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 PīnyīnPīnyīn 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 PīnyīnPīnyīn 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 PīnyīnPīnyīn 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 PīnyīnPīnyīn are considerably outweighed by the advantage that PīnyīnPīnyīn is widely taught and used as a supplementary script in the People's Republic of China. You are learning PīnyīnPīnyīn 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

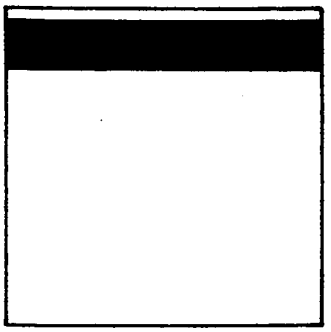
CONTENTS

TAPE 1 WORKBOOK (TONES)

DISPLAY I: THE FOUR TONES

HIGH

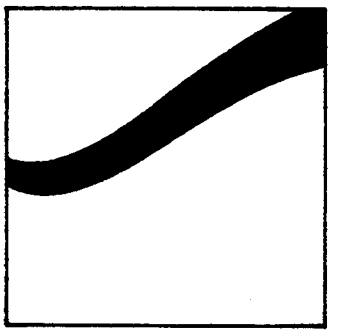
1



mā, "mother"

RISING

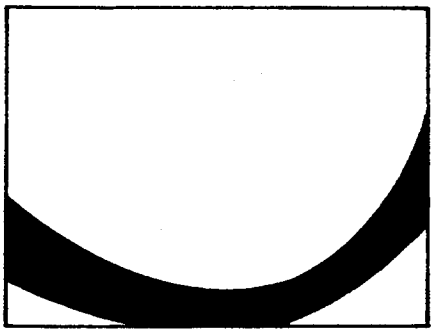
2



má, "hemp"

LOW

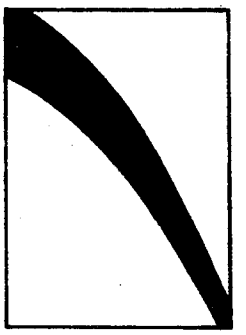
3



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)	nèizhōu

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.	ˇl_____

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

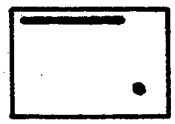
1. Shù	2. Sù	3. Xǜ	4. Xūān
5. Shuàng	6. Chūn	7. Jūn	8. Yüè
9. Qüè	10. Lǘ	11. Lú	12. Yǘ
13. Jǘ	14. Yüán	15. Qüán	16. Yǘn

DISPLAY VII

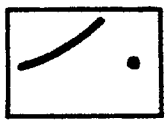
èr

TAPE 6 WORKBOOK (TONES IN COMBINATION)

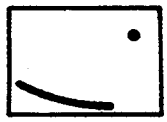
DISPLAY I: THE NEUTRAL TONE



fēi le



féi le



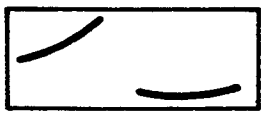
fěi le

fèi le

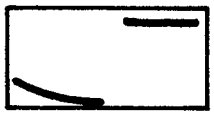
Exercise I

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



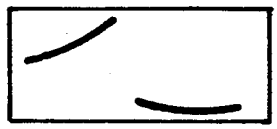
Běijīng

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	Yúnnán	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.	Yúnnán	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	ZhīfÚ	QīngdǍo	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

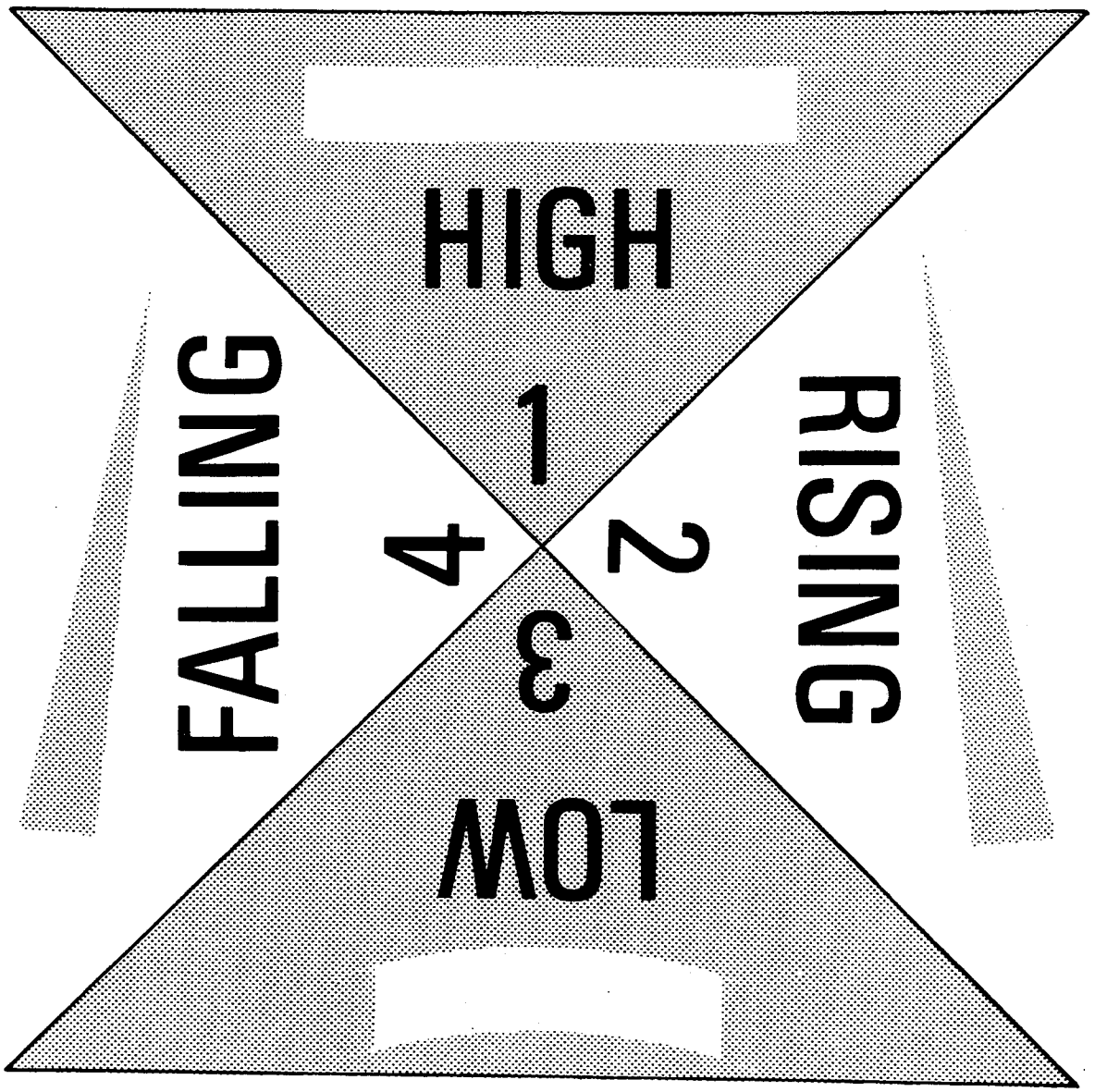
1.	Fei le	2.	Yüenan	3.	Lüshun	4.	Wuchang
5.	Suiyüan	6.	Fei le	7.	Zhifu	8.	Wanxian
9.	Zhejiang	10.	Puer	11.	Fei le	12.	Jieshi
13.	Boyi	14.	Cangzhou	15.	Riben	16.	Fei le
17.	Jiulong	18.	Mengzi	19.	Zezhou	20.	Qingdao

Exercise 6

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

*This is the name of a former province.

TONE CARD



SUMMARY

TONES

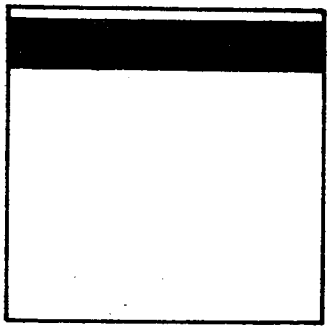
Every syllable in Standard Chinese has one of four distinctive "tones" or patterns of pitch. The only exception to this rule is that a syllable loses its inherent tone when it is unstressed. The tone is just as much a part of a syllable as the consonants and vowels and performs the same function--signaling 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

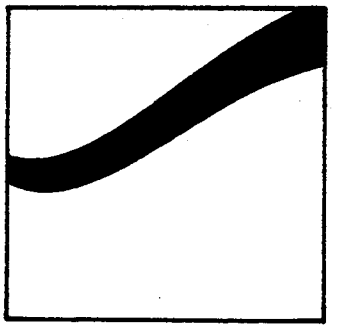
1



mā, "mother"

RISING

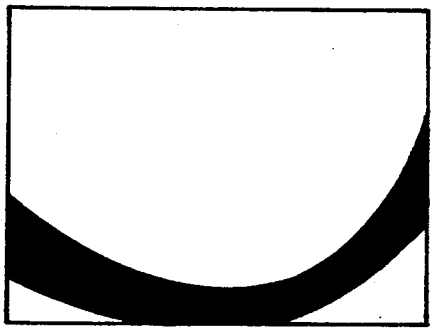
2



má, "hemp"

LOW

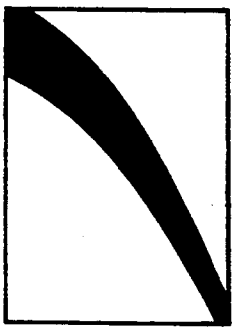
3



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.

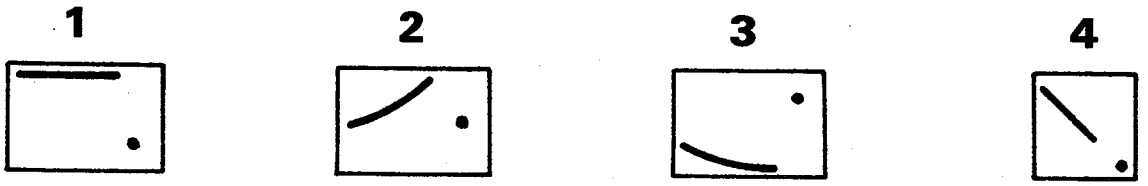
The Low tone (or Third tone) starts low, dips to the bottom of the pitch range, and then rises. The lowest part of this tone is the most distinctive, the part to focus on both when you are trying to pronounce the tone and when you are trying to recognize it. The lowest part takes the greatest effort 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.

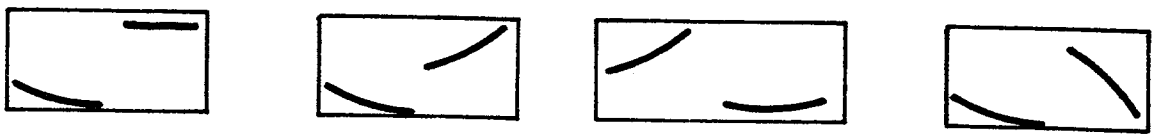
* A somewhat similar neutralization happens to vowels in English. Vowels which are perfectly distinguishable when stressed become indistinguishable when unstressed. "I confined the dog" may sound the same as "I can find the dog," although, with stress, "con-" does not sound the same as "can."

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.

