	Medial	ADV	SPK3	later	my friend later marry di police man
945	EADHL	Final	ADV	SPK3	later	e go give me di money later
946	IADHH	Initial	ADV	SPK4	later	later dat year, im come our house
947	MADHH	Medial	ADV	SPK4	later	my friend later marry di police man
948	EADHL	Final	ADV	SPK4	later	e go give me di money later
949	IADHH	Initial	ADV	SPK5	later	later dat year, im come our house

950	MADHH	Medial	ADV	SPK5	later	my friend later marry di police man
951	EADHL	Final	ADV	SPK5	later	e go give me di money later
952	IADHH	Initial	ADV	SPK6	later	later dat year, im come our house
953	MADHH	Medial	ADV	SPK6	later	my friend later marry di police man
954	EADHL	Final	ADV	SPK6	later	e go give me di money later
955	IADHH	Initial	ADV	SPK7	later	later dat year, im come our house
956	MADHH	Medial	ADV	SPK7	later	my friend later marry di police man
957	EADHL	Final	ADV	SPK7	later	e go give me di money later
958	IADHH	Initial	ADV	SPK8	later	later dat year, im come our house
959	MADHH	Medial	ADV	SPK8	later	my friend later marry di police man
960	EADHL	Final	ADV	SPK8	later	e go give me di money later

Table III: Trisyllabic content words

S/N	Pitch Pattern	Position	Category	Speakers	Targets	Carrier sentences
1	INHLL	Initial	Noun	SPK1	camera	Camera weh I buy sharp well well
2	MNHLL	Medial	Noun	SPK1	camera	Dat kind camera no dey here o
3	ENHLL	Final	Noun	SPK1	camera	Im don pay for di camera?
4	INHLL	Initial	Noun	SPK2	camera	Camera weh I buy sharp well well
5	MNHLL	Medial	Noun	SPK2	camera	Dat kind camera no dey here o
6	ENHLL	Final	Noun	SPK2	camera	Im don pay for di camera?
7	INHLL	Initial	Noun	SPK3	camera	Camera weh I buy sharp well well
8	MNHLL	Medial	Noun	SPK3	camera	Dat kind camera no dey here o
9	ENHLL	Final	Noun	SPK3	camera	Im don pay for di camera?
10	INHLL	Initial	Noun	SPK4	camera	Camera weh I buy sharp well well
11	MNHLL	Medial	Noun	SPK4	camera	Dat kind camera no dey here o
12	ENHLL	Final	Noun	SPK4	camera	Im don pay for di camera?
13	INHLL	Initial	Noun	SPK5	camera	Camera weh I buy sharp well well
14	MNHLL	Medial	Noun	SPK5	camera	Dat kind camera no dey here o
15	ENHLL	Final	Noun	SPK5	camera	Im don pay for di camera?
16	INHLL	Initial	Noun	SPK6	camera	Camera weh I buy sharp well well

17	MNHLL	Medial	Noun	SPK6	camera	Dat kind camera no dey here o
18	ENHLL	Final	Noun	SPK6	camera	Im don pay for di camera?
19	INHLL	Initial	Noun	SPK7	camera	Camera weh I buy sharp well well
20	MNHLL	Medial	Noun	SPK7	camera	Dat kind camera no dey here o
21	ENHLL	Final	Noun	SPK7	camera	Im don pay for di camera?
22	INHLL	Initial	Noun	SPK8	camera	Camera weh I buy sharp well well
23	MNHLL	Medial	Noun	SPK8	camera	Dat kind camera no dey here o
24	ENHLL	Final	Noun	SPK8	camera	Im don pay for di camera?
25	INHLL	Initial	Noun	SPK1	minister	Minister weh I greet yesterday don die
26	MNHLL	Medial	Noun	SPK1	minister	Dat kind minister no fit go to im people
27	ENHLL	Final	Noun	SPK1	minister	We never come here to see di minister
28	INHLL	Initial	Noun	SPK2	minister	Minister weh I greet yesterday don die
29	MNHLL	Medial	Noun	SPK2	minister	Dat kind minister no fit go to im people
30	ENHLL	Final	Noun	SPK2	minister	We never come here to see di minister
31	INHLL	Initial	Noun	SPK3	minister	Minister weh I greet yesterday don die
32	MNHLL	Medial	Noun	SPK3	minister	Dat kind minister no fit go to im people
33	ENHLL	Final	Noun	SPK3	minister	We never come here to see di minister
34	INHLL	Initial	Noun	SPK4	minister	Minister weh I greet yesterday don die
35	MNHLL	Medial	Noun	SPK4	minister	Dat kind minister no fit go to im people
36	ENHLL	Final	Noun	SPK4	minister	We never come here to see di minister
37	INHLL	Initial	Noun	SPK5	minister	Minister weh I greet yesterday don die
38	MNHLL	Medial	Noun	SPK5	minister	Dat kind minister no fit go to im people
39	ENHLL	Final	Noun	SPK5	minister	We never come here to see di minister
40	INHLL	Initial	Noun	SPK6	minister	Minister weh I greet yesterday don die
41	MNHLL	Medial	Noun	SPK6	minister	Dat kind minister no fit go to im people

42	ENHLL	Final	Noun	SPK6	minister	We never come here to see di minister
43	INHLL	Initial	Noun	SPK7	minister	Minister weh I greet yesterday don die
44	MNHLL	Medial	Noun	SPK7	minister	Dat kind minister no fit go to im people
45	ENHLL	Final	Noun	SPK7	minister	We never come here to see di minister
46	INHLL	Initial	Noun	SPK8	minister	Minister weh I greet yesterday don die
47	MNHLL	Medial	Noun	SPK8	minister	Dat kind minister no fit go to im people
48	ENHLL	Final	Noun	SPK8	minister	We never come here to see di minister
49	INHLL	Initial	Noun	SPK1	monitor	Monitor weh I show no dey work
50	MNHLL	Medial	Noun	SPK1	monitor	Dat kind monitor no fit beat me o
51	ENHLL	Final	Noun	SPK1	monitor	Na me be di monitor
52	INHLL	Initial	Noun	SPK2	monitor	Monitor weh I show no dey work
53	MNHLL	Medial	Noun	SPK2	monitor	Dat kind monitor no fit beat me o
54	ENHLL	Final	Noun	SPK2	monitor	Na me be di monitor
55	INHLL	Initial	Noun	SPK3	monitor	Monitor weh I show no dey work
56	MNHLL	Medial	Noun	SPK3	monitor	Dat kind monitor no fit beat me o
57	ENHLL	Final	Noun	SPK3	monitor	Na me be di monitor
58	INHLL	Initial	Noun	SPK4	monitor	Monitor weh I show no dey work
59	MNHLL	Medial	Noun	SPK4	monitor	Dat kind monitor no fit beat me o
60	ENHLL	Final	Noun	SPK4	monitor	Na me be di monitor
61	INHLL	Initial	Noun	SPK5	monitor	Monitor weh I show no dey work
62	MNHLL	Medial	Noun	SPK5	monitor	Dat kind monitor no fit beat me o
63	ENHLL	Final	Noun	SPK5	monitor	Na me be di monitor
64	INHLL	Initial	Noun	SPK6	monitor	Monitor weh I show no dey work
65	MNHLL	Medial	Noun	SPK6	monitor	Dat kind monitor no fit beat me o
66	ENHLL	Final	Noun	SPK6	monitor	Na me be di monitor
67	INHLL	Initial	Noun	SPK7	monitor	Monitor weh I show no dey work
68	MNHLL	Medial	Noun	SPK7	monitor	Dat kind monitor no fit beat me o
69	ENHLL	Final	Noun	SPK7	monitor	Na me be di monitor
70	INHLL	Initial	Noun	SPK8	monitor	Monitor weh I show no dey work

71	MNHLL	Medial	Noun	SPK8	monitor	Dat kind monitor no fit beat me o
72	ENHLL	Final	Noun	SPK8	monitor	Na me be di monitor
73	INHLL	Initial	Noun	SPK1	exercise	Exercise weh I do dey hard o
74	MNHLF	Medial	Noun	SPK1	exercise	Dat kind exercise fit remove belle o
75	ENLLF	Final	Noun	SPK1	exercise	I no fit do di exercise
76	INLLF	Initial	Noun	SPK2	exercise	Exercise weh I do dey hard o
77	MNLLF	Medial	Noun	SPK2	exercise	Dat kind exercise fit remove belle o
78	ENLLF	Final	Noun	SPK2	exercise	I no fit do di exercise
79	INHLL	Initial	Noun	SPK3	exercise	Exercise weh I do dey hard o
80	MNHLF	Medial	Noun	SPK3	exercise	Dat kind exercise fit remove belle o
81	ENHLL	Final	Noun	SPK3	exercise	I no fit do di exercise
82	INLLF	Initial	Noun	SPK4	exercise	Exercise weh I do dey hard o
83	MNHLF	Medial	Noun	SPK4	exercise	Dat kind exercise fit remove belle o
84	ENHLL	Final	Noun	SPK4	exercise	I no fit do di exercise
85	INLLF	Initial	Noun	SPK5	exercise	Exercise weh I do dey hard o
86	MNLLF	Medial	Noun	SPK5	exercise	Dat kind exercise fit remove belle o
87	ENLLF	Final	Noun	SPK5	exercise	I no fit do di exercise
88	INLLF	Initial	Noun	SPK6	exercise	Exercise weh I do dey hard o
89	MNLLF	Medial	Noun	SPK6	exercise	Dat kind exercise fit remove belle o
90	ENLLF	Final	Noun	SPK6	exercise	I no fit do di exercise
91	INLLF	Initial	Noun	SPK7	exercise	Exercise weh I do dey hard o
92	MNLLF	Medial	Noun	SPK7	exercise	Dat kind exercise fit remove belle o
93	ENLLF	Final	Noun	SPK7	exercise	I no fit do di exercise
94	INHLL	Initial	Noun	SPK8	exercise	Exercise weh I do dey hard o
95	MNHLL	Medial	Noun	SPK8	exercise	Dat kind exercise fit remove belle o
96	ENLLF	Final	Noun	SPK8	exercise	I no fit do di exercise
97	INHLL	Initial	Noun	SPK1	estimate	Estimate weh I see no cost at all at all
98	MNHLL	Medial	Noun	SPK1	estimate	Dat kind estimate fit wreck di company o

99	ENHLL	Final	Noun	SPK1	estimate	I never show am di estimate
100	INHLL	Initial	Noun	SPK2	estimate	Estimate weh I see no cost at all at all
101	MNHLL	Medial	Noun	SPK2	estimate	Dat kind estimate fit wreck di company o
102	ENHLL	Final	Noun	SPK2	estimate	I never show am di estimate
103	INLLF	Initial	Noun	SPK3	estimate	Estimate weh I see no cost at all at all
104	MNHLL	Medial	Noun	SPK3	estimate	Dat kind estimate fit wreck di company o
105	ENHLL	Final	Noun	SPK3	estimate	I never show am di estimate
106	INLLF	Initial	Noun	SPK4	estimate	Estimate weh I see no cost at all at all
107	MNHLL	Medial	Noun	SPK4	estimate	Dat kind estimate fit wreck di company o
108	ENHLL	Final	Noun	SPK4	estimate	I never show am di estimate
109	INHLL	Initial	Noun	SPK5	estimate	Estimate weh I see no cost at all at all
110	MNHLL	Medial	Noun	SPK5	estimate	Dat kind estimate fit wreck di company o
111	ENHLL	Final	Noun	SPK5	estimate	I never show am di estimate
112	INHLL	Initial	Noun	SPK6	estimate	Estimate weh I see no cost at all at all
113	MNHLL	Medial	Noun	SPK6	estimate	Dat kind estimate fit wreck di company o
114	ENHLL	Final	Noun	SPK6	estimate	I never show am di estimate
115	INHLL	Initial	Noun	SPK7	estimate	Estimate weh I see no cost at all at all
116	MNHLL	Medial	Noun	SPK7	estimate	Dat kind estimate fit wreck di company o
117	ENHLL	Final	Noun	SPK7	estimate	I never show am di estimate
118	INHLL	Initial	Noun	SPK8	estimate	Estimate weh I see no cost at all at all
119	MNHLL	Medial	Noun	SPK8	estimate	Dat kind estimate fit wreck di company o
120	ENHLL	Final	Noun	SPK8	estimate	I never show am di estimate
121	INLLF	Initial	Noun	SPK1	interview	Interview weh I do no good o
122	MNHLL	Medial	Noun	SPK1	interview	Dat kind interview fit weigh people down
123	ENHLL	Final	Noun	SPK1	interview	De for don start di interview
124	INLLF	Initial	Noun	SPK2	interview	Interview weh I do no good o

125	MNLLF	Medial	Noun	SPK2	interview	Dat kind interview fit weigh people down
126	ENLLF	Final	Noun	SPK2	interview	De for don start di interview
127	INHLLF	Initial	Noun	SPK3	interview	Interview weh I do no good o
128	MNHLF	Medial	Noun	SPK3	interview	Dat kind interview fit weigh people down
129	ENHLF	Final	Noun	SPK3	interview	De for don start di interview
130	INLLF	Initial	Noun	SPK4	interview	Interview weh I do no good o
131	MNHLF	Medial	Noun	SPK4	interview	Dat kind interview fit weigh people down
132	MNHLF	Final	Noun	SPK4	interview	De for don start di interview
133	INHLLF	Initial	Noun	SPK5	interview	Interview weh I do no good o
134	MNHLL	Medial	Noun	SPK5	interview	Dat kind interview fit weigh people down
135	ENHLL	Final	Noun	SPK5	interview	De for don start di interview
136	INLLF	Initial	Noun	SPK6	interview	Interview weh I do no good o
137	MNLLF	Medial	Noun	SPK6	interview	Dat kind interview fit weigh people down
138	ENLLF	Final	Noun	SPK6	interview	De for don start di interview
139	INHLL	Initial	Noun	SPK7	interview	Interview weh I do no good o
140	MNHLL	Medial	Noun	SPK7	interview	Dat kind interview fit weigh people down
141	ENHLL	Final	Noun	SPK7	interview	De for don start di interview
142	INHLL	Initial	Noun	SPK8	interview	Interview weh I do no good o
143	MNHLL	Medial	Noun	SPK8	interview	Dat kind interview fit weigh people down
144	ENHLL	Final	Noun	SPK8	interview	De for don start di interview
145	INLHL	Initial	Noun	SPK1	condition	Condition weh dem give me for work no be small o
146	MNLHL	Medial	Noun	SPK1	condition	Dat kind condition fit destroy di whole thing
147	ENLHL	Final	Noun	SPK1	condition	I no go gree im condition
148	INLHL	Initial	Noun	SPK2	condition	Condition weh dem give me for work no be small o
149	MNLHL	Medial	Noun	SPK2	condition	Dat kind condition fit destroy di whole thing
150	ENLHL	Final	Noun	SPK2	condition	I no go gree im condition
151	INLHL	Initial	Noun	SPK3	condition	Condition weh dem give me for work no be small o

152	MNLHL	Medial	Noun	SPK3	condition	Dat kind condition fit destroy di whole thing
153	ENLHL	Final	Noun	SPK3	condition	I no go gree im condition
154	INLHL	Initial	Noun	SPK4	condition	Condition weh dem give me for work no be small o
155	MNLHL	Medial	Noun	SPK4	condition	Dat kind condition fit destroy di whole thing
156	ENLHL	Final	Noun	SPK4	condition	I no go gree im condition
157	INLHL	Initial	Noun	SPK5	condition	Condition weh dem give me for work no be small o
158	MNLHL	Medial	Noun	SPK5	condition	Dat kind condition fit destroy di whole thing
159	ENLHL	Final	Noun	SPK5	condition	I no go gree im condition
160	INLHL	Initial	Noun	SPK6	condition	Condition weh dem give me for work no be small o
161	MNLHL	Medial	Noun	SPK6	condition	Dat kind condition fit destroy di whole thing
162	ENLHL	Final	Noun	SPK6	condition	I no go gree im condition
163	INLHL	Initial	Noun	SPK7	condition	Condition weh dem give me for work no be small o
164	MNLHL	Medial	Noun	SPK7	condition	Dat kind condition fit destroy di whole thing
165	ENLHL	Final	Noun	SPK7	condition	I no go gree im condition
166	INLHL	Initial	Noun	SPK8	condition	Condition weh dem give me for work no be small o
167	MNLHL	Medial	Noun	SPK8	condition	Dat kind condition fit destroy di whole thing
168	ENLHL	Final	Noun	SPK8	condition	I no go gree im condition
169	INLHL	Initial	Noun	SPK1	position	Position weh dem give am for di company dey high o
170	MNLHL	Medial	Noun	SPK1	position	Dat kind position fit make person misbehave now
171	ENLHL	Final	Noun	SPK1	position	I no dey fight for any position
172	INLHL	Initial	Noun	SPK2	position	Position weh dem give am for di company dey high o
173	MNLHL	Medial	Noun	SPK2	position	Dat kind position fit make person misbehave now
174	ENLHL	Final	Noun	SPK2	position	I no dey fight for any position
175	INLHL	Initial	Noun	SPK3	position	Position weh dem give am for di company dey high o
176	MNLHL	Medial	Noun	SPK3	position	Dat kind position fit make person misbehave now



177	ENLHL	Final	Noun	SPK3	position	I no dey fight for any position
178	INLHL	Initial	Noun	SPK4	position	Position weh dem give am for di company dey high o
179	MNLHL	Medial	Noun	SPK4	position	Dat kind position fit make person misbehave now
180	ENLHL	Final	Noun	SPK4	position	I no dey fight for any position
181	INLHL	Initial	Noun	SPK5	position	Position weh dem give am for di company dey high o
182	MNLHL	Medial	Noun	SPK5	position	Dat kind position fit make person misbehave now
183	ENLHL	Final	Noun	SPK5	position	I no dey fight for any position
184	INLHL	Initial	Noun	SPK6	position	Position weh dem give am for di company dey high o
185	MNLHL	Medial	Noun	SPK6	position	Dat kind position fit make person misbehave now
186	ENLHL	Final	Noun	SPK6	position	I no dey fight for any position
187	INLHL	Initial	Noun	SPK7	position	Position weh dem give am for di company dey high o
188	MNLHL	Medial	Noun	SPK7	position	Dat kind position fit make person misbehave now
189	ENLHL	Final	Noun	SPK7	position	I no dey fight for any position
190	INLHL	Initial	Noun	SPK8	position	Position weh dem give am for di company dey high o
191	MNLHL	Medial	Noun	SPK8	position	Dat kind position fit make person misbehave now
192	ENLHL	Final	Noun	SPK8	position	I no dey fight for any position
193	INHLL	Initial	Noun	SPK1	deposit	Deposit weh you make never enter my account
194	MNHLL	Medial	Noun	SPK1	deposit	Dat kind deposit no fit buy anytin now
195	ENHLL	Final	Noun	SPK1	deposit	E never get di deposit?
196	INHLL	Initial	Noun	SPK2	deposit	Deposit weh you make never enter my account
197	MNHLL	Medial	Noun	SPK2	deposit	Dat kind deposit no fit buy anytin now
198	ENHLL	Final	Noun	SPK2	deposit	E never get di deposit?
199	INHLL	Initial	Noun	SPK3	deposit	Deposit weh you make never enter my account
200	MNHLL	Medial	Noun	SPK3	deposit	Dat kind deposit no fit buy anytin now
201	ENHLL	Final	Noun	SPK3	deposit	E never get di deposit?

