A unified licensing approach to Valencian vowel harmony

Ricard Herrero (UV), Jesús Jiménez (UV), Maria-Rosa Lloret (UB)

rfp2026: 23èmes Rencontres du Réseau Français de Phonologie
Paris, July 1st to 3rd 2026

Research Project PID2023-150846NB-C31 (www.ub.edu/GEVAD),
funded by MICIU and AEI, cofounded by UE
Research groups GEV (2021SGR01084, UB) and GIUV (2013-137, UV)

1. Presentation

Valencian vowel harmony (VVH): general overview

Definition: Process whereby stressed open-mid vowels **/ˈɛ, ˈɔ/** spread their color features (**Front o Labial**) to a following unstressed final open vowel (**/a/**):

perla	[ˈpɛrlɛ]	**cosa**	[ˈkɔzɔ]
‘pearl; honey!’		‘thing’	

Valencian vowel harmony (VVH): general overview

Definition: Process whereby stressed open-mid vowels **/ˈɛ, ˈɔ/** spread their color features (**Front o Labial**) to a following unstressed final open vowel (**/a/**):

perla	[ˈpɛrlɛ]	**cosa**	[ˈkɔzɔ]
parcela	[parˈsɛlɛ]	**cassola**	[kaˈsɔlɔ]
‘plot of land’		‘pan’	

Valencian vowel harmony (VVH): general overview

Definition: Process whereby stressed open-mid vowels **/ˈɛ, ˈɔ/** spread their color features (**Front o Labial**) to a following unstressed final open vowel (**/a/**):

perla	[ˈpɛrlɛ]	**cosa**	[ˈkɔzɔ]
parcela	[parˈsɛlɛ]	**cassola**	[kaˈsɔlɔ]

Muro d'Alcoi

Valencian vowel harmony (VVH): general overview

Definition: Process whereby stressed open-mid vowels **/ˈɛ, ˈɔ/** spread their color features (**Front o Labial**) to a following unstressed final open vowel (**/a/**):

perla	[ˈpɛrlɛ]	**cosa**	[ˈkɔza]
parcela	[parˈsɛlɛ]	**cassola**	[kaˈsɔla]

Valencian vowel harmony (VVH): general overview

Definition: Process whereby stressed open-mid vowels **/ˈɛ, ˈɔ/** spread their color features (**Front o Labial**) to a following unstressed final open vowel (**/a/**):

perla	[ˈpɛrlɛ]	**cosa**	[ˈkɔza]
parcela	[parˈsɛlɛ]	**cassola**	[kaˈsɔla]

Valencian vowel harmony (VVH): general overview

Definition: Process whereby stressed open-mid vowels **/ˈɛ, ˈɔ/** spread their color features (**Front o Labial**) to a following unstressed final open vowel (**/a/**):

perla	[ˈpɛrlɛ]	**cosa**	[ˈkɔza]
parcela	[parˈsɛlɛ]	**cassola**	[kaˈsɔla]

Cullera

Valencian vowel harmony (VVH): general overview

Definition: Process whereby stressed open-mid vowels **/ˈɛ, ˈɔ/** spread their color features (**Front o Labial**) to a following unstressed final open vowel (**/a/**):

perla	[ˈpɛrla]	**cosa**	[ˈkɔzɔ]
parcela	[parˈsɛla]	**cassola**	[kaˈsɔlɔ]

Valencian vowel harmony (VVH): general overview

Definition: Process whereby stressed open-mid vowels **/ˈɛ, ˈɔ/** spread their color features (**Front o Labial**) to a following unstressed final open vowel (**/a/**):

perla	[ˈpɛrla]	**cosa**	[ˈkɔzɔ]
parcela	[parˈsɛla]	**cassola**	[kaˈsɔlɔ]

Valencian vowel harmony (VVH): general overview

Definition: Process whereby stressed open-mid vowels **/ˈɛ, ˈɔ/** spread their color features (**Front o Labial**) to a following unstressed final open vowel (**/a/**):

perla	[ˈpɛrla]	**cosa**	[ˈkɔzɔ]
parcela	[parˈsɛla]	**cassola**	[kaˈsɔlɔ]

Borriana

Valencian vowel harmony (VVH): reference variety

Definition: Process whereby stressed open-mid vowels **/ˈɛ, ˈɔ/** spread their color features (**Front o Labial**) to a following unstressed final open vowel (**/a/**):

perla	[ˈpɛrlɛ]	**cosa**	[ˈkɔzɔ]
parcela	[parˈsɛlɛ]	**cassola**	[kaˈsɔlɔ]

Muro d'Alcoi

Harmonic domain: issues

- **Harmonic domain**: up to the right edge of the **morphological word** (Sancho 1995, Jiménez 1998):

perla	[ˈpɛrlɛ]	**perd-la**	[ˈpɛrla]
‘pearl, honey!’		‘lose it-FEM’	

Harmonic domain: issues

- **Harmonic domain**: up to the right edge of the **morphological word** (Sancho 1995, Jiménez 1998):

perla [ˈpɛrlɛ] **perd-la** [ˈpɛrla]

Harmonic domain: issues

- **Harmonic domain**: up to the right edge of the **morphological word** (Sancho 1995, Jiménez 1998):

perla [ˈpɛrlɛ] **perd-la** [ˈpɛrla]

Harmonic domain: issues

- **Harmonic domain**: up to the right edge of the **morphological word** (Sancho 1995, Jiménez 1998):

perla [ˈpɛrlɛ] **perd-la** [ˈpɛrla]

- **Expected result** in other cases:

serra-la [ˈsɛrɛla] ‘saw it-FEM’

Harmonic domain: issues

- **Harmonic domain**: up to the right edge of the **morphological word** (Sancho 1995, Jiménez 1998):

perla [ˈpɛrlɛ] **perd-la** [ˈpɛrla]

- **Expected result** in other cases:

serra-la [ˈsɛrɛ a]

Domain definition: problems

- **New evidence**: Recent experimental studies suggest that harmony may extend **beyond** the domain that had previously been described.

Domain definition: problems

- **New evidence**: Recent experimental studies suggest that harmony may extend **beyond** the domain that had previously been described.

- **Key question**: What determines VVH domain?

Domain definition: problems

- **New evidence**: Recent experimental studies suggest that harmony may extend **beyond** the domain that had previously been described.

- **Key question**: What determines VVH domain?

morphology?

Domain definition: problems

- **New evidence**: Recent experimental studies suggest that harmony may extend **beyond** the domain that had previously been described.

- **Key question**: What determines VVH domain?

morphology?

prosody?

2. Goals

Goals of the presentation

- To provide new empirical evidence to precisely **delimit the VVH domain**.

Goals of the presentation

- To provide new empirical evidence to precisely **delimit the VVH domain**.

- To outline an Optimality Theory (OT) **analysis** of VVH.

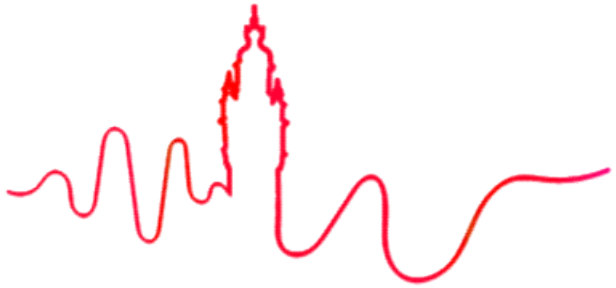
Structure of the presentation

1. Introduction
2. Goals
3. New experimental data (Herrero 2022)
4. Prosodic structure of clitics
5. Feature licensing and prosodic domains
6. Conclusions

3. New experimental data (Herrero 2022)

3. New experimental data (Herrero 2022)

Previously presented at RFP 2023, Lille



Corpus

- Potentially harmonic sequences:

1. **Prototypical** context:

perla /ˈpɛrl**-a**/, cosa /ˈkɔz**-a**/

Corpus

- Potentially harmonic sequences:

1. **Prototypical** context:

perla /ˈpɛrl-a/, cosa /ˈkɔz-a/

Corpus

- Potentially harmonic sequences:

1. **Prototypical** context:

perla /ˈpɛrl-a/, cosa /ˈkɔz-a/

2. **Unexplored** context: Oxytone verbs + enclitics:

perd-la /ˈpɛrd=l-a/, cou-la /ˈkɔw=l-a/

Corpus

- Potentially harmonic sequences:

1. **Prototypical** context:

perla /ˈpɛrl-a/, cosa /ˈkɔz-a/

2. **Unexplored** context: Oxytone verbs + enclitics:

perd-la /ˈpɛrd=l-a/, cou-la /ˈkɔw=l-a/

Corpus

- Potentially harmonic sequences:

1. **Prototypical** context:

   perla /ˈpɛrl-a/, cosa /ˈkɔz-a/

2. **Unexplored** context: Oxytone verbs + enclitics:

   perd-la /ˈpɛrd=l-a/, cou-la /ˈkɔw=l-a/

3. **Extended** context: Paroxytone verbs + enclitics:

   serra-la /ˈsɛr-a=l-a/, toca-la /ˈtɔk-a=l-a/

Corpus

- Potentially harmonic sequences:

1. **Prototypical** context:

perla /ˈpɛrl-a/, cosa /ˈkɔz-a/

2. **Unexplored** context: Oxytone verbs + enclitics:

perd-la /ˈpɛrd=l-a/, cou-la /ˈkɔw=l-a/

3. **Extended** context: Paroxytone verbs + enclitics:

serra-la /ˈsɛr-a=l-a/, toca-la /ˈtɔk-a=l-a/

Corpus

- Potentially harmonic sequences:

1. **Prototypical** context:

   perla /ˈpɛrl-a/, cosa /ˈkɔz-a/

2. **Unexplored** context: Oxytone verbs + enclitics:

   perd-la /ˈpɛrd=l-a/, cou-la /ˈkɔw=l-a/

3. **Extended** context: Paroxytone verbs + enclitics:

   serra-la /ˈsɛr-a=l-a/, toca-la /ˈtɔk-a=l-a/

Expected results

1. **Prototypical** context**, vowel harmony:**

perla [ˈpɛrl**-ɛ**], cosa [ˈkɔz**-ɔ**]

Expected results

1. **Prototypical** context**, vowel harmony:**

perla [ˈpɛrl**-ɛ**], cosa [ˈkɔz**-ɔ**]

Expected results

1. **Prototypical** context**, vowel harmony:**

   perla [ˈpɛrl**-ɛ**], cosa [ˈkɔz**-ɔ**]

2. **Unexplored** context**, without** harmony:

   perd-la [ˈpɛr**=**l-**a**], cou-la [ˈkɔw**=**l-**a**]

3. **Extended** context, **partial** harmony :

   serra-la [ˈsɛr**-ɛ=**l-**a**], toca-la [ˈtɔk**-ɔ=**l-**a**]

Experimental design

- **Informants**: Men over 55 years old, native to **Muro d'Alcoi** (southern Valencian, canonical VVH pattern). No formal exposure to formal Catalan.

