

**CONDITIONED SOUND CHANGE (EXEMPLIFIED AND EXPLAINED)**

# **CONDITIONED SOUND CHANGE**

**EXEMPLIFIED AND EXPLAINED (IN TERMS OF  
PHONETIC MOTIVATION)**

**(with the “starting point” overtly attested via previous forms, in  
some instances, or inferable from cognate forms (either  
overtly given here or evident in English glosses))**

## CONDITIONED SOUND CHANGE (EXEMPLIFIED AND EXPLAINED)

Hittite  $n > l / \_ \_ Vm$

in (e.g.) *laman-* < \**naman-* (English *name*, Greek *onoma*, Latin *nomen*), *lammar* ‘hour’ < \**nomer-* (English *number*, Latin *numerus*)

vs.  $n > n / \_ \_ V[-nasal]$

in (e.g.) *newa-* ‘new’, *nu* ‘and; now’, *natta* ‘not’

(DISSIMILATION: alleviating need to sustain a particular gesture (nasal release) over a broad temporal/segmental domain)

## CONDITIONED SOUND CHANGE (EXEMPLIFIED AND EXPLAINED)

**Ancient Greek > Modern Greek NT > ND**

in (e.g.) *pente* > *pende* ‘five’, *emporos* > *emboros* ‘merchant’

vs. T > T /V\_\_\_\_, #\_\_\_\_

in (e.g.) *-ete* ‘2pl’ (cf. Old English (*sing*)*ap*), *tris* ‘three’,  
*to* ‘the’

**(ASSIMILATION: spread of voicing alleviating the need to adjust voicing articulators in sequence)**

## CONDITIONED SOUND CHANGE (EXEMPLIFIED AND EXPLAINED)

Latin > Italian *kt* > *tt* // *pt* > *tt*, in *octo* > *otto* ‘eight’, *septem* > *sette* ‘seven’

vs. *p* > *p*

in (e.g.) *pluere* > *piovere* ‘to rain’, *porta* > *porta* ‘door’, etc.,  
*c* > *č* / \_\_i, *c* > *c* in (e.g.) *amicus* > *amico*, *amici* > *amici*  
‘friend, friends’

(ASSIMILATION: minimizing adjustment of articulators in sequence)

## CONDITIONED SOUND CHANGE (EXEMPLIFIED AND EXPLAINED)

**Iranian T > θ / \_\_C (vs. T > T elsewhere (generally speaking))**

**(PHONETIC MOTIVATION: in the case of *kt* > *xt*, the motivation is alleviating need to adjusting one stop into another without any release, meaning that release can be reinterpreted as continuance gesture; and with / \_\_r, the release into the (continuant) *r* fosters the shift towards continuance)**