

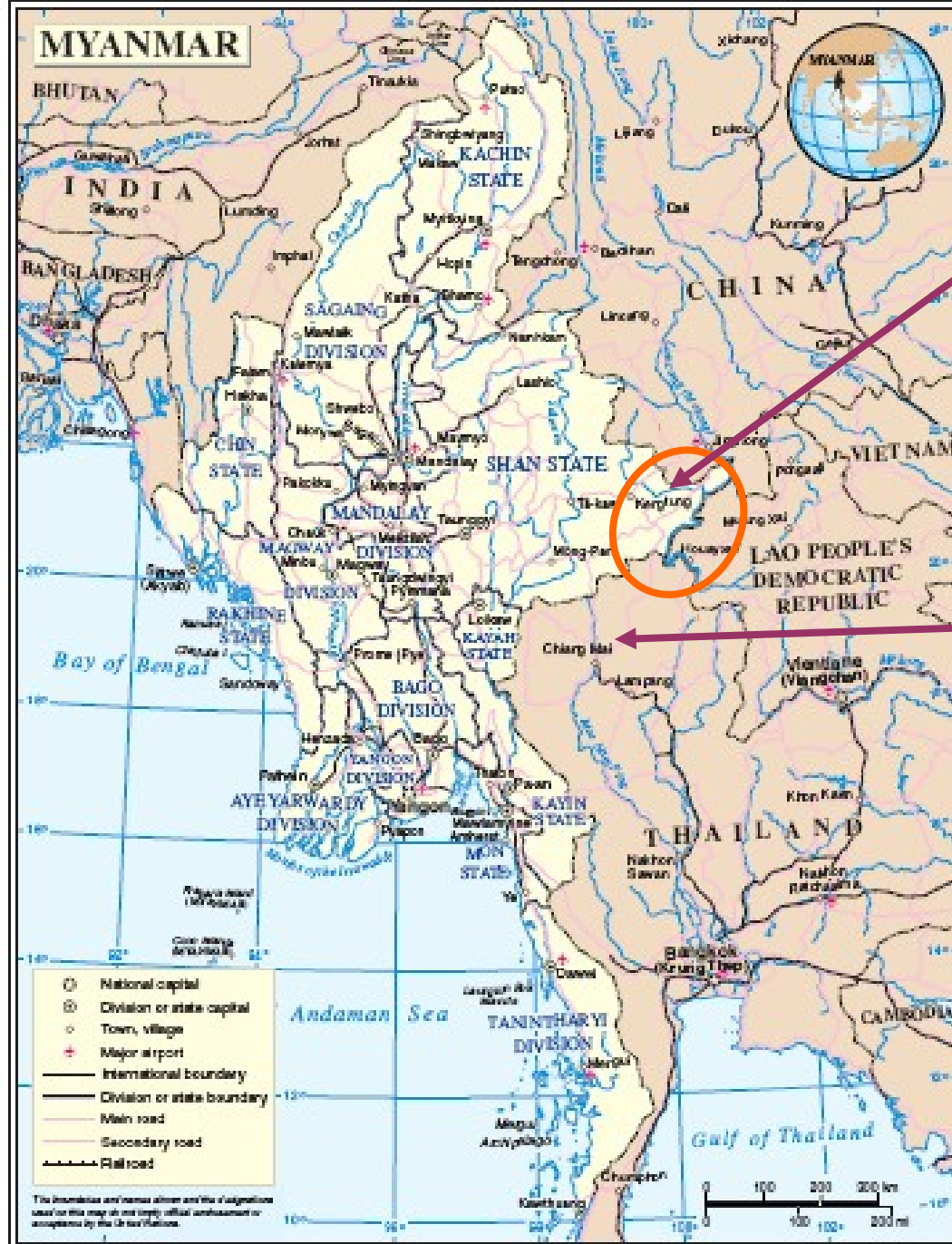
# A Tonal Analysis of Contemporary Tai Khuen Varieties

