

# **Amharic stress (beat) rules of linguists, poets and singers: Which beat rules beat which?**

**Paper presented at the 11th International Conference of Ethiopian Studies  
Addis Abeba, April 1-6, 1991**

*Anne and Klaus Wedekind  
Addis Abeba Dec. 1990*

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**Summary**

*Amharic stress is elusive and has largely resisted even the powerful tools which metrical analysis has developed recently.*

*This paper seeks to find clues in (a) the recital of poetry and (b) in the performance of popular songs: it seeks to identify linguistic stress in its inter- relation (a) with prominent syllables in the recital of Amharic poetry, and (b) with the "heavy" beats of musical rhythm.*

*The results of this short study are preliminary; but they support the analysis of Amharic stress (a) as realized by prominent pitch and intensity, (b) as quantity sensitive (c) as right- headed (appropriate for an SOV language), and (d) as bounded feet. In the material considered here, affixes do not seem to be stress neutral. Metrical grids are employed because they have a closer affinity to the traditional poetic notations of arsis vs. thesis and heavy vs. light musical beats than arboreal presentations would. (Goldsmith 1990: 182, Durand 1990: 231).*

*As far as relations to poetic and musical beats are concerned, it can be said that the linguistic beat tends to coincide (a) with the non- final beats of poetic lines, and (b) with heavy musical beats.*

*However, both in poetry and in songs there clearly are passages where "irregular" relations are built up for the aesthetic purpose of delightful complexity.*

## **1. Problems of stress perception and definition**

Amharic stress is like the Egyptian sphinx: There are many representations, and many things can be said about it - but the first thing to say is that "it" does not really exist.

Phonemically spoken, Amharic stress does not exist: it does not create lexical contrasts, in spite of such interesting differences as between *bä'KKälä* "Bekele (name)" with stress on the second syllable - and *'bäKKälä* "it sprouted" with stress on the first.<sup>1</sup>

Even on the phonetic level, Amharic stress is hardly noticeable. When a list of words is read, every item will take word final and demarcative pitch/accent - as noted by Alemayehu Haile and Tsegaye Woldeyesus already. In previous studies, Amharic stress is characterized by statements about its being instable (Guidi 1892: par.6, Ullendorff 1955: 197), its being difficult to detect (Armbruster 1908 :36), playing a lesser role (Richter 1987: 47), and being relatively weak (Alemayehu Haile 1987: 23).

Because of this, and because of further complications due to the syllabic script and its ambiguities of syllabicity, the term "stress" is sometimes employed as meaning nothing more than "this fidel is syllabic" (i.e., it is pronounced with both consonant and vowel).<sup>2</sup>

In this short study, our working definition of "stress" will not distinguish "stress" or "accent" or "beat". All of them will be identified as "relative loudness" accompanied by "prominent pitch". The two parameters loudness and pitch are not the same - but in

our data, they go together in a sufficient number of cases to satisfy our need for a working definition. The units of measurement will be decibel (dB) for loudness and Hertz (Hz) for pitch, as extracted by phonetics lab software.

## 2. Stress and beat in linguistics, poetics and song style

We shall look for traces of stress in three areas:

### (1) linguistics

- i.e., "stress" or "beat" on the level of words and phrases. This includes every syllable which has been considered "stressed" on the basis of recent (metrical grid or arboreal) analyses by Ethiopian linguists.

### (2) poetics

- i.e., "stress" (or "accent" or "beat") on the level of a "poetic line" (Amharic "bet") and its rhythm. This includes every syllable which coincides with an "arsis" of a recurrent pattern recognized in traditional poetry.

### (3) music

- i.e., "stress" or "heavy beat" in the domain of a musical bar. This includes every syllable which coincides with the heavy beat of a musical rhythm.

