

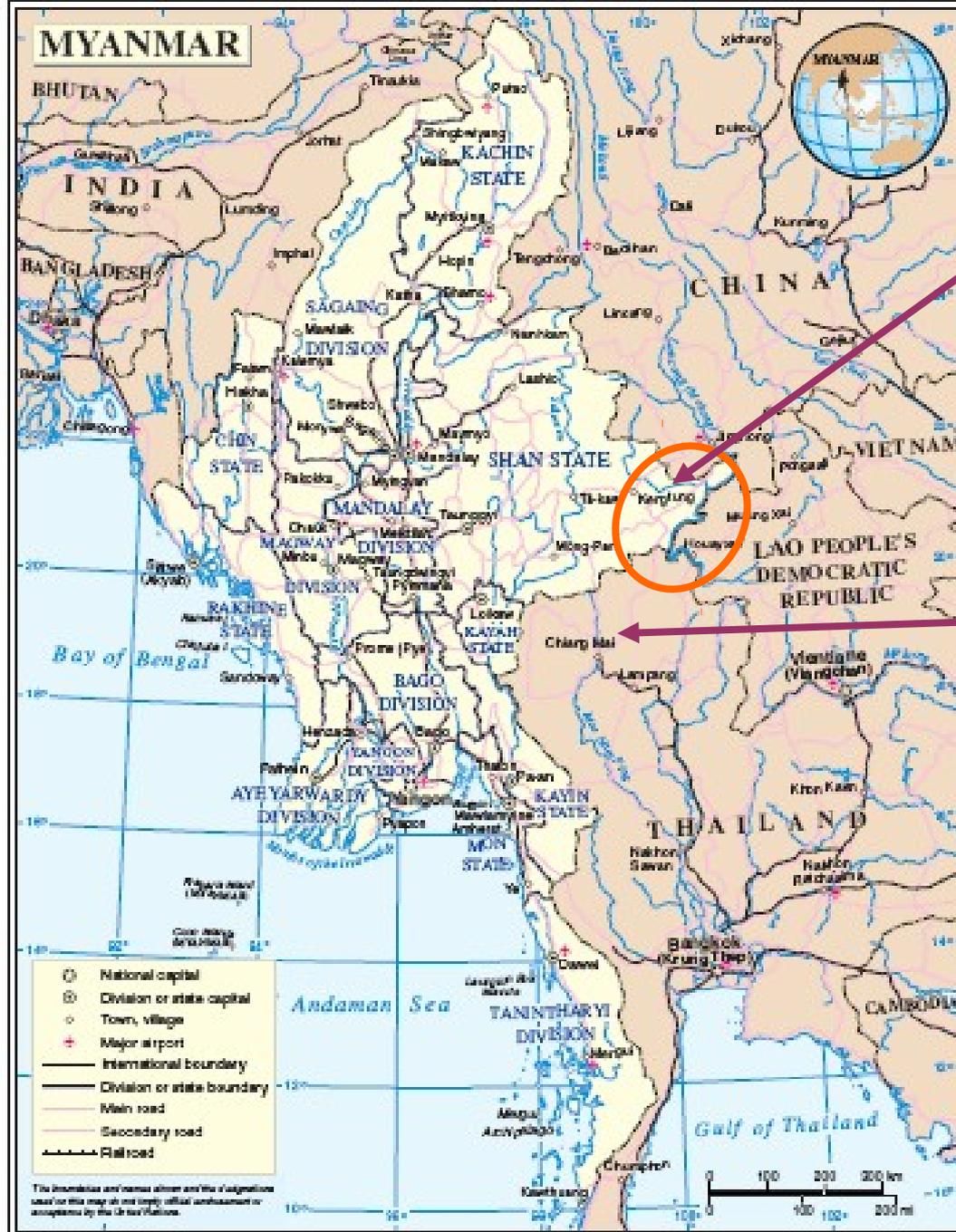
A Tonal Analysis of Contemporary Tai Khuen Varieties