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# Dictionary Committee

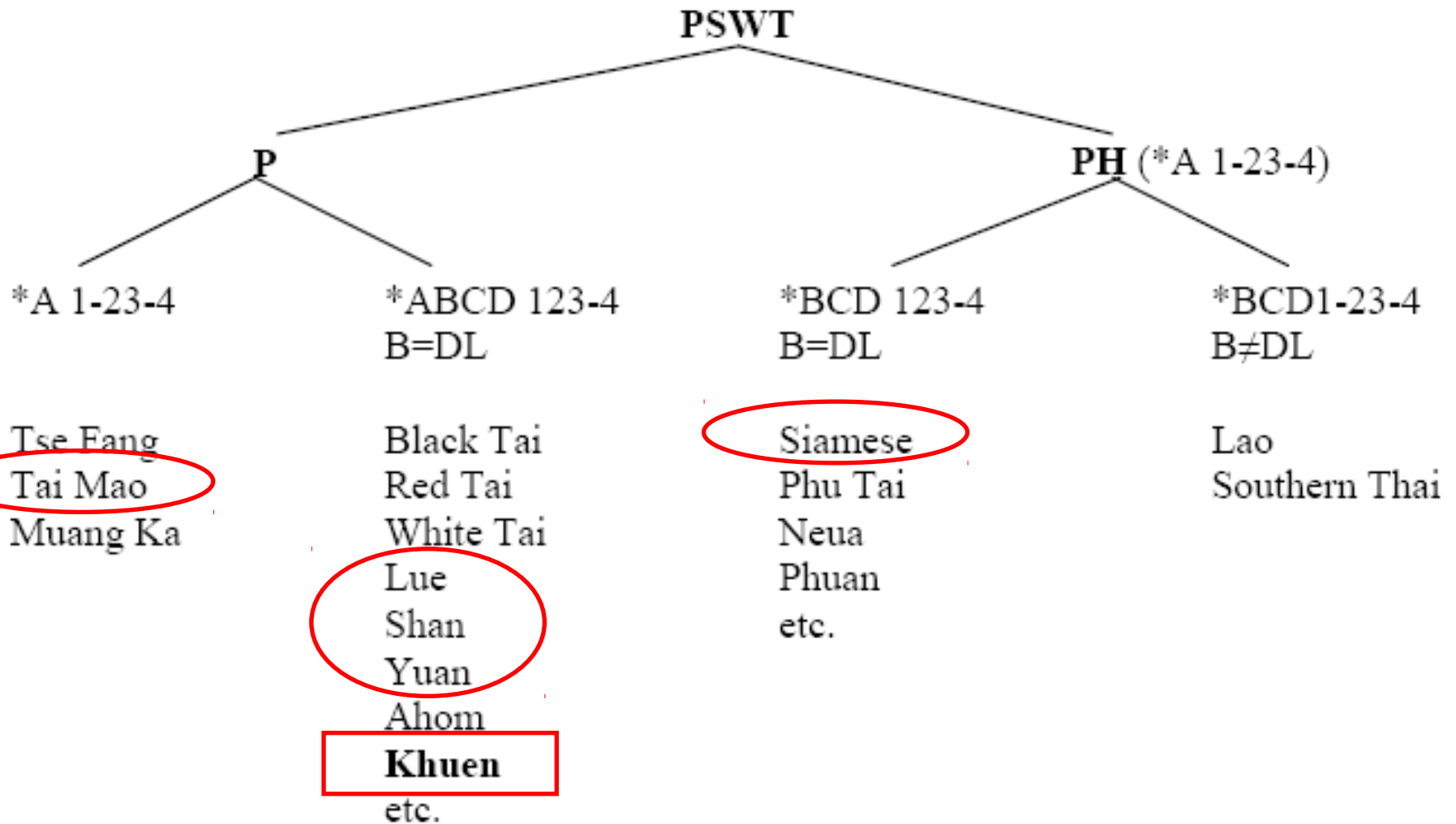




Keng Tung

Chiang Mai

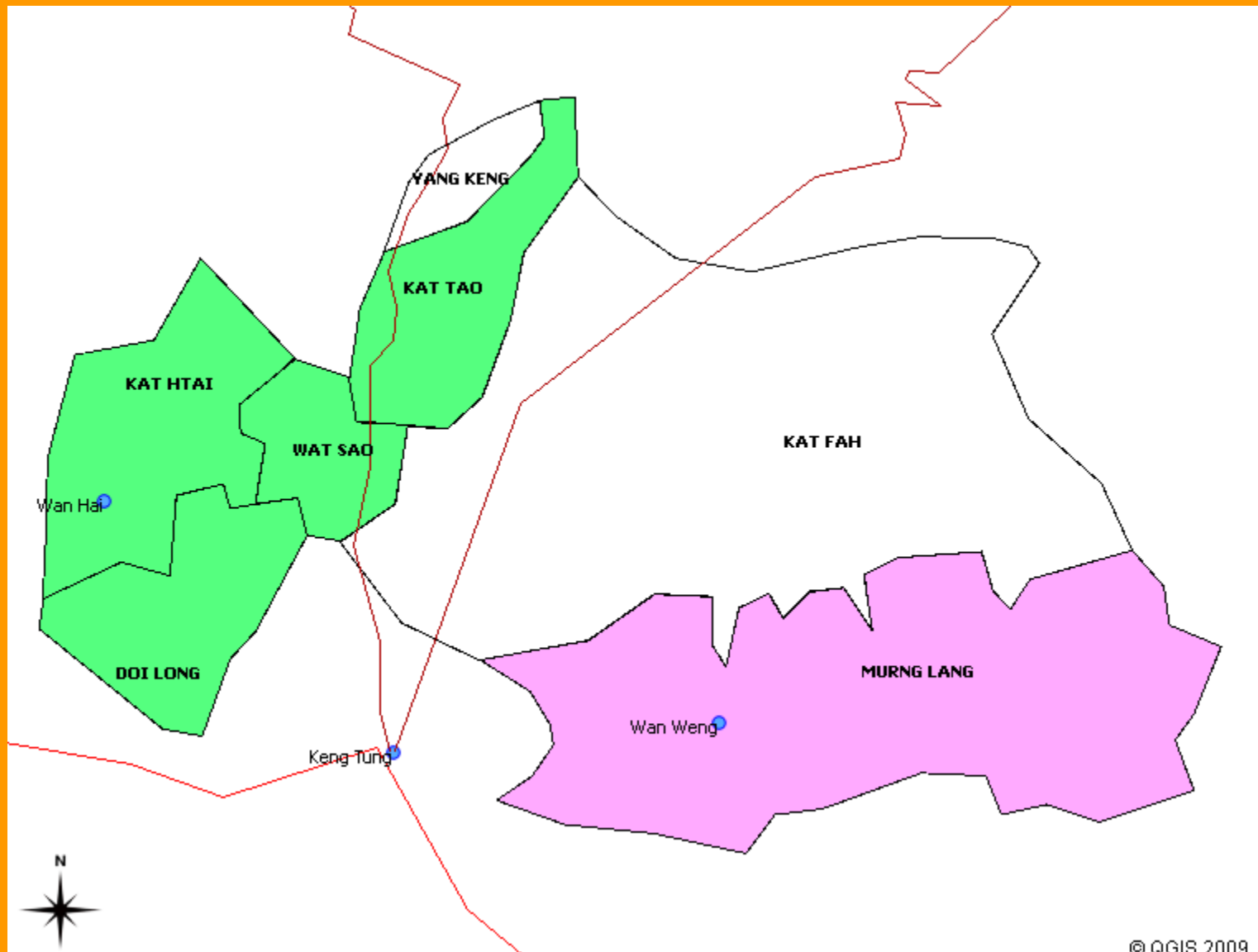
# Southwestern Tai Language Classification (Chamberlain 1975:50)



# Gedney Tone Box Framework (Gedney 1972:434)

		PT tones				
		A	B	C	DS	DL
Initials at time of tonal splits	<b>Voiceless friction sounds</b> <i>*s, *hm, *ph, etc.</i>	A1	B1	C1	DS1	DL1
	<b>Voiceless unaspirated stops</b> <i>*p, *t, *k, etc.</i>	A2	B2	C2	DS2	DL2
	<b>Glottal</b> <i>*ʔ, *ʔb, *ʔd, etc.</i>	A3	B3	C3	DS3	DL3
	<b>Voiced</b> <i>*b, *m, *l, *z, etc.</i>	A4	B4	C4	DS4	DL4
		Live syllables			Dead syllables	

