VIETNAMESE

BASIC COURSE
VOLUME ONE

GUIDE TO PRONUNCIATION
and
LESSONS 1 - 10



BY
ELEANOR H. JORDEN, CHARLES R. SHEEHAN,
NGUYEN-HY-QUANG & ASSOCIATES

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PART I: GUIDE TO PRONUNCIATION

INTRODUCTION

The purpose of the Guide to Pronunciation is to familiarize a student with the pronunciation of Southern Vietnamese to the point where he can recognize and reproduce with facility all its commonly occurring sounds and sequences of sounds.

The method underlying the presentation involves listening, contrasting, recognizing, and imitating. The material has been presented as simply as possible, always with the beginning student, rather than the professional linguist, in mind. While some technical phonetic descriptions are included for those who understand them, they can be ignored by the student with limited linguistic background.

This guide should be used in conjunction with the accompanying tape recordings. To try to learn Vietnamese pronunciation by reading the text without reference to the recordings would be as useless as trying to learn to play the piano by reading music without ever touching a keyboard.

The student's ability to use this guide effectively will be determined largely by his willingness to follow the specific instructions provided at each step. He must also be careful never to move ahead until he has thoroughly mastered what has already been introduced, by going over each section as many times as he requires.

A word of caution: While this guide uses conventional Vietnamese spelling, it aims primarily at teaching a student how to pronounce - not how to read - Vietnamese. Accordingly, all drills should be practiced first with the book closed. Those students who are also interested in developing a reading skill can use the guide to practice reading in addition to - but not in place of - pronunciation practice. AFTER mastering the pronunciation, such students can use the Familiarization Drills and Mimicry Drills for reading practice: by reading each item in these drills BEFORE it occurs on the tape, their reading can be confirmed (or corrected) by the tape.

This guide should be used not only as an introduction to pronunciation but also for remedial purposes later. Students having pronunciation difficulties should review appropriate drills repeatedly until the difficulties are cleared up.

Initial Consonants

Chart 1.	The symbol:	stands for a sound approximately like:	Phonetic description:[1]
	m-	'm' in 'man'	Voiced, bilabial nasal
	ph-	'ph' in 'photo'	Voiceless, labio-dental fricative
	x-	's' in 'sun'	Voiceless, apico-alveolar fricative
	n-	'n' in 'now'	Voiced, apico-alveolar nasal
	l-	'l' in 'line'	Voiced, apico-alveolar lateral
	d- or g- (before i)	'y' in 'yet'	Voiced, high front, unrounded semivowel
	h-	'h' in 'hog'	Voiceless, glottal fricative

Vowels

Chart 2.	The symbol:	stands for a sound somewhat like::	Phonetic description:
	i ~ y[2]	'i' in 'machine'	High, front, unrounded vowel

2A. Familiarization Drill

(A Familiarization Drill is a listening drill. During this kind of drill the student is required to listen only. On the tape, the signal for listening is a short beep.)

i[3] mi	i ly
i phi	i di
i xi	i hi
i ni	

[1] These descriptions are general. There is often some variation depending on environment. Always imitate exactly what you hear.

[2] But the combination g + i before another vowel stands for a sound like the 'y-' in 'yet'. Cf. Chart 1. The symbol ~ means 'alternates with'.

[3] Note that if a Vietnamese vowel would otherwise occur initially in a syllable, it is regularly preceded by a glottal stop.

2B. Mimicry Drill

(Mimicry Drills require repetition. The student repeats what he has heard, in the space provided. The signal for repetition is a long beep.)

mi	mi	mi
phi	phi	phi
xi	xi	xi
ni	ni	ni
ly	ly	ly
di	di	di
hi	hi	hi

Chart 3.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	ê	'e' in 'late'	Upper-mid, front, unrounded vowel

3A. Familiarization Drill

ê	mê		ê	lê
ê	phê		ê	dê
ê	xê		ê	hê
ê	nê			

3B. Discrimination Drill /On Tape/

(In all Discrimination Drills, the student hears a pair of utterances. If both members of the pair sound the same, he is to say "Same". If the two members of the pair sound different, he is to say "Different". A confirmation (or correction) of his answer is given on the tape. The signal for Discrimination Drills and all other answering drills is two short beeps.)

3C. Mimicry Drill

mê	mê	mê
phê	phê	phê
xê	xê	xê
nê	nê	nê
lê	lê	lê
dê	dê	dê
hê	hê	hê

3D. Recognition Drill /On Tape/

(In Recognition Drills, the student is required to recognize a given sound [or sequence of sounds] whenever he hears it. The sound to be recognized is announced at the beginning of the drill. When the student hears an utterance containing the designated sound, he repeats the utterance in the space provided; his recognition is confirmed by the striking of a gong. ANY UTTERANCE WHICH DOES NOT CONTAIN THE DESIGNATED SOUND SHOULD NOT BE REPEATED; following such utterances the gong will not sound. The signal for Recognition Drills is two short beeps.)

3E. Mimicry Drill

phi	phê	phê	phi
mi	mê	mê	mi
ni	nê	nê	ni
ly	lê	lê	ly
hi	hê	hê	hi
xi	xê	xê	xi
di	dê	dê	di

Chart 4.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	e	'e' in 'keg'	Lower-mid, front, unrounded vowel

4A. Familiarization Drill

e	me	e	le
e	phe	e	de
e	xe	e	he
e	ne		

4B. Discrimination Drill /On Tape/

4C. Mimicry Drill

me	me	me
phe	phe	phe
xe	xe	xe
ne	ne	ne
le	le	le
de	de	de
he	he	he

4D. Recognition Drill /On Tape/

4E. Mimicry Drill

phi	phê	phe
mi	me	mê
nê	ne	ni
le	ly	lê
hi	hê	he
xê	xe	xi
di	dê	de

Chart 5.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	a	'ah' in 'bah'	Low, front, unrounded vowel

5A. Familiarization Drill

a	ma	a	la
a	pha	a	gia
a	xa	a	ha
a	na		

5B. Discrimination Drill /On Tape/

5C. Mimicry Drill

ma	ma	ma
pha	pha	pha
xa	xa	xa
na	na	na
la	la	la
gia	gia	gia
ha	ha	ha

5D. Recognition Drill /On Tape/

5E. Mimicry Drill

phê	phe	pha
xe	xa	xê
lê	la	le
ha	hê	he
dê	gia	de
nê	ne	na
ma	mê	me

Chart 6.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	o̲	'aw' in 'saw'	Lower-mid, back, rounded vowel

6A. Familiarization Drill

o	mo	o	lo
o	pho	o	do
o	xo	o	ho
o	no		

6B. Discrimination Drill /On Tape/

6C. Mimicry Drill

mo	mo	mo
pho	pho	pho
xo	xo	xo
no	no	no
lo	lo	lo
do	do	do
ho	ho	ho

6D. Recognition Drill /On Tape/

6E. Mimicry Drill

de	gia	do
la	lo	le
no	na	ne
xa	xe	xo
ha	ho	he
ma	me	mo
pho	pha	phe

Chart 7.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	ô	'o' in 'obey'	Upper-mid, back, rounded vowel

7A. Familiarization Drill

ô	mô		ô	lô
ô	phô		ô	dô
ô	xô		ô	hô
ô	nô			

7B. Discrimination Drill /On Tape/

7C. Mimicry Drill

mô	mô	mô
phô	phô	phô
xô	xô	xô
nô	nô	nô
lô	lô	lô
dô	dô	dô
hô	hô	hô

7D. Recognition Drill /On Tape/

7E. Mimicry Drill

mo	mô		mô	mo
pho	phô		phô	pho
xo	xô		xô	xo
no	nô		nô	no
lo	lô		lô	lo
do	dô		dô	do
ho	hô		hô	ho

Chart 8.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	u	'u' in 'thru'	High, back, rounded vowel

8A. Familiarization Drill

u	mu		u	lu
u	phu		u	du
u	xu		u	hu
u	nu			

8B. Mimicry Drill

mu	mu	mu
phu	phu	phu
xu	xu	xu
nu	nu	nu
lu	lu	lu
du	du	du
hu	hu	hu

Chart 9.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	ư	'u' in 'sugar'	High, back, unrounded vowel

9A. Familiarization Drill

ư	mư		ư	lư
ư	phư		ư	dư
ư	xư		ư	hư
ư	nư			

9B. Discrimination Drill /On Tape/

9C. Mimicry Drill

mư	mư	mư
phư	phư	phư
xư	xư	xư
nư	nư	nư
lư	lư	lư
dư	dư	dư
hư	hư	hư

9D. Recognition Drill /On Tape/

9E. Mimicry Drill

mi	mư	mu
phi	phư	phu
xi	xư	xu
ni	nư	nu
ly	lư	lu
di	dư	du
hi	hư	hu

Chart 10.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	ơ	'u' in 'mug'	Mid, back, unrounded vowel

10A. Familiarization Drill

ơ	mơ		ơ	lơ
ơ	phơ		ơ	giơ
ơ	xơ		ơ	hơ
ơ	nơ			

10B. Discrimination Drill /On Tape/

10C. Mimicry Drill

ơ	ơ	ơ
mơ	mơ	mơ
phơ	phơ	phơ
xơ	xơ	xơ
nơ	nơ	nơ
lơ	lơ	lơ
giơ	giơ	giơ
hơ	hơ	hơ

10D. Recognition Drill /On Tape/

10E. Mimicry Drill

mư	mơ	mo
phư	phơ	pho
xư	xơ	xo
nư	nơ	no
lư	lơ	lo
dư	giơ	do
hư	hơ	ho

Tones

Vietnamese is a tone language. This means that the musical pitch (and pitch contour) of a word is a meaningful part of its pronunciation. Many pairs of words are distinguished only by their tones: they are identical except for their tones but are entirely different words.

