STANDARD CHINESE
A MODULAR APPROACH

RESOURCE MODULES:

PRONUNCIATION and ROMANIZATION

NUMBERS

CLASSROOM EXPRESSIONS

TIME and DATES

AUGUST 1979

PRONUNCIATION and ROMANIZATION (P&R)

INTRODUCTION

Your chief concern as you start this course is learning to pronounce Chinese. The Orientation Module, which plunges you right into trying to say things in Chinese, naturally involves a certain amount of pronunciation work. This resource module is designed to supplement that work with a brief, systematic introduction to the sound system of Standard Chinese, as well as to its written representation in Pīnyīn romanization.

The essential part of this module consists of the Pronunciation and Romanization (P&R) tapes and the accompanying displays and exercises in the workbook section of this module. You should work through at least the first four of these tapes, and preferably the first six, while you are studying the Orientation Module.

Following the workbook section of this module, you will find a summary of pronunciation and romanization. You might want to glance at this before starting the tapes, particularly to locate certain charts and lists which could be helpful for reference. But it would probably be better to put off studying the summary until after you have finished the tapes. The tapes are intended as an introduction, while the summary is not. For one thing, text discussions of the sounds of the language cannot equal the recorded presentations and your teacher's oral presentations. For another thing, the summary provides considerably more information than you will need or want at first.

Both the tapes and the summary contain discussions of the sounds of the language and their spellings. You may find that these discussions offer useful hints, allowing you to put your intellect to work on the problems of pronunciation and romanization. However, particularly in pronunciation, most of your learning must come from doing. It is important to practice reading and writing the romanization, but it is vital to practice recognizing and producing the sounds of the language. Serious and sustained attempts to mimic, as faithfully as possible, either your instructor or the speakers on the tapes will allow you to pick up unconsciously far more than you can attend to consciously.

The most important thing for you to do is to abandon the phonetic "prejudices" you have built up as a speaker of English and surrender yourself to the sounds of Chinese. Being less set than adults in their ways, children are quicker to pick up a proper accent. Try to regress to the phonetic suggestibility of childhood, however hard it is to shed the safe and comfortable rigidity and certainty of adulthood. The most your intellect can supply is a certain amount of guidance and monitoring.

Be sure to repeat the words and sentences on the tapes in your full normal speaking voice, or even louder, as if you were speaking to someone at a reasonable distance. When you speak to yourself under your breath, you are considerably less precise in your pronunciation than when you speak aloud. This is all right in English, since you can already pronounce the language. But, in Chinese, you would not be practicing that skill which you are trying to develop, and you would find yourself at a loss when you tried to switch to full volume in class.

One of the advantages an adult has over a child in learning a language is the ability to make use of a written representation of it. In this course you learn the PīnyīN system of romanization at the same time that you are learning the sound system of Standard Chinese. (The nonalphabetic system of written characters is taught as a separate component of the course.) You will find that PīnyīN is not the simplest possible phonetic transcription. Some of the letters and combinations of letters chosen to represent the sounds of Chinese are not the most obvious ones. While consonant letters generally stand for fixed consonant sounds, vowel letters can stand for various vowel sounds, depending on what letters precede them and follow them. Some of the abbreviation rules are more trouble than they are worth at first. These drawbacks--which are actually relatively minor compared with those of most spelling systems--stem from the fact that PīnyīN was designed for speakers of Chinese, not for speakers of English. The primary consideration in devising the system was the most efficient use of the letters of the Roman alphabet to represent the sounds of Chinese. The drawbacks to learning PīnyīN are considerably outweighed by the advantage that PīnyīN is widely taught and used as a supplementary script in the People's Republic of China. You are learning PīnyīN not merely as an aid during the first few weeks of the course, but also as one of the ways Chinese is actually written, and as what may well represent the wave of the future.

NOTE: A number of surnames used in this module are rare. Some may even be unfamiliar to most Chinese, although all are authentic. These rare surnames are used to illustrate various contrasts in sound and spelling.

PREFACE

Standard Chinese: A Modular Approach originated in an inter-agency conference held at the Foreign Service Institute in August 1973 to address the need generally felt in the U.S. Government language training community for improving and updating Chinese materials to reflect current usage in Běijīng and in Taipei.

The conference resolved to develop materials which were flexible enough in form and content to meet the requirements of a wide range of government agencies and academic institutions.

A Project Board was established consisting of representatives of the Central Intelligence Agency Language Learning Center, the Defense Language Institute, the State Department's Foreign Service Institute, the Cryptologic School of the National Security Agency, and the U.S. Office of Education, later joined by the Canadian Forces Foreign Language School. The representatives have included Arthur T. McNeill, John Hopkins, and John Boag (CIA); Colonel John F. Elder III, Joseph C. Hutchinson, Ivy Gibian, and Major Bernard Muller-Thym (DLI); James R. Frith and John B. Ratliff III (FSI); Kazuo Shitama (NSA); Richard T. Thompson and Julia Petrov (OE); and Lieutenant Colonel George Kozoriz (CFFLS).

The Project Board set up the Chinese Core Curriculum Project in 1974 in space provided at the Foreign Service Institute. Each of the six U.S. and Canadian government agencies provided funds and other assistance.

Gerard P. Kok was appointed project coordinator, and a planning council was formed consisting of Mr. Kok, Frances Li of the Defense Language Institute, Patricia O'Connor of the University of Texas, Earl M. Rickerson of the Language Learning Center, and James Wrenn of Brown University. In the fall of 1977, Lucille A. Barale was appointed deputy project coordinator. David W. Dellinger of the Language Learning Center and Charles R. Sheehan of the Foreign Service Institute also served on the planning council and contributed material to the project. The planning council drew up the original overall design for the materials and met regularly to review their development.

Writers for the first half of the materials were John H. T. Harvey, Lucille A. Barale, and Roberta S. Barry, who worked in close cooperation with the planning council and with the Chinese staff of the Foreign Service Institute. Mr. Harvey developed the instructional formats of the comprehension and production self-study materials, and also designed the communication-based classroom activities and wrote the teacher's guides. Lucille A. Barale and Roberta S. Barry wrote the tape scripts and the

student text. By 1978 Thomas E. Madden and Susan C. Pola had joined the staff. Led by Ms. Barale, they have worked as a team to produce the materials subsequent to Module 6.

