Tones Worldwide

A typological questionnaire

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### General Information on the language

**Language name**: **Standard Chinese**

**Genetic affiliation**: Mandarin < Sinitic < Sino-Tibetan

**Area**: AS.E

Please, put geographical information with detalization in the end of the Index.

AS (Asia), EU (Europe), AM (America), AO (Australia and Oceania).

N (North), E (East), W (West), S (South), C (Central),

H (Himalaya), A (Amazonia); +

e.g.: AM.C (America.Central America); EU.E (Europe.Eastern Europe)

**Language international code**: **ISO 639-3**: [zho]

### 1.1. TYPE: Tonal language type

**TYPE INDEX**

**II(4) σ [LX] AccNo IntNo { fus0; prdg0; word 1,48, 1,9} AS.E**

#### Coding

If the subject language has a traditional way of coding and classifying tonal distinctions, please, indicate correspondence of traditional way of writing to uniformed transcription[[1]](#footnote-1).

Standard Chinese (4 level tonal units):

In the orthography of Standard Chinese, which is normally written using Chinese characters, tones are never marked.Hanyu Pinyin, which is the official romanization system for Standard Chinese, denotes tones by the use of four diacritics. For the first tone (high-level tone) it is a macron added to the pinyin vowel (e.g. 妈 mā "mother"). The second tone (rising tone) is marked by an acute accent (e.g. 麻 má "hemp"). The third tone (falling-rising or low tone) is denoted by a caron (e.g. 马mǎ "horse"). And the fourth tone (falling tone) is represented by a grave accent (e.g. 骂mà "scold").

Tones can be also marked by placing a tone number at the end of each syllable: mā — ma1,má — ma2,mǎ — ma3,mà — ma4 respectively.

Traditional terms: High (H), rising (LH), low/dipping (L), falling (HL)

***Comment 1****:*

#### 1.1.1. Type of tonal system

In this questionnaire we will distinguish between two broad classes of tonal systems: **level tone systems** and **counter tone systems**. If the language in question does not belong to any of these types, put “other” and describe the type of the language in comments.

In this section, please, indicate the predominant type of the tonal system.

* I ☐ Mainly level tonal units
* II ☐ Mainly contour tonal units
* III ☐ Other

Please in the section **TYPE INDEX** mark the corresponding Latin numbers (I, II or III).

The option III “Other” is provided for so called “register languages” and other types which do not clearly belong to the first two classes.

[***Comment 2****:*](#_Comment_2.)

#### 1.1.2 Tone bearing unit

What is the tone bearing unit in the subject language?

* μ ☐ [Mora](#_11_Types_of)
* σ ☐ [Syllable](#_9_Types_of)
* π ☐ [Foot](#_10_Types_of) (Pes)

Please in the section **TYPE INDEX** mark the corresponding letter, e.g. Iσ.

***Comment 3****:*

## 2. Characteristic of language

Non tonal characteristics of the language are put in the Index in {braces}.

##### 2.1. Level of fusion

* ☐ 0 Absent
* ☐ 1 Low
* ☐ 2 Medium
* ☐ 3 High

Fusion of morphemes is a change in their phonemic composition. In this section, please, indicate the degree of fusion in the subject language. Describe the level of fusion as follows, **absent**, **low**, **medium** (fusion happens in some cases) or **high** (fusion is typical for morpheme boundaries).

In the section **TYPE INDEX** mark in braces the corresponding level of fusion **{fus1}**.

If the subject language completely lacks inflexional and/or derivational affixes, put **fus0.**

[***Comment 4****:*](#_Comment_4.)

##### 2.2. Existence of segmental paradigmatic classes

* ☐ 0 Absent
* ☐ 1 Low
* ☐ 2 Medium
* ☐ 3 High

##### Segmental paradigmatic classes are groups of lexemes whose paradigms differ at the segmental level, and this segmental difference is not phonetically or morpho-phonologically conditioned, i.e., it is unpredictable. If it is always determined by the context (as in many Turkic languages), please, in braces mark **prdg0**. If it is always necessary to know the paradigmatic class of the lexeme in question (as in Russian), mark **prdg3**.

In the section **TYPE INDEX** mark in braces the corresponding level **{ fus1 prdg0}**.

[***Comment 5****:*](#_Comment_5.)

