

Vietnamese read dialogue materials:
“Lam lên công ty” / “Lam goes to work”

Materials devised and recorded at the International research institute MICA, 2013, by Nguyen Thi Lan, Alexis Michaud, Tran Do Dat, and Mac Dang Khoa.

Four speakers were recorded at the International Research Institute MICA in February 2013. These speakers are assigned the codes M4 to M7, following the numbering for a larger database under construction.

These materials served for a study of glottalization of sentence-final particles, entitled “The interplay of intonation and complex lexical tones: how speaker attitudes affect the realization of glottalization on Vietnamese sentence-final particle” (submitted to Interspeech 2013). Due to the great amount of carry-over tonal coarticulation in Vietnamese, the tones of SFPs are strongly influenced by those of preceding syllables. We therefore devised sentence (1) using only syllables carrying tone 1 (*ngang*, A1), phonetically the simplest tone (level, non-low).

(1) *Lam lên công ty*
proper_name to_go/upworkplace/company
‘Lam goes to work’ / ‘I’m going to work’

Since proper names are often used in Vietnamese instead of pronouns, (1) can mean ‘I’m going to work’ as well as ‘Lam goes to work’. This sentence was then associated with two SFPs that carry glottalized tones: *à* [IPA: a6], conveying politeness, and *đã* [IPA: đã3], conveying tense-aspect-modality information. This yields (2) *Lam lên công ty à* and (3) *Lam lên công ty đã*. Finally, sentences (1-3) were placed inside dialogues, which were precisely contextualized. The attitudes under study are (i) POLITENESS, associated lexically to the SFP *à*, and (ii) DECLARATION, IRRITATION, and SURPRISE, elicited by context.

Sentence (1), i.e. the sentence that is of central interest to the study of sentence-final particles, is set in italics in the scripts below, so as to be more easily identifiable by the reader. Needless to say, it was not singled out typographically in the version that was read by the speakers/consultants.

Contents:

Part I. Script.

Part II. Information about the recordings (WAV files)

Part I. Script.

Characters:

All the characters are university graduates in their twenties/early thirties. The names by themselves do not indicate gender; for instance, Lam refers to a male character in dialogues 1 and 2, and a female character in dialogues 3 and 4a-b. However, all of the dialogue participants are male characters; as a result, the (male) language consultants did not have to play a character of a gender that differs from their own.

<u>Name</u>	<u>Description</u>	<u>Gender</u>
Lam	Main character	male in dialogues 1 and 2; female in dialogues 3 and 4 a-b
Minh	A friend of Lam's	male
An	A friend of Lam's	male
Lương	One of Lam's colleagues	male
Anh	Lam's classmate	male
	Lam's partner	female in dialogues 1 and 2; male in dialogues 3 and 4a-b

<u>Bối cảnh:</u>	<u>General context:</u>
Lam, Minh và An là ba người bạn mới chuyển đến trọ cùng nhau. Cả ba người vừa đi học vừa đi làm cả ngày khá bận rộn do đó thường xuyên xảy ra xích mích. Hôm nay là ngày thứ bảy cả ba đều được nghỉ nhưng Lam có việc đột xuất nên phải lên công ty.	Lam, Minh and An are three friends who have just moved into a shared flat. All three study and work at the same time; they are very busy, and slight frictions between them often appear. Today is Saturday, a day when they neither go to class nor to their workplace; but Lam is suddenly requested to go to work for urgent business.

Dialogue 1

		Vietnamese	English
sentence number	character	<i>Bối cảnh/cách đọc: Lam gặp Anh trên phố. Trong tình huống này, Lam muốn để Anh biết rằng Lam cần phải ưu tiên việc này nên không thể đi uống coffee với Anh.</i>	<i>Context: Lam and Anh meet on the street. Lam wants Anh to know that he (Lam) really has to go to work and can by no means have coffee with him (Anh).</i>
1	Anh	Chào Lam. Cậu đi đâu đấy?	Hi Lam. Where are you off to?
2	Lam	Chào Anh. <i>Lam lên công ty.</i> Còn Anh?	Hi Anh! I'm off to the office. And you?
3	Anh	Tớ đi ăn sáng. Đi uống cà phê không?	I'm going out for breakfast. What about having coffee together?
4	Lam	Thôi. <i>Lam lên công ty đã.</i> Anh đi một mình nhé.	Erm, sorry, I have to go to work. I'm afraid you'll have to go on your own!
5	Anh	Vội gì, đi một tẹo thôi mà. Có chuyện quan trọng lắm.	Oh, please, just a small coffee. There's something I really want to talk about with you.
6	Lam	Đã bảo là không đi được mà.	But I've told you I don't have the time!
7	Anh	Đi đi.	Come on, come on!
8	Lam	Không là không! <i>Lam lên công ty đã!</i>	I said NO, I'm off to WORK!!
9	Anh	Thôi được rồi, không đi thì thôi vậy.	Oh, all right, forget it then.

Dialogue 2

		Vietnamese	English
sentence number		<i>Bối cảnh/cách đọc: Trong tình huống này, Lương muốn cho Lam biết rằng việc lên công ty lúc này là rất quan trọng và phải được ưu tiên trước bất cứ việc nào. Mặt khác đây cũng giống như một lời đề nghị ai đó làm việc gì trước. Khi hỏi câu (6), Lương bắt đầu thấy sốt ruột và mất bình tĩnh.</i>	<i>Context/reading instructions: Luong wants to make it clear to Lam that the urgent job awaiting him at work is really important, and must have priority above all else. But at the same time, he wants to be nice and encouraging, presenting the request as a proposal. When the dialogue gets to sentence (6), Luong is starting to lose his temper.</i>
1	Lam	Alo! Lương à! Có việc gì vậy?	Hello, Luong? What's up?
2	Luong	Lam à! <i>Lam lên công ty đã.</i> Lương có việc cần nhờ đây.	Hi, Lam! Come over to the office right away. There's an urgent task for which I need your help.
3	Lam	Việc gì vậy? Hôm nay Lam được nghỉ mà.	What do you mean? I'm off duty today!
4	Luong	Lam cứ lên đi rồi Lương nói, chuyện quan trọng mà.	I'll tell you the details when you're here. It's really important!
5	Lam	Thì Lương cứ nói đi xem nào.	Oh, so what's the big deal?
6	Luong	<i>Lam lên công ty đã!</i> Lương đã bảo là quan trọng rồi mà.	Lam, please don't argue and come over to the office right away! I've told you it's important!
7	Lam	Ừ, thôi được rồi. Chờ Lam nhé.	OK, all right, I'm coming.