All Chinese language material was prepared or selected by Chuan O. Chao, Ying-chih Chen, Hsiao-jung Chi, Eva Diao, Jan Hu, Tsung-mi Li, and Yunhui C. Yang, assisted for part of the time by Chieh-fang Ou Lee, Ying-ming Chen, and Joseph Yu Hsu Wang. Anna Affholder, Mei-li Chen, and Henry Khuo helped in the preparation of a preliminary corpus of dialogues.

Administrative assistance was provided at various times by Vincent Basciano, Lisa A. Bowden, Jill W. Ellis, Donna Fong, Renee T. C. Liang, Thomas E. Madden, Susan C. Pola, and Kathleen Strype.

The production of tape recordings was directed by Jose M. Ramirez of the Foreign Service Institute Recording Studio. The Chinese script was voiced by Ms. Chao, Ms. Chen, Mr. Chen, Ms. Diao, Ms. Hu, Mr. Khuo, Mr. Li, and Ms. Yang. The English script was read by Ms. Barale, Ms. Barry, Mr. Basciano, Ms. Ellis, Ms. Pola, and Ms. Strype.

The graphics were produced by John McClelland of the Foreign Service Institute Audio-Visual staff, under the general supervision of Joseph A. Sadote, Chief of Audio-Visual.

Standard Chinese: A Modular Approach was field-tested with the cooperation of Brown University; the Defense Language Institute, Foreign Language Center; the Foreign Service Institute; the Language Learning Center; the United States Air Force Academy; the University of Illinois; and the University of Virginia.

Colonel Samuel L. Stapleton and Colonel Thomas G. Foster, Commandants of the Defense Language Institute, Foreign Language Center, authorized the DLIFLC support necessary for preparation of this edition of the course materials. This support included coordination, graphic arts, editing, typing, proofreading, printing, and materials necessary to carry out these tasks.

James R. Frith, Chairman
Chinese Core Curriculum
Project Board

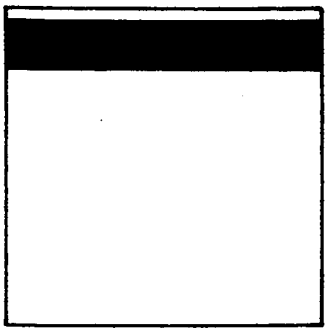
CONTENTS

TAPE 1 WORKBOOK (TONES)

DISPLAY I: THE FOUR TONES

HIGH

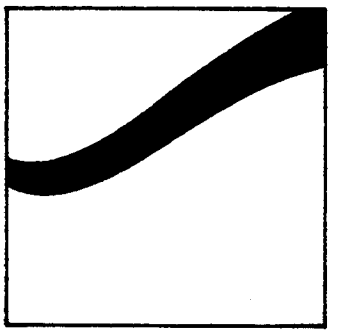
1



mā, "mother"

RISING

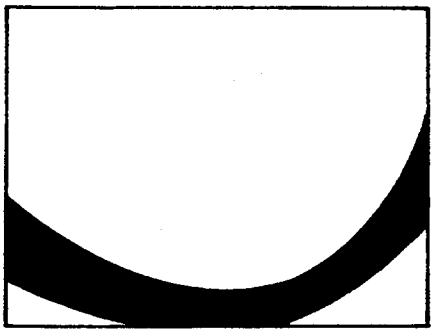
2



má, "hemp"

LOW

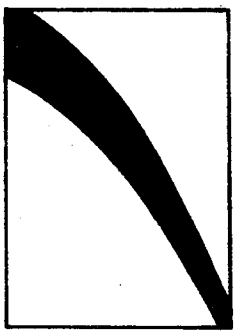
3



mǎ, "horse"

FALLING

4



mà, "to scold"

Exercise I: Fāng vs. Fáng

1. Fang	2. Fang	3. Fang	4. Fang	5. Fang
6. Fang	7. Fang	8. Fang	9. Fang	10. Fang

Exercise 2: Wēi vs. Wěi

1. Wei	2. Wei	3. Wei	4. Wei	5. Wei
6. Wei	7. Wei	8. Wei	9. Wei	10. Wei

Exercise 3: Mí vs. Mǐ

1. Mi	2. Mi	3. Mi	4. Mi	5. Mi
6. Mi	7. Mi	8. Mi	9. Mi	10. Mi

Exercise 4: Wú vs. Wǔ

1. Wu	2. Wu	3. Wu	4. Wu	5. Wu
6. Wu	7. Wu	8. Wu	9. Wu	10. Wu

Exercise 5: YīN vs. Yìn

1. Yin	2. Yin	3. Yin	4. Yin	5. Yin
6. Yin	7. Yin	8. Yin	9. Yin	10. Yin

Exercise 6: Lái vs. Lài

1. Lai	2. Lai	3. Lai	4. Lai	5. Lai
6. Lai	7. Lai	8. Lai	9. Lai	10. Lai

Exercise 7: Hǎo vs. Hào

1. Hao	2. Hao	3. Hao	4. Hao
5. Hao	6. Hao	7. Hao	8. Hao

Exercise 8: YīT vs. Yí vs. YǏ vs. Yì

1. Yi	2. Yi	3. Yi	4. Yi	5. Yi
6. Yi	7. Yi	8. Yi	9. Yi	10. Yi
11. Yi	12. Yi	13. Yi	14. Yi	15. Yi
16. Yi	17. Yi	18. Yi	19. Yi	20. Yi

TAPE 2 WORKBOOK (CONSONANTS AND VOWELS I)

DISPLAY I: SINGLE VOWELS

Chinese Surname	Similar Sound in English	Orientation Module Example
Fāng	Okinawa	tā
Mí	Tahiti	nǐ
Hú	Honolulu	Hú
Hóng	woman	tóngzhì
Ēn	chicken	ne