# Selected Village Tracts in Keng Tung Township



# Previous Research

- Egerød (1959) - Keng Tung, 6 tones
- Gedney [1964] – Muang Lang, 6 tones
- Gedney [1964] – Klang Muang, 6 tones
- Rasi (1978) – Klang Muang, 5 tones

# Tone system from Egerød (1959) & Gedney [1964]

		A	B	C	DS	DL
1.	Voiceless friction sounds	1	3	5	2	3
2.	Voiceless unaspirated stops					
3.	Glottal	2	4	6	6	4
4.	Voiced					



## Tone system from Rasi (1978)

		A	B	C	DS	DL
1.	Voiceless friction sounds	1	3	4	2	3
2.	Voiceless unaspirated stops					
3.	Glottal					
4.	Voiced	2		5	5	

**Note there are two allotones of tone 2: mid level and high level**

# Research questions:

What tone patterns exist in contemporary Khuen varieties?

What factors explain the variation over time?

# Methodology

- Two-phase method (Kalaya; Phinnarat):
  - Phase 1 establish tonal splits
  - Phase 2 try to find words that are differentiated only by tone
  - Elicitation by pictures, miming, pointing



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ကျွဲ /kaapDL4/ 'to grip in teeth'



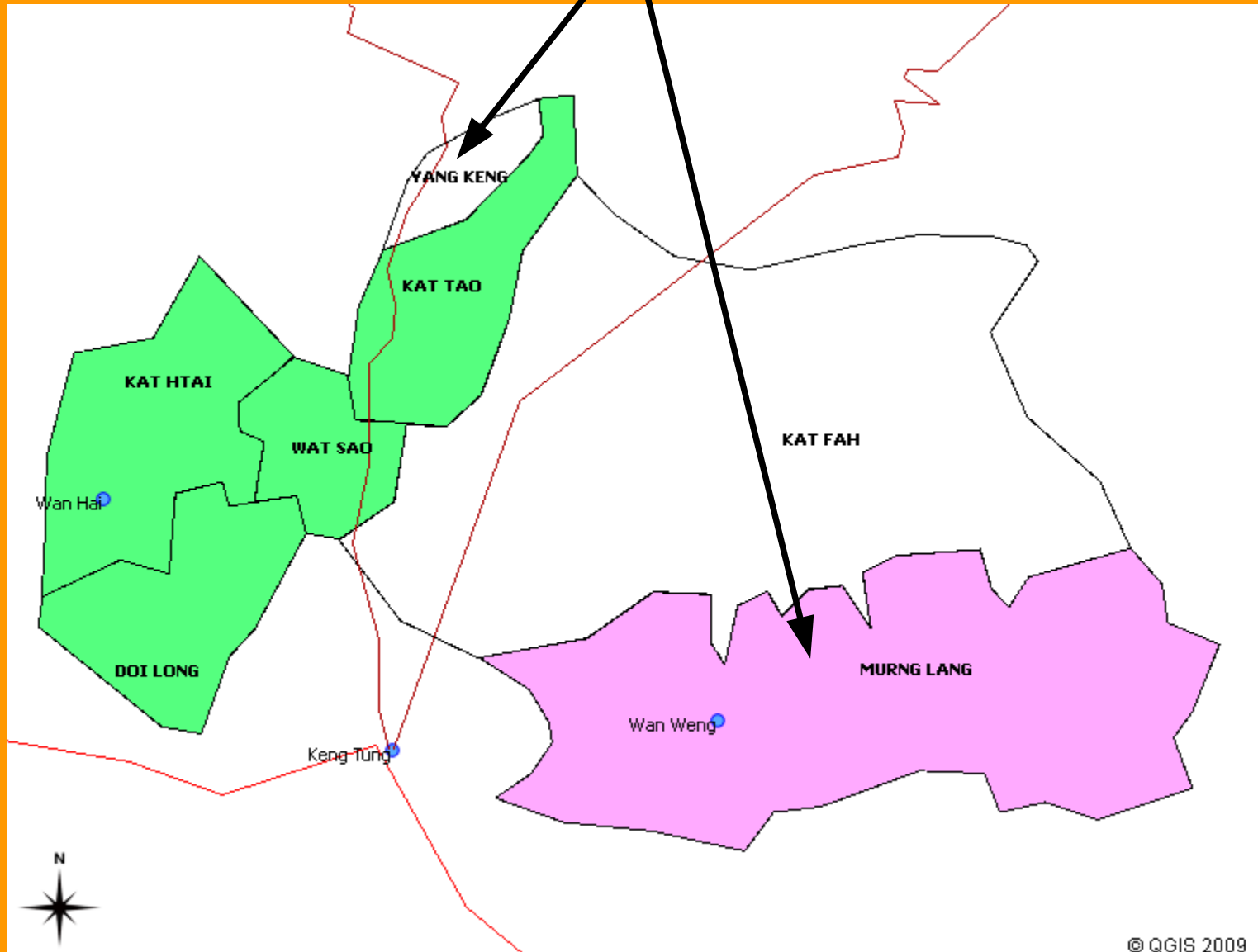
# Informants

- 12 informants included:
  - 7 Male aged between 27 and 83
  - 5 Female aged between 15 and 78
- 1 Male, 1 Female from Murng Lang
- 1 Male, 1 Female from Kang Murng
- 1 Male, 1 Female from Yang Kehng
- 2 Male, 2 Female from Kat Fah
- 2 Male from Keng Tung

