

Practical Rhythmic Chinese

实用节奏汉语

印京华 (John Jing-hua Yin)

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北京 BEIJING

图书在版编目(CIP)数据

实用节奏汉语=Practical Rhythmic Chinese / 印京华, 孙怡清著. — 北京: 外语教学与研究出版社, 2008.12

ISBN 978-7-5600-8022-2

I. 实… II. ①印…②孙… III. 汉语—对外汉语教学—自学参考资料 IV. H195.4

中国版本图书馆CIP数据核字 (2008) 第196640号

出 版 人: 于春迟

责任编辑: 陈 轩

装帧设计: 孙莉明

出版发行: 外语教学与研究出版社

社 址: 北京市西三环北路19号 (100089)

网 址: <http://www.fltrp.com>

印 刷: 北京华联印刷有限公司

开 本: 787×1092 1/16

印 张: 30

版 次: 2008年12月第1版 2008年12月第1次印刷

书 号: ISBN 978-7-5600-8022-2

定 价: 140.00元 (含1张MP3光盘)

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物料号: 180220001

编写说明

对外汉语教学，只有按照汉语的规律和特点来实施，才能提高效率。初学汉语者，首先要学习汉语语音。汉语的语音系统，究竟有什么规律和特点呢？首先，每个音节都带声调，声调具有区别不同意义的功能。其次，每个音节都以元音或鼻辅音结尾，因此十分响亮。另外，汉语中一个字一个音节。英语就不同了：句子有句调，但音节并不具有区别意义的声调；其次，音节常常以辅音结尾，音节的音量因此受到影响，使音节不可能都那么响亮。另外，英语只有语素的概念而没有字的概念，而语素常常又不是一个音节。不把握住汉语区别于英语的这些规律和特点，我们的教学就难以改变国外学生中流传的“汉语难学”的观念。

汉语就其语音系统的特点而言，是一种具有很强节奏性、音乐性的语言。汉语的这个特点，使汉语朗朗上口，易于诵读。这个特点造就了中国历代的文人骚客，使他们得以洋洋洒洒地吟诗作词，使中国成了世界上诗歌数量最多的国家。不少美仑美奂的诗篇，至今人们还在吟诵。汉语节奏性、音乐性强的特点也成全了中国历代的民间艺人，使他们得以绘声绘色地通过评书、词话、相声、快板、小品等艺术形式向人们讲述过去，正视现在，指点未来。不少脍炙人口的段子，至今人们还津津乐道。汉语节奏性、音乐性强的特点也激发了中国历代教育家的灵感，使他们得以淋漓尽致地撰文著书，编制出一部部启蒙育人的蒙学课本。《三字经》、《百家姓》、《千字文》、《弟子规》等至今仍是国学启蒙的经典。我们教外国人汉语为什么不能继承传统充分利用汉语本身节奏性、音乐性强的特点呢？

充分发挥汉语节奏性、音乐性强的特点，并不是说我们要让初学汉语的外国学生背唐诗、宋词、元曲，也不是让他们来学说评书、词话、相声、快板，更不是让他们去念《三字经》、《百家姓》、《千字文》或《弟子规》。因为那样，我们就违反了外语教学应该遵循的循序渐进原则和交际性原则。如果初学汉语的学生未学说话先背诗，不仅难以知其所云，而且也难以帮助他们用简单汉语进行日常交流。我们在过去多年的教学中，根据初学学生要学的汉语日常用语和基础汉语语法概念，编写出了《实用节奏汉语》，全书共有 56 课，涉及的汉字有 400 多个。它的特色在于用有节奏的段子帮助学生在学、理解和掌握日常用语和基础语法概念的同时，练习并掌握汉语声调。

《实用节奏汉语》可以用于辅助使用任何汉语教材的初级汉语教学。教师和学生既可以从头至尾、按部就班地使用书中的内容，也可以根据需要，从书中提取适当的内容使用。每一个段子都有学生在日常用语中会用到的基本词汇和句式，这既是学生用汉语进行日常交际的素材，也是学生提高汉语语言能力的基礎。如果没有其他汉语课本可以利用，那么本书也可以作为主要教材。