Exercise 1

1. H___ng 2. H___ng 3. H___ng 4. H___ng

5. H___ng 6. H___ng 7. H___ng 8. H___ng

9. H___ng 10. H___ng 11. H___ng 12. H___ng

Exercise 2

1. Mǎ 2. Yǐ 3. Fù 4. Lóng 5. Hé

6. Wú 7. Fāng 8. Ēn 9. Lú 10. Yǒng

11. Měng 12. Ān 13. Yìn 14. Míng 15. Hóng

DISPLAY II: DIPHTHONGS

Chinese Surname	Similar Sound in English (with PĪnyĪn)	Orientation Module Example
Lài	Shanghai (Shànghǎi)	tàitai
Wěi	Taipei (Táiběi)	shéi
Hào	Mao Tse-tung (Máo Zédōng)	hǎo
Lóu	Chou En-lai (Zhōu Ēnlái)	nǎizhōu

Exercise 3

1.	Mài	2.	Fěi	3.	Máo	4.	Hóu	5.	Hé
6.	Hú	7.	Hā	8.	Lài	9.	Lóu	10.	Měng
11.	Méi	12.	Lǎo	13.	Lóng	14.	Lǐ	15.	Ōu
16.	Wēi	17.	Ēn	18.	Nài	19.	Yǒng	20.	Hào

DISPLAY III: SEMIVOWELS

Consonant Alone	Semivowel Alone	Consonant Plus Semivowel	Orientation Module Example
Háng	Wáng	Huáng	Guǎngzhōu
Lán	Wán	Luán	
Máo	Yáo	Miáo	xiáojie
Láng	Yáng	Liáng	

Exercise 4

1.	Hán	2.	Wán	3.	Huán	4.	Láng	5.	Yáng
6.	Liáng	7.	Luán	8.	Miào	9.	Huáng	10.	Liào
11.	Huá	12.	Huái	13.	Liáng	14.	Luán	15.	Liào

DISPLAY IV: IRREGULAR COMBINATIONS OF SEMIVOWEL AND VOWEL

Vowel Alone	Semivowel Plus Vowel		Orientation Module Example
	Initial	After Consonant	
È	Yè	Liè	xièxie
Ān	Yán	Lián	Dànián
Lóng	Wò	Luò	wǒ

Exercise 5

1.	Yè	2.	Yán	3.	Wò	4.	Liè	5.	Lián
6.	Luò	7.	Liáng	8.	Lóng	9.	Niè	10.	Hé
11.	Huò	12.	Yáng	13.	Ān	14.	Yè	15.	Nián
16.	Wò	17.	È	18.	Luò	19.	Lián	20.	Liè

Exercise 6

1.	Fāng	2.	Lóu	3.	Huáng	4.	Máo	5.	Yǐ
6.	Wèi	7.	Miào	8.	Luò	9.	Lái	10.	Wú
11.	Hóng	12.	Liáng	13.	Luán	14.	Wò	15.	Yán
16.	Yáng	17.	Lián	18.	Liè	19.	Hé	20.	Yè

Exercise 7

1. F___ng	2. M_____	3. _____	4. _____
5. _____	6. H_____	7. _____	8. L_____
9. _____n	10. ____ng	11. L____n	12. H___ng
13. L___ng	14. _____	15. L_____	16. L_____
17. H___ng	18. L_____	19. _____n	20. L_____

TAPE 3 WORKBOOK (CONSONANTS AND VOWELS II)

Exercise 1

1. Ā___ 2. Fá___ 3. Fá___ 4. Nó___ 5. Mě___

6. Wē___ 7. Yì___ 8. Liá___ 9. Mǐ___ 10. Liá___

11. Wē___ 12. Huá___ 13. Yì___ 14. Ná___ 15. Huá___

DISPLAY I: STOPS

Unaspirated	Aspirated	Orientation Module Examples	
Bān	Pān	Bǎolán	Tàipíng Yáng*
Dōng	Tōng	Dànián	tā
Gē	Kē	Měiguó	Kūnmíng*

Exercise 2

1. ___ān 2. ___ān 3. __ōng 4. __ōng

5. ____ē 6. __ōng 7. ____ē 8. ___ān

9. __ōng 10. ____ē 11. ___ān 12. ____ē

*There are no appropriate examples in the Orientation Module. You will find these words in later modules.

Exercise 3

1. Bèi	2. Gōu	3. Tú	4. Péng
5. Kǒng	6. DĪng	7. Pián	8. Táo
9. Kāng	10. Dài	11. Bié	12. Guó

DISPLAY II: AFFRICATES

	Unaspirated	Aspirated	Orientation Module Examples	
Retroflex	Zhāng	Chāng	tóngzhì	Chéngdū*
Palatal	Jiāng	Qiáng	jiàn	qī
Dental	Zāng	Cāng	zǎo	Cāngzhōu*

DISPLAY III: /r/ AND THE RETROFLEX POSITION

			Orientation Module Example		
Rú	Zhú	Chú	rén	tóngzhì	Chéngdū*

DISPLAY IV: THE PALATAL POSITION

			Numbers Resource Module Examples		
YĪ	JĪ	QĪ	yī (one)	jiǔ (nine)	qī (seven)

*There are no appropriate examples in the Orientation Module. You will find these words in later modules.

Exercise 4

	Retroflex	Palatal		Retroflex	Palatal
1.	Zhāng	Jiāng	7.	Zhāng	Jiāng
2.	Zhāng	Jiāng	8.	Zhāng	Jiāng
3.	Zhāng	Jiāng	9.	Zhāng	Jiāng
4.	Zhāng	Jiāng	10.	Zhāng	Jiāng
5.	Zhāng	Jiāng	11.	Zhāng	Jiāng
6.	Zhāng	Jiāng	12.	Zhāng	Jiāng

