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LANGUAGE GALORE: PHONOLOGICAL VARIATION OF TAGALOG RIZALEÑO IN THE PHILIPPINES

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Abstract

This paper provides realistic snapshots and in-depth navigation on phonological variation transpired in typical conversations among Rizaleños, specifically on intonational patterns within the context of Tagalog as spoken across Rizal Province, Philippines.

The inadequacy of documents pertaining to language research on this unique regional variety, the study fills a significant gap by analyzing 420 conversational corpora collected from 13 municipalities and one city of the Province. The study utilizes qualitative and quantitative methods, through David Brazil's Intonational System framework which acoustic analyses through WavePad software to identify and characterize tonal patterns, including tone, key, termination, and prominence.

The findings disclose significant intonational diversity linked closely to geographical variation, forming a distinct melodic contour that exemplifies the linguistic "DNA" of Rizaleño Tagalog. Remarkably, the results highlight that numerous municipalities in the province are in danger of linguistic attrition due to urban migration, social media language evolvment, and external factors, underscoring the impending peril to their phonological heritage. Despite these risks, Rizaleños actively maintain their language and culture through unique prosodic features that uphold local identity and day to day speech dynamics.

In the end, the study adds valuable empirical evidence to Philippine sociolinguistics, emphasizing the fundamental function of intonation in regional language variation and identity protection. It advocates for continuous documentation and revitalization initiatives to sustain the phonological identity and uniqueness of Tagalog Rizaleño for future generations.

Keywords: *phonological variation, Tagalog Rizaleno, local identity, interactants, linguistic DNA*

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1. Introduction

From the terrain of language researches, local identity still appears to be a very important aspect of self and community identity (Kerswill & Williams, 2001). In each locale, speakers have linguistic distinctiveness which oftentimes becomes territorial parameters of the region. Rizal Province which is bordered by Metro Manila to the west, the province of [Bulacan](#) to the north, [Quezon](#) to the east and [Laguna province](#) to the south has 13 towns and one city which concretely used Filipino or Tagalog as its main language. The pureness of its language is enclosed with various phonological features and authentic lexis which make one town diverse from the others. However, these distinctions remained undocumented through times and the unique linguistic features of Rizaleños were limitedly chronicled.

Republic Act 7104 otherwise known as the creation of the Commission on the Filipino Language which is now also known as Komisyon sa Wikang Filipino (KWF), in 1991 specified that KWF is tasked to undertake, coordinate, and promote researches for the development, propagation, and preservation of Filipino as the national language of the Philippines, and other Philippine languages.

As such, the absence in theoretical work addressing the phonological intonation and unique attributes of Rizaleño languages is a barefaced reality since there are very limited studies and documentations printed on such subject. Moreover, the threat of not documenting the unique sound features of Rizal Province is imminent because the province is little by little becoming the hub of people's migration specifically those who dwelt in Metro Manila. It is high time that Rizaleños' print and own the document they best deserve, geographically, linguistically, historically, and culturally. Hence, there is an imperative need to further protect and strengthen the cultural aspect of Rizal language to keep it at pace with the evolution of different languages inside and outside the Philippine boundaries.

.1. Literature Review

Dialectal differences have been evident in various phonological researches since most of their grasped were prosodic features of a language. It is important to note that one can speak the same dialect as someone else while using a different accent, thus, *everyone* has an accent, just as everyone speaks a dialect. It's not a question of 'having' or 'not having' an accent or dialect (De Kuthy, 2001), it's a question of which *accent* or intonation a person has.

Meanwhile, on Rizaleño sounds, the term intonation is equated to the term 'speech melody' where it restricts the ensemble of pitch variations in the course of an utterance ('t Hart, Collier and Cohen, 1990). The pathway of speech is characterized by phonemes and prosody which Rizaleño sounds are not excused.

The study of intonation within the framework and goals of dialectology seems to be a fairly late development in Western linguistics. Since the publication of Santiago's study on Aerial Variation in Morong Tagalog Intonation in 2013, two linguistic studies on Tagalog were found which focused on foregrounding, hence the link between intonation and dialectal variation.

The study of Soberano(1997)on Marinduque Tagalog identified the distinct "intonation contours" and "pitch levels" of EM (Eastern Marinduque) and WM (Western Marinduque) variants of Tagalog. The research methodology was based on the researcher's own auditory perceptions.

From the trail of this study, Katigbak's (2014) preliminary analysis of Batangan Tagalog intonation floated and highlighted the distinctive characteristics of Batangan Tagalog such as higher pitch of penultimate vowels, lengthened final vowels of words, unique H and L pattern, and emergence of CVCCV.

On the other hand, the study of Santiago (2013) on Areal Variation in Morong Tagalog Intonation: An Acoustic Phonetic and Dialectological Approach revealed that distinctive tunes were recorded for the speech variety of the BOM consultant. These are characterized by "scooped accent" and "peak accent"; that one can interpret these tunes as correspondent to the folk linguistic account, i.e. *maalong puntó*, of the intonation of the variety spoken in the *barrio*.

The history and development of dialectology from dialect geography (as outlined in Chambers and Trudgill, 1980 (18-23) shows that phonological and lexical variation have been

given precedence as shibboleths; with semantic and grammatical variation also considered, but to a much lesser extent. Significantly, the cross-linguistic studies on the phonology of intonation and references to lexical variation do not exist specifically in Rizaleño Tagalog (Collier and Cohen, 1990).

1.2 Research Questions

1.2.1. What are the phonological properties of Tagalog Rizaleño intonation with respect to tone, key and termination, tone unit boundaries, and prominence?

1.3. Theoretical Framework

The paper anchored its framework on David Brazil's (1997) Intonational System where it captured intonation from the perspective of discourse. To simplify the content of the framework, below is the breakdown of its element and characterization.

Table 1. Brazil's Intonation System

Tone	p (fall), r (fall-rise), p+ (rise-fall), r+ (rise), o (level), u (unfinished utterances).
Key and termination	hl (↗) and ll (↘) key and termination
Tone unit boundaries	//
Prominence	Capitalized letters

The framework facilitates the interpretation of data since the corpus was based on the interaction between and among members of speech communities who shared new or old information.

2. Methodology

The paper employed descriptive qualitative research which aims to provide comprehensive grasp, in the everyday term, of specific events by members of the speech community. Since the research goal is to obtain cases deemed rich in information for the purpose of saturating the data, the methods facilitated the research findings and data interpretation.

2.1 The Corpus

A large corpus of recordings from 13 municipalities of Rizal had been culled and reviewed for audacity and clear speech. As such, 30 recordings from each town was gathered and counted as official corpus. All in all, 420 conversations were recorded, transcribed, and analyzed. Although all municipalities speak in Tagalog, the given examples display a similar string of segments which they only vary in their intonation. Consider the following:

oKAY, pwede na Iyan.

Okay, pwede na iYAN.

The intonational variation plays a significant role in the interpretation of utterances that can be seen in the given example which sound contour is represented as a line above the speech content. Interspeaker cooperation and conversational management are not controlled by the researchers since authentic spoken data are necessary for the study. To sustain the ethics, the anonymity of speakers from sample extracts based on the conversational discourse is masked.

2.2. Data Analysis

The provision of a number of linguistic analyses on the data, using acoustic evidence and prosodic transcriptions were made possible through the utilization of WordPad, a free audio editor and music editing software both for Windows and Mac users. It supports almost all audio and music file formats which tools include spectral analysis (FFT), speech synthesis (text-to-speech), and voice changer. Such tools facilitate and validate the conduct of research transcription based on the recorded data. In the end, frequency count was considered to determine the authentic lexis that became apparent in the utterances and which among the tonal features are prevalent.

To ensure the accuracy of the transcripts, the researchers sought help from music maestro to triangulate the procedures and the results of the study.