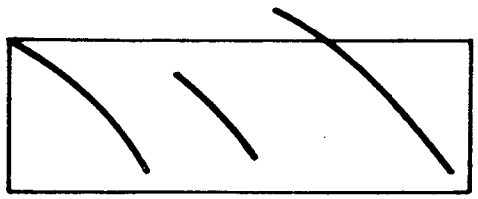
The best way to approach the stress patterns of Chinese words is the other way around. The first thing to find out is whether any of the syllables are unstressed, that is, whether any are in the Neutral tone. (By far the most likely candidate is the last syllable.) Then the stress levels of the remaining,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

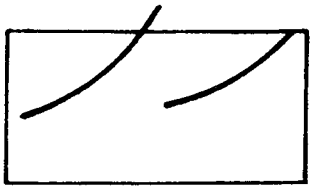
3. Any middle syllables will have lighter-than-normal stress. Their loudness, pitch range, and length will be reduced.

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.")

DISPLAY IV: INITIAL-FINAL COMBINATIONS *

	· ∅ · (no medial)													· u ·								· i ·										· ü ·			
	a	e	-i	er	ai	ei	ao	ou	an	en	ang	eng	ong	u	ua	uo	uai	uei	uan	uen	uang	ueng	i	ia	iao	ie	iou	ian	in	iang	ing	iong	ü	üe	üan	ün
m	ma				mai	mei	mao	mou	man	men	mang	meng		mu		mo							mi		miao	mie	miu	mian	min		ming					
b	ba				bai	bei	bao		ban	ben	bang	beng		bu		bo							bi		biao	bie		bian	bin		bing					
p	pa				pai	pei	pao	pou	pan	pen	pang	peng		pu		po							pi		piao	pie		pian	pin		ping					
f	fa					fei		fou	fan	fen	fang	feng		fu		fo																					
n	na	ne			nai	nei	nao	nou	nan	nen	nang	neng	nong	nu		nuo			nuan				ni		niao	nie	niu	nian	nin	niang	ning		nü	nüe		
d	da	de			dai	dei	dao	dou	dan		dang	deng	dong	du		duo		dui	duan	dun			di		diao	die	diu	dian			ding					
t	ta	te			tai		tao	tou	tan		tang	teng	tong	tu		tuo		tui	tuan	tun			ti		tiao	tie		tian			ting					
l	la	le			lai	lei	lao	lou	lan		lang	leng	long	lu		luo			luan	lun			li	lia	liao	lie	liu	lian	lin	liang	ling		lü	lüe		
g	ga	ge			gai	gei	gao	gou	gan	gen	gang	geng	gong	gu	gua	guo	guai	gui	guan	gun	guang															
k	ka	ke			kai	kei	kao	kou	kan	ken	kang	keng	kong	ku	kua	kuo	kuai	kui	kuan	kun	kuang															
h	ha	he			hai	hei	hao	hou	han	hen	hang	heng	hong	hu	hua	huo	huai	hui	huan	hun	huang															
z	za	ze	zi		zai	zei	zao	zou	zan	zen	zang	zeng	zong	zu		zuo		zui	zuan	zun																
c	ca	ce	ci		cai		cao	cou	can	cen	cang	ceng	cong	cu		cuo		cui	cuan	cun																
s	sa	se	si		sai		sao	sou	san	sen	sang	seng	song	su		suo		sui	suan	sun																
zh	zha	zhe	zhi		zhai	zhei	zhao	zhou	zhan	zhen	zhang	zheng	zhong	zhu	zhua	zhuo	zhuai	zhui	zhuan	zhun	zhuang															
ch	cha	che	chi		chai		chao	chou	chan	chen	chang	cheng	chong	chu	chua	chuo	chuai	chui	chuan	chun	chuang															
sh	sha	she	shi		shai	shei	shao	shou	shan	shen	shang	sheng		shu	shua	shuo	shuai	shui	shuan	shun	shuang															
r		re	ri				rao	rou	ran	ren	rang	reng	rong	ru	rua	ruo		rui	ruan	run																	
j																							ji	jia	jiao	jie	jiu	jian	jin	jiang	jing	jiong	ju	jue	juan	jun
q																							qi	qia	qiao	qie	qiu	qian	qin	qiang	qing	qiong	qu	que	quan	qun
x																							xi	xia	xiao	xie	xiu	xian	xin	xiang	xing	xiong	xu	xue	xuan	xun
	a	e		er	ai	ei	ao	ou	an	en	ang	eng		wu	wa	wo	wai	wei	wan	wen	wang	weng	yi	ya	yao	ye	you	yan	yin	yang	ying	yong	yu	yue	yuan	yun

* Adapted from Elementary Chinese, Peking, China

DISPLAY V: INITIALS

	Stops		Affricates		Fricatives	Liquids	Nasals
	Unaspirated	Aspirated	Unaspirated	Aspirated			
Labials	b	p			f		m
Alveolars	d	t				l	n
Velars	g	k			h		
Dentals			z	c	s		
Retroflexes			zh	ch	sh	r	
Palatals			j	q	x		

DISPLAY VI: FINALS

	Vowels Alone			Vowels Plus Consonants						Diphthongs			
Ø-Row	(s)-i (r)-i	-a a	-e e	-an an	-ang ang	-en en	-eng eng	er	-ong	-ai ai	-ao ao	-ei ei	-ou ou
U-Row	-u wu	-ua wa	-uo/-o wo	-uan wan	-uang wang	-u_n wen	(weng)			-uai wai		-u_i wei	
I-Row	-i yi	-ia ya	-ie ye	-ian yan	-iang yang	-in yin	-ing ying		-iong yong	(yai)	-iao yao		-i_u you
Ü-Row	-ü yü		-üe yüe	-üan yüan		-ün yün							

In this chart, vowel letters which do not have their "standard" sound values are underlined. The standard sound values are taken to be the ones they have standing alone as finals after n : na (as in "Okinawa"), ne (as in "cinema"), ni (as in "Bikini"), nu (as in "Ainu," "canoe"), and nü (as in no English word). The letter o is not taken to have a standard sound value. Vowel letters which have been dropped in abbreviations are indicated by underlined spaces.

Before -i, (s) stands for all dental consonants and (r) for all retroflex consonants.
Hyphens mark spellings after initials.
Finals with r suffixes are not shown.

Then, strip off the four tones. This leaves you with about 400 different strings of consonant and vowel sounds. (See Display IV.)

Next, strip off any initial consonants, or initials, of which there are 21. (See Display V and Appendix I, the latter providing an alphabetical list of the initials.) What is left are the finals. There are less than 40 different finals--a manageable number.

Last, classify the finals by their medials, that is, in PīnyīnTn romanization, by whether the final starts with u (or w), with i (or y), with ü (or yü), or with none of the above.* This gives you four classes which are useful when you talk about how the finals combine with the initials. You also cross-classify the finals by what follows the medials. (See Display VI and Appendix II, the latter providing an alphabetical list of the finals.)

I. FINALS

A. Plain Finals

Let's take a closer look at the structure of the final. Every final, and hence every syllable, has at least a vowel. Here are five vowels which can stand alone as finals, either with or without initials:

		ENGLISH EQUIVALENTS
mǎ	("horse")	as in "Ma"
dé	("virtue")	as in "Adeline"
nǐ	("you")	as in "bikini"
bù	("no")	as in "Budapest"
nü**	("woman")	no English equivalent

*In this summary, underlining calls attention to letters (the letter u) and slant lines call attention to sounds (the sound /u/).

**Standard PīnyīnTn romanization ü is written only after n and l. Everywhere else (after j, q, x, and y, it is written simply u.

All of the English equivalents in the examples are, of course, approximate at best and will be further off if your pronunciation does not happen to be the most standard American pronunciation. The vowel /u/, for example, is rather different from its equivalent in "Budapest," even for people who start the name the way they start "booty." For someone who starts "Budapest" the way he starts "beauty," the comparison is way off. The Chinese vowel is pronounced with the tongue farther back in the mouth and with the lips more rounded.

There is no English equivalent for /ü/, which is pronounced with the tongue in position for /i/ and the lips in position for /u/, simultaneously. It is not the same as the first vowel in "Utah," which is pronounced with the lips in position for /u/, but with the tongue gliding from the position for /i/ to the position for /u/.

The vowels /i/, /u/, and /ü/ are written yi, wu, and yü when they do not follow an initial. In most cases, you will not be able to hear separate sounds corresponding to y and w, as you can hear in the English words "ye" and "woo." The three vowels are discussed again in the summary sections on u finals, i finals, and ü finals.

There are two more vowel sounds which can stand alone as finals, one of them only after initials. Confusingly, both sounds are represented by the letter i (already seen as standing for the vowel /i/ in "Tahiti"). The letter preceding the i determines which vowel sound is to be used.

After a consonant pronounced with the tongue in the /s/ position (see page 42), i stands for a vowel pronounced with the tongue as close as possible to the /s/ position. Many Americans have a similar vowel in "just a moment," often indicated by the spelling "jist." For example:

sì ("four") approximately as in "jist"

After a consonant pronounced with the tongue in the /r/ position, that is, with the tongue strongly curled back (see page 42), i stands for a vowel which is simply a prolonged /r/ sound. For example:

shí ("ten") approximately as in "washer"

When there is no initial consonant sound before this vowel, the letter r is written: ri. The r tells you how to pronounce the i; it does not stand for a separate sound. The whole syllable is one prolonged /r/ sound.

Everywhere else, i stands for the "standard" /i/, as in "Tahiti."

A final may also consist of a vowel followed by a consonant, either /n/* or /ng/ (or /r/, but this has a rather different status). Here are examples of all the ways the vowels presented thus far can combine with /n/ and /ng/:

ān	("peace")	as in "Ontario"
máng	("busy")	/a/ as in "Ma" + /ng/
fēn	("cent")	as in "fun," "chicken"
lěng	("cold")	as in "lung"
mín	("people")	as in "mean"
míng	("bright")	/i/ as in "amino" + /ng/
jūn	("military")	/ü/ + /n/

The analysis of /ün/ as simply /ü/ plus /n/ will not always hold up. Especially when there is no initial, you may hear a weak vowel /e/ sneak in before the /n/, so that /ün/ almost rhymes with /en/.

There is also a final written ong in which the o stands for a vowel very much like /u/. Actually, it is closer to the vowel sound in "good" than to the vowel in "food."

lóng	("dragon")	/o/ as in "woman" + /ng/

There is one final in which the vowel /e/ is followed by a built-in /r/, pronounced with a strong curling back of the tongue, as in the English "her."

ěr	("ear")	as in "ermine"

Other syllables which end in /r/ have been formed by adding the suffix r. For example:

nǎr	("where")	as in "Narcissus"

---

*The consonant /n/ at the end of a syllable may sound a little like /ng/ when the next syllable starts with an /h/ or a vowel sound, as in hěn hǎo, "very good," and Yán'ān, "Yenan." Actually, however, this variant of /n/, pronounced with the tongue not touching the roof of the mouth, is quite distinguishable from /ng/, pronounced with the back of the tongue touching. Notice in the romanization Yán'ān that an apostrophe shows which syllable the n belongs to.

In many cases, adding an /r/ suffix has a considerable effect on the final, knocking out an /n/ or /ng/ and changing the vowel, for example. (You will deal with these instances on a case-by-case basis in the course.) The /r/ suffix is most popular in the Peking dialect but is one feature of that dialect that has not been widely accepted as a national norm.

A final may also consist of a diphthong, that is, a vowel followed by a weaker glide to the position of /i/ or /u/. (Similar diphthongs exist in English.) There are four such finals:

hǎi	("sea")	as in "Shanghai," "high"
máo	("hair")	as in "Mao Tse-tung," "mouth"
lèi	("tired")	as in "lei," "sleigh"
dōu	("all")	as in "soul," "dough"

These diphthongs are best learned as units. If we look at the individual letters, however, we notice that the letter o has a different sound value in ou than in ao and ong, and that the letter e has a different sound value in ei than in e, en, and eng.