The following graph represents the comparative pitch levels and contours of the five tones of Southern Vietnamese. The tones in the graph are numbered for convenience of description. The Vietnamese do not normally refer to the tones by numbers.

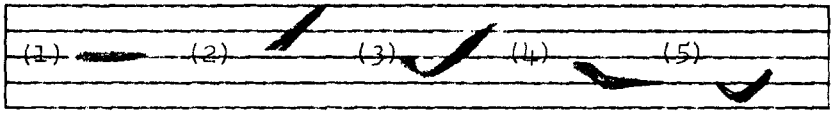


Chart 11.	Tone	Diacritic	Description
	(1) Level[1]	none	Middle pitch and level contour. This tone is slightly higher in pitch than the middle range of the average English speaker.
	(2) High-Rising	(V́)[2]	Starts on a slightly higher pitch than (1) and rises sharply. This tone is comparatively loud and has a squeaky quality in the terminal stage.
	(3) Mid-Rising	(V̰) or (Ṽ)	Starts lower than (1), falls slightly, and rises above (1) but not as high as (2). This tone gains in loudness as it rises. Length is also a feature.
	(4) Low-Falling	(V̀)	Starts lower than (1), falls to a lower pitch and levels off. This tone is also characterized by its relaxed quality.
	(5) Low-Rising	(V̌)	This tone starts approximately where (4) ends, falls, and then rises abruptly. One of its distinctive features is an accompanying tightness in the throat (glottal stricture).

The format of the tone drills is the same as for Vowel Drills. While doing these drills, the student must pay very careful attention to the pitch level, contour, and length of the utterance. The length of the vowel sound may vary depending on the tone.

[1]All words drilled so far have been level-tone words.

[2]'V' stands for any vowel symbol.

Tones (1),(2): A. Familiarization Drill

(1)	phô	xẹ	mợ	gia	hự	dệ	lọ	phi	phụ
(2)	phố	xé	mở	giá	xứ	dế	lọ́	phí	phú

Tones (1),(2): B. Discrimination Drill /On Tape/

Tones (1),(2): C. Recognition Drill /On Tape/

Tones (1),(2): D. Mimicry Drill

phô	phố	phộ́	phố
no	nọ́	nọ́	no
mo	mọ́	mọ́	mọ́
xẹ	xẹ́	xé	xé
lé	lé	le	le

Tones (1),(2): E. Expansion Drill

(In Expansion Drills, the student repeats the word given as a cue, and adds a word differing from the first in its tone only; which tone the second word is to have is indicated by a model at the beginning of the drill. A confirmation [or correction] of the student's utterance follows the pause for participation.)

In this particular drill, if the cue is a Tone (1) word, the student's response is a repetition of that word plus the corresponding word with Tone (2); if the cue is a Tone (2) word, the student's response is a repetition of that word plus the corresponding word with Tone (1). Thus:

Model: Cue with Tone (1): phô | Student Response: phô phố
or
Cue with Tone (2): phố | Student Response: phố phô

Cue:		Student Response:	
phộ́		phộ́	phố
no		no	nọ́
xẹ		xẹ	xé
lu		lu	lụ́
mọ́		mọ́	mo
lẹ́		lẹ	le
mo		mo	mo

Tones (1),(3): A. Familiarization Drill

(1)	mơ	xa	gio	lư	nô	phu	phi	le	dê	
(3)	mở	xã	giỏ	lử	nổ	phủ	phỉ	lẻ	dễ	ở

Tones (1),(3): B. Discrimination Drill /On Tape/

Tones (1),(3): C. Discrimination Drill /On Tape/

Tones (1),(3): D. Mimicry Drill

mơ	mở	ở	xã
xa	xa	ở	mỹ
giỏ	gio	xa	phủ
ở	ở	mơ	nô
nô	nổ	lử	mơ

Tones (1),(3): E. Expansion Drill

Model: Cue with Tone (1): mơ | Student Response: mơ mở
or
Cue with Tone (3): mở | Student Response: mở mơ

Cue:	Student Response:	
mơ	mơ	mở
lư	lư	lử
phủ	phủ	phu
lê	lê	lề
mi	mi	mỹ
xẻ	xẻ	xe

Tones (2),(3): A. Familiarization Drill

(2) mí phú giá xé nó há mớ hế lố
(3) mỹ phủ dã lủ hả xẻ mở hễ lỗ

Tones (2),(3): B. Discrimination Drill /On Tape/

Tones (2),(3): C. Recognition Drill /On Tape/

Tones (2),(3): D. Mimicry Drill

mí mỹ	há mỹ
há há	lủ giả
mở mở	xé mỹ
lủ giá	lủ há
mở mớ	mở xé

Tones (2),(3): E. Expansion Drill

Model: Cue with Tone (2): mớ | Student Response: mớ mở
or
Cue with Tone (3): mở | Student Response: mở mớ

Cue: mở	Student Response:	
lú	lú	lủ
giá	giá	giả
hả	hả	há
mí	mí	mỹ
xẻ	xẻ	xé
nó	nó	nỏ

Tones (1),(4): A. Familiarization Drill

(1) la hô nê mu phi phơ di lư lo
(4) là hồ nề mù phì phờ gì[1] lừ lò

[1]Remember that di and gi are just two ways of spelling the same syllable. Compare 'Phil' and 'fill' in English. Given the spelling, the pronunciation is predictable, but given the pronunciation, the traditional spelling is not predictable.

Tones (1),(4): B. Discrimination Drill /On Tape/

Tones (1),(4): C. Recognition Drill /On Tape/

Tones (1),(4): D. Mimicry Drill

là	la	là	gì
phi	phi	hồ	lư
lư	lừ	phi	phơ
nề	nề	mù	lư
phơ	phờ	nê	là

Tones (1),(4): E. Expansion Drill

Model: Cue with Tone (1): la | Student Response: la là
or
Cue with Tone (4): là | Student Response: là la

Cue:		Student Response:	
	la	la	là
	gì	gì	di
	hồ	hồ	hô
	phi	phi	phì
	lừ	lừ	lư
	mu	mu	mù

Tones (2),(4): A. Familiarization Drill

(2) mớ giá ló hố phú xé phế xí
(4) mờ già lò hồ phù lè lề xì

Tones (2),(4): B. Discrimination Drill /On Tape/

Tones (2),(4): C. Recognition Drill /On Tape/

Tones (2),(4): D. Mimicry Drill

lá	lá	mờ	lá
giá	già	phú	già
mờ	mớ	ló	phú
lò	lò	hồ	hồ
phú	phù	là	gì

Tones (2),(4): E. Expansion Drill

Model: Cue with Tone (2): lá | Student Response: lá là
or
Cue with Tone (4): là | Student Response: là lá

Cue:		Student Response:	
	lá	lá	là
	mờ	mờ	mớ
	phù	phù	phú
	giá	giá	già
	hố	hố	hồ
	lò	lò	ló

Tones (3),(4): A. Familiarization Drill

(3) mỹ lễ hả mở lử xã phỏ hổ dể

(4) mì lề hà mờ lừ xà phò hồ lề

Tones (3),(4): B. Discrimination Drill /On Tape/

Tones (3),(4): C. Recognition Drill /On Tape/

Tones (3),(4): D. Mimicry Drill

hả	hà	xã	lừ
mở	mở	mở	hả
lề	lễ	mì	mờ
mỹ	mì	xà	lễ
lừ	lừ	lử	mờ

Tones (3),(4): E. Expansion Drill

Model: Cue with Tone (3): xã | Student Response: xã xà

or

Cue with Tone (4): xà | Student Response: xà xã

Cue:		Student Response:	
	xã	xã	xà
	mờ	mờ	mở
	lễ	lễ	lề
	lừ	lừ	lử
	mì	mì	mỹ
	hả	hả	hà

Tones (1),(5): A. Familiarization Drill

(1) gia lô xa mơ lê me no nô dư

(5) dạ lộ xạ mợ lệ mẹ nọ nộ dự

Tones (1),(5): B. Discrimination Drill /On Tape/

Tones (1),(5): C. Recognition Drill /On Tape/

Tones (1),(5): D. Mimicry Drill

dạ	gia	dạ	mợ
lộ	lộ	lô	lê
mơ	mợ	dạ	xa
pha	pha	mẹ	mơ
mẹ	me	dạ	lô

Tones (1),(5): E. Expansion Drill

Model: Cue with Tone (1): gia | Student Response: gia dạ
or
Cue with Tone (5): dạ | Student Response: dạ gia

Cue:		Student Response:	
	dạ	dạ	gia
	pha	pha	phạ
	mợ	mợ	mơ
	lộ	lộ	lộ
	me	me	mẹ
	lệ	lệ	lê

