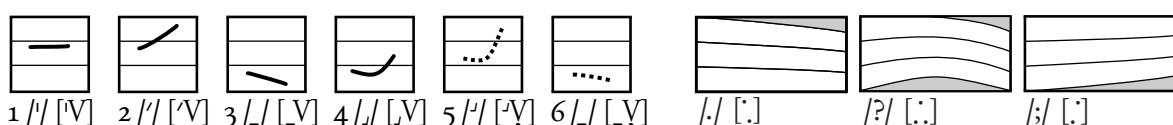
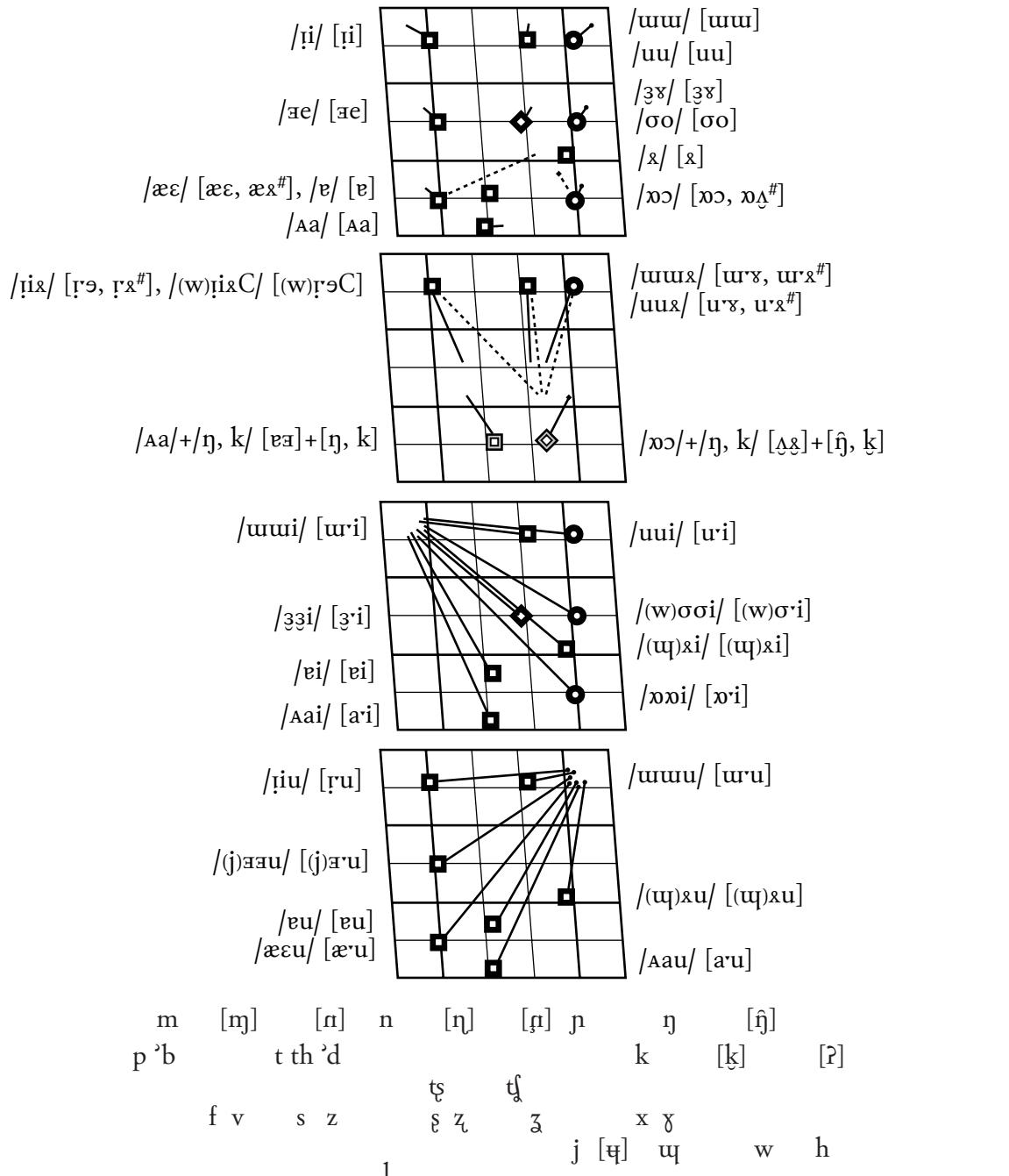


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19.43. Vietnamese (Austro-Asiatic) has 11 V and 3 centering/opening VV (official diphthongs, given in the first two vocograms). In addition, we find other juxtapositions: 15 more diphthongs, shown in the third and fourth vocograms).

