

# Tones

Ian Johnston

## **Perception and Production of Mandarin Tones by Native Speakers and L2 Learners**

Bei Yang, 2015-02-10 Tones are the most challenging aspect of learning Chinese as a second language, and L2 learners' perceptual categories differ in important and fascinating ways from those of native speakers. This book explores the relationship between tone perception and production among native speakers and non-native learners as illustrated in the experiments the author conducted with native speakers, true learners and heritage learners, all of whom were tested on their ability to produce tones naturally and to perceive 81 synthesized tones in various contexts. The experiments show that each group processes tones differently with regard to both register (tonal level) and contour (tonal shape). The results also reveal how three types of cues – acoustic, psychological and contextual – influence non-native speakers' tone perception and production.

*On the Sensations of Tone as a Physiological Basis for the Theory of Music* Hermann von Helmholtz, 1895

Tones and Features John A. Goldsmith, Elizabeth Hume, Leo Wetzels, 2011-10-28 This volume includes papers by leading figures in phonetics and phonology on two topics central to phonological theory: tones and phonological features. Papers address a wide range of topics bearing on tones and features including their formal representation and phonetic foundation.

**Intervals, Scales, Tones and the Concert Pitch C** Maria Renold, 2004 Why is it that certain intervals, scales, and tones sound genuine, while others sound false? Is the modern person able to experience a qualitative difference in a tone's pitch? If so, what are the implications for modern concert pitch and how instruments of fixed tuning are tuned? Renold tackles these and many other questions and provides a wealth of scientific data. Her pioneering work is the result of a lifetime of research into the Classical Greek origin of Western music and the search for modern

developments. She deepens our musical understanding by using Rudolf Steiner's spiritual science as a basis, and she elucidates many of his puzzling statements about music. The results of her work include the following discoveries: The octave has two sizes (a 'genuine' sounding octave is bigger than the perfect octave). There are three sizes of perfect fifths. An underlying form principle for all scales can be found. Equal temperament is not the most satisfactory method of tuning a piano. She provides a basis for some of Steiner's statements, such as, C is always prime, and  $C = 128 \text{ Hz} = \text{Sun}$ . Here is a valuable resource for those who wish to understand the deeper, spiritual aspects of music.

**Under-tones and Over-tones of Life** John Wesley Messinger, 1903

The Structure of Tone Zhiming Bao, 1999 This book argues a fresh theory about the structure of tone. Bao investigates a wide range of tone sandhi data from various Chinese dialects and other Asian tone languages, providing empirical support for his proposal that tone is a formal entity which consists of register and contour. Bao establishes a clear typological distinction between register tone languages and contour tone languages whose contour tones have a more complex structure.

*The Diachrony of Tone Sandhi* Qing Lin, 2018-08-30 This book investigates the diachronic change of the tone sandhi of Southern Min Chinese, which is known for its synchronic arbitrariness and opacity. It argues that in final-prominent tone sandhi, the change of final tones and the change of non-final tones can be highly independent and essentially different from each other. Accordingly, it proposes a new position-based diachronic approach to study the separate evolution of tones occurring at different positions. This book is the first study to rigorously and systematically explore the diachrony of Southern Min tone sandhi.

Notes and Tones Arthur Taylor, 2009-08-05 Notes and Tones is one of the most controversial, honest, and insightful books ever written about jazz. As a black musician himself, Arthur Taylor was

able to ask his subjects hard questions about the role of black artists in a white society. Free to speak their minds, these musicians offer startling insights into their music, their lives, and the creative process itself. This expanded edition is supplemented with previously unpublished interviews with Dexter Gordon and Thelonious Monk, a new introduction by the author, and new photographs. Notes and Tones consists of twenty-nine no-holds-barred conversations which drummer Arthur Taylor held with the most influential jazz musicians of the '60s and '70s—including:

*Lexical Tone Perception in Infants and Young Children:*

*Empirical studies and theoretical perspectives* Leher Singh, Denis Burnham, Jessica Hay, Liquan Liu, Karen Mattock, 2019-11-20 In psycholinguistic research there has traditionally been a strong emphasis on understanding how particular language types are processed and learned. In particular, Romance and Germanic languages (e.g. English, French, German) have, until recently, received more attention than other types, such as Chinese languages. This has led to selective emphasis on the phonological building blocks of European languages, consonants and vowels, to the exclusion of lexical tones which, like consonants and vowels, determine lexical meaning, but unlike consonants and vowels are based on pitch variations. Lexical tone is pervasive; it is used in at least half of the world's languages (Maddieson, 2013), e.g., most Asian and some African, Central American, and European languages. This Research Topic brings together a collection of recent empirical research on the processing and representation of lexical tones across the lifespan with an emphasis on advancing knowledge on how tone systems are acquired. The articles focus on various aspects of tone: early perception of tones, influences of tone on word learning, the acquisition of new tone systems, and production of tones. One set of articles report on tone perception at the earliest stage of development, in infants learning either tone or non-tone languages. Tsao and Chen et al. demonstrate that infants' sensitivity to Mandarin lexical tones, as well as pitch,

improves over the first year of life in native and non-native learners in contrast to traditional accounts of perceptual narrowing for consonants and vowels. Götz et al. report a different pattern of perception for Cantonese tones and further demonstrate influences of methodological approaches on infants' tone sensitivity. Fan et al. demonstrate that sensitivity to less well-studied properties of tone languages, such as neutral tone, may develop after the first year of life. Cheng and Lee ask a similar question in an electrophysiological study and report effects of stimulus salience on infants' neural response to native tones. In a complementary set of studies focused on tone sensitivity in word learning, Burnham et al. demonstrate that infants bind tones to newly-learned words if they are learning a tone language, either monolingually or bilingually; although it was also found that object-word binding was influenced by the properties of individual tones. Liu and Kager chart a developmental trajectory over the second year of life in which infants narrow in their interpretation of non-native tones. Choi et al. investigate how learning a tone language can influence uptake of other suprasegmental properties of language, such as stress, and demonstrate that native tone sensitivity in children can facilitate stress sensitivity when learning a stress-based language. Finally, two studies focus on sensitivity to pitch in a sub-class tone languages: pitch accent languages. In a study on Japanese children's abilities to recognise words they know, Ota et al. demonstrate a limited sensitivity to native pitch contrasts in toddlers. In contrast, Ramackers et al. demonstrate comparatively strong sensitivity to pitch in native and non-native speakers of a different pitch accent system (Limburghian) when learning new words. Several studies focus on learning new tone systems. In a training study with school-aged children, Kasisopa et al. demonstrate that tone language experience increases children's abilities to learn new tone contrasts. Poltrock et al. demonstrate similar advantages of tone experience in learning new tone systems in adults. And in an electrophysiological study,

Liu et al. demonstrate order effects in adults' neural responses to new tones, discussing implications for learning tone languages as an adult. Finally, Hannah et al. demonstrate that extralinguistic cues, such as facial expression, can support adults' learning of new tone systems. In three studies investigating tone production, Rattansone et al. report the results of a study demonstrating kindergartners' asynchronous mastery of tones – delayed acquisition of tone sandhi forms relative to base forms. In a study interrogating a corpus of adult tone production, Han et al. demonstrate that mothers produce tones in a distinct manner when speaking to infants; tone differences are emphasised more when speaking to infants than to adults. Combining perception and production of tones, Wong et al. report asynchronous development of tone perception and tone production in children. The Research Topic also includes a series of Opinion pieces and Commentaries addressing the broader relevance of tone and pitch to the study of language acquisition. Curtin and Werker discuss ways in which tone can be integrated into their model of infant language development (PRIMIR). Best discusses the phonological status of lexical tones and considers how recent empirical research on tone perception bears on this question. Kager focuses on how language learners distinguish lexical tones from other sources of pitch variation (e.g., affective and pragmatic) that also inform language comprehension. Finally, Antoniou and Chin unite evidence of tone sensitivity from children and adults and discuss how these areas of research can be mutually informative. Psycholinguistic studies of lexical tone acquisition have burgeoned over the past 13 years. This collection of empirical studies and opinion pieces provides a state-of-the-art panoply of the psycholinguistic study of lexical tones, and demonstrate its coming of age. The articles in this Research Topic will help address the hitherto Eurocentric non-tone language research emphasis, and will contribute to an expanding narrative of speech perception, speech production, and language acquisition that includes all of the world's languages. Importantly,