3. Results and Discussion

3.1. Phonological Variation in TONE

The phonological properties of sounds basically are confined on the intonational patterns emerged in the utterance. Taken together, the recordings show the trail of prosodic variation among Rizaleños' Tagalog.

Brazil (1994a, 1994b) defines 'tone unit' as the basic meaningful block of speech: speech is a sequence of tone units, not a sequence of words. Each tone unit has one or two 'prominent syllables'. When there are two prominent syllables in a tone unit, the first one is called the onset syllable and the last one the tonic syllable. Both prominent syllables are indicated in upper-case letters and the tonic syllable is underlined as well. At the tonic syllable, pitch movement starts.

The table below summarises the prevalent occurrences of tone applied by Rizaleños in their ordinary utterances.

Table 2 Capsulated Table on the Tonal Units of Rizaleño Tagalog Phones

Geographical Location	Proclaiming Tone		Referring Tone		Level Tone	Total Number
	Falling	Rise-Fall	Fall-Rise	Rising		
Angono		5	2	22	1	30
Antipolo	4	5	4	5	12	30
Baras	6	12	11		1	30
Binangonan	7	7	7	6	3	30
Cainta		4	6	8	12	30
Cardona	6	9	4	8	3	30

Jalajala	7	13	6	2	2	30
Morong	9	7	5	7	2	30
Pililla		6	7	9	8	30
Rodriguez	3	11	8	2	6	30
San Mateo	3	4	4	4	15	30
Tanay		7	13	4	6	30
Taytay		4	3	1	22	30
Teresa	7	6	3	6	8	30
Total	52	100	83	84	101	420

The preceding discussions explain the tonality of Rizaleños phonological prosody.

ANGONO

ANGONO natives are dominant speakers of r+ or rising intonation. The sample extracts manifest the tone of the locals.

//r+AKO ang pupunta don sa DULO at tiTINGnan ko pinapaGAWANG BAHAY
DON//

//r+PAREcord-record PA ng ANO, wala NAMAN kaTUTURAN//

Based on the results, r+ incurred the highest intonation with 22 occurrences while p+ is in the second rank with 5 occurrences and o intonation attained the lowest frequency.

The outcome shows that the beginning of the sentence usually starts with rising intonation, the middle portion departs from fall to rise, and the end part reveals continuous usage of rising intonation. This disclosed the heavy speech nucleus in the utterance of Angono natives which might be perceived that they are always mad when speaking. However, such perception is a natural occurrence in their conversation thus Brazil's (1997) specification of that usage could be linked to proclaiming tone indicating divergence to which the Angono speakers used it when the information is to be transmitted to the listener.

ANTIPOLO

Being the only City in the Province, Antipolo becomes the hub of opportunities, possibilities and migration. Such events resulted in the fading of pure Antipolo tone.

// o humingi ako ng sorry. Magtulungan na lang tayo. Talagang hindi
maiiwasan 'yan//

// o Sabi nung kaibigan ko naku baka tayo isunod//

It is vividly shown in the above extracts that what is popular among Antipolo speakers is the production of o (level) tones. Speakers from Cainta, Taytay, Binangonan have also the same tone variation. The o (level) tone may have been caused by exposure of the natives to migrants in the place. Further, native speakers may have adapted the tone/sound they hear in the Metro.

BARAS

Baras got the highest frequency of 12 for the p+ (rise-fall) intonation in ending up their sentence. Followed by r (fall-rise) intonation with the frequency of 11 and p (fall) intonation was the lowest. Below are the extracts:

// p+ kukuha lang po kami ng CEduka. //

// p+ hindi naman kalaKAsan ang palengke DIto. //

Derived from the corpus, the tones of Baras natives in the beginning of the sentence oftentimes start with o (level) intonation and usually end up in p+ (rise-fall) intonation, though the execution within the sentence fall also to r (fall-rise) and p (fall) intonations and never arises to r+ (rise). Since results displayed the low-key movement, Barasenos manifest their phonological identity by being calm and still in their utterances, thus showing convergence in their ordinary speech situation.

BINANGONAN

The nature of Binangonenses' intonational phonology is quite different from Angono natives as revealed in the results whereby Binangonenses overlapped their tonal units among p (fall), r (fall-rise), and p+ (rise-fall). The three common patterns attained 7 times in the corpus while r+ (rising) and o (level) tones both have 3 number of occurrences. Below are the extracts:

//p wala NGA akong PERA dito// (B#1)

//p aYAW ko NGA hinDI pa ako GUtom// (B#10)

The local accent of Binangonan using p (fall) manifested the linguistic divergence happening in the given extracts. Here, falling notes have audible differences among other tones since it strengthened the speech patterns of negation. The speaker carried out subconsciously when his desire to communicate is authentic, however, can not be overdone as this will have the effect of negating or stooping the conversation partner. In the end, the referring tone is evident in the utterance.

Equated to p (fall) is the number of frequency found in r+ (fall-rise) which totaled to seven. Below are the extracts.

//r+ nagkaKAruon ng TUbig pero minsan madalas waLA// (B#3)

//r+ baka maKITA na kita sa entabLado nakaAKYAT//. (B#19)

The speech data revealed that fall-rise is used by Binangonenses under certain events which Roach (1991) called limited agreement which implies lack of complete commitment

because the speaker may say something and mean something else, hence such claim is evident in B#19.

Meanwhile, p+ (rise-fall) attained the highest number of frequency with identified eight occurrences in the corpus. The conflicting circumstances in which the segments below manifested had started with a rising tone and eventually ended with falling note. This occurrence allowed coarticulation of the adjoining tones to occur (Sterling and Montgomery, 2002) which found to be evident in the conflicting context like the sample extracts.

ADJAW! waLA nga aKONG ka PERA-pera (B#2)

BAH! nakakaINIS sa uMaga laGING traPIK imBES na five miNUTES lang eh (B#4)

Indeed, Binangonenses speaking tone shifts from rise-fall in times of conflicting situation specifically in expressing their dismay to a certain situation.

CAINTA

Based on the real-time recordings of Cainta natives, the level tone is found to be prevalent with nine frequency in the corpus. The level tone in the data was found mainly in two types of situations to the beginning and end parts of tone units, as a signal that it is the start and end of the utterance, and in the middle of an utterance where referring tone would normally be used.

// o isa lang akong ano DON, data enCOder. KUNG baga TA technical assistant//

(C#1)

//o di ko aLAM ang dapat bilHIN// (C#23)

In utterances where an item already mentioned in an earlier part of the conversation was repeated in the first tone unit, the subject had characteristically adopted level tone in place of referring tone like the given extract:

// o daTI diTO kokonti lang nag-dadrugs// (C#18)

Based on the extracts, a level tone implies that the speaker is carefully selecting words and taking time to put the language together.

Indeed, the level tone is very evident in Cainta which basically becomes difficult to spot the unique phonological properties of their intonation. Further, this tone had become deeply ingrained in the Tagalog utterances of urban areas such as Metro Manila.

Despite such finding, this research found an interesting tone of some Cainta natives.

// r naKU hindi pa kaMI taO ito na hanapbuhay ng mga magulang naMIN

wala PANG kuryente NON// (C#5)

//r nanay KU sumalangit na nanay KU// (C#6)

This tone incurs six times in the corpus where speakers shift from falling to rising intonation. Moreso, the prolong pronouncement of prominent syllables marked the unique attributes of Cainta locals' tone. However, its limited occurrence denotes a language caution which in the long run might become extinct.

CARDONA

Information in an utterance for Cardona natives is basically delivered using p+ (rising-falling) intonation. Below are the extracts:

// p+ WAla NGANG naKIta at PUro HUBar baro ang naRUon// (CAR#28)

// p+ NAruON waLANG magaWA si carDOna saka si aNO,
nakaGRADweyt// (CAR#16)

The same tone is used in times the natives will seek information, take the given extract.