- **Data collection**: Oral translation tasks from Spanish into Catalan

Experimental design

- **Acoustic analysis**: Praat (Boersma and Weenink 2015), used to extract F1 and F2 values, normalized using the S-centroid procedure (Watt & Fabricius 2002).

- **Statistical analysis**: One-way ANOVA tests.

Key results (Muro d'Alcoi)

- **General VH** in the **prototypical context** (*perla*) and also in the **second** vowel of the **extended context** (*serra-la*).

perla [ˈpɛrl-ɛ], cosa [ˈkɔz-ɔ]
serra-la [ˈsɛr-ɛ=l-a], toca-la [ˈtɔk-ɔ=l-a]

Key results (Muro d'Alcoi)

• **General VH** in the **prototypical context** (*perla*) and also in the **second** vowel of the **extended context** (*serra-la*).

perla [ˈpɛrl**-ɛ**], cosa [ˈkɔz**-ɔ**]
serra-la [ˈsɛr**-ɛ=**l-**a**], toca-la [ˈtɔk**-ɔ=**l-**a**]

Key results (Muro d'Alcoi)

- **Variable VH** in the previously **unexplored context** (oxytone verbs + enclitics):

perd-la [ˈpɛr=l-ɛ] ~ [ˈpɛr=l-a]
cou-la [ˈkɔw=l-ɔ] ~ [ˈkɔw=l-a]

Key results (Muro d'Alcoi)

- **Variable VH** in the previously **unexplored context** (oxytone verbs + enclitics):

perd-la [ˈpɛr=l-ɛ] ~ [ˈpɛr=l-a]
cou-la [ˈkɔw=l-ɔ] ~ [ˈkɔw=l-a]

- But: **lower degree of assimilation** and greater variation, even for the same speakers. ☹

Key results (Muro d'Alcoi)

- **Without VH** in the **last** vowel of the **extended** context:

serra-la [ˈsɛr-ɛ=l-a], toca-la [ˈtɔk-ɔ=l-a]

Key results (Muro d'Alcoi)

- **Without VH** in the **last** vowel of the **extended** context:

serra-la [ˈsɛr-ɛ=l-a], toca-la [ˈtɔk-ɔ=l-a]

optionally in the less explored context cou-la, while leaving the clitic vowel in toca-la unaffected

Main challenge

How can VVH apply categorically in the prototypical context ***cosa*** and in the second vowel of ***toca-la***, optionally in the unexplored context ***cou-la***, while leaving the clitic vowel in the extended context ***toca-la*** unaffected?

Proposal: **Metrical approach**
(Cabré 1993, Jiménez & Lloret 2011)

Implications

- We must **abandon** the **morphological hypothesis** for the harmonic domain, in favor of the **prosodic hypothesis**.

Implications

- We must **abandon** the **morphological hypothesis** for the harmonic domain, in favor of the **prosodic hypothesis**.

- Moreover, the variable behavior of the clític ***la*** after verbs is derived from the **variable prosodization of clitics**.

4. Prosodic structure of clitics

Clitic prosodization

• **Clitics**, as function words, may appear in 4 **prosodic configurations** (Serlkirk 1995, Itô & Mester 2009):

1. **Internal clitic**(amalgamated with the host)
2. **Affixal clític** (attached to the prosodic word, ω)
3. **Free clític** (attached to the phonological phrase, ϕ)
4. **Independent prosodic word**

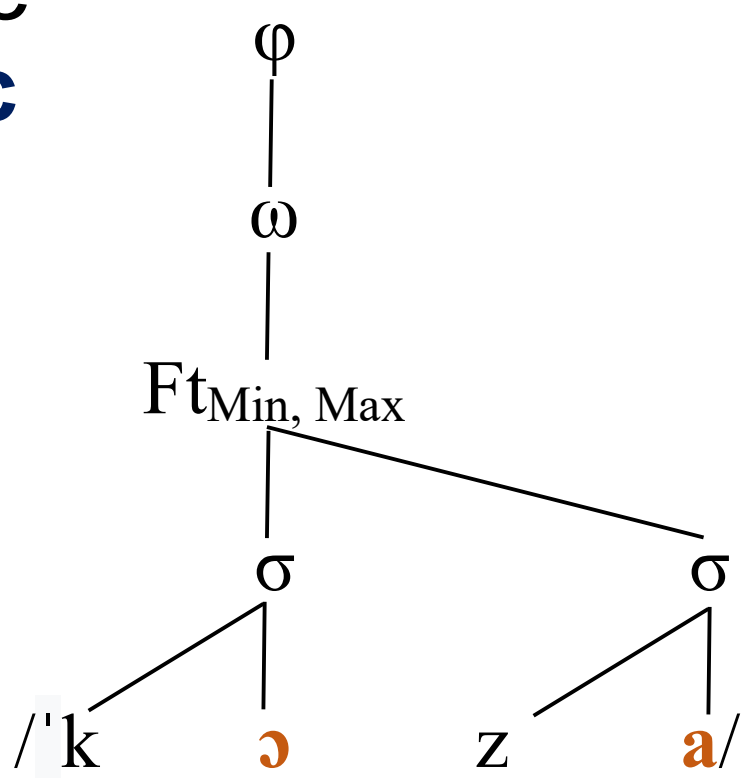
Clitic prosodization

• **Clitics**, as function words, may appear in 4 **prosodic configurations** (Serlkirk 1995, Itô & Mester 2009):

1. **Internal clitic**(amalgamated with the host)
2. **Affixal clític** (attached to the prosodic word, ω)
3. **Free clític** (attached to the phonological phrase, ϕ)
4. **Independent prosodic word**

Word prosodization

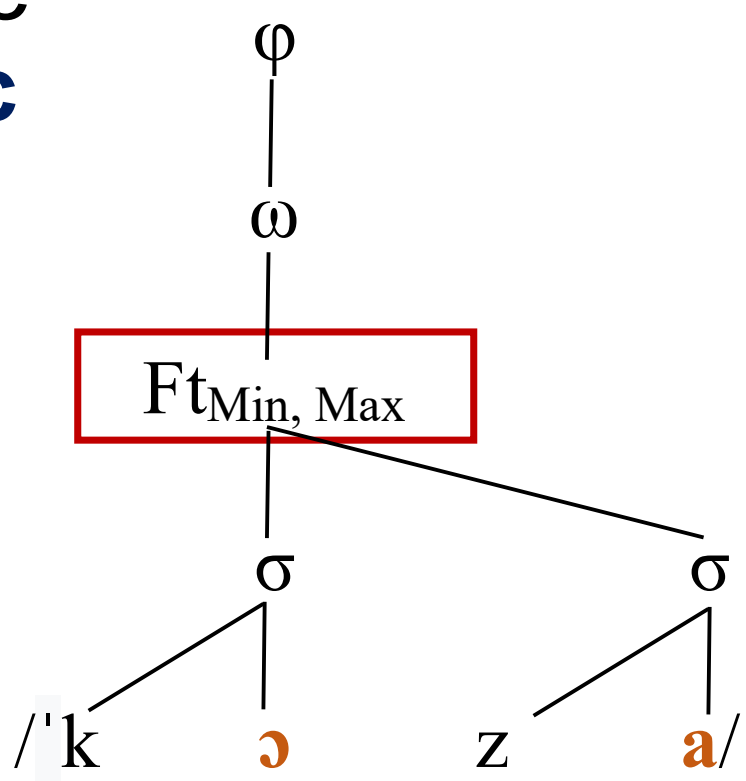
- Prosodic structure of the **prototypically harmonic context**:



Word prosodization

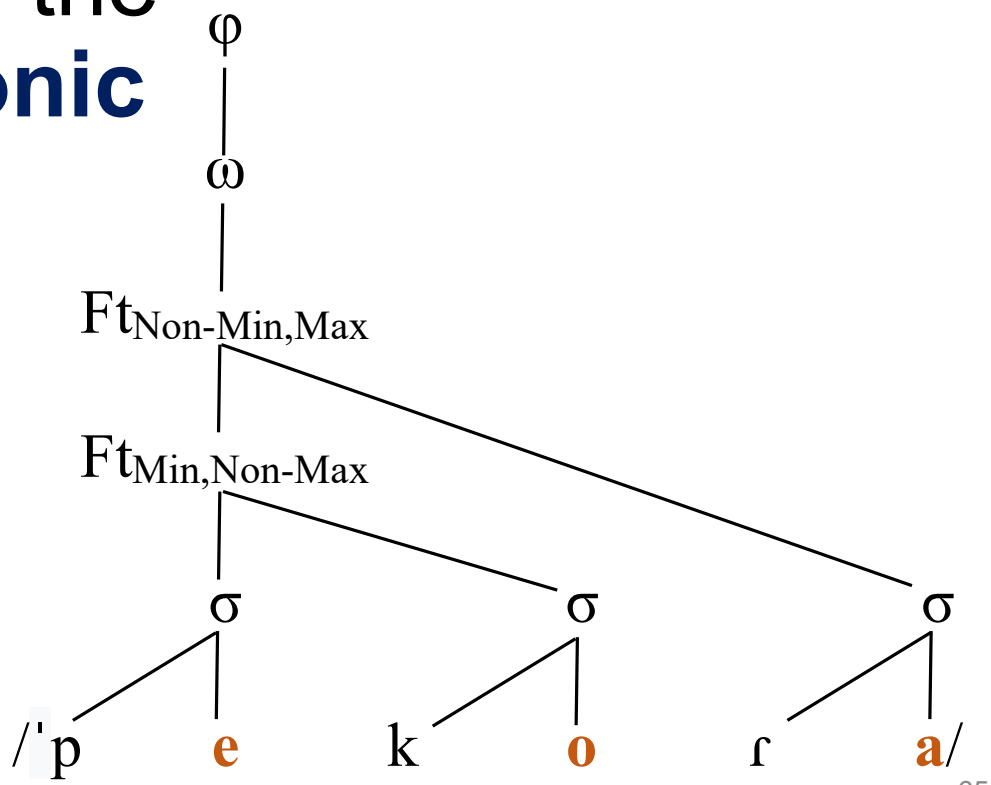
- Prosodic structure of the **prototypically harmonic context**:

Last V ⊂ Minimal foot



Word prosodization

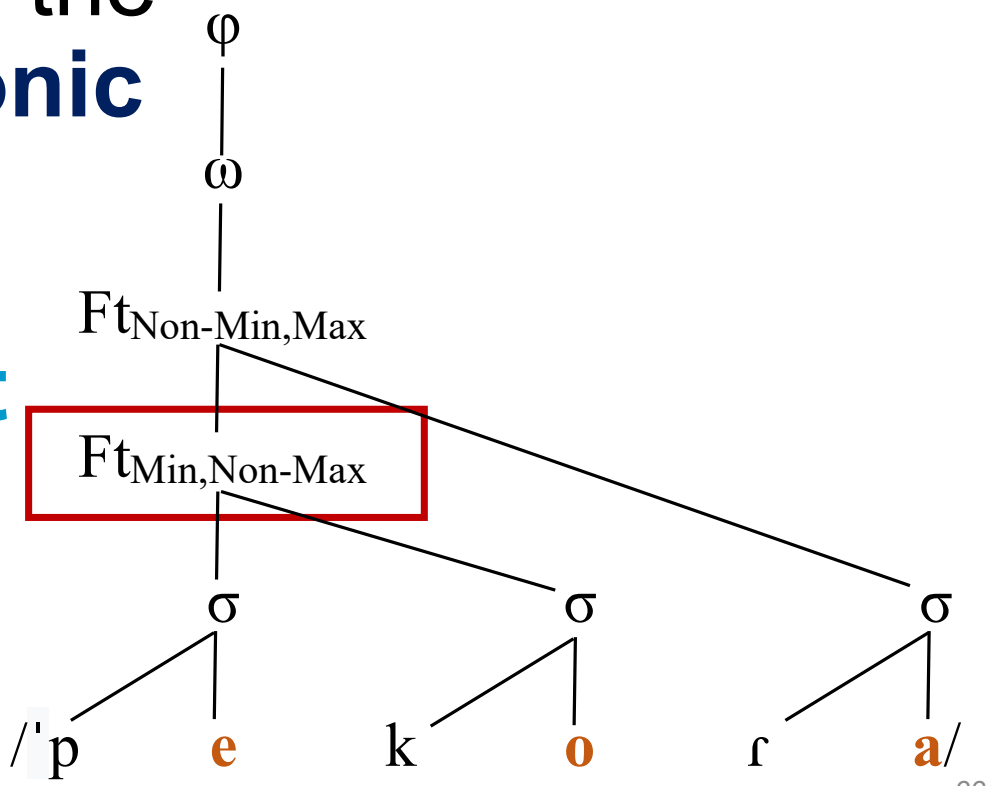
- Prosodic structure of the **prototypically harmonic context**:



Word prosodization

- Prosodic structure of the **prototypically harmonic context**:

2nd V ⊂ Minimal foot

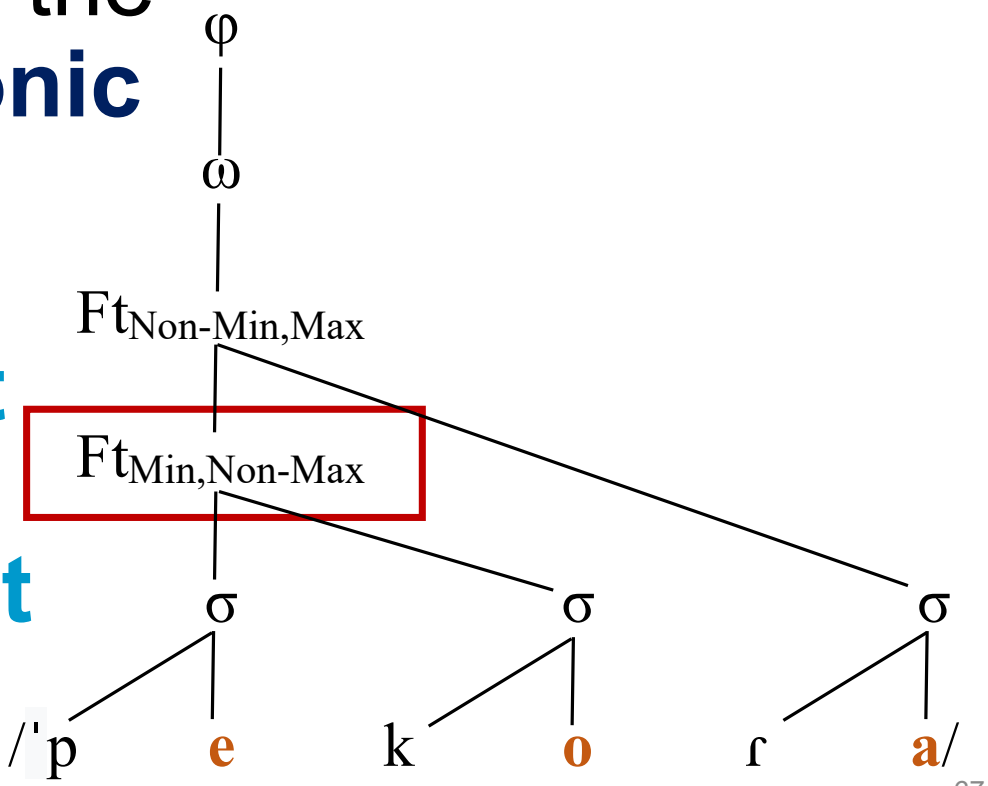


Word prosodization

- Prosodic structure of the **prototypically harmonic context**:

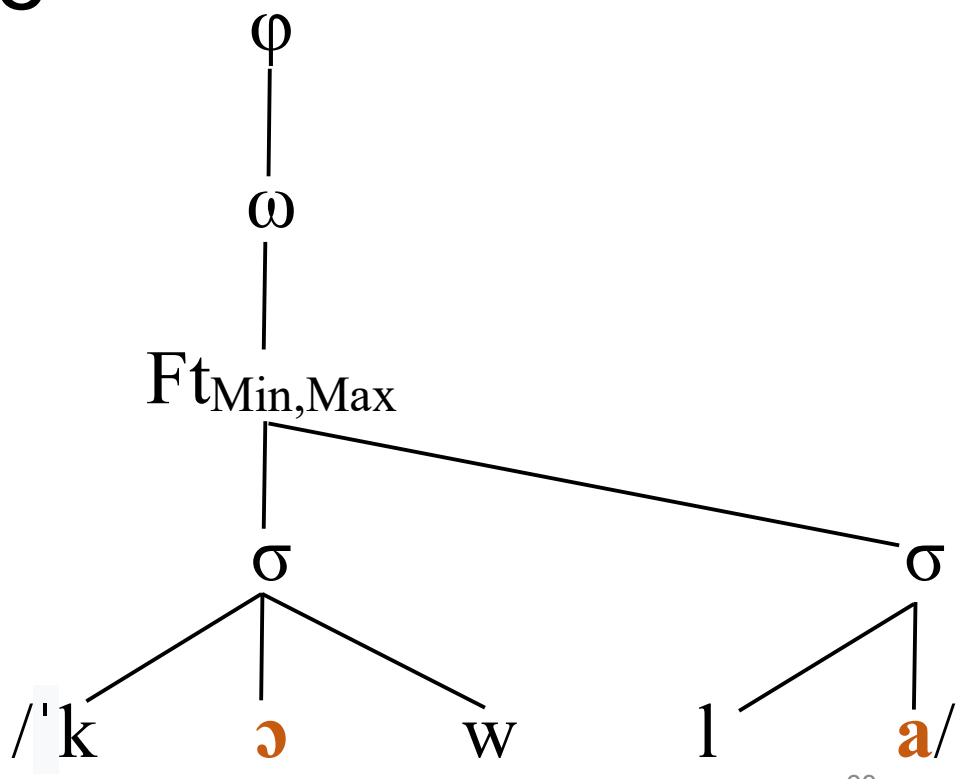
2nd V ⊂ Minimal foot

Last V ⊄ Minimal foot



Clitic prosodization

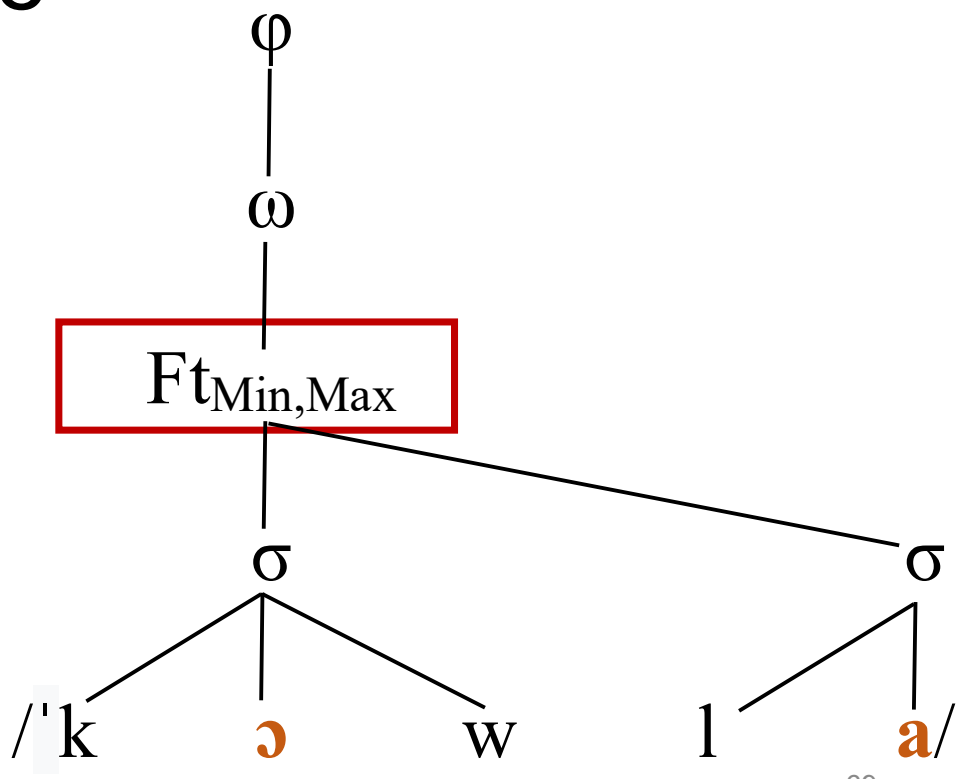
- Prosodic structure of the **unexplored harmonic context**:
internal clitic