these studies underline the scientific promise of drawing from tone languages in psycholinguistic research; the research questions raised by lexical tone are unique and distinct from those typically applied to more widely studied languages and populations. The comprehensive study of language acquisition can only benefit from this expanded focus.

*Organ Harmonies for the Gregorian Psalm Tones* Arthur Henry Brown, 1871

On the Melodic Relativity of Tones Otto Ortmann, 1926

Measured Tones Ian Johnston, 2009-06-01 Most books concerned with physics and music take an approach that puts physical theory before application. Consequently, these works tend to dampen aesthetic fascination with preludes burdened by an overabundance of algebraic formulae. In *Measured Tones: The Interplay of Physics and Music* Third Edition, Ian Johnston a professor of astrophysics and a connoisseur of music, offers an informal historical approach that shows the evolution of both theory and application at the intersection of physics and music. Exceptionally accessible, insightful, and now updated to consider modern technology and recent advances, the new edition of this critically acclaimed and bestselling classic — Features a greater examination of psycho-acoustics and its role in the design of MP3s Includes expanded information on the gamelan and other Asian percussion instruments Introduces detailed discussions of binary notation, digitization, and electronic manipulation of music We believe that order exists, and we look for it. In that respect the aims of science and of music are identical—the desire to find harmony. And surely, without that very human desire, science would be a cold and sterile undertaking. With myriad illustrations and historical anecdotes, this volume will delight those student required to approach this topic from either a physics and music concentration, as well as anyone who is fascinated with concepts of harmony expressed in nature, as well as in the instruments and composition of human expression's purest form. A complementary

website provides sound files, further reading, and instructional support.

**The Phonology of Tone** Harry van der Hulst, Keith L. Snider, 1993 Seven studies of the representation of tone in tonal languages such as Dschang Bamileke, Ebie, and East Asian languages. In addition to analyzing specific languages, they discuss tonal geometry, a metrical theory of intonational downstep, prosodic government, and other topics. Annotation copyright

Autosegmental Studies in Bantu Tone George N. Clements, J. Goldsmith, 2010-09-30 Autosegmental Studies in Bantu Tone.

**Tone Analysis for Field Linguists** Keith Snider, 2018-09-17 Tone, the use of pitch to provide phonological contrast between morphemes, plays an integral role in the structures of many languages. This book teaches linguists a tried-and-proven methodology for analyzing tone in any part of the world. Significant features: • Delivers the most comprehensive and up-to-date introduction to tone analysis for field linguists • Emphasizes the discovery of contrastive tone patterns of morphemes, as opposed to contrastive tones of tone-bearing units • Focuses on keeping constant all factors that can potentially affect tone, so that utterances being compared are truly comparable • Includes a chapter on the phonetic properties of pitch • Presents principles for developing orthographies for tone languages • Includes comprehensive accompanying online exercises\* that guide students from beginning to end through a complete analysis of nominal tone in a single language, Chumburung. Assuming little prior knowledge of tone or tone languages, *Tone Analysis for Field Linguists* is readily accessible to students and field workers alike who have previously taken introductory courses in articulatory phonetics, phonology, and morphology and syntax. \*Instructors may access the accompanying online exercises. Register here: [https://www.sil.org/resources/publications/toneanalysis\\_teachermaterials](https://www.sil.org/resources/publications/toneanalysis_teachermaterials)



On the Sensations of Tone as a Physiological Basis for the Theory of Music Hermann von Helmholtz,1885

**Tone in Yongning Na** Alexis Michaud,2017-05-22 Yongning Na, also known as Mosuo, is a Sino-Tibetan language spoken in Southwest China. This book provides a description and analysis of its tone system, progressing from lexical tones towards morphotonology. Tonal changes permeate numerous aspects of the morphosyntax of Yongning Na. They are not the product of a small set of phonological rules, but of a host of rules that are restricted to specific morphosyntactic contexts. Rich morphotonological systems have been reported in this area of Sino-Tibetan, but book-length descriptions remain few. This study of an endangered language contributes to a better understanding of the diversity of prosodic systems in East Asia. The analysis is based on original fieldwork data (made available online), collected over the course of ten years, commencing in 2006.

