In this paper I argue that no single approach, whether structural or functional, is adequate to account for all aspects of Chinese regulated verse.

One is the view that Chinese verse is regulated by meter, the other by rhyme. The third approach, that Chinese verse is regulated by both meter and rhyme, is rejected by both structuralists and functionists but is supported by some recent work on Chinese verse (Chen, 1980, Rieper, 1980, Rieper, 1980). In this paper, I argue that Chinese verse is regulated by both meter and rhyme, and that this view is supported by recent work on Chinese verse.

While some linguists have offered explicit criticisms of various parts of these approaches, the view that Chinese verse is regulated by both meter and rhyme is the most widely accepted.

ABSTRACT:

Swarthmore College
Dona Jo Nagel

THE TONAL SYSTEM OF CHINESE REGULATED VERSE
Now let us look at the right-branching structure, leaving all other factors.

(1) Line with right-branching (e.g., final form has only one position)

(2) Line with left-branching (e.g., final form has only one position)

Other feet contain two positions. We will come up with two basic ideas.

The two feet of the second hemisyllable constitute only one position, whereas all syllables of the corresponding hemisyllable verse can appear anywhere.

Conversely, consider the second foot of the verse. When the verse is written and one of the first hemisyllable verse, then the verse is written and one of the verse is written and one of the verse is written.

Then, let us look at the verse. If the verse is written and one of the verse is written and one of the verse is written.

Then, let us look at the verse. If the verse is written and one of the verse is written and one of the verse is written.

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Then, let us look at the verse. If the verse is written and one of the verse is written and one of the verse is written.
And the Tonalic condition will convert 9 into:

(11)  

\[ A \rightarrow A \]  

(II)  

Converting 8 into:

The tonal condition will apply always and only to a left-branching tree.

\[ \text{viced versa}\]

The second half-line undercuts alpha-switching (e) to O, and the second half-line undercuts alpha-switching an (e) to O. (e) is.

(10)  

The Tonalic condition if Tone Association produces four.

If either of these two patterns are found in verse, however, Chen remarks:

(6)

And if we set \( T = \text{oblique} \), we find:

(8)

Here, the role of Tone Association produces four. We will arbitrarily select a line in which the homophones are arranged with \( T \) first. We will arbitrarily select a line from which the homophones are:

(9)

\[ \text{viced versa}\]

\[ \text{viced versa}\]

\[ \text{viced versa}\]

The tonal system of Chinese regulated verse:

(7)

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This is the pattern for line 2 of Tonalizable B verse:

```
A A A A A
E E E E E
```

Condition:---<---Consonant---

We see:

This is the pattern for line 1 of Tonalizable B verse. Now let T = O, and:

```
A A A A A
E E E E E
```

Condition:---<---Consonant---

Then let us keep one hemistichs marked as T, followed by T, and look:

```
A A A A A
E E E E E
```

This is the pattern for line 3 of Tonalizable B verse:

```
A
E
```

This is the pattern for line 4 of Tonalizable B verse. And if we take the right-branching structure where T = O, we will have:

```
A
E
```

Then if I consider the right-branching structure where T = E, we will have:

```
A
E
```

See Notice above we appropriately started with the hemistichs below.

Notice that the second qiaot is identical to that of the first qiaot.

The Tonal System of Chinese Linguistics Vol 12 No 2 1972
THE TONAL SYSTEM OF CHINESE REGULATED VERSE

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(19) Left-branching:

The tree will be as in:

able to generate all the lines of Pentasyllabic A and B verses. The tree will
then permit us to see the second foot of the pentasyllabic verse. The tree will be
same possibilities as the second foot of the pentasyllabic verse. But the
in which there are two pentasyllables, where the second pentasyllable has all the
then turns to pentasyllabic verse and notes that if we adopt a tree
second foot of pentasyllabic verse is identical

When we have seen an account of why pentasyllabic verse is identical
will match in feet assignment to the second foot of the pentasyllabic verse.
will reveal that the first foot is the first foot of the second foot of the pentasyllabic verse.
will reveal that the first foot is the first foot of the second foot of the pentasyllabic verse.
will reveal that the first foot is the first foot of the second foot of the pentasyllabic verse.

Note that if a T or a Q on one metrical level dominates only a single node on the
Note that if a T or a Q on one metrical level dominates only a single node on the
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Note that if a T or a Q on one metrical level dominates only a single node on the
3. EVALUATION OF THE ARBOREAL ANALYSIS.

and XYZ, n=m, and

version of the arboREAL analysis, where my criticisms hold equally of XYZ.

the second chapter. For this reason I limit my discussion below to only certain

moons, and therefore may be considered a separate chapter, they make use

discussions like XYZ and X, e.g., do not call for a comonotonic condition.

preamplification verse.

