

Notes from the Consonant page

No.

- 1 Numbers after the consonants indicate tone class: 1 = consonant used with tones 1-3; 4 = consonant used with tones 4-6. Tone classifications can be confusing. Some authors base it on the current phonetic realization of the tones, which results in tone 1-3 being labeled the low class, and tones 4-6 being labeled the high class. Other authors base it on correspondence to Proto-Tai, which results in tones 1-3 being labeled high, and tones 4-6 being labeled low.
- 2 The phoneme inventory for Tai Don includes /k/, /kʰ/, and /x/. Historically, the /kʰ/ and /x/ merged into one phoneme in Tai Dam and Tai Daeng. Although available data is limited, Tai Daeng appears to have retained the phonemes /k/ and /kʰ/. Some authors list Tai Dam as also having /k/ and /kʰ/, but in the dialects studied by Fippinger, who has studied Tai Dam most extensively, the /kʰ/ has shifted to /x/. The issue is further confused by the fact that some authors transcribe the Tai Dam characters using the Vietnamese alphabet in which "kh" represents a velar fricative, and others use a phonetic transcription in which "kh" represents an aspirated velar. For the purpose of this study, I listed the glyphs under /x/ for Tai Dam and under /kʰ/ for Tai Daeng
- 3 Regarding the labials /p/, /pʰ/, and /f/, the situation is similar to the velars described in note 2
- 4 Ferlus has informed me that the source of his Tai Don data was ĐiêuChính Nhìm. Thus, this column is a repeat of the data in the Nhìm and Donaldson column
- 5 Ferlus has informed me that the source of his Tai Dam data was Baccam Don, who was the primary consultant in the development of SIL's Tai Heritage font. Thus, this column is a repeat of the data in the Tai Heritage column.

6 Lafont's sample text from SE Hua Phan (p. 388-389) is unclear on the 'k' and 'd'. Compare the following samples in Columns C and D

I am not satisfied with Lafont's Romanization of the phrase

ມາຣ໌ ກ໌ ນ໌ ກ໌ ນ໌

which he transcribes as "maa rok nok" in the Martini alphabet. This could be either /ma: hok nok/ or /ma: hoʔ noʔ/ in IPA. (Many Tai dialects use the orthographic symbol for 'k' syllable final to represent either final /k/ or final /kʰ/.) But the Tai Dam sample on p. 387 should clearly be rendered /ma: hot no/. My memory of Tai Dam vocabulary is not good--I cannot recognize all the possible translations that would make sense--but /ma:4 hot5 nɔʔ5/ would mean "to arrive outside."

It is easy for a scribe taking dictation to confuse final unreleased voiceless stops. Thus, I am going to postulate that the data showing these characters in the final position is unreliable, and that the samples showing the initial /k/ and /d/ ('ka:n' and 'daj') are correct. This is most consistent with the rest of the data.

<i>data sample</i>	<i>My IPA interpretation of Lafont's Romanization</i>
ກາ໌	ka:n (tone 1)
ຣ໌ ກ໌ ນ໌	hɔk (tone 4)
ຂ໌ ມ໌	lak (tone 4)
ຂ໌ ກ໌	lak (tone 4)
ສ໌ ກ໌	sat (tone 1)
ດ໌ ກ໌	daj (tone 1)