Dialogue 3

		Vietnamese	English
sentence number		<i>Bối cảnh/cách đọc: Bạn của Lam đến tìm. Lúc này có các bạn cùng phòng với Lam và một số người bạn khác cũng ở đó. Trong tình huống này bạn Lam tỏ thái độ ngạc nhiên và hỏi lại các bạn Lam xem có phải là Lam lên công ty không. Câu hỏi thứ nhất mang thái độ bình thường không có sự nghi ngờ hay ngạc nhiên. Câu hỏi thứ hai kèm theo một thái độ ngạc nhiên.</i>	<i>Context/reading instructions: Lam's boyfriend comes round to see her. Lam's two roommates are in, with some other friends. In this context, he expresses surprise when being told that she is away, but he does not express resentment, irritation or anger. The first question does not carry any special hint of surprise or suspicion. The second question conveys surprise.</i>
Scene			
1	Lam's friend	Các anh chị cho em hỏi Lam có nhà không ạ?	Hi everyone! May I ask whether Lam is in?
2	Mình	Lam lên công ty rồi em ạ.	Hi! I'm afraid she's gone to work.
3	Lam's friend	Thế ạ. <i>Lam lên công ty ạ?</i>	Oh? Off to work?
4	Mình	Ừ, Lam có việc gấp nên đi từ sáng rồi.	Yeah, there was some urgent work, so she left for the office early this morning.

Dialogue 4a

		Vietnamese	English
sentence number		<i>Bối cảnh/cách đọc: Bạn trai của Lam đến tìm. Lúc này có các bạn cùng phòng với Lam và một số người bạn khác cũng ở đó. Trong tình huống này bạn Lam tỏ thái độ rất ngạc nhiên và nghi ngờ câu trả lời của Minh, đồng thời hỏi lại các bạn Lam xem có phải là Lam lên công ty không. Câu hỏi thứ hai mang thái độ mất bình tĩnh hoặc tức giận</i>	<i>Context/reading instructions: Lam's boyfriend comes round to see her. Lam's two roommates are in at that time, with some other friends. In this context, Lam's boyfriend expresses resentment, irritation and distrust when Minh tells him that she is away. The last question carries a restless, irritated attitude. It is addressed to the other persons present, but is answered by Minh.</i>
1	Lam's friend	Các anh/chị cho em hỏi Lam có nhà không ạ?	Hi everyone! May I ask whether Lam is in?
2	Minh	Lam lên công ty rồi em ạ.	Hi! I'm afraid she's gone to work.
3	Lam's friend	Anh bảo sao? <i>Lam lên công ty ạ?</i> Hôm nay em có hẹn với Lam mà!	Oh? Off to work? But I had an appointment with her today!
4	Minh	Ừ, Lam có việc gấp nên đi từ sáng rồi.	Yeah, there was some urgent work, so she left for the office early this morning.

Note: two of the speakers noted that this dialogue did not sound right to them, because it is socially inappropriate (and pointless) to direct anger at people who are not responsible for Lam's absence. They accepted to record this dialogue nonetheless, but the resulting data are to be taken with a grain of salt.

Dialogue 4b

		Vietnamese	English
sentence number		<i>Bối cảnh/cách đọc: Anh trai của Lam đến tìm. Lúc này có các bạn cùng phòng với Lam và một số người bạn khác cũng ở đó. Các bạn Lam trả lời một cách lễ phép.</i>	<i>Context/reading instructions: Lam's older brother comes round to see him. Lam's two roommates are in at that time, with some other friends. They answer the brother accompanied by a respect and politeness.</i>
1	Lam's friend	Các em cho anh hỏi Lam có nhà không?	Hi everyone! May I ask whether Lam is in?
2	Mình	Dạ. <i>Lam lên công ty ạ.</i>	Hi! I'm afraid she's gone to work.
3	Lam's friend	Thế à. Thế mà anh cứ tưởng hôm nay nó được nghỉ cơ đây.	Oh, is that right. Strange – I thought she was off duty today.

Note: This dialogue was added after recordings by speakers M4 M5 had been conducted. It allows for the elicitation of sentence (1) with SFP /a6/ with the attitude of DECLARATION.

In dialogues 5 to 8, attitudes were elicited on the bare sentence *Lam lên công ty*, without the addition of SFPs. These materials are unusual in Vietnamese, contravening a basic principle of Vietnamese discourse. It was attempted to record them nonetheless to tentatively explore relationships of compensation between SFPs and intonation. Two of the speakers pointed out that these sentences were not good; one of the two chose not to record them, whereas the other considered that he could give them a try.

Dialogue 5

		Vietnamese	English
Sentence number		<i>Bối cảnh/cách đọc: Lam và Minh có cuộc trò chuyện. Minh là người lười biếng và không bao giờ giúp ai làm việc nhà cả. Trong tình huống này Minh đã khiến cho Lam bức bối.</i>	<i>Context/reading instructions: Lam thinks that Minh is not doing his share of the housekeeping, and Lam has come to resent this situation.</i>
Scene			
1	Lam	Minh sáng nay có phải đi đâu không?	Hi Minh, are you going out this morning?
2	Minh	Tớ không. Hôm nay Lam được nghỉ làm nhỉ?	Oh, no. And you, you're off duty from work, right?
3	Lam	Không. <i>Lam lên công ty.</i>	No, I'm going to work.
4	Minh	Nhưng hôm nay đến phiên Lam trực nhật.	But today is your turn for housework!
5	Lam	Hôm nay không được. <i>Lam lên công ty!</i> Minh không giúp Lam một ngày được à!	Today I can't: I'm going to work; you don't mean you can't help me this one day??