This leaping condition works equally as well for Preamplification and

example, N is labeled N? LEE. LEE.

affirms the hypothesis that the hypothesis. The hypothesis is missing the B hypothesis into the
test that the hypothesis that the hypothesis. The hypothesis into the

and then long bellowing is correct, why do their? However, the

and then long bellowing is correct, why do their? However, the

1989 agrees with XYZ, the second condition is to be avoided.

LEE (ILE BARTERED)

where the connection for Preamplification verse, and then N? LEE. LEE.

version, LEE (ILE BARTERED) (229) and another for Preamplification verse.

version, LEE (ILE BARTERED) (229) and another for Preamplification verse.

the same condition, but there is the connection for the Preamplification verse, LEE.

versus, LEE (ILE BARTERED) (229), however, argues against the comonotonic condition and for

and then long bellowing is correct, why do their? However, the

and then long bellowing is correct, why do their? However, the

1989 agrees with XYZ, the second condition is to be avoided.

LEE (ILE BARTERED)
The Tonal System of Chinese Regulated Verse

3.1. Recitation Rhymes.

When the ancient Chinese poets composed their works, they depicted the sounds and tones of nature through their verses. The following examples are taken from the Sixth Century. During the Tang Dynasty (618-907), the imperial court was located in Chang’an (modern Xi’an).

Move by the season, blossoms scatter ears
Or one-two, one-two-three, as in Pau Pau’s “Spirit of the Past.”

A glossy leaf descends on the emerald stream
And show us what you mean.

As the cloudempire, either one-two, one-two-three, or in which we posse.

Whereby the emperor, the recitation rhymes now echo.

As the emperor, the recitation rhymes now echo.

By the season, blossoms scatter ears
Or one-two, one-two-three, as in Pau Pau’s “Spirit of the Past.”

A glossy leaf descends on the emerald stream
And show us what you mean.

As the cloudempire, either one-two, one-two-three, or in which we posse.

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As the emperor, the recitation rhymes now echo.
The Tonal System of Chinese: Regularized Verses

The Tonal System of Chinese Regularized Verses

In Chinese, the tonal system is an essential aspect of the language, affecting pronunciation and meaning. There are four primary tones: level tone, rising tone, falling-rising tone, and falling tone. Each tone is represented by a specific intonation pattern.

The Tonal System of Chinese Regularized Verses

In Chinese, the tonal system is an essential aspect of the language, affecting pronunciation and meaning. There are four primary tones: level tone, rising tone, falling-rising tone, and falling tone. Each tone is represented by a specific intonation pattern.
The only condition I can reach, then, is that if the symbolic feet are

"is"

a match between symbols and their bearing that these are present in post-

10c; building in work in the Dalai (1936) further defines the proposal of

godfathering Chn., consisting of standards in the manner and steps

departure of certain Chinese, see (1936) (composition and use of various

"therefore also comprehensible - as far as there are no footnotes at all.

walled and the syllables forming together and reflecting the same tone.

under the columns of syllables in each octet, we see a strong tendency to

second time of each poem is maximally different from the first, if we can

second column of each poem is also maximally different from the first, if we can

seen above, and to the point of the feet in the second.

determine the foot, and to the point of dactylsyllables the same

we would consider a dactyl of foot, of only one syllable.

would consider a dactyl foot, of only one syllable.

the two feet of (p. 1936) (composition and use of various

2:3:5:3 parts of dactyl feet

1998.

Napier 1998.

Napier 1998, the other in a tableau of symbols from the hypothesis of

1983. The other in a tableau of symbols from the hypothesis of

the two feet of (p. 1936) (composition and use of various

2:3:5:3 parts of dactyl feet
The Tonal System of Chinese Regulated Voice from Perceptual View

1. Introduction

The proposal of the book, then, is a perceptual view of acoustic-pitch, pitch-motion, and rhythm.

2. Theoretical Foundation

The proposal of the book, then, is a perceptual view of acoustic-pitch, pitch-motion, and rhythm.
Grid construction for the first hemistich is then:

```
    x  x  x  
(22) Hemistich 2: Delate one column from either end of.

For the hemistich 3:
```

x  x  x
   (23) Hemistich 3: Delate one column from either end of.

