

is theoretically significant; whereas the first type can be straightforwardly analyzed as autosegmental spreading, the other two types require a metrical analysis. In both types of stress-sensitive metaphony, I will claim, a feature is percolated from the final vowel through a metrical foot. The feature percolates to all vowels in the foot in type 2 metaphony processes, but only to the head of the foot (the stressed vowel) in type 3 metaphony.

Another aspect of variation is in the feature associated with metaphony in a particular dialect. From this point of view, in the dialects that we examine, we find two types of metaphony: centralization and raising of vowels. Tudanca Montañés has stress-conditioned (type 2) centralization. Lena Bable possesses a type 3 metaphony process which causes the raising of the stressed vowel. Pasiego Montañés has both a raising process affecting the stressed vowel and a centralization process which is not stress-conditioned (type 1).

Many dialects of this area present processes of neutralization of unstressed vowels, in addition to vowel-harmony processes that have as triggering element a final vowel. Pretonic nonlow vowels tend to be high if the stressed syllable contains a high vowel or glide (as in /komeria/kumiria 'I would eat'). We will reserve the term *metaphony* to refer to processes where the trigger is a high final vowel, and we will use the term *unstressed vowel raising* for harmony induced by a high stressed vowel. Interestingly, raising metaphony can feed unstressed vowel raising by changing the quality of the stressed vowel from mid to high (as in /kordèru/ → *kordiru* [by raising metaphony] → *kurdiru* 'lamb' [by unstressed vowel raising]). We will show that the two steps in this derivation correspond to the application of two different rules.

Both metaphony and unstressed vowel raising are triggered by high vowels. An additional condition for the triggering element of metaphony is that it must be final; and an additional condition for the trigger of unstressed vowel raising is that it must be stressed. The question is then what happens with high, final, stressed vowels. Do they trigger both processes? The answer is that these vowels do trigger unstressed vowel raising. With respect to metaphony, there is some indication that the triggering vowel must be unstressed; although, for independent reasons, the facts are not totally conclusive.

The fact is that whereas stressed final front vowels are common enough (since this is the ending of the first singular preterit form of verbs of the second and third conjugations), the sources provide no examples of polysyllabic oxytonic words ending in a high back vowel. In Standard Spanish, the few words of this type that are found are obvious borrowings, for example *tabú* 'taboo', *caribú* 'caribou', *marabú* 'marabou'. The preterit forms show that unstressed vowel raising does apply when the

(see Alonso 1962; Blaylock 1965; Imés de Fuentes 1960; Hall 1968; 69b, 1970; Rodríguez Castellano 1984), which points out the important article on the Pasiego dialect, her analyses of the same dialect (1987; Vago 1988a; Wilson 1988). The examination of other dialects in this paper, reveals some theoretical significance and also helps to the harmony processes of Pasiego

collectively known as Montañés. The other hand, are often referred to as *ers*.¹ The trigger of metaphony in these dialects, only a high back final vowel, three major types of metaphony

the domain of a phonological

up to the stressed vowel:

vowel is affected by a metaphony-triggering element between the trigger of the stressed vowel are not affected:

of metaphony, interdialectal and more than one harmony process,