// p+ HOY may TINra ka BANG DRARyo?//

// p+ NAGkiTA na ba kaYO ni CHANda?

Traditionally, if the interrogative is answerable by yes or no, it ended with a rising note, however in Cardona, it is the reverse. The tonal unit ended in a falling tone which the speaker is awaiting for a positive response.

Meanwhile, the intonational properties of an utterance can be visualized by stretching the sound of prominent syllables. Irrespective of the linguistic message, Cardona natives are aggressive in their utterances as revealed in the given extracts.

// r+ SADyang wala siLANG giNAwa sa TINraHAN//

// r+ HINdi MATCH ang GANYon, malaLAKas NAY wala MAN laANG maLAlaKI//

The rising intonation occurred eight times in the corpus which the natives unconsciously associate their utterances in their intense eagerness to talk which according to Ladd (1996) is directly derived from the paralinguistic use. The final syllable lengthening of Cardona natives has drawn the significant features of their phonological properties.

JALAJALA

Jalajala natives dominated the p+ (rise-fall) intonation in ending their utterances with a frequency of 13, p (fall) intonation ranked second with a frequency of 7 and tie for o (level) intonation and r+ (rise) intonation with the lowest frequency of 2. Below are the extracts:

// p InaAway nga YUNG Asawa KApag walang pera. // (J#7)

// p PARang kaniNA ko pang nakikiTANG maRAMing itlog na DAla, si Tina rine//
(J#17)

// p+ kinuKWENto ko kay JET, nakaPAsa na kanyang ate MAria. //

// p+ mahaba ba ang laKArin? //

The extracts portrayed that the nuclear phrases manifest the movement of Jalajala natives' tone (p+ and p) in usual conversation which reflect their phonological identity as calm speakers regardless of proclaiming new knowledge or shared knowledge (Goh, 1994) between and among members of the speech community.

MORONG

Morong being the hi-way for invasion during the Spanish, Japanese, and American times is considered to be the most archaic among towns of Rizal (Duavit, 2018). Their tonality varies. Below are the extracts.

// p+ AHH, ganaUN ba? pwede NAMAN na eh//

// o PaPUntahin mo na laANG anak mo RUon //

One of the relic areas in the province of Rizal is the town of Morong. The above extract shows the use of p+ tone (rise-fall) among the native speakers. Santiago (2013) described such tone as “maalon punto” or “scooped or peaked accent” particularly in the barrio. Most local speakers’ tone in the poblacion or bayan can be described as “deretso” or o (level).

PILILLA

In tone units of Pililla natives, the highest frequency of 9 is attributed in p+ (rise-fall) intonation while second in rank is the o (level) intonation with 8 occurrences. Lastly, the lowest frequency of 6 is acquainted with r (fall-rise) intonation. Below are the extracts:

// p+ DUKie, DApat NGA taaSAN nya TAYo. //

// p+ ano YON ah, BONEless, MAGkano GANYan? //

Based on the corpus, Pililla natives usually start their conversation in the o (level) intonation and usually ended up with p+ (rise-fall) intonation. Just like in Tanay the recurrences of p+ (rise-fall) tones and r (fall-rise) within the sentence were very evident.

RODRIGUEZ

Close to the mountainous areas of the Province, Rodriguez carries the same sound as the other municipalities.

// p+ ANG mga naaaksidente kung hindi LAsing, dere deRETso//

// p+ EH, paano kaya Troy ang hirap kasi ng requirements pag s LTF...ang

Dami dami nilang hinihingi//

Based on the above extracts, it can be surmised that most of the speakers’ tone fall under p+ (rise-fall) which is also evident among speakers in Baras, Jalajala, and Morong to name a few.

TERESA

Being close to invasion hi-way, the town of Teresa gained much of its influence from its neighboring town such as Morong. below are the extracts.

// p+ SIge parang SIra pa naman PRINter namin sa bahay teka tataWAG ako

sa ofFICE namin//

//p+ GEH buKAS uuPUan NAmin medyo busy pa sa PUon//

It is observable in the above extracts that speakers from Teresa fall under p+ (rise-fall). This can also be heard and observed among speakers from the towns of Morong, Cardona, and Baras. Paz (1994) revealed in her study on Rizal Tagalog the relic area which she explained to have similarities in the sounds of their speech.

TANAY

Tanay natives are dominant of r (fall-rise) intonation as revealed in the results with a frequency of 13, followed by p+ (rise-fall) intonation with a frequency of 7, and r+ (rise) intonation got the lowest frequency. Below are the extracts:

// r may naLason na DAW sa kunDOL pinaKIIta sa JESSICA SOHO. // (TAN#15)

// r pag USAPAN Natin YUNG BIRTHday mo, HINdi naman YAta darating sila kuYA. // (TAN#22)

The data shows that the sentence usually starts with a level intonation and the recurrences of the sentences from the start to the end shows the r (fall-rise) tonal pattern. A revealing connotation of *maalong puntó* of the intonation (Santiago 2013) of the Tanay natives.

However, the tonal heights of Tanay natives are interesting as revealed in the extracts.

//r+ WALanja KA! Lalo LANG Uminit nung umamBON. //

// r+ PULuTAN YAN, pag nag-IInom na Kami, nakakaWAla ng laSING YAN. //

// r+ EH! Kasi MiCOLE mukHA ka naMANG hinDI magsuSungit kung ako YUN

Baka nabugahan ko YUN. //

Due to the frequent recurrences of rising intonation which floated four times in the corpus, the natives of Tanay marked their unique phonological features which the locals are commonly perceived and misinterpreted as righteous and snob, if not, they are mad in their ordinary utterances.

TAYTAY

Taytay natives' highest number of tone frequency was attributed to o (level) which a frequency of 20 has been recorded. Below are the extracts:

// o hindi NAman kasi marami namang ano, ano DIto TRAbaho// (C#1)

// o ayos naMAN, maraming natututuNAN gaya ng trouble shooting, programming, ganon// (C#5)

The level note was common in the rest of the exchanges recorded during the study. The level tone when adopted over a number of adjoining tone units that may contribute to the perception of this syllable-timed language (Goh, 1994) which syllables take approximately

equal amounts of time to pronounce and complete the utterance specifically on extract C#5 and other level tone units from the corpus.

Importantly, based on extract C#1, it is possible that the same tone is automatically adopted when they pause before finishing a sentence in a conversation. This implies that the speaker is mentally preparing for the next step of his utterance, thus a common practice.

The dominant results of level tone in Taytay must have been brought by the great influence of migration and urban development in this town hence, the aftereffect is the vanishment of the locals' authentic intonation.

3.2 Key and Termination

The pitch-level system is accorded to the description of intonation and projects the relevant utterances made by the participants. The pitch level can be realized by three keys of 'high', 'mid', and 'low', and they are indicated by an upward or downward arrow; key height is relative, though. The description differs depending on where the key movement occurs.

The relative choice of pitch level on the onset prominent syllable is called a choice of 'key', the relative choice of pitch level on the tonic syllable is called a choice of 'termination'. As with tone selection, key selection attributes to a tone unit as a whole. Although the function of key and termination is related to the relevant utterance, there is a distinction in meaning associated with them. While key refers back to the preceding utterance, termination usually refers forward to the utterance assumed to come next in the discourse. The key selection of either 'high', 'mid', or 'low' projects the 'contrasting, particularizing, or adjudicating', 'asserting or concurring', and 'equating' implications of the speaker within the context of interaction (Brazil, 1996).

The key and termination procedures occurring in the recorded conversations happened during the exchange of messages. For better understanding, sample extracts are described on how Rizaleños' signal the beginning and end of their utterances otherwise known as the turn-taking process in the discourse. Below is the summarized table.