202	INHLL	Initial	Noun	SPK4	deposit	Deposit weh you make never enter my account
203	MNHLL	Medial	Noun	SPK4	deposit	Dat kind deposit no fit buy anytin now
204	ENHLL	Final	Noun	SPK4	deposit	E never get di deposit?
205	INHLL	Initial	Noun	SPK5	deposit	Deposit weh you make never enter my account
206	MNHLL	Medial	Noun	SPK5	deposit	Dat kind deposit no fit buy anytin now
207	ENHLL	Final	Noun	SPK5	deposit	E never get di deposit?
208	INHLL	Initial	Noun	SPK6	deposit	Deposit weh you make never enter my account
209	MNHLL	Medial	Noun	SPK6	deposit	Dat kind deposit no fit buy anytin now
210	ENHLL	Final	Noun	SPK6	deposit	E never get di deposit?
211	INHLL	Initial	Noun	SPK7	deposit	Deposit weh you make never enter my account
212	MNHLL	Medial	Noun	SPK7	deposit	Dat kind deposit no fit buy anytin now
213	ENHLL	Final	Noun	SPK7	deposit	E never get di deposit?
214	INHLL	Initial	Noun	SPK8	deposit	Deposit weh you make never enter my account
215	MNHLL	Medial	Noun	SPK8	deposit	Dat kind deposit no fit buy anytin now
216	ENHLL	Final	Noun	SPK8	deposit	E never get di deposit?
217	INLHL	Initial	Noun	SPK1	commission	Commission weh I dey work for dey Abuja
218	MNLHL	Medial	Noun	SPK1	commission	Im sista dey work for dat commission
219	ENLHL	Final	Noun	SPK1	commission	We dey go di commission?
220	INLHL	Initial	Noun	SPK2	commission	Commission weh I dey work for dey Abuja
221	MNLHL	Medial	Noun	SPK2	commission	Im sista dey work for dat commission
222	ENLHL	Final	Noun	SPK2	commission	We dey go di commission?
223	INLHL	Initial	Noun	SPK3	commission	Commission weh I dey work for dey Abuja
224	MNLHL	Medial	Noun	SPK3	commission	Im sista dey work for dat commission
225	ENLHL	Final	Noun	SPK3	commission	We dey go di commission?
226	INLHL	Initial	Noun	SPK4	commission	Commission weh I dey work for dey Abuja

227	MNLHL	Medial	Noun	SPK4	commission	Im sista dey work for dat commission
228	ENLHL	Final	Noun	SPK4	commission	We dey go di commission?
229	INLHL	Initial	Noun	SPK5	commission	Commission weh I dey work for dey Abuja
230	MNLHL	Medial	Noun	SPK5	commission	Im sista dey work for dat commission
231	ENLHL	Final	Noun	SPK5	commission	We dey go di commission?
232	INLHL	Initial	Noun	SPK6	commission	Commission weh I dey work for dey Abuja
233	MNLHL	Medial	Noun	SPK6	commission	Im sista dey work for dat commission
234	ENLHL	Final	Noun	SPK6	commission	We dey go di commission?
235	INLHL	Initial	Noun	SPK7	commission	Commission weh I dey work for dey Abuja
236	MNLHL	Medial	Noun	SPK7	commission	Im sista dey work for dat commission
237	ENLHL	Final	Noun	SPK7	commission	We dey go di commission?
238	INLHL	Initial	Noun	SPK8	commission	Commission weh I dey work for dey Abuja
239	MNLHL	Medial	Noun	SPK8	commission	Im sista dey work for dat commission
240	ENLHL	Final	Noun	SPK8	commission	We dey go di commission?
241	MVHHH	Medial	Verb	SPK1	celebrate	Chioma dey celebrate im birthday today o
242	MVHHH	Medial	Verb	SPK1	celebrate	come celledrate your victory with us o
243	EVLLF	Final	Verb	SPK1	celebrate	we come here come celebrate
244	MVHHH	Medial	Verb	SPK2	celebrate	Make you celebrate your victory with us
245	MVHHH	Medial	Verb	SPK2	celebrate	Chioma dey celebrate im birthday today o
246	EVLLF	Final	Verb	SPK2	celebrate	We don come here to celebrate
247	MVHHH	Medial	Verb	SPK3	celebrate	Make you celebrate your victory with us
248	MVHHH	Medial	Verb	SPK3	celebrate	Chioma dey celebrate im birthday today o
249	EVLLF	Final	Verb	SPK3	celebrate	we come here celebrate
250	MVHHH	Medial	Verb	SPK4	celebrate	Chioma dey celebrate im birthday today o
251	MVHHH	Medial	Verb	SPK4	celebrate	Make you celebrate your victory with us

252	EVLLF	Final	Verb	SPK4	celebrate	we don cometo celebrate
253	MVHHH	Medial	Verb	SPK5	celebrate	Make you celebrate your victory with us
254	MVHHH	Medial	Verb	SPK5	celebrate	Chioma dey celebrate im birthday today o
255	EVLLF	Final	Verb	SPK5	celebrate	we come here celebrate
256	MVHHH	Medial	Verb	SPK6	celebrate	Make you celebrate your victory with us
257	MVHHH	Medial	Verb	SPK6	celebrate	Chioma dey celebrate im birthday today o
258	EVLLF	Final	Verb	SPK6	celebrate	we come here celebrate
259	MVHHH	Medial	Verb	SPK7	celebrate	Make you celebrate your victory with us
260	MVHHH	Medial	Verb	SPK7	celebrate	Chioma dey celebrate im birthday today o
261	EVLLF	Final	Verb	SPK7	celebrate	we come here celebrate
262	MVHHH	Medial	Verb	SPK8	celebrate	Make you celebrate your victory with us
263	MVHHH	Medial	Verb	SPK8	celebrate	Chioma dey celebrate im birthday today o
264	EVLLF	Final	Verb	SPK8	celebrate	we come here celebrate
265	IVLLH	Initial	Verb	SPK1	understand	understand me now
266	MVLLH	Medial	Verb	SPK1	understand	we no understand am o
267	EVLLF	Final	Verb	SPK1	understand	we no fit understand
268	MVLLH	Medial	Verb	SPK2	understand	you understand me
269	MVLLH	Medial	Verb	SPK2	understand	we no understand am o
270	EVLLF	Final	Verb	SPK2	understand	we no fit understand
271	MVLLH	Medial	Verb	SPK3	understand	Shey you understand me?
272	MVLLH	Medial	Verb	SPK3	understand	we no understand him
273	EVLLF	Final	Verb	SPK3	understand	we no fit understand
274	MVLLH	Medial	Verb	SPK4	understand	you dey understand me
275	MVLLH	Medial	Verb	SPK4	understand	we no dey understand him
276	EVLLF	Final	Verb	SPK4	understand	we no dey understand
277	MVLLH	Medial	Verb	SPK5	understand	you understand me
278	MVLLH	Medial	Verb	SPK5	understand	we no understand am o
279	EVLLF	Final	Verb	SPK5	understand	we no fit understand

280	MVLLH	Medial	Verb	SPK6	understand	you understand me
281	MVLLH	Medial	Verb	SPK6	understand	we no understand am o
282	EVLLF	Final	Verb	SPK6	understand	we no fit understand
283	MVLLH	Medial	Verb	SPK7	understand	you understand me
284	MVLLH	Medial	Verb	SPK7	understand	we no understand am o
285	EVLLF	Final	Verb	SPK7	understand	we no fit understand
286	MVLLH	Medial	Verb	SPK8	understand	you understand me
287	MVLLH	Medial	Verb	SPK8	understand	we no understand am o
288	EVLLF	Final	Verb	SPK8	understand	we no fit understand
289	MVLLH	Medial	Verb	SPK1	overcome	Make you overcome and thank di name of God o
290	MVLLH	Medial	Verb	SPK1	overcome	with God I go overcome all problems
291	EVLLF	Final	Verb	SPK1	overcome	we don overcome
292	IVLLH	Initial	Verb	SPK2	overcome	overcome and thank di name of Papa God
293	MVLLH	Medial	Verb	SPK2	overcome	with Papa God, I go overcome all my problems
294	EVLLF	Final	Verb	SPK2	overcome	we don overcome
295	MVLLH	Medial	Verb	SPK3	overcome	Make you overcome and thank di name of God
296	MVLLH	Medial	Verb	SPK3	overcome	with God I go overcome all challenges
297	EVLLF	Final	Verb	SPK3	overcome	we don overcome
298	IVLLH	Initial	Verb	SPK4	overcome	overcome and thank di name of Papa God
299	MVLLH	Medial	Verb	SPK4	overcome	with God I go overcome all challenges
300	EVLLF	Final	Verb	SPK4	overcome	we don dey overcome
301	MVLLH	Medial	Verb	SPK5	overcome	Make you overcome and thank di name of God
302	MVLLH	Medial	Verb	SPK5	overcome	with God I go overcome all challenges
303	EVLLF	Final	Verb	SPK5	overcome	we don overcome
304	MVLLH	Medial	Verb	SPK6	overcome	Make you overcome and thank di name of God
305	MVLLH	Medial	Verb	SPK6	overcome	with God I go overcome all challenges
306	EVLLF	Final	Verb	SPK6	overcome	we don overcome

307	MVLLH	Medial	Verb	SPK7	overcome	Make you overcome and thank di name of God
308	MVLLH	Medial	Verb	SPK7	overcome	with God I go overcome all challenges
309	EVLLF	Final	Verb	SPK7	overcome	we don overcome
310	MVLLH	Medial	Verb	SPK8	overcome	Make you overcome and thank di name of God
311	MVLLH	Medial	Verb	SPK8	overcome	with God I go overcome all challenges
312	EVLLF	Final	Verb	SPK8	overcome	we don overcome
313	MVLLH	Medial	Verb	SPK1	graduate	make you graduate to di next class
314	MVLLH	Medial	Verb	SPK1	graduate	she go graduate from JS class to SS class
315	EVLLF	Final	Verb	SPK1	graduate	Emma don graduate
316	MVLLH	Medial	Verb	SPK2	graduate	make you graduate to di next class
317	MVLLH	Medial	Verb	SPK2	graduate	she go graduate from JS class to SS class
318	EVLLF	Final	Verb	SPK2	graduate	Emma don graduate
319	MVLLH	Medial	Verb	SPK3	graduate	make you graduate to di next class
320	MVLLH	Medial	Verb	SPK3	graduate	she go graduate from JS class to SS class
321	EVLLF	Final	Verb	SPK3	graduate	Emma don graduate
322	MVLLH	Medial	Verb	SPK4	graduate	she go graduate to di next class
323	MVLLH	Medial	Verb	SPK4	graduate	she go graduate from JS class to SS class
324	EVLLF	Final	Verb	SPK4	graduate	Emma don graduate
325	MVLLH	Medial	Verb	SPK5	graduate	make you graduate to di next class
326	MVLLH	Medial	Verb	SPK5	graduate	she go graduate from JS class to SS class
327	EVLLF	Final	Verb	SPK5	graduate	Emma don graduate
328	MVLLH	Medial	Verb	SPK6	graduate	make you graduate to di next class
329	MVLLH	Medial	Verb	SPK6	graduate	she go graduate from JS class to SS class
330	EVLLF	Final	Verb	SPK6	graduate	Emma don graduate
331	MVLLH	Medial	Verb	SPK7	graduate	make you graduate to di next class

332	MVLLH	Medial	Verb	SPK7	graduate	she go graduate from JS class to SS class
333	EVLLF	Final	Verb	SPK7	graduate	Emma don graduate
334	MVLLH	Medial	Verb	SPK8	graduate	make you graduate to di next class
335	MVLLH	Medial	Verb	SPK8	graduate	she go graduate from JS class to SS class
336	EVLLF	Final	Verb	SPK8	graduate	Emma don graduate
337	MVLHH	Medial	Verb	SPK1	remember	I no fit remember di man o
338	MVLHH	Medial	Verb	SPK1	remember	abeg, make you remember di place o
339	EVLHL	Final	Verb	SPK1	remember	you no go fit remember
340	MVLHH	Medial	Verb	SPK2	remember	I no fit remember di man o
341	MVLHH	Medial	Verb	SPK2	remember	make you remember di place, abeg.
342	EVLHL	Final	Verb	SPK2	remember	you no go fit remember
343	MVLHH	Medial	Verb	SPK3	remember	you remember di place please
344	MVLHH	Medial	Verb	SPK3	remember	I no fit remember di man
345	EVLHL	Final	Verb	SPK3	remember	you no fit remember
346	IVLHH	Initial	Verb	SPK4	remember	remember dat place I beg
347	MVLHH	Medial	Verb	SPK4	remember	I no dey remember di man
348	EVLHL	Final	Verb	SPK4	remember	you no dey remember
349	IVLHH	Initial	Verb	SPK5	remember	remember dat place I beg
350	MVLHH	Medial	Verb	SPK5	remember	I no dey remember di man
351	EVLHL	Final	Verb	SPK5	remember	you no dey remember
352	MVLHH	Medial	Verb	SPK6	remember	you remember di place please
353	MVLHH	Medial	Verb	SPK6	remember	I no fit remember di man
354	EVLHL	Final	Verb	SPK6	remember	you no fit remember
355	MVLHH	Medial	Verb	SPK7	remember	you remember di place please
356	MVLHH	Medial	Verb	SPK7	remember	I no fit remember di man
357	EVLHL	Final	Verb	SPK7	remember	you no fit remember
358	MVLHH	Medial	Verb	SPK8	remember	you remember di place please
359	MVLHH	Medial	Verb	SPK8	remember	I no fit remember di man
360	EVLHL	Final	Verb	SPK8	remember	you no fit remember

361	IVLLH	Initial	Verb	SPK1	recommend	recommend one buk for me make I read
362	MVLLH	Medial	Verb	SPK1	recommend	na im recommend to di manager
363	EVLLF	Final	Verb	SPK1	recommend	she ask for di buk wey I recommend
364	IVLLH	Initial	Verb	SPK2	recommend	recommend one buk for me make I read
365	MVLLH	Medial	Verb	SPK2	recommend	na im recommend to di manager
366	EVLLF	Final	Verb	SPK2	recommend	she ask for di buk wey I recommend
367	IVLLH	Initial	Verb	SPK3	recommend	recommend one buk for me make I read
368	MVLLH	Medial	Verb	SPK3	recommend	na im recommend to di manager
369	EVLLF	Final	Verb	SPK3	recommend	she ask for di buk wey I recommend
370	IVLLH	Initial	Verb	SPK4	recommend	recommend one buk for me make I read
371	MVLLH	Medial	Verb	SPK4	recommend	na im recommend to di manager
372	EVLLF	Final	Verb	SPK4	recommend	she ask for di buk wey I recommend
373	IVLLH	Initial	Verb	SPK5	recommend	recommend one buk for me make I read
374	MVLLH	Medial	Verb	SPK5	recommend	na im recommend to di manager
375	EVLLF	Final	Verb	SPK5	recommend	she ask for di buk wey I recommend
376	IVLLH	Initial	Verb	SPK6	recommend	recommend one buk for me make I read
377	MVLLH	Medial	Verb	SPK6	recommend	na im recommend to di manager
378	EVLLF	Final	Verb	SPK6	recommend	she ask for di buk wey I recommend
379	IVLLH	Initial	Verb	SPK7	recommend	recommend one buk for me make I read
380	MVLLH	Medial	Verb	SPK7	recommend	na im recommend to di manager
381	EVLLF	Final	Verb	SPK7	recommend	she ask for di buk wey I recommend
382	IVLLH	Initial	Verb	SPK8	recommend	recommend one buk for me make I read
383	MVLLH	Medial	Verb	SPK8	recommend	na im recommend to di manager
384	EVLLF	Final	Verb	SPK8	recommend	she ask for di buk wey I recommend
385	IVLHH	Initial	Verb	SPK1	continue	continue dey do your work



386	MVLHH	Medial	Verb	SPK1	continue	we just dey continue dey press am
387	EVLHL	Final	Verb	SPK1	continue	de tell us make we continue
388	IVLHH	Initial	Verb	SPK2	continue	continue dey do your work
389	MVLHH	Medial	Verb	SPK2	continue	we just dey continue dey press am
390	EVLHL	Final	Verb	SPK2	continue	de tell us make we continue
391	IVLHH	Initial	Verb	SPK3	continue	continue dey do your work
392	MVLHH	Medial	Verb	SPK3	continue	we just dey continue dey press am
393	EVLHL	Final	Verb	SPK3	continue	de tell us make we continue
394	IVLHH	Initial	Verb	SPK4	continue	continue dey do your work
395	MVLHH	Medial	Verb	SPK4	continue	we just dey continue dey press am
396	EVLHL	Final	Verb	SPK4	continue	de tell us make we continue
397	IVLHH	Initial	Verb	SPK5	continue	continue dey do your work
398	MVLHH	Medial	Verb	SPK5	continue	we just dey continue dey press am
399	EVLHL	Final	Verb	SPK5	continue	de tell us make we continue
400	IVLHH	Initial	Verb	SPK6	continue	continue dey do your work
401	MVLHH	Medial	Verb	SPK6	continue	we just dey continue dey press am
402	EVLHL	Final	Verb	SPK6	continue	de tell us make we continue
403	IVLHH	Initial	Verb	SPK7	continue	continue dey do your work
404	MVLHH	Medial	Verb	SPK7	continue	we just dey continue dey press am
405	EVLHL	Final	Verb	SPK7	continue	de tell us make we continue
406	IVLHH	Initial	Verb	SPK8	continue	continue dey do your work
407	MVLHH	Medial	Verb	SPK8	continue	we just dey continue dey press am
408	EVLHL	Final	Verb	SPK8	continue	de tell us make we continue
409	IVLHH	Initial	Verb	SPK1	discover	discover wetin be di problem
410	MVLHH	Medial	Verb	SPK1	discover	my broda come discover sey she don get belle
411	EVLHL	Final	Verb	SPK1	discover	wetin you don discover
412	IVLHH	Initial	Verb	SPK2	discover	discover wetin be di problem
413	MVLHH	Medial	Verb	SPK2	discover	my broda come discover sey she don get belle