2 interrogatives

- (1) *Lam lên công ty*: doubt and surprise, gentle
- (2) *Lam lên công ty*: doubt and surprise, angry/impatient

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Dialogue 6

		Vietnamese	English
Sentence number		<u>Bối cảnh/cách đọc:</u> An hỏi Minh xem Lam đi đâu và tỏ ra rất ngạc nhiên khi biết Lam đi làm chứ không được nghỉ.	<u>Context/reading instructions:</u> An asks Minh where Lam is, and expresses great surprise when told that Lam has gone to work, and is not off duty as expected.
Scene			
1	Minh	Chơi để chế không An?	Hi An! Want to come and play “Age of Empires” on the computer?
2	An	Không chơi đâu. Sáng nay cậu gặp Lam không?	No thanks! Hey, have you seen Lam today?
3	Minh	Có. Lam lên công ty rồi.	Yes, I have. She’s gone to work.
4	An	Sao? <i>Lam lên công ty</i> ? Tớ tưởng hôm nay Lam được nghỉ cơ mà.	No way! Lam, gone to work? But I thought she was off duty today.
5	Minh	Ừ. Hôm nay Lam có việc đột xuất.	Yeah, right. But today there was an unexpected task to do.

In dialogues 5 to 8, attitudes were elicited on the bare sentence *Lam lên công ty*, without the addition of SFPs. These materials are unusual in Vietnamese, contravening a basic principle of Vietnamese discourse. It was attempted to record them nonetheless to tentatively explore relationships of compensation between SFPs and intonation. Two of the speakers pointed out that these sentences were not good; one of the two chose not to record them, whereas the other considered that he could give them a try.

Dialogue 7

		Vietnamese	English
Sentence number		<i><u>Bối cảnh/cách đọc:</u> Minh và An ở nhà, người yêu Lam đến tìm. Hai người có hẹn nhưng Lam đi vắng nên người này thấy bức bối và tỏ ra giận dữ.</i>	<i><u>Context/reading instructions:</u> Minh and An are at home. Lam's boyfriend comes to visit her. They have an appointment, but Lam is out; her boyfriend is disappointed and expresses anger.</i>
Scene			
1	Người yêu Lam	Hai bạn cho mình hỏi Lam có nhà không ạ?	Hi there! Is Lam at home?
2	Minh	Lam lên công ty rồi bạn ạ.	I'm afraid Lam has gone to work.
3	Người yêu Lam	Cậu bảo sao? <i>Lam lên công ty?</i> Không thể thế được, bọn mình hẹn nhau rồi mà.	No way! Lam, gone to work? That's impossible, we had a date.
4	Minh	Cậu thử gọi điện hỏi Lam xem.	Well, you give her a call to check.

In dialogues 5 to 8, attitudes were elicited on the bare sentence *Lam lên công ty*, without the addition of SFPs. These materials are unusual in Vietnamese, contravening a basic principle of Vietnamese discourse. It was attempted to record them nonetheless to tentatively explore relationships of compensation between SFPs and intonation. Two of the speakers pointed out that these sentences were not good; one of the two chose not to record them, whereas the other considered that he could give them a try.

Dialogue 8

		Vietnamese	English
Sentence number		<i>Bối cảnh/cách đọc: Lam đang trên đường lên công ty thì gặp Lương. Lúc này người yêu Lam gọi điện đến. Lam mãi nghe điện thoại nên Lương giục Lam nhanh để lên công ty.</i>	<i>Context/reading instructions:</i> Lam meets Luong on his (Lam's) way to work. At that moment, Lam's girlfriend gives him a 'phone call. Lam starts a 'phone conversation; Luong urges Lam to be quick and come to work.
Scene			
1	Luong	May quá gặp cậu đây rồi. Tớ có việc cần bàn với cậu đây.	I'm so lucky to chance across you. There's something I must discuss with you.
	<i>Caption</i>	<i>Lúc này Lam có điện thoại.</i>	<i>Lam's phone rings</i>
2	Lam	Ừ, chờ Lam chút. Lam nghe điện thoại.	OK, just wait a minute, I've got a 'phone call.
3	Luong	Ừ, nghe đi. Nhưng đừng có lâu quá nhé.	All right. But please make it short.
	<i>Caption</i>	<i>Chờ Lam nghe điện thoại lâu nên Lam giục.</i>	<i>Lam spends a long time on the 'phone, so Luong urges him again to be quick.</i>
4	Luong	<i>Lam lên công ty!</i> Sao nghe điện thoại lâu thế.	Lam, come to work! Do you really have to spend such a long time on the 'phone?
	<i>Caption</i>	<i>Lam mãi nghe điện thoại nên không nghe thấy tiếng Lương giục. Lương bắt đầu sốt ruột và có phần bực bội.</i>	<i>Lam is engrossed in the 'phone conversation, and does not pay attention to Luong. Luong gets fretful and irritated.</i>
5	Luong	<i>Lam lên công ty!</i> Đợi lâu quá rồi đấy.	Lam, you come to work! I've been waiting too long already.
6	Lam	Đợi Lam chút nữa thôi, xong ngay đây.	Just one more minute, I'm almost finished.

Part II. Information about the recordings (WAV files).

When recording the materials, two different approaches to data collection were used. *The first* aimed at maximal ecological validity, eliciting the intended attitude through contextualization, from two speakers who were unaware of the purpose of the study. (Their speaker codes, assigned for a larger database under construction, are M4 and M5, respectively.) *The second* aimed at maximal clarity in contrasting different attitudes: two speech scientists (M6 and M7) who were aware of the purpose of the study deliberately expressed the intended attitude.

Speakers M4 and M5: elicitation as full-fledged dialogues

The two dialogue partners were seated opposite each other in the recording booth of the MICA institute. One of them wore the electrodes of an EG2-PC electroglottograph and a head-worn Sennheiser microphone. The other spoke at a distance of about 40 cm from an AKG C535EB microphone. The recordings therefore comprise 3 signals, archived as separate WAV files. For ease of consultation, a fourth signal was created by combining the two audio signals; this allows for listening to the dialogue with a comparable volume for both speakers. The procedure used consisted in simply aligning and mixing the audio WAV files from the two microphones.

The dialogues were elicited several times in succession: typically, three times. Between each dialogue, a pause was made, and the speakers were reminded of the instruction to read vividly (with a view to avoiding monotonous reading and reducing the risk of speaker disinvolvement). Before the last reading, they were told to slow down: to conduct the dialogue at a slow pace.