Tones (2),(5): A. Familiarization Drill

(2) mí phú giá mé nó lố dế xứ mớ

(5) mị phụ dạ mẹ nọ lộ lệ dự mợ

Tones (2),(5): B. Discrimination Drill /On Tape/

Tones (2),(5): C. Recognition Drill /On Tape/

Tones (2),(5): D. Mimicry Drill

giá	dạ	dạ	nó
mẹ	mẹ	giá	mé
nó	nọ	phụ	nó
phụ	phú	mí	nọ
mí	mị	lụ	mị

Tones (2),(5): E. Expansion Drill

Model: Cue with Tone (2): mí | Student Response: mí mị
or
Cue with Tone (5): mị | Student Response: mị mí

Cue:		Student Response:	
	dạ	dạ	giá
	mé	mé	mẹ
	phú	phú	phụ
	nọ	nọ	nó
	lụ	lụ	lú
	giá	giá	dạ

Tones (3),(5): A. Familiarization Drill

(3) mở lã hễ phủ nỗ mỹ lử lõ lẻ

(5) mợ lạ hệ phụ nộ mị dự lọ hẹ

Tones (3),(5): B. Discrimination Drill /On Tape/

Tones (3),(5): C. Recognition Drill /On Tape/

Tones (3),(5): D. Mimicry Drill

mở	mợ	nộ	mở
nộ	nộ	lã	phủ
lạ	lã	hệ	nộ
phủ	phủ	mợ	lã
hễ	hệ	lạ	nỗ

Tones (3),(5): E. Expansion Drill

Model: Cue with Tone (3): lã | Student Response: lã lạ
or
Cue with Tone (5): lạ | Student Response: lạ lã

Cue:		Student Response:	
mở		mở	mợ
nộ		nộ	nỗ
phụ		phụ	phủ
hễ		hễ	hệ
lạ		lạ	lã
mợ		mợ	mở

Tones (4),(5): A. Familiarization Drill

(4) hồ xà hề phù dừ lè lò mờ phì
(5) hộ xạ hệ phụ dự lẹ lọ mợ phị

Tones (4),(5): B. Discrimination Drill /On Tape/

Tones (4),(5): C. Recognition Drill /On Tape/

Tones (4),(5): D. Mimicry Drill

hộ	hồ	hộ	xà
xạ	xạ	dừ	lẹ
dừ	dừ	phù	phù
lè	lẹ	hộ	xạ
hệ	hề	xạ	hồ

Tones (4),(5): E. Expansion Drill

Model: Cue with Tone (4): xà | Student Response: xà xạ
or
Cue with Tone (5): xạ | Student Response: xạ xà

Cue:		Student Response:	
dự		dự	dừ
hồ		hồ	hộ
lẹ		lẹ	lè
hề		hề	hệ
phụ		phụ	phù
xà		xà	xạ

Chart 12.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	b-	'b' in 'boat'	Voiced, bilabial, imploded[1] stop

12A. Familiarization Drill

ba	bổ
bà	bộ
bế	bò
bể	bỏ
bị	bờ

12B. Discrimination Drill /On Tape/

12C. Recognition Drill /On Tape/

12D. Mimicry Drill

ba	bổ
bà	bộ
bế	bò
bể	bỏ
bị	bờ

Chart 13.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	v-	'v' in 'revue'[2]	Voiced, palatalized, labio-dental fricative

13A. Familiarization Drill

Speaker (1) va và về vô vỡ vợ

Speaker (2) va và về vô vỡ vợ

13B. Discrimination Drill[3] /On Tape/

---

[1]In making an imploded stop, the larynx is pulled downward during the production of the stop, creating a partial vacuum in the oral cavity.

[2]For some speakers of Southern Vietnamese, the symbol v- stands for a sound somewhat like the 'y-' in 'yet.' For such speakers, there is no distinction between the sounds represented by d- (or g[+i]) and v-.

[3]Speaker (1) only. Note that Speaker (2) would pronounce all the pairs of this drill alike.

13C. Recognition Drill /On Tape/

13D. Mimicry Drill

Speaker (1)	va	vô
	và	vơ
	vè	vợ

Chart 14.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	t-	't' in 'top'[1]	Voiceless, unaspirated, dental stop

14A. Familiarization Drill

tà	tú
tế	tủ
tệ	tò
tô	từ

14B. Discrimination Drill /On Tape/

14C. Recognition Drill /On Tape/

14D. Mimicry Drill

tà	tú
tế	tủ
tệ	tờ
tô	từ

Chart 15.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	th-	't' in 'top'[2]	Voiceless, strongly aspirated, dental stop

15A. Familiarization Drill

tha	thì
thả	thu
thê	thủ
thế	thơ
thi	thợ

[1]But the puff of breath that regularly follows the English sound does not occur following the Vietnamese sound.

[2]The Vietnamese sound is followed by a stronger puff of breath.

15B. Discrimination Drill /On Tape/

15C. Recognition Drill /On Tape/

15D. Mimicry Drill

tha	thì
thả	thu
thê	thủ
thế	thơ
thi	thợ

Chart 16.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	đ-	'd' in 'do'	Voiced, apico-alveolar, imploded[1] stop

16A. Familiarization Drill

đã	đò
đẻ	đó
đệ	đò
đi	

16 B1. Discrimination Drill /On Tape/

16 B2. Discrimination Drill /On Tape/

16 C1. Recognition Drill /On Tape/

16 C2. Recognition Drill /On Tape/

16D. Mimicry Drill

đã	đò
đẻ	đó
đệ	đò
đi	

Chart 17.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	ch-	'ch' in 'chop'[2]	Voiceless, slightly affricated, unaspirated, lamino-alveolar stop

[1]See Footnote 1, Page 15.

[2]But the puff of breath that regularly follows the English sound does not occur following the Vietnamese sound.

17A. Familiarization Drill

cha	chị
chả	cho
chà	chủ
chê	chớ
chi	chợ
chỉ	

17B. Discrimination Drill /On Tape/

17C. Recognition Drill /On Tape/

17D. Mimicry Drill

cha	chị
chả	cho
chà	chủ
chê	chớ
chi	chợ
chỉ	

Chart 18.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	tr-	'tr' in 'trot', pronounced with the curled-back tip of the tongue touching the roof of the mouth[1]	Voiceless, apico-alveolar, slightly affricated, retroflex stop

18A. Familiarization Drill

tra	trễ
trả	tro
trà	trù
tre	trở

18B. Discrimination Drill /On Tape/

18C. Recognition Drill /On Tape/

18D. Mimicry Drill

tra	trễ
trả	tro
trà	trù
tre	trở

[1]DO NOT SUBSTITUTE AN ENGLISH 'TR-' FOR THE VIETNAMESE SOUND!

Chart 19.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	nh-	'n' in 'menu'	Voiced, lamino-alveolar nasal

19A. Familiarization Drill

nha	nhọ
nhà	nhớ
nhì	nhờ
nhẹ	như
nho	

19B. Discrimination Drill /On Tape/

19C. Recognition Drill /On Tape/

19D. Mimicry Drill

nha	nhọ
nhà	nhớ
nhì	nhờ
nhẹ	như
nho	

Chart 20.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	s-	's' in 'sugar'[1]	Voiceless, apico-alveolar, retroflex spirant

20A. Familiarization Drill

sa	sọ
sẽ	só
sĩ	sờ
so	sứ

20B. Discrimination Drill /On Tape/

20C. Recognition Drill /On Tape/

20D. Mimicry Drill

sa	sọ
sẽ	só
sĩ	sờ
so	sừ

[1] But in making the Vietnamese sound, curl back the tip of the tongue.

Chart 21.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	r-	'r' in 'red'	Voiced, apico-alveolar, retroflex, oral continuant or flap

21A. Familiarization Drill

ra	rõ
rẻ	rỏ
rễ	

21B. Discrimination Drill /On Tape/

21C. Recognition Drill /On Tape/

21D. Mimicry Drill

ra	rõ
rẻ	rỏ
rễ	

Chart 22.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	c- ~ k-	'c' in 'cat'[1]	Voiceless, unaspirated, dorso-velar stop

22A. Familiarization Drill

cá	cô
cà	cũ
kỷ	cơ
kỹ	cứ
có	

22B. Discrimination Drill /On Tape/

22C. Recognition Drill /On Tape/

22D. Mimicry Drill

cá	cô
cà	cũ
kỷ	cơ
kỹ	cứ
có	

[1]But the puff of breath that regularly follows the English sound does not occur following the Vietnamese sound.

Chart 23.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	kh-	'ch' in German 'ach'[1]	Voiceless, dorso-velar spirant

23A. Familiarization Drill

khá	khó
khi	khô
khí	khu
kho	

23B. Discrimination Drill /On Tape/

23C. Recognition Drill /On Tape/

23D. Mimicry Drill

khá	khó
khi	khô
khí	khu
kho	

Chart 24.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	g- ~ gh-	'g' in 'gun'[2]	Voiced, dorso-velar spirant

24A. Familiarization Drill

ga	ghé
gâ	ghê
gà	gô
ghi	

24B. Discrimination Drill /On Tape/

24C. Recognition Drill /On Tape/

24D. Mimicry Drill

ga	ghé
gâ	ghê
gà	gô
ghi	

[1]Try to whistle in the k- position instead of with the lips!

[2]Try to whistle in the k- position and vibrate the vocal cords at the same time.