Clitic prosodization

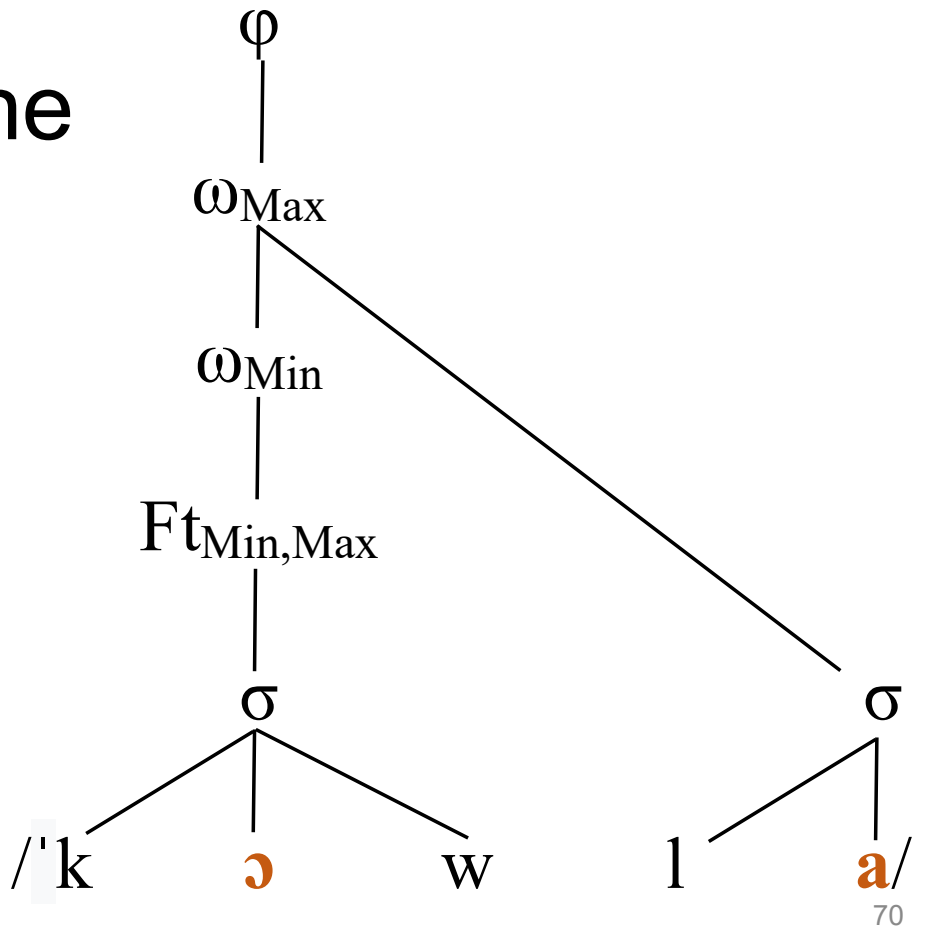
- Prosodic structure of the **unexplored harmonic context**:
internal clitic

Clitic ⊂ Minimal foot



Clitic prosodization

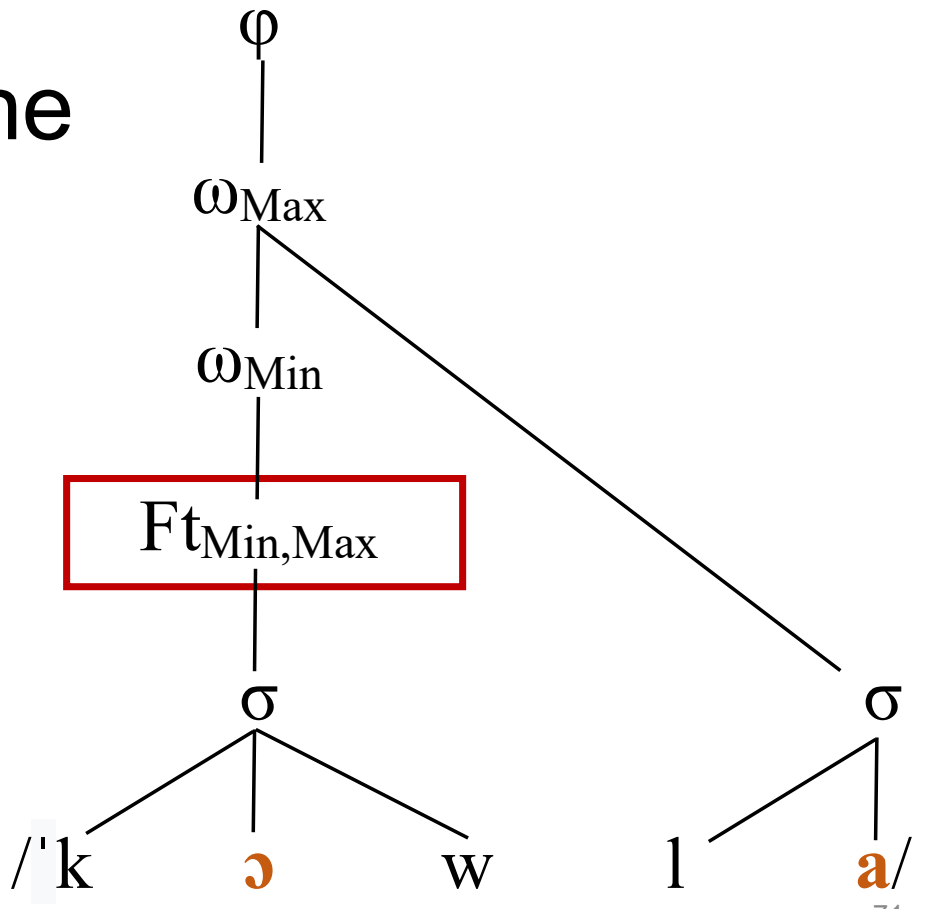
- Prosodic structure of the **unexplored harmonic context**:
affixal clitic,
ω-adjunt



Clitic prosodization

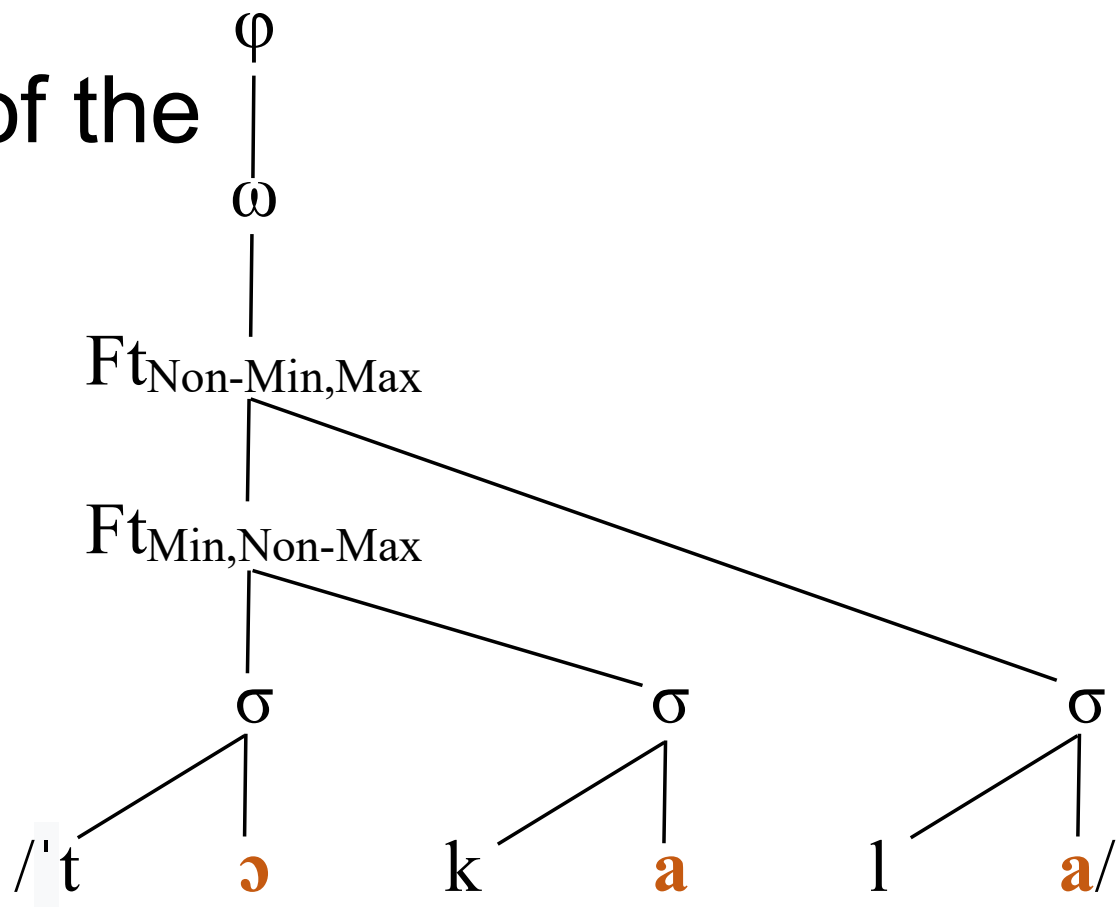
- Prosodic structure of the **unexplored harmonic context**:
affixal clitic,
ω-adjunt

Clitic ⊄ Minimal foot



Clitic prosodization

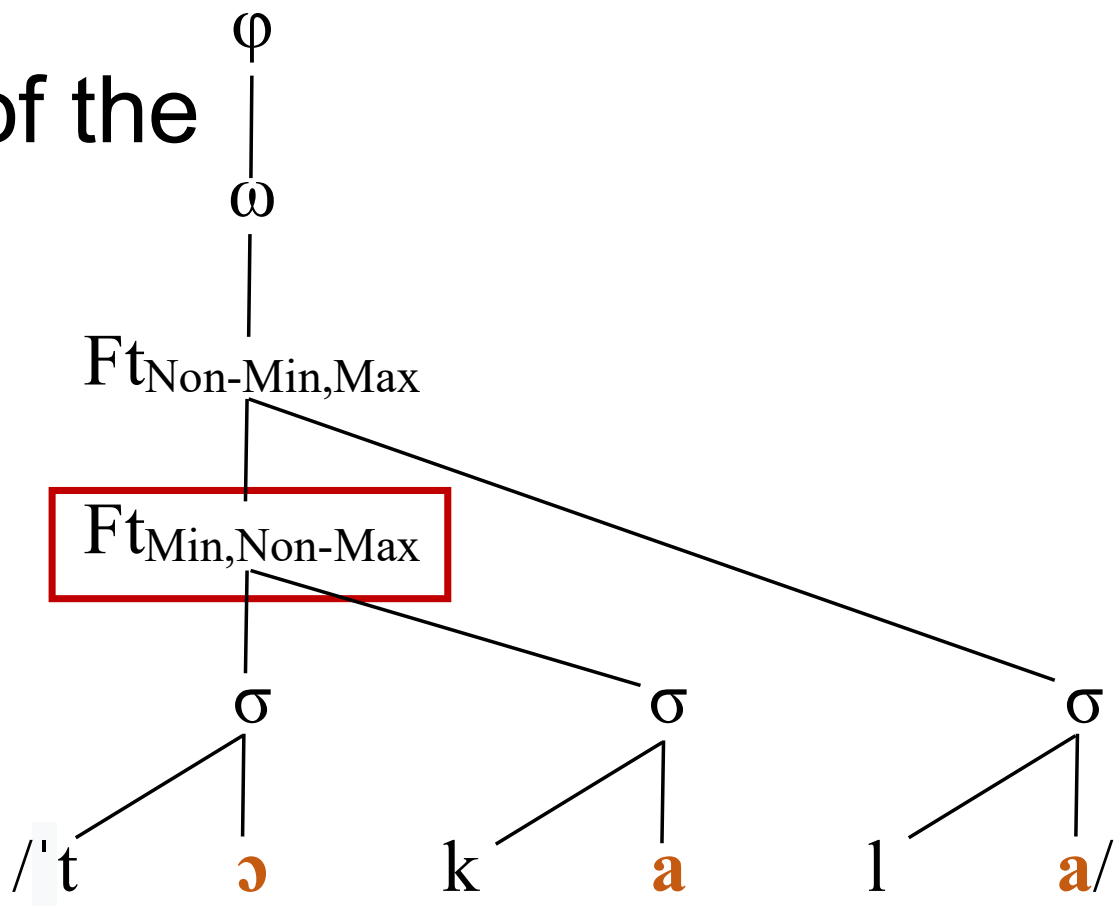
- Prosodic structure of the **extended harmonic context**:
internal clitic