使用书中每个段子的基本步骤是：一、听；二、边听边说；三、边听边看；四、边听边看边说；五、边看边说；六、说；七、边说边写。先让学生听几遍，就是先“输入”，刺激他们模仿的欲望。我们在教学实践中发现，学生听着听着，就跟着说起来。往往听了几遍后，就能跟着说了。这时再让学生边听边看汉字文本，帮助学生建立字音和字形的联系。接下来可以让学生边听录音边说。最后在不听录音的情况下能够说出来。学生听得越多，就会说得越好。汉字文本往往只起一个提示作用。如果学生说得流利自如了，还可以要求学生边说边学习写下来。

此外，为每个节奏汉语的段子都配有节奏鲜明的背景音乐，可以让学生以“独唱”、“二重唱”、“小合唱”、“大合唱”、“二部轮唱”等方法练习，并在期末时表演和比赛，增加学生的学习热情，达到学好汉语的目的。

我们在教学的实践中发现，使用“节奏汉语”有如下优势与成效：

- 一、易于加大汉语“输入”重复量，学生模仿及“输出”的欲望随之增强。
- 二、汉语教学富有娱乐性，学生学习的兴趣和积极性随之高涨。
- 三、富有节奏韵律的汉语易于模仿和记忆，声调掌握比较好的学生人数随之增加。

《实用节奏汉语》使用的方法是我们在美国大学长期的汉语教学实践中探索和总结出来的。在编辑出版此书的过程中，外语教学与研究出版社的编辑给予了多方面的协助和宝贵支持，在此向他们表示衷心的感谢。谨以此书献给在对外汉语教学第一线辛勤工作的老师们和不怕困难、热心学习汉语的同学们。愿《实用节奏汉语》能在对外汉语教学的过程中，让汉语显现其音乐性强的本色，并使汉语教与学的经历令人愉悦和欢畅。

印京华 孙怡清

Foreword

Teaching Chinese as a foreign language can be improved for its efficiency only when it is carried out in compliance with the regularity and peculiarity of the Chinese language. For Chinese language beginners, the first thing they will have to learn is the Chinese sound system. However, what regularity and peculiarity does the Chinese sound system has? First, every Chinese syllable has tones, and the different tones of the same syllable can represent different meanings. Second, every Chinese syllable is ended with a vowel sound or a combination of a vowel sound and a nasal sound; therefore, it sounds quite loud. Third, one Chinese written character is pronounced with only one syllable. In other words, one syllable, one Chinese character. English is quite different in that it has sentence tones but no syllable tones. Secondly, a lot of syllables in English are ended with consonant sounds. Thirdly, English has morphemes, which are the smallest units that represent meaning, but unlike Chinese characters, many English morphemes contain more than one syllable. Only if we are keenly aware of these differences and are able to handle them tactfully in teaching, will it be possible to improve our teaching effectiveness and efficiency, and also will the opinion that “Chinese is a difficult language to learn” be changed.

Judging from the characteristics of the Chinese sound system, Chinese is a very rhythmical and melodious language. The rhythmicity and melodiousness of Chinese has made the language orotund and easy to chant, thus nurturing and bringing up in the past several thousand years in China many prolific poets and literati, who virtually made China the country that possesses the largest number of poems in the world. Many beautifully composed poems are still recited and chanted by Chinese people nowadays. The rhythmicity and melodiousness of Chinese have also helped folk actors and actresses of the past dynasties and of the present times in China to fulfill their wishes, enabling them to narrate history, react to the present, and provide a prospect of the future insightfully and vividly through such artistic forms

as storytelling, comic dialogues, clapper talks, and sketches. Many pieces have remained appealing and popular among Chinese people. The rhythmical and melodious Chinese language has also inspired educators in the past dynasties in China, who were enabled to write children's primers incisively and rhythmically, such as *Three-Character Classics*, *Thousand-Character Verse*, and *Children Regulations*, which are still the classics for the elementary education of Chinese ancient civilization. Why can we not take advantage of the rhythmicity and melodiousness of Chinese in teaching Chinese as a foreign language to our students?