Chart 25.	The symbol:	stands for a sound somewhat like:	Phonetic description:
	ng- ~ ngh-	'ng' in 'singer'[1]	Voiced, dorso-velar nasal

25A. Familiarization Drill

nga	ngỏ
nghe	ngó
nghi	ngủ
nghĩ	

25B. Discrimination Drill /On Tape/

25C. Recognition Drill /On Tape/

25D. Mimicry Drill

nga	ngỏ
nghe	ngó
nghi	ngủ
nghĩ	

Tone Sequence Drills

Up to this point, all drills, except vowel Familiarization Drills, have included only actual Vietnamese words, but sequences of more than one word have usually not been meaningful phrases. Each word in all sequences so far has been given its citation pronunciation (i.e. pronounced as if it were occurring by itself). Compare the pronunciation in English of the isolated words 'small', and 'house', with the pronunciation of the phrase 'small house'. The intonation and stress of the phrase is not a combination of the intonation and stress of the two words as spoken in isolation.

---

[1] This applies only to those speakers of English who distinguish between the medial sounds of 'singer' and 'finger', with the latter containing the medial sound of 'singer' + 'g-'.

The following drills are designed to acquaint the student with what happens to Vietnamese tone sequences when they occur in phrases. The student should listen very carefully during the Familiarization Drills for the "phrase music". It is not exactly the same as a combination of tone contours as they occur in isolation. The tone sequence will be announced by number before each drill. From this section on, all sequences will be meaningful phrases and will be pronounced as such.

Two-tone Sequences:

(1)(1): A. Familiarization Drill

cô đi	đi Nga
đi thi	đi vô
đi ra	phi-cơ

(1)(1): B. Mimicry Drill
(Repeat phrases of preceding drill.)

(1)(2): A. Familiarization Drill

vô đó	thơ-ký
cô Phú	ba má
khi đó	thơ đó
ba bế	

(1)(2): B. Discrimination Drill /On Tape/

(1)(2): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(2)(1): A. Familiarization Drill

số ba	nó đi
má ra	

(2)(1): B. Discrimination Drill /On Tape/

(2)(1): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(2)(2): A. Familiarization Drill

ghé đó	lá đó
ghế đó	có đó

(2)(2): B. Discrimination Drill /On Tape/

(2)(2): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(1)(3): A. Familiarization Drill

đi ngủ
che chở
tô bể

(1)(3): B. Discrimination Drill /On Tape/

(1)(3): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(3)(1): A. Familiarization Drill

trả cho sử-gia
sẽ đi rể tre

(3)(1): B. Discrimination Drill /On Tape/

(3)(1): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(2)(3): A. Familiarization Drill

khá dở
nó dở

(2)(3): B. Discrimination Drill /On Tape/

(2)(3): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(3)(2): A. Familiarization Drill

chỉ đó
đỏ ké

(3)(2): B. Discrimination Drill /On Tape/

(3)(2): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(3)(3): A. Familiarization Drill

bỏ dở
lở-dở

(3)(3): B. Discrimination Drill /On Tape/

(3)(3): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(1)(4): A. Familiarization Drill

ba giờ
xe đò
đi về

(1)(4): B. Discrimination Drill /On Tape/

(1)(4): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(4)(1): A. Familiarization Drill

bà Ba
tà ma
cà-phê
nhà ga
bà Nga

(4)(1): B. Discrimination Drill /On Tape/

(4)(1): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(2)(4): A. Familiarization Drill

tế đò
có mà

(2)(4): B. Discrimination Drill /On Tape/

(2)(4): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(4)(2): A. Familiarization Drill

nhà đó
tờ đó
bà đó

(4)(2): B. Discrimination Drill /On Tape/

(4)(2): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(3)(4): A. Familiarization Drill

chả giò
ở nhà

(3)(4): B. Discrimination Drill /On Tape/

(3)(4): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(4)(3): A. Familiarization Drill

đò rẻ
gà rẻ

(4)(3): B. Discrimination Drill /On Tape/

(4)(3): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(4)(4): A. Familiarization Drill

thì-giờ
chà-là
về nhà

(4)(4): B. Discrimination Drill /On Tape/

(4)(4): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(1)(5): A. Familiarization Drill

đi chợ
cha mẹ
ba chị

(1)(5): B. Discrimination Drill /On Tape/

(1)(5): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(5)(1): A. Familiarization Drill

dạ đi
dạ xa
bị hư
bị đi

(5)(1): B. Discrimination Drill /On Tape/

(5)(1): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(2)(5): A. Familiarization Drill
nó lẹ
ghé chợ

(2)(5): B. Discrimination Drill /On Tape/

(2)(5): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(5)(2): A. Familiarization Drill

dạ nhớ	dạ khó
dạ có	dạ thế
dạ ghé	

(5)(2): B. Discrimination Drill /On Tape/

(5)(2): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(3)(5): A. Familiarization Drill
thổ-mộ
chõ lạ
nhổ mạ

(3)(5): B. Discrimination Drill /On Tape/

(3)(5): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(5)(3): A. Familiarization Drill
bị bể
hạ-sĩ

(5)(3): B. Discrimination Drill /On Tape/

(5)(3): C. Mimicry Drill
(Repeat phrases of Drill A, above.)

(4)(5): A. Familiarization Drill

bà chị

nhà họ

(4)(5): B. Discrimination Drill /On Tape/

(4)(5): C. Mimicry Drill

(Repeat phrases of Drill A, above.)

(5)(4): A. Familiarization Drill

trị vì

bị đè

(5)(4): B. Discrimination Drill /On Tape/

(5)(4): C. Mimicry Drill

(Repeat phrases of Drill A, above.)

(5)(5): A. Familiarization Drill

sự vụ

tự sự

(5)(5): B. Discrimination Drill /On Tape/

(5)(5): C. Mimicry Drill

(Repeat phrases of Drill A, above.)

Three-tone Sequences: A. Familiarization Drill

(1)(1)(1): ra-đa xa
cô Nga đi

(1)(1)(2): đi vô đó
cô thơ-ký

(1)(1)(5): đi xa lộ

(1)(2)(2): đi phố đó

(1)(3)(5): xe thổ-mộ

(2)(1)(3): nó vô sở

(2)(5)(1): ghế bị hư

(3)(5)(1): tủ bị hư

(4)(1)(2): bà đi phố

(4)(1)(3): đồ xa xỉ

(4)(1)(5): bà đi chợ

(4)(2)(3): tờ đó rõ

(4)(5)(1): nhờ chị đi

(5)(1)(3): chị đi trễ

(5)(1)(5): vợ đi chợ

(5)(2)(3): chị đó khổ

B. Mimicry Drill
(Repeat the phrases of the preceding drill.)

Final Consonants: Nasals

Chart 27.	The symbol:	stands for a sound somewhat like:	Phonetic Description
	-m	'm' in 'jam'	Voiced, unreleased, bilabial nasal; preceding vowel short

27A. Familiarization Drill

tim[1]	giùm
em	hôm
kém	tôm
tám	cơm

27 B1. Mimicry Drill

(Repeat words of preceding drill.)

27 B2. Mimicry Drill: Tone Sequences

em nhỏ	em đó
làm gì	cô làm gì
đi sớm	tôm đó rẻ
tám giờ	để làm gì
chị em	

Chart 28.	The symbols:	stand for a sound somewhat like:	Phonetic Description
	-nh -n (following i- or ê-[2])	'n' in 'ten'	Voiced, unreleased, apico-alveolar nasal; preceding vowel short

28A. Familiarization Drill

kinh	in
đình	xin
tính	chín
anh	đến
hạnh	bến
rãnh	

[1] An alternate spelling for the pronunciation represented by tim is tiêm. The spelling combination -iêm alternates with -im.

[2] ê in the combination -iê- does not apply here.

28 B1. Mimicry Drill

(Repeat words of preceding drill.)

28 B2. Mimicry Drill: Tone Sequences

đến sớm	bị bịnh
gia-đình	bến xe đò
kinh-tế	Bộ Kinh-Tế
chín giờ	xin anh đi
anh em	

Chart 29.	The symbols:	stand for a sound somewhat like:	Phonetic Description
	-ng (following vowel other than o-, ô-, or u-) -n (following vowel other than i-, ê-[1], ô-, or u-)	'ng' in 'song'	Voiced, unreleased, dorso-velar nasal; preceding vowel short

29A. Familiarization Drill

hàng	còn
đang	đón
tháng	ơn
kén	lớn
ngàn	sơn

29 B1. Mimicry Drill

(Repeat the words of preceding drill.)

29 B2. Mimicry Drill: Tone Sequences

ba ngàn	làm ơn
Chợ-Lớn	đừng đi
bàn đó	đi Chợ-Lớn
còn anh	cám ơn cô
đang đi	bàn đó rẻ
tháng tám	cám ơn bà

[1] But the -n of -iên and -yên is also pronounced -ng.

Chart 30.	The symbol:	stands for a sound somewhat like:	Phonetic Description
	ă-[1]	'ah' in 'bah', shortened or 'a' in 'sofa'	Upper-low, front or central,[2] unrounded, short vowel

30A. Familiarization Drill

lắm	đằng
năm	ăn
măng	lằn
thắng	bắn
trắng	cắn

30B. Discrimination Drill /On Tape/

30C. Recognition Drill /On Tape/

30 D1. Mimicry Drill

(Repeat the words of Drill A, above.)