For these analyses, three limited sets of data will be considered:

#### (1) the pronunciation of "roots"

(lexical entries), and "words or phrases" as analysed in recent linguistic studies especially by Alemayehu Haile (1987) and Habtemariam Marcos (o.c., 1990). The latter analysis is also supported by the results of Tsegaye Woldeyesus' studies<sup>3</sup>

#### (2) the recital of a poem

(*giTim*) by the late Mengistu Lemma, and its acoustic analysis.<sup>4</sup>

#### (3) the performance of *giTim* and *zema*

"song text and music" of *zäfänocc* "songs/dances" as recorded in recent cassettes of popular singers.<sup>5</sup>

### 2.1. Linguistic stress (beat)

Different analyses of Amharic stress have been worked out recently, one of them focusing on "stems", another on "words" and "phrases". Concerning stress in simple "stems" and the pronunciation of isolated words, the recent analysis of Alemayehu Haile will be referred to. Concerning more complex utterances we will also refer to the analysis by Habtemariam Marcos.

#### 2.1.1. Stress in stems

Alemayehu's analysis of lexical stress can be summarized as follows (examples taken from 1987 24ff.):

##### 2.1.1.1. Rule 1:

In verb "stems", stress falls on the penultimate syllable. Affixes are of no influence.

## 2.1.1.1.1. Examples:

'säbbär[-u] "they broke"

gä'läbbät[-u] "they overturned"

[tī-][g]gä'läbbät[-alläcc] "she will be overturned"

(Note that the definition of a verb "stem" here includes the radicals with their vowels - but excludes the derivational affixes.)

2.1.1.2. **Rule 2:**

In non-verbal stems, stress falls on the left- most syllable, maximally the antepenultimate.

## 2.1.1.2.1. Examples:

'bet "house"

'däga "highland"

'samuna "soap"

zä'näzänä "pestle"

(Note that we have given Alemayehu's rules in a terse form. In the actual summary of his rules, Alemayehu invokes the various concepts of metrical phonology of the 1970s and 1980s, including basic beat placement and extra- metricality; separate rules are formulated for di- and mono- syllabic stems.)

2.1.2. **Stress in words and phrases**

As far as stress in complex words is concerned, we shall follow the analysis of Habtemariam Marcos. Habtemariam's rules do not recognize morpheme classes or morpheme boundaries. Therefore they will not be subdivided into rules for nouns and verbs.

2.1.2.1. **Rule 1:**

Stress is on the penultimate, unless specified differently

## 2.1.2.1.1. Examples:

sa'muna "soap"

'misa "meal"

'alga "bed"

2.1.2.2. **Rule 2:**

Stress is on the final syllable (ultima) whenever that is heavy. "Heavy" syllables include closed syllables and syllables with a "heavy" vowel: *i*, *u*, *e* or *o*.

## 2.1.2.2.1. Examples of closed syllables:

*samu'naw* "soap-his"*al'gaw* "bed-his"

## 2.1.2.2.2. Examples of heavy vowels:

*be't-e* "house-my"*mängä'du* "way-the"*me'ci* "beat-er"*fälli'go* "wanted-gerund/m"

## 2.1.2.2.3. Examples of light vowels:

*'alga* "bed"*'hedä* "went-he"**2.1.2.3. Rule 3:**

Stress in phrases

In phrases the only prominent stress is that of the last word.

Examples:

*sa'muna* "soap"*fab'rika* "factory"*samuna fab'rika* "soap factory (quarter in A.Abeba)"

These two sets of rules do not complement and support each other in every aspect - but they do point out the direction where to look for stress: The one set of rules speaks of lexical stress and the importance of morphological distinctions; the other speaks of syllabic weight and includes affixes as well as phrases.

Some of these issues are not at all settled; but we shall use these two sets of rules without any further discussion, to guide us in interpretation of stress placement in text of poetry and songs: In the subsequent sections, we shall use the terminology and tools provided by these linguistic analyses, to look at new data from perspectives other than phonology.

**2.2. Stress in the recital of a poem**

"Until the present we have only the number of syllables [...]", says Alemayehu Moges about the Amharic poetics - as against Geez, which also has "accents" (1970: 102).<sup>6</sup> Likewise, Mengistu Lemma has insisted more recently that "Amharic is syllable counting" (1984: 731) - but he also welcomes new Amharic poems where he does recognize "accents" (1984: 732). He employs the traditional musical signs "difat" and "qenat" to mark such poetic "accents" (1984: 731; on the definition of difat and qenat also cf. Tumlasan Kasa 1989: 185).