Table 2. Summarized Table for Key and Termination

Location	Contrasting	Particularizing	Adjudicating	Asserting	Total
Angono	6	3		9	18
Antipolo	3	3	9		15
Baras	3	6	3	3	15
Binangonan	6		6	6	18
Cainta	6	2	12		20
Cardona	6	6	3	3	18

Jalajala		6	6	3	15
Morong		9	3	3	15
Pililla	3	3	3	3	15
Rodriguez	2	2	2	4	10
San Mateo	3	5	2	4	14
Tanay			6	9	15
Taytay			9	9	18
Teresa	3	3	9		15
Total	41	48	73	56	218

3.2.1. Turn Taking

Turn-taking is one of the basic facts of conversation: speakers and listeners change their roles in order to begin their speech (Coulthard, 1985). In ordinary conversation, it is very rare to see any allocation of turns in advance. The interactants naturally take turns. The discussion of extracts below described the signals in turn taking for Rizaleño natives coming from different municipalities.

3.2.1.1 Turn Eliciting Signals

In the turn-taking system suggested by Sacks et. al., the transfer occurs at a Transition Relevance Place (TRP) for any turn. TRP is regarded as the possible structural completion spot of a one-word lexicon, phrase, clause, or full sentence.

ANGONO

A range in a specific type of response can be graded from a short question, and is common in a mother-son conversation.

Boy: Nay (↘)

Mother: Ano (↗)

Boy: Ano kukunin mo? (↗)

Mother: //Ito kumukuha ako ng gamot ko kasi mag-tatake ako ng para sa
high blood (↘) //Baka ma-highblood ako sa iyo(↗) //

Boy: //Hinde (↘) //

In a question-answer pair made by family members, commonly, elder member overpowers the floor which is evident in the extract. The question is supposedly answered by either yes or no, but the range of mother's feedback reveals the greater number of possible

responses in the conversation exchange and this is manifested on the warning (high) tone applied by the mother in her utterance. These latencies or tone units and patterns involved in language production are much longer and is confirmed in the utterance of Angono natives hence, projecting justifiable thoughts in their conversation.

BINANGONAN

Sometimes, a conversational exchange represents the whole dialogue even though the appropriateness of responses is not visible in the utterance.

Girl 1: //May tubig na ba sa inyo(↗) //

Boy 1: //Ajaw! Bakit sa inyo meron ba(↗) //.

//Hindi nila pinag-aralan ng maayos ang ano, water shortage(↗) //

Girl 1: //Nakakainis nga(↘) //

Seemingly, the idea of appropriateness in conversation is not visible in the extract since a question is responded by another question. However, the ‘appropriateness’ (Ansari,2012) is revealed by the high tone of the utterance (Boy1) which signals commonality of incidence between interlocutors. As such, Boy 1 is justifying his point while the completion spot is made by Girl 1 in her low tone affirmation from Boy1’s high tone. The result is parallel with Brazil’s claim that interactants often ignore the rule of the turn construction unit in their exchange of information and such is the case of Binangonenses.

CAINTA

Mental processing happens every time interlocutors converse in the speech event they are counted in.

GIRL: Magtatanong lang po kami?(↘) // //Kayo po ba ay lehitimong taga-Cainta?(↘) //

Man1: //Ah taga Cainta, ano itatanong nyo(↗) //

Discrete cue such as *Ah* signals turns for Girl 1 that Man 1 is about to answer her question. The usage of *ah* is a filler which manifests mental strategy for the listener in comprehending the utterance of the speaker and at this note, adjudicating takes place.

CARDONA

Sometimes, overlapping emerges in the conversational process. Below is the extract.

Old Woman: //San po ang simbahan ng Nazareno?(↘) //

Teenager: //Ruon po sa Luoc iyon↗ //

Old woman: //Malayo ba?(↘) //

Teenager: //Sakay lang po kayo ng tricycle// //Tricycle ↗//.

//Hayan sakay na po kayo(↘)//

Old woman: //Sige Salamat(↘)//

Based on the extracts, there was an overlapping turn which elicit actions to the listener (teenager talking to the old lady in a low tone and at the same time calling a tricycle in high tone). This strategy is labeled by Schegloff (2000) as cooperative overlap which allows the interactants to move the conversation forward. Thus, this moving forward of conversation happens when the teenager particularizes the procedures of going to Looc as his way of extending help.

TAYTAY

Lady1: //Hindi ko nakikita si Jame lately (↘)//

Lady2: //Tara PUNtahanna lang natin sa BAhay Nila ↗//

Lady1: //Tara ↗//

The word *tara* is delivered on a high tone which shows good anticipation of the action to be done. This on word structural completion spot used conveys agreement between the speaker and the listener, hence an action to be done by both of the interactants, set them in adjudicating manners.

MORONG

Lola1: //kami naman siguro ay kaKASya, si KAren, daVID, si Steve//

Lola2: //siNONg Steve?//

Lola3: //Si sTEVE yung taga-rayMUNdo//

Based on the extracts, Morong natives are particularizing their thoughts. Eliciting information that the speaker does not know requires responses and when knowledge about the question has been responded, the completion of turn space has been occupied.

3.2.1.2 Intonation as a Cue for Turn-taking

In Brazil's intonation system (1994), termination choice, a dominant referring tone, interrogative function of tones, and phatic questions serve a role in turn-taking.

3.2.1.2.1 Termination Choice

Brazil (1997) stresses the speaker's choice of termination projects an expectation of a certain kind of reaction from the listener. Either high or a mid termination is chosen by the speaker, the listener should give a straight answer using a particular key. The extracts described the use of termination choice.

ANGONO

Insertion sequence intervenes between the first and second adjacency pair. A kind of delay which the response expected is not given, hence a signal for terminating the conversation. Take this example:

Grandma: //Ito na lang towel ilagay mo sa ulo ko, kasi baka naman(↘)//

Boy: //Anong oras ka aalis, Ma?//

Grandma: //Ano ba(↗)// //Hi Sir!(↘) //

Boy: //Okay na, Ma Love you(↘)//

Grandma: //Love you, mag-aral kang mabuti(↗)//

Based on grandma's second statement while talking to the boy, there was a sudden interruption occurred when she greeted Sir. There emerged a rapid and sudden exchange of turns at talking committed by speaker which signals termination for listener. It implies some overlap between speech production and comprehension despite the interactants use of common processing resources (Levinson and Torreira, 2015) or context. Hence, the boy as the listener felt the need to terminate the conversation. This project contrasting sceneraio in the conversational floor.

BINANGONAN

Asking question in high tone connotes something for speakers, below is the sample.

Boy: //Saan kakumain, Anna, uy Anna(↗)//

Girl: //Sa bahay nga(↘)//

Boy: //Anong kinain mo(↘)//

Girl: //Ay bakit mo ba tinatanong?(↗)//

Boy: //Wala lang gusto ko lang kumain ulit tayo(↘)//

Instead of using normal question intonation, the girl is bringing extra stress to her sentence in order to show the boy that she is annoyed by his series of questioning. This signal that the girl wants to terminate the conversation with the boy as raising the tone of her voice at the end to ask the question 'why'. This result is in contradiction to the claim of Kim (2012) that oftentimes annoying questions start with 'what'. Hence, this is not the case of Binangonenses in turn taking, thus projecting contrast in the process of conversation.

CAINTA

Key and termination immediately happened if the speaker perceived that listener is not interested in conversational exchange. Below is the extract.

Boy 1: //Ano ba binabayaran seminar sa LTO? Di pa kasi ako aware(↘)//

Boy 2: //Ewan ko sa amin kasi libre ang seminar(↘)//

Boy 1: //Ah ganon ba? Sige pre salamat sa susunod na lang pagkikita(↘)//

Low pitch level manifest the speaker's showing no interest and energy in the conversational process which requires immediate termination of conversation between interlocutors. According to Brazil (1997), the choice of low termination projects no expectation of any kind on the listener's response, thus Cainta natives required instant stop on this situation, hence, their style of contradicting.