Speaker M4 is a cool, diplomatic young man who does not lose his temper or express discontent forcibly. As a result, his realizations of the sentence *Lam lên công ty* in contexts that were intended to elicit an irritated attitude are not saliently different from those in more neutral contexts. This is a difference from speaker M5, a more straightforward character, who expressed discontent in a more conspicuous/direct fashion. Since the elicitation for speakers M4 and M5 was based on differences between contexts, not on metalinguistic instructions such as ‘Say this sentence in an IRRITATED way’, the consultants’ choices when reading were respected, instead of requesting them to adopt a certain behaviour indicated through example or ‘correction’.

Speakers M6 and M7: speech scientists recording their own voices

As explained in the paper submitted to *Interspeech*, speakers M6 and M7 are colleagues at the MICA institute. They managed the task themselves: the first author served as dialogue partner when requested; otherwise the speakers only read the target sentences, in the manner they deemed most appropriate to convey the intended attitude as identified by the labels in Table 2 of the submitted paper.

Full-fledged dialogues, and edited excerpts

In the first set of dialogues (“Dialogues1”), the main speaker, from whom both audio and electroglottographic signals are collected, is M5. In the second set (“Dialogues2”), the roles are inverted, and the main speaker is M4.

Dialogues1 and Dialogues2 are full-fledged dialogues. They are available for consultation on the Pangloss interface with full transcriptions and annotations in XML format.

On the other hand, the documents from M6 and M7 are not complete dialogues, as explained above. They are therefore treated differently: the WAV files are made available, along with indications on the position of the relevant items.

During data processing, the data sets for speakers M4 and M5 were also edited in the same way, editing the original WAV files to retain only the passages relevant for analysis. These documents are less complete than the set presented with XML annotation/transcription, and they are not time-aligned between the two speakers; they are nonetheless made available nonetheless, in case they should be of interest, for instance to someone who wished to replicate our measurements over the data for all four speakers.

In the version made available here, each file is annotated with the SoundForge software. The list of regions is pasted below. The label “Tu” refers to M4, and “Hu” M5. The labels used will be self-explanatory in view of the structure of the dialogues, as presented above: for example, “C1_1T_Hu_S2” refers to dialogue 1 (“C1”=context 1), as realized the 1st time (“1T”) by speaker M5 (“Hu”), and specifically to sentence 2 of this dialogue.

Audio files: Dialogues1_excerpts_M5_AUD.wav and Dialogues1_excerpts_M5_EGG.wav

Nom	Début	Fin	Longueur
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Context1_FirstTime	00:00:00.226		
C1_1T_Hu_S2	00:00:02.490	00:00:04.545	00:00:02.055
C1_1T_Hu_S4	00:00:07.192	00:00:09.927	00:00:02.734
C1_1T_Hu_S6	00:00:13.253	00:00:14.933	00:00:01.681
C1_1T_Hu_S8	00:00:16.692	00:00:18.534	00:00:01.842
Context1_SecondTime	00:00:20.712		

C1_2T_Hu_S2	00:00:23.127	00:00:25.136	00:00:02.009
C1_2T_Hu_S4	00:00:27.725	00:00:30.372	00:00:02.647
C1_2T_Hu_S6	00:00:33.692	00:00:35.364	00:00:01.672
C1_2T_Hu_S8	00:00:36.780	00:00:38.824	00:00:02.043
Context1_ThirdTime	00:00:40.925		
C1_3T_Hu_S2	00:00:43.479	00:00:45.929	00:00:02.450
C1_3T_Hu_S4	00:00:48.286	00:00:50.945	00:00:02.659
C1_3T_Hu_S6	00:00:52.860	00:00:56.204	00:00:03.344
C1_3T_Hu_S8	00:00:57.957	00:01:00.000	00:00:02.043
Context1_FourthTime	00:01:02.473		
C1_4T_Hu_S2	00:01:04.250	00:01:06.351	00:00:02.101
C1_4T_Hu_S4	00:01:08.638	00:01:11.227	00:00:02.589
C1_4T_Hu_S6	00:01:14.315	00:01:15.964	00:00:01.649
C1_4T_Hu_S8	00:01:17.067	00:01:19.180	00:00:02.113
Context2_FirstTime	00:01:21.061		
C2_1T_Hu_S2	00:01:24.474	00:01:28.015	00:00:03.541
C2_1T_Hu_S4	00:01:30.511	00:01:33.356	00:00:02.844
C2_1T_Hu_S6	00:01:35.190	00:01:38.220	00:00:03.030
Context2_SecondTime	00:01:40.252		
C2_2T_Hu_S2	00:01:43.886	00:01:47.230	00:00:03.344
C2_2T_Hu_S4	00:01:49.796	00:01:52.327	00:00:02.531
C2_2T_Hu_S6	00:01:55.322	00:01:58.399	00:00:03.077
Context2_ThirdTime	00:02:00.593		
C2_3T_Hu_S2	00:02:04.111	00:02:07.965	00:00:03.855
C2_3T_Hu_S4	00:02:10.241	00:02:12.876	00:00:02.635
C2_3T_Hu_S6	00:02:14.920	00:02:17.950	00:00:03.030
Context3_FirstTime	00:02:19.947		
C3_1T_Hu_S1	00:02:21.061	00:02:23.360	00:00:02.299

C3_1T_Hu_S3	00:02:24.869	00:02:26.947	00:00:02.078
Context3_SecondTime	00:02:29.432		
Context3_2T_Hu_S1	00:02:30.628	00:02:32.636	00:00:02.009
Context3_2T_Hu_S3	00:02:34.157	00:02:36.003	00:00:01.846
Context3_ThirdTime	00:02:39.115		
C3_3T_Hu_S1	00:02:40.996	00:02:43.666	00:00:02.670
C3_3T_Hu_S3	00:02:45.547	00:02:47.602	00:00:02.055
Context3_FourthTime	00:02:50.527		
C3_4T_Hu_S1	00:02:51.305	00:02:53.801	00:00:02.496
C3_4T_Hu_S3	00:02:55.601	00:02:57.609	00:00:02.009
Context4_FirstTime	00:03:00.175		
C4_1T_Hu_S1	00:03:00.651	00:03:02.915	00:00:02.264
C4_1T_Hu_S3	00:03:04.285	00:03:07.646	00:00:03.361
Context4_SecondTime	00:03:10.076		
C4_2T_Hu_S1	00:03:10.729	00:03:12.792	00:00:02.064
C4_2T_Hu_S3	00:03:14.307	00:03:17.738	00:00:03.431
Context4_ThirdTime	00:03:20.246		
C4_3T_Hu_S1	00:03:21.125	00:03:23.398	00:00:02.273
C4_3T_Hu_S3	00:03:24.922	00:03:28.518	00:00:03.596
Context5_FirstTime	00:03:30.982		
C5_1T_Hu_S1	00:03:31.888	00:03:33.359	00:00:01.472
C5_1T_Hu_S3	00:03:35.867	00:03:37.426	00:00:01.559
C5_1T_Hu_S5	00:03:39.429	00:03:43.181	00:00:03.753
Context5_SecondTime	00:03:43.573		
C5_2T_Hu_S1	00:03:44.357	00:03:45.950	00:00:01.593
C5_2T_Hu_S3	00:03:48.153	00:03:49.843	00:00:01.689
C5_2T_Hu_S5	00:03:51.758	00:03:55.381	00:00:03.622
Context5_ThirdTime	00:03:55.807		