414	EVLHL	Final	Verb	SPK2	discover	wetin you don discover
415	IVLHH	Initial	Verb	SPK3	discover	discover wetin be di problem
416	MVLHH	Medial	Verb	SPK3	discover	my broda come discover sey she don get belle
417	EVLHL	Final	Verb	SPK3	discover	wetin you don discover
418	IVLHH	Initial	Verb	SPK4	discover	discover wetin be di problem
419	MVLHH	Medial	Verb	SPK4	discover	my broda come discover sey she don get belle
420	EVLHL	Final	Verb	SPK4	discover	wetin you don discover
421	IVLHH	Initial	Verb	SPK5	discover	discover wetin be di problem
422	MVLHH	Medial	Verb	SPK5	discover	my broda come discover sey she don get belle
423	EVLHL	Final	Verb	SPK5	discover	wetin you don discover
424	IVLHH	Initial	Verb	SPK6	discover	discover wetin be di problem
425	MVLHH	Medial	Verb	SPK6	discover	my broda come discover sey she don get belle
426	EVLHL	Final	Verb	SPK6	discover	wetin you don discover
427	IVLHH	Initial	Verb	SPK7	discover	discover wetin be di problem
428	MVLHH	Medial	Verb	SPK7	discover	my broda come discover sey she don get belle
429	EVLHL	Final	Verb	SPK7	discover	wetin you don discover
430	IVLHH	Initial	Verb	SPK8	discover	discover wetin be di problem
431	MVLHH	Medial	Verb	SPK8	discover	my broda come discover sey she don get belle
432	EVLHL	Final	Verb	SPK8	discover	wetin you don discover
433	IVLHH	Initial	Verb	SPK1	encourage	encourage unasef, I no fit shout
434	MVLHH	Medial	Verb	SPK1	encourage	I don dey encourage am since
435	EVLHL	Final	Verb	SPK1	encourage	when I see everytin I come dey encourage
436	IVLHH	Initial	Verb	SPK2	encourage	encourage unasef, I no fit shout
437	MVLHH	Medial	Verb	SPK2	encourage	I don dey encourage am since
438	EVLHL	Final	Verb	SPK2	encourage	when I see everytin I come dey encourage
439	IVLHH	Initial	Verb	SPK3	encourage	encourage unasef, I no fit shout
440	MVLHH	Medial	Verb	SPK3	encourage	I don dey encourage am since
441	EVLHL	Final	Verb	SPK3	encourage	when I see everytin I come dey encourage

442	IVLHH	Initial	Verb	SPK4	encourage	encourage unasef, I no fit shout
443	MVLHH	Medial	Verb	SPK4	encourage	I don dey encourage am since
444	EVLHL	Final	Verb	SPK4	encourage	when I see everytin I come dey encourage
445	IVLHH	Initial	Verb	SPK5	encourage	encourage unasef, I no fit shout
446	MVLHH	Medial	Verb	SPK5	encourage	I don dey encourage am since
447	EVLHL	Final	Verb	SPK5	encourage	when I see everytin I come dey encourage
448	IVLHH	Initial	Verb	SPK6	encourage	encourage unasef, I no fit shout
449	MVLHH	Medial	Verb	SPK6	encourage	I don dey encourage am since
450	EVLHL	Final	Verb	SPK6	encourage	when I see everytin I come dey encourage
451	IVLHH	Initial	Verb	SPK7	encourage	encourage unasef, I no fit shout
452	MVLHH	Medial	Verb	SPK7	encourage	I don dey encourage am since
453	EVLHL	Final	Verb	SPK7	encourage	when I see everytin I come dey encourage
454	IVLHH	Initial	Verb	SPK8	encourage	encourage unasef, I no fit shout
455	MVLHH	Medial	Verb	SPK8	encourage	I don dey encourage am since
456	EVLHL	Final	Verb	SPK8	encourage	when I see everytin I come dey encourage
457	IVLLH	Initial	Verb	SPK1	meditate	meditate am well well
458	MVLLH	Medial	Verb	SPK1	meditate	I come meditate di matter again
459	EVLLF	Final	Verb	SPK1	meditate	e always dey siddon dey meditate
460	IVLLH	Initial	Verb	SPK2	meditate	meditate am well well
461	MVLLH	Medial	Verb	SPK2	meditate	I come meditate di matter again
462	EVLLF	Final	Verb	SPK2	meditate	e always dey siddon dey meditate
463	IVLLH	Initial	Verb	SPK3	meditate	meditate am well well
464	MVLLH	Medial	Verb	SPK3	meditate	I come meditate di matter again
465	EVLLF	Final	Verb	SPK3	meditate	e always dey siddon dey meditate
466	IVLLH	Initial	Verb	SPK4	meditate	meditate am well well
467	MVLLH	Medial	Verb	SPK4	meditate	I come meditate di matter again
468	EVLLF	Final	Verb	SPK4	meditate	e always dey siddon dey meditate
469	IVLLH	Initial	Verb	SPK5	meditate	meditate am well well
470	MVLLH	Medial	Verb	SPK5	meditate	I come meditate di matter again

471	EVLLF	Final	Verb	SPK5	meditate	e always dey siddon dey meditate
472	IVLLH	Initial	Verb	SPK6	meditate	meditate am well well
473	MVLLH	Medial	Verb	SPK6	meditate	I come meditate di matter again
474	EVLLF	Final	Verb	SPK6	meditate	e always dey siddon dey meditate
475	IVLLH	Initial	Verb	SPK7	meditate	meditate am well well
476	MVLLH	Medial	Verb	SPK7	meditate	I come meditate di matter again
477	EVLLF	Final	Verb	SPK7	meditate	e always dey siddon dey meditate
478	IVLLH	Initial	Verb	SPK8	meditate	meditate am well well
479	MVLLH	Medial	Verb	SPK8	meditate	I come meditate di matter again
480	EVLLF	Final	Verb	SPK8	meditate	e always dey siddon dey meditate
481	IAJHHH	Initial	ADJ	SPK1	positive	Positive sign no mean anytin
482	MAJHHH	Medial	ADJ	SPK1	positive	De commend us for that positive remark
483	EAJHLL	Final	ADJ	SPK1	positive	E dey HIV positive
484	IAJHHH	Initial	ADJ	SPK2	positive	Positive sign no mean anytin
485	MAJHHH	Medial	ADJ	SPK2	positive	De commend us for that positive remark
486	EAJHLL	Final	ADJ	SPK2	positive	E dey HIV positive
487	IAJHHH	Initial	ADJ	SPK3	positive	Positive sign no mean anytin
488	MAJHHH	Medial	ADJ	SPK3	positive	De commend us for that positive remark
489	EAJHLL	Final	ADJ	SPK3	positive	E dey HIV positive
490	IAJHHH	Initial	ADJ	SPK4	positive	Positive sign no mean anytin
491	MAJHHH	Medial	ADJ	SPK4	positive	De commend us for that positive remark
492	EAJHLL	Final	ADJ	SPK4	positive	E dey HIV positive
493	IAJHHH	Initial	ADJ	SPK5	positive	Positive sign no mean anytin
494	MAJHHH	Medial	ADJ	SPK5	positive	De commend us for that positive remark
495	EAJHLL	Final	ADJ	SPK5	positive	E dey HIV positive
496	IAJHHH	Initial	ADJ	SPK6	positive	Positive sign no mean anytin
497	MAJHHH	Medial	ADJ	SPK6	positive	De commend us for that positive remark
498	EAJHLL	Final	ADJ	SPK6	positive	E dey HIV positive
499	IAJHHH	Initial	ADJ	SPK7	positive	Positive sign no mean anytin

500	MAJHHH	Medial	ADJ	SPK7	positive	De commend us for that positive remark
501	EAJHLL	Final	ADJ	SPK7	positive	E dey HIV positive
502	IAJHHH	Initial	ADJ	SPK8	positive	Positive sign no mean anytin
503	MAJHHH	Medial	ADJ	SPK8	positive	De commend us for that positive remark
504	EAJHLL	Final	ADJ	SPK8	positive	E dey HIV positive
505	IAJHHH	Initial	ADJ	SPK1	powerful	Powerful people dey cry sometimes o.
506	MAJHHH	Medial	ADJ	SPK1	powerful	Social medial na powerful tool.
507	EAJHLL	Final	ADJ	SPK1	powerful	Di message dey powerful.
508	IAJHHH	Initial	ADJ	SPK2	powerful	Powerful people dey cry sometimes o.
509	MAJHHH	Medial	ADJ	SPK2	powerful	Social medial na powerful tool.
510	EAJHLL	Final	ADJ	SPK2	powerful	Di message dey powerful.
511	IAJHHH	Initial	ADJ	SPK3	powerful	Powerful people dey cry sometimes o.
512	MAJHHH	Medial	ADJ	SPK3	powerful	Social medial na powerful tool.
513	EAJHLL	Final	ADJ	SPK3	powerful	Di message dey powerful.
514	IAJHHH	Initial	ADJ	SPK4	powerful	Powerful people dey cry sometimes o.
515	MAJHHH	Medial	ADJ	SPK4	powerful	Social medial na powerful tool.
516	EAJHLL	Final	ADJ	SPK4	powerful	Di message dey powerful.
517	IAJHHH	Initial	ADJ	SPK5	powerful	Powerful people dey cry sometimes o.
518	MAJHHH	Medial	ADJ	SPK5	powerful	Social medial na powerful tool.
519	EAJHLL	Final	ADJ	SPK5	powerful	Di message dey powerful.
520	IAJHHH	Initial	ADJ	SPK6	powerful	Powerful people dey cry sometimes o.
521	MAJHHH	Medial	ADJ	SPK6	powerful	Social medial na powerful tool.
522	EAJHLL	Final	ADJ	SPK6	powerful	Di message dey powerful.
523	IAJHHH	Initial	ADJ	SPK7	powerful	Powerful people dey cry sometimes o.
524	MAJHHH	Medial	ADJ	SPK7	powerful	Social medial na powerful tool.
525	EAJHLL	Final	ADJ	SPK7	powerful	Di message dey powerful.
526	IAJHHH	Initial	ADJ	SPK8	powerful	Powerful people dey cry sometimes o.
527	MAJHHH	Medial	ADJ	SPK8	powerful	Social medial na powerful tool.

528	EAJHLL	Final	ADJ	SPK8	powerful	Di message dey powerful.
529	IAJHHH	Initial	ADJ	SPK1	beautiful	Beautiful girls get many wahala.
530	MAJHHH	Medial	ADJ	SPK1	beautiful	We clap for him for im beautiful contribution
531	EAJHLL	Final	ADJ	SPK1	beautiful	The girl dey beautiful.
532	IAJHHH	Initial	ADJ	SPK2	beautiful	Beautiful girls get many wahala.
533	MAJHHH	Medial	ADJ	SPK2	beautiful	We clap for him for im beautiful contribution
534	EAJHLL	Final	ADJ	SPK2	beautiful	The girl dey beautiful.
535	IAJHHH	Initial	ADJ	SPK3	beautiful	Beautiful girls get many wahala.
536	MAJHHH	Medial	ADJ	SPK3	beautiful	We clap for him for im beautiful contribution
537	EAJHLL	Final	ADJ	SPK3	beautiful	The girl dey beautiful.
538	IAJHHH	Initial	ADJ	SPK4	beautiful	Beautiful girls get many wahala.
539	MAJHHH	Medial	ADJ	SPK4	beautiful	We clap for him for im beautiful contribution
540	EAJHLL	Final	ADJ	SPK4	beautiful	The girl dey beautiful.
541	IAJHHH	Initial	ADJ	SPK5	beautiful	Beautiful girls get many wahala.
542	MAJHHH	Medial	ADJ	SPK5	beautiful	We clap for him for im beautiful contribution
543	EAJHLL	Final	ADJ	SPK5	beautiful	The girl dey beautiful.
544	IAJHHH	Initial	ADJ	SPK6	beautiful	Beautiful girls get many wahala.
545	MAJHHH	Medial	ADJ	SPK6	beautiful	We clap for him for im beautiful contribution
546	EAJHLL	Final	ADJ	SPK6	beautiful	The girl dey beautiful.
547	IAJHHH	Initial	ADJ	SPK7	beautiful	Beautiful girls get many wahala.
548	MAJHHH	Medial	ADJ	SPK7	beautiful	We clap for him for im beautiful contribution
549	EAJHLL	Final	ADJ	SPK7	beautiful	The girl dey beautiful.
550	IAJHHH	Initial	ADJ	SPK8	beautiful	Beautiful girls get many wahala.
551	MAJHHH	Medial	ADJ	SPK8	beautiful	We clap for him for im beautiful contribution
552	EAJHLL	Final	ADJ	SPK8	beautiful	The girl dey beautiful.
553	IAJHHH	Initial	ADJ	SPK1	personal	Personal person fit chop your eye.
554	MAJHHH	Medial	ADJ	SPK1	personal	She don dey do her personal work taytay.

555	EAJHLL	Final	ADJ	SPK1	personal	E tell me make I no take am personal.
556	IAJHHH	Initial	ADJ	SPK2	personal	Personal person fit chop your eye.
557	MAJHHH	Medial	ADJ	SPK2	personal	She don dey do her personal work taytay.
558	EAJHLL	Final	ADJ	SPK2	personal	E tell me make I no take am personal.
559	IAJHHH	Initial	ADJ	SPK3	personal	Personal person fit chop your eye.
560	MAJHHH	Medial	ADJ	SPK3	personal	She don dey do her personal work taytay.
561	EAJHLL	Final	ADJ	SPK3	personal	E tell me make I no take am personal.
562	IAJHHH	Initial	ADJ	SPK4	personal	Personal person fit chop your eye.
563	MAJHHH	Medial	ADJ	SPK4	personal	She don dey do her personal work taytay.
564	EAJHLL	Final	ADJ	SPK4	personal	E tell me make I no take am personal.
565	IAJHHH	Initial	ADJ	SPK5	personal	Personal person fit chop your eye.
566	MAJHHH	Medial	ADJ	SPK5	personal	She don dey do her personal work taytay.
567	EAJHLL	Final	ADJ	SPK5	personal	E tell me make I no take am personal.
568	IAJHHH	Initial	ADJ	SPK6	personal	Personal person fit chop your eye.
569	MAJHHH	Medial	ADJ	SPK6	personal	She don dey do her personal work taytay.
570	EAJHLL	Final	ADJ	SPK6	personal	E tell me make I no take am personal.
571	IAJHHH	Initial	ADJ	SPK7	personal	Personal person fit chop your eye.
572	MAJHHH	Medial	ADJ	SPK7	personal	She don dey do her personal work taytay.
573	EAJHLL	Final	ADJ	SPK7	personal	E tell me make I no take am personal.
574	IAJHHH	Initial	ADJ	SPK8	personal	Personal person fit chop your eye.
575	MAJHHH	Medial	ADJ	SPK8	personal	She don dey do her personal work taytay.
576	EAJHLL	Final	ADJ	SPK8	personal	E tell me make I no take am personal.
577	IAJHHH	Initial	ADJ	SPK1	possible	Possible solution be sey e pack out.

578	MAJHHH	Medial	ADJ	SPK1	possible	De don stop di possible attack.
579	EAJHLL	Final	ADJ	SPK1	possible	Six thousand naira no go possible
580	IAJHHH	Initial	ADJ	SPK2	possible	Possible solution be sey e pack out.
581	MAJHHH	Medial	ADJ	SPK2	possible	De don stop di possible attack.
582	EAJHLL	Final	ADJ	SPK2	possible	Six thousand naira no go possible
583	IAJHHH	Initial	ADJ	SPK3	possible	Possible solution be sey e pack out.
584	MAJHHH	Medial	ADJ	SPK3	possible	De don stop di possible attack.
585	EAJHLL	Final	ADJ	SPK3	possible	Six thousand naira no go possible
586	IAJHHH	Initial	ADJ	SPK4	possible	Possible solution be sey e pack out.
587	MAJHHH	Medial	ADJ	SPK4	possible	De don stop di possible attack.
588	EAJHLL	Final	ADJ	SPK4	possible	Six thousand naira no go possible
589	IAJHHH	Initial	ADJ	SPK5	possible	Possible solution be sey e pack out.
590	MAJHHH	Medial	ADJ	SPK5	possible	De don stop di possible attack.
591	EAJHLL	Final	ADJ	SPK5	possible	Six thousand naira no go possible
592	IAJHHH	Initial	ADJ	SPK6	possible	Possible solution be sey e pack out.
593	MAJHHH	Medial	ADJ	SPK6	possible	De don stop di possible attack.
594	EAJHLL	Final	ADJ	SPK6	possible	Six thousand naira no go possible
595	IAJHHH	Initial	ADJ	SPK7	possible	Possible solution be sey e pack out.
596	MAJHHH	Medial	ADJ	SPK7	possible	De don stop di possible attack.
597	EAJHLL	Final	ADJ	SPK7	possible	Six thousand naira no go possible
598	IAJHHH	Initial	ADJ	SPK8	possible	Possible solution be sey e pack out.
599	MAJHHH	Medial	ADJ	SPK8	possible	De don stop di possible attack.
600	EAJHLL	Final	ADJ	SPK8	possible	Six thousand naira no go possible
601	IAJLHH	Initial	ADJ	SPK1	exclusive	exclusive breastfeeding dey good for una pikin
602	MAJLHH	Medial	ADJ	SPK1	exclusive	we no get any exclusive gift o.
603	EAJLHL	Final	ADJ	SPK1	exclusive	dis one na exclusive.
604	IAJLHH	Initial	ADJ	SPK2	exclusive	exclusive breastfeeding dey good for una pikin
605	MAJLHH	Medial	ADJ	SPK2	exclusive	we no get any exclusive gift o.