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Dictionary Committee

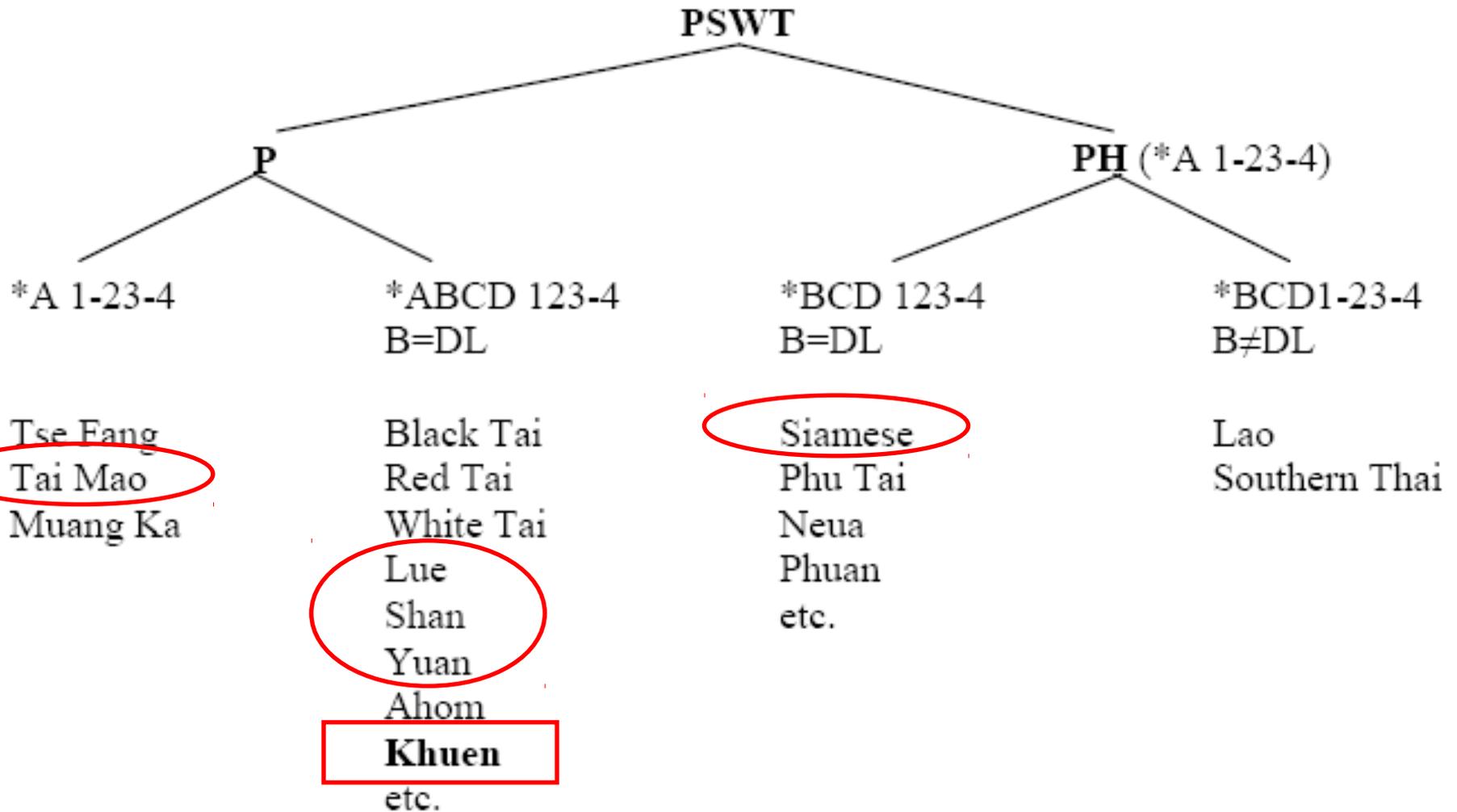




Keng Tung

Chiang Mai

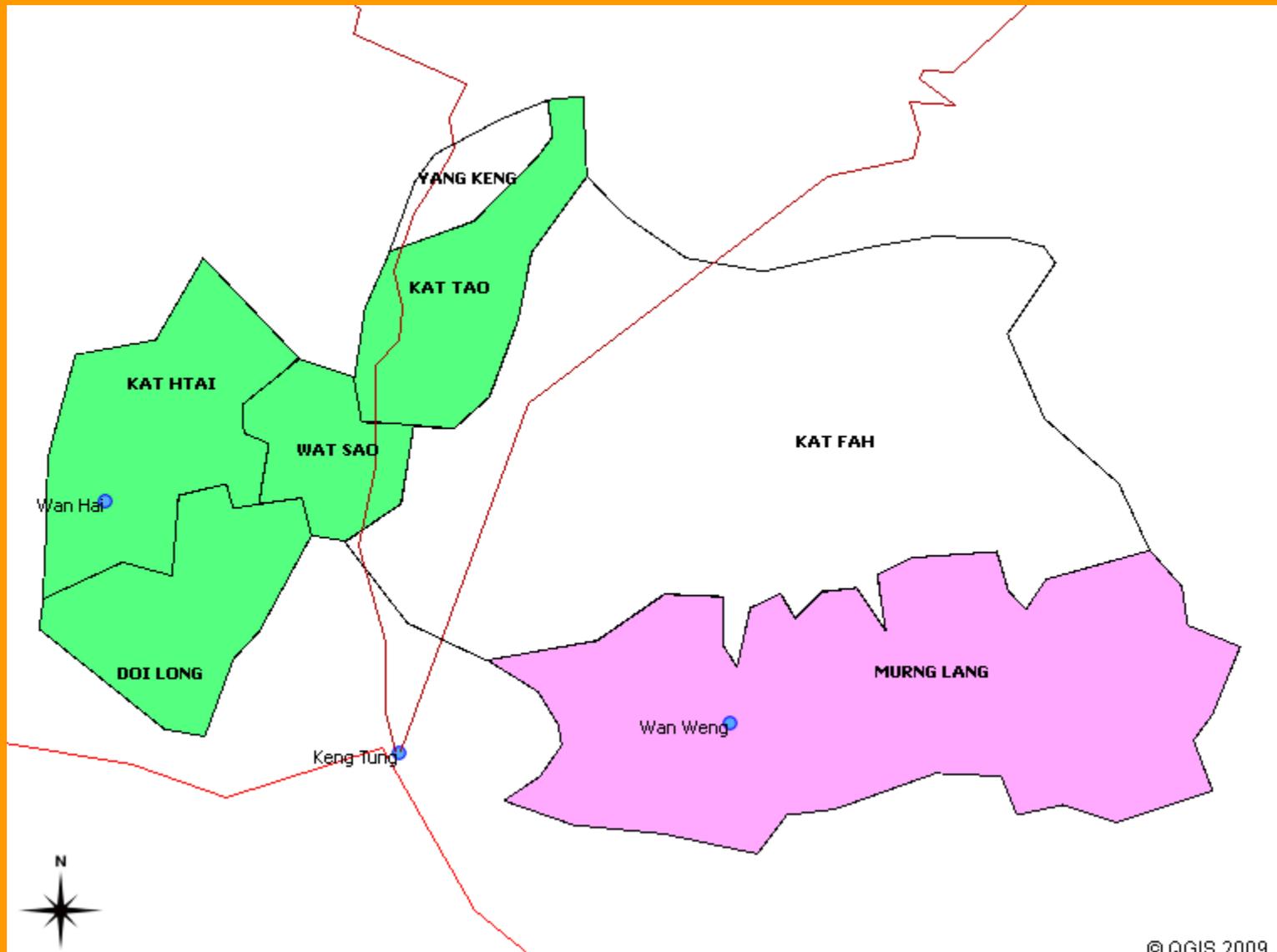
Southwestern Tai Language Classification (Chamberlain 1975:50)