Two of the V are short, /ə, ʌ/ [ə, ʌ], which differ only in their timbres, while the others are half-long, [VV] (narrow diphthongs), and form three series of three elements: /i, e, æ/ [iɪ, əe, əɛ], /u, ɔ, ɒ/ [uʊ, ɔɔ, ɒɒ].



Final /æ, ɔ/ have peculiar taxophones, [æ&#, ɔΔ#]; likewise, /a, ɒ/ + /ŋ, k/ are realized as [əŋ, ʌŋ], which are given in the second vocogram together with the three phonemic diphthongs and their final taxophones, /iŋ/ [iø, i᷑#], /uŋ/ [u᷑, u᷑#], /u᷑/ [u᷑, u᷑#].

It is incredible that the recent illustration of Vietnamese (*JIPA 2011*) only gives 9 vowel qualities, [i, e, ε, a, ɔ, o, u] – and six of them out of nine in a perfect ‘cardinal’ position! Indeed, it would be much easier to hit the jackpot than to find such a coincidence, in real languages.

Thus, the reader is invited to carefully check our vocograms (also for the 3 centering diphthongs, simply shown there as [iə, uə, uə], which, although combined with the quadrilateral shown, is just half-truth).

The third and fourth vocograms of ours also show the four sequences [j᷑u, ʊ᷑i, ʊ᷑u, w᷑i] (which are given as triphthongs in that article). Initial V are [?V].

After /u, o, ɒ/, /ŋ, k/ are realized with lip rounding, [f̪, k̪]; final /p, t, k, tʃ/ are [C]; /ŋ/ occurs even initially; /ŋ/ occurs only initially (#nh – but nh# stands for /ŋ/); //b, d// are injective, [‘b, ‘d] (but variably so, especially in the mediacic accent, since [b, d] are sufficient, because not distinctive). On the contrary, /t, th/ are distinctive. The taxophones [p#] (only final) and [#b] are not to be considered as belonging to the same phoneme //b//. In Hanoi /t᷑, §/ become /tʃ, s/, as /z, ʒ/ become /z/.

Frequent variants in protunes

/⟨w⟩i+/ŋ, k/ [(⟨w⟩i)+[ŋ, k]]		/uu/ [uu] /uu+/ŋ, k/ [u]+[f̪, k̪]
/⟨w⟩ae+/ŋ, k/ [(⟨w⟩ə)+[ŋ, k]]		
/⟨w⟩aa+/ŋ, k/ [(⟨w⟩a)+[ŋ, k]] /AA/ [aa]		/ʊɔ/+/ŋ, k/ [ʊ]+[f̪, k̪]

Reductions occurring in grammeme reduced forms

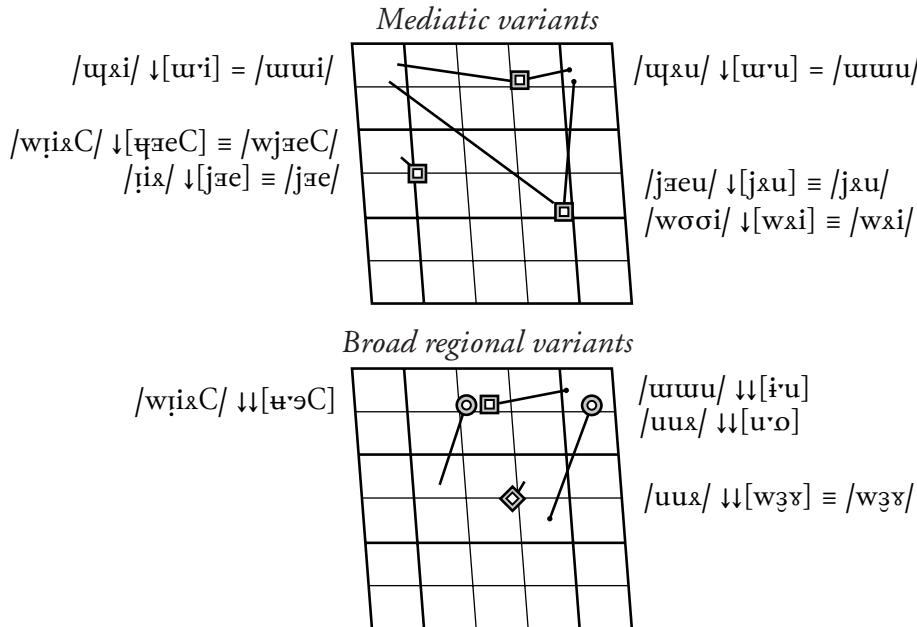
[i]		[u]
		[ʒ]

The fifth vocogram shows 7 possible partial reductions of the syllabic nucleus, that may occur in weaker positions in the sentence, as in protunes.