606	EAJLHL	Final	ADJ	SPK2	exclusive	dis one na exclusive.
607	IAJLHH	Initial	ADJ	SPK3	exclusive	exclusive breastfeeding dey good for una pikin
608	MAJLHH	Medial	ADJ	SPK3	exclusive	we no get any exclusive gift o.
609	EAJLHL	Final	ADJ	SPK3	exclusive	dis one na exclusive.
610	IAJLHH	Initial	ADJ	SPK4	exclusive	exclusive breastfeeding dey good for una pikin
611	MAJLHH	Medial	ADJ	SPK4	exclusive	we no get any exclusive gift o.
612	EAJLHL	Final	ADJ	SPK4	exclusive	dis one na exclusive.
613	IAJLHH	Initial	ADJ	SPK5	exclusive	exclusive breastfeeding dey good for una pikin
614	MAJLHH	Medial	ADJ	SPK5	exclusive	we no get any exclusive gift o.
615	EAJLHL	Final	ADJ	SPK5	exclusive	dis one na exclusive.
616	IAJLHH	Initial	ADJ	SPK6	exclusive	exclusive breastfeeding dey good for una pikin
617	MAJLHH	Medial	ADJ	SPK6	exclusive	we no get any exclusive gift o.
618	EAJLHL	Final	ADJ	SPK6	exclusive	dis one na exclusive.
619	IAJLHH	Initial	ADJ	SPK7	exclusive	exclusive breastfeeding dey good for una pikin
620	MAJLHH	Medial	ADJ	SPK7	exclusive	we no get any exclusive gift o.
621	EAJLHL	Final	ADJ	SPK7	exclusive	dis one na exclusive.
622	IAJLHH	Initial	ADJ	SPK8	exclusive	exclusive breastfeeding dey good for una pikin
623	MAJLHH	Medial	ADJ	SPK8	exclusive	we no get any exclusive gift o.
624	EAJLHL	Final	ADJ	SPK8	exclusive	dis one na exclusive.
625	IAJLHH	Initial	ADJ	SPK1	expensive	expensive cars no dey pass dis place
626	MAJLHH	Medial	ADJ	SPK1	expensive	e come go buy expensive phone
627	EAJLHL	Final	ADJ	SPK1	expensive	e too dey expensive
628	IAJLHH	Initial	ADJ	SPK2	expensive	expensive cars no dey pass dis place
629	MAJLHH	Medial	ADJ	SPK2	expensive	e come go buy expensive phone
630	EAJLHL	Final	ADJ	SPK2	expensive	e too dey expensive
631	IAJLHH	Initial	ADJ	SPK3	expensive	expensive cars no dey pass dis place
632	MAJLHH	Medial	ADJ	SPK3	expensive	e come go buy expensive phone
633	EAJLHL	Final	ADJ	SPK3	expensive	e too dey expensive

634	IAJLHH	Initial	ADJ	SPK4	expensive	expensive cars no dey pass dis place
635	MAJLHH	Medial	ADJ	SPK4	expensive	e come go buy expensive phone
636	EAJLHL	Final	ADJ	SPK4	expensive	e too dey expensive
637	IAJLHH	Initial	ADJ	SPK5	expensive	expensive cars no dey pass dis place
638	MAJLHH	Medial	ADJ	SPK5	expensive	e come go buy expensive phone
639	EAJLHL	Final	ADJ	SPK5	expensive	e too dey expensive
640	IAJLHH	Initial	ADJ	SPK6	expensive	expensive cars no dey pass dis place
641	MAJLHH	Medial	ADJ	SPK6	expensive	e come go buy expensive phone
642	EAJLHL	Final	ADJ	SPK6	expensive	e too dey expensive
643	IAJLHH	Initial	ADJ	SPK7	expensive	expensive cars no dey pass dis place
644	MAJLHH	Medial	ADJ	SPK7	expensive	e come go buy expensive phone
645	EAJLHL	Final	ADJ	SPK7	expensive	e too dey expensive
646	IAJLHH	Initial	ADJ	SPK8	expensive	expensive cars no dey pass dis place
647	MAJLHH	Medial	ADJ	SPK8	expensive	e come go buy expensive phone
648	EAJLHL	Final	ADJ	SPK8	expensive	e too dey expensive
649	IAJLHH	Initial	ADJ	SPK1	important	important ting be sey do good
650	MAJLHH	Medial	ADJ	SPK1	important	make I show you di important point
651	EAJLHL	Final	ADJ	SPK1	important	dat one no dey important
652	IAJLHH	Initial	ADJ	SPK2	important	important ting be sey do good
653	MAJLHH	Medial	ADJ	SPK2	important	make I show you di important point
654	EAJLHL	Final	ADJ	SPK2	important	dat one no dey important
655	IAJLHH	Initial	ADJ	SPK3	important	important ting be sey do good
656	MAJLHH	Medial	ADJ	SPK3	important	make I show you di important point
657	EAJLHL	Final	ADJ	SPK3	important	dat one no dey important
658	IAJLHH	Initial	ADJ	SPK4	important	important ting be sey do good
659	MAJLHH	Medial	ADJ	SPK4	important	make I show you di important point
660	EAJLHL	Final	ADJ	SPK4	important	dat one no dey important
661	IAJLHH	Initial	ADJ	SPK5	important	important ting be sey do good

662	MAJLHH	Medial	ADJ	SPK5	important	make I show you di important point
663	EAJLHL	Final	ADJ	SPK5	important	dat one no dey important
664	IAJLHH	Initial	ADJ	SPK6	important	important ting be sey do good
665	MAJLHH	Medial	ADJ	SPK6	important	make I show you di important point
666	EAJLHL	Final	ADJ	SPK6	important	dat one no dey important
667	IAJLHH	Initial	ADJ	SPK7	important	important ting be sey do good
668	MAJLHH	Medial	ADJ	SPK7	important	make I show you di important point
669	EAJLHL	Final	ADJ	SPK7	important	dat one no dey important
670	IAJLHH	Initial	ADJ	SPK8	important	important ting be sey do good
671	MAJLHH	Medial	ADJ	SPK8	important	make I show you di important point
672	EAJLHL	Final	ADJ	SPK8	important	dat one no dey important
673	IAJHHH	Initial	ADJ	SPK1	national	national office dey Abuja
674	MAJHHH	Medial	ADJ	SPK1	national	de don beat our national team
675	EAJHLL	Final	ADJ	SPK1	national	we dey greet dem “up national”
676	IAJHHH	Initial	ADJ	SPK2	national	national office dey Abuja
677	MAJHHH	Medial	ADJ	SPK2	national	de don beat our national team
678	EAJHLL	Final	ADJ	SPK2	national	we dey greet dem “up national”
679	IAJHHH	Initial	ADJ	SPK3	national	national office dey Abuja
680	MAJHHH	Medial	ADJ	SPK3	national	de don beat our national team
681	EAJHLL	Final	ADJ	SPK3	national	we dey greet dem “up national”
682	IAJHHH	Initial	ADJ	SPK4	national	national office dey Abuja
683	MAJHHH	Medial	ADJ	SPK4	national	de don beat our national team
684	EAJHLL	Final	ADJ	SPK4	national	we dey greet dem “up national”
685	IAJHHH	Initial	ADJ	SPK5	national	national office dey Abuja
686	MAJHHH	Medial	ADJ	SPK5	national	de don beat our national team
687	EAJHLL	Final	ADJ	SPK5	national	we dey greet dem “up national”
688	IAJHHH	Initial	ADJ	SPK6	national	national office dey Abuja
689	MAJHHH	Medial	ADJ	SPK6	national	de don beat our national team
690	EAJHLL	Final	ADJ	SPK6	national	we dey greet dem “up national”
691	IAJHHH	Initial	ADJ	SPK7	national	national office dey Abuja

692	MAJHHH	Medial	ADJ	SPK7	national	de don beat our national team
693	EAJHLL	Final	ADJ	SPK7	national	we dey greet dem “up national”
694	IAJHHH	Initial	ADJ	SPK8	national	national office dey Abuja
695	MAJHHH	Medial	ADJ	SPK8	national	de don beat our national team
696	EAJHLL	Final	ADJ	SPK8	national	we dey greet dem “up national”
697	IAJHHH	Initial	ADJ	SPK1	natural	natural disaster fit happen anytime
698	MAJHHH	Medial	ADJ	SPK1	natural	e dey natural ting wey fit happen in life
699	EAJHLL	Final	ADJ	SPK1	natural	dat babe no look natural
700	IAJHHH	Initial	ADJ	SPK2	natural	natural disaster fit happen anytime
701	MAJHHH	Medial	ADJ	SPK2	natural	e dey natural ting wey fit happen in life
702	EAJHLL	Final	ADJ	SPK2	natural	dat babe no look natural
703	IAJHHH	Initial	ADJ	SPK3	natural	natural disaster fit happen anytime
704	MAJHHH	Medial	ADJ	SPK3	natural	e dey natural ting wey fit happen in life
705	EAJHLL	Final	ADJ	SPK3	natural	dat babe no look natural
706	IAJHHH	Initial	ADJ	SPK4	natural	natural disaster fit happen anytime
707	MAJHHH	Medial	ADJ	SPK4	natural	e dey natural ting wey fit happen in life
708	EAJHLL	Final	ADJ	SPK4	natural	dat babe no look natural
709	IAJHHH	Initial	ADJ	SPK5	natural	natural disaster fit happen anytime
710	MAJHHH	Medial	ADJ	SPK5	natural	e dey natural ting wey fit happen in life
711	EAJHLL	Final	ADJ	SPK5	natural	dat babe no look natural
712	IAJHHH	Initial	ADJ	SPK6	natural	natural disaster fit happen anytime
713	MAJHHH	Medial	ADJ	SPK6	natural	e dey natural ting wey fit happen in life
714	EAJHLL	Final	ADJ	SPK6	natural	dat babe no look natural
715	IAJHHH	Initial	ADJ	SPK7	natural	natural disaster fit happen anytime
716	MAJHHH	Medial	ADJ	SPK7	natural	e dey natural ting wey fit happen in life
717	EAJHLL	Final	ADJ	SPK7	natural	dat babe no look natural

718	IAJHHH	Initial	ADJ	SPK8	natural	natural disaster fit happen anytime
719	MAJHHH	Medial	ADJ	SPK8	natural	e dey natural ting wey fit happen in life
720	EAJHLL	Final	ADJ	SPK8	natural	dat babe no look natural
721	IADHLL	Initial	ADV	SPK1	normally	Normally, we no go fit withdraw 10k.
722	MADHHH	Medial	ADV	SPK1	normally	My sister and me normally go di park.
723	EADHLL	Final	ADV	SPK1	normally	E no dey tell us im runs normally.
724	IADHLL	Initial	ADV	SPK2	normally	Normally, we no go fit withdraw 10k.
725	MADHHH	Medial	ADV	SPK2	normally	My sister and me normally go di park.
726	EADHLL	Final	ADV	SPK2	normally	E no dey tell us im runs normally.
727	IADHLL	Initial	ADV	SPK3	normally	Normally, we no go fit withdraw 10k.
728	MADHHH	Medial	ADV	SPK3	normally	My sister and me normally go di park.
729	EADHLL	Final	ADV	SPK3	normally	E no dey tell us im runs normally.
730	IADHLL	Initial	ADV	SPK4	normally	Normally, we no go fit withdraw 10k.
731	MADHHH	Medial	ADV	SPK4	normally	My sister and me normally go di park.
732	EADHLL	Final	ADV	SPK4	normally	E no dey tell us im runs normally.
733	IADHLL	Initial	ADV	SPK5	normally	Normally, we no go fit withdraw 10k.
734	MADHHH	Medial	ADV	SPK5	normally	My sister and me normally go di park.
735	EADHLL	Final	ADV	SPK5	normally	E no dey tell us im runs normally.
736	IADHLL	Initial	ADV	SPK6	normally	Normally, we no go fit withdraw 10k.
737	MADHHH	Medial	ADV	SPK6	normally	My sister and me normally go di park.
738	EADHLL	Final	ADV	SPK6	normally	E no dey tell us im runs normally.
739	IADHLL	Initial	ADV	SPK7	normally	Normally, we no go fit withdraw 10k.
740	MADHHH	Medial	ADV	SPK7	normally	My sister and me normally go di park.
741	EADHLL	Final	ADV	SPK7	normally	E no dey tell us im runs normally.
742	IADHLL	Initial	ADV	SPK8	normally	Normally, we no go fit withdraw 10k.

743	MADHHH	Medial	ADV	SPK8	normally	My sister and me normally go di park.
744	EADHLL	Final	ADV	SPK8	normally	E no dey tell us im runs normally.
745	IADHLL	Initial	ADV	SPK1	finally	Finally, Ada go finish school next year.
746	MADHHH	Medial	ADV	SPK1	finally	De don finally enter power.
747	EADHLL	Final	ADV	SPK1	finally	Una don come Abuja finally.
748	IADHLL	Initial	ADV	SPK2	finally	Finally, Ada go finish school next year.
749	MADHHH	Medial	ADV	SPK2	finally	De don finally enter power.
750	EADHLL	Final	ADV	SPK2	finally	Una don come Abuja finally.
751	IADHLL	Initial	ADV	SPK3	finally	Finally, Ada go finish school next year.
752	MADHHH	Medial	ADV	SPK3	finally	De don finally enter power.
753	EADHLL	Final	ADV	SPK3	finally	Una don come Abuja finally.
754	IADHLL	Initial	ADV	SPK4	finally	Finally, Ada go finish school next year.
755	MADHHH	Medial	ADV	SPK4	finally	De don finally enter power.
756	EADHLL	Final	ADV	SPK4	finally	Una don come Abuja finally.
757	IADHLL	Initial	ADV	SPK5	finally	Finally, Ada go finish school next year.
758	MADHHH	Medial	ADV	SPK5	finally	De don finally enter power.
759	EADHLL	Final	ADV	SPK5	finally	Una don come Abuja finally.
760	IADHLL	Initial	ADV	SPK6	finally	Finally, Ada go finish school next year.
761	MADHHH	Medial	ADV	SPK6	finally	De don finally enter power.
762	EADHLL	Final	ADV	SPK6	finally	Una don come Abuja finally.
763	IADHLL	Initial	ADV	SPK7	finally	Finally, Ada go finish school next year.
764	MADHHH	Medial	ADV	SPK7	finally	De don finally enter power.
765	EADHLL	Final	ADV	SPK7	finally	Una don come Abuja finally.
766	IADHLL	Initial	ADV	SPK8	finally	Finally, Ada go finish school next year.
767	MADHHH	Medial	ADV	SPK8	finally	De don finally enter power.
768	EADHLL	Final	ADV	SPK8	finally	Una don come Abuja finally.
769	IADLHL	Initial	ADV	SPK1	together	Together, we go bring Naija up.
770	MADLHH	Medial	ADV	SPK1	together	She come here together with my broda.

771	EADLHL	Final	ADV	SPK1	together	Me and e, we dey work for people together
772	IADLHL	Initial	ADV	SPK2	together	Together, we go bring Naija up.
773	MADLHH	Medial	ADV	SPK2	together	She come here together with my broda.
774	EADLHL	Final	ADV	SPK2	together	Me and e, we dey work for people together
775	IADLHL	Initial	ADV	SPK3	together	Together, we go bring Naija up.
776	MADLHH	Medial	ADV	SPK3	together	She come here together with my broda.
777	EADLHL	Final	ADV	SPK3	together	Me and e, we dey work for people together
778	IADLHL	Initial	ADV	SPK4	together	Together, we go bring Naija up.
779	MADLHH	Medial	ADV	SPK4	together	She come here together with my broda.
780	EADLHL	Final	ADV	SPK4	together	Me and e, we dey work for people together
781	IADLHL	Initial	ADV	SPK5	together	Together, we go bring Naija up.
782	MADLHH	Medial	ADV	SPK5	together	She come here together with my broda.
783	EADLHL	Final	ADV	SPK5	together	Me and e, we dey work for people together
784	IADLHL	Initial	ADV	SPK6	together	Together, we go bring Naija up.
785	MADLHH	Medial	ADV	SPK6	together	She come here together with my broda.
786	EADLHL	Final	ADV	SPK6	together	Me and e, we dey work for people together
787	IADLHL	Initial	ADV	SPK7	together	Together, we go bring Naija up.
788	MADLHH	Medial	ADV	SPK7	together	She come here together with my broda.
789	EADLHL	Final	ADV	SPK7	together	Me and e, we dey work for people together
790	IADLHL	Initial	ADV	SPK8	together	Together, we go bring Naija up.
791	MADLHH	Medial	ADV	SPK8	together	She come here together with my broda.
792	EADLHL	Final	ADV	SPK8	together	Me and e, we dey work for people together
793	IADHLL	Initial	ADV	SPK1	sharperly	Sharperly, e go scatter your yansh.
794	MADHHH	Medial	ADV	SPK1	sharperly	We sharperly reject am.
795	EADHLL	Final	ADV	SPK1	sharperly	You go begin get brain sharperly.

796	IADHLL	Initial	ADV	SPK2	sharperly	Sharperly, e go scatter your yansh.
797	MADHHH	Medial	ADV	SPK2	sharperly	We sharperly reject am.
798	EADHLL	Final	ADV	SPK2	sharperly	You go begin get brain sharperly.
799	IADHLL	Initial	ADV	SPK3	sharperly	Sharperly, e go scatter your yansh.
800	MADHHH	Medial	ADV	SPK3	sharperly	We sharperly reject am.
801	EADHLL	Final	ADV	SPK3	sharperly	You go begin get brain sharperly.
802	IADHLL	Initial	ADV	SPK4	sharperly	Sharperly, e go scatter your yansh.
803	MADHHH	Medial	ADV	SPK4	sharperly	We sharperly reject am.
804	EADHLL	Final	ADV	SPK4	sharperly	You go begin get brain sharperly.
805	IADHLL	Initial	ADV	SPK5	sharperly	Sharperly, e go scatter your yansh.
806	MADHHH	Medial	ADV	SPK5	sharperly	We sharperly reject am.
807	EADHLL	Final	ADV	SPK5	sharperly	You go begin get brain sharperly.
808	IADHLL	Initial	ADV	SPK6	sharperly	Sharperly, e go scatter your yansh.
809	MADHHH	Medial	ADV	SPK6	sharperly	We sharperly reject am.
810	EADHLL	Final	ADV	SPK6	sharperly	You go begin get brain sharperly.
811	IADHLL	Initial	ADV	SPK7	sharperly	Sharperly, e go scatter your yansh.
812	MADHHH	Medial	ADV	SPK7	sharperly	We sharperly reject am.
813	EADHLL	Final	ADV	SPK7	sharperly	You go begin get brain sharperly.
814	IADHLL	Initial	ADV	SPK8	sharperly	Sharperly, e go scatter your yansh.
815	MADHHH	Medial	ADV	SPK8	sharperly	We sharperly reject am.
816	EADHLL	Final	ADV	SPK8	sharperly	You go begin get brain sharperly.
817	IADHLL	Initial	ADV	SPK1	actually	Actually, de no eat banga for im place.
818	MADHHH	Medial	ADV	SPK1	actually	No be actually sey I read journalism.
819	EADHLL	Final	ADV	SPK1	actually	I be fourth born actually
820	IADHLL	Initial	ADV	SPK2	actually	Actually, de no eat banga for im place.
821	MADHHH	Medial	ADV	SPK2	actually	No be actually sey I read journalism.
822	EADHLL	Final	ADV	SPK2	actually	I be fourth born actually