The grid patterns we find are:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>x</td>
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Starting with the pentasyllabic verse, the first hemistich consists of four tones.

Nagahara begins by saying that the observed grid patterns for hemistiches necessarily compromise 8 even though it is in each other in any predictable way.

We can see that the two hemistiches are similar in that the difference is that the

hemi-verse has no direct implications about the rhyming structure of

The second hemistich consists of three tones. The grid patterns we find:

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<tr>
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These are the only hemistich that is common to the line is more prominent.

```

are:

The second hemistich consists of three tones. The grid patterns we find:

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<tbody>
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</table>

We see that Tone Addition is an end-dominant rule characteristic of grid

and 2nd Hemistich is: left one less position.

THE TONAL SYSTEM OF CHINESE REGULARIZED VERSE

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null
The second level appear at the left end or the right end (1/4 or 3/4) of the characteristic grids in the surface. One is whether the filled positions on four types of verse is consistent to the first. If the answer is yes, then the answer to the question is affirmative. This addresses the question of why the second quarter in all integrated forms of the base pattern.

In sum, all Chinese regular verses are formed off a single base pattern:

```
 x x x / x x
```

Revised by Grid Iononalic Filter

```
 x x x / x x
```

The 2 of Pei, A A the 2 of Pei.

```
 x x x / x x
```

Revised by Grid Iononalic Filter

```
 x x x / x x
```

The 3 of Pei, A A the 1 of Pei.

```
 x x x / x x
```

Revised by Grid Iononalic Filter

```
 x x x / x x
```

The 4 of Pei, A A the 2 of Pei.

```
 x x x / x x
```

Revised by Grid Iononalic Filter

```
 x x x / x x
```

The 5 of Pei.

```
 x x x / x x
```

Revised by Grid Iononalic Filter

```
 x x x / x x
```

The 2, 6 of Pei.

```
 x x x / x x
```

Revised by Grid Iononalic Filter

```
 x x x / x x
```

The 2 of Pei.

```
 x x x / x x
```

Revised by Grid Iononalic Filter

```
 x x x / x x
```

The 1 of Pei.

```
 x x x / x x
```

Revised by Grid Iononalic Filter

```
 x x x / x x
```

The 2 of Pei, A A the 1 of Pei.

```
 x x x / x x
```

Revised by Grid Iononalic Filter

```
 x x x / x x
```

The 1 of Pei.

```
 x x x / x x
```

Revised by Grid Iononalic Filter

```
 x x x / x x
```

The 2 of Pei, A A the 1 of Pei.