A final may also consist of any of the above types (vowel alone, vowel plus consonant, or diphthong) preceded by a medial, that is, by a weak version of one of the vowels /u/, /i/, and /ü/. The medials /u/ and /i/ are like the English semivowels written w and y in "wet" and "yet" and written u and i in "jaguar" and "onion." Finals starting with these three medials are discussed in the next three summary sections.

B. u Finals

You have heard and seen the full vowel /u/ following an initial in the word bù, "no." When the vowel does not follow an initial, it is written wu.

wǔ	("five")	as in "ooze" or "woo"

As suggested by the English equivalents, you may or may not hear a /w/ sound before the /u/.

A /w/ sound may also occur before other vowels at the beginning of a final. The sound is written u when it follows an initial and w when it does not. (Since the sound is a weak version of the vowel /u/, the sound will be called medial /u/.) In the following examples of finals which start with the medial /u/, some have initials and therefore use the u spelling. Some have no initials and therefore use the w spelling.

huà	("speech")	as in "quality"
wǒ	("I")	as in "wall"

Notice that the letter o in wo and uo is used for yet another vowel sound, roughly the vowel in the English word "saw." The spelling uo is abbreviated to o after the initials written m, b, p, and f (the labial consonants, involving the lips). The medial sound is still there, however, so that mò, "ink," is pronounced as if it were spelled muò.

huàn	("exchange")	as in "quantity," "wan," "Juan"
wáng	("king")	as in "Wong," /ua/ as in "quality" + /ng/
wèn	("ask")	as in "Owen," "won"

(There is a very rare final weng.)

You would expect wen to be spelled uen after initials, but it is abbreviated to un: hùn, "mix up." You can still hear the vowel /e/, however. The syllables written hùn and wèn rhyme. Notice that the tone mark in hùn has been shifted to the only remaining vowel letter.

Huái	(name of a river)	as in "Waikiki," "why"
wèi	("stomach")	as in "weigh"

Again, you would expect wei to be written uei after initials, but it is abbreviated to ui: duì, "correct." You can still hear the diphthong /ei/, however. The syllables written duì and wèi rhyme. (There is some justification for this spelling. In the High and Rising tones, this final does sound quite like the English pronoun "we," as the spelling ui would suggest.) Notice that the tone mark in duì has been shifted to the last available vowel letter.

C. i Finals

You have heard and seen the full vowel /i/ following initials in the words nǐ, "you"; mín, "people"; and míng, "bright." When the vowel does not follow an initial, it is written yi.

yī	("one")	as in "east" or "yeast"
yīn	("cloudy")	as in "Yin (Yang")
ying	("win")	/y/ + /ing/ as in "sing"

As suggested by the English equivalents, you may or may not hear a /y/ sound before the /i/ in yi. You will usually hear a /y/ sound before the /i/ in yīn and yíng, and the vowel itself is more like the "short" English vowel in "sin" and "sing."

A /y/ sound may also occur before other vowels at the beginning of a final. The sound is written i when it follows an initial and y when it does not. (Since the sound is a weak version of the vowel /i/, the sound will be called medial /i/.) In the following examples of finals which start with the medial /i/, some have initials and therefore use the i spelling. Some have no initials and therefore use the y spelling.

yá	("tooth")	as in "Yamaha," "yahoo"
yě	("also")	as in "yellow"

As you have seen, in the finals written e, en, and eng, the letter e stands for a vowel like the e in "chicken." Notice that in the final written ye or ie the letter e stands for a vowel like the e in "hen." (This is the same vowel sound e stands for in the diphthong written ei. In other words, an i or y in the final means that e stands for the vowel of "hen.")

nián*	("year")	as in "yen"

In this final written ian or yan, the letter a has an exceptional sound value, essentially the vowel in the English word "hen."

yáng	(["Yin &] Yang")	/y/ + /a/ as in "Ma" + /ng/; as in "Yonkers"
Yòng	("use")	/y/ + /o/ as in "woman" + /ng/
yào	("want")	as in "yowl"
yòu	("again")	as in "yeoman"

Yet again, you would expect the final you to be written iou after initials, but it is abbreviated to iu: liù, "six." You can still hear the diphthong /ou/, however. Liù and yòu rhyme. In the High and Rising tones this final does sound quite like the English pronoun "you," as suggested by the spelling iu. Notice that the tone mark in liù has been shifted to the last available vowel letter.

There is a very rare final yai, not shown in Display IV.

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*Besides the historical reason for this spelling, there is the reason that adding the suffix /r/ "brings back" a normal, "broad" /a/ vowel.

D. ü Finals

The full vowel /ü/ following an initial occurs in the syllable nǚ, "woman." When it does not follow an initial, it is written yü.

yǔ	("rain")	no English equivalent
yùn	("rhyme")	/ü/ + /n/

You may or may not hear something like a /y/ sound before the /ü/, which is pronounced with the tongue position of /i/ and the lip position of /u/.

A weak version of the vowel /ü/, which will be called medial /ü/, may occur before other vowels at the beginning of a final. The sound is written ü when it follows an initial and yü when it does not. One of the following examples of finals which start with the medial /ü/ has an initial; therefore the ü spelling is used. The other example has no initial, however; therefore the yü spelling is used.

jüé	("definitely")	/ü/ + /e/ as in "hen"

Notice that the letter e in this final stands for a vowel sound like the one in the English word "hen," as e does in the final spelled ye or ie and in the final spelled ei. /ü/ has the same effect as /i/ because the same tongue position is used to produce both.

yüán	("garden")	/ü/ + /an/ as in the British "answer"

Instead of rhyming this final with the final written an, some speakers rhyme yüán with the final written yan or ian, using the vowel sound of the English "hen."

II. INITIALS

Each group of initial consonants in the following summary sections (A through F) contains one consonant which is distinctively "aspirated" and one which is distinctively "unaspirated."

The aspirated consonants explode with a strong puff of air. In English, the consonants written p, t, k (or c, as in "cow," or q), and ch are lightly aspirated at the beginning of a word, as you can tell if you hold the back of your hand to your mouth while saying "pa." These same letters, including the combination ch, are used to romanize the distinctively, more strongly aspirated Chinese consonants.

Unaspirated consonants explode without a puff of air. The English lightly aspirated consonants become unaspirated after /s/, as you can tell if you say "pa" and "spa" against the back of your hand. This is an automatic adjustment for English speakers, and it will take practice to learn to pronounce English aspirated consonants as unaspirated when there is no /s/ to trigger the adjustment.

English has a series of "voiced" consonants which are pronounced with vibration of the vocal cords. These include consonants written b, d, g (as in both "Gary" and "Gerry"), j (as in "Jerry"), and z. These same letters plus the combination zh are used to romanize the unvoiced, distinctively unaspirated Chinese consonants.

The consonants which are neither distinctively aspirated nor distinctively unaspirated are the ones which can be prolonged, such as /s/, /l/, and /n/.

So far consonants have been grouped in terms of the general manner in which they are produced. Now they will be grouped in terms of the tongue and lip positions used in producing them.

A. Initials m, b, p, f (Labial)

These are pronounced in the positions suggested by the letters.

màn	("10,000")	as in "mill"
bàn	("half")	as in "bill," but not voiced
pàn	("divide")	as in "pill," but more aspirated
fàn	("cooked rice")	as in "fill"

These initials are never followed by the medial /u/ or by the vowel or medial /ü/. Additionally, /f/ is never followed by the vowel or medial /i/. (See Display IV.)

B. Initials n, d, t, l (Alveolar)

These are pronounced in the positions suggested by the letters.

nà	("that")	as in "nil"
dà	("big")	as in "dill," but unvoiced
tā	("he")	as in "till," but more aspirated
lā	("pull")	as in "Lil"

/D/ and /t/ are never followed by the vowel or medial /ü/. /N/ and /l/ are the only initials which may be followed either by the vowel or medial /ü/ or by the vowel or medial /u/. (See Display IV.)

C. Initials g, k, h (Velar)

These are pronounced in the positions suggested by the letters.

gè	("piece")	as in "gill," but unvoiced
kè	("lesson")	as in "kill," but more aspirated
hé	("with")	as in "hill," but harsher

These initials are never followed by the vowels and medials /i/ and /u/. (See Display IV.)

D. Initials z, c, s (Dental, or /s/ Position)

These are pronounced as indicated by the English equivalents.

Zāng	(surname)	as in "beds," but unvoiced
Cāng	(surname)	as in "bets," but more aspirated
Sāng	(surname)	as in "Bess," but stronger

To an English speaker, the spelling z is only suggestive, and the spelling c is quite arbitrary. Like the velars (/g/, /k/, /h/), these initials are never followed by the vowels and medials /i/ and /ü/. (Display IV)

As mentioned previously, the letter i after these /s/-position sounds stands for a vowel with the tongue as close as possible to the /s/ position.

E. Initials zh, ch, sh, r (Retroflex, or /r/ Position)

These are pronounced as indicated by the English equivalents, but with the tongue strongly curled back towards the position for /r/.

Zhāng	(surname)	as in "jaw," but unvoiced
Chāng	(surname)	as in "chaw," but more aspirated
Shāng	(surname)	as in "Shaw"
ràng	("allow")	as in "raw"

Like the velars (/g/, /k/, /h/) and dentals (/z/, /c/, /s/), these initials are never followed by the vowels and medials /i/ and /ü/. (Display IV)

Some speakers pronounce /r/ with a certain amount of friction so that it is somewhat like the /s/ sound in "measure." Notice that the unfamiliar zh spelling is only suggestive. The letter h after a consonant indicates a pronunciation in the /r/ position.

As mentioned previously, the letter i after these /r/-position sounds stands for a vowel which is a prolonged /r/.

F. Initials j, q, x (Palatal, or /i/ Position)

These are pronounced as indicated by the English equivalents, but with the tongue pushed forward towards the position for /i/.

Jiāng	(surname)	as in "jeep," but unvoiced
Qiáng	(surname)	as in "cheap," but more aspirated
Xiāng	(surname)	between the /sh/ of "sheep" and the /s/ of "seep"

The palatals are followed only by the vowels and medials /i/ and /ü/. (See Display IV.) Pay particular attention to the spellings q and x, since they are quite arbitrary to speakers of English.

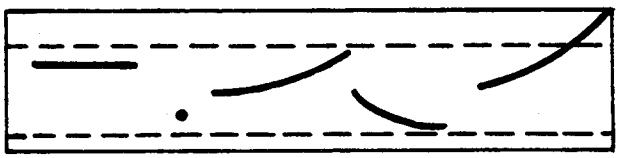
With the palatals, this survey of the consonants is completed. Let's summarize the relationship between groups of consonants and the different sound values of the letter i:

AFTER	WHICH ARE PRONOUNCED WITH THE TONGUE	/i/ IS PRONOUNCED WITH THE TONGUE	AS IN THE SURNAME
/z/, /c/, /s/	in the /s/ position	close to the /s/ position	SĪ
/zh/, /ch/, /sh/, r	close to the /r/ position	in the /r/ position	ShĪ
any other initial, y	in any other position	in the "standard" /i/ position	XĪ

SENTENCE INTONATION

In the previous discussion of different levels of syllable stress and their effect on the pitch patterns of the tones, you were concerned only with words pronounced in isolation, as if read from a list. Usually, of course, words are strung together in utterances. Then, the rules of relative stress apply over longer uninterrupted stretches which have a generally speeded-up tempo and narrowed, lowered pitch range.