C5_3T_Hu_S1	00:03:56.147	00:03:57.758	00:00:01.611
C5_3T_Hu_S3	00:04:00.231	00:04:01.824	00:00:01.593
C5_3T_Hu_S5	00:04:03.557	00:04:07.414	00:00:03.857
Context5_FourthTime	00:04:07.667		
C5_4T_Hu_S1	00:04:08.303	00:04:09.905	00:00:01.602
C5_4T_Hu_S3	00:04:12.064	00:04:13.954	00:00:01.890
C5_4T_Hu_S5	00:04:15.739	00:04:19.431	00:00:03.692
Context5_FifthTime	00:04:19.561		
C5_5T_Hu_S1	00:04:19.979	00:04:21.529	00:00:01.550
C5_5T_Hu_S3	00:04:23.602	00:04:25.430	00:00:01.829
C5_5T_Hu_S5	00:04:27.146	00:04:30.481	00:00:03.335
Context6_FirstTime	00:04:30.716		
C6_1T_Hu_S2	00:04:32.327	00:04:34.547	00:00:02.220
C6_1T_Hu_S4	00:04:36.332	00:04:39.536	00:00:03.204
Context6_SecondTime	00:04:41.469		
C6_2T_Hu_S2	00:04:43.376	00:04:45.701	00:00:02.325
C6_2T_Hu_S4	00:04:47.922	00:04:51.091	00:00:03.170
Context6_ThirdTime	00:04:53.137		
C6_3T_Hu_S2	00:04:54.774	00:04:57.474	00:00:02.699
C6_3T_Hu_S4	00:04:59.346	00:05:02.698	00:00:03.352
Context7_FirstTime	00:05:04.945		
C7_1T_Hu_S1	00:05:05.380	00:05:07.217	00:00:01.837
C7_1T_Hu_S3	00:05:08.733	00:05:12.599	00:00:03.866
Context7_SecondTime	00:05:14.122		
C7_2T_Hu_S1	00:05:14.715	00:05:16.674	00:00:01.959
C7_2T_Hu_S3	00:05:18.084	00:05:21.898	00:00:03.814
Context7_ThirdTime	00:05:23.492		
C7_3T_Hu_S1	00:05:24.127	00:05:26.156	00:00:02.029

C7_3T_Hu_S3	00:05:27.802	00:05:31.746	00:00:03.944
Context8_FirstTime	00:05:33.662		
C8_1T_Hu_S1	00:05:34.428	00:05:37.241	00:00:02.813
C8_1T_Hu_S3	00:05:39.940	00:05:42.152	00:00:02.212
C8_1T_Hu_S4	00:05:43.876	00:05:46.549	00:00:02.673
C8_1T_Hu_S5	00:05:48.378	00:05:50.598	00:00:02.220
Context8_SecondTime	00:05:52.679		
C8_2T_Hu_S1	00:05:53.263	00:05:56.301	00:00:03.039
C8_2T_Hu_S3	00:05:59.149	00:06:01.404	00:00:02.255
C8_2T_Hu_S4	00:06:02.693	00:06:05.505	00:00:02.813
C8_2T_Hu_S5	00:06:06.602	00:06:09.119	00:00:02.516
Context8_ThirdTime	00:06:11.244		
C8_3T_Hu_S1	00:06:11.862	00:06:14.605	00:00:02.743
C8_3T_Hu_S3	00:06:16.651	00:06:18.732	00:00:02.081
C8_3T_Hu_S4	00:06:20.325	00:06:22.764	00:00:02.438
C8_3T_Hu_S5	00:06:24.017	00:06:26.212	00:00:02.194
Context8_FourthTime	00:06:28.153		
C8_4T_Hu_S1	00:06:28.606	00:06:31.419	00:00:02.813
C8_4T_Hu_S3	00:06:33.718	00:06:36.042	00:00:02.325
C8_4T_Hu_S4	00:06:37.201	00:06:39.952	00:00:02.752
C8_4T_Hu_S5	00:06:40.910	00:06:43.130	00:00:02.220

Second set of dialogues: M4 as main speaker

Sound files: Dialogues2_excerpts_M4_AUD.wav and Dialogues2_excerpts_M4_EGG.wav

(Note: the audio signal of the dialogue partner for these dialogues is in: Dialogues_2_M5_AUD. At present, this file is not synchronized. A fully aligned audio signal will be made available in future from the Pangloss Collection.)

Nom	Début	Fin	Longueur
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	00:00:00.000		
Chase Offset bytel6-24	00:00:00.000		
Context1_FirstTime	00:00:00.000		
C1_1T_Tu_S2	00:00:01.488	00:00:03.868	00:00:02.380
Context1_SpeakerTuan_Sentence4	00:00:06.481		
C1_1T_Tu_S4	00:00:06.483	00:00:09.816	00:00:03.334
C1_1T_Tu_S6	00:00:13.957	00:00:15.400	00:00:01.443
C1_1T_Tu_S8	00:00:16.982	00:00:19.084	00:00:02.102
Context1_SecondTime	00:00:22.439		
C1_2T_Tu_S2	00:00:23.946	00:00:26.369	00:00:02.424
C1_2T_Tu_S4	00:00:28.836	00:00:31.536	00:00:02.699
C1_2T_Tu_S6	00:00:35.111	00:00:36.612	00:00:01.501
C1_2T_Tu_S8	00:00:37.756	00:00:39.732	00:00:01.977
Context1_ThirdTime	00:00:41.703		
C1_3T_Tu_S2	00:00:43.198	00:00:46.041	00:00:02.843
C1_3T_Tu_S4	00:00:48.544	00:00:51.631	00:00:03.087
da_normal	00:00:49.891	00:00:50.079	00:00:00.188
C1_3T_Tu_S6	00:00:54.970	00:00:56.520	00:00:01.550
C1_3T_Tu_S8	00:00:57.478	00:00:59.685	00:00:02.207
da_impatient	00:00:59.332	00:00:59.513	00:00:00.181
Context2_FirstTime	00:01:01.945		
C2_1T_Tu_S1	00:01:02.189	00:01:04.853	00:00:02.664
C2_1T_Tu_S3	00:01:08.032	00:01:10.531	00:00:02.499
C2_1T_Tu_S5	00:01:13.308	00:01:15.337	00:00:02.029
C2_1T_Tu_S7	00:01:21.107	00:01:24.033	00:00:02.926