TANAY

Man 1://Bakit tumatanda ka ng paurong? ↘//

Man 2://Naligo kami sa resort kagabi, walang ibang naliligo. ↘//

Man 1://Di salat ka ngayon kay Minda? ↗//

Man 2:// Ang layo ko nga nandun ako sa malalim. ↘//

Man1://Hahahaha↘// (laughing)

Based on the conversation, questioning signals the start of conversation while the response manifests both interlocutors' engagement in the process. Meanwhile, laughing displays the end of conversation about the topic since both interactants agreed through such type of asserting prosody.

Still on Question-Response

BARAS

Lola: //Oh bakit ka nagkautang ng P18.00? ↘//

Boy: //P25.00 na nga po eh. ↘//

Lola: //Bakit ka nagkautang doon kena kuya Dondon mo? ↗//

Boy: //Sa lomi po. ↘//

Lola:// Adjaa!!! // Dapat magkano ang utang iyun ang babayaran! ↗//

Boy: // Lola, pupunta na po ako kay Nanay. ↘//

Seemingly, the termination signals come when the Boy uttered the last statement shifting from declarative to asking permission to leave. Here, two emerging conversation projection occurred, particularizing in the beginning and contradicting in the end.

TAYTAY

For whatever the tome of utterance in the conversational exchange, family members are expected to become obedience particularly between mother-daughter relationship.

Mother: //Dumaan ka sa tyangge humingi ka sa Papa mo ng pambili ng sinulid(↘)//

Girl: //Kulang na po pamasaha ko pagdadaan ako kay Papa(↘)//

Mother: //Lakarin mo na lang ang lapit lang naman, Magdala ka ng payong(↘)//

Girl: //Opo(↗)//

In giving a command, the girl is left with no choice but to follow the instructions of her mother. This is manifested in the tone of her affirmation. Significantly, the mother is asserting in the process.

Meanwhile, falling tone signals a statement support for speaker to keep on track with the buying-selling activity. Below is the conversational extract.

PILILLA

Son: //Oh Ma! ↗// //1 k. ↘//

Mother: //Yung ano? ↗//

Son: //Yung galunggong po. ↘//

Mother: //Pagbilhan mo si ate, tinapa daw! ↗//

Son: //Ma, sukli ng 1k. ↘//

Mother: //Dalian mona, iaabot mona ke ate yan! ↗//

Son: //Eto na po. ↘//

The falling intonation utilised by the son in his conversation with his mother signals his support in the latter's selling activities. His low tone reveals his focused on such business exchange since the transaction occurred in front of the buyer. The mother's rising tone signals immediacy of action since bigger amount of money from the buyer requires change. Such falling tone is indeed part of intonational transaction projecting adjudication in the interaction.

CARDONA

Asking the price of a certain good is a common activity in the market, this is how Cardona native is sealing the deal

Girl: //Nay, magkano po atchara?(↘)//

Vendor: //Bayinte(↘)//

Girl: //Mahal na pala(↘)// //Pabili nga po kahit isa(↗)//

Though the tone of the buyer in her last utterance shows disappointment in the increasing price of atchara, still she manages to accept her frustration and eventually decided to buy the item because the low tone of the vendor affects her decision making. It is one good cue for buyers that sellers are honest in their everyday business. Though the girl contradicts from the response, she eventually adjudicates in the end.

However, tonality does not always mean complete engagement in the conversational floor. Sometimes, it is an interesting way of disengaging. Below is the extract.

BARAS

Lola: //Oh bakit ka nagkautang ng P18.00? ↘//

Boy: //P25.00 na nga po eh. ↘//

Lola: //Bakit ka nagkautang doon kena kuya Dondon mo? ↗//

Boy: //Sa lomi po. ↘//

Lola:// Adjaa!!! // Dapat magkano ang utang iyun ang babayaran! ↗//

Boy: // Lola, pupunta na po ako kay Nanay. ↘//

Like any other conversation with a family member, the high intonation utilized by the elderly signals floor control in the exchange. However, the low monotonicity applied by the boy signals his dull affiliation on the conversational floor. It is further justified by the way he used his low-level tonality in terminating his turn and eventually his presence in the process.

Moreover, the same low-level tonality happened in an unsure response.

JAJAJALA

Tita: //May karne pa ba sa inyo Angie? ↗// // May karne pa ba? ↘ //

Angie: //Saan po? ↗//

Tita: //Sa inyo. ↘//

Angie:// Aba'y ewan ko po wala naman↘.//

Indeed, uncertain response used low-level tonality to let the conversational partner realized the interactant's intention of truthfulness. This projection is also counted for adjudication.

3.2.1.2.2 Dominant Referring Tone

The speaker might use a rising tone rather than a fall-rise tone in ending a sentence to hold his turn by underlining his/her present status as the dominant speaker.

ANGONO

Whoever needs the information he/she is dominant in the conversational exchange. Take the example below.

B1: //Kuya, saan po papuntang Wawa?(↗)//

B2: //Ahh sa kabilang kanto, diretsohin mo lang(↘)//

B1: //Salamat, Kuya(↗)//

The controlling element in a rising tone would give pressure or an obligatory response to the next speaker to comment or respond (Brazil, 1997) and this is what occurred in the corpus. This implies that if somebody is seeking important information, the floor dominance is switched to the responder he is particularizing the details of his response.

BINANGONAN

When the confusion of information is in the midst of the conversational exchange, clarification is done by the confused speaker. Below is the extract.

Student 1: //Dapat raw puro positive ang tanong bawal raw ang negative(↘)//

Student 2: //Eh di hindi na yun ano , hindi na yun ano adopted(↗)//

Student 3: //Hindi yun pa rin, i-momodify lang(↘)//

Student 2: //Ha? Pano yun? Explain mo nga(↗)//

Student 2 is trapped in confusion and her dominance is revealed in the high tone of the last segment of her utterance. Moreover, phrasal repetition *hindi yun ano* signals holding of control (Brazil, 1997) by the speaker in the conversational floor. In the end, her confusion requires immediate explanation or response to the next speaker.

CAINTA

The unconscious usage of questioning tonality or a command tonality may become inappropriate for the message or for the audience. Below is the example

Girl: //Pwede po bang magtanong kahit sandali lang po(↘)//

Seller: //Ay maraming bumibili paano kita sasagutin(↗)//

Girl: //Sige okay lang po, salamat po(↘)//

The low or friendly tone of the girl signals her intention to speak with the vendor. However, the high tonality of vendor's responses affects the turn transfer for the girl. It shows rejection for the listener (girl), however, despite such circumstance, the listener responds politely on a low tone. Brazil (1997) described it as the speaker using a rising tone to relinquish his/her turn and the listener decides or adjudicates to terminate the conversation.

JALAJALA

Common conversational tone is present in Jalajala. Below is the sample extract.

Ate Irene: //Yung alkansya ko nakita mo? ↘//

// Three thousand ang laman nun eh. ↘//

Billy: //Na-puno mo? ↗//

Ate Irene: //Hindi...three thousand pero papel eh. ↘// // Mamaya pagnakuha yun
hindi pa naman tutunog yun. ↘//

Billy: //Wala na? ↗//

Ate Irene: //Hindi puro papel nga buo-buong limang daan, isang libo ganun,
hahahaha. ↗//

Billy: //Kukunin naming ni Urim yan sa December. ↗//

Like any other question-response scenario, for Jalajala natives, the one giving question remains to be dominant in the conversational floor since he aims for particularizing or itemizing the details of the response. Though rising tone is used by the one questioning, there remains to have a good connection between the two members of the conversational floor.