##### 2.3.Average number of syllables per word

☐ in text: syllables 1.48

Please, count the number of syllables in a text containing 100 words. It should be a spontaneous narrative, if possible, without recent borrowings, personal and geographic names, preferably without new names for modern realities.

* ☐ in dictionary: syllables 1,9

Please, count the number of syllables 100 words in a dictionary of the subject language in a row starting with a letter neutral concerning the distribution of parts of speech. If the beginning of a word is sensitive to word-class distribution (e.g. in Yoruba, almost all nouns have a vowel in anlaut and verbs begin with a consonant), apply a procedure that would allow making a sample in which words of different classes would be represented.

***Comment 6****:*

## 3 Specific features of languages of type I (languages with level tones)

If the language in question belongs to type II, skip this section. If the language is marked as “**other**” (type III) and the number of level tones is more than two, please, note it in this section.

3.1. Number of tonal levels

☐ 1

☐ 2

☐ 3

☐ 4

☐ 5

☐ 6

Please, put the corresponding number (in brackets) into the section **TYPE INDEX** after the indication of the language type, e.g. Iσ**(3).**

***Comment 7.***

3.2. Number of modulated tones: put the figure.

* ☐

If the language has no modulated tones, skip this question.

***Comment 8****.*

3.2.1. Structure of modulated tones

Please, list all possible types of modulated tonal units, and their proposed term:

e. g. HL (high – low), proposed term F (falling).

If the language has no modulated tones, skip this question.

***Comment* *9.***

## 4 Specific features of the languages of the type II (languages with contour tones)

##### 4.1. Number of tonemes (tonal units)

* ☐ 4

Please, put the corresponding number (in brackets) into the section **TYPE INDEX** after the indication of the language type, e.g. II**(6)**.

[***Comment 10****.*](#_Comment_10.)

## 5 Tone unit structure

Please, list all functional tonal units of the subject language

H (v55), R (v35), L(v214), F(v51)

[***Comment 11****.*](#_Comment_11.)

##### Tone unit structure

List suprasegment features are relevant for tone units representation (present in one)

* P ☐ modulation of pitch
* F ☐ phonation
* L ☐ length
* I ☐ interrumption
* O ☐ other

In the section **TYPE INDEX**, please, put the corresponding Capital letters (in brackets after the number of tonal units, dividing these numbers with n-dash) e.g. II(6–**PFI**).

##### 5.1. Phonations. Types of phonations

If the language has no relevant phonation contrast, skip this section.

Name phonations characteristic for the subject language

* λ ☐ Laryngealisation (Creaky voice)
* φ ☐ Pharyngealisation (Breathy voice)
* α ☐ Other

[***Comment 12****.*](#_Comment_11.)

##### 5.1.1. Autonomity of phonations

Are phonations autonomous or an integral part of the tonal unit?

[***Comment 13****.*](#_Comment_11.)

##### 5.2. Tonal sandhi

List variants of changes depending on tonal context.

There are several tone sandhi rules in Standard Chinese:

1. When there 3rd tone follows another 3rd tone, the first one becomes 2nd tone (e.g. 你好, ni3 + hao3 > ni2 hao3, "hello")
2. The neutral tone is pronounced at different pitches depending on what tone it follows.
3. There are some syllables featuring special sandhi rules:

 不 (bu4) is 4th tone except when followed by another 4th tone, in that case it becomes 2nd tone (e.g. 不是, bu4 + shi4 > bu2 shi4, "is not")

一 (yi1) is 1st tone when it represents the ordinal "first" (e.g. 第一个, di4yi1ge, "the first"). It changes when it represents the cardinal number "one". It becomes 2nd tone when followed by a 4th tone, and 4th tone when followed by any other tone. (e.g.
一半, yi1 + ban4 > yi2 ban4 "half"; 一般, yi1 + ban1 > yi4 ban1, "ordinary").

[***Comment 14****.*](file:///D%3A%5CFOX%5CTONES%5CAnkety%5CAnketa_clean.docx#_Comment_11.)

### 6 Additional features of tonal system

Are the following phenomena characteristic for the subject language?