Exercise 5

1.	Zhāng	2.	Jiāng	3.	Qiáng	4.	Chāng	5.	JǏ
6.	QǏ	7.	Rú	8.	Zhú	9.	Chú	10.	Zhào
11.	Qián	12.	Rén	13.	Chén	14.	Jiā	15.	Róng

Exercise 6

	Retroflex	Palatal	Dental		Retroflex	Palatal	Dental
1.	Zhāng	Jiāng	Zāng	7.	Zhāng	Jiāng	Zāng
2.	Zhāng	Jiāng	Zāng	8.	Zhāng	Jiāng	Zāng
3.	Zhāng	Jiāng	Zāng	9.	Zhāng	Jiāng	Zāng
4.	Zhāng	Jiāng	Zāng	10.	Zhāng	Jiāng	Zāng
5.	Zhāng	Jiāng	Zāng	11.	Zhāng	Jiāng	Zāng
6.	Zhāng	Jiāng	Zāng	12.	Zhāng	Jiāng	Zāng

Exercise 7

1.	Zhāng	2.	Jiāng	3.	Zāng	4.	Chāng	5.	Qiáng
6.	Cāng	7.	Zōu	8.	Cáo	9.	Chén	10.	Zhào
11.	Qiān	12.	JǏn	13.	Rén	14.	QǏ	15.	Chú
16.	Zhú	17.	Rú	18.	JǏ	19.	Cài	20.	Zǎi

Exercise 8

1. ___āng	2. ___āng	3. __iāng	4. __iáng
5. ___āng	6. ___āng	7. _____ú	8. _____áo
9. ___iān	10. _____én	11. _____ú	12. _____ǎi
13. _____ī	14. _____én	15. _____ài	16. _____ào
17. _____īn	18. _____ú	19. _____ōu	20. _____ī

TAPE 4 WORKBOOK (CONSONANTS AND VOWELS III)

DISPLAY I: AFFRICATES AND FRICATIVES

	Affricates		Fricatives
Retroflex	Zhāng	Chāng	Shāng
Palatal	Jiāng	Qiáng	Xiāng
Dental	Zāng	Cāng	Sāng

Exercise 1: Shāng vs. Xiāng

	Retroflex	Palatal		Retroflex	Palatal
1.	Shāng	Xiāng	6.	Shāng	Xiāng
2.	Shāng	Xiāng	7.	Shāng	Xiāng
3.	Shāng	Xiāng	8.	Shāng	Xiāng
4.	Shāng	Xiāng	9.	Shāng	Xiāng
5.	Shāng	Xiāng	10.	Shāng	Xiāng

Exercise 2: Shāng vs. Xiāng vs. Sāng

	Retroflex	Palatal	Dental		Retroflex	Palatal	Dental
1.	Shāng	Xiāng	Sāng	6.	Shāng	Xiāng	Sāng
2.	Shāng	Xiāng	Sāng	7.	Shāng	Xiāng	Sāng
3.	Shāng	Xiāng	Sāng	8.	Shāng	Xiāng	Sāng
4.	Shāng	Xiāng	Sāng	9.	Shāng	Xiāng	Sāng
5.	Shāng	Xiāng	Sāng	10.	Shāng	Xiāng	Sāng

Exercise 3

1. Shāng 2. Xiāng 3. Sāng 4. Sū 5. Shū 6. Xīn

7. Shào 8. Xiāo 9. Sòng 10. Xià 11. Suǒ 12. Shěn

Exercise 4

1. Zhào 2. Xiāo 3. Cáo 4. Shào 5. Qiáo 6. Jiāo
7. Cháo 8. Suǒ 9. Zuǒ 10. Cài 11. Shū 12. XTn
13. Zēng 14. Chú 15. JTn 16. Sòng 17. Zhōu 18. Qín

DISPLAY II: FRICATIVES

ShT	XT	ST

Exercise 5: XT vs. ST vs. ShT

1. ShT 2. XT 3. ST 4. XT 5. ST 6. ShT
7. ST 8. ShT 9. XT 10. ST 11. XT 12. ShT

DISPLAY III

Rìběn

Exercise 6

1. ShT 2. ChT 3. ZhT 4. Rì* 5. XT 6. QT 7. jT
8. YT 9. LǏ 10. ST 11. ZǏ 12. Cí* 13. QT 14. ChT
15. ST 16. Mí 17. ZhT 18. ZǏ 19. JT 20. Dí 21. Rì*
22. Cí* 23. XT 24. ShT 25. Mí

Exercise 7

1. _____T 2. _____T 3. _____T 4. ___āng

5. __iāng 6. ___āng 7. ___āng 8. ___āng

9. __iāng 10. __iáng 11. ___āng 12. ___āng

*This is not a name.

Exercise 8

1. zh ¯ _____
2. zh ¯ _____
3. q ¯ _____
4. ch ¯ _____
5. ch ¯ _____
6. zh ¯ _____
7. l ˇ _____
8. ch ¯ _____
9. z ˇ _____
10. z ˇ _____
11. ch ¯ _____
12. zh ¯ _____
13. z ˇ _____
14. y ˇ _____
15. z ˇ _____

TAPE 5 WORKBOOK (CONSONANTS AND VOWELS IV)

DISPLAY I

Ēn	Wēn	Hūn	Huēn
Fèi	Wèi	Guì	Guèi
Hòu	Yǒu	Liǔ	Liǒu

DISPLAY II

Yǒu	Yōu
Liǔ	Liú

DISPLAY III

Wò	Luò	Mò

Exercise 1

1.	Wēn	2.	Hūn	3.	Wèi	4.	Guì	5.	Yǒu
6.	Liǔ	7.	Luò	8.	Mò	9.	Lún	10.	Niú
11.	Ruì	12.	Bó	13.	Cuī	14.	Chūn	15.	Qiú

Exercise 2

1.	¯ _____n	2.	¯ _____n	3.	g`_____	4.	` _____
5.	` _____	6.	l` _____	7.	l´_____	8.	ˇ _____
9.	g` _____	10.	` _____	11.	¯ _____n	12.	` _____
13.	l` _____	14.	¯ _____n	15.	ˇ _____	16.	ˇ l_____