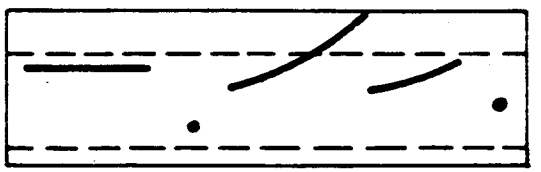
In the following example, notice the shrinkage of the pitch patterns and the overall lowering. The surname and given name together have the stress pattern of a single word--with normal stress on the first syllable, lighter stress on the middle syllable, and heavier stress on the last syllable.



Tā shi Hú Měi- -líng.

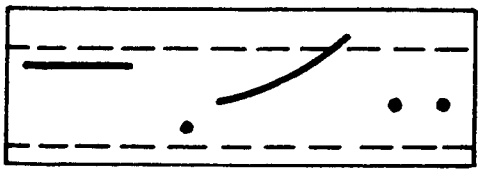
In addition to these automatic effects of stringing words together, deliberate effects of sentence intonation single out for attention particular parts of a sentence or indicate how a whole sentence is to be understood.

Normally, a surname will carry more information than a following title and, thus, will be given greater emphasis by heavier stress.



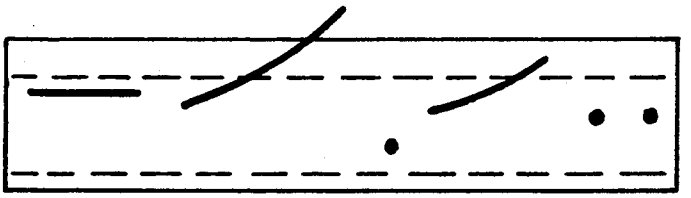
Tā shi Hú Xiáo- -jie.

The subordinate status of the title is shown by the fact that it is often pronounced with no full tone.



Tā shi Hú Xiáo- -jie.

More generally, the key word or phrase in any sentence may be emphasized by heavy stress.



Tā bú shi Hú Xiáo- -jie.

Here, the stress on the negative marker bú emphasizes to someone that he is wrong to think that he has identified Miss Hú.

With the exception of words that are emphasized, words in rapid normal speech may seem to have lost the tones you are working so hard to learn. But don't feel cheated. In the first place, the words are seldom really monotone; there is probably something there to hear. (When you are doing the talking, it is better to risk being overly precise, since only the fluent speaker has the right to mumble.) In the second place, these words are going to be emphasized sometimes, and then you can't fudge.

The use of stress to single out for attention particular parts of sentences is basically the same in Chinese and English. The only major difference to keep in mind is that in Chinese stress exaggerates the pitch pattern of a tone. Stress does not give the syllable a falling pitch pattern, as in English. Be careful not to turn your stressed Chinese syllables into Falling-tone syllables.

There is considerably more difference between Chinese and English in the use of intonation patterns to indicate how whole sentences are to be understood. In English, intonation patterns are most noticeable at the ends of sentences. The typical pattern is a drop at the end of the sentence, used for most statements and for most questions with question words like "who" or "what."

I'm Daniel King. ↘

Who are you? ↘

The most common exception to this typical pattern in English is a rise at the end of the sentence, used for most questions that can be answered "yes" or "no."

Are you Mr. King? ↗

You're Mr. King? ↗

Who am I? ↗ (meaning "You're asking who I am?")

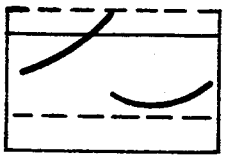
In the last two examples, only the rising intonation shows that these are "echo questions" calling for yes/no answers.

In Chinese, the typical intonation pattern--the pattern for most statements--is the one we have already presented: the sequence of tones, modified by stress, with a faster tempo and a narrower, lower pitch range than for words in isolation.

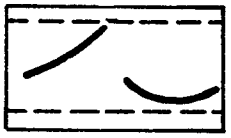
You will have to fight your natural tendency as a speaker of English to end statements with a drop in pitch. A High tone remains a High tone; a Rising tone remains a Rising tone; and a Low tone, with its rising tail, remains a Low tone, even at the end of a statement. Do not change them into Falling tones.

The most common exception to this typical Chinese intonation pattern is a slightly raised sequence of tones, used for most questions. Unlike the English rising intonation, the Chinese raised intonation produces higher-than-normal pitch throughout the sentence and is used for questions with question words, as well as for yes/no questions.

In the following two sentences, only the difference between raised intonation and normal intonation signals that the first is a yes/no question and the second a statement.

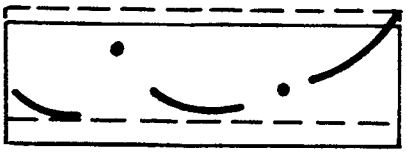


Nǐ hǎo?
(You're fine?)

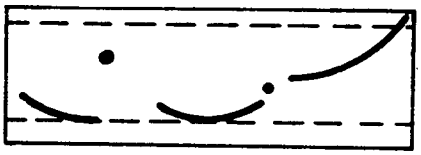


Wǒ hǎo.
(I'm fine.)

Now let's compare the intonation of a question-word question with its answer:

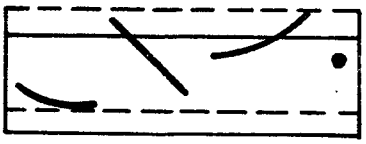


Nǐ shi nǎiguo rén?
(What's your nationality?)

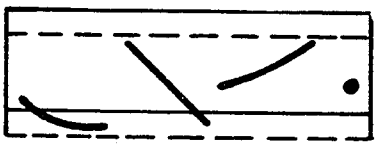


Wǒ shi Méiguo rén.
(I'm an American.)

Another Chinese intonation pattern lowers the pitch throughout the sentence, often giving the voice a breathy quality rather like a sigh. This pattern is used for "echo questions," which are used to verify what has been said. Let's compare a normal question (raised intonation) and an "echo question" (lowered intonation):



Nǐ xìng Wáng ma?
(Is your surname Wáng?)



Nǐ xìng Wáng a?
([You say] your surname is King?)

In discussing these three Chinese intonation patterns, the point has repeatedly been made that they affect the general pitch level of the whole sentence. However, there are noticeable intonational features at the ends of sentences. These are particularly noticeable when the last syllable is in the Neutral tone. In fact, the marker a has no real meaning or grammatical function of its own, merely serving as a carrier of various final pitch contours which affect meaning. There are also cases where a final syllable with full tone is extended to carry one of these final pitch contours.

Together with interjections and the various pause markers which punctuate sentences, these intonational devices provide much of the expressiveness of Chinese speech. Keep listening for them.

APPENDIX I: LIST OF INITIALS

PĪnyīn Romanization	Nearest English Equivalent
b	"bill," but unvoiced
c	"bets," but more aspirated
ch	"chaw," but more aspirated and in /r/ position
d	"dill," but unvoiced
f	"fill"
g	"gill," but unvoiced
h	"hill," but harsher
j	"jeep," but unvoiced and in /i/ position
k	"kill," but more aspirated
l	"Lil"
m	"mill"
n	"nil"
p	"pill," but more aspirated
q	"cheap," but more aspirated and in /i/ position
r	"raw," but with tongue curled back more
s	"Bess," but stronger
sh	"Shaw," but in /r/ position
t	"till," but more aspirated
w	(See Appendix II, List of Finals.)
x	between the /sh/ of "sheep" and the /s/ of "seep," but in /i/ position
y	(See Appendix II, List of Finals.)
z	"beds," but unvoiced
zh	"jaw," but unvoiced and in /r/ position

APPENDIX II: LIST OF FINALS

PĪnyĪn Romanization	Nearest English Equivalent	Spelling without Initial
a	"Ma"	
ai	"Shanghai," "high"	
an	"Ontario"	
ang	"Ma" + /ng/	
ao	"Mao Tse-tung," "mouth"	
ar	"Narcissus"	
e	"Adeline"	
ei	"lei," "sleigh"	
en	"fun," "chicken"	
eng	"lung"	
er	"ermine"	
i (after s, z, c)	"jist" (/s/ position)	
(after r, zh, ch, sh)	"washer" (/r/ position)	ri
(elsewhere)	"Bikini"	yi
ia	"Yamaha," "yahoo," "yacht"	ya
ian	"yen"	yan
iang	/y/ + "Ma" + /ng/, "Yonkers"	yang
iao	"yowl"	yao
ie	"yellow"	ye
in	"mean"	yin
ing	"amino" + /ng/	ying

PĪnyīn Romanization	Nearest English Equivalent	Spelling without Initial
iong	/y/ + "woman" + /ng/	yong
iu	"yeoman"	you
o*	"wall"	
ong	"woman" + /ng/	
ou	"soul"	
u**	"Budapest"	wu
ua	"quality"	wa
uai	"Waikiki," "why"	wai
uan**	"quantity," "Juan"	wan
uang	"Wong," "quality" + /ng/	wang
ui	"weigh"	wei
un**	"Owen," "won"	wen
uo	"wall"	wo
ü**	(no English equivalent; pronounced with the tongue in the /i/ position and the lips in the /u/ position, simultaneously.)	yü
üan**	/ü/ + "Ontario"	yüan
üe**	/ü/ + "hen"	yüe
ün**	/ü/ + /n/	yün

* Abbreviation of /uo/ after labials m, b, p, and f.

**/ü/, /üan/, /üe/, and /ün/ are spelled u, uan, ue, and un respectively after j, q, x, and y.

NUMBERS (NUM)

INTRODUCTION

The ability to use the Chinese number system may be one of the most useful skills you will acquire during this course. The Numbers resource module introduces the Chinese numbers from zero through 99,999 and ordinal numbers.

The essential part of this module consists of the Numbers (NUM) tapes and the accompanying displays and exercises in the workbook section of this module. The workbook text is followed by a summary section.

You should work through at least the first four tapes, which introduce the numbers up to 100, while you are studying the Orientation Module. These tapes include some work on pronunciation. Working with numbers offers an excellent opportunity to build up fluency and accuracy of pronunciation without having to learn a lot of new vocabulary.

NUM tapes 5 and 6 are intended to be used with the second half of the Money Module, where higher numbers are used in banking situations. However, because tapes for the resource modules are as self-contained as possible, you may use them at any time with a minimum of reference to other components of the course.