30 D2. Mimicry Drill: Tone Sequences

ba năm	đi ăn
ăn cơm	đồ rẻ lắm
bị bắn	đồ cũ lắm
rẻ lắm	nó đi ăn
cũ lắm	

Chart 31.	The symbol:	stands for a sound somewhat like:	Phonetic Description
	â- (before -ng or -n[3])	'a' in 'sofa'	Lower-mid, central, unrounded, short vowel

31A. Familiarization Drill

đấng	vân
cần	ngấn
bận	lấn
hân	tân

[1]This vowel is never final in a syllable.

[2]I.e. Front before velar consonants and central before others.

[3]Before -m, â- and ă- coincide. Like ă, â never occurs as a syllable final.

31B. Discrimination Drill /On Tape/

31C. Recognition Drill /On Tape/

31 D1. Mimicry Drill
(Repeat words of Drill A, above.)

31 D2. Mimicry Drill: Tone Sequences

lân-cận	hân-hạnh lắm
vân vân	nên cẩn-thận
hân-hạnh	đi ba lần
bận đồ	vô bận đồ
cẩn-thận	

Final Consonants: Stops

Chart 32.	The symbol:	stands for a sound somewhat like:	Phonetic Description
	-p	'p' in 'stop'	Voiceless, bilabial, unreleased stop; preceding vowel short

32A. Familiarization Drill

kịp[1]	chạp
bếp	đạp
đẹp	giúp
gấp	lớp
ấp[2]	

32 B1. Mimicry Drill
(Repeat words of preceding drill.)

32 B2. Mimicry Drill: Tone Sequences

xe đạp	đi Pháp
nhà bếp	đi xe đạp
lớp tám	cô đẹp lắm
tháng chạp	ở Pháp đến
đẹp lắm	

[1]An alternate spelling for the pronunciation represented by -ịp is -tệp.

[2]Before -p, as before -m, â- and ă- coincide.

Chart 33.	The symbols:	stand for a sound approximately like:	Phonetic Description
	-ch -t (following i- or ê-[1])	't' in 'hat'	Voiceless, dental, unreleased stop; preceding vowel short

33A. Familiarization Drill

ếch	ít
ách	mệt
cách	chết
mạch	tết

33 B1. Mimicry Drill

(Repeat words of preceding drill.)

33 B2. Mimicry Drill: Tone Sequences

sách đó	sách cũ
mệt lắm	sách đó rẻ
sách rẻ	sách đó lớn

Chart 34.	The symbols:	stand for a sound somewhat like:	Phonetic Description:
	-c (following vowel other than o-, ô-, or u-) -t (following vowel other than i-, ê-[1], ô-, or u-)	'k' in 'take'	Voiceless, dorso-velar, unreleased stop; preceding vowel short

34A. Familiarization Drill

các	mét
nhạc	mặt
bức	vặt
chực	tất
Đức	trợt

34 B1. Mimicry Drill

(Repeat words of preceding drill.)

34 B2. Mimicry Drill: Tone Sequences

lặt-vặt	đi Đức
nhà hát	tất thì
tất cả	

[1]But -t in the combination -iết is pronounced -k.

Final Consonants: Coarticulated Nasals and Stops

Chart 35.	The symbols:	stand for a sound somewhat like:	Phonetic Description:
	-ng (following o-, ô-[1], or u-) -n (following ô- or u-)	'ng' in 'song' and 'm' in 'sum' pronounced simultaneously	Voiced, dorso-velar, unreleased nasal with coarticulated bilabial nasal

35A. Familiarization Drill

long	trung
xong	bốn
chồng	lộn
ông	hôn
không	khốn
hồng	thun
cũng	bún
đúng	

35B. Discrimination Drill /On Tape/

35C. Recognition Drill /On Tape/

35 D1. Mimicry Drill

(Repeat words of Drill A, above.)

35 D2. Mimicry Drill: Tone Sequences

ông Long	có không
bốn giờ	ông đi không
không đi	ông không đi
không có	bà cũng đi
ăn xong	

Chart 36.	The symbols:	stand for a sound somewhat like:	Phonetic Description:
	-c (following o-, ô-, or u-) -t (following ô- or u-)	'k' in 'take' and 'p' in 'stop' pronounced simultaneously	Voiceless, dorso-velar, unreleased stop, with coarticulated bilabial stop

[1]The spelling combination ông is pronounced as if spelled ong.

36A. Familiarization Drill

tốt	chút
lột	đọc
một	học
mốt	chúc
phút	

36B. Discrimination Drill /On Tape/

36C. Recognition Drill /On Tape/

36 D1. Mimicry Drill

(Repeat words of Drill A, above.)

36 D2. Mimicry Drill: Tone Sequences

một chút	tốt lắm
đọc sách	học ở Mỹ
học xong	học ở Pháp
bốn phút	tốt mà rẻ

Diphthongs

A diphthong is a combination of different vowel sounds occurring within a single syllable. For example, the English word 'let' is usually pronounced with a single vowel sound, but the word 'late' contains a diphthong which starts with approximately the same vowel as 'let' but is followed by a glide to the high, front 'i' position, within the same syllable.

Some of the single Vietnamese vowel symbols already introduced sometimes represent diphthongs. For example, the symbol -i in final position in Vietnamese often represents a diphthong - one which begins with the -i vowel as described and glides to a slightly higher position. Thus, not all Vietnamese diphthongs are indicated in the spelling system. However, certain spelling combinations regularly represent diphthongs and such diphthongs contrast meaningfully with simple vowels. This section treats such combinations.

Diphthongs: Group I

A vowel symbol followed by -i ~ -y stands for a diphthong which begins with the first vowel sound symbolized, followed by a glide to the vowel position regularly indicated by i ~ y.

Special spellings:

(1) Following u, the spelling -i but not -y occurs in this group of diphthongs.

(2) The spelling uôi represents the same diphthong as the spelling ui.

(3) The spelling ươi represents the same diphthong as the spelling ưi.

A. Familiarization Drill

hai	dấy	tới
bài	thôi	vui
cái	tôi	túi
tại	nói	tuổi[1]
phải	coi	cuối[1]
ngày[3]	giỏi	mười[2]
ấy	mới	người[2]
thấy		

B. Discrimination Drill /On Tape/

C. Recognition Drill /On Tape/

---

[1]See Special spelling (2) above.

[2]See Special spelling (3) above.

[3]There is an alternate pronunciation of -ay which coincides with the regular pronunciation of -ây.

D1. Mimicry Drill

(Repeat words of Drill A, above)

D2. Mimicry Drill: Tone Sequences

dạ phải	tôi thấy
xe mới	ở đây
chùi nhà	tôi đi chợ
người Mỹ	tôi mới đi
chuối đó	tôi mới có
mười giờ	chuối đó rẻ
ai đi	tôi phải đi
đi lại	tôi có rồi
ngày mai	lái máy bay
bà ấy	trái cây đó

Diphthongs: Group II

In diphthongs of Group II, the initial vowel sound is followed by a glide to a mid-central, unrounded vowel position (approximately the position of the 'a' of 'sofa'). The following are common spelling combinations for Group II diphthongs. In each case, the initial vowel quality of the diphthong is that regularly indicated by the first vowel symbol.

i- + -a[1]	u- + -ô[2]
u- + -a	ư- + -ơ[2]
ư- + -a	i-(or y-) + -ê[3]

A. Familiarization Drill

kia	mua	mưa	uống	ương	biết
tia	lúa	lứa	muốn	thường	Việt
nghĩa	rủa	nữa	cuốn	đường	chiếc
thia	bùa	lửa	xuống	trường	việc
lia	lụa	lựa	cuộc	được	miệng
			buộc	lượt	

B. Discrimination Drill /On Tape/

C. Recognition Drill /On Tape/

D1. Mimicry Drill

(Repeat words of Drill A, above.)

---

[1]Not in the combination gi + a. For gi- followed by a vowel, see Chart 1.

[2]Unless followed by -i. See Special Spellings, Page 37.

[3]Not in the combination -iêm or -iêp. See Footnote 1, Page 30 and 33.

D2. Mimicry Drill: Tone Sequences

kia kìa	đi Việt-Nam
nghĩa là	đàng kia kìa
chưa giỏi	cây viết chì
Việt-Nam	cuốn sách đó
viết chì	ông đi chưa
cuốn sách	không đi được
trường học	đi mua đồ
trả tiền	đường Lê-Lợi
được không	uống nước trà
không được	chiếc xe hơi
mua đồ	nửa giờ nữa
	tôi chưa đi

Diphthongs: Group III

A vowel symbol followed by -o or -u[1] stands for a diphthong which begins with the first vowel sound indicated and is followed by a glide to a high-back, rounded vowel position (approximately the position of the 'u' of 'flu').

Special spellings:

(1) The spelling -iêu is pronounced as if spelled -iu.

(2) The spelling ươu represents the same diphthong as the spelling ưu.

A. Familiarization Drill

nhiêu[2]	theo	kêu	lau	lâu	hưu
thiếu[2]	méo	nếu	báo	sấu	cứu
hiêu[2]	hẻo	dễu	bảo	mẫu	cừu
nhiều[2]	mèo	lều	chào	chầu	cựu
liệu[2]	mẹo	rệu	đạo	đậu	rượu[3]

B. Discrimination Drill /On Tape/

C. Recognition Drill /On Tape/

D1. Mimicry Drill

(Repeat words of Drill A, above.)

---

[1]Not in the combination gio or giu. For gi- followed by a vowel, see Chart 1.

[2]See Special spelling (1) above.

[3]See Special spelling (2) above.