DISPLAY IV

Lǐ	Lǔ	Lǚ

Exercise 3

1.	Lǐ	Lǔ	Lǚ	6.	Lǐ	Lǔ	Lǚ
2.	Lǐ	Lǔ	Lǚ	7.	Lǐ	Lǔ	Lǚ
3.	Lǐ	Lǔ	Lǚ	8.	Lǐ	Lǔ	Lǚ
4.	Lǐ	Lǔ	Lǚ	9.	Lǐ	Lǔ	Lǚ
5.	Lǐ	Lǔ	Lǚ	10.	Lǐ	Lǔ	Lǚ

Exercise 4

1.	Lǐ	2.	Lǔ	3.	Lǚ	4.	Lǔ	5.	Lǚ
6.	Lǐ	7.	Lǔ	8.	Lǚ	9.	Lǐ	10.	Lǚ

DISPLAY V

Yǘ	Yüè	Yüán	Yǘn

DISPLAY VI

Yè	Yüè		
Wán	Yüán	Yán	Yüán
Wén	Yǘn		

Exercise 5

1.	Shù	2.	Sù	3.	Xǜ	4.	Wú	5.	Yǘ
6.	Zǔ	7.	Zhú	8.	Jǘ	9.	Chú	10.	Qǘ
11.	Mù	12.	Yǘ	13.	Jǘ	14.	Qǘ	15.	Xǘ

Exercise 6

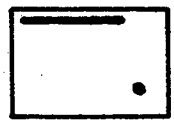
1.	Shù	2.	Sù	3.	Xǜ	4.	Xüān
5.	Shuàng	6.	Chūn	7.	Jūn	8.	Yüè
9.	Qüè	10.	Lǘ	11.	Lú	12.	Yǘ
13.	Jǘ	14.	Yüán	15.	Qüán	16.	Yǘn

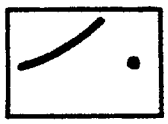
DISPLAY VII

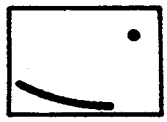
èr

TAPE 6 WORKBOOK (TONES IN COMBINATION)

DISPLAY I: THE NEUTRAL TONE


fēi le


féi le

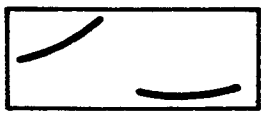

fěi le


fèi le

Exercise I

1. Fēi le	2. Féi le	3. Fěi le	4. Fèi le
5. Fěi le	6. Féi le	7. Fèi le	8. Fēi le
9. Fěi le	10. Fèi le	11. Fēi le	12. Féi le

DISPLAY II: THE HALF THIRD TONE

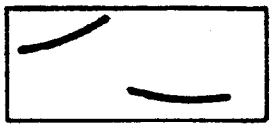

Táiběi

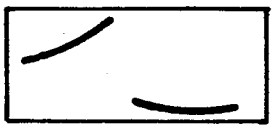

Běijīng


Yǒngpíng


Bǎodìng

DISPLAY III: THE RAISED THIRD TONE


Nánhǎi


Běihǎi

Exercise 2

1.	Táiběi	2.	Běijīng	3.	Yǒngpíng	4.	Běihǎi
5.	Bǎodìng	6.	Běihǎi	7.	Běijīng	8.	Táiběi
9.	Běihǎi	10.	Bǎodìng	11.	Yǒngpíng	12.	Běihǎi

DISPLAY IV: TWO-TONE SEQUENCES (1)

	1	2	3	4	0
1	Shānxī	Kūnmíng	Xiānggǎng	Kāihuà	Fēi le
2	Yán'ān	Yűnnán	Táiběi	Luódìng	Féi le
3	Běijīng	Yǒngpíng	Běihǎi	Guǎngxìn	Fěi le
4	Sìchuān	Rèhér*	Shànghǎi	Fèngyì	Fèi le

Exercise 3

1.	Shanxi	2.	Fei le	3.	Luoding	4.	Beihai
5.	Reher	6.	Sichuan	7.	Yongping	8.	Taibei
9.	Kaihua	10.	Xianggang	11.	Yünnan	12.	Beijing
13.	Fei le	14.	Shanghai	15.	Guangxin	16.	Fei le
17.	Kunming	18.	Yan'an	19.	Fei le	20.	Fengyi

Exercise 4

1.	Shānxī	2.	Xiānggǎng	3.	Yán'ān	4.	Féi le
5.	Sìchuān	6.	Kūnmíng	7.	Guǎngxìn	8.	Fèngyì
9.	Běihǎi	10.	Fěi le	11.	Yǒngpíng	12.	Shànghǎi
13.	Fēi le	14.	Yűnnán	15.	Táiběi	16.	Luódìn
17.	Kāihuà	18.	Fèi le	19.	Běijīng	20.	Rèhér

*This is the name of a former province.

DISPLAY V: TWO-TONE SEQUENCES (2)

	1	2	3	4	0
1	Cāngzhōu	ZhTfú	QTngdǎo	Bōyì	Fēi le
2	Zézhōu	Jiéshí	Suíyüǎn*	Méngzì	Féi le
3	Wǔchāng	Jiǔlóng	Pǔěr	Lǔshùn	Fěi le
4	Zhèjiāng	Yüènán	Rìběn	Wànxiàn	Fèi le