Gedney Tone Box Framework (Gedney 1972:434)

		PT tones				
		A	B	C	DS	DL
Initials at time of tonal splits	Voiceless friction sounds <i>*s, *hm, *ph, etc.</i>	A1	B1	C1	DS1	DL1
	Voiceless unaspirated stops <i>*p, *t, *k, etc.</i>	A2	B2	C2	DS2	DL2
	Glottal <i>*ʔ, *ʔb, *ʔd, etc.</i>	A3	B3	C3	DS3	DL3
	Voiced <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'



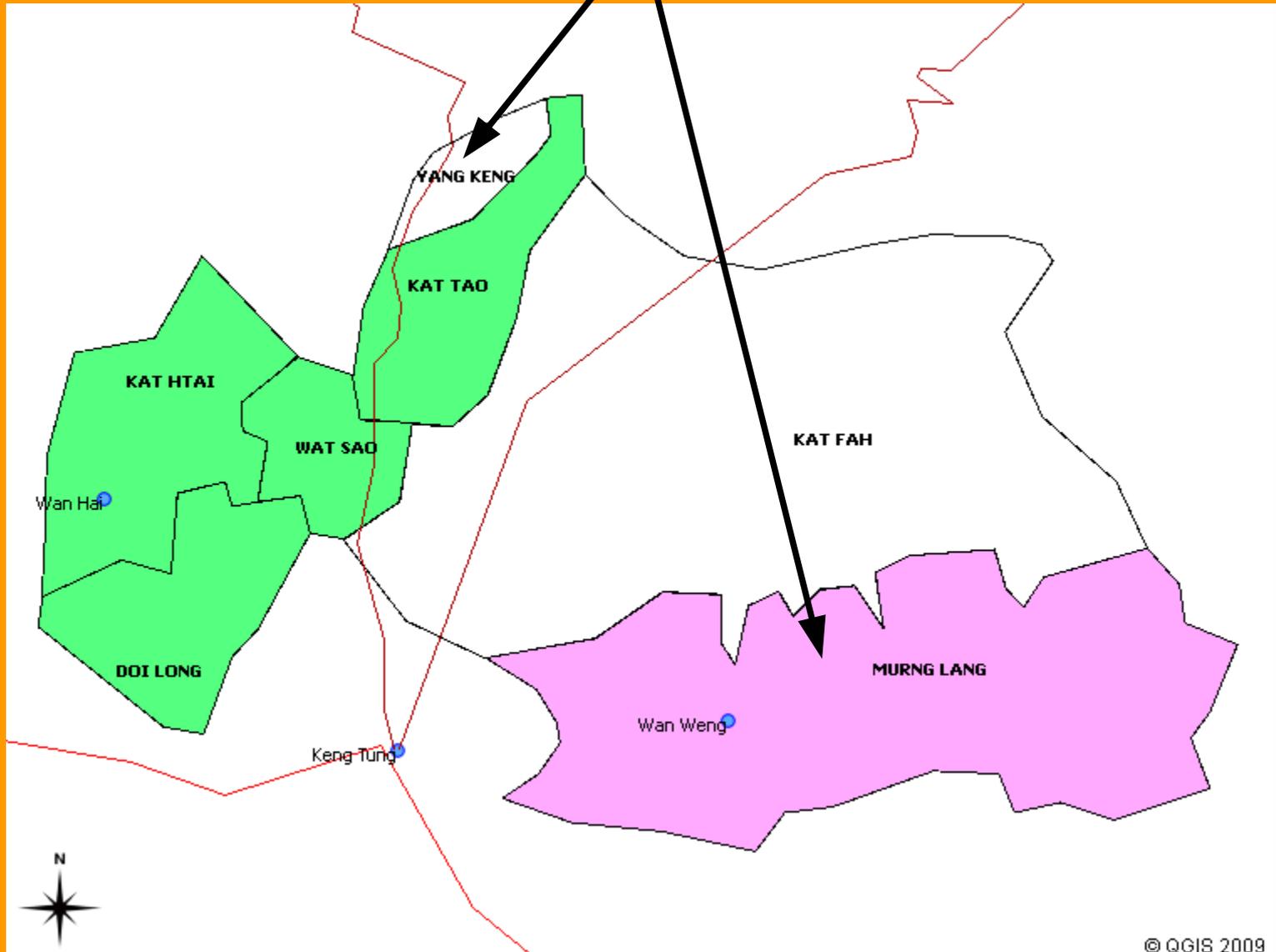
Informants

- 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