823	IADHLL	Initial	ADV	SPK3	actually	Actually, de no eat banga for im place.
824	MADHHH	Medial	ADV	SPK3	actually	No be actually sey I read journalism.
825	EADHLL	Final	ADV	SPK3	actually	I be fourth born actually
826	IADHLL	Initial	ADV	SPK4	actually	Actually, de no eat banga for im place.
827	MADHHH	Medial	ADV	SPK4	actually	No be actually sey I read journalism.
828	EADHLL	Final	ADV	SPK4	actually	I be fourth born actually
829	IADHLL	Initial	ADV	SPK5	actually	Actually, de no eat banga for im place.
830	MADHHH	Medial	ADV	SPK5	actually	No be actually sey I read journalism.
831	EADHLL	Final	ADV	SPK5	actually	I be fourth born actually
832	IADHLL	Initial	ADV	SPK6	actually	Actually, de no eat banga for im place.
833	MADHHH	Medial	ADV	SPK6	actually	No be actually sey I read journalism.
834	EADHLL	Final	ADV	SPK6	actually	I be fourth born actually
835	IADHLL	Initial	ADV	SPK7	actually	Actually, de no eat banga for im place.
836	MADHHH	Medial	ADV	SPK7	actually	No be actually sey I read journalism.
837	EADHLL	Final	ADV	SPK7	actually	I be fourth born actually
838	IADHLL	Initial	ADV	SPK8	actually	Actually, de no eat banga for im place.
839	MADHHH	Medial	ADV	SPK8	actually	No be actually sey I read journalism.
840	EADHLL	Final	ADV	SPK8	actually	I be fourth born actually
841	IADHFF	Initial	ADV	SPK1	anytime	anytime she come here, we eat well well
842	MADHFF	Medial	ADV	SPK1	anytime	e be like sey anytime she come, she dey dey shy
843	EADHLL	Final	ADV	SPK1	anytime	our visitor fit come anytime
844	IADHFF	Initial	ADV	SPK2	anytime	anytime she come here, we eat well well
845	MADHFF	Medial	ADV	SPK2	anytime	e be like sey anytime she come, she dey dey shy
846	EADHFF	Final	ADV	SPK2	anytime	our visitor fit come anytime
847	IADHFF	Initial	ADV	SPK3	anytime	anytime she come here, we eat well well

848	MADHHF	Medial	ADV	SPK3	anytime	e be like sey anytime she come, she dey dey shy
849	EADHHF	Final	ADV	SPK3	anytime	our visitor fit come anytime
850	IADHHF	Initial	ADV	SPK4	anytime	anytime she come here, we eat well well
851	MADHHF	Medial	ADV	SPK4	anytime	e be like sey anytime she come, she dey dey shy
852	EADHHF	Final	ADV	SPK4	anytime	our visitor fit come anytime
853	IADHHH	Initial	ADV	SPK5	anytime	anytime she come here, we eat well well
854	MADHHF	Medial	ADV	SPK5	anytime	e be like sey anytime she come, she dey dey shy
855	EADHHF	Final	ADV	SPK5	anytime	our visitor fit come anytime
856	IADHHF	Initial	ADV	SPK6	anytime	anytime she come here, we eat well well
857	MADHHF	Medial	ADV	SPK6	anytime	e be like sey anytime she come, she dey dey shy
858	EADHHF	Final	ADV	SPK6	anytime	our visitor fit come anytime
859	IADHHF	Initial	ADV	SPK7	anytime	anytime she come here, we eat well well
860	MADHHF	Medial	ADV	SPK7	anytime	e be like sey anytime she come, she dey dey shy
861	EADHHF	Final	ADV	SPK7	anytime	our visitor fit come anytime
862	IADHHF	Initial	ADV	SPK8	anytime	anytime she come here, we eat well well
863	MADHHF	Medial	ADV	SPK8	anytime	e be like sey anytime she come, she dey dey shy
864	EADHHF	Final	ADV	SPK8	anytime	our visitor fit come anytime
865	IADHHF	Initial	ADV	SPK1	anywhere	anywhere you dey, call me
866	MADHHH	Medial	ADV	SPK1	anywhere	you fit climb anywhere wey high
867	EADHHF	Final	ADV	SPK1	anywhere	I no go go anywhere
868	IADHHF	Initial	ADV	SPK2	anywhere	anywhere you dey, call me
869	MADHHH	Medial	ADV	SPK2	anywhere	you fit climb anywhere wey high
870	EADHHF	Final	ADV	SPK2	anywhere	I no go go anywhere
871	IADHHF	Initial	ADV	SPK3	anywhere	anywhere you dey, call me
872	MADHHH	Medial	ADV	SPK3	anywhere	you fit climb anywhere wey high
873	EADHHF	Final	ADV	SPK3	anywhere	I no go go anywhere
874	IADHHF	Initial	ADV	SPK4	anywhere	anywhere you dey, call me

875	MADHHH	Medial	ADV	SPK4	anywhere	you fit climb anywhere wey high
876	EADHHF	Final	ADV	SPK4	anywhere	I no go go anywhere
877	IADHHF	Initial	ADV	SPK5	anywhere	anywhere you dey, call me
878	MADHHH	Medial	ADV	SPK5	anywhere	you fit climb anywhere wey high
879	EADHHF	Final	ADV	SPK5	anywhere	I no go go anywhere
880	IADHHF	Initial	ADV	SPK6	anywhere	anywhere you dey, call me
881	MADHHH	Medial	ADV	SPK6	anywhere	you fit climb anywhere wey high
882	EADHHF	Final	ADV	SPK6	anywhere	I no go go anywhere
883	IADHHF	Initial	ADV	SPK7	anywhere	anywhere you dey, call me
884	MADHHH	Medial	ADV	SPK7	anywhere	you fit climb anywhere wey high
885	EADHHF	Final	ADV	SPK7	anywhere	I no go go anywhere
886	IADHHF	Initial	ADV	SPK8	anywhere	anywhere you dey, call me
887	MADHHH	Medial	ADV	SPK8	anywhere	you fit climb anywhere wey high
888	EADHHF	Final	ADV	SPK8	anywhere	I no go go anywhere
889	IADHLL	Initial	ADV	SPK1	recently	recently, im comot im pikin from dat school
890	MADHHH	Medial	ADV	SPK1	recently	de don recently send am di letter
891	EADHLL	Final	ADV	SPK1	recently	e come Abuja recently
892	IADHLL	Initial	ADV	SPK2	recently	recently, im comot im pikin from dat school
893	MADHHH	Medial	ADV	SPK2	recently	de don recently send am di letter
894	EADHLL	Final	ADV	SPK2	recently	e come Abuja recently
895	IADHLL	Initial	ADV	SPK3	recently	recently, im comot im pikin from dat school
896	MADHHH	Medial	ADV	SPK3	recently	de don recently send am di letter
897	EADHLL	Final	ADV	SPK3	recently	e come Abuja recently
898	IADHLL	Initial	ADV	SPK4	recently	recently, im comot im pikin from dat school
899	MADHHH	Medial	ADV	SPK4	recently	de don recently send am di letter
900	EADHLL	Final	ADV	SPK4	recently	e come Abuja recently
901	IADHLL	Initial	ADV	SPK5	recently	recently, im comot im pikin from dat school
902	MADHHH	Medial	ADV	SPK5	recently	de don recently send am di letter
903	EADHLL	Final	ADV	SPK5	recently	e come Abuja recently

904	IADHLL	Initial	ADV	SPK6	recently	recently, im comot im pikin from dat school
905	MADHHH	Medial	ADV	SPK6	recently	de don recently send am di letter
906	EADHLL	Final	ADV	SPK6	recently	e come Abuja recently
907	IADHLL	Initial	ADV	SPK7	recently	recently, im comot im pikin from dat school
908	MADHHH	Medial	ADV	SPK7	recently	de don recently send am di letter
909	EADHLL	Final	ADV	SPK7	recently	e come Abuja recently
910	IADHLL	Initial	ADV	SPK8	recently	recently, im comot im pikin from dat school
911	MADHHH	Medial	ADV	SPK8	recently	de don recently send am di letter
912	EADHLL	Final	ADV	SPK8	recently	e come Abuja recently
913	IADHHF	Initial	ADV	SPK1	anyhow	anyhow, we go go di party
914	MADHHH	Medial	ADV	SPK1	anyhow	we just dey chop anyhow for di party
915	EADHHF	Final	ADV	SPK1	anyhow	tings just dey anyhow
916	IADHHF	Initial	ADV	SPK2	anyhow	anyhow, we go go di party
917	MADHHH	Medial	ADV	SPK2	anyhow	we just dey chop anyhow for di party
918	EADHHF	Final	ADV	SPK2	anyhow	tings just dey anyhow
919	IADHHF	Initial	ADV	SPK3	anyhow	anyhow, we go go di party
920	MADHHH	Medial	ADV	SPK3	anyhow	we just dey chop anyhow for di party
921	EADHHF	Final	ADV	SPK3	anyhow	tings just dey anyhow
922	IADHHF	Initial	ADV	SPK4	anyhow	anyhow, we go go di party
923	MADHHH	Medial	ADV	SPK4	anyhow	we just dey chop anyhow for di party
924	EADHHF	Final	ADV	SPK4	anyhow	tings just dey anyhow
925	IADHHF	Initial	ADV	SPK5	anyhow	anyhow, we go go di party
926	MADHHH	Medial	ADV	SPK5	anyhow	we just dey chop anyhow for di party
927	EADHHF	Final	ADV	SPK5	anyhow	tings just dey anyhow
928	IADHHF	Initial	ADV	SPK6	anyhow	anyhow, we go go di party
929	MADHHH	Medial	ADV	SPK6	anyhow	we just dey chop anyhow for di party
930	EADHHF	Final	ADV	SPK6	anyhow	tings just dey anyhow
931	IADHHF	Initial	ADV	SPK7	anyhow	anyhow, we go go di party

932	MADHHH	Medial	ADV	SPK7	anyhow	we just dey chop anyhow for di party
933	EADHHF	Final	ADV	SPK7	anyhow	tings just dey anyhow
934	IADHHF	Initial	ADV	SPK8	anyhow	anyhow, we go go di party
935	MADHHH	Medial	ADV	SPK8	anyhow	we just dey chop anyhow for di party
936	EADHHF	Final	ADV	SPK8	anyhow	tings just dey anyhow
937	IADHLL	Initial	ADV	SPK1	equally	equally, de don share di money
938	MADHHH	Medial	ADV	SPK1	equally	we den equally do di work
939	EADHLL	Final	ADV	SPK1	equally	my mama dey treat all di pikin equally
940	IADHLL	Initial	ADV	SPK2	equally	equally, de don share di money
941	MADHHH	Medial	ADV	SPK2	equally	we den equally do di work
942	EADHLL	Final	ADV	SPK2	equally	my mama dey treat all di pikin equally
943	IADHLL	Initial	ADV	SPK3	equally	equally, de don share di money
944	MADHHH	Medial	ADV	SPK3	equally	we den equally do di work
945	EADHLL	Final	ADV	SPK3	equally	my mama dey treat all di pikin equally
946	IADHLL	Initial	ADV	SPK4	equally	equally, de don share di money
947	MADHHH	Medial	ADV	SPK4	equally	we den equally do di work
948	EADHLL	Final	ADV	SPK4	equally	my mama dey treat all di pikin equally
949	IADHLL	Initial	ADV	SPK5	equally	equally, de don share di money
950	MADHHH	Medial	ADV	SPK5	equally	we den equally do di work
951	EADHLL	Final	ADV	SPK5	equally	my mama dey treat all di pikin equally
952	IADHLL	Initial	ADV	SPK6	equally	equally, de don share di money
953	MADHHH	Medial	ADV	SPK6	equally	we den equally do di work
954	EADHLL	Final	ADV	SPK6	equally	my mama dey treat all di pikin equally
955	IADHLL	Initial	ADV	SPK7	equally	equally, de don share di money
956	MADHHH	Medial	ADV	SPK7	equally	we den equally do di work
957	EADHLL	Final	ADV	SPK7	equally	my mama dey treat all di pikin equally
958	IADHLL	Initial	ADV	SPK8	equally	equally, de don share di money
959	MADHHH	Medial	ADV	SPK8	equally	we den equally do di work

960	EADHLL	Final	ADV	SPK8	equally	my mama dey treat all di pikin equally
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## Annex 02

Annex 02 is made up of 5 tables. Just like the simple content words, the tables have the serial numbers, the pitch patterns, the positions, the grammatical categories, the speakers, the target words and the carrier sentences of Naija complex words (compounds and reduplicated word). Tables IV, V, and VI present the highlighted information of bisyllabic, trisyllabic and quadrisyllabic compounds. Tables VII, and VIII give the presented information of bisyllabic and quadrisyllabic reduplicated words.

*Table IV: Bisyllabic compounds*

S/N	Pitch patterns	Position	Category	Speakers	Target	Carrier sentences
1	ICHF	Initial	Bi-comp	SPK1	big man	big man de come drink for dis place well well.
2	MCHF	Medial	Bi-comp	SPK1	big man	na im bi big man for im family
3	ECHF	Final	Bi-comp	SPK1	big man	ese don meet another big man
4	ICHF	Initial	Bi-comp	SPK2	big man	big man de come drink for dis place well well.
5	MCHF	Medial	Bi-comp	SPK2	big man	na im bi big man for im family
6	ECHF	Final	Bi-comp	SPK2	big man	ese don meet another big man
7	ICHF	Initial	Bi-comp	SPK3	big man	big man de come drink for dis place well well.
8	MCHF	Medial	Bi-comp	SPK3	big man	na im bi big man for im family
9	ECHF	Final	Bi-comp	SPK3	big man	ese don meet another big man
10	ICHF	Initial	Bi-comp	SPK4	big man	big man de come drink for dis place well well.
11	MCHF	Medial	Bi-comp	SPK4	big man	na im bi big man for im family
12	ECHF	Final	Bi-comp	SPK4	big man	ese don meet another big man
13	ICHF	Initial	Bi-comp	SPK5	big man	big man de come drink for dis place well well.
14	MCHF	Medial	Bi-comp	SPK5	big man	na im bi big man for im family
15	ECHF	Final	Bi-comp	SPK5	big man	ese don meet another big man
16	ICHF	Initial	Bi-comp	SPK6	big man	big man de come drink for dis place well well.
17	MCHF	Medial	Bi-comp	SPK6	big man	na im bi big man for im family

18	ECHF	Final	Bi-comp	SPK6	big man	ese don meet another big man
19	ICHF	Initial	Bi-comp	SPK7	big man	big man de come drink for dis place well well.
20	MCHF	Medial	Bi-comp	SPK7	big man	na im bi big man for im family
21	ECHF	Final	Bi-comp	SPK7	big man	ese don meet another big man
22	ICHF	Initial	Bi-comp	SPK8	big man	big man de come drink for dis place well well.
23	MCHF	Medial	Bi-comp	SPK8	big man	na im bi big man for im family
24	ECHF	Final	Bi-comp	SPK8	big man	ese don meet another big man
25	ICHF	Initial	Bi-comp	SPK1	hat cut	Heart ut no good for anybody
26	MCHF	Medial	Bi-comp	SPK1	hat cut	De dey treat heart cut for dat place
27	ECHF	Final	Bi-comp	SPK1	hat cut	We no dey expect people wey get heart cut
28	ICHF	Initial	Bi-comp	SPK2	hat cut	Heart ut no good for anybody
29	MCHF	Medial	Bi-comp	SPK2	hat cut	De dey treat heart cut for dat place
30	ECHF	Final	Bi-comp	SPK2	hat cut	We no dey expect people wey get heart cut
31	ICHF	Initial	Bi-comp	SPK3	hat cut	Heart ut no good for anybody
32	MCHF	Medial	Bi-comp	SPK3	hat cut	De dey treat heart cut for dat place
33	ECHF	Final	Bi-comp	SPK3	hat cut	We no dey expect people wey get heart cut
34	ICHF	Initial	Bi-comp	SPK4	hat cut	Heart ut no good for anybody
35	MCHF	Medial	Bi-comp	SPK4	hat cut	De dey treat heart cut for dat place
36	ECHF	Final	Bi-comp	SPK4	hat cut	We no dey expect people wey get heart cut
37	ICHF	Initial	Bi-comp	SPK5	hat cut	Heart ut no good for anybody
38	MCHF	Medial	Bi-comp	SPK5	hat cut	De dey treat heart cut for dat place
39	ECHF	Final	Bi-comp	SPK5	hat cut	We no dey expect people wey get heart cut
40	ICHF	Initial	Bi-comp	SPK6	hat cut	Heart ut no good for anybody
41	MCHF	Medial	Bi-comp	SPK6	hat cut	De dey treat heart cut for dat place
42	ECHF	Final	Bi-comp	SPK6	hat cut	We no dey expect people wey get heart cut
43	ICHF	Initial	Bi-comp	SPK7	hat cut	Heart ut no good for anybody
44	MCHF	Medial	Bi-comp	SPK7	hat cut	De dey treat heart cut for dat place
45	ECHF	Final	Bi-comp	SPK7	hat cut	We no dey expect people wey get heart cut

46	ICHF	Initial	Bi-comp	SPK8	hat cut	Heart ut no good for anybody
47	MCHF	Medial	Bi-comp	SPK8	hat cut	De dey treat heart cut for dat place
48	ECHF	Final	Bi-comp	SPK8	hat cut	We no dey expect people wey get heart cut
49	ICHF	Initial	Bi-comp	SPK1	long leg	Long leg dey work for dis our Naija o
50	MCHF	Medial	Bi-comp	SPK1	long leg	Dey get long leg for dis country na i pay pass
51	ECHF	Final	Bi-comp	SPK1	long leg	I too get long leg
52	ICHF	Initial	Bi-comp	SPK2	long leg	Long leg dey work for dis our Naija o
53	MCHF	Medial	Bi-comp	SPK2	long leg	Dey get long leg for dis country na i pay pass
54	ECHF	Final	Bi-comp	SPK2	long leg	I too get long leg
55	ICHF	Initial	Bi-comp	SPK3	long leg	Long leg dey work for dis our Naija o
56	MCHF	Medial	Bi-comp	SPK3	long leg	Dey get long leg for dis country na i pay pass
57	ECHF	Final	Bi-comp	SPK3	long leg	I too get long leg
58	ICHF	Initial	Bi-comp	SPK4	long leg	Long leg dey work for dis our Naija o
59	MCHF	Medial	Bi-comp	SPK4	long leg	Dey get long leg for dis country na i pay pass
60	ECHF	Final	Bi-comp	SPK4	long leg	I too get long leg
61	ICHF	Initial	Bi-comp	SPK5	long leg	Long leg dey work for dis our Naija o
62	MCHF	Medial	Bi-comp	SPK5	long leg	Dey get long leg for dis country na i pay pass
63	ECHF	Final	Bi-comp	SPK5	long leg	I too get long leg
64	ICHF	Initial	Bi-comp	SPK6	long leg	Long leg dey work for dis our Naija o
65	MCHF	Medial	Bi-comp	SPK6	long leg	Dey get long leg for dis country na i pay pass
66	ECHF	Final	Bi-comp	SPK6	long leg	I too get long leg
67	ICHF	Initial	Bi-comp	SPK7	long leg	Long leg dey work for dis our Naija o
68	MCHF	Medial	Bi-comp	SPK7	long leg	Dey get long leg for dis country na i pay pass
69	ECHF	Final	Bi-comp	SPK7	long leg	I too get long leg
70	ICHF	Initial	Bi-comp	SPK8	long leg	Long leg dey work for dis our Naija o
71	MCHF	Medial	Bi-comp	SPK8	long leg	Dey get long leg for dis country na i pay pass
72	ECHF	Final	Bi-comp	SPK8	long leg	I too get long leg
73	ICLF	Initial	Bi-comp	SPK1	long troat	Long troat dey worry am