Exercise 5

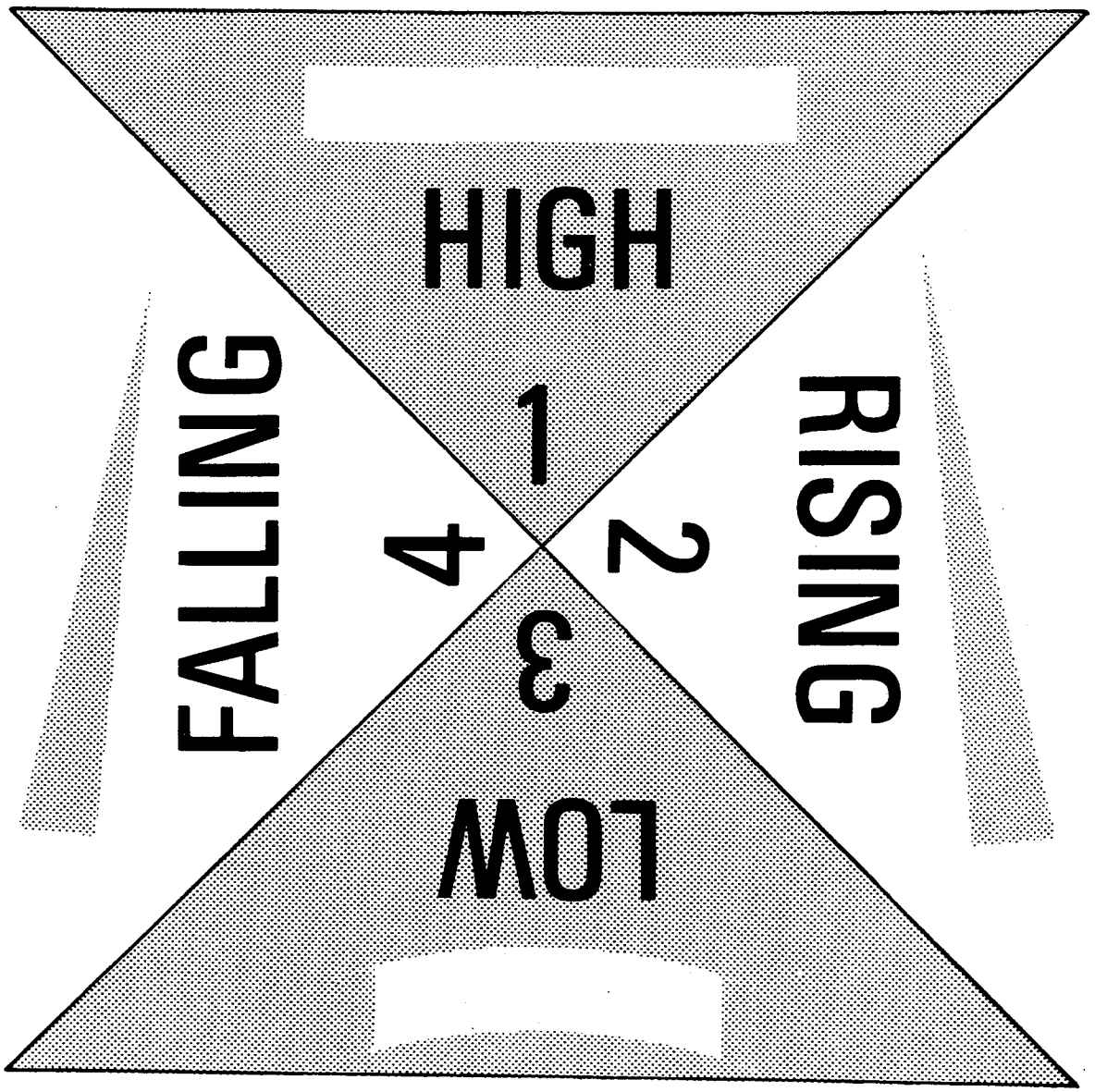
1.	Fei le	2.	Yüenan	3.	Lüshun	4.	Wuchang
5.	Suiyüan	6.	Fei le	7.	Zhifu	8.	Wanxian
9.	Zhejiang	10.	Puer	11.	Fei le	12.	Jieshi
13.	Boyi	14.	Cangzhou	15.	Riben	16.	Fei le
17.	Jiulong	18.	Mengzi	19.	Zezhou	20.	Qingdao

Exercise 6

1.	Cāngzhōu	2.	Zhèjiāng	3.	Jiǔlóng	4.	Suíyüǎn
5.	Bōyì	6.	Wànxiàn	7.	Fěi le	8.	Zézhōu
9.	ZhTfú	10.	Yüènán	11.	Pǔěr	12.	Méngzì
13.	Fēi le	14.	Fèi le	15.	Wǔchāng	16.	Jiéshí
17.	QTngdǎo	18.	Rìběn	19.	Lǔshùn	20.	Féi le

*This is the name of a former province.

TONE CARD



SUMMARY

TONES

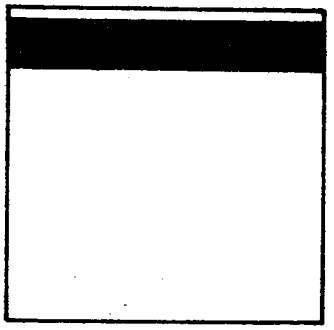
Every syllable in Standard Chinese has one of four distinctive "tones" or patterns of pitch. The only exception to this rule is that a syllable loses its inherent tone when it is unstressed. The tone is just as much a part of a syllable as the consonants and vowels and performs the same function--signaling the meaning of the syllable. In other words, difference in tone between two syllables can signal a difference in meaning, just as a difference in consonants or vowels does.

It will be difficult at first to appreciate fully that a tone is something that belongs to a syllable rather than something that merely happens to it. This is because the only use of pitch patterns in English is for intonation of entire sentences, affecting only the meanings of whole sentences. For example, the rising pitch at the end of "Spinach is delicious?" has nothing to do with the meaning of the word "delicious" but tells us that the whole sentence should be interpreted as "Are you saying that spinach is delicious?" It may be difficult at first to remember the tone of a syllable as well as you remember the consonants and vowels. This is because you have to develop the completely new habit of marking tones in your mental dictionary.

DISPLAY I: THE FOUR TONES

HIGH

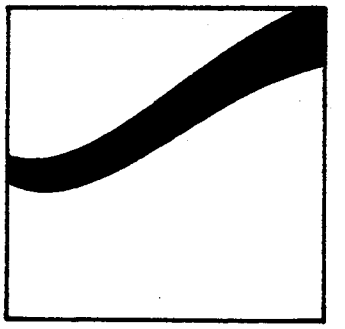
1



mā, "mother"

RISING

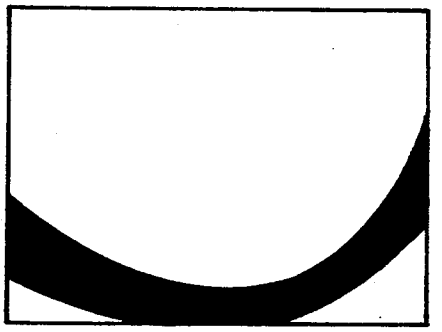
2



má, "hemp"

LOW

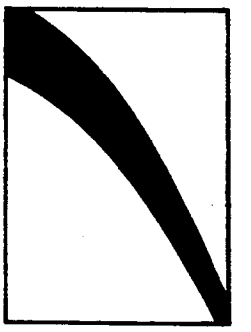
3



mǎ, "horse"

FALLING

4



mà, "to scold"

The Four Tones

Display I diagrams the pitch patterns of the four tones and gives their descriptive names and traditional numbers. As examples, four single-syllable words with completely different meanings but different to the ear only in their tones are pronounced at the beginning of the first P&R tape.