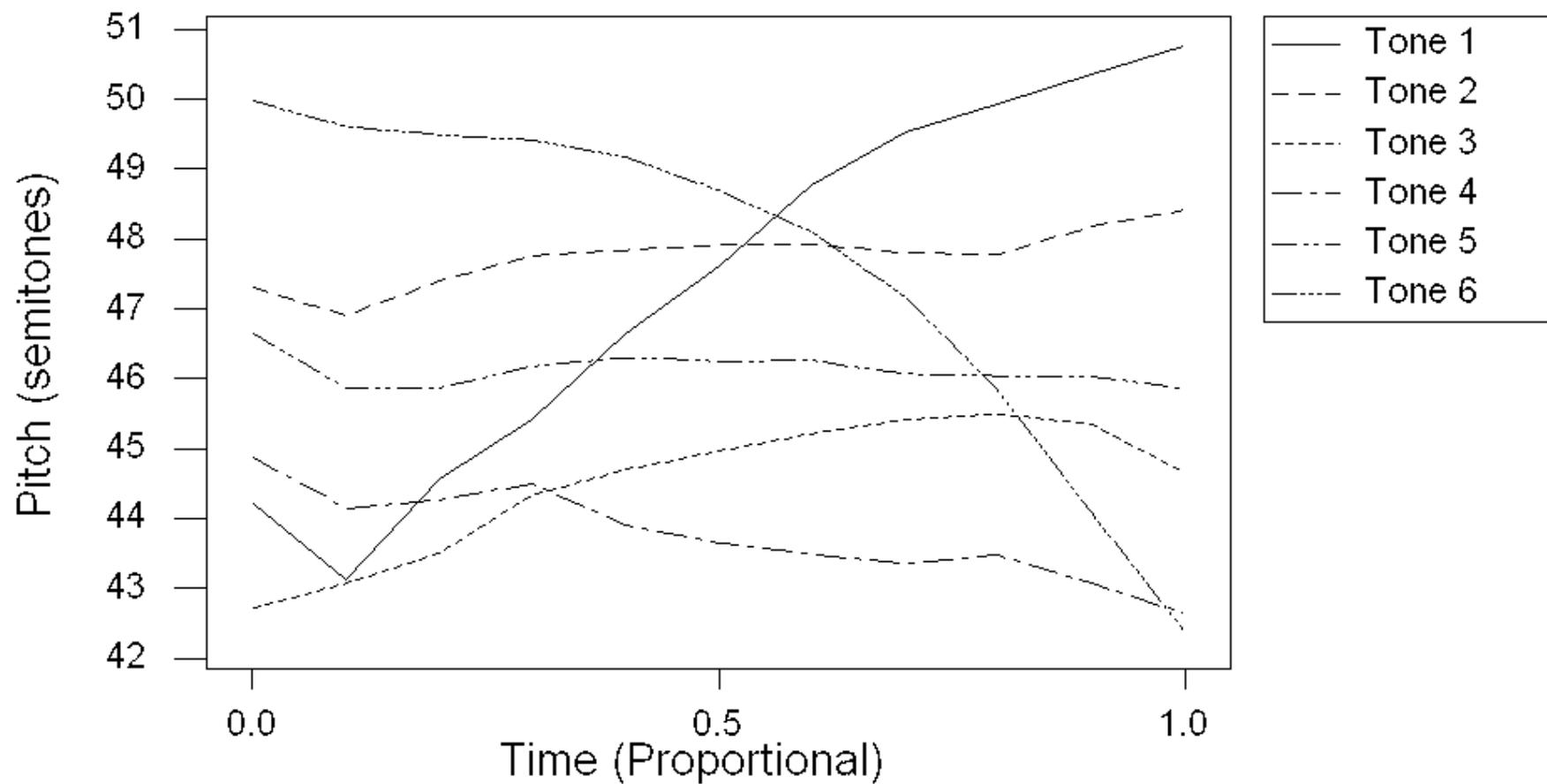
Results

- 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

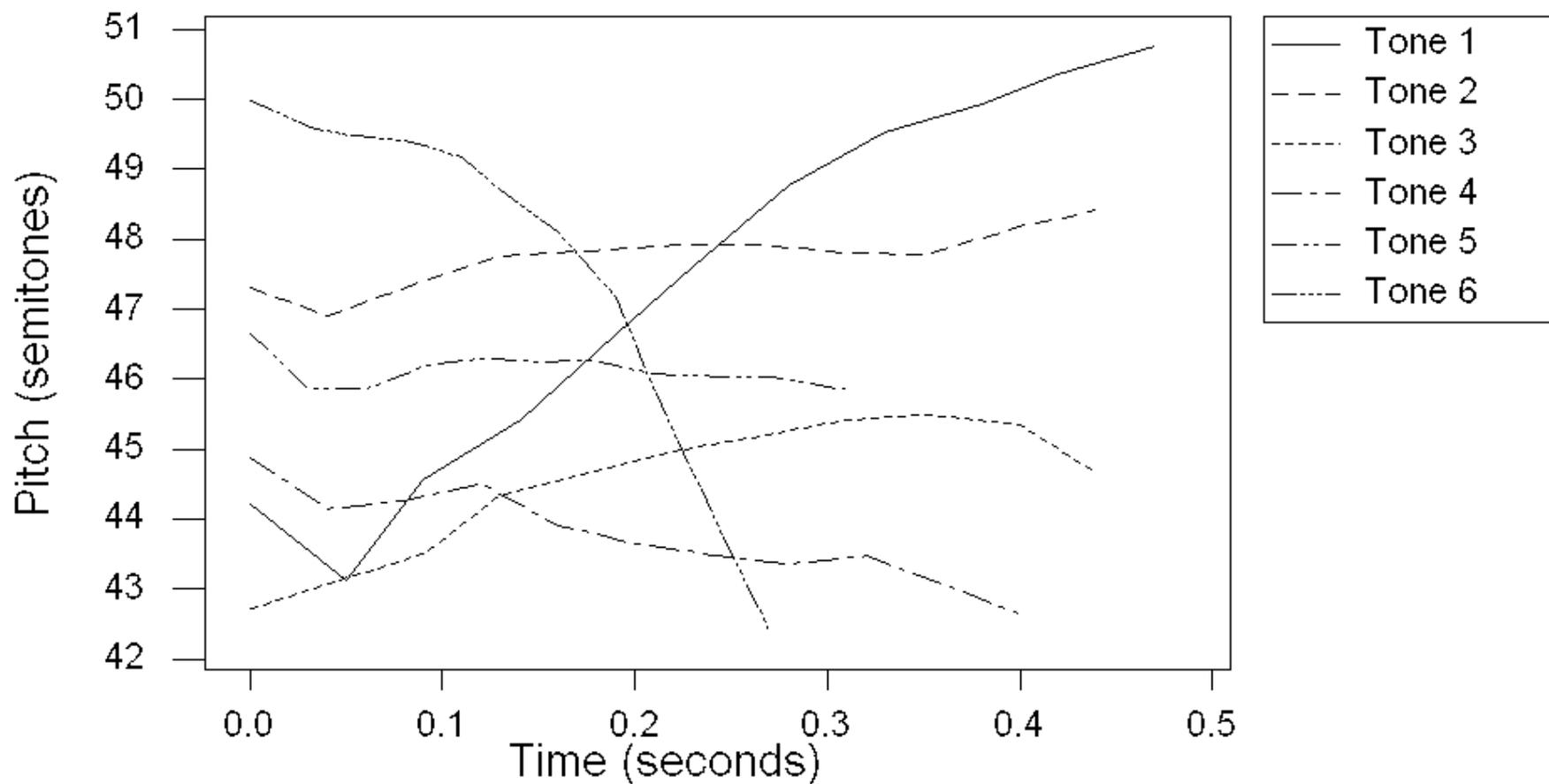
Six tones



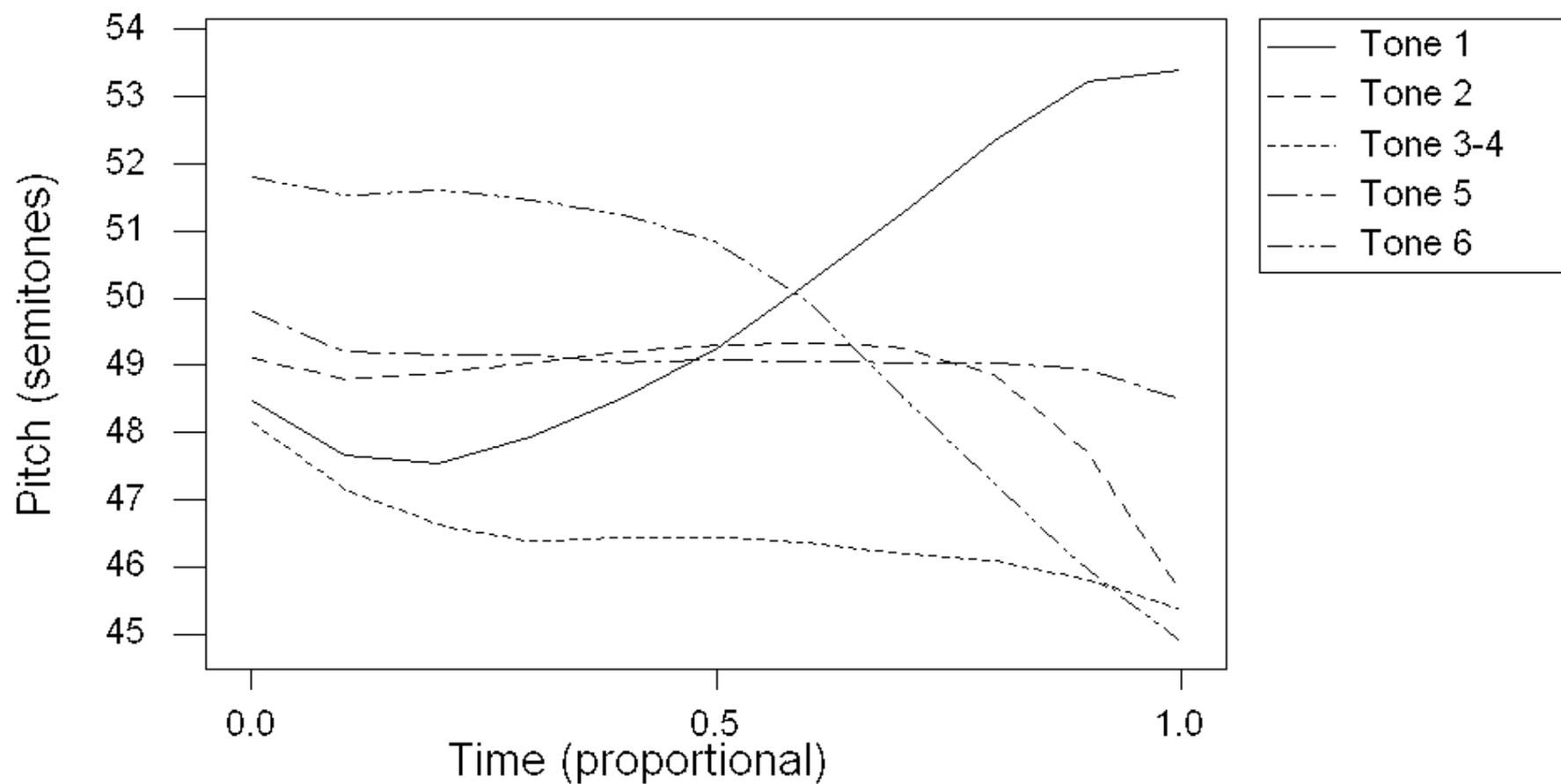
Khuen Tone Contours (Normalised Time)



