

# Tone

Qing Lin

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

*Tone* Judith Roof,2020 Explores a crucial but elusive aspect of writing, tone, across fiction, creative non-fiction, and electronically-generated prose--

The Universal Tone Carlos Santana,2014-11-04 The intimate and long-awaited autobiography of a legend. In 1967 in San Francisco, just a few weeks after the Summer of Love, a young Mexican guitarist took the stage at the Fillmore Auditorium and played a blistering solo that announced the arrival of a prodigious musical talent. Two years later -- after he played a historic set at Woodstock -- the world came to know the name Carlos Santana, his sensual and instantly recognizable guitar sound, and the legendary band that blended electric blues, psychedelic rock, Latin rhythms, and modern jazz, and that still bears his name. Carlos Santana's unforgettable memoir offers a page-turning tale of musical self-determination and inner self-discovery, with personal stories filled with colorful detail and life-affirming lessons. The Universal Tone traces his journey from his earliest days playing the strip bars in Tijuana while barely in his teens and brings to light the establishment of his signature guitar sound; his roles as husband, father, recording legend, and rock guitar star; his indebtedness to musical and spiritual influences -- from John Coltrane and John Lee Hooker to Miles Davis and Harry Belafonte; and his deep, lifelong dedication to a spiritual path that he developed from his Catholic upbringing, Eastern philosophies, and other mystical sources. It includes his recording some of the most popular and influential rock albums of all time, up to and beyond the 1999 sensation *Supernatural*, which garnered nine Grammy Awards and stands as arguably the most amazing career comeback in popular music history. It's a profoundly inspiring tale of divine inspiration and musical fearlessness that does not balk at finding the humor in the world of high-flying fame, or at speaking plainly of Santana's personal revelations and the infinite possibility he sees in each person he meets. Love is the light that is inside of all of us, everyone, he writes. I salute the light that you are and that is inside your heart.

**Twelve-Tone Tonality, Second Edition** George Perle,1996-07-23 The challenge, in twentieth-century music, to the normative status of triadic tonality is one of the most far-reaching and extreme revolutions that the history of music has known. In his classic work, *Twelve-Tone Tonality*, George Perle argues that the seemingly disparate styles of post-triadic music in fact share common structural elements. According to Perle, these elements collectively imply a new tonality as natural and coherent as the major-minor tonality that was the basis of a common musical language in the past. His book describes the foundational assumptions of this post-diatonic tonality and illustrates its compositional functions with numerous musical examples. The second edition of *Twelve-Tone Tonality* is enlarged by eleven new chapters. Some of these are postscripts to earlier chapters, clarifying, elucidating, and expanding upon concepts discussed in the original edition. Others discuss new developments in the theory and practice of twelve-tone tonality, including voice-leading implications of the system and dissonance treatment. Errors discovered in the original edition have been corrected. - Jacket flap.

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

**Wolfe Tone** Marianne Elliott,2012-01-01 Theobald Wolfe Tone (1763–98) was one of the founders of the Irish Republican national movement, and his political ideas and the circumstances of his life and early death have become powerful political weapons in the hands of later nationalists. Today his name still arouses strong emotions, and he is hailed as the first prophet of an independent Ireland. Tracing Tone's life from his upbringing as a member of the Protestant elite to his exile, trial, and suicide, this new edition of the awardwinning biography brings the book up to date with new scholarship and fresh historical insights.

**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.

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.

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.

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

*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, Ebrrie, 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

**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 of 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' 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, Ramachers 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.

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)

*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 Hz = Sun. Here is a valuable resource for those who wish to understand the deeper, spiritual aspects of music.

**RELENTLESS PURSUIT OF TONE - CW. FINK.,**  
Chinese Through Tone & Color Nathan Dummitt,2008 A unique visual method for learning over 100 basic Chinese characters, with audio presenting the book contents. With audio CDs. For self-study and developing vocabulary, reading, writing, and listening skills.

*The Temple of Tone* George Ashdown Audsley,1925  
**Phonological Tone** Lian-Hee Wee,2019-02-28 Explores the concept of tone, its physical properties and intricate patterning in phonology, to unravel key 'mysteries' that have been subject to great debate in the field.

The Geometry and Features of Tone Keith L. Snider,1999 Presents a model for the phonological representation of tone: what features are involved, how they relate to tone-bearing units and how they interact with one another.

*Tone and Technique* James D. Ployhar,George B. Zepp, An ideal combination for the improvement of technical facility, articulation, intonation, and tone.

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