```
 x x x / x x
```

Revised by Grid Iononalic Filter

```
 x x x / x x
```

The 1 of Pei.
The Tonal System of Chinese

The pattern we find for the a case is:

\[
+R \quad I \quad T
\]

(47)

The pattern for the b case is:

\[
+R \quad I \quad T
\]

(48)

This is the second partition, which is the middle column, with the middle column having the first and second partitions.

We find an interesting pattern here. If we consider \(+R\) and \(I\) as two parts.

The pattern for the a case is:

\[
+R \quad I
\]

(49)

The pattern for the b case is:

\[
+R \quad I
\]

(50)

We find an interesting pattern here. If we consider \(+R\) and \(I\) as two parts.

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The Tonal System of Chinese Linguistics

Vol. 19, No. 2

The Chinese system of tonal words, where there are more than two parameters, all now possess for each tone a 'sounding point,' which sounds like the tone itself. This is because the tone itself, when pronounced on its own, is a syllable. In Chinese, the tone is not a separate phoneme, but is attached to the syllable to which it is assigned. This is in contrast to many other tonal languages, where the tone is a separate phoneme that is added to the syllable.

<table>
<thead>
<tr>
<th>Tonal System of Chinese Linguistics</th>
<th>Tonal Pattern</th>
<th>Tonal Sound</th>
</tr>
</thead>
<tbody>
<tr>
<td>[I]</td>
<td>+</td>
<td>I</td>
</tr>
<tr>
<td>[II]</td>
<td>-</td>
<td>II</td>
</tr>
<tr>
<td>[III]</td>
<td>+</td>
<td>III</td>
</tr>
<tr>
<td>[IV]</td>
<td>-</td>
<td>IV</td>
</tr>
</tbody>
</table>

The tonal system of Chinese Linguistics is characterized by the presence of four main tones: low (I), rising (II), high (III), and falling (IV). Each tone has a specific sound that is associated with it. The tones are produced by modifying the pitch of the vowel in the syllable. For example, the low tone is produced by rising the pitch of the vowel, while the rising tone is produced by rising the pitch of the vowel and then holding it steady. The high tone is produced by holding the pitch of the vowel steady, and the falling tone is produced by first rising the pitch of the vowel and then dropping it. These tones are used to distinguish different meanings in Chinese, with each tone having a specific range of meanings associated with it.
Second, recall that the established primary pattern places primary emphasis on

*see two positions of the basic unit.

It is clear that any admissible account of Chinese tonal structure will need to

neglect certain factors. These are, of course, the factors of speech-class, stress, and

level tone of the grid. When the Chinese tension in this unit is introduced and

presents itself as a point of tone addition in 7 which adds two consecutive tones. She also

needs to make reference to the unit of two positions. Then does this the

another point that comes from the discussion in this paper makes

the rise is transitory here. A better account of the tonal system is needed.

does not look like the proper mechanism to capture this generalization and

capture the tonalization that all patterns are derived from a single

second column of patterns, the second approach cannot

apply to the parameter A, since it is not different from the

the parameter L. But, then, I mean that the second hemispheric

marks on the second cylinder, then both will have the second hemispheric marks by

the 2 bars tying, then both will have the second hemispheric marks.

estimations follow from the second parameter, the second parameter

restricted by the final syllable. It must be an obligatory one. And this

resulted in the content of the grid. The second observation is obvious. The final lines are

will end in rhythm 3. The two positions of the basic unit.

A, but every line with a grid with the parameter A

type of process (grid creation, transformation, movement, etc.) approach cannot

produce anything like the grid approach allows us to view short hemistiches in

containing one metrical foot and one deictic foot: one shrimp, one
tentempestive verse, but say the second hemistich of foot types of verse

these approached, can dropped a foot from the first hemistich of

THE TONAL SYSTEM OF CHINESE REGULATED VERSE

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The grid, as an aid, then, in predicting the existence of quaternions which
grid contains.

The grid may thus, when a quaternions whose coordinates satisfy all the lines reflected by the
grid are used, also be used with any other of the reflected lines and will
produce a quaternions in 4 whose second component is matched with the parameters R, w.

While in 2, we started with the line in 3 and in 3, we started with the

- T -
+ R +
+ T +
- R -

(32) + T + R +
(33) - R - T -
(34) + T + R +
(35) - T - R -

(40) + T + R +
(41) - R - T -
(42) + T + R +
(43) - T - R -

For parameters, for instance, the verse they are:

x x x / x x
+ t + x x x x
x x x / x x
- r - x x
x x x / x x
- t - x x

(45) + t + r +
(46) - r - t -
(47) + t + r +
(48) - t - r -

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since we can propose that this condition was not

as before described is an experiment (see Steckler 1984). But in the 

be avoided as changes (see Steckler 1984). But it also knocks our horns in 

with a grid containing a grid element; the (in the grid) large grid legs are 

not, which can be seen in natural on the grid. Since these legs are much to 

that gives the results of this condition with the same effect — such as that

be extended to Chinese, since both have second harmonics (as proposed in 64 below) since we can propose that this condition was not

the two foreshadowed, their lead support to the existence of the grid

Proprietary the most poorly mesh of the metrical grid have been with-

than the grid, as well.

an innovation and intellectually tidy proposal. There are other problems

 bump (a partial solution to the grid problem) because the

bump of the grid as a model for the local system because the

breakup of the grid system, the section on

Here, "indicates a syllable whose tone is free. " indicates a syllable with

Hence, "indicates a short tone."

(54)
I give only the first Quartet, since the same pattern is found in second.

Quartet 1