In the actual recital of his own poem *hiywät* "life", Mengistu Lemma certainly does not limit himself to counting syllables: accents are placed quite noticeably. We have

attempted to analyse the recital of this poem in two ways: (a) by ear and (b) by the electronic extraction of pitch and amplitude from a cassette recording as was mentioned earlier.

To (a) the unprejudiced ear, there are syllables whose "loudness" differs noticeably from weaker syllables in the same line. It is obvious that the author intends to give different weight to different syllables, and that he does so in recurrent patterns. The rhythm approaches the universal ratio predicted by de Groot (1962: 194): 1 beat per every  $3/4$  second.

To (b) the electronic equipment, these accents are impulses marked by higher pitch as well as higher intensity: cf. the circles in the printouts nos. 1-5 of the appendix, where high intensity peaks coincide with intonational peaks or rising pitches: these are the "stressed" syllables or "accents".

Most lines of Mengistu's poem are dodekasyllabic: There are 12 syllables per line or "bet", and 6 in half a line. The rhythm which the author establishes for the listener - cautiously but efficiently - is that of 2 "heavy" syllables in every unit of 6 syllables.

Compare the printout of the appendix with the transcription given here below. The lines have been numbered in the same way in both of these presentations (1-5). (The transcription uses the following signs: "'CV" indicates a "stressed" syllable; "/" stands for a caesura between two half- lines (*haräg*); "P T C K S" stand for glottalized sounds; "ä" and "i" are the mid and high central vowels.)

#### 2.2.1.1.1. Example:

*Hiywät* "Life" by Mengistu Lemma (transcription of the first lines only)

- (1) *mündi'näw säbä'bu / (2) lämündi'näw alkuññi / 'lämin mikniya'ti /*  
 (3) *yihe a'läm mäno'ru / addu'ñña hiywä'ti /*  
 (4) *hiSa'nä mäwwälä'du / arji'to limo'ti /*  
 (5) *lämündi'näw alkuññi / 'lämin mikniya'ti / [...]*

Note the regular pre- pausal accent, but note the line- medial accents also: The latter tend to coincide with linguistic stress. But later in this poem there are passages where "cross- rhythmic" effects interrupt the regular rhythmic flow, and at times "irregularities" conceal the basic rhythm of 1 beat per every  $3/4$  second (cf. de Groot 1962: 194). The result is that it becomes impossible for monotony to set in.<sup>8</sup>

In one or two places, metrical clashes are imminent. But in the actual recital, the poet circumvents them: Cf. the 2nd and 5th line, "*lämündi'näw alkuññi*" where the mere reading of linguistic stress could have resulted in a clash.

It is worth considering this passage in detail - as one example for many - to realize how "irregularities" and potential "clashes" are coined into enrichments of the poetic structure:<sup>9</sup>

In both readings of this line (cf. frames 2 and 5 of the appendix), the author changes his registers between that of direct speech (*lämündi'näw* "why!") and that of the author speaking (*alkuññ* "I said to myself"). The shift leads from the "speech register" of about 150 Hz (the musical note "do") down to the "speaker's register" of 100 Hz (the musical note *fa*). The main point here is that in this shift of registers, a potential "metrical clash" - between the high pitch of "*näw*" and the high pitch of the

linguistically stressed first syllable of *'alkuññ* "I said to myself" - goes unnoticed: The listener focuses on the complex intonation rather than the clash of accents.

#### 2.2.1.1.2. Example:

Clash (potential)

				x		x	
	x	x	x	x	x	x	
	l	ä	m	i	n	d	i
	'	n	ä	w	'	a	l
	k	u	ñ	ñ	/	[	...

Note that there is, however, one "metrical clash" in this poem - created intentionally as Tesfaye Gessese has pointed out (1988: 195) - and it occurs in the last part of the poem where two identical, heavy words are juxtaposed:

#### 2.2.1.1.3. Example:

Clash (intended)

				x		x	
	t	a	m	m	i	r	n
	n	ä	w	a	n	n	i
	b	ä	l	/	a	n	n
	i	b	ä	l	n	ä	w
	K	o	n	j	o	/	[
	...						]

How then is the "inherent stress" of words integrated into the rhythm of the poem? How does linguistic stress relate to poetic stress?