Context2_SecondTime	00:01:24.227		
C2_2T_Tu_S1	00:01:24.567	00:01:27.507	00:00:02.940
C2_2T_Tu_S3	00:01:30.758	00:01:32.874	00:00:02.116
C2_2T_Tu_S5	00:01:36.090	00:01:37.451	00:00:01.361
C2_2T_Tu_S7	00:01:41.486	00:01:43.570	00:00:02.084
Context2_ThirdTime	00:01:44.699		
C2_3T_Tu_S1	00:01:46.201	00:01:48.460	00:00:02.260
C2_3T_Tu_S3	00:01:52.231	00:01:54.460	00:00:02.229
C2_3T_Tu_S5	00:01:57.904	00:01:59.279	00:00:01.376
C2_3T_Tu_S7	00:02:02.597	00:02:04.460	00:00:01.863
Context2_FourthTime	00:02:04.839		
C2_4T_Tu_S1	00:02:05.719	00:02:08.192	00:00:02.473
C2_4T_Tu_S3	00:02:11.866	00:02:14.235	00:00:02.368
C2_4T_Tu_S5	00:02:17.465	00:02:19.006	00:00:01.541
C2_4T_Tu_S7	00:02:22.298	00:02:24.466	00:00:02.168
Context3_FirstTime	00:02:27.052		
C3_1T_Tu_S1	00:02:27.688	00:02:29.873	00:00:02.186
C3_1T_Tu_S3	00:02:31.941	00:02:34.314	00:00:02.373
Context3_SecondTime	00:02:36.758		
C3_2T_Tu_S1	00:02:37.457	00:02:39.518	00:00:02.061
C3_2T_Tu_S3	00:02:41.808	00:02:43.660	00:00:01.852
Context3_ThirdTime	00:02:46.696		
C3_3T_Tu_S1	00:02:48.844	00:02:51.566	00:00:02.723
C3_3T_Tu_S3	00:02:53.529	00:02:55.328	00:00:01.800
C3_4T_Tu_S1	00:02:59.275	00:03:01.632	00:00:02.357
C3_4T_Tu_S3	00:03:03.635	00:03:05.527	00:00:01.892
Context4_FirstTime	00:03:09.045		
C4_1T_Tu_S1	00:03:10.427	00:03:12.586	00:00:02.159

C4_1T_Tu_S3	00:03:14.740	00:03:18.647	00:00:03.907
Context4_SecondTime	00:03:21.613		
C4_2T_Tu_S1	00:03:22.469	00:03:24.635	00:00:02.165
C4_2T_Tu_S3	00:03:26.475	00:03:30.167	00:00:03.692
Context4_ThirdTime	00:03:32.622		
C4_3T_Tu_S1	00:03:33.101	00:03:35.353	00:00:02.252
C4_3T_Tu_S3	00:03:37.684	00:03:41.852	00:00:04.168
Context4_FourthTime	00:03:44.839		
C4_4T_Tu_S1	00:03:45.472	00:03:47.390	00:00:01.919
C4_4T_Tu_S3	00:03:49.445	00:03:53.805	00:00:04.360
Context4_FifthTime	00:03:56.646		
C4_5T_Tu_S1	00:03:59.049	00:04:01.302	00:00:02.252
C4_5T_Tu_S3	00:04:03.264	00:04:06.936	00:00:03.672
Context5_FirstTime	00:04:09.382		
C5_1T_Tu_S1	00:04:10.532	00:04:12.354	00:00:01.823
C5_1T_Tu_S3	00:04:14.578	00:04:16.192	00:00:01.614
C5_1T_Tu_S5	00:04:18.125	00:04:22.316	00:00:04.191
Context5_SecondTime	00:04:22.513		
C5_2T_Tu_S1	00:04:23.175	00:04:24.702	00:00:01.527
C5_2T_Tu_S3	00:04:27.082	00:04:28.864	00:00:01.782
C5_2T_Tu_S5	00:04:30.739	00:04:34.768	00:00:04.029
Context5_ThirdTime	00:04:34.959		
C5_3T_Tu_S1	00:04:35.544	00:04:37.007	00:00:01.463
C5_3T_Tu_S3	00:04:40.059	00:04:41.443	00:00:01.384
C5_3T_Tu_S5	00:04:43.751	00:04:47.282	00:00:03.531
	00:04:47.514		
Chase Offset byte16-24	00:04:47.514		
Context	00:04:47.654		