Clitic prosodization

- Prosodic structure of the **extended harmonic context**:
internal clitic

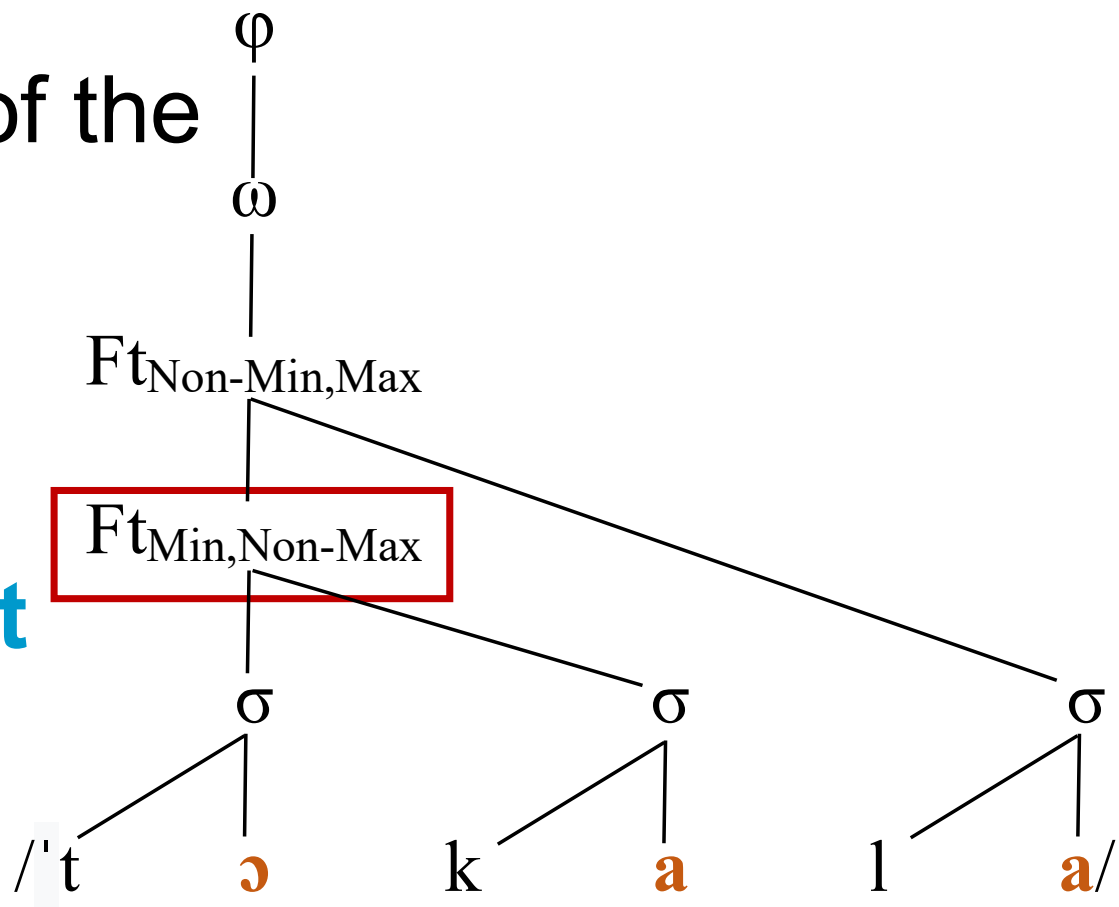
Verb ⊂ Minimal foot



Clitic prosodization

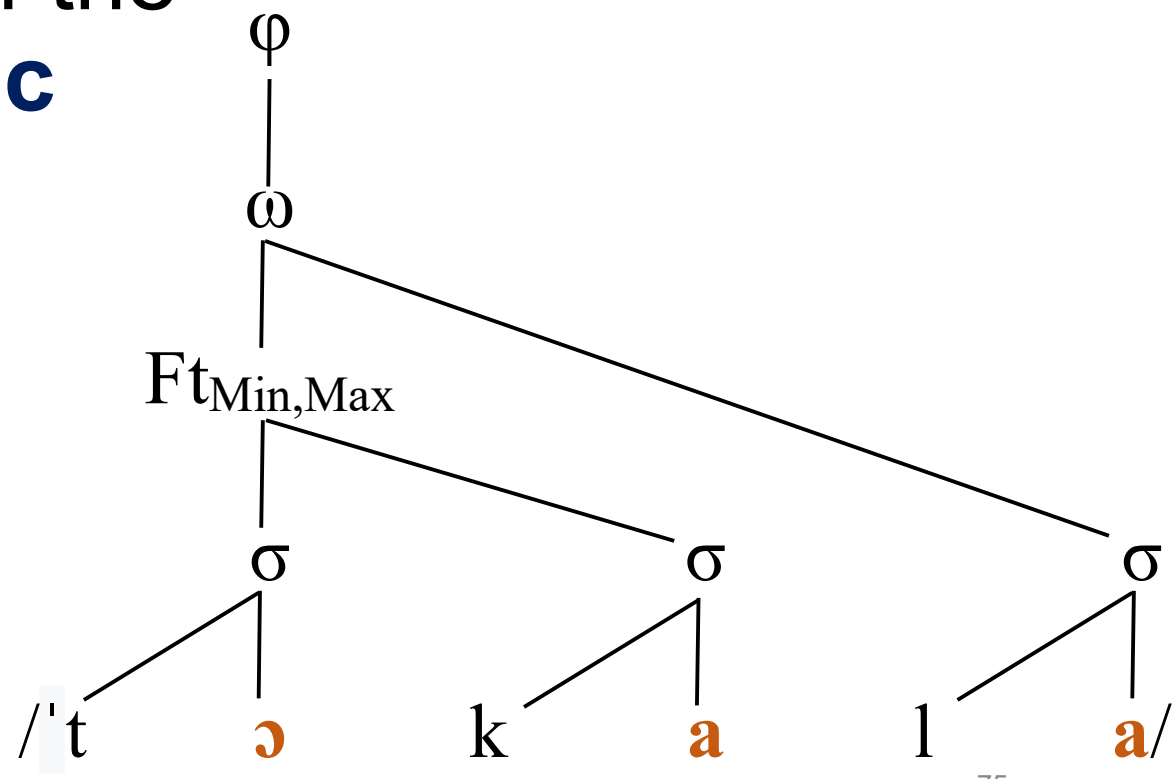
- Prosodic structure of the **extended harmonic context**:
internal clitic

Clitic ⊄ Minimal foot



Clitic prosodization

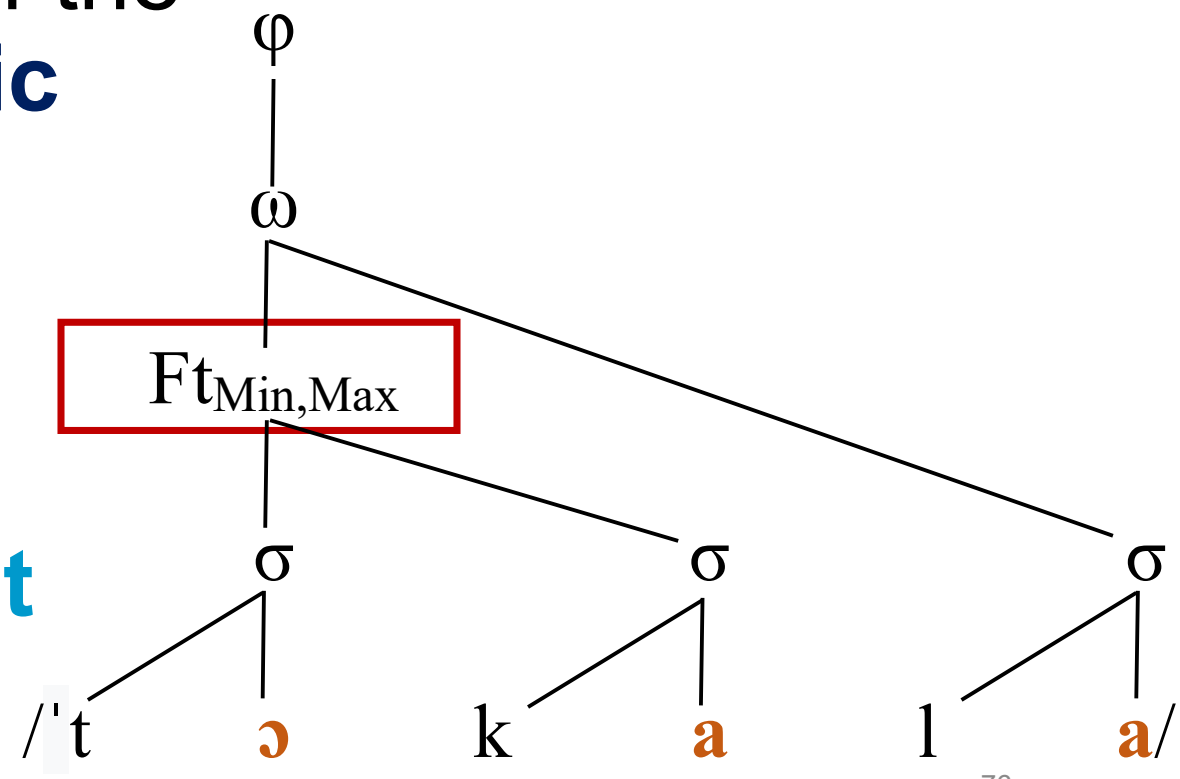
- Prosodic structure of the **unexplored harmonic context**:
affixal clitic,
ω-adjunt



Clitic prosodization

- Prosodic structure of the **unexplored harmonic context**:
affixal clitic,
ω-adjunt

Clitic ⊄ Minimal Foot



5. Feature licensing and prosodic domains

Metrical approach

• Based on differences in the **domain** required for feature **licensing**, which **increases progressively** from the minimal level (the stressed syllable) to the maximal level (the entire prosodic word).