D2. Mimicry Drill: Tone Sequences

đi đâu	chào bà
sao lâu	hỏi nào
bao nhiêu	nhiều người
đi theo	tại sao
đi kêu	đi theo tôi
tôi hiểu	cô đi đâu
nếu có	sao lâu vậy
chiều mai	bà đi đâu
chào cô	nhiều người Tàu

Diphthongs: Group IV: On-Glide Diphthongs and Labialized Consonants

In diphthongs of Groups I, II, and III, the principal syllabic vowel is followed by a glide to another position (i.e. an off-glide). Vietnamese also contains diphthongs in which the principal syllabic vowel is preceded by a glide (i.e. an on-glide). In one group of such diphthongs, the glide is from the high-front, unrounded vowel position (approximately the 'i' of 'machine' position) and has a 'y-' like quality. In Vietnamese spelling, this kind of on-glide is represented by initial d- or gi-, and has already been drilled.[1]

In other on-glide diphthongs - designated as Group IV diphthongs - the glide is from the high-back, rounded vowel position (approximately the 'u' of 'flu' position) and has a 'w-' like quality. A consonant immediately preceding such a diphthong is labialized, i.e. it is pronounced with accompanying lip-rounding. The labialization is regular and automatic.

A Group IV diphthong may occur at the beginning of a syllable. It is indicated in the spelling system by an initial u or o- or hu- or ho-, followed immediately by a vowel symbol of the group listed below.

The following spelling combinations represent a labialized consonant + an on-glide diphthong:

x-, l-, t-, th-, đ-, ch-, tr-, nh-, s-, q-, kh-, ng- +

-u- + { -y ; -i (consonant must follow) ; -ê ; -â (consonant must follow) }

-o- + { -e ; -a ; -ă (consonant must follow) }

NOTE:

Q, the special symbol for a labialized k-, is always followed by -u-, indicating the glide of an on-glide diphthong. However, in the speech of some Southern Vietnamese, qu- stands for the labialized

[1] See Chart 1, Page 1.

on-glide only, with no dorso-velar closure (i.e. 'k-' quality). For such speakers, initial u-, hu-, and qu-, followed by a vowel symbol, represent the same sound.

A Vietnamese vowel may be both preceded by an on-glide and followed by an off-glide[1]. For example, the commonly occurring Vietnamese name, spelled Nguyên, is pronounced: ng- (labialized) + 'w-' on-glide + vowel i + off-glide (Group II diphthong) + -n (pronounced 'ng').

Certain spelling combinations may cause difficulty for the beginning student. For example, lua indicates a l- followed by a diphthong of Group II (i.e. vowel u- + off-glide to 'a' of 'sofa' position), whereas loa indicates a labialized l + on-glide + a-vowel. Similarly, tui indicates a t- + a diphthong of Group I (i.e. vowel u + off-glide to high-front i position), whereas tuy indicates a labialized t- + on-glide + i ~ y vowel. Here, as always, the student should first listen carefully to the tapes, and after mastering the pronunciation, learn to associate spelling with sound.

A1. Familiarization Drill

truy	Huế	ngoài
súy	tòa	khuya
lụy	hòa	nguyên
huy	hoàn	chuyện
nguy	toàn	tuyết
huỳnh	thoáng	
xoe	oánh	
nhoe	soát	
khỏe	thuật	

A2. Familiarization Drill

Speaker (1):	qua	quẹo	quấy	quay
Speaker (2):	qua	quẹo	quấy	quay

B. Discrimination Drill /On Tape

C. Recognition Drill /On Tape

D1. Mimicry Drill

(Repeat words of Drill A1,above.)

D2. Mimicry Drill

(Repeat words of Drill A2, above.)

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[1]Combinations beginning with a Group IV diphthong are drilled in this section, regardless of the kind of off-glide that follows the principal syllabic vowel.

D3. Mimicry Drill: Tone Sequences

qua đây	hai giờ khuya
đại-úy	nguy-hiểm lắm
đi Huế	ở Mỹ qua
ra ngoài	ở Pháp qua
chỉ-huy	tòa đại-sứ
nói chuyện	nói chuyện với
nguy-hiểm	quẹo tay mặt
quốc-gia	quẹo tay trái
đi Huế chơi	Bộ Ngoại-Giao
ra ngoài xe	

Supplementary Tone Sequence Drills

The following are sequences of gradually increasing length (from two to six syllables), all taken from Vietnamese Basic Course, Lessons 1 - 5. The tone sequence of which each is an example is indicated by number at the left. Tone numbers correspond to those introduced in Chart 11, above. Those sequences which occur in the Basic Course as complete utterances, rather than just part of a longer utterance, are written with conventional sentence capitalization and punctuation.

Listen carefully to the music of the sequences, including the relative loudness of each syllable (i.e. stress). Imitate what you hear as closely as possible.

A. Two-tone Sequences:

(1)(1) đi lâu
mua xăng
anh Châu
Không sao.
hai mươi

(1)(2) anh ấy
ông ấy
cô ấy
tay trái

(1)(3) Không phải.
chưa giỏi
không rẻ
không cũ

(1)(4) bây giờ
mua đồ
xe đò

(1)(5) tay mặt
không mạnh

(2)(1) các ông
các cô

(2)(2) mới đến
đến sớm
mắc lắm

(2)(3) đến trễ

(2)(4) mấy giờ
sáu giờ
các bà

(2)(5) khách-sạn

(3)(1) phải không
ở đâu
ở Anh

(3)(2) ở Pháp
ở đó

(3)(3) ở Mỹ

(3)(4) bảy giờ

(3)(5) trở lại

(4)(1) Chào ông.
Còn ông?
nhà ga
Chào cô.
người Anh

(4)(2) gần lắm
người Pháp

(4)(3) người Mỹ

(4)(4) Chào bà.
đồng-hồ
hồi nào
mười giờ
chừng nào
đường nầy

(4)(5) người Việt

(5)(1) Dạ chưa.
Dạ không.
Dạ đi.
Dạ xa.

(5)(2) Dạ thấy.
Dạ lớn.
Dạ biết.
Dạ có.
Dạ mác.
Dạ mới.

(5)(3) Dạ phải.
Dạ hiểu.
Dạ rẻ.

(5)(4) một giờ
Dạ rồi.
Vậy à?
Vậy thì

(5)(5) Dạ mạnh.

B. Three-tone Sequences

(1)(1)(1) Tôi không đi.
Ông mua không?
Tôi chưa mua.

(1)(1)(2) Tôi đi phố.
Tôi không biết.
Tôi không thấy.
đi mua báo

(1)(1)(3) Tôi tên Hải.

(1)(1)(4) Cô tên gì?
Ông tên gì?
đi mua đồ
Tôi đi cầu.
Anh Châu kìa.

(1)(1)(5) bên tay mặt
đi lâu vậy
Tôi đi chợ.
Sao lâu vậy?

(1)(2)(1) Ông thấy không?
Ông đến không?
Ông có không?
Cô biết không?

(1)(3)(1) Xin lỗi cô.
Xin lỗi ông.
Tôi phải đi.
Ông hiểu không?

(1)(4)(1) đi nhà báng

(1)(2)(3) nên đến trễ

(1)(2)(4) Cô nói gì?
Ông nói gì?

(1)(2)(5) Sao mắc vậy?
Sao lớn vậy?

(1)(3)(4) Xin lỗi bà.

(1)(3)(5) Sao rẻ vậy?
Sao cũ vậy?
Sao nhỏ vậy?

(1)(5)(4) Cô học gì?
Ông học gì?

(2)(1)(1) Cám ơn ông.
Cám ơn cô.
đến hôm qua
đến hôm nay
Có xa không?

(2)(1)(4) Cám ơn bà.

(2)(2)(1) nói tiếng Anh

(2)(2)(2) nói tiếng Pháp

(2)(2)(4) nói tiếng Tàu

(2)(2)(5) nói tiếng Việt

(2)(4)(4) cuối đường nầy
có đồng-hồ

(2)(5)(1) đến Việt-Nam

(3)(2)(5) ở trước mặt

(3)(4)(1) ở dàng sau

(4)(1)(4) đàng kia kìa
mười hai giờ
Bà Châu kìa.

(4)(2)(1) Chào các ông.
Chào các cô.

(4)(2)(4) chừng sáu giờ
Chào các bà.
Bà nói gì?

(4)(5)(4) Bà học gì?
chừng một giờ

(5)(1)(2) Dạ xa lắm.

(5)(2)(2) Dạ mới lắm.
Dạ mác lắm.
Dạ lớn lắm.

(5)(3)(1) học ở đâu?

(5)(3)(2) Dạ rẻ lắm.
Dạ nhỏ lắm.
Dạ cũ lắm.

(5)(4)(2) Dạ gần lắm.

C. Four-tone Sequences

(1)(1)(1)(2) Ông đi đâu đó?

(1)(1)(3)(1) Tôi nghe ở đây.

(1)(1)(5)(4) Tôi đi lại trường.

(1)(2)(2)(2) Anh ấy sắp đến.

(1)(2)(3)(1) Tôi thấy ở đây.

(1)(2)(3)(5) Tôi mới trở lại.

(1)(2)(4)(4) Không có đồng-hồ

(1)(3)(2)(1) Xin lỗi các ông.

(1)(3)(2)(4) Xin lỗi các bà.

(1)(3)(5)(1) Tôi trở lại ngay.