C6_1T_Tu_S2	00:04:49.035	00:04:51.392	00:00:02.357
C6_1T_Tu_S4	00:04:53.459	00:04:56.930	00:00:03.471
Context6_SecondTime	00:04:58.947		
C6_2T_Tu_S2	00:05:00.741	00:05:02.953	00:00:02.212
C6_2T_Tu_S4	00:05:05.260	00:05:08.952	00:00:03.692
Context6_ThirdTime	00:05:10.955		
C6_3T_Tu_S2	00:05:12.836	00:05:15.065	00:00:02.229
C6_3T_Tu_S4	00:05:17.668	00:05:21.151	00:00:03.483
Context7_FirstTime	00:05:23.720		
C7_1T_Tu_S1	00:05:24.878	00:05:27.081	00:00:02.203
C7_1T_Tu_S3	00:05:28.918	00:05:33.098	00:00:04.180
Context7_SecondTime	00:05:35.040		
C7_2T_Tu_S1	00:05:36.137	00:05:38.035	00:00:01.898
C7_2T_Tu_S3	00:05:39.759	00:05:43.852	00:00:04.093
Context7_ThirdTime	00:05:45.785		
C7_3T_Tu_S1	00:05:46.647	00:05:48.667	00:00:02.020
C7_3T_Tu_S3	00:05:50.504	00:05:54.788	00:00:04.284
Context8_FirstTime	00:05:56.791		
C8_1T_Tu_S1	00:05:57.653	00:06:00.535	00:00:02.882
C8_1T_Tu_S3	00:06:03.095	00:06:05.350	00:00:02.255
C8_1T_Tu_S4	00:06:08.825	00:06:11.010	00:00:02.186
C8_1T_Tu_S5	00:06:14.467	00:06:16.661	00:00:02.194
Context8_SecondTime	00:06:18.952		
C8_2T_Tu_S1	00:06:19.657	00:06:22.522	00:00:02.865
C8_2T_Tu_S3	00:06:25.561	00:06:27.859	00:00:02.299
C8_2T_Tu_S4	00:06:28.887	00:06:31.177	00:00:02.290
C8_2T_Tu_S5	00:06:32.631	00:06:35.060	00:00:02.429
Context8_ThirdTime	00:06:37.298		

C8_3T_Tu_S1	00:06:38.343	00:06:41.086	00:00:02.743
C8_3T_Tu_S3	00:06:44.029	00:06:46.432	00:00:02.403
C8_3T_Tu_S4	00:06:47.547	00:06:50.194	00:00:02.647
C8_3T_Tu_S5	00:06:52.327	00:06:54.496	00:00:02.168
Context8_FourthTime	00:06:56.516		
C8_4T_Tu_S1	00:06:57.839	00:07:00.826	00:00:02.987
C8_4T_Tu_S3	00:07:03.743	00:07:06.076	00:00:02.334
C8_4T_Tu_S4	00:07:07.217	00:07:09.986	00:00:02.769
C8_4T_Tu_S5	00:07:10.839	00:07:13.008	00:00:02.168

Simulated dialogues: M6

Sound files: SimulatedDialogue_M6_AUD.wav and SimulatedDialogue_M6_EGG.wav

Nom	Début	Fin	Longueur
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C1_1T_S4	00:00:02.830	00:00:06.026	00:00:03.196
C1_1T_S8	00:00:11.085	00:00:13.349	00:00:02.264
C1_2T_S4	00:00:15.926	00:00:19.513	00:00:03.587
C1_2T_S8	00:00:22.300	00:00:24.808	00:00:02.508
C1_3T_S4	00:00:27.002	00:00:30.319	00:00:03.318
C1_4T_S4	00:00:32.862	00:00:35.683	00:00:02.821
C1_3T_S8	00:00:37.181	00:00:40.020	00:00:02.839
C2_1T_S2	00:00:42.841	00:00:46.681	00:00:03.840
C2_1T_S6	00:00:48.657	00:00:51.923	00:00:03.265
C2_2T_S2	00:00:53.142	00:00:56.721	00:00:03.579
C2_2T_S6	00:00:59.028	00:01:02.346	00:00:03.318
C2_3T_S2	00:01:03.530	00:01:07.222	00:00:03.692

C2_3T_S6	00:01:10.095	00:01:13.343	00:00:03.248
C3_1T_S3	00:01:16.539	00:01:18.881	00:00:02.342
C3_2T_S3	00:01:21.084	00:01:23.357	00:00:02.273
C3_3T_S3	00:01:25.812	00:01:28.311	00:00:02.499
C4_1T_S3	00:01:30.314	00:01:34.459	00:00:04.145
C4_2T_S3	00:01:37.837	00:01:42.905	00:00:05.068
C4_3T_S3	00:01:45.883	00:01:50.428	00:00:04.545
C5_1T_S2	00:01:54.1000	00:01:56.645	00:00:01.646
C5_2T_S2	00:01:59.580	00:02:01.147	00:00:01.567
C5_3T_S2	00:02:05.457	00:02:07.155	00:00:01.698
C5_4T_S2	00:02:12.946	00:02:14.783	00:00:01.837
C6_1T_S3	00:02:19.468	00:02:21.148	00:00:01.681
C6_1T_S5	00:02:25.101	00:02:29.238	00:00:04.136
C6_2T_S3	00:02:34.610	00:02:36.299	00:00:01.689
C6_2T_S5	00:02:39.669	00:02:43.579	00:00:03.910
C6_3T_S3	00:02:50.484	00:02:52.060	00:00:01.576
C6_3T_S5	00:02:54.899	00:02:59.043	00:00:04.145
C7_1T_S4	00:03:02.744	00:03:06.645	00:00:03.901
C7_2T_S4	00:03:12.810	00:03:16.920	00:00:04.110
C7_3T_S4	00:03:21.552	00:03:25.540	00:00:03.988
C8_1T_S3	00:03:28.875	00:03:33.055	00:00:04.180
C8_2T_S3	00:03:38.567	00:03:43.077	00:00:04.510
C8_3T_S3	00:03:47.126	00:03:51.715	00:00:04.589
a1_1T	00:03:54.111	00:03:54.111	00:00:00.000
a1_2T	00:03:54.111	00:03:54.111	00:00:00.000
a1_3T	00:03:54.111	00:03:54.111	00:00:00.000
a1_4T	00:03:54.111	00:03:54.111	00:00:00.000
a2_1T	00:03:54.111	00:03:54.111	00:00:00.000

