Reading notes and questions: Goldsmith 1976 (due 02/12)

Please respond to all items marked with * in your write-up and discuss items marked with **
*** indicates a question to help you understand the paper.**
**** indicates a question that is more open-ended to get you thinking.**

(1) **p. 26** In (4), the * denotes "association": the H associates to the main stress in [pín]. Since [pín] is a monosyllabic word, the L also is associated to the same syllable.

(2) **p. 32** Association is an abstract concept: an association line between two items on different tiers indicates that the two items must unfold "simultaneously" in time. This only means that the phonetic realization of a tone and the phonetic realization of its associated segment must overlap in time–they need not have the same onset and offset in time.

In fact, it's not clear that the phonetic realizations must even overlap in time. For instance, for *àkálă*,= in (10), the H associated to [a] does not imply that the pitch peak that's part of the realization of the high tone must occur during the uttering of the vowel [a]. We'll discuss this more when we talk about *peak delay*. For elements on the same tier, the left-to-right ordering encodes temporal precedence relations in the usual way—the word unfolds in time from left-to-right.

Note that as exemplified in (10), the association relation between elements on different tier is not *total*, i.e. it is not the case that every element has an association line leading to it: [k] and [l] are not associated to any element in the tone tier. This means that [k] and [l] do not have associated *tonal targets* and thus, the fundamental frequency (f0) contour that occurs during the consonants is assumed to be *interpolated* between the tonal targets of the surrounding vowels. So if the second [a] has a high tonal target (high pitch) and the final [a] has an initial low tonal target pitch, the pitch on [l] would be somewhere in between, in the middle of the pitch range.

(3) **p. 32** As you can see in (10), not every item on a given tier has to be associated with something on another tier. Of course phonetically, the larynx has to be in some state during the articulation of [k] and [l], but the idea is that these segments have no tonal targetinterpolation between surrounding targets is done in the phonetic module. In the phonological representation, only the vowels of this word are associated to tonal targets.

(4) **p. 37** The first item of (25), *Japan* does not exemplify a word with a final short vowel; Goldsmith probably intended something more like *pen*.

(5) **p. 38-39** Don't worry too much about Goldsmith's formalization of the Well-formedness condition informally stated in (22). This didn't work out.

(6) ***p. 42** Why is Solution 2 "global"?

(7) ****p. 42** Is there a Solution 3 in Harmonic Serialism?

(8) **p. 50-57 You can skim from p. 50 to the middle of p. 57.**

(9) **p. 60** Notation: é = high tone, è = low tone, ė = mid tone.[1] Note that sometimes, a language is analyzed as having a a tone that is not lexically specified, but which is assigned a "default" tone. In this case, the tone may not be marked, e.g. if a language is analyzed to have a default L tone, then only H tones may be marked in phonological representations.

(10) **p. 63** Example (74) is missing many nasal diacritics. Check in the body of the text after (74) for where there may be additional nasalizatoin.

(11) **p. 64** The C in (77) becomes something like a prenasalized consonant, e.g. ${}^{m}b$,${}^{n}d$.

(12) ****OT with autosegments** A skirmish with constraint-based theories acting on autosegmental representations.

a. Starting with candidates like in (19), i.e. /archipélago, H* L/, with stress already assigned and (unassociated) tones in the UR, derive the pitch contour for *archipelago* in (21b).

b. Treat tone like segments for faithfulness constraints, e.g. MAX(T), DEP(T).

c. Consider using a constraint family LICENSE(X,Y): assign one violation for every X not associated to a Y (where you specify what X and Y are for each constraint in the family).

d. Use UNIQUE(T,V): for every tone associated to n vowels where $n > 1$, assign $n - 1$ violations. Use UNIQUE(V,T): for every vowel associated to n tones where $n > 1$, assign $n - 1$ violations

[1] If you're trying to get a diacritic over a letter that already has a dot in LaTeX, you can add the diactric over a dotless version of the letter, with a backslash before the offending letter, e.g. ǐ vs. ĭ, ǰ vs. ȷ́).

e. You may need other constraints as well.

f. Draw the full autosegmental representation for each candidate. LaTeXusers: resources for typesetting autosegmental representations include:

   i. pst-autoseg

   ii. qtree and xypic notes

   iii. xyling plus xyling notes.