74	MCLF	Medial	Bi-comp	SPK1	long troat	De dey purnish am for di long troat wey im get
75	ECLF	Final	Bi-comp	SPK1	long troat	I no like any person wey get long troat
76	ICLF	Initial	Bi-comp	SPK2	long troat	Long troat dey worry am
77	MCLF	Medial	Bi-comp	SPK2	long troat	De dey purnish am for di long troat wey im get
78	ECLF	Final	Bi-comp	SPK2	long troat	I no like any person wey get long troat
79	ICLF	Initial	Bi-comp	SPK3	long troat	Long troat dey worry am
80	MCLF	Medial	Bi-comp	SPK3	long troat	De dey purnish am for di long troat wey im get
81	ECLF	Final	Bi-comp	SPK3	long troat	I no like any person wey get long troat
82	ICLF	Initial	Bi-comp	SPK4	long troat	Long troat dey worry am
83	MCLF	Medial	Bi-comp	SPK4	long troat	De dey purnish am for di long troat wey im get
84	ECLF	Final	Bi-comp	SPK4	long troat	I no like any person wey get long troat
85	ICLF	Initial	Bi-comp	SPK5	long troat	Long troat dey worry am
86	MCLF	Medial	Bi-comp	SPK5	long troat	De dey purnish am for di long troat wey im get
87	ECLF	Final	Bi-comp	SPK5	long troat	I no like any person wey get long troat
88	ICLF	Initial	Bi-comp	SPK6	long troat	Long troat dey worry am
89	MCLF	Medial	Bi-comp	SPK6	long troat	De dey purnish am for di long troat wey im get
90	ECLF	Final	Bi-comp	SPK6	long troat	I no like any person wey get long troat
91	ICLF	Initial	Bi-comp	SPK7	long troat	Long troat dey worry am
92	MCLF	Medial	Bi-comp	SPK7	long troat	De dey purnish am for di long troat wey im get
93	ECLF	Final	Bi-comp	SPK7	long troat	I no like any person wey get long troat
94	ICLF	Initial	Bi-comp	SPK8	long troat	Long troat dey worry am
95	MCLF	Medial	Bi-comp	SPK8	long troat	De dey purnish am for di long troat wey im get
96	ECLF	Final	Bi-comp	SPK8	long troat	I no like any person wey get long troat
97	ICHF	Initial	Bi-comp	SPK1	strong head	strong head go kilh am one day
98	MCHF	Medial	Bi-comp	SPK1	strong head	de dey purnish dem for di strong head wey de get
99	ECHF	Final	Bi-comp	SPK1	strong head	I dey do strong head
100	ICLF	Initial	Bi-comp	SPK2	strong head	strong head go kilh am one day
101	MCLF	Medial	Bi-comp	SPK2	strong head	de dey purnish dem for di strong head wey de get

102	ECLF	Final	Bi-comp	SPK2	strong head	I dey do strong head
103	ICLF	Initial	Bi-comp	SPK3	strong head	strong head go kilh am one day
104	MCLF	Medial	Bi-comp	SPK3	strong head	de dey purnish dem for di strong head wey de get
105	ECLF	Final	Bi-comp	SPK3	strong head	I dey do strong head
106	ICLF	Initial	Bi-comp	SPK4	strong head	strong head go kilh am one day
107	MCLF	Medial	Bi-comp	SPK4	strong head	de dey purnish dem for di strong head wey de get
108	ECLF	Final	Bi-comp	SPK4	strong head	I dey do strong head
109	ICLF	Initial	Bi-comp	SPK5	strong head	strong head go kilh am one day
110	MCLF	Medial	Bi-comp	SPK5	strong head	de dey purnish dem for di strong head wey de get
111	ECLF	Final	Bi-comp	SPK5	strong head	I dey do strong head
112	ICLF	Initial	Bi-comp	SPK6	strong head	strong head go kilh am one day
113	MCLF	Medial	Bi-comp	SPK6	strong head	de dey purnish dem for di strong head wey de get
114	ECLF	Final	Bi-comp	SPK6	strong head	I dey do strong head
115	ICLF	Initial	Bi-comp	SPK7	strong head	strong head go kilh am one day
116	MCLF	Medial	Bi-comp	SPK7	strong head	de dey purnish dem for di strong head wey de get
117	ECLF	Final	Bi-comp	SPK7	strong head	I dey do strong head
118	ICLF	Initial	Bi-comp	SPK8	strong head	strong head go kilh am one day
119	MCLF	Medial	Bi-comp	SPK8	strong head	de dey purnish dem for di strong head wey de get
120	ECLF	Final	Bi-comp	SPK8	strong head	I dey do strong head

Table V: Trisyllabic compounds

S/N	Pitch Pattern	Position	Category	Speakers	Target	Carrier sentences
1	ICLLH	Initial	Tri-comp	SPK1	bad belle	bad belle no fit do e anything
2	MCLLH	Medial	Tri-comp	SPK1	bad belle	we no fit be friend cos bad belle de im heart
3	ECLLH	Final	Tri-comp	SPK1	bad belle	na im eye I dey bad belle
4	ICLLH	Initial	Tri-comp	SPK2	bad belle	bad belle no fit do e anything
5	MCLLH	Medial	Tri-comp	SPK2	bad belle	we no fit be friend cos bad belle de im heart
6	ECLLH	Final	Tri-comp	SPK2	bad belle	na im eye I dey bad belle

7	ICLLH	Initial	Tri-comp	SPK3	bad belle	bad belle no fit do e anything
8	MCLLH	Medial	Tri-comp	SPK3	bad belle	we no fit be friend cos bad belle de im heart
9	ECLLH	Final	Tri-comp	SPK3	bad belle	na im eye I dey bad belle
10	ICLLH	Initial	Tri-comp	SPK4	bad belle	bad belle no fit do e anything
11	MCLLH	Medial	Tri-comp	SPK4	bad belle	we no fit be friend cos bad belle de im heart
12	ECLLH	Final	Tri-comp	SPK4	bad belle	na im eye I dey bad belle
13	ICLLH	Initial	Tri-comp	SPK5	bad belle	bad belle no fit do e anything
14	MCLLH	Medial	Tri-comp	SPK5	bad belle	we no fit be friend cos bad belle de im heart
15	ECLLH	Final	Tri-comp	SPK5	bad belle	na im eye I dey bad belle
16	ICLLH	Initial	Tri-comp	SPK6	bad belle	bad belle no fit do e anything
17	MCLLH	Medial	Tri-comp	SPK6	bad belle	we no fit be friend cos bad belle de im heart
18	ECLLH	Final	Tri-comp	SPK6	bad belle	na im eye I dey bad belle
19	ICLLH	Initial	Tri-comp	SPK7	bad belle	bad belle no fit do e anything
20	MCLLH	Medial	Tri-comp	SPK7	bad belle	we no fit be friend cos bad belle de im heart
21	ECLLH	Final	Tri-comp	SPK7	bad belle	na im eye I dey bad belle
22	ICLLH	Initial	Tri-comp	SPK8	bad belle	bad belle no fit do e anything
23	MCLLH	Medial	Tri-comp	SPK8	bad belle	we no fit be friend cos bad belle de im heart
24	ECLLH	Final	Tri-comp	SPK8	bad belle	na im eye I dey bad belle
25	ICFLF	Initial	Tri-comp	SPK1	God pikin	god pikin no dey fear evil
26	MCHLF	Medial	Tri-comp	SPK1	God pikin	do god pikin good for am sha
27	ECHLF	Final	Tri-comp	SPK1	God pikin	no mind am make I dey do god pikin
28	ICHLF	Initial	Tri-comp	SPK2	God pikin	god pikin no dey fear evil
29	MCFLF	Medial	Tri-comp	SPK2	God pikin	do god pikin good for am sha
30	ECFLF	Final	Tri-comp	SPK2	God pikin	no mind am make I dey do god pikin
31	ICFLF	Initial	Tri-comp	SPK3	God pikin	god pikin no dey fear evil
32	MCFLF	Medial	Tri-comp	SPK3	God pikin	do god pikin good for am sha
33	ECFLF	Final	Tri-comp	SPK3	God pikin	no mind am make I dey do god pikin
34	ICFLF	Initial	Tri-comp	SPK4	God pikin	god pikin no dey fear evil
35	MCFLF	Medial	Tri-comp	SPK4	God pikin	do god pikin good for am sha

36	ECFLF	Final	Tri-comp	SPK4	God pikin	no mind am make I dey do god pikin
37	ICHLF	Initial	Tri-comp	SPK5	God pikin	god pikin no dey fear evil
38	MCFLF	Medial	Tri-comp	SPK5	God pikin	do god pikin good for am sha
39	ECFLF	Final	Tri-comp	SPK5	God pikin	no mind am make I dey do god pikin
40	ICHLF	Initial	Tri-comp	SPK6	God pikin	god pikin no dey fear evil
41	MCFLF	Medial	Tri-comp	SPK6	God pikin	do god pikin good for am sha
42	ECFLF	Final	Tri-comp	SPK6	God pikin	no mind am make I dey do god pikin
43	ICFLF	Initial	Tri-comp	SPK7	God pikin	god pikin no dey fear evil
44	MCFLF	Medial	Tri-comp	SPK7	God pikin	do god pikin good for am sha
45	ECHLF	Final	Tri-comp	SPK7	God pikin	no mind am make I dey do god pikin
46	ICHLF	Initial	Tri-comp	SPK8	God pikin	god pikin no dey fear evil
47	MCFLF	Medial	Tri-comp	SPK8	God pikin	do god pikin good for am sha
48	ECFLF	Final	Tri-comp	SPK8	God pikin	no mind am make I dey do god pikin

Table VI: Quadrisyllabic compounds

S/N	Pitch Pattern	Position	Category	Speakers	Targets	Carrier sentences
1	ICLLH	Initial	Quadri-comp	SPK1	busy body	Busy body don dey pay am sotey
2	MCLLH	Medial	Quadri-comp	SPK1	busy body	Dat kind busy body fit cause bad belle o
3	ECLLH	Final	Quadri-comp	SPK1	busy body	I no like people wey dey do busy body
4	ICLLH	Initial	Quadri-comp	SPK2	busy body	Busy body don dey pay am sotey
5	MCLLH	Medial	Quadri-comp	SPK2	busy body	Dat kind busy body fit cause bad belle o
6	ECLLH	Final	Quadri-comp	SPK2	busy body	I no like people wey dey do busy body
7	ICLLH	Initial	Quadri-comp	SPK3	busy body	Busy body don dey pay am sotey
8	MCLLH	Medial	Quadri-comp	SPK3	busy body	Dat kind busy body fit cause bad belle o
9	ECLLH	Final	Quadri-comp	SPK3	busy body	I no like people wey dey do busy body
10	ICLLH	Initial	Quadri-comp	SPK4	busy body	Busy body don dey pay am sotey
11	MCLLH	Medial	Quadri-comp	SPK4	busy body	Dat kind busy body fit cause bad belle o
12	ECLLH	Final	Quadri-comp	SPK4	busy body	I no like people wey dey do busy body

13	ICLLH	Initial	Quadri-comp	SPK5	busy body	Busy body don dey pay am sotey
14	MCLLH	Medial	Quadri-comp	SPK5	busy body	Dat kind busy body fit cause bad belle o
15	ECLLH	Final	Quadri-comp	SPK5	busy body	I no like people wey dey do busy body
16	ICLLH	Initial	Quadri-comp	SPK6	busy body	Busy body don dey pay am sotey
17	MCLLH	Medial	Quadri-comp	SPK6	busy body	Dat kind busy body fit cause bad belle o
18	ECLLH	Final	Quadri-comp	SPK6	busy body	I no like people wey dey do busy body
19	ICLLH	Initial	Quadri-comp	SPK7	busy body	Busy body don dey pay am sotey
20	MCLLH	Medial	Quadri-comp	SPK7	busy body	Dat kind busy body fit cause bad belle o
21	ECLLH	Final	Quadri-comp	SPK7	busy body	I no like people wey dey do busy body
22	ICLLH	Initial	Quadri-comp	SPK8	busy body	Busy body don dey pay am sotey
23	MCLLH	Medial	Quadri-comp	SPK8	busy body	Dat kind busy body fit cause bad belle o
24	ECLLH	Final	Quadri-comp	SPK8	busy body	I no like people wey dey do busy body
25	ICLLHF	Initial	Quadri-comp	SPK1	coconut head	coconut head no fit pass dat exam
26	MCLLHF	Medial	Quadri-comp	SPK1	coconut head	Naija no get coconut head among im people
27	ECLLHF	Final	Quadri-comp	SPK1	coconut head	Nobody fit pray make I get pikin wey be coconut head
28	ICLLHF	Initial	Quadri-comp	SPK2	coconut head	coconut head no fit pass dat exam
29	MCLLHF	Medial	Quadri-comp	SPK2	coconut head	Naija no get coconut head among im people
30	ECLLHF	Final	Quadri-comp	SPK2	coconut head	Nobody fit pray make I get pikin wey be coconut head
31	ICLLHF	Initial	Quadri-comp	SPK3	coconut head	coconut head no fit pass dat exam
32	MCLLHF	Medial	Quadri-comp	SPK3	coconut head	Naija no get coconut head among im people
33	ECLLHF	Final	Quadri-comp	SPK3	coconut head	Nobody fit pray make I get pikin wey be coconut head
34	ICLLHF	Initial	Quadri-comp	SPK4	coconut head	coconut head no fit pass dat exam
35	MCLLHF	Medial	Quadri-comp	SPK4	coconut head	Naija no get coconut head among im people
36	ECLLHF	Final	Quadri-comp	SPK4	coconut head	Nobody fit pray make I get pikin wey be coconut head

37	ICLLHF	Initial	Quadri-comp	SPK5	coconut head	coconut head no fit pass dat exam
38	MCLLHF	Medial	Quadri-comp	SPK5	coconut head	Naija no get coconut head among im people
39	ECLLHF	Final	Quadri-comp	SPK5	coconut head	Nobody fit pray make I get pikin wey be coconut head
40	ICLLHF	Initial	Quadri-comp	SPK6	coconut head	coconut head no fit pass dat exam
41	MCLLHF	Medial	Quadri-comp	SPK6	coconut head	Naija no get coconut head among im people
42	ECLLHF	Final	Quadri-comp	SPK6	coconut head	Nobody fit pray make I get pikin wey be coconut head
43	ICLLHF	Initial	Quadri-comp	SPK7	coconut head	coconut head no fit pass dat exam
44	MCLLHF	Medial	Quadri-comp	SPK7	coconut head	Naija no get coconut head among im people
45	ECLLHF	Final	Quadri-comp	SPK7	coconut head	Nobody fit pray make I get pikin wey be coconut head
46	ICLLHF	Initial	Quadri-comp	SPK8	coconut head	coconut head no fit pass dat exam
47	MCLLHF	Medial	Quadri-comp	SPK8	coconut head	Naija no get coconut head among im people
48	ECLLHF	Final	Quadri-comp	SPK8	coconut head	Nobody fit pray make I get pikin wey be coconut head
49	ICHHLH	Initial	Quadri-comp	SPK1	woman wrapper	Woman wrapper no fit do dat work o
50	MCHHLH	Medial	Quadri-comp	SPK1	woman wrapper	I fit bring woman rapa come meet im parent
51	ECHHLH	Final	Quadri-comp	SPK1	woman wrapper	Im be woaman rapa
52	ICHHLH	Initial	Quadri-comp	SPK2	woman wrapper	Woman wrapper no fit do dat work o
53	MCHHLH	Medial	Quadri-comp	SPK2	woman wrapper	I fit bring woman rapa come meet im parent
54	ECHHLH	Final	Quadri-comp	SPK2	woman wrapper	Im be woaman rapa
55	ICHHLH	Initial	Quadri-comp	SPK3	woman wrapper	Woman wrapper no fit do dat work o
56	MCHHLH	Medial	Quadri-comp	SPK3	woman wrapper	I fit bring woman rapa come meet im parent
57	ECHHLH	Final	Quadri-comp	SPK3	woman wrapper	Im be woaman rapa
58	ICHHLH	Initial	Quadri-comp	SPK4	woman wrapper	Woman wrapper no fit do dat work o
59	MCHHLH	Medial	Quadri-comp	SPK4	woman wrapper	I fit bring woman rapa come meet im parent

60	ECHHLH	Final	Quadri-comp	SPK4	woman wrapper	Im be woaman rapa
61	ICHHLH	Initial	Quadri-comp	SPK5	woman wrapper	Woman wrapper no fit do dat work o
62	MCHHLH	Medial	Quadri-comp	SPK5	woman wrapper	I fit bring woman rapa come meet im parent
63	ECHHLH	Final	Quadri-comp	SPK5	woman wrapper	Im be woaman rapa
64	ICHHLH	Initial	Quadri-comp	SPK6	woman wrapper	Woman wrapper no fit do dat work o
65	MCHHLH	Medial	Quadri-comp	SPK6	woman wrapper	I fit bring woman rapa come meet im parent
66	ECHHLH	Final	Quadri-comp	SPK6	woman wrapper	Im be woaman rapa
67	ICHHLH	Initial	Quadri-comp	SPK7	woman wrapper	Woman wrapper no fit do dat work o
68	MCHHLH	Medial	Quadri-comp	SPK7	woman wrapper	I fit bring woman rapa come meet im parent
69	ECHHLH	Final	Quadri-comp	SPK7	woman wrapper	Im be woaman rapa
70	ICHHLH	Initial	Quadri-comp	SPK8	woman wrapper	Woman wrapper no fit do dat work o
71	MCHHLH	Medial	Quadri-comp	SPK8	woman wrapper	I fit bring woman rapa come meet im parent
72	ECHHLH	Final	Quadri-comp	SPK8	woman wrapper	Im be woaman rapa