Two extreme kinds of relations would be conceivable:

(a) Every word could be placed in such a way that its inherent stress falls on that point of the poetic line where a heavy beat is expected. In this case, the linguistic stress would always re- inforce the poem's metre.

(b) The other extreme would be to place the words at random, in total disregard of the poetic metre. In this case, the poet would only take care to supply the correct number of syllables per line - but all the rest would be coincidence.

The relation between poetic and linguistic stress in this particular recital of Mengistu's poem can be characterized as follows:

(a) Inside a poetic line, the linguistic stress as predicted by Habtemariam tends to be respected. (Cf. all line- internal beats in the printouts and transcriptions.) This means, linguistic stress is placed in those metric position where it supports the developing rhythm of the poem.

(b) Once the rhythm is established however, its linguistic support does not continue monotonously: there are passages where the author uses the interplay of established rhythm and counter- beats (cf. the example of metric "clashes" above).

(c) At the end of poetic lines, the pre- pausal beat overrides linguistic stress, to the extent that those "fidels" are syllabified which would not be syllabified outside poetic speech (comparable to the pronunciation of word final -e in French poetry).

### **2.3. Linguistic and musical beat in the performance of popular songs**

The texts of eleven songs were selected on the basis of the inquiry mentioned earlier (cf. footnote <sup>5</sup>), and they were analyzed in the following way: The transcription of the texts was compared with the musical analysis of rhythm and meter by A. Wedekind (1988). Both authors have marked as "CV" those syllables which coincide with a heavy musical beat (i.e., beat "1" of a 2/4, 3/4 or 4/4 meter, beat "1" and "4" of a 6/8 meter etc.). This was done independently of each other. Where it was found that the authors did not agree, the words were transcribed twice. Where there was uncertainty, the words were discarded. Words which did not coincide with any heavy beat were left unmarked. Two short examples shall be given to indicate what the result looked like:

#### 2.3.1.1.1. Examples:

*'bäggir läTīmKät i'läät, si'wäTa 'tabo'tu*

(From Tilahun Gessese, "*Ye 13 sost wer tsegga*")

*'täw li'mäd gä'layä*

(From Mohammed Amhed, "*Tew limad*")

The stress placement in these words was then compared with their morphological and phonological structure as described in section 2.1 above. The results can be described as follows:

(a) In the majority of all cases, the inherent stress of the word coincides with the musical beat. We are not in a position to establish rules, but it can be said that - statistically - the singers tend to respect the linguistic beat of a word. So far, this aesthetic relation can only be expressed as a statistical measure: We can state how often two different beats coincide - about 60 to 70 percent of all cases - but we are not ready to say exactly "how" they relate or "why".

To add more detail to this, it can be said that it is rather infrequent for a word initial syllable to coincide with a "heavy" musical beat (about 20 percent of all cases). Even less frequent does a "light" prefix like *si-* or *bä-* coincide with a heavy musical beat; one such exemption is that of Tilahun in a poly- rhythmic passage quoted above: *'bäggir*.

(b) Where a word was found to be musically stressed "against" its inherent linguistic stress, the same word was usually found to be repeated in the same song with the "proper" musical stress placement.

(c) In the songs investigated, there are several instances where a singer sets the musical beat against the linguistic beat - and he/she does so intentionally. For example, in some cases the words are placed in conflicting cycles such as 2 vs. 3 beats, so that the linguistic and musical beat must produce in cross- rhythms, whatever the word



### 3.1. Notes

<sup>1)</sup>Such contrasts certainly are not lexical - at this point we shall argue that they are predictable from their morphological class and/or their pragmatics.

<sup>2)</sup>In their writings, both Mengistu Lemma (1984: 135ff) and Alemayehu Moges (1970: passim) had to spend several pages to clarify misunderstandings about syllabification. Cf. also Podolsky 1984: 17.

<sup>3)</sup>Alemayehu's analysis is one of the recent and extensive analyses of Amharic stress - written by an insider of both (a) the language and (b) the phonological theories of the 1970s and early 80s.