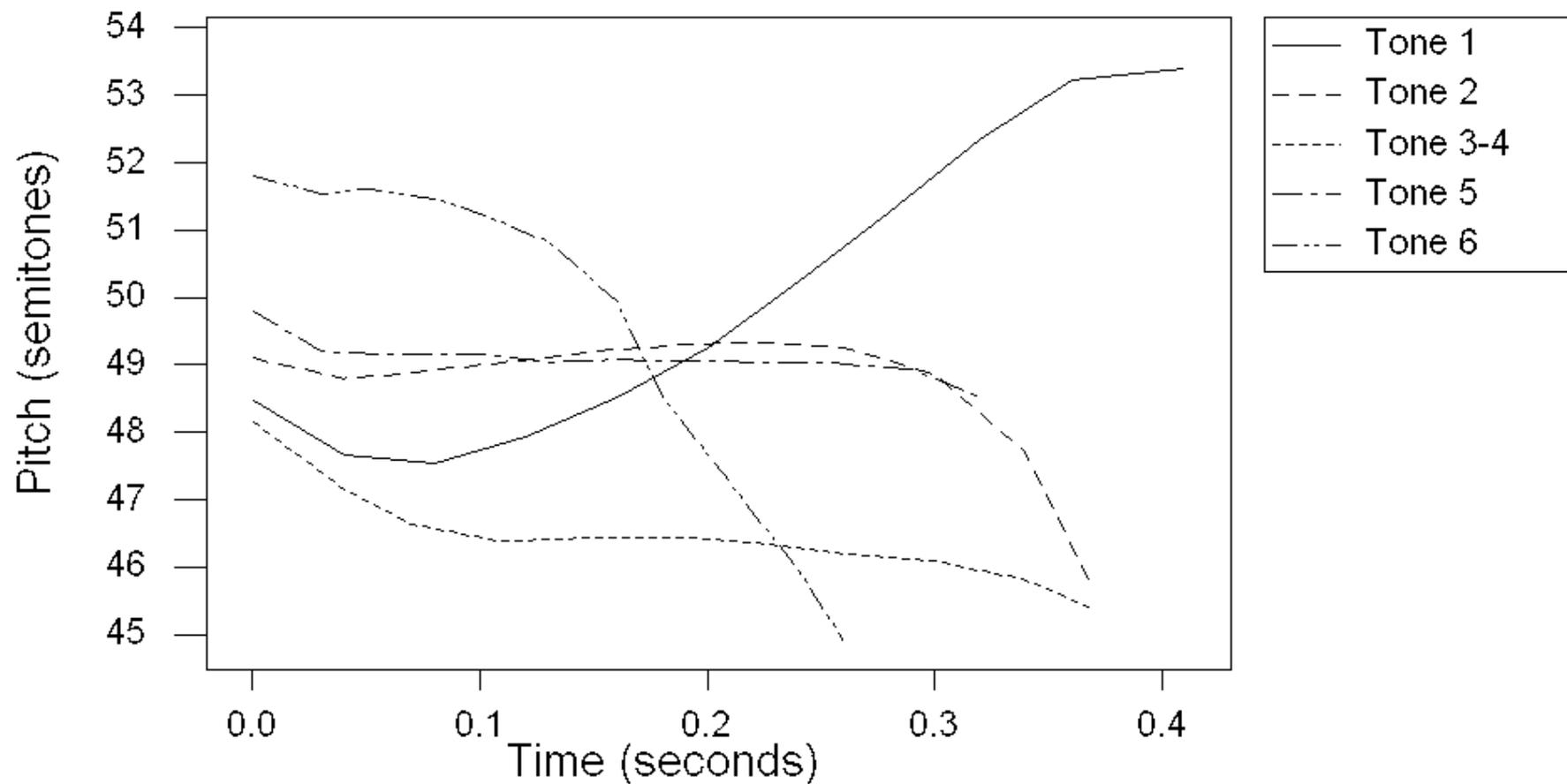
Khuen Tone Contours (Real Time)