Table VII: Quadri-syllabic reduplicated word

S/N	Pitch Pattern	Position	Category	Speakers	Targets	Carrier sentences
1	IREDLLHH	Initial	Quadri-Red	SPK1	kpotokpoto	kpotokpoto dey come from mud
2	MREDLLHH	Medial	Quadri-Red	SPK1	kpotokpoto	make we clear di kpotokpoto wey dey di road
3	EREDLLHH	Final	Quadri-Red	SPK1	kpotokpoto	im don drop me for inside kpotokpoto
4	IREDLLHH	Initial	Quadri-Red	SPK2	kpotokpoto	kpotokpoto dey come from mud
5	MREDLLHH	Medial	Quadri-Red	SPK2	kpotokpoto	make we clear di kpotokpoto wey dey di road
6	EREDLLHH	Final	Quadri-Red	SPK2	kpotokpoto	im don drop me for inside kpotokpoto
7	IREDLLHH	Initial	Quadri-Red	SPK3	kpotokpoto	kpotokpoto dey come from mud
8	MREDLLHH	Medial	Quadri-Red	SPK3	kpotokpoto	make we clear di kpotokpoto wey dey di road

9	EREDLLHH	Final	Quadri-Red	SPK3	kpotokpoto	im don drop me for inside kpoto-kpoto
10	IREDLLHH	Initial	Quadri-Red	SPK4	kpotokpoto	kpoto-kpoto dey come from mud
11	MREDLLHH	Medial	Quadri-Red	SPK4	kpotokpoto	make we clear di kpoto-kpoto wey dey di road
12	EREDLLHH	Final	Quadri-Red	SPK4	kpotokpoto	im don drop me for inside kpoto-kpoto
13	IREDLLHH	Initial	Quadri-Red	SPK5	kpotokpoto	kpoto-kpoto dey come from mud
14	MREDLLHH	Medial	Quadri-Red	SPK5	kpotokpoto	make we clear di kpoto-kpoto wey dey di road
15	EREDLLHH	Final	Quadri-Red	SPK5	kpotokpoto	im don drop me for inside kpoto-kpoto
16	IREDLLHH	Initial	Quadri-Red	SPK6	kpotokpoto	kpoto-kpoto dey come from mud
17	MREDLLHH	Medial	Quadri-Red	SPK6	kpotokpoto	make we clear di kpoto-kpoto wey dey di road
18	EREDLLHH	Final	Quadri-Red	SPK6	kpotokpoto	im don drop me for inside kpoto-kpoto
19	IREDLLHH	Initial	Quadri-Red	SPK7	kpotokpoto	kpoto-kpoto dey come from mud
20	MREDLLHH	Medial	Quadri-Red	SPK7	kpotokpoto	make we clear di kpoto-kpoto wey dey di road
21	EREDLLHH	Final	Quadri-Red	SPK7	kpotokpoto	im don drop me for inside kpoto-kpoto
22	IREDLLHH	Initial	Quadri-Red	SPK8	kpotokpoto	kpoto-kpoto dey come from mud
23	MREDLLHH	Medial	Quadri-Red	SPK8	kpotokpoto	make we clear di kpoto-kpoto wey dey di road
24	EREDLLHH	Final	Quadri-Red	SPK8	kpotokpoto	im don drop me for inside kpoto-kpoto
25	IREDLLHH	Initial	Quadri-Red	SPK1	jagajaga	jaga-jaga wey dey happen for Naija don tire me
26	MREDLLHH	Medial	Quadri-Red	SPK1	jagajaga	everytin dey jaga-jaga for dis place
27	EREDLLHH	Final	Quadri-Red	SPK1	jagajaga	we no fit accept dat kind jaga-jaga
28	IREDLLHH	Initial	Quadri-Red	SPK2	jagajaga	jaga-jaga wey dey happen for Naija don tire me
29	MREDLLHH	Medial	Quadri-Red	SPK2	jagajaga	everytin dey jaga-jaga for dis place
30	EREDLLHH	Final	Quadri-Red	SPK2	jagajaga	we no fit accept dat kind jaga-jaga
31	IREDLLHH	Initial	Quadri-Red	SPK3	jagajaga	jaga-jaga wey dey happen for Naija don tire me
32	MREDLLHH	Medial	Quadri-Red	SPK3	jagajaga	everytin dey jaga-jaga for dis place
33	EREDLLHH	Final	Quadri-Red	SPK3	jagajaga	we no fit accept dat kind jaga-jaga
34	IREDLLHH	Initial	Quadri-Red	SPK4	jagajaga	jaga-jaga wey dey happen for Naija don tire me
35	MREDLLHH	Medial	Quadri-Red	SPK4	jagajaga	everytin dey jaga-jaga for dis place



36	EREDLLHH	Final	Quadri-Red	SPK4	jagajaga	we no fit accept dat kind jaga-jaga
37	IREDLLHH	Initial	Quadri-Red	SPK5	jagajaga	jaga-jaga wey dey happen for Naija don tire me
38	MREDLLHH	Medial	Quadri-Red	SPK5	jagajaga	everytin dey jaga-jaga for dis place
39	EREDLLHH	Final	Quadri-Red	SPK5	jagajaga	we no fit accept dat kind jaga-jaga
40	IREDLLHH	Initial	Quadri-Red	SPK6	jagajaga	jaga-jaga wey dey happen for Naija don tire me
41	MREDLLHH	Medial	Quadri-Red	SPK6	jagajaga	everytin dey jaga-jaga for dis place
42	EREDLLHH	Final	Quadri-Red	SPK6	jagajaga	we no fit accept dat kind jaga-jaga
43	IREDLLHH	Initial	Quadri-Red	SPK7	jagajaga	jaga-jaga wey dey happen for Naija don tire me
44	MREDLLHH	Medial	Quadri-Red	SPK7	jagajaga	everytin dey jaga-jaga for dis place
45	EREDLLHH	Final	Quadri-Red	SPK7	jagajaga	we no fit accept dat kind jaga-jaga
46	IREDLLHH	Initial	Quadri-Red	SPK8	jagajaga	jaga-jaga wey dey happen for Naija don tire me
47	MREDLLHH	Medial	Quadri-Red	SPK8	jagajaga	everytin dey jaga-jaga for dis place
48	EREDLLHH	Final	Quadri-Red	SPK8	jagajaga	we no fit accept dat kind jaga-jaga
49	IREDLLHH	Initial	Quadri-Red	SPK1	Yanmayanma	yanma-yanma fit dirty your leg o
50	MREDLLHH	Medial	Quadri-Red	SPK1	yanmayanma	. I no like di yanma-yanma wey dey dere
51	EREDLLHH	Final	Quadri-Red	SPK1	yanmayanma	your pikin dey play wit yanma-yanma
52	IREDLLHH	Initial	Quadri-Red	SPK2	yanmayanma	yanma-yanma fit dirty your leg o
53	MREDLLHH	Medial	Quadri-Red	SPK2	yanmayanma	. I no like di yanma-yanma wey dey dere
54	EREDLLHH	Final	Quadri-Red	SPK2	yanmayanma	your pikin dey play wit yanma-yanma
55	IREDLLHH	Initial	Quadri-Red	SPK3	yanmayanma	yanma-yanma fit dirty your leg o
56	MREDLLHH	Medial	Quadri-Red	SPK3	yanmayanma	. I no like di yanma-yanma wey dey dere
57	EREDLLHH	Final	Quadri-Red	SPK3	yanmayanma	your pikin dey play wit yanma-yanma
58	IREDLLHH	Initial	Quadri-Red	SPK4	yanmayanma	yanma-yanma fit dirty your leg o
59	MREDLLHH	Medial	Quadri-Red	SPK4	yanmayanma	. I no like di yanma-yanma wey dey dere
60	EREDLLHH	Final	Quadri-Red	SPK4	yanmayanma	your pikin dey play wit yanma-yanma
61	IREDLLHH	Initial	Quadri-Red	SPK5	yanmayanma	yanma-yanma fit dirty your leg o
62	MREDLLHH	Medial	Quadri-Red	SPK5	yanmayanma	. I no like di yanma-yanma wey dey dere
63	EREDLLHH	Final	Quadri-Red	SPK5	yanmayanma	your pikin dey play wit yanma-yanma

64	IREDLLHH	Initial	Quadri-Red	SPK6	yanmayanma	yanma-yanma fit dirty your leg o
65	MREDLLHH	Medial	Quadri-Red	SPK6	yanmayanma	. I no like di yanma-yanma wey dey dere
66	EREDLLHH	Final	Quadri-Red	SPK6	yanmayanma	your pikin dey play wit yanma-yanma
67	IREDLLHH	Initial	Quadri-Red	SPK7	yanmayanma	yanma-yanma fit dirty your leg o
68	MREDLLHH	Medial	Quadri-Red	SPK7	yanmayanma	. I no like di yanma-yanma wey dey dere
69	EREDLLHH	Final	Quadri-Red	SPK7	yanmayanma	your pikin dey play wit yanma-yanma
70	IREDLLHH	Initial	Quadri-Red	SPK8	yanmayanma	yanma-yanma fit dirty your leg o
71	MREDLLHH	Medial	Quadri-Red	SPK8	yanmayanma	. I no like di yanma-yanma wey dey dere
72	EREDLLHH	Final	Quadri-Red	SPK8	yanmayanma	your pikin dey play wit yanma-yanma
73	IREDLLHH	Initial	Quadri-Red	SPK1	copycopy	copy-copy no fit help you for dis life
74	MREDLLHH	Medial	Quadri-Red	SPK1	copycopy	im just dey do copy-copy from im friend
75	EREDLLHH	Final	Quadri-Red	SPK1	copycopy	I no like copy-copy
76	IREDLLHH	Initial	Quadri-Red	SPK2	copycopy	copy-copy no fit help you for dis life
77	MREDLLHH	Medial	Quadri-Red	SPK2	copycopy	im just dey do copy-copy from im friend
78	EREDLLHH	Final	Quadri-Red	SPK2	copycopy	I no like copy-copy
79	IREDLLHH	Initial	Quadri-Red	SPK3	copycopy	copy-copy no fit help you for dis life
80	MREDLLHH	Medial	Quadri-Red	SPK3	copycopy	im just dey do copy-copy from im friend
81	EREDLLHH	Final	Quadri-Red	SPK3	copycopy	I no like copy-copy
82	IREDLLHH	Initial	Quadri-Red	SPK4	copycopy	copy-copy no fit help you for dis life
83	MREDLLHH	Medial	Quadri-Red	SPK4	copycopy	im just dey do copy-copy from im friend
84	EREDLLHH	Final	Quadri-Red	SPK4	copycopy	I no like copy-copy
85	IREDLLHH	Initial	Quadri-Red	SPK5	copycopy	copy-copy no fit help you for dis life
86	MREDLLHH	Medial	Quadri-Red	SPK5	copycopy	im just dey do copy-copy from im friend
87	EREDLLHH	Final	Quadri-Red	SPK5	copycopy	I no like copy-copy
88	IREDLLHH	Initial	Quadri-Red	SPK6	copycopy	copy-copy no fit help you for dis life
89	MREDLLHH	Medial	Quadri-Red	SPK6	copycopy	im just dey do copy-copy from im friend
90	EREDLLHH	Final	Quadri-Red	SPK6	copycopy	I no like copy-copy

91	IREDLLHH	Initial	Quadri-Red	SPK7	copycopy	copy-copy no fit help you for dis life
92	MREDLLHH	Medial	Quadri-Red	SPK7	copycopy	im just dey do copy-copy from im friend
93	EREDLLHH	Final	Quadri-Red	SPK7	copycopy	I no like copy-copy
94	IREDLLHH	Initial	Quadri-Red	SPK8	copycopy	copy-copy no fit help you for dis life
95	MREDLLHH	Medial	Quadri-Red	SPK8	copycopy	im just dey do copy-copy from im friend
96	EREDLLHH	Final	Quadri-Red	SPK8	copycopy	I no like copy-copy
97	IREDLLHH	Initial	Quadri-Red	SPK1	wakawaka	waka-waka fit pay sometimes o
98	MREDLLHH	Medial	Quadri-Red	SPK1	wakawaka	dat boy dey do waka-waka up and down
99	EREDLLHH	Final	Quadri-Red	SPK1	wakawaka	I no dey do waka-waka
100	IREDLLHH	Initial	Quadri-Red	SPK2	wakawaka	waka-waka fit pay sometimes o
101	MREDLLHH	Medial	Quadri-Red	SPK2	wakawaka	dat boy dey do waka-waka up and down
102	EREDLLHH	Final	Quadri-Red	SPK2	wakawaka	I no dey do waka-waka
103	IREDLLHH	Initial	Quadri-Red	SPK3	wakawaka	waka-waka fit pay sometimes o
104	MREDLLHH	Medial	Quadri-Red	SPK3	wakawaka	dat boy dey do waka-waka up and down
105	EREDLLHH	Final	Quadri-Red	SPK3	wakawaka	I no dey do waka-waka
106	IREDLLHH	Initial	Quadri-Red	SPK4	wakawaka	waka-waka fit pay sometimes o
107	MREDLLHH	Medial	Quadri-Red	SPK4	wakawaka	dat boy dey do waka-waka up and down
108	EREDLLHH	Final	Quadri-Red	SPK4	wakawaka	I no dey do waka-waka
109	IREDLLHH	Initial	Quadri-Red	SPK5	wakawaka	waka-waka fit pay sometimes o
110	MREDLLHH	Medial	Quadri-Red	SPK5	wakawaka	dat boy dey do waka-waka up and down
111	EREDLLHH	Final	Quadri-Red	SPK5	wakawaka	I no dey do waka-waka
112	IREDLLHH	Initial	Quadri-Red	SPK6	wakawaka	waka-waka fit pay sometimes o
113	MREDLLHH	Medial	Quadri-Red	SPK6	wakawaka	dat boy dey do waka-waka up and down
114	EREDLLHH	Final	Quadri-Red	SPK6	wakawaka	I no dey do waka-waka
115	IREDLLHH	Initial	Quadri-Red	SPK7	wakawaka	waka-waka fit pay sometimes o
116	MREDLLHH	Medial	Quadri-Red	SPK7	wakawaka	dat boy dey do waka-waka up and down
117	EREDLLHH	Final	Quadri-Red	SPK7	wakawaka	I no dey do waka-waka
118	IREDLLHH	Initial	Quadri-Red	SPK8	wakawaka	waka-waka fit pay sometimes o

119	MREDLLHH	Medial	Quadri-Red	SPK8	wakawaka	dat boy dey do waka-waka up and down
120	EREDLLHH	Final	Quadri-Red	SPK8	wakawaka	I no dey do waka-waka
121	IREDLLHH	Initial	Quadri-Red	SPK1	magomago	mago-mago full dat 2019 election
122	MREDLLHH	Medial	Quadri-Red	SPK1	magomago	de no dey do mago-mago for my school
123	EREDLLHH	Final	Quadri-Red	SPK1	magomago	we get different kind of mago-mago
124	IREDLLHH	Initial	Quadri-Red	SPK2	magomago	mago-mago full dat 2019 election
125	MREDLLHH	Medial	Quadri-Red	SPK2	magomago	de no dey do mago-mago for my school
126	EREDLLHH	Final	Quadri-Red	SPK2	magomago	we get different kind of mago-mago
127	IREDLLHH	Initial	Quadri-Red	SPK3	magomago	mago-mago full dat 2019 election
128	MREDLLHH	Medial	Quadri-Red	SPK3	magomago	de no dey do mago-mago for my school
129	EREDLLHH	Final	Quadri-Red	SPK3	magomago	we get different kind of mago-mago
130	IREDLLHH	Initial	Quadri-Red	SPK4	magomago	mago-mago full dat 2019 election
131	MREDLLHH	Medial	Quadri-Red	SPK4	magomago	de no dey do mago-mago for my school
132	EREDLLHH	Final	Quadri-Red	SPK4	magomago	we get different kind of mago-mago
133	IREDLLHH	Initial	Quadri-Red	SPK5	magomago	mago-mago full dat 2019 election
134	MREDLLHH	Medial	Quadri-Red	SPK5	magomago	de no dey do mago-mago for my school
135	EREDLLHH	Final	Quadri-Red	SPK5	magomago	we get different kind of mago-mago
136	IREDLLHH	Initial	Quadri-Red	SPK6	magomago	mago-mago full dat 2019 election
137	MREDLLHH	Medial	Quadri-Red	SPK6	magomago	de no dey do mago-mago for my school
138	EREDLLHH	Final	Quadri-Red	SPK6	magomago	we get different kind of mago-mago
139	IREDLLHH	Initial	Quadri-Red	SPK7	magomago	mago-mago full dat 2019 election
140	MREDLLHH	Medial	Quadri-Red	SPK7	magomago	de no dey do mago-mago for my school
141	EREDLLHH	Final	Quadri-Red	SPK7	magomago	we get different kind of mago-mago
142	IREDLLHH	Initial	Quadri-Red	SPK8	magomago	mago-mago full dat 2019 election
143	MREDLLHH	Medial	Quadri-Red	SPK8	magomago	de no dey do mago-mago for my school
144	EREDLLHH	Final	Quadri-Red	SPK8	magomago	we get different kind of mago-mago
145	IREDLLHH	Initial	Quadri-Red	SPK1	scatterscatter	scatter-scatter no good for small pikin

146	MREDLLHH	Medial	Quadri-Red	SPK1	scatterscatter	I no fit cope with di scatter-scatter wey I see
147	EREDLLHH	Final	Quadri-Red	SPK1	scatterscatter	everytin come dey scatter-scatter
148	IREDLLHH	Initial	Quadri-Red	SPK2	scatterscatter	scatter-scatter no good for small pikin
149	MREDLLHH	Medial	Quadri-Red	SPK2	scatterscatter	I no fit cope with di scatter-scatter wey I see
150	EREDLLHH	Final	Quadri-Red	SPK2	scatterscatter	everytin come dey scatter-scatter
151	IREDLLHH	Initial	Quadri-Red	SPK3	scatterscatter	scatter-scatter no good for small pikin
152	MREDLLHH	Medial	Quadri-Red	SPK3	scatterscatter	I no fit cope with di scatter-scatter wey I see
153	EREDLLHH	Final	Quadri-Red	SPK3	scatterscatter	everytin come dey scatter-scatter
154	IREDLLHH	Initial	Quadri-Red	SPK4	scatterscatter	scatter-scatter no good for small pikin
155	MREDLLHH	Medial	Quadri-Red	SPK4	scatterscatter	I no fit cope with di scatter-scatter wey I see
156	EREDLLHH	Final	Quadri-Red	SPK4	scatterscatter	everytin come dey scatter-scatter
157	IREDLLHH	Initial	Quadri-Red	SPK5	scatterscatter	scatter-scatter no good for small pikin
158	MREDLLHH	Medial	Quadri-Red	SPK5	scatterscatter	I no fit cope with di scatter-scatter wey I see
159	EREDLLHH	Final	Quadri-Red	SPK5	scatterscatter	everytin come dey scatter-scatter
160	IREDLLHH	Initial	Quadri-Red	SPK6	scatterscatter	scatter-scatter no good for small pikin
161	MREDLLHH	Medial	Quadri-Red	SPK6	scatterscatter	I no fit cope with di scatter-scatter wey I see
162	EREDLLHH	Final	Quadri-Red	SPK6	scatterscatter	everytin come dey scatter-scatter
163	IREDLLHH	Initial	Quadri-Red	SPK7	scatterscatter	scatter-scatter no good for small pikin
164	MREDLLHH	Medial	Quadri-Red	SPK7	scatterscatter	I no fit cope with di scatter-scatter wey I see
165	EREDLLHH	Final	Quadri-Red	SPK7	scatterscatter	everytin come dey scatter-scatter
166	IREDLLHH	Initial	Quadri-Red	SPK8	scatterscatter	scatter-scatter no good for small pikin
167	MREDLLHH	Medial	Quadri-Red	SPK8	scatterscatter	I no fit cope with di scatter-scatter wey I see
168	EREDLLHH	Final	Quadri-Red	SPK8	scatterscatter	everytin come dey scatter-scatter