PILILLA

From the results of termination choice, usually the older member of the family is in control, however, it is not the case in Pililla in terms of dominance. Below is the extract.

Kuya:// Wala pa ba sa inyo si tito Nhell? ↗//

Younger cousin:// Wala pa, di ba nga namamasada pa yun, ala-singko pa ‘yon
uuwi. ↗//

Kuya: //Chat mo nga online ba? ↘//

Younger cousin: //Malamang hindi! ↗//

In the case of asking a favour for family member, this conversation from Pililla natives’ manifest dominance not to the older member of the family but to the younger member. The rising tone utilised by the younger cousin signals assertion or floor control, thus whatever he responded from the given question, there was an automaticity of response acceptance on the part of his conversational partner.

CARDONA

Holding the tone of utterance may lead to speaker’s control of conversational exchange. Below is the extract.

Vendor1: //Ikaw nga tumawag(↗)//

Vendor2: Wala nga akong pantawag(↘)//

Vendor1: //Nakaw(↗)// //Bulaan(↗)//

Vendor 1 as dominant speaker holds his utterance by his rising tone and prolonging the word *Nakaw* and *bulaan*. Vendor 1’s demand tonality requires vendor 2 to listen and follow the

request/command in the exchange, however his contradicting response projected immediate termination of conversation.

TAYTAY

The speaker shows her dominance by requesting her listener to purchase the item. Below is the extract.

Vendor: //Small na lang ang AVAILable(↘)// //kunin mo na (↘)// Hane(↗)//

Buyer: //Sige nga(↘)//

The vendor's speech tone varies from level to falling tone, then to high tone. This style of vocal tone, along with a mindset for connection and a message that is inviting, the vendor is likely to be less threatening and clients/buyers will trust the seller and feel that vendors are affable, hence adjudicating to purchase the item. This is contrary to the claim of Pellicano (2011) that the ability to make more money is usually associated with those who have deeper voices and this is because of the perception of having more authority and assertiveness in the voice, hence, not applicable for Taytay entrepreneurs.

TANAY

In teasing someone, Tanay natives have their own conversational dominance and tonal style. Below is the extract.

Jeniffer: //Ate Juvylyn ano ba oras start ng sagala? ↘//

Juvylyn: //Alas tres Ata↘//

Jeniffer: //Eh di ba, kasali si Wana. ↘//

Juvylyn: //Kasali nga! ↗// // Nakadilaw nga siya na damit e. ↘//

Jeniffer: //Bagay ba naman? ↘ di ba di naman sya kaputian. ↘//

Juvylyn: //pwede na mapag titiyagaan na rin. ↘//

Jeniffer: //Hahaha baliw ka! ↗//

The use of mid tone and eventually low tonality in the end of utterance sets the joking moment for the interactants and this is Tanay natives 'tone of mockery'. This tonal pattern is used to make fun in a nasty way, thus laughing in the end of the conversation confirms the agreement between interactants to which their rising tones is their notation of mockery, hence projecting assertion in the process.

BARAS

Baras natives are usual users of low tone specifically in asking for an update or inquiry. Below is the extract.

Bryan: //Mag-aaral ka ba? ↘// // Nang- ano....nang college? ↘//

Jane: Hmmm

Bryan:// Anong course mo, kukunin? ˩//

Jane: //Hindi ko pa alam. ˩//

Brayan: //Hindi mo ba alam? ˨// // Hindi kaba mag-e-Educ? ˨//

// Anong kukunin mong strand ngayong grade eleven? ˨//

Jane: //Ah. Ano, ah! ˩// // Di pako mag gre-grade eleven. ˩//

The tone of voice is all about the attitude, hence Baraseño speakers reflect their dominance using low tone. Even though the member of locutionary force raises the tone in speaking, the member partner remains dominant using low tone specifically in specifying the responses. This manifests the calm character of Baras natives.

MORONG

Mother1: //waLANG rubBER any aNAK mo//

Mother2: //Hindi KASya iYAN//

MOTHER1: //aNoNG HINde// //KAsya iYAN//

Mother 1 dominates the conversation floor by insisting her idea. Her rising tone is leading to an effect of a dominance which her conversational partner creates a feeling of separateness, hence the need to depart from such topic since mother 1 is asserting idea which is not acceptable for mother 2.

3.2.1.2.3. Interrogative Functions of Tone

There are utterances that take a declarative form but have an interrogative implication. This function of utterances can only be characterized in terms of the existential paradigm between the speaker and the listener (Brazil, 1997).

ANGONO

Sometimes, a question is not delivered in question tone but in the tonality of statement or declarative.

Seller 1: //Sa gitna kami nakapwesto(˨)//

Seller 2: //Bakit di ba bawal sa batas (˩)//

The tonal realizations were modified in a significant way according to the type of utterance (Li et.al, 2002). Hence, in verifying information, the question turns declarative for Angono natives. This is one way of contradicting. The supposed inquiry ends up as a shared knowledge among interactants.

BINANGONAN

In some cases, an intended inquiry turns out to become a command or request.

Boy 1: //Kayo na magligpit(↘)//

Boy 2: //Sige umuwi ka na(↘)//

The last tonal unit of Boy 1's utterance is not a question but in the form of a command or request. In this case, the analysis could not neglect the actual tonal realizations in a certain tonal context since the descending tone of Boy 1 necessitates the listener to follow his message, hence a decision made by boy 1.

CAINTA

The urgency of action sometimes depends on the tonality by the speaker. The example below realized such a finding.

Mother: //Hinativ mo sa palengke ang bayad(↗)//

Girl: //Wala po don si Ka Conching(↘)//

Mother: //Naku bumalik ka at hintayin mo(↗)//

The mother's tone signals that questioning in high pitch requires an obligatory response. The extract shows the urgent need to comply not only in the situation but also in the rising tonal pattern committed by the speaker hence projecting strong sense of assertion.

CARDONA

At some point, a simple question may lead to an interesting discussion

Bystander1: //Si Andoy, naruan?(↗)//

Bystander2: //Huo(↗)// pero may two points naman si Andoy, isang lay-up.(↘)//

Bystander1: //Ay napaghihina si Andoy(↗)// //Baka galing sa tarabaho(↗)//

Since the question from bystander1 ends with high tone, bystander2 felt the need to respond in a detailed manner. It is good to realise how a simple inquiry can detail an interesting discussion because the participating style engaged both interactants in exchange.

TAYTAY

An inquiry can lead to excitement and eventually direct an action. Below is the extract.

Lady1: //Sale pala ngayon sa Puregold(↗)//

Lady2: //Bagsak presyo ba (↗)// // pupunta kami(↘)//

Lady1: //Siguro(↘)//

The question is signalled by the word *ba* in high tone but seemingly, the inquiry has already answered by the same person who gave the question in her continuous speech by

revealing the action she might perform. This immediate adjudication by (Lady2) declares the immediate activity that she might engage.

MORONG

Bystander1. waLA nga raw BANG tsisMOsa as WAwa

Bystander2. HUo naHULi ng PUles

Bystander1. naKA ay di BAyar? magKAano?

Bystander2. BenteSYEte pag miRON, TRENTa pag nagsusuGAL

The results highlight that word *raw* signals fact-checking for bystander1. The speaker wanted to particularise and verify the learned news based on raw information that he has obtained but not yet authenticated.

3.2.1.2.3 Phatic Questions

Phatic expressions have the social function of establishing or maintaining social contact. Brazil (1997) puts it that phatic questions have some kind of social bridge-building as their aim and therefore customarily have a fall-rise tone.

ANGONO

It is always an exciting part to see an old pal. The beginning of the conversation starts with a hone tone. Below is the extract.