a2_2T	00:03:54.111	00:03:54.111	00:00:00.000
a2_3T	00:03:54.111	00:03:54.111	00:00:00.000
a2_4T	00:03:54.111	00:03:54.111	00:00:00.000
a3_1T	00:03:54.111	00:03:54.111	00:00:00.000
a3_2T	00:03:54.111	00:03:54.111	00:00:00.000
a3_3T	00:03:54.111	00:03:54.111	00:00:00.000
a3_4T	00:03:54.111	00:03:54.111	00:00:00.000
a4_1T	00:03:54.111	00:03:54.111	00:00:00.000
a4_2T	00:03:54.111	00:03:54.111	00:00:00.000
a4_3T	00:03:54.111	00:03:54.111	00:00:00.000
a4_4T	00:03:54.111	00:03:54.111	00:00:00.000
a5_1T	00:03:54.111	00:03:54.111	00:00:00.000
a5_2T	00:03:54.111	00:03:54.111	00:00:00.000
a5_3T	00:03:54.111	00:03:54.111	00:00:00.000
a5_4T	00:03:54.111	00:03:54.111	00:00:00.000
a6_1T	00:03:54.111	00:03:54.111	00:00:00.000
a6_2T	00:03:54.111	00:03:54.111	00:00:00.000
a6_3T	00:03:54.111	00:03:54.111	00:00:00.000
a6_4T	00:03:54.111	00:03:54.111	00:00:00.000
da1_1T	00:03:54.111	00:03:54.111	00:00:00.000
da1_2T	00:03:54.111	00:03:54.111	00:00:00.000
da1_3T	00:03:54.111	00:03:54.111	00:00:00.000
da1_4T	00:03:54.111	00:03:54.111	00:00:00.000
da2_1T	00:03:54.111	00:03:54.111	00:00:00.000
da2_2T	00:03:54.111	00:03:54.111	00:00:00.000
da2_3T	00:03:54.111	00:03:54.111	00:00:00.000
da2_4T	00:03:54.111	00:03:54.111	00:00:00.000
da3_1T	00:03:54.111	00:03:54.111	00:00:00.000

da3_2T	00:03:54.111	00:03:54.111	00:00:00.000
da3_3T	00:03:54.111	00:03:54.111	00:00:00.000
da3_4T	00:03:54.111	00:03:54.111	00:00:00.000
da4_1T	00:03:54.111	00:03:54.111	00:00:00.000
da4_2T	00:03:54.111	00:03:54.111	00:00:00.000
da4_3T	00:03:54.111	00:03:54.111	00:00:00.000
da4_4T	00:03:54.111	00:03:54.111	00:00:00.000
da5_1T	00:03:54.111	00:03:54.111	00:00:00.000
da5_2T	00:03:54.111	00:03:54.111	00:00:00.000
da5_3T	00:03:54.111	00:03:54.111	00:00:00.000
da5_4T	00:03:54.111	00:03:54.111	00:00:00.000
da6_1T	00:03:54.111	00:03:54.111	00:00:00.000
da6_2T	00:03:54.111	00:03:54.111	00:00:00.000
da6_3T	00:03:54.111	00:03:54.111	00:00:00.000
da6_4T	00:03:54.111	00:03:54.111	00:00:00.000

Simulated dialogues by M7

Sound files: SimulatedDialogue_M7_AUD.wav and SimulatedDialogue_M7_EGG.wav

Nom	Début	Fin	Longueur
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C1_1T_S3	00:00:02.833	00:00:05.735	00:00:02.902
C1_1T_S8	00:00:10.310	00:00:12.934	00:00:02.624
C1_2T_S3	00:00:16.393	00:00:19.110	00:00:02.717
C1_2T_S8	00:00:20.596	00:00:24.056	00:00:03.460
C1_3T_S3	00:00:27.028	00:00:29.745	00:00:02.717
C1_3T_S8	00:00:32.833	00:00:34.807	00:00:01.974
C1_4T_S3	00:00:38.754	00:00:42.376	00:00:03.622

C1_4T_S8	00:00:44.350	00:00:46.695	00:00:02.345
C2_1T_S2	00:00:49.366	00:00:53.034	00:00:03.669
C2_1T_S6	00:00:59.838	00:01:02.949	00:00:03.111
C2_2T_S2	00:01:05.527	00:01:09.079	00:00:03.553
C2_2T_S6	00:01:11.750	00:01:14.791	00:00:03.042
C2_3T_S2	00:01:20.202	00:01:23.220	00:00:03.019
C2_3T_S6	00:01:25.148	00:01:28.236	00:00:03.088
C3_1T_S3	00:01:31.533	00:01:33.745	00:00:02.212
C3_2T_S3	00:01:36.705	00:01:38.464	00:00:01.759
C3_3T_S3	00:01:41.756	00:01:43.480	00:00:01.724
C3_4T_S3	00:01:47.799	00:01:49.610	00:00:01.811
C3_5T_S3	00:01:51.996	00:01:54.068	00:00:02.072
C4_1T_S3	00:02:02.479	00:02:06.694	00:00:04.214
C4_2T_S3	00:02:10.438	00:02:15.036	00:00:04.598
C4_3T_S3	00:02:19.860	00:02:23.761	00:00:03.901
C5_1T_S2	00:02:28.114	00:02:29.455	00:00:01.341
C5_2T_S2	00:02:34.436	00:02:36.143	00:00:01.707
C5_3T_S2	00:02:38.476	00:02:40.131	00:00:01.654
C5_4T_S2	00:02:43.631	00:02:45.233	00:00:01.602
C6_1T_S3	00:02:49.570	00:02:51.259	00:00:01.689
C6_1T_S5	00:02:53.941	00:02:58.138	00:00:04.197
C6_2T_S3	00:03:06.950	00:03:08.534	00:00:01.585
C6_2T_S5	00:03:11.234	00:03:14.734	00:00:03.500
C6_3T_S3	00:03:21.178	00:03:22.745	00:00:01.567
C6_3T_S5	00:03:24.678	00:03:28.840	00:00:04.162
C7_1T_S4	00:03:33.316	00:03:37.182	00:00:03.866
C7_2T_S4	00:03:38.889	00:03:42.633	00:00:03.744
C7_3T_S4	00:03:45.593	00:03:49.425	00:00:03.831

C7_4T_S4	00:03:51.811	00:03:55.886	00:00:04.075
C8_1T_S3	00:03:59.107	00:04:03.287	00:00:04.180
C8_2T_S3	00:04:05.220	00:04:09.609	00:00:04.389
C8_3T_S3	00:04:12.378	00:04:17.863	00:00:05.486
C8_4T_S3	00:04:20.807	00:04:25.474	00:00:04.667

Finally, the 6 tones of sonorant-final syllables were elicited from each speaker in the carrier sentence *Tôi đang nghe âm ____ (I am listening to the sound ____)* to provide a reference against which to assess intonational (allotonic) variation in the production of these tones. The corresponding files are:

SixTonesInCarrierSentence_M4

SixTonesInCarrierSentence_M5

SixTonesInCarrierSentence_M6

SixTonesInCarrierSentence_M7