TAPE 1 WORKBOOK (NUMBERS 1-6)

DISPLAY I

1	yī	4	sì
2	èr	5	wǔ
3	sān	6	liù

Exercise 1

A. _ _ _ _
1 3 2 4

B. _ _ _ _
4 1 3 2

C. _ _ _ _
2 1 4 3

D. _ _ _ _
4 3 1 2

E. _ _ _ _
3 2 1 4

Exercise 2

A. 1243 B. 3421 C. 1324 D. 4132 E. 2431

NUM MODULE

Exercise 3

A. _ _ _ _
1 2 5 6

B. _ _ _ _
3 5 4 6

C. _ _ _ _
1 6 5 3

D. _ _ _ _
5 2 4 6

E. _ _ _ _
5 6 2 5

Exercise 4

A. 5315 B. 5362 C. 1645 D. 2564 E. 6135

TAPE 2 WORKBOOK (NUMBERS 7-10 and 0)

DISPLAY I

1	yī	6	liù
2	èr	7	qī
3	sān	8	bā
4	sì	9	jiǔ
5	wǔ	10	shí

0 líng

Exercise 1

A. _ _ _ _
5 7 6 8

B. _ _ _ _
8 7 1 3

C. _ _ _ _
2 7 8 4

D. _ _ _ _
4 7 3 8

E. _ _ _ _
8 6 7 5

Exercise 2

A. 8765 B. 7843 C. 7157 D. 2867 E. 5868

Exercise 3

A. _ _ _ _
7 8 5 6

B. _ _ _ _
1 3 5 7

C. _ _ _ _
4 3 8 7

D. _ _ _ _
8 6 4 2

E. _ _ _ _
7 8 8 7

Exercise 4

A. _ _ _ _
9 0 0 9

B. _ _ _ _
7 9 8 0

C. _ _ _ _
9 0 8 7

D. _ _ _ _
5 9 0 6

E. _ _ _ _
4 0 3 9

Exercise 5

A. 8790 B. 1939 C. 4096 D. 2005 E. 7980

Exercise 6

A. _ _ _ _
1 7 7 6

B. _ _ _ _
1 4 9 2

C. _ _ _ _
1 0 6 6

D. _ _ _ _
1 6 2 0

E. _ _ _ _
1 9 2 9

TAPE 3 WORKBOOK (NUMBERS 11-99)

DISPLAY I

11	shíyī	20	èrshí	22	èrshièr
12	shíèr	30	sānshí	33	sānshisān
13	shísān	40	sìshí	44	sìshisì
14	shísì	50	wǔshí	55	wǔshiwǔ
15	shíwǔ	60	liùshí	66	liùshiliù
16	shíliù	70	qīshí	77	qīshiqī
17	shíqī	80	bāshí	88	bāshibā
18	shíbā	90	jiǔshí	99	jiǔshijiǔ
19	shíjiǔ				

NUM MODULE

Exercise 1

1. ____	2. ____	3. ____	4. ____	5. ____
12	40	30	16	20
6. ____	7. ____	8. ____	9. ____	10. ____
11	70	17	90	14

Exercise 2

1. 85	2. 17	3. 44	4. 93	5. 38
6. 29	7. 70	8. 26	9. 52	10. 61

TAPE 4 WORKBOOK (NUMBERS 1-99, REVIEW)

Exercise 1

1. 3	2. 16	3. 48	4. 70	5. 22
6. 91	7. 34	8. 59	9. 6	10. 30

Exercise 2

1. 67	2. 12	3. 90	4. 54	5. 83
6. 35	7. 26	8. 79	9. 48	10. 4

Exercise 3

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

Exercise 4

1. 36	2. 41	3. 72	4. 18	5. 63
6. 94	7. 25	8. 66	9. 52	10. 27

Exercise 5

1. 21 + 10	2. 65 + 10	3. 33 + 10	4. 18 + 10
5. 59 + 10	6. 74 + 10	7. 42 + 10	8. 86 + 10
9. 25 + 10	10. 76 + 10		

TAPE 5 WORKBOOK (NUMBERS 100-999)

DISPLAY I

100	yìbǎi	600	liùbǎi
200	liǎngbǎi (liángbǎi)*	700	qībǎi
300	sānbǎi	800	bābǎi
400	sìbǎi	900	jiǔbǎi (jiúbǎi)
500	wǔbǎi (wúbǎi)		

DISPLAY II

140	yìbǎisìshí	655	liùbǎiwǔshiwǔ
222	liǎngbǎièrshièr (liángbǎièrshièr)	747	qībǎisìshiqī
561	wǔbǎiliùshíyī (wúbǎiliùshíyī)	999	jiǔbǎijiǔshijiǔ (jiúbǎijiǔshijiǔ)

*Romanization in parentheses indicates tone changes.

NUM MODULE

Exercise 1 (Answers are on tape.)

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

Exercise 2

1.	630	2.	543	3.	224	4.	468	5.	770
6.	185	7.	852	8.	292	9.	369	10.	987

DISPLAY III

COLUMN 1		COLUMN 2	
104	yìbǎilíngsì	140	yìbǎisìshí
202	liǎngbǎilíngèr (liángbǎilíngèr)	220	liǎngbǎièrshí (liángbǎièrshí)
405	sìbǎilíngwǔ	450	sìbǎiwǔshi
603	liùbǎilíngsān	630	liùbǎisānshí
709	qībǎilíngjiǔ	790	qībǎijiǔshí

DISPLAY IV

110	yìbǎiyītshí	414	sìbǎiyītshisì
211	liǎngbǎiyītshiyī (liángbǎiyītshiyī)	716	qībǎiyītshiliù
312	sānbǎiyītshièr	918	jiǔbǎiyītshibā (jiúbǎiyītshibā)

DISPLAY V

111	212
121	222
131	232

Exercise 3

1. 101	2. 110	3. 111	4. 270
5. 308	6. 410	7. 555	8. 901
9. 613	10. 220	11. 812	12. 721

Exercise 4

1. 909	919	991		6. 414	441	444
2. 741	747	774		7. 200	208	280
3. 203	213	230		8. 515	525	551
4. 311	313	331		9. 808	868	881
5. 602	612	621		10. 101	110	111

Answers to Exercise 4: 1. 919 2. 741 3. 230 4. 311
5. 602 6. 444 7. 208 8. 525 9. 808 10. 110

TAPE 6 WORKBOOK (NUMBERS 1,000-99,999)

DISPLAY I

1,000	yìqiān	6,000	liùqiān
2,000	liǎngqiān	7,000	qīqiān
3,000	sānqiān	8,000	bāqiān
4,000	sìqiān	9,000	jiǔqiān
5,000	wǔqiān		

DISPLAY II

1,246	yìqiānliǎngbǎisìshiliù
3,575	sānqiānwǔbǎiqīshiwǔ
6,750	liùqiānqībǎiwǔshí

Exercise I

1. 5,555	2. 3,690	3. 1,200	4. 6,455
5. 2,899	6. 7,131	7. 4,256	8. 9,742
9. 8,329	10. 2,974		

Exercise 2

1. 1,111	2. 7,117	3. 2,210	4. 6,616
5. 4,912	6. 9,115	7. 3,813	8. 5,419

DISPLAY III

COLUMN 1		COLUMN 2	
1,001	yìqiānlíngyī	1,101	yìqiānyìbǎilíngyī
2,002	liǎngqiānlíngèr	2,202	liǎngqiānliǎngbǎilíngèr
6,005	liùqiānlíngwǔ	6,605	liùqiānliùbǎilíngwǔ
7,007	qīqiānlíngqī	7,707	qīqiānqībǎilíngqī
9,009	jiǔqiānlíngjiǔ	9,909	jiǔqiānjiǔbǎilíngjiǔ

Exercise 3

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

(Answers are on page 68.)

Exercise 4

1. 8,642	2. 1,202	3. 4,007	4. 6,500
5. 7,212	6. 3,410	7. 9,704	8. 2,002
9. 5,330	10. 2,222		

DISPLAY IV

1 0,000	yíwàn	6 0,000	liùwàn
2 0,000	liǎngwàn	7 0,000	qíwàn
3 0,000	sānwàn	8 0,000	báwàn
4 0,000	sìwàn	9 0,000	jiǔwàn
5 0,000	wǔwàn		

Exercise 5

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

(Answers are on page 68.)

Exercise 6

1. 82,139	2. 45,365	3. 21,540	4. 69,211
5. 93,537	6. 14,610	7. 57,442	8. 38,793
9. 76,818	10. 28,954		

DISPLAY V

	COLUMN 1		COLUMN 2
1,0001	yíwànlíngyī	1,0001	yíwànlíngyī
1,0011	yíwànlíngyīshiyī	1,1001	yíwànyìqiānlíngyī
1,0111	yíwànlíngyìbǎi-yīshiyī	1,1101	yíwànyìqiānyìbǎi-língyī

Exercise 7

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

(Answers are on page 68.)

Exercise 8

1. 80,015	2. 46,002	3. 70,005	4. 22,201
5. 54,003	6. 30,009	7. 27,006	8. 10,055
9. 62,008	10. 90,509		

DISPLAY VI

No. 42 Dàlǐ Jiē Sìshièrhào

No. 36 Dàlǐ Jiē Sānshiliùhào

Exercise 9

1. No. 42 Dàlǐ Street
2. No. 36 Dàlǐ Street
3. No. 29 Dàlǐ Street
4. No. 63 Dàlǐ Street
5. No. 84 Dàlǐ Street

ANSWERS TO TAPE 6 EXERCISES

Exercise 3

1. 1,001
2. 1,101
3. 6,505
4. 7,001
5. 8,810
6. 4,008
7. 9,616
8. 3,403
9. 5,501
10. 6,006

Exercise 5

1. 11,111
2. 52,520
3. 78,234
4. 92,467
5. 45,738
6. 85,215
7. 23,310
8. 67,490
9. 34,843
10. 29,672

Exercise 7

1. 20,001
2. 40,010
3. 33,001
4. 70,601
5. 98,015
6. 84,206
7. 60,009
8. 59,003
9. 10,050
10. 20,505

SUMMARY

The Chinese system of numbers is simple and predictable. You may find it more regular than the number system in English. Here are the numbers 1 to 10 plus zero:

yī	(1)	wǔ	(5)	jiǔ	(9)
èr	(2)	liù	(6)	shí	(10)
sān	(3)	qī	(7)	líng	(0)
sì	(4)	bā	(8)		

The numbers 11 through 19 are formed with the word for 10, shí, followed by the words for 1 through 9:

shíyī	(11)	shísì	(14)	shíqī	(17)
shíèr	(12)	shíwǔ	(15)	shíbā	(18)
shísān	(13)	shíliù	(16)	shíjiǔ	(19)

You can see that the system for forming 11 through 19 resembles addition: 10 + 1, etc.

The number 20 is literally "two tens." All the multiples of 10 are formed with the words for 2 through 9 followed by the word for 10, shí:

èrshí	(20)	wǔshí	(50)	bāshí	(80)
sānshí	(30)	liùshí	(60)	jiǔshí	(90)
sìshí	(40)	qīshí	(70)		

You can see that this system resembles multiplication: 2 x 10, etc.

The remaining numbers up to 100 are formed by combining these two systems. For example, to form the word for 21, first multiply, "two tens," and then add the word for 1.

èrshiyī	(21)	sìshijiǔ	(49)	liùshiqī	(67)
èrshibā	(28)	sìshiyī	(41)	qīshisì	(74)
sānshièr	(32)	wǔshisān	(53)	bāshiliù	(86)
sānshiliù	(36)	wǔshibā	(58)	jiǔshièr	(92)
sìshiwǔ	(45)	liùshiwǔ	(65)	jiǔshijiǔ	(99)

Notice that shí, 10, loses its tone in the examples above.

HUNDREDS

Multiples of 100 are formed in the same way as multiples of 10: the words for 1 through 9 followed by the word for "hundred," -bǎi.

yìbǎi	(100)	sìbǎi	(400)	qībǎi	(700)
liǎngbǎi (liángbǎi)	(200)	wǔbǎi (wúbǎi)	(500)	bābǎi	(800)
sānbǎi	(300)	liùbǎi	(600)	jiǔbǎi (jiúbǎi)	(900)

Notice that the word for 1, yī, occurs before -bǎi, although it was not used before 10, shí. Note also the different word for 2 used when forming the hundreds. In the numbers 2, 12, and all numbers containing 2 up to 100, èr is used. Liǎng- is used with hundreds.