The tone diagrams may be read as musical notations. The vertical dimension stands for pitch, with the top of the diagram slightly above your normal pitch range in English and the bottom slightly below. The horizontal dimension stands for duration. The thickness of the curve stands for loudness. These diagrams show the tones as they are heard in isolated syllables.

The High tone (or First tone) has a steady high pitch and average length. You may find it somewhat uncomfortable to pronounce at first, since a steady high pitch is seldom used in English--your only relevant experience comes from music. Notice that the accent mark which represents this tone in the romanization captures the level contour rather than the high pitch.

The Rising tone (or Second tone) rises from the middle of the pitch range to the top. It too has average length. Unlike the rising intonation used in English for questions, the Rising tone gets <u>louder</u> as it rises. Notice that the tone mark in the romanization rises from left to right.

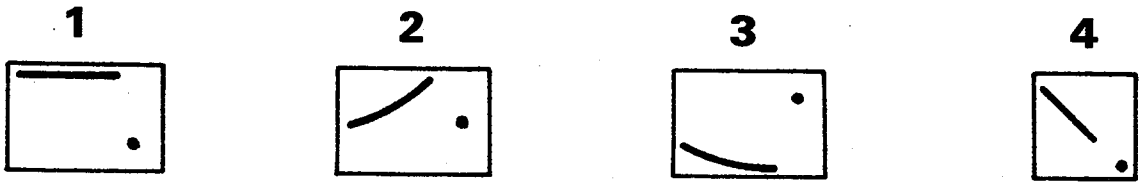
The Low tone (or Third tone) starts low, dips to the bottom of the pitch range, and then rises. The lowest part of this tone is the most distinctive, the part to focus on both when you are trying to pronounce the tone and when you are trying to recognize it. The lowest part takes the greatest effort and is the most prominent, despite the fact that it is actually not quite as loud as the rest of the tone. This part is exaggerated, both in length and in pitch, when the syllable is stressed for emphasis. Particularly with male speakers, it may have a harsh, scraping quality. The Low tone has greater than average length. In English a similar intonation is sometimes used for "Well?" when you have been waiting to hear something. Notice that the tone mark captures the dipping pitch pattern.

The Falling tone (or Fourth tone) starts at the top of the pitch range and drops sharply to the bottom, diminishing in loudness as it drops. It has shorter than average length. In English the falling intonation used for exclamations, as in "Well!" is similar, but the Falling tone starts higher and ends lower than all but our most emphatic exclamations. Notice that the tone mark falls from left to right.

The Neutral Tone

A syllable loses its inherent tone when it is unstressed. An unstressed syllable, besides being weak and hurried, will have a pitch that is not something of its own but rather something that is imposed on it by the tones of the surrounding syllables, particularly by the tone of the preceding syllable. In such cases we say that the syllable has lost its full tone, that its tone has been neutralized, or that it is in the Neutral tone. (The Neutral tone is taken up at the beginning of P&R Tape 6.)*

DISPLAY II: THE NEUTRAL TONE



fēi le féi le fěi le fèi le

Display II shows the pitch of the Neutral tone after each of the four tones. The examples are four verbs which differ only in their tones, each followed by a grammatical element in the Neutral tone. (Notice that the Neutral tone is indicated in the romanization by the absence of a tone mark.)

After the Falling tone (4), the pitch of the Neutral tone amounts to the end of the fall. After the other three tones, it amounts to a jump back to, or slightly beyond, the middle of the pitch range. In the case of the Low tone (3), the jump is from the low point, since the Low tone has lost its rising tail. The pitch of the Neutral tone may also be affected by the tone of a syllable which follows, moving the Neutral tone in the direction of the start of the following tone. However, a sequence of Neutral tones will stay at the same pitch or will drop gradually.

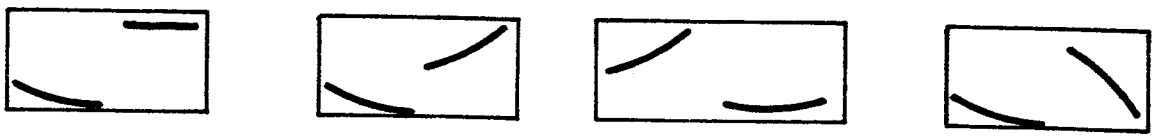
* A somewhat similar neutralization happens to vowels in English. Vowels which are perfectly distinguishable when stressed become indistinguishable when unstressed. "I confined the dog" may sound the same as "I can find the dog," although, with stress, "con-" does not sound the same as "can."

There are a few syllables, most of them grammatical elements, which are always unstressed in normal speech and, therefore, are always in the Neutral tone. These syllables are exceptions to the rule that every syllable has a basic full tone, a tone that may be neutralized but will reappear under stress. To make a comparison with English, it is hard to say what the "neutral vowel" in the word "given" has been reduced from, since the ending -en is never stressed.

Tone Changes

The Low tone pronounced in isolation has a dipping-rising pitch pattern. This is the shape it always has before a pause. But the Low tone loses its rising tail before a Neutral tone, and Display III shows that the Low tone also loses its tail before any non-Low tone. This display further shows that something even more unexpected happens to a Low tone before another Low tone. It changes to a Rising tone, or at least to something so close to a Rising tone that even native speakers cannot tell the difference. A Low tone which has lost its rising tail before a different tone is still recognizable, or is even more recognizable, as a Low tone. But a Low tone which has changed to a Rising tone before another Low tone is no longer recognizable. What you will hear for "I'm fine" is Wó hǎo. The only way you can tell that the first word is really wǒ is by hearing it when it is not followed by a Low tone. Another quirk of the Low tone is that it sometimes changes to a Rising tone before a neutralized Low tone. Whether this happens or not depends on considerations of grammar and word formation. It always happens, for example, when the syllables are separate words, as with the words qǐng, "to ask," and nǐ, "you," in the expression Qǐng ni..., which means "(I) ask you (to do such-and-such)" or "Please (do such-and-such)." It does not happen in jiějie (from jiějiě), "older sister." (The exceptional behavior of the Low tone is taken up in the sixth tape of this module, right after the section on the Neutral tone.)