# Results

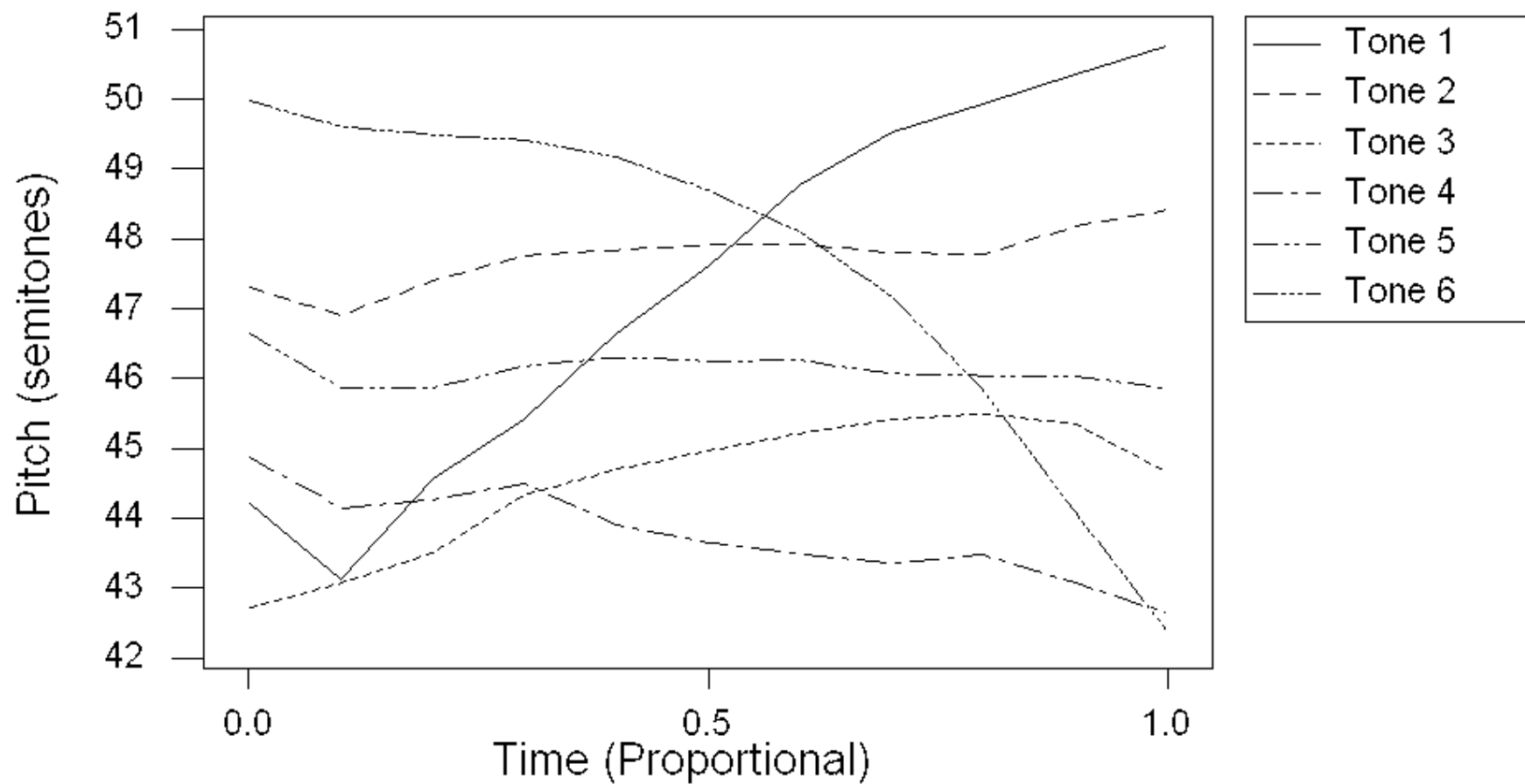
- 3 informants have 6-tone system;
  - Murng Lang: 1 Male; 1 Female
  - Yang Kehng: 1 (elderly) Female
- 9 informants have 5-tone system:
  - all locations apart from Murng Lang