(1)(4)(4)(1) Tôi là người Anh.

(1)(4)(4)(2) Tôi là người Bắc.

(1)(4)(4)(3) Tôi là người Mỹ.

(1)(4)(4)(4) Tôi là người Tàu.

(1)(4)(4)(5) Tôi là người Việt.

(1)(5)(3)(1) Ông mạnh giỏi không?
Tôi đợi ở đây.

(2)(1)(1)(1) Có xa không ông?

(2)(4)(4)(1) Đó là nhà băng.

(2)(4)(2)(4) Cái nầy có rồi.

(2)(4)(2)(5) Đó là khách-sạn.

(2)(4)(4)(5) Đó là trường học.

(2)(4)(5)(1) Đó là tiệm ăn.

(3)(1)(1)(2) ở bên tay trái

(3)(1)(1)(5) ở bên tay mặt

(3)(2)(4)(4) ở cuối đường nầy

(4)(1)(1)(2) Bà đi đâu đó?

(4)(1)(4)(3) Mười hai giờ rưỡi.

(4)(5)(3)(1) Bà mạnh giỏi không?

(5)(1)(2)(4) Dạ không có gì.

(5)(1)(3)(5) Dạ tôi cũng mạnh.

(5)(4)(1)(2) Vậy thì hay lắm.

D. Five-tone Sequences

(1)(1)(1)(1)(5) Sao ông đi lâu vậy?

(1)(1)(2)(2)(1) Tôi không nói tiếng Anh.

(1)(1)(2)(2)(2) Tôi không nói tiếng Pháp.

(1)(1)(2)(2)(4) Tôi không nói tiếng Tàu.
Tôi không có viết chì.

(1)(1)(2)(2)(5) Tôi không nói tiếng Việt.

(1)(1)(2)(4)(4) Tôi không có đồng-hồ.
Ông Long đến hồi nào?

(1)(1)(2)(5)(3) Tôi không có tự-điển.

(1)(1)(2)(5)(5) Tôi không có hộp quẹt.

(1)(1)(4)(1)(1) Ông đi nhà báng chưa?
Ông đi nhà ga không?

(1)(1)(5)(2)(1) Tôi không học tiếng Anh.

(1)(1)(5)(2)(2) Tôi không học tiếng Pháp.

(1)(1)(5)(2)(4) Tôi không học tiếng Tàu.

(1)(1)(5)(2)(5) Tôi không học tiếng Việt.
Tôi đi lại khách-sạn.

(1)(1)(5)(4)(1) Tôi đi lại nhà ga.

(1)(1)(5)(5)(1) Tôi đi lại tiệm ăn.

(1)(2)(2)(1)(1) Tôi mới đến hôm qua.

(1)(2)(2)(1)(2) Tôi mới đến năm ngoái.

(1)(2)(2)(2)(2) Tôi mới đến tháng trước.

(1)(2)(2)(4)(1) Ông có viết chì không?

(1)(2)(2)(4)(2) Tôi mới đến tuần trước.

(1)(2)(2)(4)(4) Ông đến Huế hồi nào?

(1)(2)(3)(4)(4) Cô đến Mỹ hồi nào?

(1)(2)(4)(4)(1) Ông có đồng-hồ không?

(1)(2)(5)(3)(1) Ông có tự-điển không?

(1)(2)(5)(5)(1) Cô có hộp quẹt không?

(1)(4)(2)(1)(1) Hai giờ thiếu hai mươi.

(1)(4)(2)(4)(4) Bây giờ mấy giờ rồi?

(1)(4)(4)(4)(1) Bây giờ mười giờ chưa?

(1)(5)(3)(1)(5) Ông học ở đâu vậy?

(2)(1)(2)(2)(2) Chắc anh ấy sắp đến.

(2)(4)(1)(3)(5) Sáu giờ tôi trở lại.

(2)(4)(2)(1)(4) Đó là bến xe đò.

(2)(4)(2)(2)(2) Chắc bà ấy sắp đến.

(2)(4)(4)(1)(1) Đó là đường Gia-Long.

(2)(4)(4)(1)(2) Đó là nhà giấy thép.

(2)(4)(4)(1)(5) Đó là đường Lê-Lợi.

(2)(4)(4)(3)(5) Mấy giờ bà trở lại?

(2)(4)(4)(5)(1) Đó là đường Tự-Do.

(2)(5)(2)(1)(1) Khách-sạn có xa không?

(2)(5)(2)(2)(1) Khách-sạn có lớn không?

(2)(5)(2)(3)(1) Khách-sạn có rẻ không?

(2)(5)(2)(4)(1) Khách-sạn có gần không?

(4)(1)(2)(2)(1) Nhà ga có mới không?

(4)(1)(2)(3)(1) Nhà ga có cũ không?

(4)(1)(4)(3)(4) Mười hai giờ rưỡi rồi.

(4)(2)(2)(4)(4) Bà đến Huế hồi nào?

(4)(2)(3)(4)(4) Bà đến Mỹ hồi nào?

(4)(4)(1)(1)(2) Chừng nào anh Châu đến?

(5)(1)(2)(3)(1) Tiệm ăn có rẻ không?

(5)(1)(5)(3)(3) Dạ tôi học ở Mỹ.

(5)(2)(4)(2)(5) Dạ đó là khách-sạn.

E. Six-tone Sequences

(1)(1)(1)(2)(1)(3) Sao ông không biết ông Hải?

(1)(1)(1)(2)(4)(4) Sao ông không đến Sài-gòn?

(1)(1)(3)(5)(4)(4) Ông Phương trở lại hồi nào?

(1)(2)(1)(1)(4)(4) Ông đến Nha-Trang hồi nào?

(1)(2)(1)(4)(4)(4) Ông đến Biên-Hòa hồi nào?

(1)(2)(4)(4)(1)(1) Tôi đến Sài-gòn hôm qua.

(1)(2)(2)(4)(3)(2) Cô nói tiếng Tàu giỏi lắm.

(1)(2)(2)(5)(3)(2) Ông nói tiếng Việt giỏi lắm.

(1)(2)(4)(3)(4)(4) Cô đến Đà-Nẵng hồi nào?

(1)(2)(5)(1)(1)(1) Tôi đến Việt-Nam hôm qua.

(1)(2)(5)(1)(4)(4) Cô đến Việt-Nam hồi nào?

(1)(1)(5)(4)(1)(1) Tôi đi lại trường hôm nay.

(1)(3)(1)(5)(4)(1) Tôi cũng đi lại nhà ga.

(2)(4)(4)(4)(1)(4) Có đồng-hồ đàng kia kìa.

(2)(5)(5)(4)(1)(4) Có hộp quẹt đàng kia kìa.

(2)(1)(3)(4)(2)(5) Đó không phải là khách-sạn.

(2)(1)(3)(4)(4)(1) Đó không phải là nhà thương.

(2)(1)(3)(4)(4)(5) Đó không phải là trường học.

(2)(1)(3)(4)(5)(1) Đó không phải là tiệm ăn.

(2)(1)(4)(2)(2)(1) Bến xe đò có lớn không?

(2)(5)(3)(1)(1)(2) Khách-sạn ở bên tay trái.

(2)(5)(3)(1)(1)(5) Khách-sạn ở bên tay mặt.

(4)(1)(3)(1)(1)(2) Nhà ga ở bên tay trái.

(4)(1)(3)(1)(1)(5) Nhà báng ở bên tay mặt.

(4)(1)(2)(2)(3)(1) Nhà giấy thép có cũ không?

(5)(1)(3)(1)(1)(2) Tiệm ăn ở bên tay trái.

(5)(1)(3)(1)(1)(5) Tiệm ăn ở bên tay mặt.

(5)(4)(4)(1)(1)(4) Dạ mười giờ hai mươi rồi.

PART II: LESSONS 1 - 10

INTRODUCTION

Part II of this volume contains ten lessons, all of which have the same basic pattern and involve the same procedures. Each lesson requires many hours of study, in class and/or with recordings of the Vietnamese material.

The method underlying these lessons is guided imitation; the aim is automaticity. Ideally, there are two teachers: under the supervision of a scientific linguist, who talks ABOUT Vietnamese, the student learns to speak the language in direct imitation of a tutor who is a native speaker of Vietnamese. The tutor drills on the Vietnamese in the text, providing an authentic model for the student to imitate. Statements on how the language is manipulated are included in the explanatory notes in the text, which may be supplemented, if necessary, by further discussions on the part of the linguist. As a supplement to class hours with a tutor — or even, if necessary, as a replacement for them — students work with taped recordings which approximate the classroom situation.

Language learning is overlearning. Through memorization of whole utterances, and substitution within and manipulation of these utterances, a student achieves the fluency and automaticity that are necessary for control of a language. Language learning involves acquiring a new set of habits, and habits must be automatic. Just as the experienced driver performs the mechanics of driving unconsciously — turning on the engine, shifting gears, applying the brakes, etc. — and concentrates on where he is going, so the fluent speaker of a language is concerned with what he is saying rather than the mechanics of how he is saying it.

The student should note the following general suggestions and warnings:

ALWAYS USE NORMAL SPEED. Do not permit yourself to speak more slowly than your tutor, and do not ask him to speak more slowly than is natural for him. The ability to understand slow, deliberate speech never heard outside of a classroom is of little practical value. The aim of the student should be to learn Vietnamese as it is spoken by the Vietnamese — not an artificial classroom dialect.