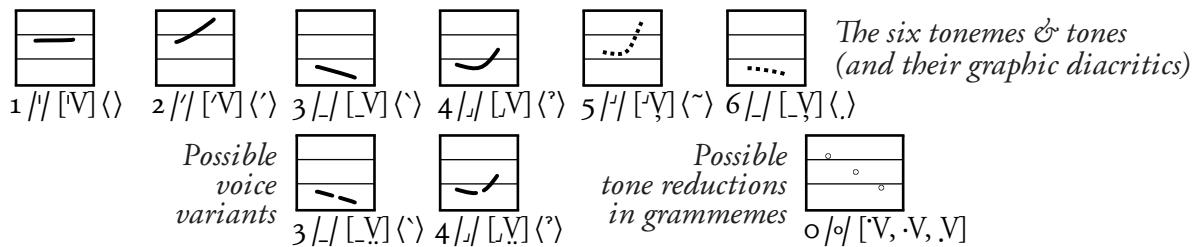
The syllabic nucleus of the reduced forms of certain grammemes can become [i, ʒ, u] (as shown in the sixth vocogram) or [m, n, ŋ, tʃ], with or without a C in front of them. For instance: *môt* [m, .mɪ; _m᷑ot] ‘a(n)’, *qua* [w᷑, kw᷑; kwaa] ‘across’, *trong* [ŋ, .tʂŋ; tʂ᷑ŋ] ‘at’, *cái* [k᷑, k᷑; k᷑ai] ‘the’, *với* [v᷑, v᷑; v᷑i] ‘with’.

In addition, they are generally said with no stress and short level tones, [·], [·], [·], according to the average height of their original tones: [·] for [‘, ·], [·] for [!, ·], [·] for the two [·] (as shown in the added tonograms).

The seventh vocogram shows some frequent mediacic variants. The eighth vocogram, instead, gives a few broad regional variants.



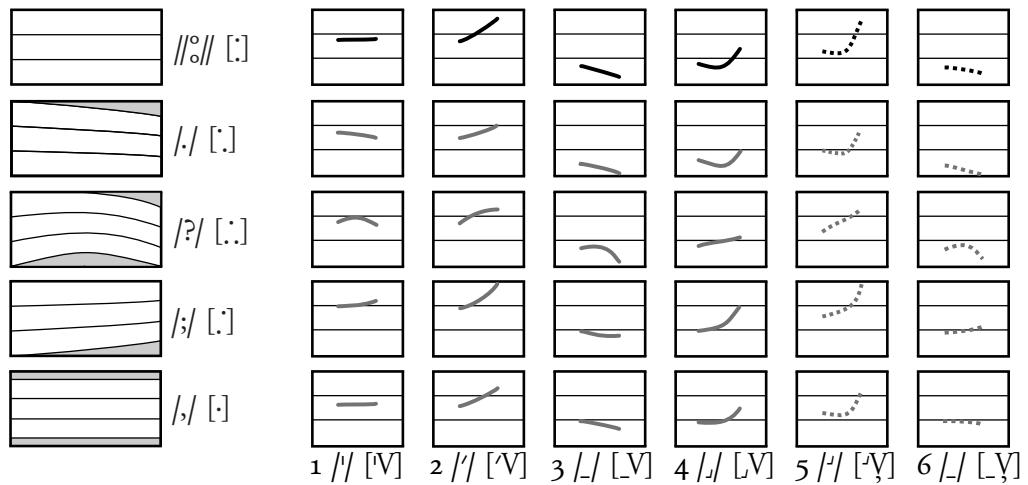
There are six tonemes, the last two have a creaky phonation type (which distinguishes the 6th from the 3rd toneme and helps distinguish the 5th from the 2nd one), eg *ma* [mAA] ‘ghost’, *má* [’mAA] ‘cheek’, *mà* [_mAA] ‘but’, *mǎ* [mAA] ‘tomb’, *mā* [’mAq] ‘horse’, *mä* [_mAq] ‘rice seedling’. The 3rd and 4th tonemes can be said with



The four protunes (and the taxotones of the six tonemes, when combined together)

	/ / [] [°.]					
	/ / [] [°.]					
	/ / [] [°.]					
*	/ / [] [°.]					
*	/ / [] [°.]					
*	/ / [] [°.]					
	1 // [V]	2 // [V]	3 /-/ [V]	4 /-/ [V]	5 /-/ [V]	6 /-/ [V]

The four tunes (and the taxotones of the six tonemes, when combined together). The first row shows the tones as said in isolation, in an unmodified tonetic situation, //ø// [:], with no tune adaptations



a murmured voice. The 5th toneme, instead of [’V], can be realized as [V’V]. In the South, the 4th and 5th tonemes merge into one, which begins like the 4th and ends like the 5th: [j].