When forming numbers with "hundred," remember that some of the numbers from 1 through 9 change tone before the Low tone of -bǎi. yī (1) changes from a High tone to a Falling tone. Liǎng (2), wǔ (5), and jiǔ (9) change from Low tones to Rising tones.

yī	yìbǎi
liǎng-	liǎngbǎi (liángbǎi)
wǔ	wǔbǎi (wúbǎi)
jiǔ	jiǔbǎi (jiúbǎi)

The numbers 1 through 9 after the hundreds bring up a special point when there is no number in the tens place: a zero, líng, is used to mark that place.

yìbǎilíngyī	(101)	liùbǎilínglìù	(606)
liǎngbǎilíngèr (liángbǎilíngèr)	(202)	qībǎilíngqī	(707)
		bābǎilíngbā	(808)
sānbǎilíngsān	(303)	jiǔbǎilíngjiǔ (jiúbǎilíngjiǔ)	(909)
sìbǎilíngsì	(404)		
wǔbǎilíngwǔ (wúbǎilíngwǔ)	(505)		

When numbers in the teens follow the hundreds, yī (1) is inserted before the word for 10, shí. To understand why this is necessary, you need to distinguish between the numbers 1 through 9 and the numbers which label a group of numbers--more specifically, which label a power of 10, such as "ten," shí, "hundred," -bǎi, and so on. The rule is that two numbers which are labels for other numbers (such as -bǎi and shí) cannot occur one after the other. Therefore, yī is added before shí in the numbers 110 through 119.

yìbǎiyītshí	(110)	wǔbǎiyītshiwǔ	(515)
liǎngbǎiyītshiyī	(211)	bābǎiyītshiliù	(816)
sìbǎiyītshièr	(412)	sānbǎiyītshiqī	(317)
jiǔbǎiyītshisān	(913)	liùbǎiyītshibā	(618)
qībǎiyītshisì	(714)	yìbǎiyītshijiǔ	(119)

The High tone of yī changes to a Falling tone before the Low tone of -bǎi but does not change before shí, as you would expect. The tone of yī is usually affected by any tone which follows, but this case is an exception.

The remaining numbers in the hundreds are formed regularly.

yìbǎibāshijiǔ	(189)	liùbǎisìshiqī	(647)
liǎngbǎièrshièr	(222)	qībǎisānshiliù	(736)
sānbǎisìshiliù	(346)	bābǎiqītshijiǔ	(879)
sìbǎibāshí	(480)	jiǔbǎiliùshièr	(962)
wǔbǎisānshiyī	(531)		

THOUSANDS

The word for "thousand" is -qiān. The thousands are formed in the same way as the hundreds.

yìqiān	(1,000)	liùqiān	(6,000)
liǎngqiān	(2,000)	qīqiān	(7,000)
sānqiān	(3,000)	bāqiān	(8,000)
sìqiān	(4,000)	jiǔqiān	(9,000)
wǔqiān	(5,000)		

Notice that 2 is liǎng- and that the High tone of yī changes to a Falling tone before the High tone of -qiān.

Rules concerning tone changes and use of yī and líng for numbers in the hundreds also apply to numbers in the thousands.

yìqiānlíngbāshiliù	(1,086)
liǎngqiānliǎngbǎièrshí	(2,220)
wǔqiānliùbǎiyītshí	(5,610)
bāqiānyìbǎilíngwǔ	(8,105)
jiǔqiānlíngyītshiqī	(9,017)

The use of líng is expanded in numbers as large as thousands. The word líng can stand for two or more adjacent zeros. This use is similar to the English "and" in "one thousand and one" (1,001).

yìqiānlíngyī	(1,001)	liùqiānlínglìù	(6,006)
liǎngqiānlíngèr	(2,002)	qīqiānlíngqī	(7,007)
sānqiānlíngsān	(3,003)	bāqiānlíngbā	(8,008)
sìqiānlíngsì	(4,004)	jiǔqiānlíngjiǔ	(9,009)
wǔqiānlíngwǔ	(5,005)		

Seemingly, this expansion of the meaning of líng could lead to confusion, but compare the following:

yìqiānsìbǎilínglìù	(1,406)
yìqiānlíngsìshilìù	(1,046)
yìqiānlínglìù	(1,006)
yìqiānlínglìùshí	(1,060)

The remaining numbers in the thousands are formed regularly.

jiǔqiānliǎngbǎiqīshibā	(9,278)
qīqiānsānbǎiyīshiyī	(7,311)
sìqiānwǔbǎièrshièr	(4,522)
liǎngqiānyìbǎilìùshisān	(2,163)

TEN THOUSANDS

The word for "ten thousand" is -wàn.

yíwàn	(10,000)	liùwàn	(60,000)
liǎngwàn	(20,000)	qíwàn	(70,000)
sānwàn	(30,000)	báwàn	(80,000)
sìwàn	(40,000)	jiǔwàn	(90,000)
wǔwàn	(50,000)		

Notice that the numbers yī, qī, and bā change from High tones to Rising tones before the Falling tone of -wàn.

The rules for hundreds and thousands also apply to ten thousands: 1) The word liǎng- (2) is used with -wàn. 2) Numbers which label a position cannot occur one right after another. 3) The word líng can stand for two or more adjacent zeros in a number.

jiǔwànèrqiānsānbǎisìshilìù	(92,346)
liǎngwànèrqiānèrbǎièrshièr	(22,222)

báwànlíngbā	(80,008)
báwànlíngbāshibā	(80,088)
báwànlíngbābǎibāshibā	(80,888)

In the first two examples èr is used for 2 when it is not the first digit in a number. The second example clearly shows that native speakers may start off with liǎng- and then switch to èr.

Numbers in the ten thousands bring out a characteristic of the Chinese number system which is truly different from the English system of numbers. Traditionally, Chinese numbers were written with the comma to the left of the fourth digit.

liǎngwànwǔqiānwǔbǎisānshiliù	2,5536
báwànliùqiānqībǎisìshiqī	8,6747

ORDINAL NUMBERS

Like the cardinal numbers, ordinal numbers in Chinese are also easily and regularly formed. The word for "number," dì- (in the sense of "number 1") may be placed before any cardinal number to make it an ordinal number.

dìyī	("number 1," "first")
dìèr	("number 2," "second")
dìsān	("number 3," "third")
dìsì	("number 4," "fourth")
dìwǔ	("number 5," "fifth")
dìliù	("number 6," "sixth")
dìèrshí	("twentieth")

The prefix dì- must be followed by a unit number, not by a number which is a label for a group of numbers. For instance:

dìyìbǎi (NOT dìbǎi)	("[one] hundredth")
dìyìqiān (NOT dìqiān)	("[one] thousandth")
dìyíwàn (NOT dìwàn)	("[one] ten thousandth")

Notice that this does NOT hold true for the numbers 10 to 19:

dìshí	("number 10," "tenth")
dìshíyī	("number 11," "eleventh")
dìshíjiǔ	("number 19," "nineteenth")

There is also another word, -hào, which when used with a number refers to things in an order. Unlike the numbers used with dì-, the numbers with -hào come to be used as names for the things they refer to, as in addresses or dates.

Dàlǐ Jiē Sìshièrhào	("No. 42 Dàlǐ Street")
Sānyüè SānshiyīThào	("March 31st")

SAYING NUMBERS ALOUD

There are two ways to say numbers aloud. One way is to give the full form of the number, including the labels for the powers of 10.

80,011	báwànlíngyīshiyī
12,705	yíwànliǎngqiānqībǎilíngwǔ
70,009	qíwànlíngjiǔ
48,347	sìwànbāqiānsānbǎisìshiqī

The other way is to use "telephone style," leaving out the labels for the powers of 10.

80,011	bā-líng-líng-yī-yī
12,705	yī-èr-qī-líng-wǔ
70,009	qī-líng-líng-líng-jiǔ
48,347	sì-bā-sān-sì-qī

There are two things to notice when reading numbers "telephone style." First of all, since there is a slight pause between each number, the tone of a syllable is not changed by the next syllable. Therefore, all numbers are pronounced with their basic tones. Secondly, líng cannot stand for more than one zero (and is repeated if need be).

"Telephone style" is often used to identify a year. The word for "year," -nián, follows the numbers.

yī-jiǔ-wǔ-líng-nián (1950)

CLASSROOM EXPRESSIONS (CE)

1

Zǎo!	Good morning.
Wǒmen shàng kè ba.	Let's begin class.
Nǐ tīng wo shuō.	Listen to me say it.
Nǐ dǒng le ma?	Do you understand now?
Wǒ bù dǒng.	I don't understand.
Dǒng le.	I understand.
Qǐng gēnzhe wo shuō.	Please repeat after me.
Qǐng ni zài shuō yícì.	Please say it again.
Duì le.	That's correct.
Bù duì.	That's not right.
Wǒ bù zhīdào.	I don't know.
Shi shénme yìsi?	What does it mean?
Hǎo, wǒmen xià kè ba.	Okay, class is over.

2

Wǒ méi tīngqīngchu.	I didn't hear clearly.
Wǒ yǒu yige wèntí.	I have a question.
Nǐ shuōcuò le.	You said it wrong.
Nǐde fāyīn bú tài hǎo.	Your pronunciation isn't too good.
Nǐ gēn tā shuō.	You talk with him OR You tell it to him.
Wáng Dànián, nǐ wèn wèntí.	Wáng Dànián, you ask the questions.
Hú Měilíng, nǐ huídá.	Hú Měilíng, you answer them.

8.	Qǐng nǐ fānchéng Zhōngwén.	Please translate it into Chinese.
9.	Qǐng nǐ fānchéng YĪngwén.	Please translate it into English.
10.	Qǐng dà yìdiǎnr shēngyĪn shuō.	Please talk a little louder.
11.	Qǐng màn yìdiǎnr shuō.	Please talk a little slower.
12.	Zhāng Lǎoshī, nín hǎo!	Mr. (Teacher) Zhāng, how are you?
13.	Míngtiān jiàn.	See you tomorrow.
14.	Car Zhōngwén zěnme shuō?	How do you say "car" in Chinese?

TIME and DATES (T&D)

NTRODUCTION

This resource module summarizes and supplements core module presentations involving dates and time. Time and Dates (T&D) tapes 1 and 2 cover dates (year, month, day of the month, day of the week, and such expressions as "next week" and "yesterday"). T&D tapes 3 and 4 cover time (clock time and such expressions as "in the morning").

The prerequisites for this module are P&R tapes 1-6 and NUM tapes 1-4. Otherwise, the Time and Dates Module is self-contained. Note, however, that dates are introduced with tapes 5 and 6 of the Biographic Information Module and that time is introduced with tapes 5 and 6 of the Money Module.

TAPE 1 WORKBOOK (DATES) *

Exercise 1 (Answers are on tape.)

1.	(1) August 5th	(2) September 5th	(3) August 15th
2.	(1) August 2nd	(2) August 20th	(3) July 10th
3.	(1) January 20th	(2) July 12th	(3) October 20th
4.	(1) October 4th	(2) February 8th	(3) November 10th
5.	(1) February 9th	(2) December 4th	(3) June 14th
6.	(1) February 7th	(2) December 7th	(3) December 1st
7.	(1) April 1st	(2) October 13th	(3) May 7th
8.	(1) October 10th	(2) April 11th	(3) April 1st
9.	(1) July 17th	(2) March 19th	(3) January 11th
10.	(1) December 25th	(2) July 31st	(3) January 31st

DISPLAY I

1.	April 20th	4.	March 14th	7.	September 3rd
2.	May 20th	5.	March 25th	8.	July 3rd
3.	May 14th	6.	September 25th	9.	July 11th

DISPLAY II

1.	February 18	3.	July 20	5.	October 4
2.	November 1	4.	May 4	6.	July 1

*The Summary at the end of this module restates the rules presented on T&D Tape 1.