Table VIII: bisyllabic reduplicated words

S/N	Pitch Pattern	Position	Category	Speakers	Targets	Carrier sentences
1	IREDDH	Initial	Bi-Red	SPK1	small small	small-small boy dey do yanga for una place

2	MREDHH	Medial	Bi-Red	SPK1	small small	I buy small-small coconut for Badagry
3	EREDHF	Final	Bi-Red	SPK1	small small	do am small-small
4	IREDDH	Initial	Bi-Red	SPK2	small small	small-small boy dey do yanga for una place
5	MREDHH	Medial	Bi-Red	SPK2	small small	I buy small-small coconut for Badagry
6	EREDHF	Final	Bi-Red	SPK2	small small	do am small-small
7	IREDDH	Initial	Bi-Red	SPK3	small small	small-small boy dey do yanga for una place
8	MREDHH	Medial	Bi-Red	SPK3	small small	I buy small-small coconut for Badagry
9	EREDHF	Final	Bi-Red	SPK3	small small	do am small-small
10	IREDDH	Initial	Bi-Red	SPK4	small small	small-small boy dey do yanga for una place
11	MREDHH	Medial	Bi-Red	SPK4	small small	I buy small-small coconut for Badagry
12	EREDHF	Final	Bi-Red	SPK4	small small	do am small-small
13	IREDDH	Initial	Bi-Red	SPK5	small small	small-small boy dey do yanga for una place
14	MREDHH	Medial	Bi-Red	SPK5	small small	I buy small-small coconut for Badagry
15	EREDHF	Final	Bi-Red	SPK5	small small	do am small-small
16	IREDDH	Initial	Bi-Red	SPK6	small small	small-small boy dey do yanga for una place
17	MREDHH	Medial	Bi-Red	SPK6	small small	I buy small-small coconut for Badagry
18	EREDHF	Final	Bi-Red	SPK6	small small	do am small-small
19	IREDDH	Initial	Bi-Red	SPK7	small small	small-small boy dey do yanga for una place
20	MREDHH	Medial	Bi-Red	SPK7	small small	I buy small-small coconut for Badagry
21	EREDHF	Final	Bi-Red	SPK7	small small	do am small-small
22	IREDDH	Initial	Bi-Red	SPK8	small small	small-small boy dey do yanga for una place
23	MREDHH	Medial	Bi-Red	SPK8	small small	I buy small-small coconut for Badagry
24	EREDHF	Final	Bi-Red	SPK8	small small	do am small-small
25	IREDLH	Initial	Bi-Red	SPK1	talk talk	talk-talk no fit settle di matter
26	MREDLH	Medial	Bi-Red	SPK1	talk talk	girls, de dey do talk-talk for backyard
27	EREDLH	Final	Bi-Red	SPK1	talk talk	e no get time my talk-talk
28	IREDLH	Initial	Bi-Red	SPK2	talk talk	talk-talk no fit settle di matter
29	MREDLH	Medial	Bi-Red	SPK2	talk talk	girls, de dey do talk-talk for backyard

30	EREDLH	Final	Bi-Red	SPK2	talk talk	e no get time my talk-talk
31	IREDLH	Initial	Bi-Red	SPK3	talk talk	talk-talk no fit settle di matter
32	MREDLH	Medial	Bi-Red	SPK3	talk talk	girls, de dey do talk-talk for backyard
33	EREDLH	Final	Bi-Red	SPK3	talk talk	e no get time my talk-talk
34	IREDLH	Initial	Bi-Red	SPK4	talk talk	talk-talk no fit settle di matter
35	MREDLH	Medial	Bi-Red	SPK4	talk talk	girls, de dey do talk-talk for backyard
36	EREDLH	Final	Bi-Red	SPK4	talk talk	e no get time my talk-talk
37	IREDLH	Initial	Bi-Red	SPK5	talk talk	talk-talk no fit settle di matter
38	MREDLH	Medial	Bi-Red	SPK5	talk talk	girls, de dey do talk-talk for backyard
39	EREDLH	Final	Bi-Red	SPK5	talk talk	e no get time my talk-talk
40	IREDLH	Initial	Bi-Red	SPK6	talk talk	talk-talk no fit settle di matter
41	MREDLH	Medial	Bi-Red	SPK6	talk talk	girls, de dey do talk-talk for backyard
42	EREDLH	Final	Bi-Red	SPK6	talk talk	e no get time my talk-talk
43	IREDLH	Initial	Bi-Red	SPK7	talk talk	talk-talk no fit settle di matter
44	MREDLH	Medial	Bi-Red	SPK7	talk talk	girls, de dey do talk-talk for backyard
45	EREDLH	Final	Bi-Red	SPK7	talk talk	e no get time my talk-talk
46	IREDLH	Initial	Bi-Red	SPK8	talk talk	talk-talk no fit settle di matter
47	MREDLH	Medial	Bi-Red	SPK8	talk talk	girls, de dey do talk-talk for backyard
48	EREDLH	Final	Bi-Red	SPK8	talk talk	e no get time my talk-talk
49	IREDDH	Initial	Bi-Red	SPK1	kain kain	kain-kain no too cost for my place
50	MREDDH	Medial	Bi-Red	SPK1	kain kain	de give us hot kain-kain make we drink
51	EREDDH	Final	Bi-Red	SPK1	kain kain	I no fit use my money buy kain-kain
52	IREDDH	Initial	Bi-Red	SPK2	kain kain	kain-kain no too cost for my place
53	MREDDH	Medial	Bi-Red	SPK2	kain kain	de give us hot kain-kain make we drink
54	EREDDH	Final	Bi-Red	SPK2	kain kain	I no fit use my money buy kain-kain
55	IREDDH	Initial	Bi-Red	SPK3	kain kain	kain-kain no too cost for my place
56	MREDDH	Medial	Bi-Red	SPK3	kain kain	de give us hot kain-kain make we drink
57	EREDDH	Final	Bi-Red	SPK3	kain kain	I no fit use my money buy kain-kain
58	IREDDH	Initial	Bi-Red	SPK4	kain kain	kain-kain no too cost for my place
59	MREDDH	Medial	Bi-Red	SPK4	kain kain	de give us hot kain-kain make we drink

60	EREDHH	Final	Bi-Red	SPK4	kain kain	I no fit use my money buy kain-kain
61	IREDDH	Initial	Bi-Red	SPK5	kain kain	kain-kain no too cost for my place
62	MREDHH	Medial	Bi-Red	SPK5	kain kain	de give us hot kain-kain make we drink
63	EREDHH	Final	Bi-Red	SPK5	kain kain	I no fit use my money buy kain-kain
64	IREDDH	Initial	Bi-Red	SPK6	kain kain	kain-kain no too cost for my place
65	MREDHH	Medial	Bi-Red	SPK6	kain kain	de give us hot kain-kain make we drink
66	EREDHH	Final	Bi-Red	SPK6	kain kain	I no fit use my money buy kain-kain
67	IREDDH	Initial	Bi-Red	SPK7	kain kain	kain-kain no too cost for my place
68	MREDHH	Medial	Bi-Red	SPK7	kain kain	de give us hot kain-kain make we drink
69	EREDHH	Final	Bi-Red	SPK7	kain kain	I no fit use my money buy kain-kain
70	IREDDH	Initial	Bi-Red	SPK8	kain kain	kain-kain no too cost for my place
71	MREDHH	Medial	Bi-Red	SPK8	kain kain	de give us hot kain-kain make we drink
72	EREDHH	Final	Bi-Red	SPK8	kain kain	I no fit use my money buy kain-kain

## Annex 03

There are 2 tables (Tables IX and X) in annex 03. The tables present the pitch patterns, the positions, the grammatical categories, the speakers, and the target words of Naija funtors (grammatical words and particles). Carrier sentences are not shown here because the funtors were extracted from Naija simple content words. Tables IX and X show the given details of the grammatical words and particles, respectively.

Table IX: Naija grammatical words

S/N	Pitch Pattern	Position	Category	Speakers	Targets
1	H	Medial	GRM	SPK1	don
2	H	Medial	GRM	SPK2	don
3	H	Medial	GRM	SPK3	don
4	H	Medial	GRM	SPK4	don
5	H	Medial	GRM	SPK5	don
6	H	Medial	GRM	SPK6	don
7	H	Medial	GRM	SPK7	don
8	H	Medial	GRM	SPK8	don



9	H	Medial	GRM	SPK1	fit
10	H	Medial	GRM	SPK2	fit
11	H	Medial	GRM	SPK3	fit
12	H	Medial	GRM	SPK4	fit
13	H	Medial	GRM	SPK5	fit
14	H	Medial	GRM	SPK6	fit
15	H	Medial	GRM	SPK7	fit
16	H	Medial	GRM	SPK8	fit
17	H	Medial	GRM	SPK1	con
18	H	Medial	GRM	SPK2	con
19	H	Medial	GRM	SPK3	con
20	H	Medial	GRM	SPK4	con
21	H	Medial	GRM	SPK5	con
22	H	Medial	GRM	SPK6	con
23	H	Medial	GRM	SPK7	con
24	H	Medial	GRM	SPK8	con
25	L	Medial	GRM	SPK1	dey
26	L	Medial	GRM	SPK2	dey
27	L	Medial	GRM	SPK3	dey
28	L	Medial	GRM	SPK4	dey
29	L	Medial	GRM	SPK5	dey
30	L	Medial	GRM	SPK6	dey
31	L	Medial	GRM	SPK7	dey
32	L	Medial	GRM	SPK8	dey
33	L	Initial	GRM	SPK1	you
34	L	Initial	GRM	SPK2	you
35	L	Initial	GRM	SPK3	you
36	L	Initial	GRM	SPK4	you
37	L	Initial	GRM	SPK5	you
38	L	Initial	GRM	SPK6	you
39	L	Initial	GRM	SPK7	you

40	L	Initial	GRM	SPK8	you
41	L	Initial	GRM	SPK1	e
42	L	Initial	GRM	SPK2	e
43	L	Initial	GRM	SPK3	e
44	L	Initial	GRM	SPK4	e
45	L	Initial	GRM	SPK5	e
46	L	Initial	GRM	SPK6	e
47	L	Initial	GRM	SPK7	e
48	L	Initial	GRM	SPK8	e
49	H	Initial	GRM	SPK1	im
50	H	Initial	GRM	SPK2	im
51	H	Initial	GRM	SPK3	im
52	H	Initial	GRM	SPK4	im
53	H	Initial	GRM	SPK5	im
54	H	Initial	GRM	SPK6	im
55	H	Initial	GRM	SPK7	im
56	H	Initial	GRM	SPK8	im
57	L	Final	GRM	SPK1	me
58	L	Final	GRM	SPK2	me
59	L	Final	GRM	SPK3	me
60	L	Final	GRM	SPK4	me
61	L	Final	GRM	SPK5	me
62	L	Final	GRM	SPK6	me
63	L	Final	GRM	SPK7	me
64	L	Final	GRM	SPK8	me
65	L	Initial	GRM	SPK1	we
66	L	Initial	GRM	SPK2	we
67	L	Initial	GRM	SPK3	we
68	L	Initial	GRM	SPK4	we
69	L	Initial	GRM	SPK5	we
70	L	Initial	GRM	SPK6	we

71	L	Initial	GRM	SPK7	we
72	L	Initial	GRM	SPK8	we
73	L	Initial	GRM	SPK1	l
74	L	Initial	GRM	SPK2	l
75	L	Initial	GRM	SPK3	l
76	L	Initial	GRM	SPK4	l
77	L	Initial	GRM	SPK5	l
78	L	Initial	GRM	SPK6	l
79	L	Initial	GRM	SPK7	l
80	L	Initial	GRM	SPK8	l

Table X: *Naija partilcles*

S/N	Pitch Pattern	Position	Category	Speakers	Targets
1	H	Medial	PRT	SPK1	no
2	H	Medial	PRT	SPK2	no
3	H	Medial	PRT	SPK3	no
4	H	Medial	PRT	SPK4	no
5	H	Medial	PRT	SPK5	no
6	H	Medial	PRT	SPK6	no
7	H	Medial	PRT	SPK7	no
8	H	Medial	PRT	SPK8	no
9	H	Medial	PRT	SPK1	sey
10	H	Medial	PRT	SPK2	sey
11	H	Medial	PRT	SPK3	sey
12	H	Medial	PRT	SPK4	sey
13	H	Medial	PRT	SPK5	sey
14	H	Medial	PRT	SPK6	sey
15	H	Medial	PRT	SPK7	sey
16	H	Medial	PRT	SPK8	sey
17	H	Medial	PRT	SPK1	wey
18	H	Medial	PRT	SPK2	wey
19	H	Medial	PRT	SPK3	wey

20	H	Medial	PRT	SPK4	wey
21	H	Medial	PRT	SPK5	wey
22	H	Medial	PRT	SPK6	wey
23	H	Medial	PRT	SPK7	wey
24	H	Medial	PRT	SPK8	wey
25	H	Final	PRT	SPK1	sha
26	H	Final	PRT	SPK2	sha
27	H	Final	PRT	SPK3	sha
28	H	Final	PRT	SPK4	sha
29	H	Final	PRT	SPK5	sha
30	H	Final	PRT	SPK6	sha
31	H	Final	PRT	SPK7	sha
32	H	Final	PRT	SPK8	sha
33	L	Final	PRT	SPK1	o
34	L	Final	PRT	SPK2	o
35	L	Final	PRT	SPK3	o
36	L	Final	PRT	SPK4	o
37	L	Final	PRT	SPK5	o
38	L	Final	PRT	SPK6	o
39	L	Final	PRT	SPK7	o
40	L	Final	PRT	SPK8	o
41	L	Medial	PRT	SPK1	na
42	L	Medial	PRT	SPK2	na
43	L	Medial	PRT	SPK3	na
44	L	Medial	PRT	SPK4	na
45	L	Medial	PRT	SPK5	na
46	L	Medial	PRT	SPK6	na
47	L	Medial	PRT	SPK7	na
48	L	Medial	PRT	SPK8	na
49	H	Medial	PRT	SPK1	dey
50	H	Medial	PRT	SPK2	dey

51	H	Medial	PRT	SPK3	dey
52	H	Medial	PRT	SPK4	dey
53	H	Medial	PRT	SPK5	dey
54	H	Medial	PRT	SPK6	dey
55	H	Medial	PRT	SPK7	dey
56	H	Medial	PRT	SPK8	dey
57	H	Initial	PRT	SPK1	shey
58	H	Initial	PRT	SPK2	shey
59	H	Initial	PRT	SPK3	shey
60	H	Initial	PRT	SPK4	shey
61	H	Initial	PRT	SPK5	shey
62	H	Initial	PRT	SPK6	shey
63	H	Initial	PRT	SPK7	shey
64	H	Initial	PRT	SPK8	shey
65	L	Medial	PRT	SPK1	bi
66	L	Medial	PRT	SPK2	bi
67	L	Medial	PRT	SPK3	bi
68	L	Medial	PRT	SPK4	bi
69	L	Medial	PRT	SPK5	bi
70	L	Medial	PRT	SPK6	bi
71	L	Medial	PRT	SPK7	bi
72	L	Medial	PRT	SPK8	bi
73	L	Final	PRT	SPK1	ni
74	L	Final	PRT	SPK2	ni
75	L	Final	PRT	SPK3	ni
76	L	Final	PRT	SPK4	ni
77	L	Final	PRT	SPK5	ni
78	L	Final	PRT	SPK6	ni
79	L	Final	PRT	SPK7	ni
80	L	Final	PRT	SPK8	ni

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## Abstract

The prosody of Naija has been characterized with uncertain mixed positions concerning its nature. It is not clear whether it is based on tone, stress or pitch accent (Mafemi 1971; Obilade 1976; Ofuani 1981a; Faraclas 1984; 1996; Elugbe & Omamor 1991; Oyebade 1983; Osaigboro 2018). This situation led to the emergence of the present thesis. Our research aims at instrumentally and descriptively working out the prosodic system of Naija as a prerequisite for its prosodic typological classification. After a close examination of the existing literature and some data, the hypothesis that comes to mind is “the lexical prosody of Naija is different from the tone system assumed for it by the existing literature.”

A protocol was built from the NaijaSynCor corpus. About 3000 lexical items of various syllabic sizes (monosyllables, bisyllables, trisyllables, etc.) were extracted from the audio files that had been phonetically transcribed using PRAAT and SPASS. The transcription of the phonemes, syllables, and words were all aligned on the speech signal. In order to conduct the prosodic study carried out in this thesis, 10 simple words were randomly selected to represent each of the syllabic structures. 10 compounds and 10 reduplicated words were also added. All these words were placed in carrier sentences at the initial, medial and final positions. The carrier sentences include declaratives, imperatives and interrogatives. The prosodic annotation scheme adopted in this work is acoustically and perceptually driven, and is carried out in 3 stages: phonetic determination of the melodic registers; identification of the perceptually pertinent melodic contours and annotation of the data.

Four melodic contours – falling (F), rising (R), high (H) and low (L) – were identified in the data. These four contours were classified into two ranges named- range one and range two. The second range was shown to be phonetically determined by declination. The rising contour was shown to be determined by discursive and intonational factors in topicalization and yes/no question. These distributionally conditioned melodic contours were sieved out, thus leaving /F/, /H/ and /L/ as tonal annotation tags. The resulting melodic patterns were then analysed in order to establish the pitch patterns of Naija words according to their part of speech and distribution. It was shown that nouns have a stable prosodic pattern. The prosody of verbs, adjectives and adverbs is affected by their syntactic relation with following words. In the process, they drop their final F and L pitch patterns, and they both become H pitch. We have used the term “accentual sandhi” to name this phenomenon.

The conclusion of this work is that pitch is pertinent at the lexical level in the prosody of Naija, and it can be represented as a mixed system. It operates a PA system and a tone system simultaneously. The PA system is shown in monosyllabic, bisyllabic content words, and reduplicated words. Naija functors bear the contrasting pitch patterns as a tone system. Naija trisyllabic content words and compounds operate the two systems.

Keywords: Naija, prosody, pitch, tone, pitch accent and stress