<sup>4)</sup>The poem is quoted in Tesfaye Gessese's obituary (1988). We are grateful to Dr. Baye Yimam who has made a recording available to us.

The programme used for the acoustic analysis is called "CECIL" (for "Computerized Extraction of Components in Intonation in Language"), developed by G. Hunt and others, SIL, 1990. The machinery is presently accessible in the IES/AAU.

The stress and pitch tracings were produced by Ato Tatek Samare of the IES Computer Department in December 1990. The authors want to express their appreciation to Ato Tatek for this contribution and to the IES for the computer time.

<sup>5)</sup>The songs were selected on the basis of small-scale inquiries among AAU staff and students in 1988 and 1990. Most of these songs are analyzed in A. Wedekind 1988. The 4/4 and 2/4 meters are the most frequent; 3/4 and 6/12 also occur. The following titles were included in the analysis for the present paper: Alemayehu Ishete "*Yesew tsebay*"; Aster Aweke "*Birdu altesmammannyim*", "*Lakillinny bermole*", "*Libbih yiferdennyal*"; Efrem Tammiru "*Biccennya nenny*"; Mohammud Amhed "*Tew limed gelaye*"; Muluken Mellese "*Sewinnetwa*"; Niway Debebe "*Nafkot indemmebrek*"; Tilahun Gessese "*Ayyiccesh bitsegga*", "*Ye13 wer tsegga*", "*Yikirta ilemminallehu*".

<sup>6)</sup>Concerning an "accentuating" poetics of Geez as opposed to a "syllable counting" poetics of Amharic, cf. M. Cohen, 1955; cf. also the following notes: Kamil (1949) - translated from Arabic into German by Schall (1961) - supposes influence from Arabic which is accentuating. Petracek (1970: 263) still reports that Amharic metrics is considered "syllabic", while for Geez, he speaks of lines with 4-8 syllables and/or 1-3 "accents" which rest on the (pre-) pre-final or final syllable of the "Pausalwort" (1970).

<sup>7)</sup>We are grateful for various suggestions made by Loren Bliese on the basis of studies of Afar and Hebrew poetry. He suggests to read *lä'min mikniya'ti*; this would preserve the anapaestic rhythm of the passage.

<sup>8)</sup>Cf. also de Groot (1962: 195) "It is very strange indeed that deviations from the theme in separate lines (called 'irregularities of the line') have been looked upon as deficiencies of the poem by eminent scholars, such as Jespersen [...]. On the contrary, they are indispensable, and have both a formal and an expressive function." "Harmony is not only a matter of similarity, but also of dissimilarity, and, in good poetry, irregularities of lines are among the most important features of the poem [...]" (1962: 196).

In general aesthetics, attempts have been made to capture the aesthetic value of complexities in a formula. The assumption is that the "consumer" of art delights in the display of complexity. (Birkhoff's law "M equals O" was designed to capture aesthetic qualities in terms of measurable quantities: Birkhoff relates "M", the "aesthetic Measure", to "O", the sum of the empirical relations of "Order" between the elements of an artefact as well as "C", the "Complexity" of the empirical ordering of the set of signs.)

<sup>9)</sup>Concerning "metrical clash", and its universal avoidance, cf. Goldsmith (1990: 196), Hogg and McCully (1987: 200ff.) and Durand (1990: 231).

### **3.2. References**

Alemayehu Haile, 1987; Alemayehu Moges, 1970; Armbruster, C. H., 1908; Cohen, M., 1955; Durand, J., 1990; Goldsmith, J. A., 1990; Groot, W. de, 1962; Guidi I., 1892; Hogg, R., and C.B. McCully, 1987; Kamil, Murad, 1949; Mengistu Lemma, 1984; Petracek, K., 1970; Podolski B., 1984; Richter, R., 1987; Tesfaye Gessese 1988; Tsegaye Woldeyesus 1988; Tumlisan Kasa, 1982; Ullendorff, E., 1955; Wedekind, A., 1988; Wedekind, K., 1990.