# Six tones

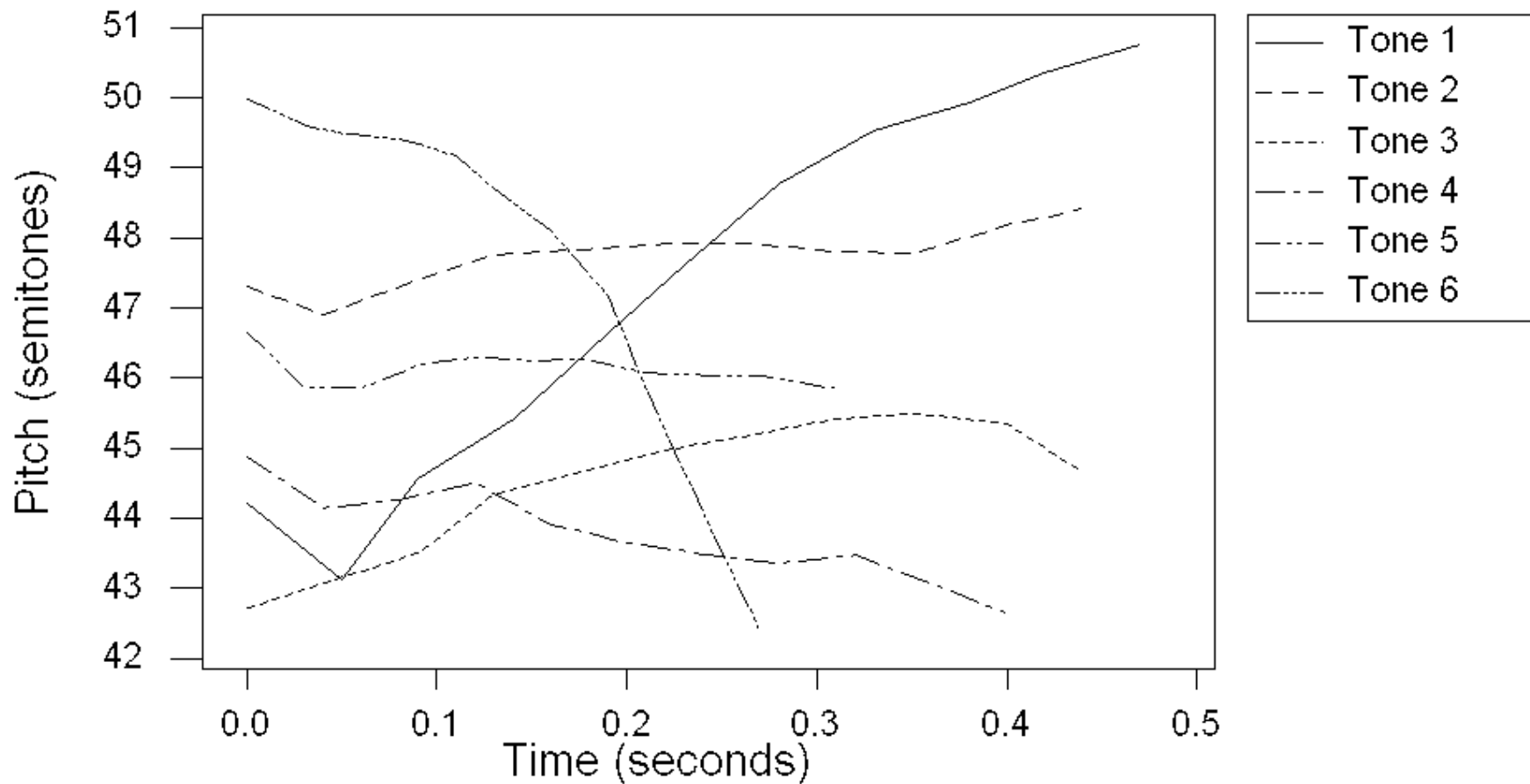




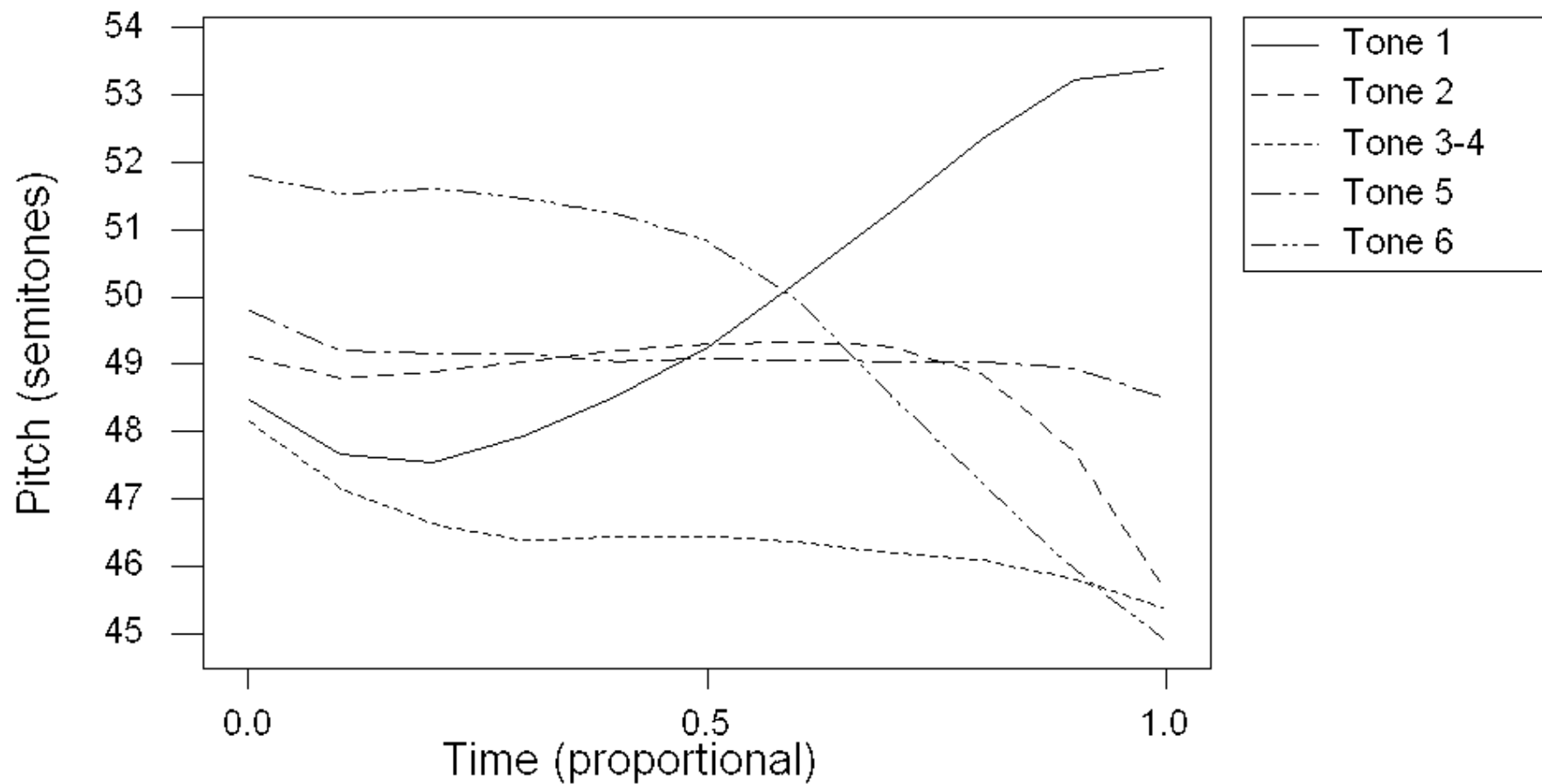
## Khuen Tone Contours (Normalised Time)