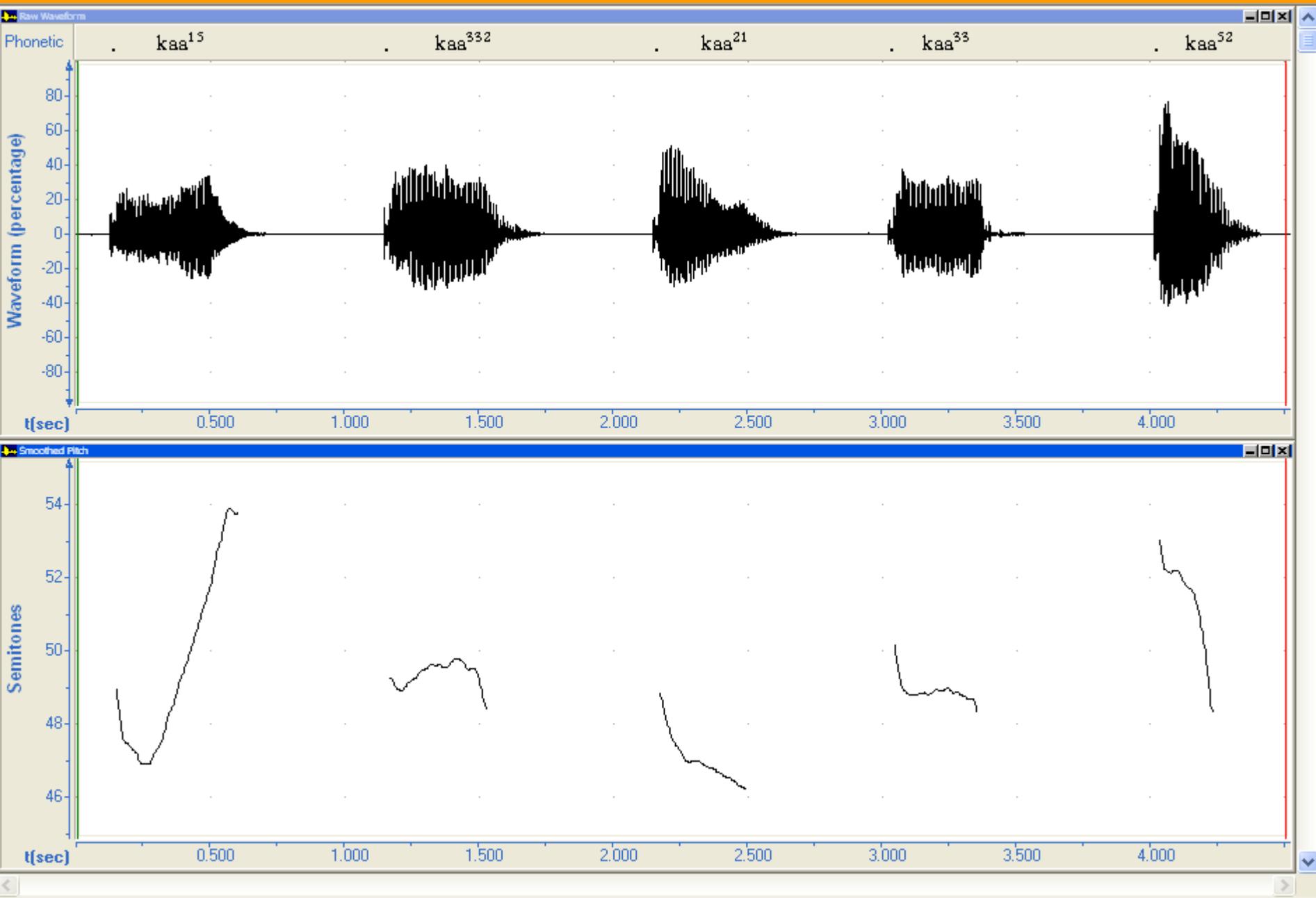


Khuen Tone Contours (Normalised Time)



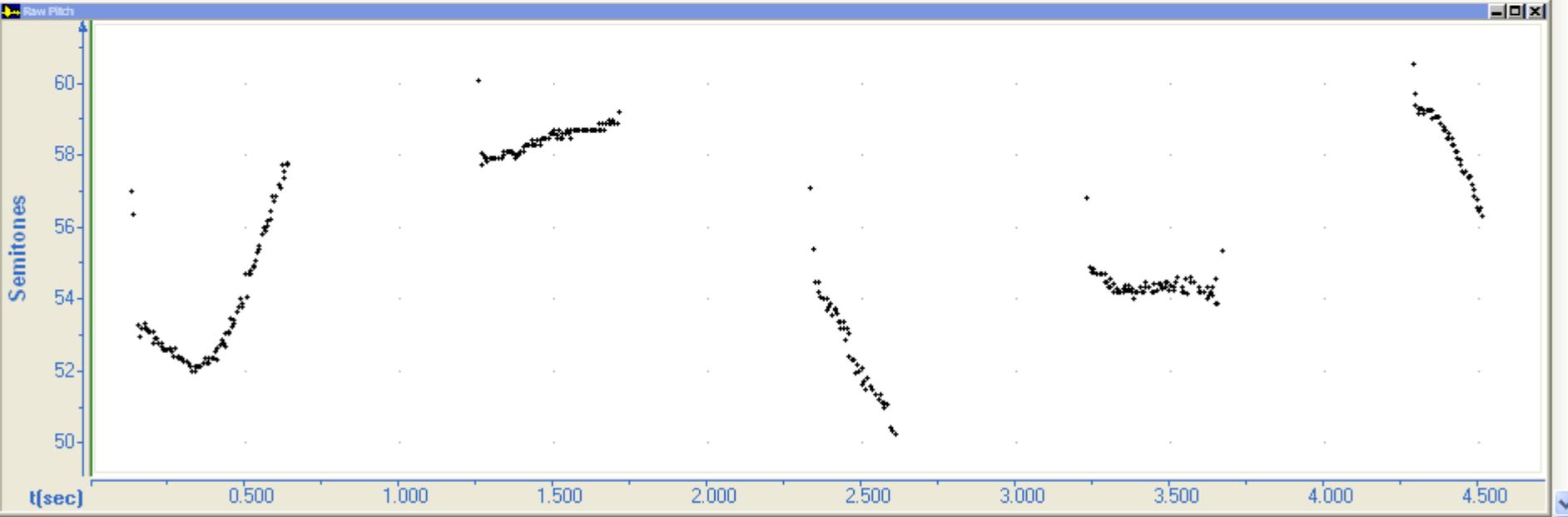
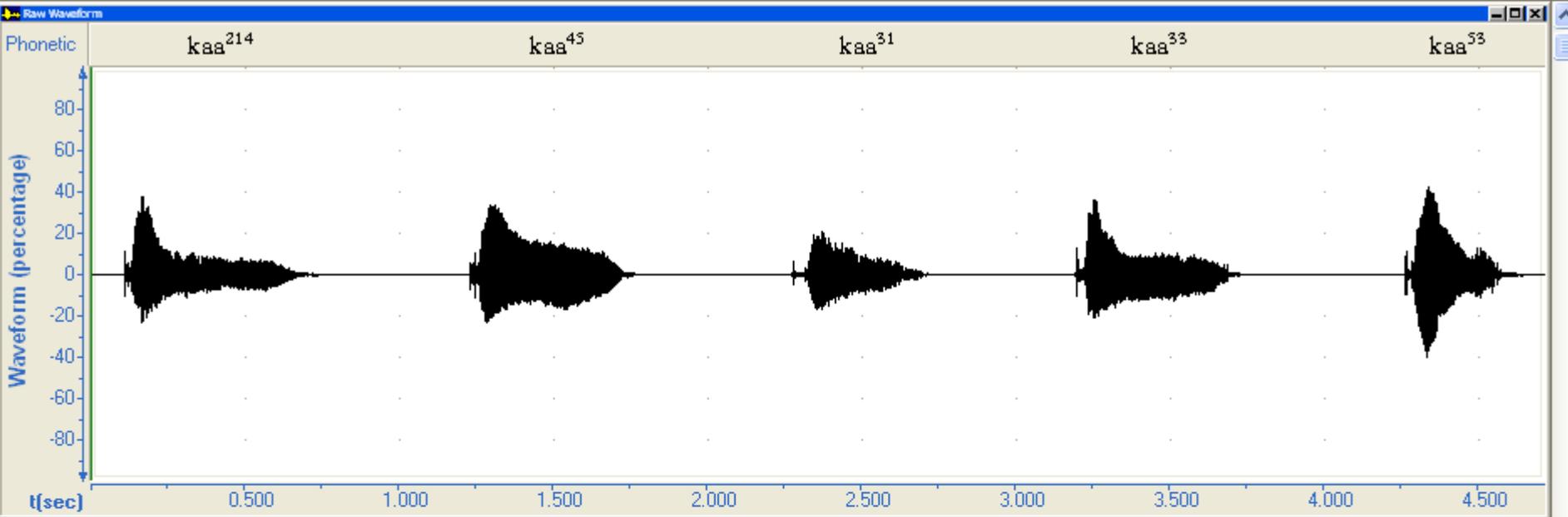
Khuen Tones (Relative Time)