(Herrero, Jiménez & Lloret 2026; see also Jiménez & Lloret 2020).

Metrical approach: minimal licensing (head)

- **Minimal licensing**: The features of the vowels **/ɛ/** and **/ɔ/** must be attached to the **head of the prosodic word** to be licensed:

v**e**l	[ˈv**ɛ**l]	s**o**l	[ˈs**ɔ**l]
‘velum’		‘sun’	

Metrical approach: minimal licensing (head)

- **Minimal licensing**: The features of the vowels **/ɛ/** and **/ɔ/** must be attached to the **head of the prosodic word** to be licensed:

  v**e**l [ˈv**ɛ**l] s**o**l [ˈs**ɔ**l]

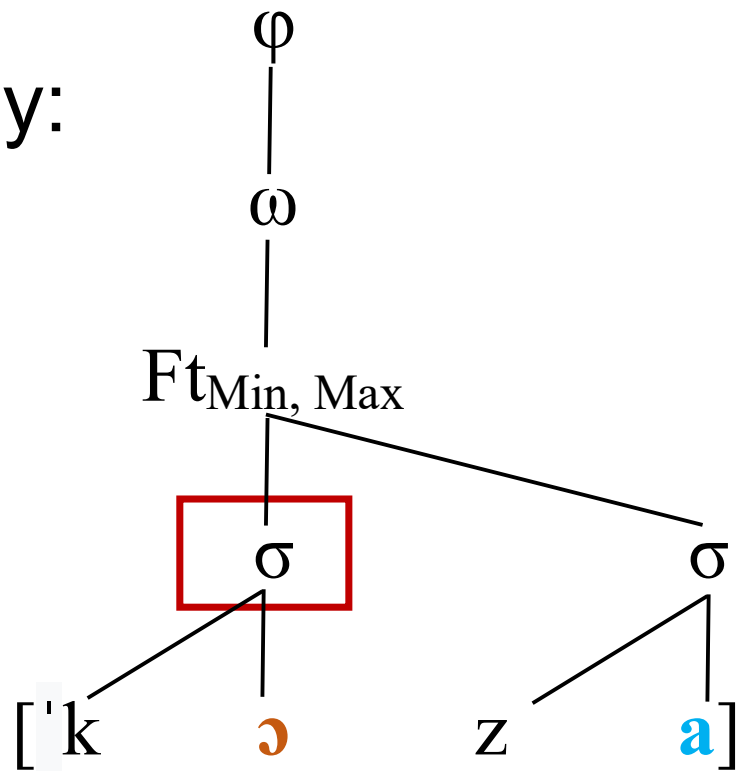
- Otherwise, **/ɛ/** and **/ɔ/** surface as close-mid vowels:

  v**e**lar [v**e**ˈlar] s**o**lar [s**o**ˈlar]

Metrical approach: minimal licensing (head)

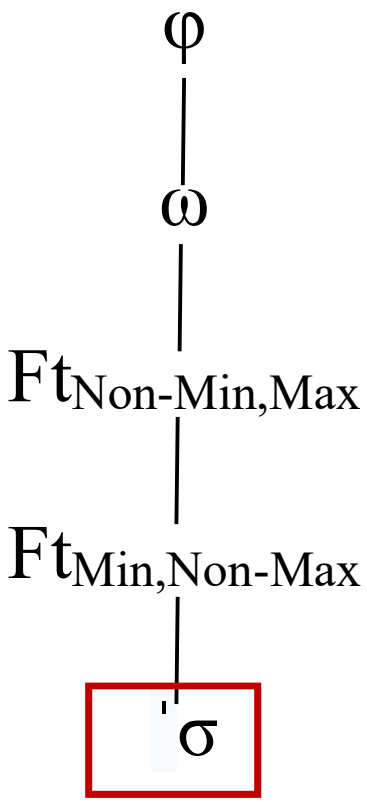
- Consequences for harmony:

vowel harmony does not apply



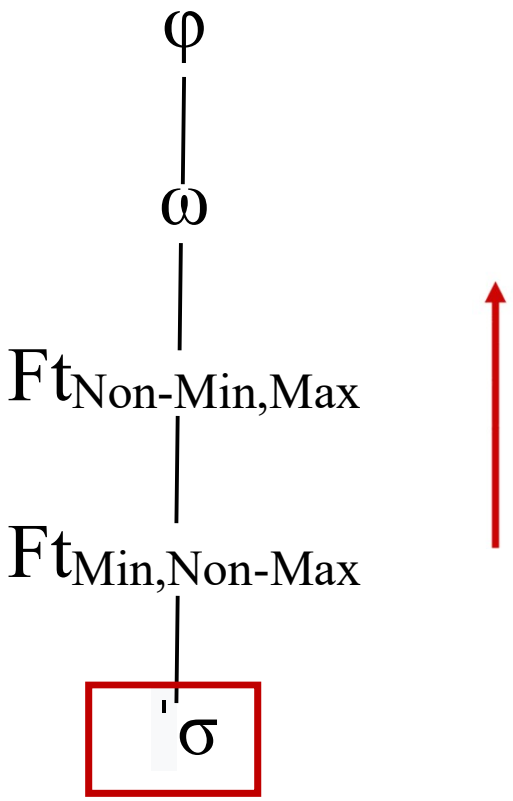
Enlarging the licensing requirements

- From the **stressed syllable...**



Enlarging the licensing requirements

- From the **stressed syllable** to **upper levels**



Metrical approach: extended licensing (minimal foot)

- **Extended licensing**: The features of the vowels **/ɛ/** and **/ɔ/** must be attached to the **minimal main foot** to be licensed:

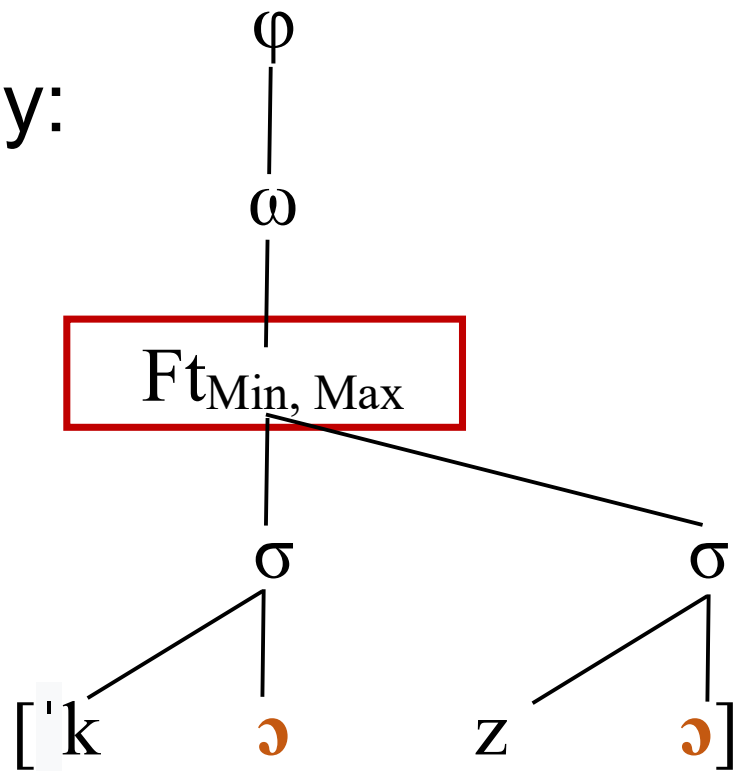
pe**rla** [(ˈpɛrlɛ)$_{FtMin}$] **c**o**sa** [(ˈkɔzɔ)$_{FtMin}$]

Muro d'Alcoi

Metrical approach: extended licensing (minimal foot)

- Consequences for harmony:

vowel harmony in the prototypical context



Metrical approach: extended licensing (minimal foot)

- What is the behavior of the **clitic *la***?

Metrical approach: extended licensing (minimal foot)

- What is the behavior of the **clitic *la***?
- Unexplored context:

after oxytone verbs.

Metrical approach: extended licensing (minimal foot)

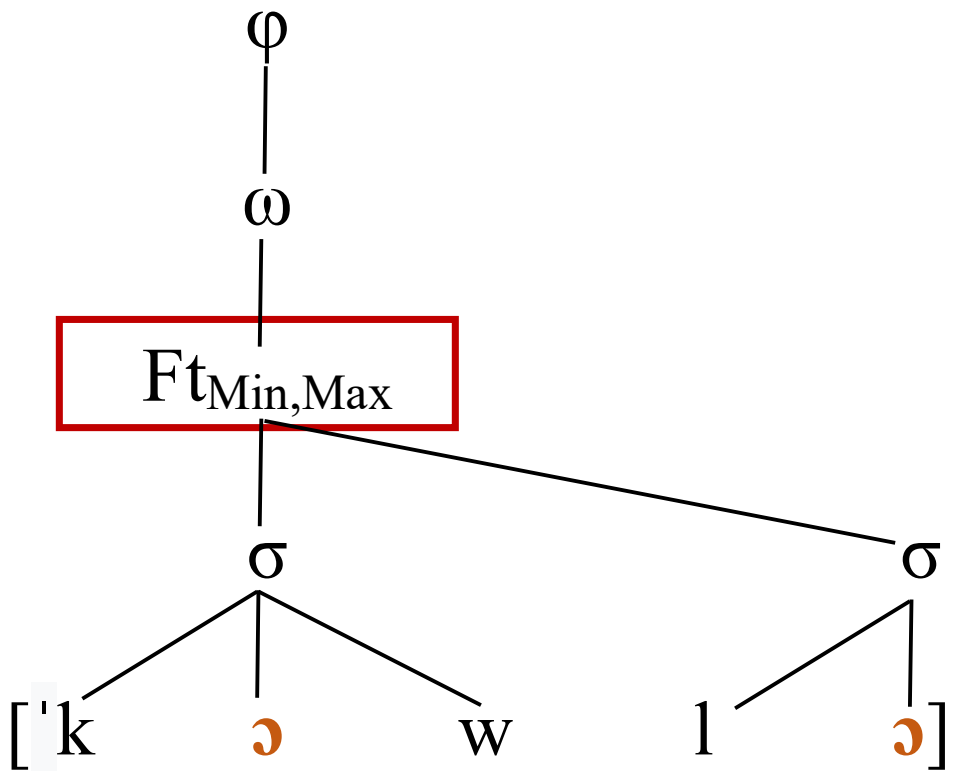
- What is the behavior of the **clitic *la***?
- Unexplored context:

after oxytone verbs.