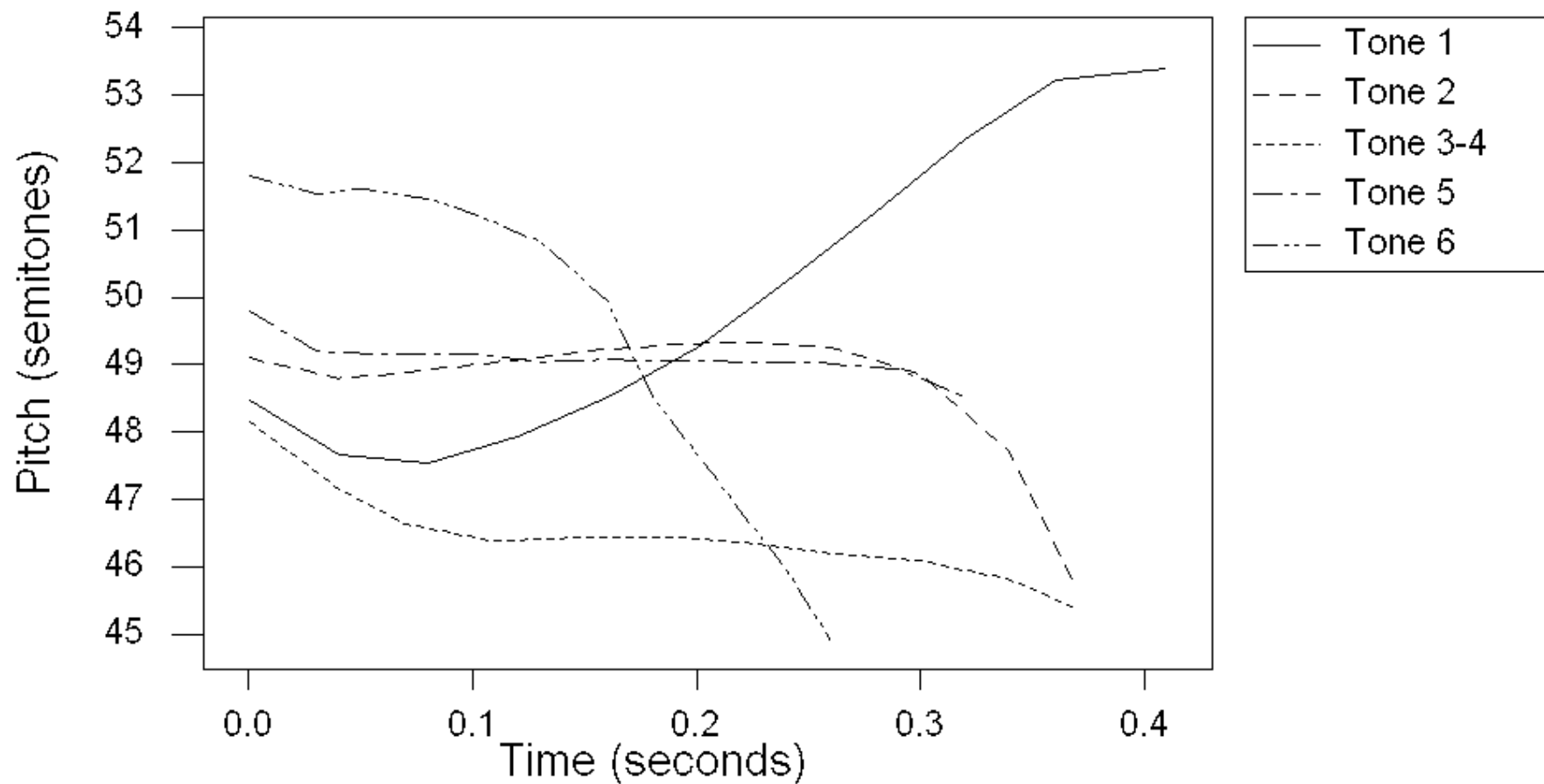
## Khuen Tone Contours (Real Time)