**Tone** Judith Roof,2020-10-29 Tone is often decisive in whether we love or dislike a story, novel, or even critical essay. Yet literary critics rarely treat tone as a necessary or important element of literary style or critique. There are surprisingly few analyses of what tone is, how texts produce tone, or the ways tone--as an essential element of narration--contributes to character, story, mood, and voice. Tone's 24 micro-chapters offer a playful, eclectic, and fast-paced guide into the creation of tone in a variety of modern and contemporary works of literature by such varied writers as Hemingway, Woolf, and Sedaris, as well as in criticism, advertising, and machine-authored texts. Judith Roof shows how tone is a crucial element in all writing, as it produces the illusion of a telling voice; creates a sense of character, personality, and attitude; inflects events recounted; anticipates certain directions and possibilities; and creates an ambiance that simultaneously produces, enables, and shapes narratives and characters. Tone gives us a lively and original way to rethink the practice of literary criticism.

*Tone in Yongning~Na* Alexis Michaud, 2017-04-26 Yongning Na, also known as Mosuo, is a Sino-Tibetan language spoken in Southwest China. This book provides a description and analysis of its tone system, progressing from lexical tones towards morphotonology. Tonal changes permeate numerous aspects of the morphosyntax of Yongning Na; they are not the product of a small set of phonological rules, but of a host of rules that are restricted to specific morphosyntactic contexts. Rich morphotonological systems have been reported in this area of Sino-Tibetan, but book-length descriptions remain few. This study of an endangered language contributes to a better understanding of the diversity of prosodic systems in East Asia. The analysis is based on original fieldwork data (made available online), collected over the course of ten years, commencing in 2006.

Introduction to Guitar Tone & Effects , (Guitar Educational). An essential manual for getting the best sounds from electric guitars, amplifiers, effect pedals and digital processors! This book/CD pack features easy-to-follow instructions, with more than 75 photos, to teach the basics of guitar tone and effects. The accompanying CD provides audio examples. Readers will learn: anatomy of the electric guitar; controlling the electric guitar; getting a good clean tone; overdrive, distortion and fuzz; using equalizers; compressors and limiters; noise reduction; modulation effects; reverb and delay; octavers and harmonizers; special effects; multi-effect processors; amp & effect modeling; getting a good tone through your PC; stylistic guitar tones; famous effected guitarists; and much more!

This book delves into Tones. Tones is a crucial topic that needs to be grasped by everyone, from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Tones, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
  - Chapter 1: Introduction to Tones
  - Chapter 2: Essential Elements of Tones
  - Chapter 3: Tones in Everyday Life
  - Chapter 4: Tones in Specific Contexts
  - Chapter 5: Conclusion
2. In chapter 1, this book will provide an overview of Tones. This chapter will explore what Tones is, why Tones is vital, and how to effectively learn about Tones.
3. In chapter 2, the author will delve into the foundational concepts of Tones. The second chapter will elucidate the essential principles that must be understood to grasp Tones in its entirety.
4. In chapter 3, the author will examine the practical applications of Tones in daily life. The third chapter will showcase real-world examples of how Tones can be effectively utilized in everyday scenarios.
5. In chapter 4, this book will scrutinize the relevance of Tones in specific contexts. This chapter will explore how Tones is applied in specialized fields, such as education, business, and technology.
6. In chapter 5, the author will draw a conclusion about Tones. This chapter will summarize the key points that have been discussed throughout the book.

This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of Tones.

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