

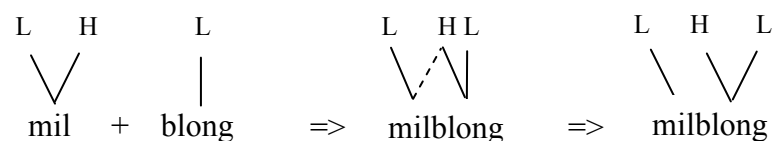
## Composite word tone in Mian compounds

This paper gives an autosegmental account of previously undescribed tonal behavior in compounds in the word-tone language Mian (a Papuan language of the Ok family, spoken in Sandaun Province, Papua New Guinea).

In a typology of tone systems based on the domain of tonal contrast, Donohue (1997) distinguishes word-tone systems, which use the whole word as the relevant tone assignment domain, from syllable-tone systems, in which each syllable is allowed to bear a distinctive tone independent of the other syllables in the word. In word-tone languages, like Mian, a small number of underlying tonal melodies account for the surface specification of mono- and polysyllabic words. It is typical for such languages to allow tonal melodies to spread over the full tonal domain including (otherwise) toneless affixes.

The literature on word-tone behavior in complex words is scarce. Existing studies describe two types of tonal patterning in complex words. In one the tonal melody of the complex word is determined by deleting the tones associated with one root and spreading the tones of the other root over the now toneless root (Donohue 2003, Hardie 2003). In the other type, rules of tone sandhi spell out how the tonal specification of one root is changed due to the tonal specification of the other root in the complex word (Franklin 1971, Newman and Petterson 1989).

In this paper I show that Mian compounds exemplify a third type of tonal patterning in complex words, previously undiscussed in the literature. Rather than relying on deletion and spreading, or sandhi rules, in Mian compounds the tonal melodies of both roots form a composite tone pattern: a combination of the two respective underlying root tones. This process of ‘tone shunting’ can be accounted for in terms of an autosegmental formalism illustrated by the following example *milblông* ‘beanpod’, consisting of the nominal roots /<sup>LH</sup>mil/ ‘bean’ and /<sup>L</sup>blon/ ‘pod’:



As can be seen from the above example, Mian does not delete root tones or rely on sandhi rules to organize tonal behavior in compounds but rather allows composite tonal melodies to occupy the tonal domain of the entire compounded word.

This paper provides new insights into the tonal phonology of languages in which the domain of tonal contrast is the word. Furthermore, the distinctive tonal patterning of complex words in Mian will serve to expand our typology of tonal patterns more generally.