Man1: //Kumusta? Balita ko asensado ka na(↗)//

Man2: //Hindi naman narito lang ako(↘)//

Seeing an old friend allows the person to be reunited with the others. The use of *kumusta* as the start of conversation paves the way to the interlocutors to update themselves about each other's lives. This is what Brazil (1997) labelled as some kind of social bridge-building. However, the rising tone of Man 1 is opposite to the low-tone answer by Man 2, hence a contradicting projection in the process.

BINANGONAN

Repetition of utterance for sometimes intends to verify an information. The extract below describes the claim.

Girl 1: //Maganda talaga si Cherrie(↘)//

Girl 2: //Maganda?(↗)//

Girl 3: //Oo, maganda talaga yon hane(↗)//

The lexical repeat of (parts of) an utterance spoken by a conversation partner in the given turn implies an affirmation or verification of the received information. In the response dialogue, partners constantly negotiate on the information being exchanged in the course of

their conversation (Clark and Wilkes-Gibbs, 1986) and for Binangonenses, they do it by repeating the word, thus their way of affirming.

TANAY

Jen: //May gamit na ba kayo? ↗//

Maymay: //Wala pa nga e. ↘//

Jen: //Bakit naman? ↗// //Gusto nyo ba sponsoran ko kayo? ↗//

Maymay: //Talaga. ↘//

Based on the corpus, Jen who frequently asks questions to Maymay delivers her emphatic questioning by sponsoring the school supplies. This stimulates resonance to Maymay as Jen opens the idea of giving in a rising tone, hence a manifestation of Tanayan's character of enthusiasm in sharing. Indeed a conversational projection of determining.

JALAJALA

In asking a question for confirmation, Jalajala natives seemed to be a cheerleader. Let's take the extract.

Dories:// Maga-apply parin ng free tuition? ↗//

Joy: //Ewan po.// // Sabi po wala na po lahat pati miscellaneous. ↘//

Dories: //Edi, makakakapag-aral kana. ↗//

Joy: //Hindi ko pa po alam, nawalan po kasi trabaho si Papa. ↘//

Based on the extracts, the manner of questioning delivery by Dories is a manifestation of assertion but her positive indication tone manifests that she is hopeful that Joy can possibly go to school. Though the low tonality of Joy signals sadness in particularising her situation, the rising tone of Dories in questioning brings positive assumption for Joy.

Moreover, the same tonality is tracked in the usage of the emphatic question by Barasenios. Below is the extract.

BARAS

Ising: //Ano kaya, totoo kaya yung sabi sakín ni Mina kagabi? ↗// // Ang Sweldo daw ngayon ni April eh 40. /↘/

Marites: // 40? ↗//

Ising: //Oo. ↘//

Marites: //Ay maaari nga.// // At si April naman eh parang napromote, line leader na. ↘//

In verifying facts because of surprising news, rising intonation is very evident. Such tone requires more information and justification from the conversational partner. In this manner, the interactants (Ising and Marites) conveys an open and non-judgmental attitude by justifying the achievement of their associates.

PILILLA

Joy: //Alin? ↗

Kuya: //PayMaya. ↘ //

Joy: //Wala naman akong account dun. ↘ //

//Hindi rin ako marunong gumamit nun. ↘ //

Kuya: //Bakit di ka marunong? ↗ // // Ganoon lang din yun eh. ↘ //

//Ire-register mo number mo sa messenger. ↘ //

The sample extract intends to get the reason for not opening a PayMaya account. However, the conversational partner (kuya) already responded from his question by teaching interactant (Joy) on how to open an account, thus a good value for particularizing. This can be marked as self-answering act.

CAINTA

In a situation where people are not familiar with one another, starting a conversation is not a difficult activity since particularising opens the interactants in the conversational floor.

GIRL: //Ilang taon na po kayo, tay?(↘)//

TAY: 54(↘)//

Girl: //Yung pamilya nyo po rito rin po(↘)//

Tay: //Rito rin(↘)// //Pasok, dito tayo(↘)//

Such activity requires information for a response which shows momentarily acquaintance between interactants. Though the social distance is evident because both speakers are strangers to each other, the question-response moment (Ansari, 2012) in the conversational platform manifests the hospitality and welcoming attitude of Cainta Natives.

CARDONA

Pare1: //Pabili nga ng sigarilyo dalawa(↘)//

Pare2: //Pre, kailan ang libing?(↘)//

Pare1: //Bukas, ala-una(↘)//

Pare2: //Di pa kami na pupunta (↘)// //Sige wag mo ng bayaran iyan(↘)//

Pare1: //‘Di na ako magpapasalamat at bawal raw(↘)//

The question posited by Pare 2 is his way of asking pare 1 ‘How are you’ but in an indirect manner. This is further justified when pare 1 was about to pay the purchased cigarette but Pare 2 made it free for Pare 1. This descending tonal strategy and linguistic style manifest the indirect way of Cardona natives to ask the current emotional state of a person who lost a loved one. Such projection is a particularising mode.

TAYTAY

If the local product is affordable at the mainstream market, how will a seller initiate an empathic question. The extract below shows Taytay native’s tonal strategy.

Buyer: //Meron din nito sa SM (↘)//

Seller: //Mahal na pag sa SM ka bumiLI (↘)// //dito na lang Suki(↘)//

//Hane(↗)//

The seller affirms the availability of the product at SM Store but emphasized its cost. Her descending tone reflects her truthfulness in business activity while the high tone she applied manifest a pleasing tone for the buyer. Thus, the seller’s attitude toward the buyer and the subject of the conversation are all revealed in the tonality applied by her, hence an adjudicating projection.

MORONG

Lady: //kuMUSa po si JEN//

Mother: //haYUN pinagLUto ko ng siNIG-ang//

//namamaLOK na raw siYA sa MAY sabaw//

Lady: //maIge po at magaNANG kuMAin?//

Mother: //HUo nga//

The extract discloses that the referring tone by both interlocutors have been bridging togetherness. The shared knowledge about one person may start a good conversation which breaks the idea of separateness in the conversational floor. Such questioning creates an immediate interpersonal meaning between interactants since itemising things about the common person budges social distance.

3.2.1.2.4. Back-Channel Signals

Back-channels function as ‘supports’, ‘exclamations’, ‘exclamatory questions’, ‘sentence completions’, and ‘restatements’ (Duncan & Niederehe, 1983) and most of which were generally accompanied with a falling tone.

ANGONO

Passenger 1: //ang mahirap ay yung ano pag gabi na, kasi bihira na tricycle pag nine(↗)//

Passenger 2: //Oo nga mahirap na bihira na tricycle(↘)//

The restatement of phrase in a falling tone signals the back-channeling strategy applied by Angono native. This serves as a feedback to which passenger 2 shows passenger 1 that he is following the conversation and understand the justification that the former is talking about.

BINANGONAN

Boy 1: //Maganda ang kotse mo hane(↗)// //Nakajackpot ka(↗)//

Boy 2: //Hindi naman nakaswerte lang(↘)//

Boy 1: //Naku pa-humble pa(↘)//. //Swerte ka talaga(↗)//

In an exciting discussion, a high tone is very evident. The exclamatory statement sets the tonality of the utterance which manifests agreement between interactants. This back-channel strategy of assertion indicated the listener's raised interest in taking over the turn (Brazil, 1997).

CAINTA

Girl1: //Ang haba ng pila sa bibingkahan(↗)//

Girl2: //Hindi na nga ako pumila umuwi na lang ako(↗)//

Since Girl 1 expresses her disappointment and Girl 2 supports that statement in high tonality. This situation requires the speaker have his speech backed up by evidences and facts in order to describe the disappointing situation. Hence, the case of Girl 2's response which leads her the adjucate and terminate the previous action.

CARDONA

Sometimes, back-channeling depends on the tonality of speakers in the conversational situation.