To take advantage of the rhythmicity and melodiousness of Chinese in teaching does not mean that we need to ask our students to recite poems of the Tang Dynasty, lyrics of the Song Dynasty, and verses of the Yuan Dynasty. It does not mean that we will ask our students to learn to do storytelling, comic dialogues, or clapper talks either. Nor does it mean that we will request our students to recite *Three-Character Classics*, *The Hundred Family Surnames*, *Thousand-Character Verse*, or *Children Regulations*. Should we do that, we would violate the pedagogical principle of advancing gradually in due order and the communication principle that should be observed in foreign language teaching. If Chinese language beginners were asked to learn to recite poems before learning to speak, it would not only be very difficult for them to know what they are talking about, but it would also be hardly possible for them to learn to communicate for daily purposes. Based on our teaching experiences and our understanding of commonly used Chinese words and expressions as well as the basic Chinese grammatical concepts Chinese language beginners need to learn, we have written this book *Practical Rhythmic Chinese* with fifty-six lessons of rhythmic passages in a little over four hundred different Chinese characters. With the new approach, we hope that students will find it easy and fun to learn and practice Chinese tones while they learn, understand, and master Chinese daily expressions and the basic Chinese grammatical concepts.

Practical Rhythmic Chinese can be used as supplementary teaching

materials for students at the elementary level, no matter what major Chinese language textbook has been adopted. One may use the book to learn Chinese lesson by lesson from the beginning to the end. Alternatively, one may also select suitable contents from the book according to his or her needs. Every passage in the book contains basic vocabulary and sentence patterns commonly used in daily life. They not only serve as source materials for daily communications, but they also form the foundation to improve Chinese language communicative competence. Under the circumstances that no other Chinese language textbooks are available, *Practical Rhythmic Chinese* can also be used as a major Chinese language textbook independently.

The basic procedure for using each rhythmic passage is as follows: 1) listen, 2) listen and repeat, 3) listen and read, 4) listen, read, and speak, 5) read and speak, 6) recite, 7) speak and write. Let students listen to the recording of a rhythmic passage several times as initial “input” to stimulate their desire to repeat after the recording. Students usually start to repeat after the recording while listening to it. After listening to it several times, students can usually speak along. The more students listen, the better and faster they will be able to speak. Now, let students to read the rhythmic passage in Chinese characters while listening to its recording so as to help to establish the link between the sounds and shapes of Chinese characters. After that, students are asked to read the passage in characters out loud while listening. Then, let them read it out loud without listening. Chinese characters in the passage serve as clues. Students should be able to recite the rhythmic passage. If students can recite the rhythmic passage fluently, they should be asked to learn to write down the passage while reciting it.

As each rhythmic Chinese passage is accompanied with percussion background music on a CD, students can practice chanting a passage in “solo”, “duet”, “chorus”, “cantata”, or “troll”. Semester-end Chinese talent shows and recitation contests can be organized and held for students to chant and recite rhythmic passages as to motivate them to chant them well and eventually learn to speak Chinese with correct pronunciations and tones.

We have found that using rhythmic passages has the following merits:

1) It is easy to increase repeated Chinese “input” without much difficulty; consequently, the efforts students made to imitate and the desire students have for Chinese “output” have also been increased.

2) It is easy to make Chinese language teaching and learning more enjoyable; consequently, the interest and enthusiasm in learning Chinese have been increased.

3) It is easy for students to imitate and memorize rhythmic passages; consequently, the number of students who have learned to master Chinese tones has been increased.

The approach used in *Practical Rhythmic Chinese* was devised on the basis of many years of our research and experiences in teaching American college students. We would like to thank the editors at Foreign Language Teaching and Research Press for their valuable support during the process of publishing this book. We would like to dedicate *Practical Rhythmic Chinese* to those teachers who are working industriously on the front line of Chinese as a foreign language teaching and those students who are learning Chinese enthusiastically despite that Chinese is viewed as a difficult language. We hope that this book, when used in teaching and learning, will reveal the distinctive music features of the Chinese language and will help to make the experiences of teaching and learning Chinese pleasant and enjoyable.