The tonograms added above complete what we have already seen, by showing more characteristics of the six tonemes and their realizations, also when combined with intonation.

Spelling: *a* /a/, *ă* /ə/, *â* /ʌ/, *e* /æ/, *ê* /e/, *i*, *y* /i/, *o* /ɒ/, *ô* /o/, *σ* /ɤ/, *υ* /u/, *ῡ* /ɯ/, *c* /k/, *ch* /tʃ/, *d* /z/, *đ* /d/, *g*, *gh* /ɣ/, *gi* /ʒ/, *h* /h/, *kh* /χ/, *ng* /ŋ/, *nh* /ɲ/, *ɳ* /ɳ/, *ph* /f/, *qu* /kw/, *r* /z/, *s* /ʂ/, *t* /t/, *th* /th/, *tr* /ʈʂ/, *x* /s/; tonemes: *o* /V/, *ó* /'V/, *ò* /V/, *õ* /'V/, *ø* /V/.

The list on next page –analytically– shows all the parts that form the syllables of Vietnamese.

'	[V]	-a(C)	[Aa(C)]	-oa(C)	[wAA(C)]	-ue	[wæε, wæx [#]]
'	[‘V]	-ac	[Aak]	-oach	[weak]	-ueC	[wæεC]
`	[_V]	-ach	[keə]	-oanh	[weə]	-ueo	[wæ'u]
'	[LV]	-anh	[lfeə]	-oai	[wa'i]	-uē(C)	[wɛe(C)]
~	[‘V]	-ai	[aɪ]	-ao	[wa'u]	-uēch	[wxik]
.	[_V]	-ao	[au]	-oay	[wei]	-uēnh	[wxin̩]
b-	[b]	-au	[u]	-oăC	[wəC]	-uēu	[wə'u]
-c	[k]	-ay	[ia]	-oe	[wæε, wæx [#]]	-ui	[u'i]
c-	[k]	-ăC	[əC]	-oeC	[wæεC]	-uôC	[u'x̩C]
-ch	[k̚]	-âC	[x̩C]	-oeo	[wæ'u]	-uôi	[wσ'i]
ch-	[t̚]	-âu	[xu]	-oi	[x̩i]	-uy(C)	[w̩i(C)]
d-	[z]	-ây	[xi]	-ô	[σo]	-uych	[w̩ik̚]
đ-	[d̚]			-ôc	[xu̩k̚]	-ynh	[w̩iŋ̚]
g-	[ɣ]			-ông	[xu̩ŋ̚]		
gh-	[ɣ̚]	-e	[æε, æx [#]]	-ôi	[σ'i]		
gi-	[ʒ]	-eC	[æεC]			-uo(C)	[u'x̩(C)]
h-	[h]	-eo	[æ'u]				
k-	[k]					-uya	[w̩i̩x̩]
kh-	[x̩]	-ê(C)	[æe(C)]			-uyu	[w̩i̩u]
l-	[l]	-êch	[x̩ik̚]			-uyēC	[w̩i̩x̩C]
-m	[m̚]	-ênh	[x̩iŋ̚]			-u(C)	[u'w̩(C)]
m-	[m̚]	-êu	[ə̩u]	-u(C)	[uu(C)]	-ua	[u'x̩]
-n	[n̚]			-uc	[uuk̚]	-ui	[u'i]
n-	[n̚]	-i(C)	[i̩(C)]	-ung	[uu̩ŋ̚]	-un	[u'u]
-ng	[ŋ̚]	-ich	[i̩k̚]			-uoC	[u'x̩C]
-nh	[ŋ̚]	-inh	[i̩ŋ̚]			-roi	[u̩xi]
ng-	[ŋ̚]	-ia	[i̩ə, i̩x̩ [#]]			-rou	[u̩x̩u]
ngh-	[ŋ̚]	-iu	[i̩u]			-y	[i̩]
nh-	[ɲ̚]					-yēC	[i̩x̩C]
-p	[p̚]	-iēC	[i̩x̩C]			-yēu	[j̩ə'u]
ph-	[f̚]	-iēu	[j̩əu]				
qu-	[kw̚]						
r-	[z̚]	-o	[ɔ̩, ɔ̩x̩ [#]]				
s-	[ʂ̚]	-oC	[ɔ̩C]				
-t	[t̚]	-oc	[ɔ̩k̚]				
t-	[t̚]	-ong	[ɔ̩ŋ̚]				
th-	[th̚]						
tr-	[tʂ̚]	-oong	[ɔ̩ŋ̚]				
v-	[v̚]						
x-	[s̚]						