Variable behavior,
depending on the clitic **prosodization**

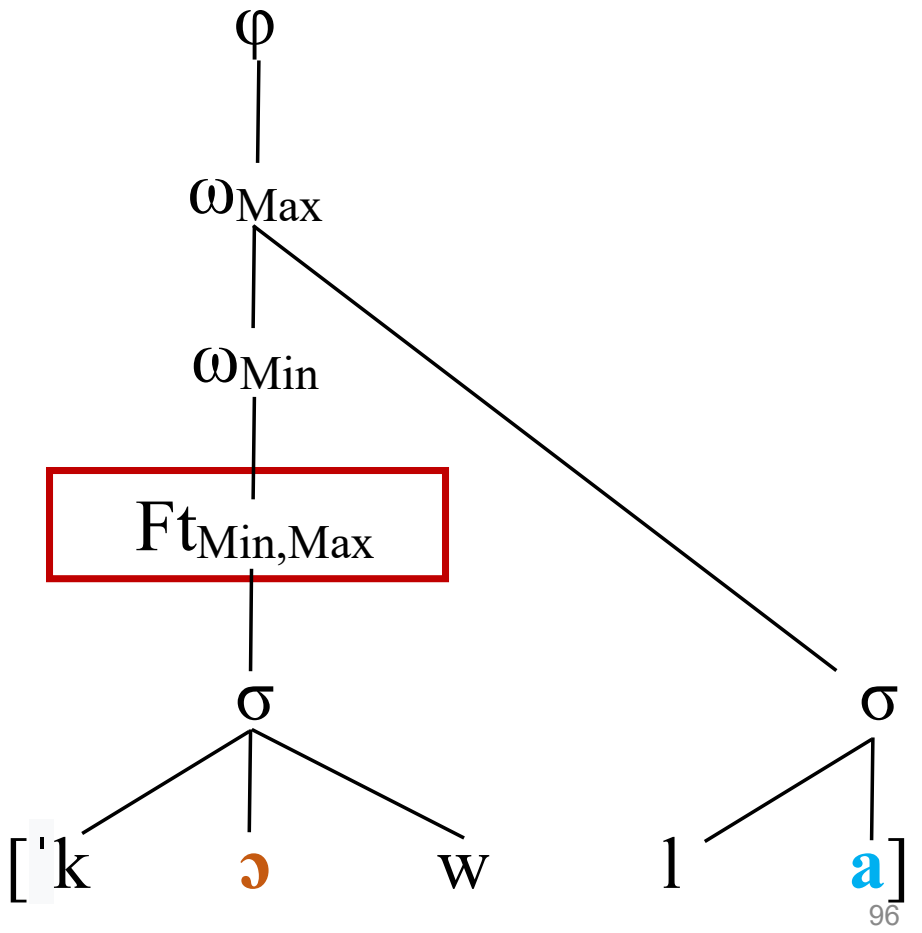
Metrical approach: extended licensing (minimal foot)

- As an **internal clitic**, prosodized as part of the minimal foot: **vowel harmony applies**



Metrical approach: extended licensing (minimal foot)

- As an **affixal clitic**, prosodized outside the minimal foot: **vowel harmony does not apply**



Metrical approach: extended licensing (minimal foot)

- What is the behavior of the **clitic *la***?
- Extended context:

after paroxytone verbs.

Metrical approach: extended licensing (minimal foot)

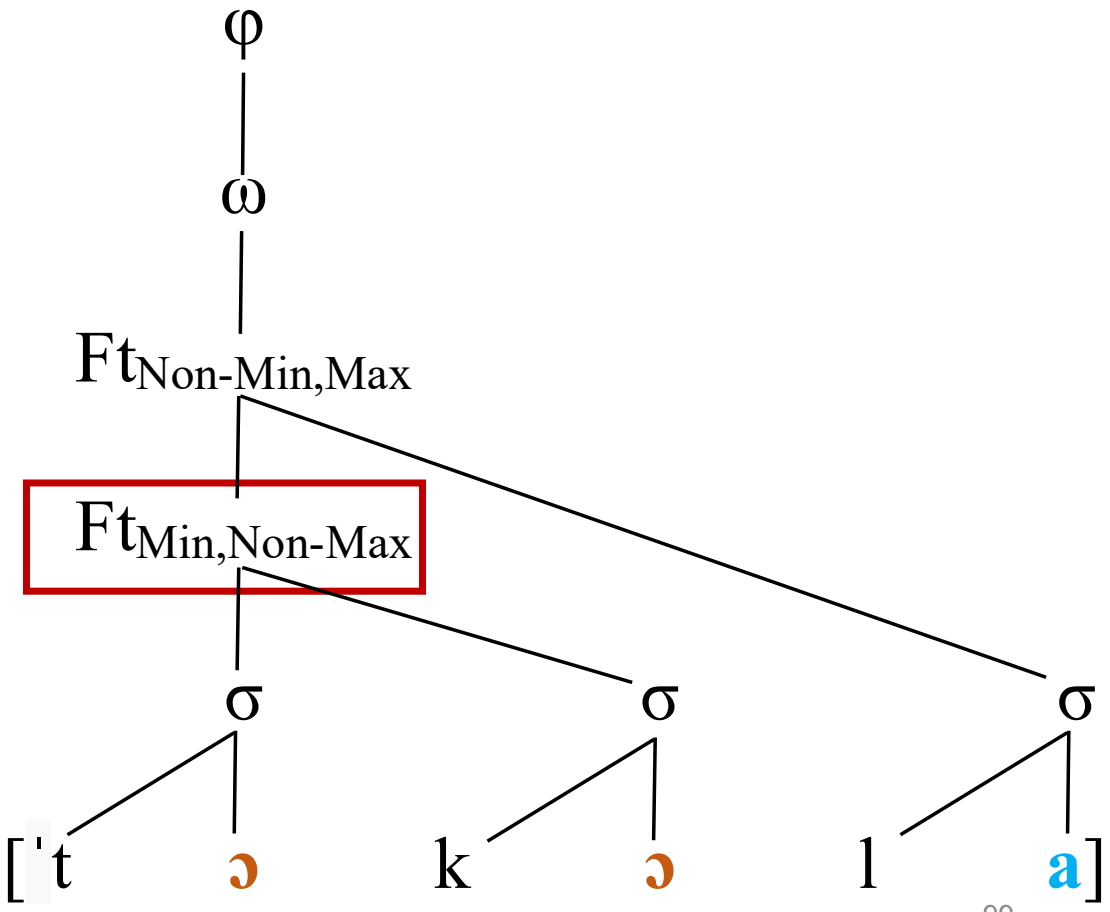
- What is the behavior of the **clitic *la***?
- Extended context:

after paroxytone verbs.

No vowel harmony

Metrical approach: extended licensing (minimal foot)

- Not even as an **internal clitic** can it be part of the minimal foot: **vowel harmony does not apply**



Metrical approach: extended licensing+ (foot)

- **Extended licensing+**: The features of the vowels **/ɛ/** and **/ɔ/** must be attached to the **main foot (minimal or non minimal)** to be licensed:

Metrical approach: extended licensing+ (foot)

• **Extended licensing+**: The features of the vowels **/ɛ/** and **/ɔ/** must be attached to the **main foot (minimal or non minimal)** to be licensed:

Consequence

↓

Harmony in all vowels of the **extended harmonic context** (internal clitic)

Metrical approach: extended licensing+ (foot)

- Harmony in the whole extended harmonic context attested **only with /ɛ/** (Beltrán, p. c.).

perla [ˈpɛrl-ɛ]
serra-la [ˈsɛr-ɛ=l-ɛ]

cosa [ˈkɔz-ɔ]
toca-la [ˈtɔk-ɔ=l-a]

Relleu

Metrical approach: extended licensing+ (foot)

- Harmony in the whole extended harmonic context attested **only with /ɛ/** (Beltrán, p. c.).

perla [ˈpɛrl-ɛ]
serra-la [ˈsɛr-ɛ=l-ɛ]

cosa [ˈkɔz-ɔ]
toca-la [ˈtɔk-ɔ=l-a]

Relleu

Metrical approach: extended licensing+ (foot)

- Harmony in the whole extended harmonic context attested **only with /ɛ/** (Beltrán, p. c.).

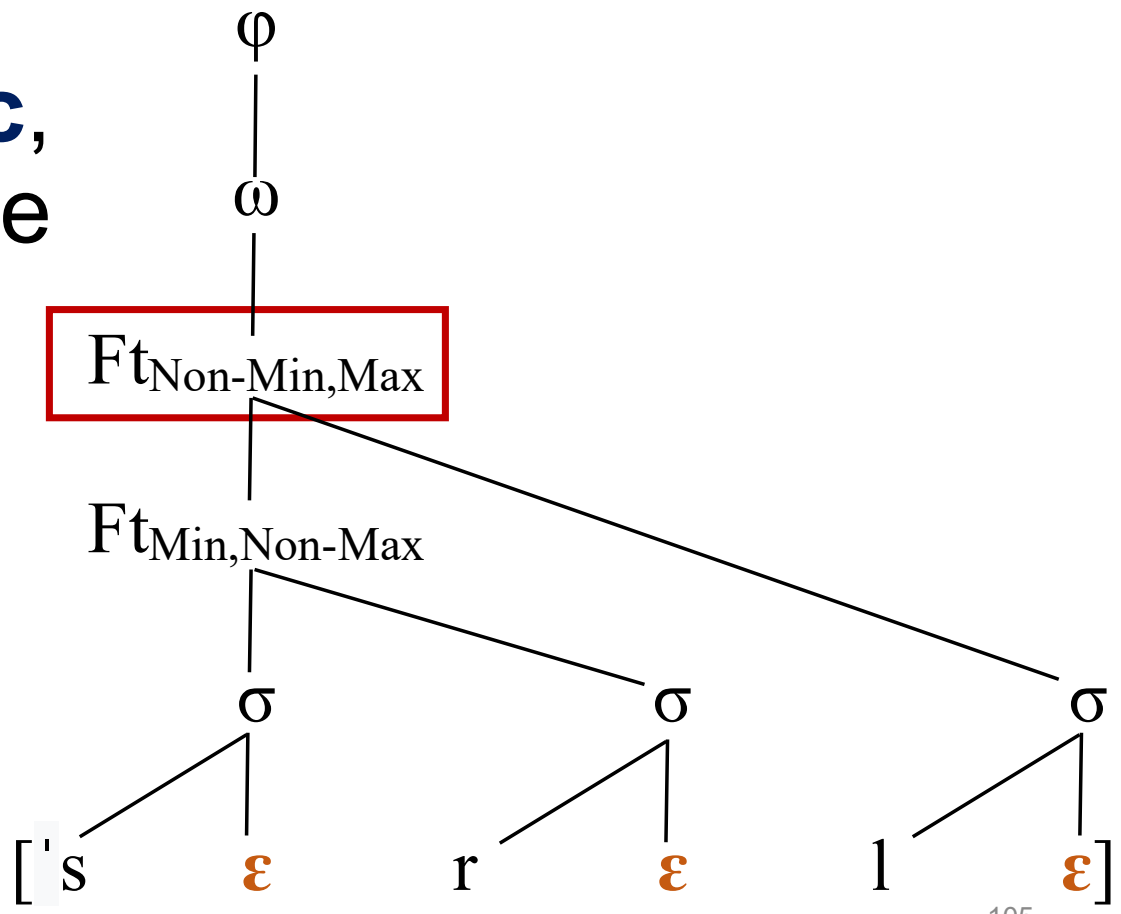
perla [ˈpɛrl-ɛ]
serra-la [ˈsɛr-ɛ=l-ɛ]

cosa [ˈkɔz-ɔ]
toca-la [ˈtɔk-ɔ=l-a]