Girl: //Tubeg ba nanay?(↘)//

Nanay: //Huo (↗)//

Girl: //Hare ah, may mineral (↗)//

Since the mother's signal is in high key, the response of the girl shifted from low to high tonality, an immediate manifestation of adjudication. As expected, if there is a change in tone, there will be a sudden change in the back channeling signal of the girl as it is evident in the tone of the phrase *Hare ah* which Shelley (2013) called as change activity token.

TAYTAY

Lady: Pinasara na daw ang videokehan?

Barangay Tanod: Oo nga sobra na daw sa Ingay

Based on the given extract, the response of Barangay Tanod shows support to the utterance of the Lady which Duncan & Niederehe (1983) called it supporting back-channel. As such, the listener sets foot on the ability to use back-channels correctly and appropriately, in this case justifying becomes the back-channeling projection.

BARAS

Mommy: //Hoy! ↗ // //Labhan mo yang damit mong bago, ‘wag mong gamitin yan na di nalalabhan. ↘ //

Daughter: //Hinde na! ↗ // //Wala na ko time maglaba. ↘ //

Mommy: //Sabi ko na nga ba eh, di mo lalabhan yan, naisip ko nang labhan yan kanina eh. ↘ //

Based on the extract, a previous idea of doing an action was referred back when confirmation of not doing/acting by the concerned interactant and this occurred in the conversational floor between mother and daughter. As such, the mother’s way of channelling back is to particularise and relate to something she previously mentioned or seen.

TANAY

A word of thanks is usually given to someone who appreciates something from a person. Below is the extract.

G1: //Anong masasabi mo duon sa pagkanta ko kanina? ↘ //

// Ang galling ko bang kumanta? ↗ //

G2: //Oo, ang galling mo ngang kumanta eh. ↘ //

G1: //Talaga! ↗ // Salamat. ↘ //

It is revealed that Tanayan natives give Words of appreciation when they feel gratitude towards someone. This could include thanking that someone in return to let him/her feel that the words being uttered are much welcomed in the conversational floor thus, a good way of projecting affirmation.

PILILLA

Ate: //Ha! ↗ // //Sinakto nyo P100.00? ↗ //

Bok: //Oo, sinakto namin yun sa tinapay. ↘ //

Ate: //Bakit nyo nilahat yun, lagot tayo kay Nanay! ↗ //

The back channeling signal is exclamatory since Ate realized the mistake that they did. However, the exclamatory note does not mean surprise but apprehension or fear that they might be scolded by their mother. This is a manifestation of contradiction.

JALAJALA

Lady 1: //Photocopy lang ba? ↗ //

Lady 2: //Oo, photocopy lang, dalhin ko pagka punta naming sa kuya ni Jonjon mamaya. ↘ //

Lady 1: //Baka makalimutan. ↘ //

Lady 2: //Hindi, ireredy ko na yan bago ko umalis. ↘ //

Lady 2 terminated the conversation by giving assurance to Lady 1, thus a Substantive back-channel reassuring or affirming the latter that appropriate action will be done and cooperating channels as established to both interactants.

MORONG

Vendor 1: //Ate, ano bang tawag rito ate ah//

Vendor 2: //Kutsinta//

Vendor 1: //Wala namang nakalagay rito ah//

Vendor 2: //Kutsinta iYAN//

For Morongueños, conversation that takes place alongside an activity or event is a common scenario. However, most of the time interactants verify the information while they are doing something through repetition of utterances. This is their way of particularising in a multi-tasking set-up.

4. Discussion

The results of this study offer much information on the rich phonological variation expressed among Rizaleno Tagalog speakers in the province of Rizal. It discloses that a definite eccentric intonational patterns are linguistic signifiers of its authentic identity that is structured under the influence of its geographical, historical, and social components.

Surprisingly, the towns of Morong, Cardona and Teresa (so-called relic areas) have a high occurrence of rise-fall (/p+/) and fall-rise (/r/) intonations, which mix up their phonological

nature. These tonic patterns are the traditional speech which are completely established and have never been mislaid from the past to the present time. Even though there are external influences brought about by its historic and cultural worth, still, its speech melody remains.

Meanwhile, the (/p+/) and rising (/r+/) intonations are shared in municipalities like Tanay, Baras, Pililla and Jalajala and seem to be affected by the location of the municipalities in relation to their neighboring provinces like Quezon and Laguna. This means that phonology phenomena are diffused in the area and are subject to hybridization; language change in border areas is dynamic.

The patterns of speech in Urbanization have significantly influenced the speech patterns in Antipolo, Taytay, and majority of the barangays in Cainta, where a level (/o/) intonation is used mainly. The intensity to which Metro Manila features are pervasive in these localities is a reflection of migration and urban weights that overpowers the innate intonational lines which conveys sociolinguistic impact of suburbanization on the local language varieties.

One notable thing has been brought out and that is namely the dominance of adjudication, or conversational judgment, in the Rizaleño speakers. This judgmental and declarative characteristic in conversation is one such sociolinguistically assertive and descriptive style of speech. However, tonal variation is not a major issue because the community maintains a civil and cooperative turn-taking manner because of a high degree of interpersonal communication norms and conversational etiquette.

In sum, the melodic intonational contour, which in this instance ought to be called the linguistic DNA of Rizaleño Tagalog, is a symbolic part of the cultural self and linguistic tradition. But the threat to this rich tapestry of prosodic beauty is the continuing urban intrusion and the migration of people, especially around the towns and areas of Antipolo, Taytay, and Cainta. These distinct intonation patterns are under threat of being lost, and a cry has been raised to have them mass documented, preserved and revived.

4.1. Implications

The paper adds value to the Philippine linguistics field by recording intonational variation that is rarely investigated on this level. It highlights the function of prosodic arrangement of local language character and cultural memory in their every speech. The lessons gained here are invaluable to any language preservation effort, education policy and development of regionally sensitive language teaching programs. Comprehending the intonational distinctiveness can facilitate better and effective communication in educational and social domains.

In addition, this study recommends that the inclusion of language elements of upland, island and overseas Rizaleno groups should be considered in future studies to comprehensively represent the range of phonological variation.

This extensive methodology would elucidate the procedures of language retention and shift in the movement, displacement, and remote environment and permits the Rizalenos to stretch the notion of linguistics buoyancy, resiliency, and adaptation. Importantly, language galore is manifested in the enormous intonation variation among Rizaleno Tagalog speakers specifically on the phonological components of language that is governed both by geographical

and social factors, hence the need to continuously document and archive these phonological features to sustain and shipshape the culture-rich language heritage of the Province.

5. Conclusion and Recommendations

The identified tones of Rizal natives featured intonational variation specifically in terms of their geographical location. However, these varieties highlight the tone-marked words which reveals the rich acoustic matrix of Rizaleño sounds. All in all, the intonational contour of Rizaleño Tagalog is concluded to have a melodic flow in the tonal continuum which becomes their linguistic deoxyribonucleic acid or DNA. Given this paucity, still Rizaleño natives are keeping their language and culture intact, since it is their own way of safeguarding what they owned since the first hours of June 11, 1901.

Apparently, Antipolo, Taytay, and most barangays in Cainta are in the brink of extinction since the urban influenced had been viral in the areas, hence the fear of losing the language DNA is currently happening. Further research on this matter is recommended. Moreover, it is important to investigate the phonological variation and linguistic usage of Rizaleño natives who reside in the upland and island areas since the present study is limited to the mainland language. Interestingly, those who live abroad could also be included in the future study by investigating the language differentiation and preservation occurring in their socio-linguistic skills with the inclusions of linguists, Local Government Units, and cultural institutions. Together, they will help see to it that the sole language identity of Rizaleño Tagalog thrives in the climate of globalization and urbanization. With much mutuality, they will be an addition to ensure that the exclusive linguistic identity of Rizaleño Tagalog prospers in the 21st century atmospheric speech of globalization and urbanization.

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