TAPE 2 WORKBOOK (YEARS AND DAYS OF THE WEEK)

DISPLAY I

1. February 22, 1732
2. July 4th, 1776
3. January 1, 1863
4. June 15, 1215
5. May 8, 1945
6. April 7, 1939

DISPLAY II

	LAST	THIS	NEXT
1	1925	1926	1927
2	1960	1961	1962
3	?	Real Time	?

Exercise 1

_____Sunday

_____Monday

_____Tuesday

_____Wednesday

_____Thursday

_____Friday

_____Saturday

Exercise 2

1.	Monday	Tuesday	Wednesday
2.	Thursday	Friday	Saturday
3.	Friday	Saturday	Sunday
4.	Thursday	Friday	Saturday
5.	Wednesday	Thursday	Friday
6.	Thursday	Friday	Saturday
7.	Monday	Tuesday	Wednesday
8.	Wednesday	Thursday	Friday

DISPLAY III

March

1	Sunday 3	Monday 4	Tuesday 5	Wednesday 6	Thursday 7	Friday 8	Saturday 9

August

2	Sunday 12	Monday 13	Tuesday 14	Wednesday 15	Thursday 16	Friday 17	Saturday 18

December

3	Sunday 20	Monday 21	Tuesday 22	Wednesday 23	Thursday 24	Friday 25	Saturday 26

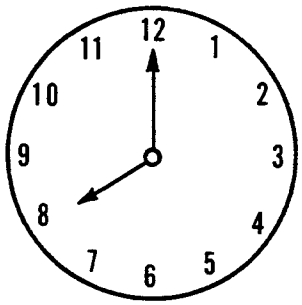
TAPE 3 WORKBOOK (CLOCK TIME)

DISPLAY I

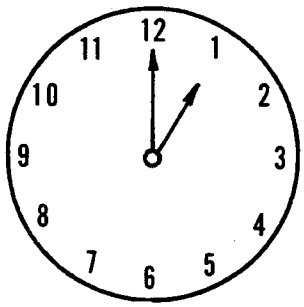
1. 5:00	3. 2:00	5. 12:00	7. 11:00
2. 7:00	4. 10:00	6. 3:00	8. 8:00

DISPLAY II

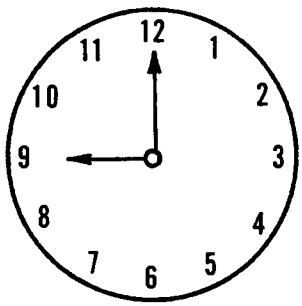
1.



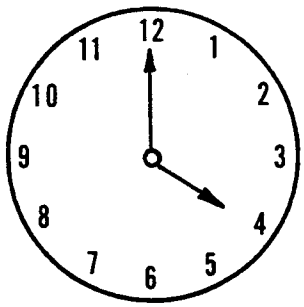
2.



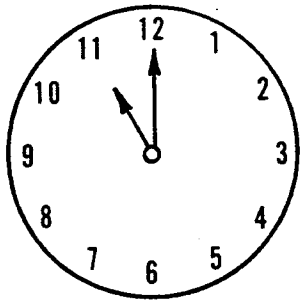
3.



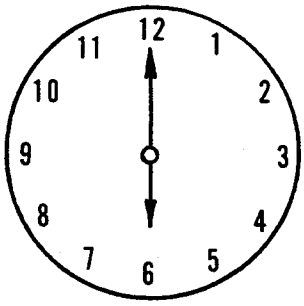
4.



5.



6.



Exercise 1

1.	4:00	4:15	4:30	4:45
2.	6:00	6:15	6:30	6:45
3.	2:00	2:15	2:30	2:45
4.	12:00	12:15	12:30	12:45
5.	11:00	11:15	11:30	11:45

(Answers are on page 83.)

Exercise 2

1. 10:_____
2. 1:_____
3. 5:_____
4. 9:_____
5. 4:_____
6. _____
7. _____
8. _____
9. _____
10. _____

(Answers are on page 83.)

Exercise 3

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

(Answers are on page 83.)

DISPLAY III

1. 4:10	3. 7:35	5. 1:04
2. 12:25	4. 6:43	6. 9:45

ANSWERS TO TAPE 3 EXERCISES

Exercise 1

1. 4:30 2. 6:00 3. 2:45 4. 12:15 5. 11:45

Exercise 2

1. 10:15
2. 1:15
3. 5:30
4. 9:45
5. 4:30
6. 11:45
7. 8:15
8. 7:00
9. 12:30
10. 2:45

Exercise 3

1. 3:05
2. 5:07
3. 9:20
4. 10:40
5. 6:59
6. 4:13
7. 8:15
8. 11:10
9. 12:45
10. 7:30

TAPE 4 WORKBOOK (CLOCK TIME AND PARTS OF THE DAY) *

Exercise I

1. _____	4. _____	7. _____
2. _____	5. _____	8. _____
3. _____	6. _____	9. _____

(Answers are on page 88.)

DISPLAY I

1. 6:15	3. 9:20	5. 1:17
2. 3:10	4. 11:30	6. 5:05

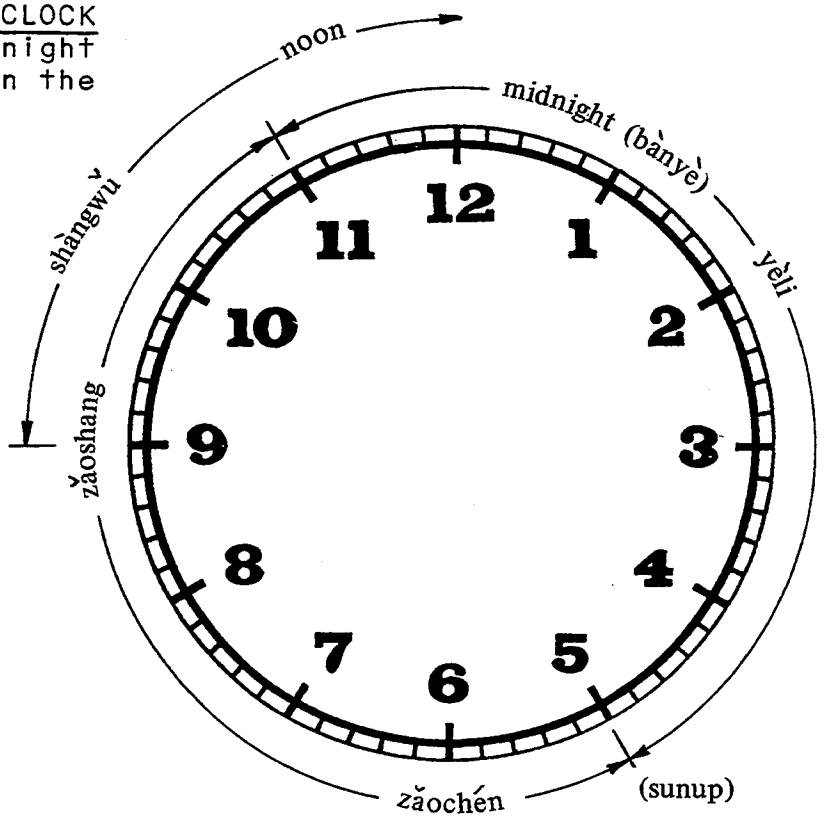
DISPLAY II

1. 3:45	3. 11:40	5. 7:55
2. 1:50	4. 9:46	6. 12:59

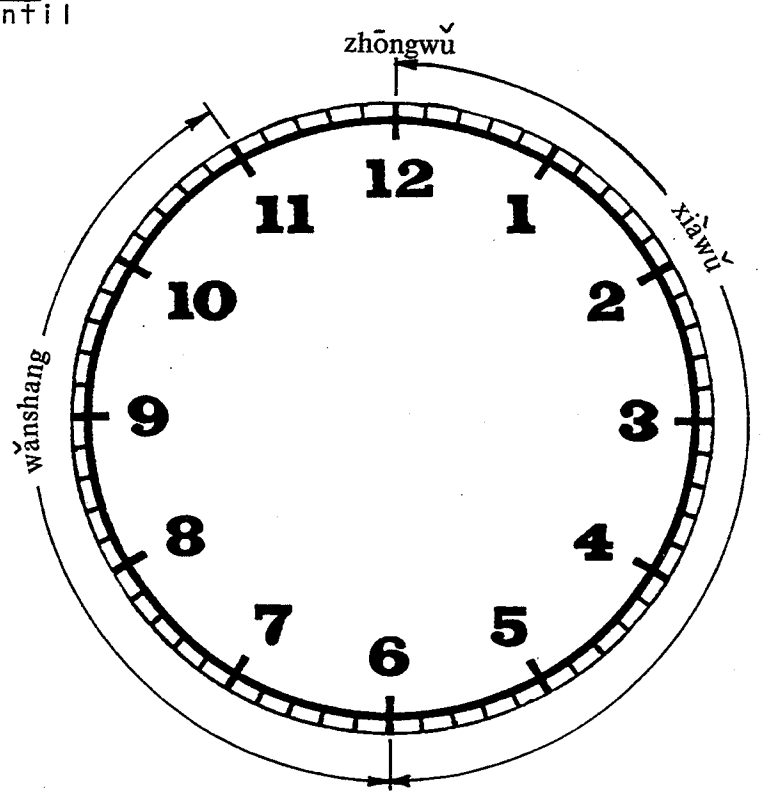
*For further information on de as an indicator of past time, see notes on Nos. 6-7, Unit 4, B10.

DISPLAY III

THE A.M. CLOCK
(from midnight until noon the next day)



THE P.M. CLOCK
(from noon until midnight)



Exercise 2

1. _____	4. _____	7. _____
2. _____	5. _____	8. _____
3. _____	6. _____	9. _____

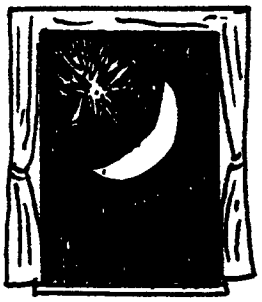
(Answers are on page 88.)

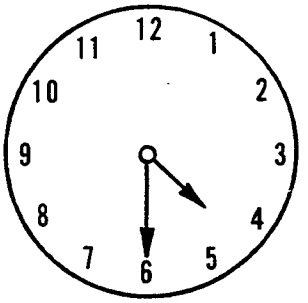
Exercise 3

1.	last year February	last year March	last year April
2.	last year January	this year April	next year April
3.	this year July	this year January	next year November
4.	last month 3rd	this month 18th	next month 9th
5.	last month 20th	next month 5th	next month 2nd
6.	last week Monday	this week Tuesday	next week Friday
7.	this week Thursday	this week Saturday	next week Wednesday
8.	August 6th	May 3rd	December 11th
9.	July 2nd	January 21st	October 13th
10.	February 17th	March 30th	June 8th

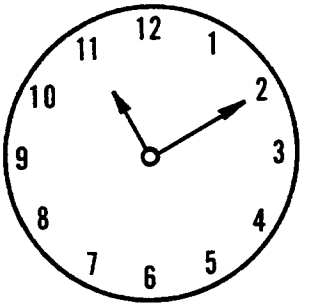
(Answers are on page 88.)

DISPLAY IV

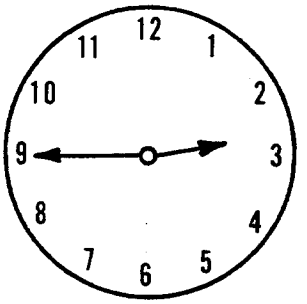




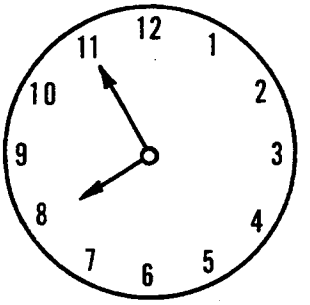
A (a.m.)