John Yin & Diana Sun

使用建议

教学对象

《实用节奏汉语》以母语为英语并初学汉语的大学生和中学生以及成人学生为主要教学对象，小学生也可以使用。本书注重实用，突出汉语的节奏性、音乐性，易于诵读，便于记忆。全书用英语解说，适用于英语国家的大学、中学、周末中文学校和孔子学院。

教学目标

《实用节奏汉语》以零起点学生为主要对象，帮助学生通过听说读写了解和掌握汉语拼音、常用汉字、基础语法、日常用语等基础汉语语言知识和汉语交际技能。不仅为有志学好汉语的学生顺利进入中级和高级阶段的汉语学习打下坚实基础，也可以帮助学习时间较少又需要与中国人交往的人士，较快地获得一些汉语的基本知识和交际能力。

教学时段

《实用节奏汉语》全书共 56 课。按照学生的接受能力和可以实际安排的教学时间，每课的教学时间大约 1 至 2 小时。课后学生应安排至少一个小时的时间练习听和说，练习时间多多益善。如果每个学期可以安排 14 个星期的教学时间，每个星期上 1 至 2 小时的汉语课，《实用节奏汉语》的内容则可以在 2 至 4 个学期内学完，教学时段为 1 至 2 个学年。

教学安排

对于已有较为固定的汉语教材的学校或汉语班来说，《实用节奏汉语》可以作为辅助性教材，根据需要从书中提取适当的内容，配合已经在使用的汉语教材，对初级汉语的教学起丰富补充作用。如果教学时间较少，又没有固定的教材，《实用节奏汉语》也可以独立使用，从头至尾、按部就班地使用书中的内容帮助学生用较少的时间，学习和掌握汉语语言的基础知识和基本技能。

《实用节奏汉语》中的每一个段子都有学生在日常用语中会用到的基本词汇和句式，是学生用汉语作日常交际的素材，也是学生提高汉语语言能力的基礎。书中每课分为四大部分：一、听与看；二、看与说；

三、理解；四、实践。

教学可以基本按照这四部分的顺序展开，用1至2课时完成。

第一部分为语言输入期。《实用节奏汉语》配有录音光盘，在课前或在课上要求学生先反复听节奏汉语段子的录音。然后，可以让他们看文字，把声音和文字联系起来。文字部分提供了汉语拼音、汉字、单字英语译文和整句英语译文，方便学生了解每个汉字的字音、字形、字义和在整句中的意义，但不要求全都理解。每课的生字词均用加粗的字体标出，因此省去了单列生字词表的需求。学生通过第一部分的听与看，应该达到耳熟能详，心领神会的境界。

第二部分为模仿输出期。让学生继续听录音，跟着录音边听边说，模仿跟读。同时看只有汉字而没有拼音和英语译文的第二部分。汉字作为一个提示，帮助学生巩固汉字字形与字音之间对应的联系。然后，让学生在只有汉字的提示下，根据汉字文本一字一板地诵读出来，以此训练学生识读汉字能力。最后，要求学生不用汉字的提示就能模仿说出整个段子。学生通过第二部分的看与说，应该在整体输入的基础上，达到整体输出的能力。也就是说，学生应该能背诵出本课的节奏汉语段子。

第三部分为加深理解期。学生在能机械地但又正确和流利地说出本课节奏汉语段子时，他们对自己所说的内容已经有所了解，但并不一定完全理解。为帮助学生理解段子中以前没有接触过的汉语语音、语法和文化知识，第三部分提供了相关的简明阐释，既可供学生课后阅读，也可以作为教师课上进行简要说明的参考。学生通过第三部分的阅读和教学，应该可以对本课节奏汉语段子的内容，有比较理性的认识，从而增强自己学习汉语的悟性，达到“知其然亦知其所以然”。

第四部分为操作实践期。主要分“对话”、“交际”和“书写”三小部分来帮助学生学以致用。“对话”部分，以本课节奏汉语段子为基础，为学生提供一个会话的实例，让学生能用学过的内容进行比较自然的交谈。学生可以先阅读会话，然后以A或B的角色完成对话。只要学生熟练掌握了本课节奏汉语的段子，完成对话就比较容易。“交际”部分是任务型的。学生根据具体情景和任务要求，用学过的语言知识和练习过的语言技能，去完成交际任务。完成交际任务的过程就是语言知识和技能运用的过程和语法规则内化的过程。如果时间允许，教师可以给学生安