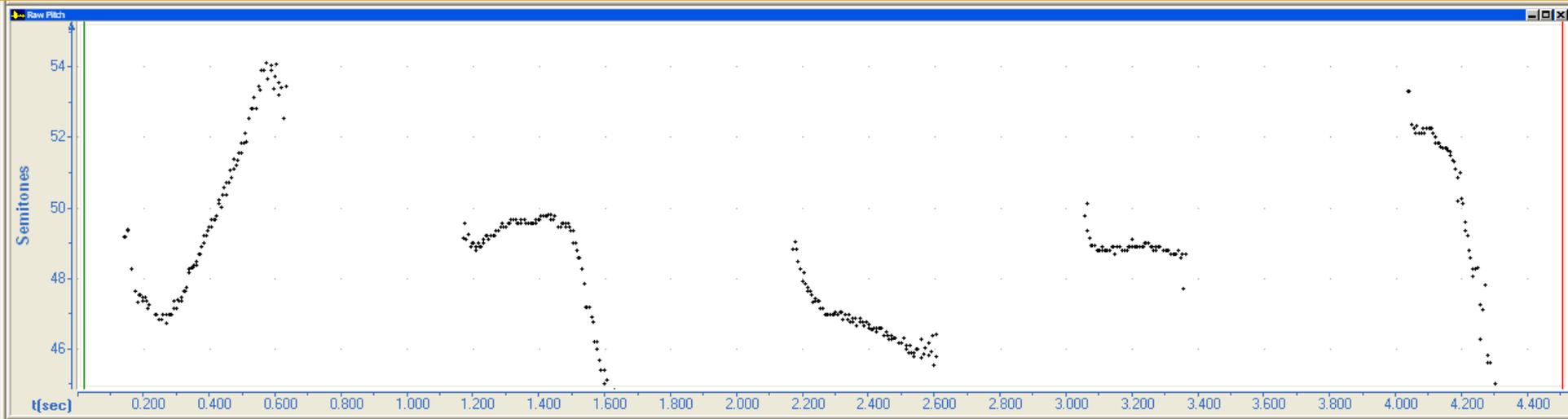


Comparison of Five and Six-Tone Systems

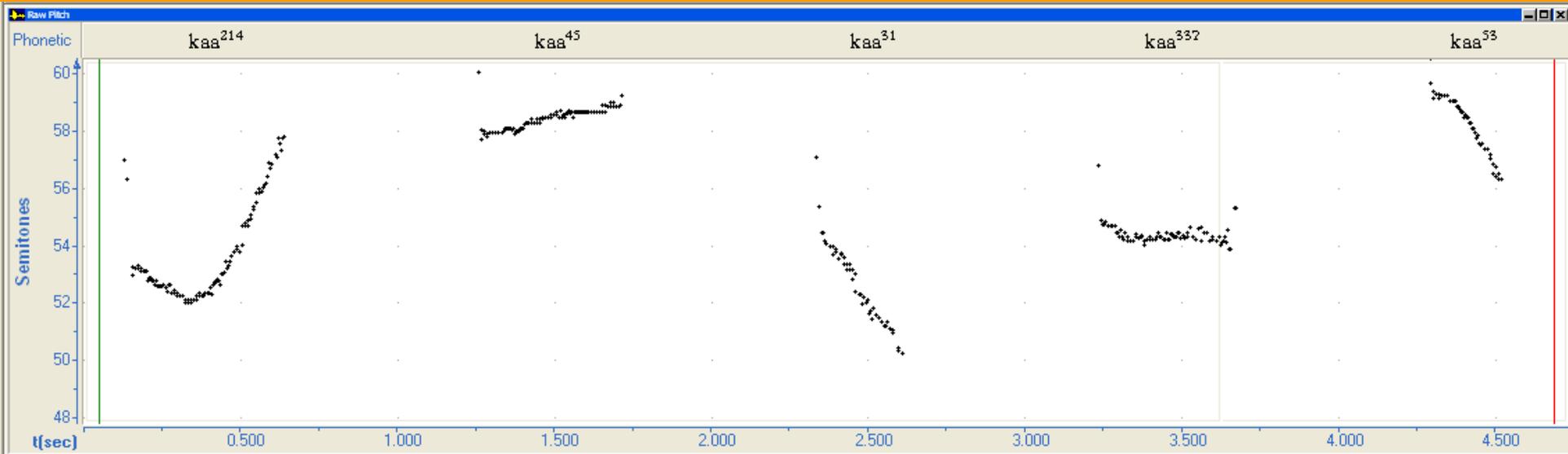
	Six-Tone System		Five-Tone System	
	Description	Chao label	Description	Chao label
Tone 1	low rising	215	low-mid rising	325
Tone 2	high-mid level	44	mid-level then falling	331
Tone 3	low slightly rising	12	low-mid falling	21
Tone 4	low-mid falling	21		
Tone 5	mid level	33	mid level	33
Tone 6	high falling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