

## Study questions on Goldsmith 1976<sup>1</sup>

To be turned in Tuesday, Nov. 17

### Notes

**p. 26** The \* in (4) means that this H tone is associated to the main stress. In this example, since there is only one syllable in the word, the L also ends up associated to the same syllable.

**p. 32** So an association line between two items on different “tiers” mean that those items overlap in time (they don’t necessarily coincide completely). For items on the same tier, left-to-right ordering encodes temporal precedence. If items are on different tiers, their vertical alignment (or lack thereof) is meaningless.

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 interpolations are done in the phonetics. In the phonological representation, only the vowels of this word are associated to tonal targets.

**p. 36** It’s been noted that (22b) follows from how we normally define precedence within a tier and how Goldsmith defines an association line: In (21), if H precedes L, *i* precedes *e* precedes *a* (the 2<sup>nd</sup> *a* of the word), and H overlaps in time with *e*, then L can’t overlap in time with both *i* and *a*.

**p. 37** Maybe the first item in (25) was supposed to be *pen*?

**p. 38** Orderings and properties of relations strike again! Remember that a strict total order is (which is what this is—there’s no reflexivity) is asymmetric, transitive, irreflexive, and total.

**p. 38**  $\pi_i(A)$  is the set of elements on Tier *i* that are associated to something on the other tier.

$\pi_i^{-1}(a)$  is the set of pairings between element *a* on Tier *i* and its associates on the other tier.

**p. 38** By “connectedness” here, Goldsmith seems to mean contiguity.

**pp. 38-39** If these pages were tough going, don’t worry about it. It seems from the footnotes that they don’t do exactly what Goldsmith wanted anyway, so you can just stick with the informal (22).

**p. 42** “Solution 2 is explicitly global”: i.e., either the tone-transfer rule has to look ahead to see that vowel deletion is coming next, or right after the vowel-deletion rule a tone-changing rule has to look back to see what the deleted tone was.

**You can skim from p. 50 through the middle of p. 57**

**p. 60** The vertical line over the vowel indicates mid tone, as in (68)’s ážù (HM) and ‘rotten’ réré éré. You should view p. 60 using greater magnification than normal to see the diacritics properly.

**p. 63** The examples in (74) are missing a lot of nasalization diacritics. See the representations on p. 63 for which segments should be pronounced nasal.

**p. 64** The C in (77) becomes a consonant like <sup>m</sup>b or <sup>n</sup>d: nasal, then oral

### Question

1. We saw in class how to make OT constraints able to deal with autosegmental representations. Give tableaux for *archipelago* and *balloon* (pp. 36-37) to derive the right pitch contours. (If you printed this out, you can use the verso.)

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<sup>1</sup> Goldsmith, John. 1976. An overview of autosegmental phonology. *Linguistic Analysis* 2. 23–68.