**Appendix:**  
***Musical Beat and Linguistic Stress in Sample song texts***

The Sample Texts		Aster	Alem.	Efrem	Mahm	Tilah.
Total	%					
Beat coincides	104	13	31	18	28	14
	70%					
Beat differs	46	4	19	1	9	13
	30%					
Total	150					
	100%					

N.B. the figures in the columns “Coinc/Diff/None” stand for the following items:  
“Linguistic stress and Musical Beat coincide / They differ / There is no occurrence”

***Aster Aweke***

13 times: Musical beat coincides with linguistic stress

4 times: Musical beat differs from linguistic stress

Coinc/Diff/None

3 / 0 / 1 *lak-i-'lliññ bärmo'le yä-i'ne aläm*

3 / 0 / 2 *akal 'Sägga di'räs yä-i'ne aläm*

2 / 1 / 2 *'antä-w näh aka'le yä-i'ne aläm*

2 / 1 / 0 *lak-i-'lliññ barne'Ta bar'neTa (!)*

3 / 0 / 2 *fiKi'r-e hoy ar'K-eh yä-'ne aläm*

0 / 2 / 3 *wädä 'antä /an'tä indi-mä'Ta /indi-'mäTa yä-'ne 'aläm*

**13 4 10**

***Alemayehu Eshete***

31 times: Musical beat coincides with linguistic stress

19 times: Musical beat differs from linguistic stress

Coinc/Diff/None

4 / 2 / 0 *'yä-säw tsä'bay, sin't-un sin't-un b-an'däbät 'yi-wwä'rr-all,*

4 / 2 / 0 *'yä-säw tsä'bay, sin't-un sin't-un b-an'däbät 'yi-wwä'rr-all,*

3 / 2 / 0 *'hullum 'riCC yi-'lall iskä 'idme-w yi-no'r-all.*

6 / 0 / 3 *y-a'TTa säw si-bbä'saCC y-a'gäññ-ä säw y-ab'd-all y-agäññ-ä säw y-abd-all,*

1 / 4 / 1 *yä-'Kom-äw iyy-a'llä, yä-'täñña-w yi-he'd-all yä-'täñña-w yi-hed-all,*

2 / 4 / 0 *'zimmitam yas-'Täll-all / Ci'KiCiKK yi-wä'dd-all, CiKi'CiKK yi-wä'dd-all,*

3 / 3 / 1 *'atti-räf / a'tti-räf y-all-äw 'lijj bä-'hassab yi-nägu'd-all bä-hassab yi-nägu'd-all.*

3 / 1 / 0 *yä-wärä't-u Säbä'ñña 'wisshät yä-lämmäd-ä,*

3 / 1 / 2 *ayn 'awT-ä't(o) yi-'la-ll 'bäre lam wällä'd-ä.*

**31 19 8**

**Efrem Tammiru**

18 times: Musical beat coincides with linguistic stress

1 times: Musical beat differs from linguistic stress

Coinc/Diff/None

2 / 0 / 2 'bicc-ä'ñña 'näññ näy näy,  
2 / 0 / 2 'bäytäwär 'näññ näy näy,  
2 / 0 / 2 yä-wänze damäy da'mäy,  
3 / 0 / 1 yä-dä'ga da'mot yä-däga damot,  
3 / 0 / 1 yä-Kolla damot yä-däga damot,  
3 / 0 / 1 si-wä'ddışsh wäy - (?) tä-tä'ffa-w bä-'ne  
3 / 0 / 2 täy Tī'lu yī-f'räs - al-cal-äm ho'd-e,  
1 / 1 / 3 gämägä'm-u wätässh aKäbät dagät-un diräsh (?)