DRILL HOURS WITH A NATIVE TUTOR SHOULD BE CONDUCTED ENTIRELY IN VIETNAMESE FROM THE FIRST DAY. A class which fluctuates between Vietnamese and English, where valuable repetition and drill aimed at developing fluency are constantly interrupted by English questions and comments, never achieves the desired results. It is recommended that a specific time be designated as discussion period and that interruption of drill at other times be avoided. A tutor who has not had technical linguistic training should not attempt technical explanations about Vietnamese. These are provided by the explanatory notes in the book and/or the scientific linguist.

REVIEW CONSTANTLY. DO NOT GO AHEAD TOO RAPIDLY. Remember that each new lesson presupposes thorough mastery of what has gone before.

Do not assume that the patterns of Vietnamese will resemble those of English, or that distinctions made in English will be present in Vietnamese. EXPECT DIFFERENCES AND BE SURPRISED AT SIMILARITIES.

Remember that USAGE - NOT LOGIC - DETERMINES WHAT IS ACCEPTED IN A LANGUAGE. A native speaker is the final judge of whether or not an utterance is acceptable in his dialect. Differences of dialect, of course, cause frequent disagreement among native speakers. Not all dialect differences are geographical; many are social and educational.

PROCEDURES

1. Basic Dialogues

Each of the ten lessons begins with a Basic Dialogue which forms the core of the lesson. A student controls a lesson to the extent to which he has learned the dialogue by heart. Thorough memorization of the dialogue means thorough mastery of the text. Memorization is achieved by direct imitation of the native tutor in class, and/or by repeated use of tapes in the laboratory or at home.

Basic Dialogues are presented with their English equivalents. Numbered utterances in the dialogues are basic sentences. New words or phrases occurring in a basic sentence for the first time are listed separately, immediately before the sentence, as breakdowns. They are indented and not numbered.

Following the Basic Dialogue are Notes on the Basic Dialogue, containing assorted information on specific sentences. The numbering of these notes corresponds to that of the sentences.

2. Grammar Notes

Discussions of new patterns introduced in the Basic Dialogue are found in the Grammar Notes. These are to be read outside of class after the Basic Dialogue has been introduced, but before proceeding to the drills.

In the Grammar Notes, the procedure has been to introduce only material which will be of immediate, practical use to a beginning student. No attempt is made to present the full scientific analysis of Vietnamese on which the lessons are based; rather, explanations are provided which will be useful within the framework of the Vietnamese material being studied.

3. Drills

There are five basic kinds of drill in these lessons, each having a special purpose. However, the aim of all drills is the overall aim of the course: to develop fluency and automaticity. Drills are to be performed in class with a tutor, and/or in the laboratory or at home with tapes. Drills have been mastered only when students are able to do them accurately with their books closed.

a. Substitution Drills

The tutor gives a pattern sentence which the student repeats. Immediately the tutor gives a word or phrase (called a cue) which the student substitutes appropriately in the original sentence. The tutor follows immediately with a new cue.

Example (English substitution drill):

Tutor: Where did you put my book?
Student: Where did you put my book?

Tutor: pen
Student: Where did you put my pen?

Tutor: dictionary
Student: Where did you put my dictionary?

etc.

In more complicated substitution drills, there may be several substitution items (a compound cue) for each new sentence; or the successive cues may have to be substituted in different parts of the sentence; or the cue may require changes in the pattern sentence.

Substitution drills are printed in two columns, with English equivalents on the left and drill sentences with cues underlined on the right. A drill that looks like this:

1.	I'm going to the station.	Tôi đi lại nhà ga.
2.	I'm going to the bank.	Tôi đi lại nhà băng.
3.	I'm going to the post office.	Tôi đi lại nhà giây thép.

is to be drilled:

Tutor: Tôi đi lại nhà ga.
Student: Tôi đi lại nhà ga.

Tutor: nhà băng
Student: Tôi đi lại nhà băng.

Tutor: nhà giây thép.
Student: Tôi đi lại nhà giây thép.

b. Transformation Drills

Here, on the basis of a model provided at the beginning of the drill, the student is required to perform parallel manipulation on a series of utterances by the tutor. For example, he may be required to change each of the tutor's utterances to the corresponding negative, or the past tense, etc.

Transformation Drills are printed in two columns, with the tutor's utterances on the left and the student's responses on the right, all with an English equivalent.

c. Response Drills

On the basis of the model or directions occurring at the beginning of the drill, the student provides an exactly parallel response to a series of questions or remarks by the tutor.

Like Transformation Drills, Response Drills are printed in two columns, with the tutor's utterances on the left and the student's responses on the right, all with an English equivalent. In cases requiring a response cue from the tutor, this is given between virgules immediately following the tutor's utterance.

Example (English response drill):

Tutor:	What did you buy? /a book/	Student:	I bought a book.
	What did you borrow? /a pencil/		I borrowed a pencil.
	etc.		

d. Expansion Drills

The student expands a pattern sentence with the cue provided by the tutor. A model is provided at the beginning of the drill. For such drills, the tutor's pattern sentences and cues (marked off with virgules) are in the left column, and the student's responses in the right column, all with an English equivalent.

e. Combination Drills

The student combines a pair of utterances provided by the tutor into a single utterance, on the basis of the model or directions occurring at the beginning of the drill.

This kind of drill is also printed in two columns, with the tutor's utterances on the left and the student's responses on the right, all with an English equivalent.

Drills are not meant to be grammatical puzzles for tricking the student; they are intended to develop fluency. The pace of all drills should be rapid. A student has mastered a drill only when he can provide the required oral responses promptly, fluently, and without reference to his textbook.

4. Supplement

The supplement following the drills contains additional dialogues. When read aloud in class by the tutor or when listened to on the tapes, this material is a good test of comprehension — but it must be heard at normal speed, and the students' books must be closed. It also provides a stimulus to conversation: students can ask and answer questions pertaining to the material and make up additional, similar conversations; they can use the English equivalents of the dialogues to reconstruct the original Vietnamese conversations, referring only to the English; and they can use the material as a basis for practicing interpreting.

5. Exercises

The final section of each lesson contains suggestions for additional practice appropriate to each lesson. These exercises should be performed orally. Only the student who is able to do them fluently and accurately is ready to proceed to the next lesson.

TAPES

The tape series which accompanies these lessons includes all Basic Dialogues, Drills, and Supplements. The material is recorded with a 'beep' signal that tells students step-by-step what to do:

One short beep means Listen!

One long beep means Repeat!

Two short beeps means Participate!

Two long beeps means Redo the same segment!

1. Basic Dialogue

The dialogue is taught in segments first, and then as a whole. The steps involved are (1) listening, (2) memorizing by repetition of breakdowns and whole sentences, (3) developing fluency by additional repetition of whole sentences, (4) participating by assuming one role in the dialogue, and (5) confirming comprehension by re-listening.

During the fourth step, when a student participates in a segment of the dialogue, his utterances are confirmed (or corrected) on the tape immediately following the space provided for his participation. During the participation step for the entire dialogue, however, there is no confirmation on the tape.

2. Drills

Drills are recorded first for listening, then for familiarization through repetition, and finally for participation. During the participation step, when the student performs the required manipulation, his utterances are confirmed (or corrected) on the tape immediately following the space provided for his participation.

3. Supplements

Supplements are presented for comprehension practice. The student listens until he is able to comprehend them perfectly without referring to his text.

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Every pause provided on the tapes for repetition or participation is timed to require the student to speak at a normal rate of speed. The student who cannot repeat within the allotted time is talking too slowly and needs more practice.

The student is always responsible for knowing the meaning of what he is saying and hearing. He is therefore expected to check the English equivalents in his text as long as necessary. However, he has not mastered a lesson until he can participate and comprehend without any reference to his text.

SPECIAL SYMBOLS

1. ( ), [ ]

In a Vietnamese sequence, material enclosed in parentheses ( ) may be omitted. Thus, a(b) means that ab and a both occur in the given context with approximately the same meaning.

Square brackets [ ] in the English equivalent of a Vietnamese sequence enclose material which is needed for natural English but does not correspond to anything in the Vietnamese sequence. Conversely, parentheses ( ) in the English equivalent enclose explanatory material or something literally translated from the Vietnamese which is not needed in the English. Compare:

Ông mua ở đâu?	'Where do you buy [it]?'
Chào ông.	'Hello (you).'

In the first sentence, 'it' is needed for natural English but does not correspond to anything in the Vietnamese. 'You' in the second sentence corresponds to something in the Vietnamese that would not occur in the natural English equivalent.

2. Superscript Letters

Superscript letters m, w, g, and f are used to limit the meanings of certain English words in order to make them correspond more closely to their Vietnamese equivalents. They have the following meanings:

m - refers to a man

w - refers to a woman

g - refers to a girl

f - is familiar

m-f - refers to a man, familiarly

w-f - refers to a woman, familiarly

Examples:

Ông đi không?	'Are you^{m} going?'
Chào bà.	'Hello (you^{w}).'
Cám ơn anh.	'Thank you$^{m\text{-}f}$.'
Chị ấy đi rồi.	'She^{f} has gone already.'

3. *

An asterisk * at the beginning of a drill sentence indicates that the sentence introduces a new word which has not previously occurred in any dialogue or drill.

4. Miscellaneous

Lit. is used throughout the text as an abbreviation for 'literally'.