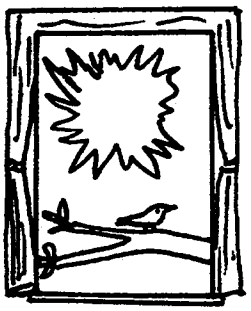
B (p.m.)

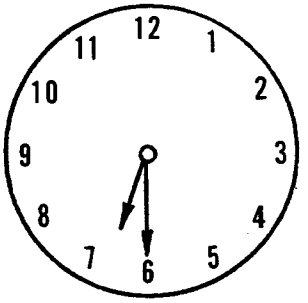


C (a.m.)

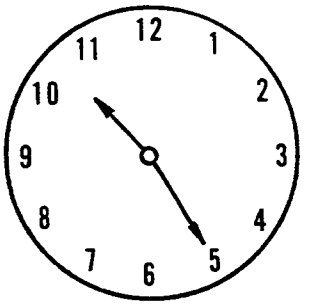


D (p.m.)

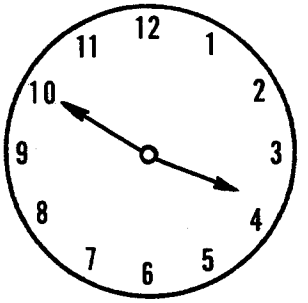




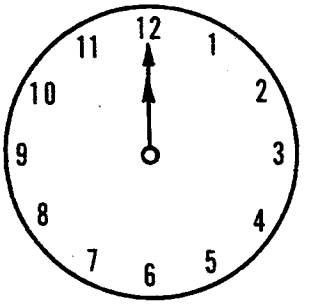
E (p.m.)



F (a.m.)



G (p.m.)



H (noon)

ANSWERS TO TAPE 4 EXERCISES

Exercise 1

1. 1:50	4. 5:15	7. 4:20
2. 8:35	5. 8:05	8. 3:30
3. 6:00	6. 7:45	9. 11:10

Exercise 2

1. 2:00 p.m.	4. 9:45 p.m.	7. 8:50 p.m.
2. 10:15 a.m.	5. 5:00 a.m.	8. 11:50 p.m.
3. 12:30 p.m.	6. 6:25 a.m.	9. 11:05 a.m.

Exercise 3

1. last year February
2. this year April
3. this year July
4. next month 9th
5. last month 20th
6. this week Tuesday
7. next week Wednesday
8. August 6th
9. January 21st
10. June 8th

SUMMARY

MONTH, DAY, AND YEAR

In Chinese, the names for the months of the year are the numbers 1 through 12 followed by the word for "month," yuè.*

Yíyuè	("January")	Qíyuè	("July")
Èryuè	("February")	Báyuè	("August")
Sānyuè	("March")	Jiǔyuè	("September")
Sìyuè	("April")	Shíyuè	("October")
Wǔyuè	("May")	ShíyīyuèShíyīyuè	("November")
Liùyuè	("June")	Shíèryuè	("December")

The tones on the numbers yī, qī, and bā change to Rising tones before the Falling tone of yuè.

The day of the month is expressed by the number of the day followed by the bound word -hào. Literally, -hào means "number."

sìhào	("the 4th")
qíhào	("the 7th")
shíqīhào (shíqíhào)	("the 17th")
èrshibāhào (èrshibáhào)	("the 28th")

Notice that the numbers yī, qī, and bā do not always change tone when part of a larger number. This varies from speaker to speaker.

The order of the month and the day of the month is the same in Chinese as it is in English:

Qíyuè sìhào	("July 4")
Báyuè jiǔhào	("August 9")
Shíèryue èrshièrhào	("December 22")

*Yuè was introduced in the Biographic Information Module with the spelling yüè. Starting with the Money Module, the umlaut is written only where it is necessary in Pīnyīn: after n and l, to distinguish nu from nü and lu from lü.

To ask what month or what day of the month it is, use the question word jǐ-, "how many":

Zhèige yuè shi jǐyuè? ("What month is this?")

JīntIan jǐhào? ("What is today's date?")

Jǐ- is usually used when the number in the answer is expected to be no more than 10 or so (duōshao being used otherwise). But notice that jǐ- is used for the day of the month, when the answer may contain a number up to 31.

In identifying years, four single-digit numbers are followed by the word -nián, "year":

YījiǔèrliùnIán (1926)

YījiǔsānsānnIán (1933)

YījiǔsìèrnIán (1942)

YījiǔwǔlíngnIán (1950)

These numbers are given in "telephone style" (one by one), not combined into a larger number. Yī, qī, and bā do not change tone in "telephone style."

When asking "what year?" the question word nǎinián is used:

Nǐ shi nǎinián shēngde? ("What year were you born?")

When giving the month, day, and year in Chinese, proceed from the larger to the smaller:

YīqīqīliùnIán Qíyue sìhào ("July 4, 1776")

YījiǔwǔlíngnIán Sānyue sānshiyīhào ("March 31, 1950")

YījiǔlínglíngnIán Liùyue shíwǔhào ("June 15, 1900")

Notice that the word líng, "zero," is inserted each time a zero is used.

DAYS OF THE WEEK

The names for days of the week from Monday through Saturday are formed by using the word for "week," xīng, followed by a number. Notice that the Chinese week begins on Monday.

xīngqī ("week")

Xīngqīyī ("Monday")

Xīngqīèr ("Tuesday")

Xīngqīsān ("Wednesday")

Xīngqīsì ("Thursday")

Xīngqīwǔ ("Friday")

Xīngqīliù ("Saturday")

There are two different words for "Sunday," neither containing a number:

Xīngqītiān	("Sunday")
Xīngqīrì	

Literally, Xīngqītiān is "heaven day," and Xīngqīrì is "sun day."

In addition to these commonly used names, which are standard in the People's Republic of China, there are names formed with lǐbài:

Lǐbàiyī	("Monday")
Lǐbàièr	("Tuesday")
Lǐbàisān	("Wednesday")
Lǐbàisì	("Thursday")
Lǐbàiwǔ	("Friday")
Lǐbàiliù	("Saturday")
Lǐbàitiān	("Sunday")
Lǐbàirì	

To ask what day of the week it is, the question word jǐ- is used:

Jīntiān xīngqījǐ?	("What day is today?")
Jīntiān lǐbàijǐ?	("What day is today?")

TIME WORDS WITH DAY, WEEK, MONTH, AND YEAR

The words for "this year," "next year," and so on and the words for "today," "tomorrow," and so forth are parallel, with one exception (*):

jīnnián ("this year")	jīntiān ("today")
míngnián ("next year")	míngtiān ("tomorrow")
*qùnián ("last year")	zuótiān ("yesterday")
hòunián ("year after next")	hòutiān ("day after tomorrow")
qiánnián ("year before last")	qiántiān ("day before yesterday")

The words for "this month," "next month," and so on and the words for "this week," "next week," and so forth are parallel:

zhèige yuè ("this month")	zhèige xīngqī OR zhèige lǐbài ("this week")
xiàge yuè ("next month")	xiàge xīngqī OR xiàge lǐbài ("next week")
shàngge yuè ("last month")	shàngge xīngqī OR shàngge lǐbài ("last week")

TELLING TIME

Diǎn, literally meaning "dot," is the counter for hours on the clock. The word zhōng, "o'clock" (literally "clock"), is added optionally.

Yìdiǎn (zhōng)	(1:00)	QīdiǎN (zhōng)	(7:00)
Liǎngdiǎn (zhōng)	(2:00)	Bādiǎn (zhōng)	(8:00)
Sāndiǎn (zhōng)	(3:00)	Jiǔdiǎn (zhōng)	(9:00)
Sìdiǎn (zhōng)	(4:00)	Shídiǎn (zhōng)	(10:00)
Wǔdiǎn (zhōng)	(5:00)	ShíyīdiǎN (zhōng)	(11:00)
Liùdiǎn (zhōng)	(6:00)	Shíèrdiǎn (zhōng)	(12:00)

To express time on the half hour, the word bàn, "half," is used:

Liǎngdiǎn bàn (zhōng)	(2:30)
Wǔdiǎn bàn (zhōng)	(5:30)
Jiǔdiǎn bàn (zhōng)	(9:30)
ShíyīdiǎN bàn (zhōng)	(11:30)

Notice that these expressions can also end in zhōng, "o'clock."

To express time on the quarter hour, the word kè, "quarter," is used:

Yìdiǎn yíkè	(1:15, "a quarter after 1")
Liǎngdiǎn sānkè	(2:45, "three quarters past 2")
Wǔdiǎn yíkè	(5:15, "a quarter past 5")
Shíèrdiǎn sānkè	(12:45, "three quarters past 12")

A more specific way to express the idea of "quarter past the hour" is with the word guò, "to pass":

sìdiǎn guò yíkè ("a quarter past 4")

shíèrdiǎn guò yíkè ("a quarter past 12")

To express the idea of "quarter to the hour," the word chà, "to lack," may be used:

jiǔdiǎn chà yíkè OR
chà yíkè jiǔdiǎn ("a quarter to 9")

shíyīdiǎn chà yíkè OR
chà yíkè shíyīdiǎn ("a quarter to 11")

With expressions of quarter hours before the hour, two word orders are possible. (Only one is possible with expressions of time after the hour.)

Expressions of quarter hours before the hour or past the hour do not end in zhōng, "o'clock."

The word fēn, "minute," is used to give the exact time:

liǎngdiǎn shíwǔfēn (2:15)

bādiǎn èrshièrfēn (8:22)

shídiǎn shífēn (10:10)

shíèrdiǎn sānshiqīfēn (12:37)

Fēn may be omitted in longer time expressions:

yìdiǎn sānshiwǔ (1:35)
yìdiǎn sānshiwǔfēn

The word líng, "zero," may be added to clarify a time expression:

sāndiǎn wǔfēn (3:05)
sāndiǎn líng wǔfēn

Guò and chà may be used with time expressions including minutes:

sāndiǎn guò èrshifēn ("20 minutes after 3")

qīdiǎn chà shífēn ("10 minutes before 7")
chà shífēn qīdiǎn

To ask what time of day it is, use the question word jǐ :

Jǐdiǎn zhōng? ("What time is it?")

PARTS OF THE DAY

In Chinese, the different parts of a day are referred to as follows:

		HOURS (approx.)
zǎoshang (zǎochén)	("morning"--full daylight until near noon)	6-11 a.m.
shàngwǔ (shàngwu)	("forenoon"--normal working hours until noon)	8 or 9 a.m. until 11 a.m. or 1 p.m.
zhōngwǔ (zhōngwu)	("noon")	11 a.m. until 1 p.m.
xiàwǔ (xiàwu)	("afternoon"--noon until the end of the business day)	1-5 p.m.
wǎnshang	("evening"--after the evening meal)	6-11 p.m.
bànyè	("midnight")	
yèli	("night"--generally from around 11 p.m. until sunrise)	11 p.m. until 4 a.m.

In Chinese, clock time is often preceded by a word designating the part of the day involved:

zǎoshang qīdiǎn zhōng	("7 o'clock in the morning," 7 a.m.)
wǎnshang bādiǎn bàn zhōng	("8:30 in the evening," 8:30 p.m.)

Notice that the Chinese word order once again begins with the larger unit and proceeds to the smaller.

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