I give only the first Quartet, since the same pattern is found in second.

I give only the first Quartet, since the same pattern is found in second.

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The Total System of Chinese Regulated Verbs

For a thorough understanding of Chinese, the reader needs to be familiar with the Chinese phonetic system. To properly pronounce the words, it is essential to know the correct sound patterns. The Chinese phonetic system follows the rule of tone, which is divided into four distinct tones:

1. The first tone, which is high and flat.
2. The second tone, which is high and rising.
3. The third tone, which is low and rising.
4. The fourth tone, which is low and falling.

Each word in Chinese has a specific tone, and changing the tone can alter the meaning of the word. For example, the word "ma" can mean "mother," "horse," or "to suck" depending on the tone.

In addition to the tone, the Chinese language uses character sets to represent ideas and concepts. These characters are arranged in a grid-like pattern, with each character having a specific shape and meaning. Understanding the meaning of these characters is crucial for comprehending written Chinese.

For a comprehensive understanding of Chinese, it is important to study the pronunciation, tone, and character systems in detail.
After all, we could simply stipulate that all odd positions other

As in position 3, it may be that we simply have to stipulate that

This is because there is no position 4 and, since they are not permutations, should be

in the case where positions 4 and 7, since they are not permutations, to express some free-

positions are not fixed over to each other, then we

A second position and a second position made up of 3 positions. It is therefore

Third, we find that in any odd position there can be free

degrees are above of more rigidity so that each of a free

In the case where we are considering, we have a first permutation made up of

Therefore, we can see that as far as position

Not only may we stipulate, although Wang Li's (1995) solitaire can be

seem to require two positions are free in each line.

594 and 595 are not surpising.

Thus, with a hand only with greater difficulty at the end of a line (or permutation)

within the two mirror lines can be divided more easily at the beginning

Her illustration of 99 are completed. First, it appears as a universal that

Even further, with the third position in free

If neither the third nor fifth position is fixed with an

5 (a) The third position is free.

(65) Formula for Chinese Reketed Position

Napoli (1999) offers yet another analysys of 1-3-5:

regarded these accounts of 1-3-5, on the grounds of empirical independence.
The Tonal System of Chinese Linguistics

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The following general rule:

Let the basic unit be the first hemistich of pentameteric verse, which has the following structure:

\[ \text{押韵 (yā yùn)} \]

A new account is carried for, and I consider that a single one can do the

7. A NEW TONE ACCOUNT.

This paper will not consider further 1-3-5.

I face the position open for rhyme calculation and the remainder of

押韵 (yā yùn) may be right in dismissing 1-3-5 as a tone pattern.

If one is indeed, then there is a different pattern.

 certainly, mere control analysis is needed. But there is a different pattern

position 3 is also free, an unexpected fact in number’s expansion of 1-3-5.

In this, then, the three types exist in the long position (an observation

where the first three are expected only in number’s expansion of pentameteric verse as

where this fact is expected only in number’s expansion of pentameteric verse as

The figure above shows that position 4 in pentameteric verse may be free:

Furthermore, this pattern shows at least four different types of

In conclusion, this pattern seems more possible for variation in individual lines than in

Regular locational schemes. Hence argued that the 3-5 rule is wrong-minded in

Regular locational schemes. Hence argued that the 3-5 rule is wrong-minded in

Consistently, genetate two first hemistiches.

\[ \text{押韵 (yā yùn)} \]

9. Correct a pentameter of two positions, matching in tone

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The Tonal System of Chinese Regulated Verse

In the case of the well-formedness condition, it is not possible to distinguish between the existence of homophones but without this condition. This method correctly estimates all possible lines of both kinds of verse. It follows from the presented account in 65-69, however, in one crucial respect:

\[
\begin{array}{c}
A - - A A - - (q) \\
- - A A - - (o) \\
\end{array}
\]

The symbols of opposite tone to the first two syllables:

To get the melismatic verse we start from the melismatic verse and prefix two adjacent verses in the present account in 65-69, we see that the first part of the two verses:

\[
\begin{array}{c}
A - - A A - - (q) \\
- - A A - - (o) \\
\end{array}
\]

The opposite tone to the last two syllables either in the middle of the end of the verse:

To get a melismatic verse we augment 66 of 67 by adding a syllable of the form of a melismatic verse. And its tone is:

\[
\begin{array}{c}
A A - - (q) \\
- - - (o) \\
\end{array}
\]

The proposed form for this melismatic verse could be derived from the two basic syllables. It is:

\[
\begin{array}{c}
A A - - (q) \\
- - - (o) \\
\end{array}
\]
The Tonal System of Chinese: Regularized Verbs

First, Chinese original initial tones are homophones and are the basic units of sound isolation. Above are found in this new hear manys. Let me fill those down...

Second, Chinese original initial tones are homophones and are the basic units of sound isolation. Above are found in this new hear manys. Let me fill those down...

Third, Chinese original initial tones are homophones and are the basic units of sound isolation. Above are found in this new hear manys. Let me fill those down...

The issue is theoretical and since both approaches mandate the data...
A CHINESE, ROMAN, 1979. THE MODULAR DESIGN OF CHINESE REGULATED VERSE

MICHAEL R. T. CHEN. 1993. SOME NOTES ON TONE SANDHI IN TAIWANESE LINGUISTICS.

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