* Dd ☐ Downdrift
* Ds ☐ Downstep
* Up ☐ Upstep
* Ft ☐ Floating tone

In the section **TYPE INDEX,** please, put the corresponding letters with the sign +Xx into the section “Type” after brackets, e.g. Iσ5(3**)+Dd**

***[Comment 15](file:///D%3A%5C%5CFOX%5C%5CTONES%5C%5CAnkety%5C%5CAnketa_clean.docx%22%20%5Cl%20%22_Comment_11.)****[.](file:///D%3A%5C%5CFOX%5C%5CTONES%5C%5CAnkety%5C%5CAnketa_clean.docx%22%20%5Cl%20%22_Comment_11.)*

### 6.2. Tonal behavior specific for certain classes of words

Do words of different word classes (e.g. nouns, verbs, pronouns) have different tonal behavior in the subject language?

* ☐ Yes:
* ☐ No

[***Comment 16****.*](file:///D%3A%5CFOX%5CTONES%5CAnkety%5CAnketa_clean.docx#_Comment_11.)

##### 6.3. Tonal paradigmatic classes

Are tonal paradigmatic classes characteristic for the subject language?

* ☐ Yes:
* ☐ No

[***Comment 17****.*](file:///D%3A%5CFOX%5CTONES%5CAnkety%5CAnketa_clean.docx#_Comment_11.)

## **7 Functions of tone**

Please, mark the functions of tonal units in the subject language:

* L ☐ Lexical
* D ☐ Derivational
* X ☐ Morphosyntactic
* O ☐ Other

In the section **TYPE INDEX,** please, put the corresponding capital letters (it can be more than one) in square brackets e.g. Iσ5(3)+Dd **[LX]**

***[Comment 18](file:///D%3A%5C%5CFOX%5C%5CTONES%5C%5CAnkety%5C%5CAnketa_clean.docx%22%20%5Cl%20%22_Comment_11.)****[.](file:///D%3A%5C%5CFOX%5C%5CTONES%5C%5CAnkety%5C%5CAnketa_clean.docx%22%20%5Cl%20%22_Comment_11.)*

### 8 Other suprasegementals

##### 8.1. Word accent

##### Does word accent exists in the subject language?

* ☐ Yes
* ☐ No

In the section **TYPE INDEX,** please, put the corresponding information after square brackets,

e.g. Iσ5(3)+Dd [LX] **AccNo**

[***Comment 19****.*](#_Comment_19._1)It is matter of dispute if word accent exists in Chinese. Apart from the contrast between full-tone and neutral-tone syllables, some linguists have also identified differences in levels of stress among full-tone syllables. However, there is no agreement on the correlation between tone and stress. Views also differ on how stress is represented. According to some researchers, a multi-syllable word or compound is believed to have the strongest stress on the final syllable, and the next strongest generally on the first syllable. Others, however, noting that the apparent final-syllable stress is no more than natural lengthening of the final syllable of a phrase, and disappears when a word is pronounced within a sentence rather than in isolation. There is also an opinion, that it is the first syllable that is most strongly stressed, and each subsequent is weaker.

##### 8.1.1. If word accent exists, is there any correlation between accent and tone?

* ☐ Yes
* ☐ No

[***Comment 20****.*](file:///D%3A%5CFOX%5CTONES%5CAnkety%5CAnketa_clean.docx#_Comment_11.)

##### 8.2. Phrase intonation

##### Does phrase intonation exists in the subject language?

* ☐ Yes
* ☐ No

In the section **TYPE INDEX,** please, put the corresponding information after the information about the accent, e.g. Iσ5(3)+Dd [LX] AccNo **IntNo**

[***Comment 21****.*](#_Comment_21.)Existence of phrase intonation in Chinese is also a contentious issue.Many functions of intonation in other languages, such as doubt, query, command, etc., are fulfilled in Chinese by the use of particles. However, some linguists argue that intonation is still present in Chinese: when particles are not used, tone and intonation can be combined, although there are varying analyses of how it interacts with the lexical tones. Some linguists have found that there could be an additional intonation rise or fall at the end of the last syllable of a statement, the resulting syllable will be lengthened in order to carry an extra tone. The others assume that, depending on the desired intonational meaning, the pitch of the entire statement is raised or lowered.

## **9 Additional information, comments**

Please add any remaining comments below.

[***Comment 22****.*](file:///D%3A%5CFOX%5CTONES%5CAnkety%5CAnketa_clean.docx#_Comment_11.)

## **10. Sources**

Put here the list of sources used (books, articles, databases, field materials, etc)

1. Uniformed transcription of our Project assumes the designation of tonal units with numbers. For level systems: 1 - the lowest level, then, depending on the number of levels: 2, 3, 4, 5. [↑](#footnote-ref-1)