DISPLAY III: THIRD TONE BEFORE FULL TONES



Běijīng Yǒngpíng Běihǎi Bǎodìng

There are certain other tone changes that take place in longer sequences of syllables. The main example of this is that a Rising tone changes to a High tone when it follows a High tone or Rising tone and is followed by any full tone. For instance, Jiānádà, "Canada," is pronounced Jiānādà. Using tone marks, the rule may be expressed like this:

- ˊ - becomes - - -		ˊ ˊ - becomes ˊ - -	
- ˊ ˊ becomes - - ˊ		ˊ ˊ ˊ becomes ˊ - ˊ	
- ˊ ˇ becomes - - ˇ		ˊ ˊ ˇ becomes ˊ - ˇ	
- ˊ ˋ becomes - - ˋ		ˊ ˊ ˋ becomes ˊ - ˋ	

However, these tone changes will be studied only after you have gained control of two-syllable sequences.

There are also cases where particular words change their tones under the influence of following tones. The number 1 is yī when it is pronounced alone or as one of a series of digits. It is yí before a Falling tone or neutralized Falling tone, and yì before any other tone. The numbers 7, qī, and 8, bā, are qí and bá before a Falling tone for most speakers. The negative marker bù is bú before a Falling tone or neutralized Falling tone. In this course you will find bú quite a few times before you find bù, but keep in mind that bù is the more basic form. "No," for example, is bù.

Tone Weakening and Strengthening

In addition to the dramatic tone changes discussed previously, there are certain minor automatic changes which affect all full tones in words of two or more syllables. These involve all three factors shown in the tone diagram--loudness, pitch, and length.

Let's start with a similar phenomenon in English. In an English word of two or more syllables, the syllables vary in how forceful they are and how much emphasis they receive. We normally think of these levels of "stress" in terms of the loudness of the syllable, but other factors, including syllable length and pitch, are even more important. The one thing you need to know about the stress pattern of an English word is which syllable has the main stress. This syllable will have the same weight as a single-syllable word pronounced alone. The stress levels of the other syllables, down to the level we call "unstressed," will then fall into place almost automatically.

Examples such as "PHO-to-graph," "pho-TOG-ra-phy," and "pho-to-GRAPH-ic" tell you all you need to know about the stress patterns of these words.

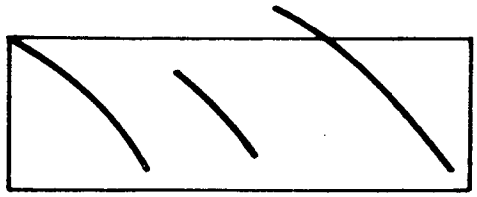
The best way to approach the stress patterns of Chinese words is the other way around. The first thing to find out is whether any of the syllables are unstressed, that is, whether any are in the Neutral tone. (By far the most likely candidate is the last syllable.) Then the stress levels of the remaining, full-tone syllables will fall into place according to the following rules:

1. The first full-tone syllable will have normal stress, the same as when it is pronounced.

2. The last full-tone syllable (if there is more than one) will have heavier-than-normal stress. Its loudness, pitch range, and length will be exaggerated.

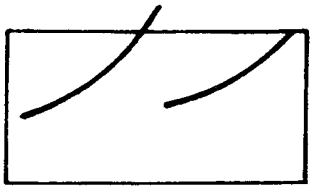
3. Any middle syllables will have lighter-than-normal stress. Their loudness, pitch range, and length will be reduced.

Let's take, as an example, the Chinese phonetic equivalent of "Italy," Yìdàlì. All three syllables have full Falling tones, but notice in the diagram below that the three pitch patterns are slightly different: the first one is normal; the middle one is reduced; and the last one is exaggerated.



Yì- -dà- -lì

The few exceptions to these rules for relative levels of stress are due to meaning. One such exception is that the first of two full-tone syllables may be given the heavier-than-normal stress if the first syllable is more significant. For example, the word for "Germany" is pronounced by most speakers as Déguó. The syllable Dé- identifies the country (it is derived phonetically from Deutschland), while -guó, "country," is used in the names of many countries. Thus the first Rising-tone syllable is stronger, in violation of the general rules for stress patterns.



Dé- -guó

The subordinate status of -guó in the names of countries is most clearly seen by the fact that some speakers treat it almost as a suffix, pronouncing it in the Neutral tone, so that "Germany" becomes Déguo.

As with English levels of stress, these differences are fairly subtle. You may not be able to hear them too clearly, and you can make yourself understood well enough even without getting them quite right, although you are likely to sound like a computer. You should be able to learn stress patterns without even thinking about them if you will try to mimic Chinese speakers as closely as possible.

After learning more about consonants and vowels in the next section of this summary, you will be introduced to sentence intonation in the last section, where you will find that there are further modifications in the pitch patterns of the tones. If you are reading this summary as you begin the course, new information is piling up too fast. Don't try to keep everything in mind at once. As a first approximation of the tones, for example, try giving your syllables identifiable and correct tones. When you have mastered that, work on one or two more points. Meanwhile, your ear will have begun to lock in on what Chinese sounds like, and you will begin to reach the point of automatic control.

CONSONANTS AND VOWELS

Much of the structural simplicity of the Chinese language is made evident by traditional analysis of syllable structure. Start with the syllables which are different to the ear. There are only about 1,300 such distinguishable syllables, not nearly as many as in English. (Many syllables which sound alike carry more than one meaning and are written with different characters for each meaning, much as the same English spoken syllable carries the three meanings represented by the spellings "two," "too," and "to.")