18 1 14

**Mahmoud Ahmed**

28 times: Musical beat coincides with linguistic stress

9 times: Musical beat differs from linguistic stress

Coinc/Diff/None

3 / 0 / 2 'täw li'mäd gä'laye - gälaye gälaye, (3x)  
3 / 1 / 0 'tī-toh yä-'hed-ä/'yä-hed-ä säw - gä'laye,  
1 / 1 / 0 'atī-bäl kälälaye  
3 / 0 / 0 täw li'mäd - gä'laye,  
2 / 1 / 3 'mä-wdä'd-ih kä-raK-ä - käf-to 'lä-he'd-ä säw - gälaye,  
3 / 2 / 1 'dägm-om yä-Känna-hin ri'K-äh - att-asta-w säw,  
4 / 1 / 1 yä-fi'Kīr sī'mmet-u kal-hon-ä 'acca l-acca - gä'laye  
1 / 1 / 3 īrsWa-m yä-jWa-n yī-sTat att-assīb lä-bicca,  
0 / 1 / 3 ingīdih yä-ruK 'säw tä-gWaZ al-'nafäK-äm, / al-na'fäK-äm,  
0 / 1 / 3 bi-hed mä-fälläg say-shal ay-'Kär-īm.  
2 / 1 / 0 yä-he'd-än shäññ-i'to mä-nafäK, mä-'CänäK.

28 / 9 / 12

**Tilahun Gessese**

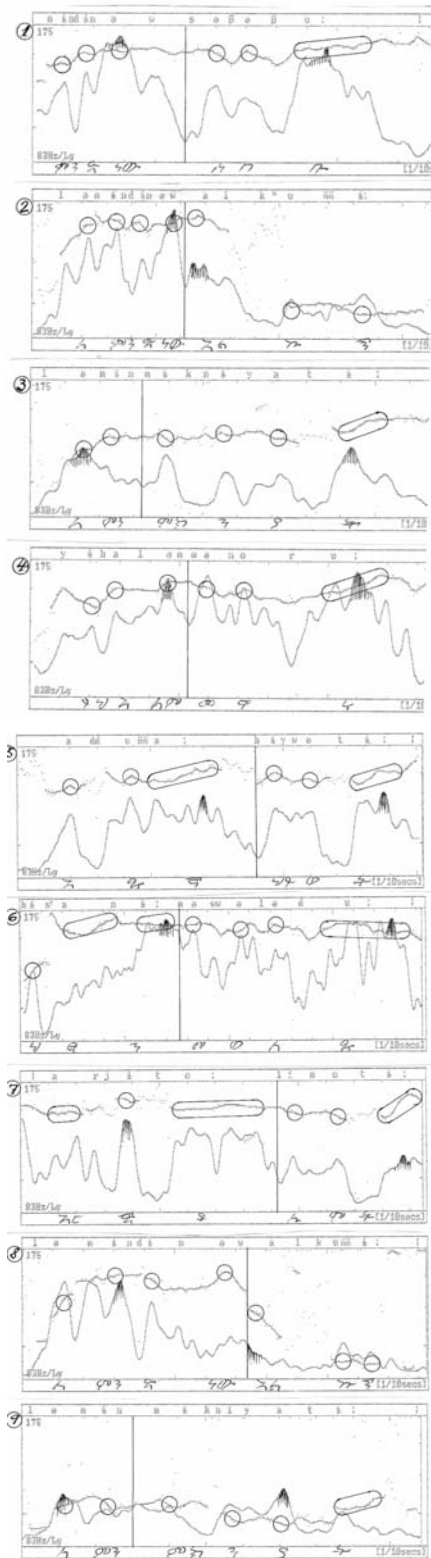
14 times: Musical beat coincides with linguistic stress

13 times: Musical beat differs from linguistic stress

Coinc/Diff/None

2 / 1 / 1 ayyī-cc'essh bi-Tägg'a fiKīr-'e lämmī-jj'essh  
2 / 2 / 0 iyy'ä-wal-ä siy-ad'ir arräf-kut w'ädd-ijj'esh  
3 / 2 / 2 ind-'asshash adrīg-'iññ anc'i-m däss ind-al-'ässh/ind-'al-ässh  
3 / 2 / 0 fiKr-'ışsh k-ash'ännäf-'äññ m'in t-'aräg-iw'allässh  
/t-aräg-iwallässh  
1 / 2 / 1 m'ä-wdäd-'en al-c'il-īm y'ä-gill-ışsh hoñ-'allähu  
1 / 3 / 0 fiKr-'ışsh 'a-sammīno-ññ ij-j'en/sät-icc'allähu/ s'ät-iccallähu  
2 / 0 / 0 inda-ssh'ash adr-'iññ  
0 / 1 / 0 ine i-cil-ışshall'ähu

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*Mengistu Lemma, "Life"*  
*Pitch and Stress Tracing*