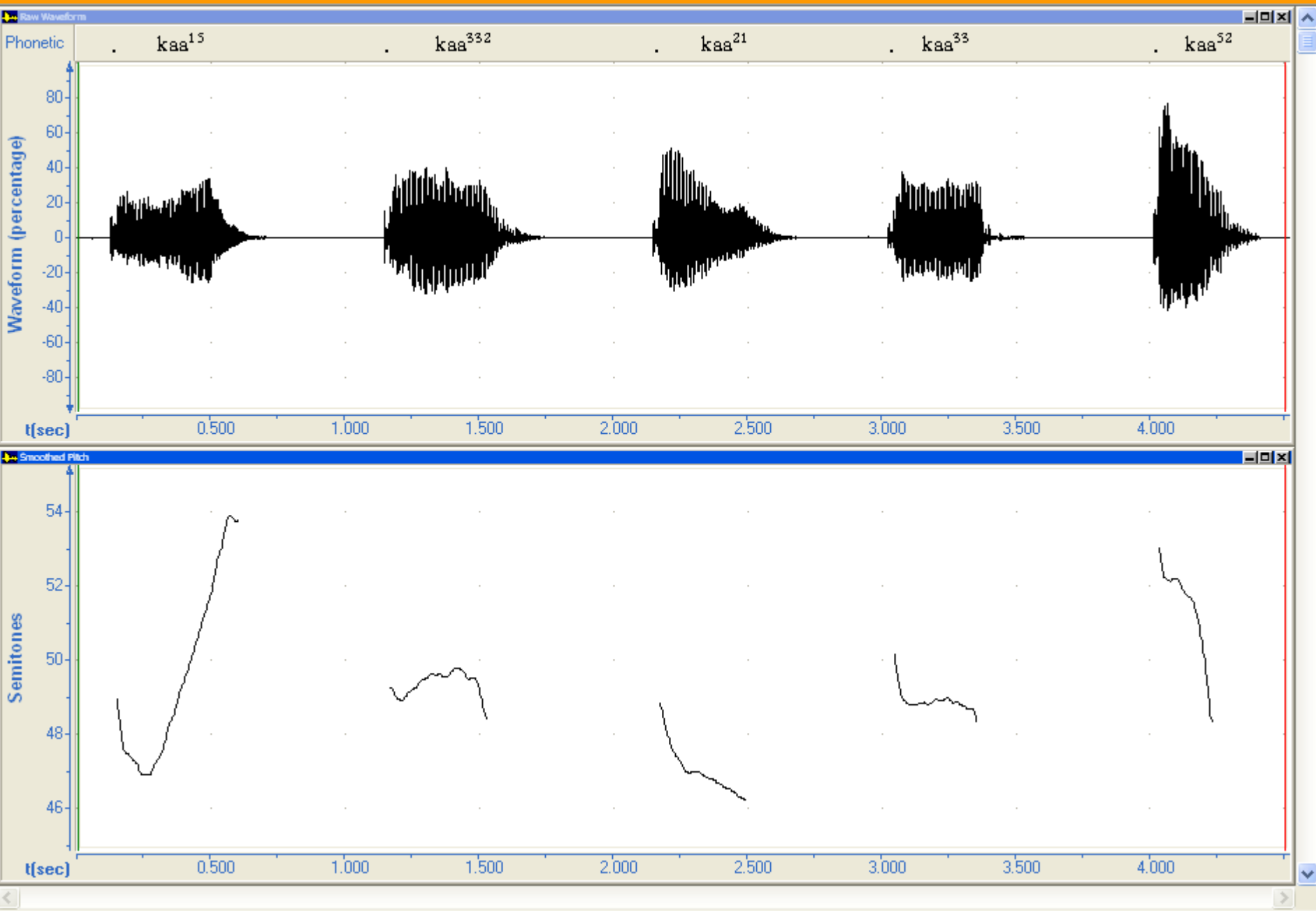


## Khuen Tone Contours (Normalised Time)



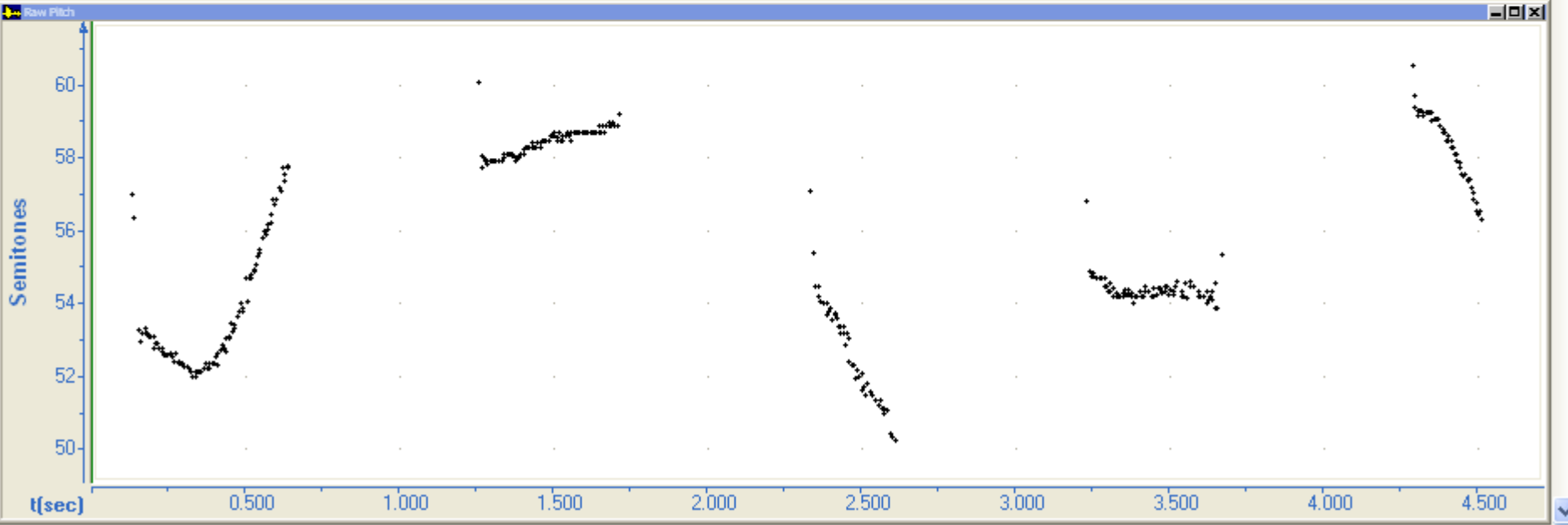
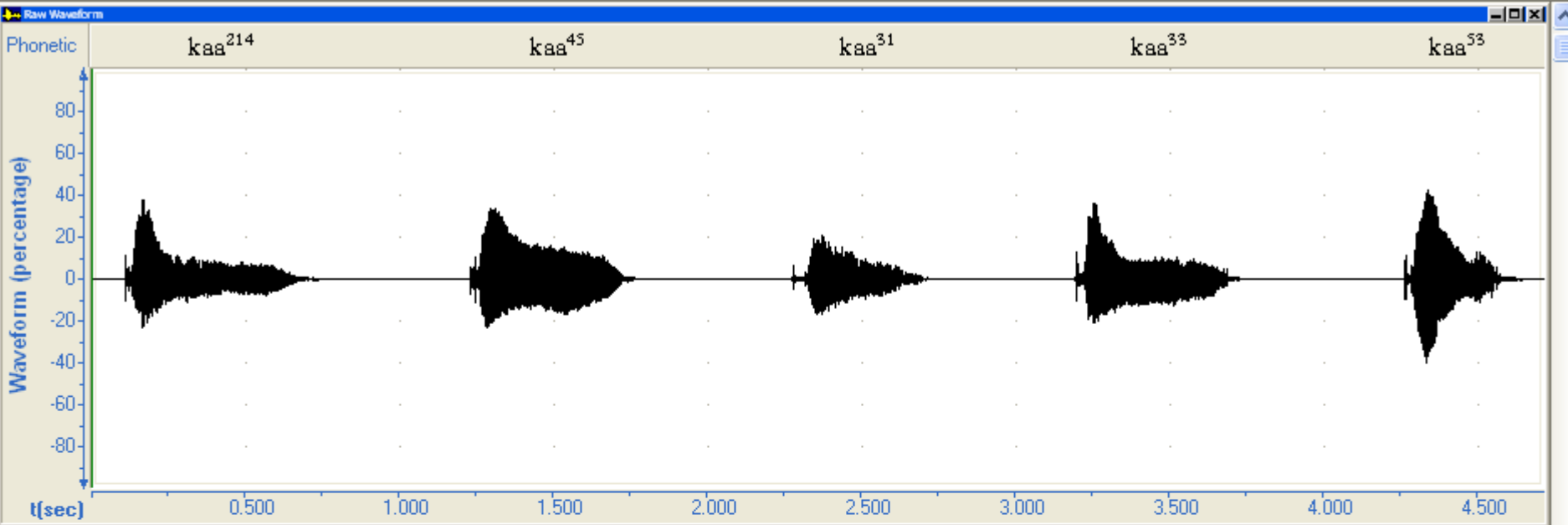
## Khuen Tones (Relative Time)



