Hanson and Kiparsky (1997)

A. Overview

(1) Outline:
   a. questions from last time
   b. liturgy and news
   c. parameters
   d. FIT
   e. Finnish

B. Parameters

(2) a. Number of feet: $n$
   b. Headedness: L or R
   c. (Maximum) position size: $\mu$, $\sigma$, $\phi$, $\omega$
   d. Prominence site: ($S \Rightarrow \neg U$, $W \Rightarrow \neg P$, $S \Rightarrow P$, $W \Rightarrow U$)
   e. Prominence type: weight, stress, strength, pitch accent, etc.

(3) Moraic trochee with resolution: the minimal foot (p.296)

(4) Hayes: left lax, right strict...

(5) Secret activities...?

(6) “FIT: Languages select meters in which their entire vocabularies are usable in the greatest variety of ways” (p.294).

(7) “INTEREST: The parameters are set so as to maximize the esthetic interest of the verse” (p.295).

(8) “It is important to note that fit is a guiding functional principle that will have its effect where it can, and not an inviolable constraint that a meter must satisfy” (p.294).

(9) Select a set of parameters that minimizes unusable words, e.g. *fortification*, *hieràrchy*, *Hôbôken*, etc.
“Thus our theory predicts that syllable-based meters in English must prohibit strong syllables in weak positions” (p.296).

How do they get strict ternary meters?

This finds a home for sprung rhythm, but then why is it so rare?

How do the foot-based meters work? Are these “loose” meters?

C. Finnish

What is catalexis?

What is hypermetricality?

Why do we care about Finnish?

D. References