排类似交际任务,增加学生学以致用机会。“书写”部分提供了“九宫格”让学生抄写本课中出现的生字,给他们一个加深记忆的机会。汉字只看只认而不写是难以记住的,动手动笔,一笔一画地写汉字不仅给学生一个习写汉字的机会,实际上也给了他们一个欣赏汉字艺术的机会。教师可以给学生布置抄写本课节奏汉语段子的课后作业,也可以要求学生在开始学习新课前,不仅能背诵而且还能默写出本课的段子。

上述教学安排仅供参考。教师不必拘泥于上述教学安排,可以根据自己学生的具体情况和授课时数灵活安排。在教学中,不要忘了《实用节奏汉语》的目的,就是要让汉语教与学的经历都更加愉悦和欢畅。

印京华 孙怡清

Suggestions for Use

INTENDED USERS

Practical Rhythmic Chinese has native English speaking students in college and high school and other adults who are Chinese language beginners as its intended users, although it may also be used for elementary school children. *Practical Rhythmic Chinese* pays great attention to the practical use of Chinese and takes advantage of the rhythmicity and melodiousness of the Chinese language to make Chinese easy to learn to read and speak. The whole book is written in English. It is, therefore, suitable for colleges, high schools, Chinese weekend schools, and Confucius institutes in English speaking countries.

OBJECTIVES

Practical Rhythmic Chinese strives to help Chinese language beginners to learn Chinese sound system, commonly used Chinese characters, basic Chinese grammar, and frequently used Chinese daily expressions through listening, speaking, reading, and writing. It is not only intended to help to lay a solid foundation for students who are determined to advance to a higher level of Chinese language learning, but it is also intended to help those who have very limited Chinese learning time but need to communicate with Chinese people to acquire some basic Chinese language knowledge and communication ability quickly.

TIME

Practical Rhythmic Chinese contains 56 lessons in all. The instruction of each lesson may need one to two classes, depending on the learning aptitude of students and the available class time. In addition, students need to spend at least one hour after class on listening and speaking, although the more time they spend after class, the better. If there are 14 weeks in one academic semester and students can meet one to two hours each week, then the contents in *Practical Rhythmic Chinese* can be covered and learned in two

to four academic semesters. The period of time for learning Chinese by using *Practical Rhythmic Chinese* is one to two academic years.

ARRANGEMENT

For schools or classes that have already adopted a good Chinese language textbook, *Practical Rhythmic Chinese* can be used as supplementary teaching materials to enrich and supplement Chinese language classes accordingly. If the instruction time is limited and no particular Chinese language textbook has been adopted, then *Practical Rhythmic Chinese* can be used independently to help students to learn the Chinese language knowledge and skills one lesson after another from the beginning to the end without wasting time.

Every rhythmic passage in the book has the words and expressions that students will need in daily communications. These words and expressions are the basic source for their daily communications in Chinese, and they also serve as the foundation, on which students improve their communicative competence in Chinese. Each lesson in *Practical Rhythmic Chinese* has four major sections: 1) Listen and Read, 2) Read and Speak, 3) Understand, and 4) Practice.

Instructions can be carried out in accordance with the sequence of these four sections, using one to two classes.

The first section is the input phase. *Practical Rhythmic Chinese* has a CD that contains the rhythmic passages in each lesson. Students are required to listen to the recording of a rhythmic passage as many times as possible before and after class. Then, ask them to look at the passage in Chinese characters so as to establish the link between the shapes and the pronunciations of Chinese characters. The textbook has provided *pinyin*, which is the phonetic alphabet of Chinese, Chinese characters, literal English translation for each character, and English translation for each sentence in the hope that students can be assisted in getting to know the sound, shape, and meaning of each Chinese character by itself and its meaning in a sentence. All the new characters in each lesson are in the bold type, saving the trouble of having a vocabulary list for each lesson. After the first section, students should be very familiar with

what they have heard and have grasped the meaning of the rhythmic passage through listening and reading.

The second section is the imitation phase. Let students continue to listen to the recording and imitate while listening. Students should now read the rhythmic passage provided in the second section, which has no English translation and Chinese phonetic transcription. Now Chinese characters serve as clues for students to help themselves to consolidate the connections between the shapes and meanings of the Chinese characters used in the passage. Ask students to read the passage out loud character by character to train their ability to say a Chinese character when seeing it. Finally, ask students to say the whole rhythmic passage without looking at it. After the second section, students should be able to reproduce the whole passage after taking it in as a whole. In other words, students should be able to recite the rhythmic passage by heart.