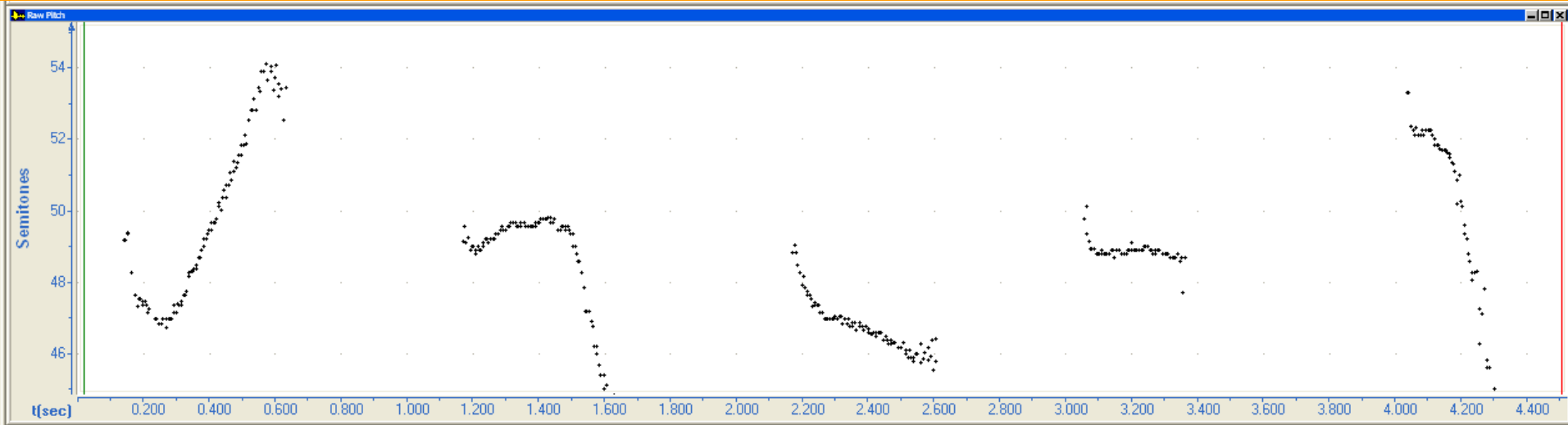


# Comparison of Five and Six-Tone Systems

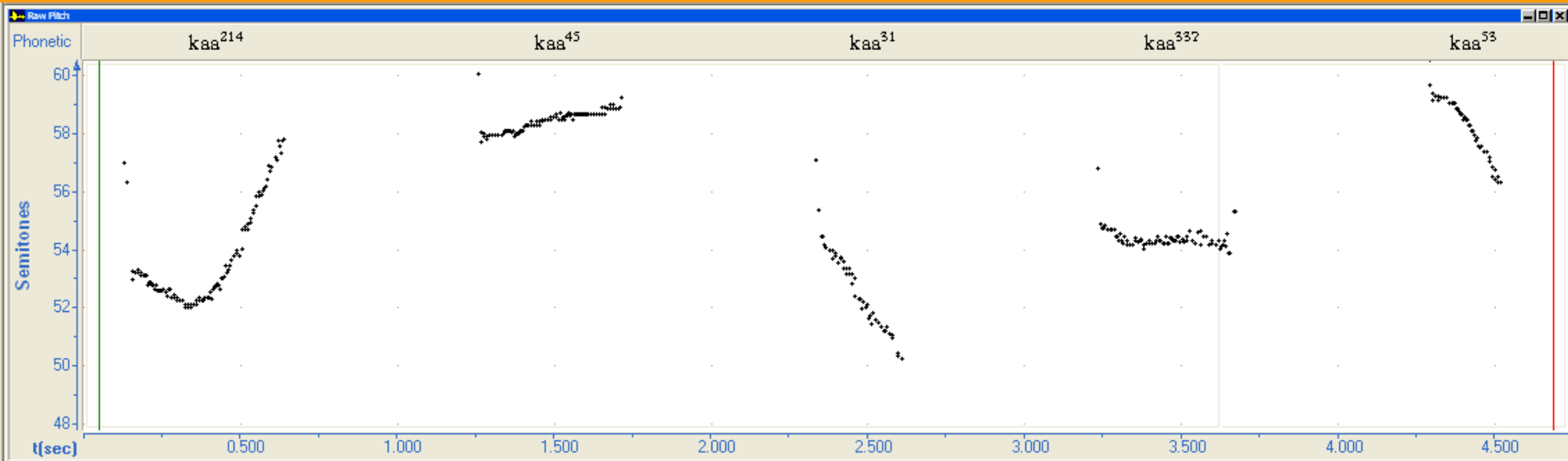
	Six-Tone System		Five-Tone System	
	Description	Chao label	Description	Chao label
Tone 1	low rising	215	low-mid rising	325
Tone 2	high-mid level	44	mid-level then falling	331
Tone 3	low slightly rising	12	low-mid falling	21
Tone 4	low-mid falling	21		
Tone 5	mid level	33	mid level	33
Tone 6	high falling	51	high falling	41



# Khuen 5-Tone System



# Shan





# Comparison of Khuen 5-Tone with Shan

	A		B		C		DS		DL	
	Khuen	Shan	Khuen	Shan	Khuen	Shan	Khuen	Shan	Khuen	Shan
1										
2	[325]	[214]	[21]	[31]	[33?]	[33?]	[44]	[55]	[21]	[31]
3	[32]									
4		[45]		[33?]	[53]	[41]	[53]	[41]		[33?]

# Conclusions

- Khuen formerly had 6 tones but over the last 40 years most areas have changed to a 5-tone system
- The change is attributable to contact with Shan
- The change apparently began in the city and spread outwards

# Further Research

- Extension to other locations
- Further investigate high allotone of tone 2