Relleu

Metrical approach: extended licensing+ (foot)

• As an **internal clitic**, la is prosodized inside the main foot: **vowel harmony**



Metrical approach: extended licensing+ (foot)

- Harmony in the whole extended harmonic context attested **only with /ɛ/** (Beltrán, p. c.).

parcela [par'sɛlɛ]	cassola [ka'sɔla]
serra-la ['sɛr-ɛ=l-ɛ]	toca-la ['tɔk-ɔ=l-a]

Relleu

Metrical approach: maximal licensing (ω)

- **Maximal licensing**: The features of the vowels **/ɛ/** and **/ɔ/** must be attached to the **whole prosodic word** to be licensed.

Metrical approach: maximal licensing (ω)

• **Maximal licensing**: The features of the vowels **/ɛ/** and **/ɔ/** must be attached to the **whole prosodic word** to be licensed.

Consequence

↓

Generalized vowel harmony

(Montoya 1989, 2000; Segura-Llopes 1996)

Metrical approach: maximal licensing (ω)

- **Within the word**:

parcel·la	[pɛrˈsɛlɛ] ‘plot of land’
afecta	[ɛˈfɛktɛ] ‘it affects’
cassola	[kɔˈsɔlɔ] ‘pan’
safanòria	[sɔfɔˈnɔɾjɔ] ‘carrot; silly person’

Alacantí & Vinalopó valleys

Metrical approach: maximal licensing (ω)

- **Beyond the (strict) word**:

la cassola	[lɔ kɔˈsɔlɔ]
la safanòria	[lɔ sɔfɔˈnɔɾjɔ]
la plaça (de) bous	[lɔ plɔsɔ ˈbɔws]

‘the bullring’

Alacantí & Vinalopó valleys

5. CONCLUSIONS

- **Valencian vowel harmony** is conditioned by **prosodic structure**, in particular by the manner in which clitics are prosodically integrated.
- The observed **variability** in Valencian vowel harmony, especially in previously understudied contexts (oxytone verb + clitic), can be accounted for in terms of the availability of **distinct prosodic analyses** (internal clitic vs. affixal clitic).

5. CONCLUSIONS

- Harmony is driven by **prominence-based licensing constraints**, which require the features of open mid vowels to be associated with **prominent positions** (as in Andalusian vowel harmony; see Jiménez & Lloret 2020, Canalis et al. 2024)
- These prominent positions are organized **progressively**, from the minimal level (the stressed syllable) to the maximal level (the entire prosodic word).

5. CONCLUSIONS

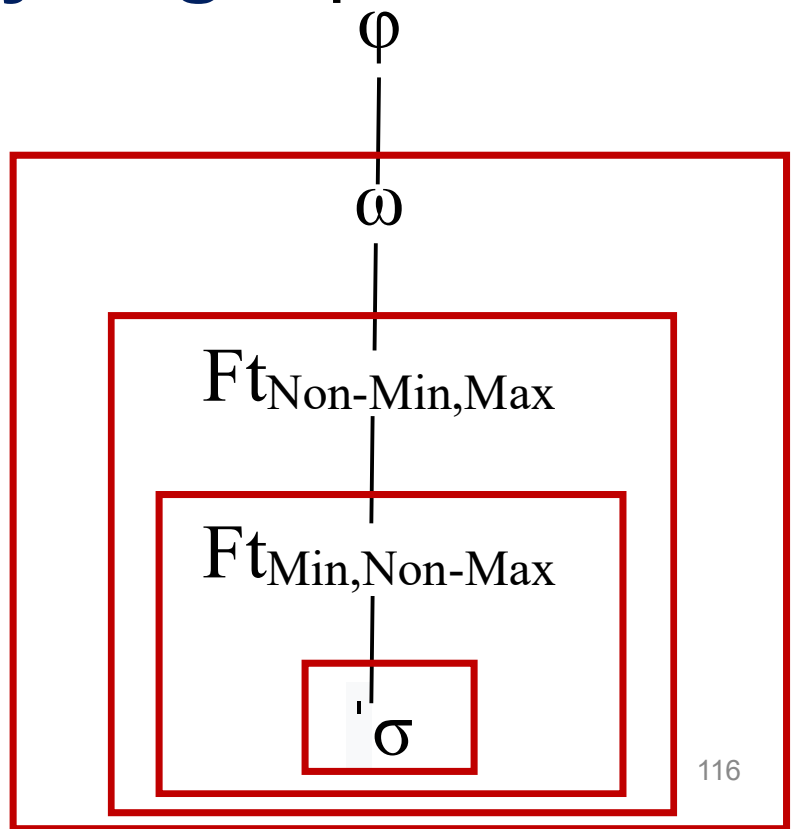
- Spreading over **progressively larger** prosodic domains in **VVH**:

LICENSE$_{([–ATR]/Color,\ \omega)}$

LICENSE$_{([–ATR]/[Color,\ Ft)}$

LICENSE$_{([–ATR]/Color,\ FtMin)}$

LICENSE$_{([–ATR]/Color,\ {}'\sigma)}$



5. CONCLUSIONS

- This account confirms the **connection** between **stressed open-mid vowels and VVH**, previously suggested by Jiménez (2008: 137):

> «In this paper, Valencian vowel harmony is explained as a means to make the features of stressed [RTR] mid vowels more perceptible[...]»

5. CONCLUSIONS

- The analysis provides additional evidence for **internally-layered ternary feet** (Martínez-Paricio 2013).
- The analysis is able to account for the **full typology** of Valencian vowel harmony patterns without generating unattested forms.

References

♦ Boersma, Paul & David Weenink. 2015. *Praat: doing phonetics by computer* [Computer program]. Version 6.0, retrieved December 2015 from http://www.praat.org/ ♦ Cabré i Monné, Teresa. 1993. *Estructura gramatical i lexicó: el mot mínim català* [Grammatical structure and lexicon: The Mínimal word in Catalan]. Barcelona: Universitat Autònoma de Barcelona PhD dissertation. ♦ Canalis, Stefano; Jiménez, Jesús; Lloret, Maria-Ros & Margaret E. L. Renwick. 2024. Vowel harmony in Romance languages. In Harry van der Hulst & Nancy A. Ritter (eds.), *The Oxford Handbook of Vowel Harmony*, 872-892. Oxford, Oxford UP. ♦ Herrero, Ricard. 2022. Variació i estabilitat en el sistema vocàlic del valencià: anàlisi acústica de l'harmonia vocàlica [Variation and stability in the Valencian vowel system: Acoustic analysis of vowel harmony]. València: Universitat de València PhD dissertation. ♦ Herrero, Ricard, Jiménez, Jesús & Maria-Rosa Lloret. 2026. Prosodic and morphological conditionings in Valencian vowel harmony. *Probus*. ♦ Itô, Junko & Armin Mester. 2009. The extended prosodic word. In Janet Grijzenhout & Baris Kabak (eds.), *Phonological domains: Universals and deviations*, 135–194. Berlin & New York: Mouton de Gruyter. ♦ Jiménez, Jesús. 1998. Valencian vowel harmony. *Rivista di Linguistica* 10(1). 137–161. ♦ Jiménez, Jesús & Maria-Rosa Lloret. 2011. Harmonia vocàlica: paràmetres i variació [Vowel harmony: Parameters and variation]. *Estudis Romànics* 33. 53–80. ♦ Jiménez, Jesús & Maria-Rosa Lloret. 2020. Vowel harmony. In Sonia Colina & Fernando Martínez-Gil (eds.), *The Routledge handbook of Spanish phonology*, 100–128. London & New York: Routledge. ♦ Martínez-Paricio, Violeta. 2013. An exploration of Mínimal and Màximal metrical feet. Tromsø: University of Tromsø PhD dissertation. ♦ Montoya, Brauli. 1989. *La interferència lingüística al sud valencià* [Language transfer in Southern Valencian]. València: Generalitat Valenciana – Conselleria de Cultura, Educació i Ciència. ♦ Montoya, Brauli. 2000. Els alacantins catalanoparlants: una generació interrompuda [The Catalan-speaking people from Alacant: An interrupted generation]. Barcelona: Institut d'Estudis Catalans. ♦ Sancho Cremades, Pelegrí. 1995. *El valencià col·loquial de la vila de Canals* [The colloquial Valencian of the town of Canals]. Canals: Ajuntament de Canals. ♦ Segura-Llopes, Carles. 1996. *Estudi lingüístic del parlar d'Alacant* [Linguistic study of the variety of Alacant]. Alacant: Diputació Provincial d'Alacant – Institut Alacantí de Cultura Juan Gil-Albert. ♦ Selkirk, Elisabeth. 1995. The prosodic structure of function words. In Jill Beckman, Laura Walsh Dickey & Suzanne Urbanczyk (eds.), *University of Massachusetts occasional papers 18: papers in Optimality Theory*, 439–469. Amherst, MA: Graduate Linguistics Student Association of the University of Massachusetts Amherst. ♦ Watt, Dominique J. L. & Anne H. Fabricius. 2002. Evaluation of a technique for improving the mapping of multiple speakers' vowel spaces in the F1–F2 plane. *Leeds Working Papers in Linguistics and Phonetics* 9(9). 159–173.

rfp2026, Paris

MERCI DE VOTRE ATTENTION!

Research Project PID2023-150846NB-C31 (www.ub.edu/GEVAD), funded by MICIU and AEI, cofounded by UE
Research groups GEV (2021SGR01084, UB) and GIUV (2013-137, UV)