

**Assignment #6: Holoholo**  
due Friday, Nov. 22

Data taken from David Odden's 2005 textbook *Introducing Phonology* (Cambridge). They come originally from André Coupez (1955) *Esquisse de la langue holoholo*. Terveuren: Musée royal de l'Afrique centrale. I suppressed a couple of forms that show additional but (I think) irrelevant complications.

**Directions and tips**

1. Data are in a separate spreadsheet file (or tab-separated text).
2. If a vowel has no tone mark on it, that means it has low tone (L). An acute accent means high tone (H), and a circumflex accent means falling tone (HL).
3. Non-IPA transcription: "y" means [j] (palatal approximant) and "j" means [dʒ] (voiced postalveolar affricate)
4. Assume that every morpheme comes with one (unassociated) underlying tone.
5. Your job is to develop an autosegmental account of how the tones get associated in the surface form.
6. Since there aren't that many roots and affixes involved, list **all** the underlying forms you assume.
7. The analysis I thought of works much better with rules than with OT (I have opacity), but you can choose whatever works well for you.
8. Do include derivations. There will probably be some crucial rule orderings.
9. Vowel length:
  - a. There is a rule that changes a high vowel to a glide when it's before another vowel, and the following vowel becomes long (e.g., /ua/ → [waa]). Assume that this rule is at work in all the [waa], [wee], and [wii] forms (and that the vowel in these sequences is therefore underlyingly short).
  - b. Final long vowels aren't allowed, however.
  - c. A vowel followed by [mb], [nd], [ng] lengthens—assume such vowels are underlyingly short.
  - d. Syllabification seems to matter here. Assume that a sequence [aa], [ee], [ii], [oo], [uu] is always in the same syllable, even if a morpheme boundary intervenes.
10. There is some vowel-height harmony that you don't need to account for, and also an [l]~[n] alternation that you don't need to account for.
11. How I tackled the data: made some guesses about underlying tones (hint: remember Kikuyu from class) and then just wrote out each example and drew in the tone association lines, adjusting the rule system till all cases were accounted for.