The third section is the better understanding phase. Very often, students can recite the rhythmic passage fluently and accurately, but they may not really comprehend it completely. To help students to understand the phonetic, syntactic, and cultural knowledge associated with the passage, the third section provides a simple explanation for students to read after class or for instructors to refer to when concise explanations are needed in class. After the third section, students should have a better understanding of the rhythmic passage, and their comprehension and sense of the Chinese language should be improved, as they not only know what something is but also why it is so.

The fourth section is the practice phase. It consists of three parts: Dialogue, Communication, and Writing, helping students to apply what they have learned into practice. The Dialogue Part provides students an example dialogue based on what is learned in the rhythmic passage. Students are expected to use what they have learned to converse naturally. Students can be asked to read the dialogue first and then play the role of A or B to perform the dialogue. As long as students know the rhythmic passage well, they will be able to do the dialogue with ease. The Communication Part is task-oriented. Students are expected to use what they have just learned or have learned in the

past to accomplish the communicative tasks according to the given situation and the task requirements. The process of accomplishing the communicative tasks is the process of applying the Chinese language knowledge and skills students are learning, and it is also the process of internalizing the grammatical rules they have been taught. If permitted by time, instructors may assign additional similar communicative tasks to increase the language application opportunities for students. The Writing Part provides writing boxes with grid lines and models of the new characters of the lesson for students to practice writing the new Chinese characters. It is often difficult to memorize a character by looking at it without writing it. Taking a pen and writing it stroke by stroke will not only enhance students' recognition of the character, but will also help them to appreciate Chinese calligraphy as a form of art. Instructors may assign students to write the rhythmic passage out in Chinese characters as homework and may also ask students to be able to recite the passage and write it out by heart before learning the next lesson.

The arrangement and procedure discussed above are only suggestions for reference. Instructors should not rigidly adhere to them; instead, the learning aptitude of students and the available class hours should be taken into considerations, and the teaching arrangement and procedure should be handled with flexibility accordingly. Keep in mind the purpose of *Practical Rhythmic Chinese*: To make our Chinese language teaching and learning experiences ever more joyful and enjoyable.

John Yin & Diana Sun

入门一：现代汉语语音

Introduction One: Modern Chinese Phonetics

To learn to speak Chinese well, you need to know the Chinese sound system well. Once you know how each sound in Chinese is produced by using various parts of your mouth, it will be easier for you to try to produce each sound consciously.

Modern Chinese takes the Beijing pronunciation as its standard. According to the conventional method of analyzing Chinese phonetics, a syllable in Chinese usually consists of three components: an initial, a final, and a tone. For example, the syllable *tā* is formed with the initial *t*, the final *a*, and the tone 2 (the level tone). Now let us look at the initials, the finals, and the tones in the Chinese sound system respectively.

I. Initials

In modern Chinese, there are 21 initials. Initials are consonants at the beginning of syllables. The pronunciation of each of these 21 initials is as follows. Note that the notations of the International Phonetic Alphabet are provided in the square brackets. If you do not know how to read these IPA notations, ask your Chinese language instructor to help you.

Table of Initials

Method Place	plosive		affricate		fricative		nasal	bilateral
	voiceless		voiceless		Voiceless	Voiced	voiced	voiced
	unaspirated	aspirated	unaspirated	aspirated				
bilabial	<i>b</i> [p]	<i>p</i> [p ^h]					<i>m</i> [m]	
dental-labial					<i>f</i> [f]			
blade-alveolar			<i>z</i> [ts]	<i>c</i> [ts ^h]	<i>s</i> [s]			
alveolar	<i>d</i> [t]	<i>t</i> [t ^h]					<i>n</i> [n]	<i>l</i> [l]
blade-palatal			<i>zh</i> [tʃ]	<i>ch</i> [tʃ ^h]	<i>sh</i> [ʃ]	<i>r</i> [ʒ]		
palatal			<i>j</i> [tɕ]	<i>q</i> [tɕ ^h]	<i>x</i> [ɕ]			
velar	<i>g</i> [k]	<i>k</i> [k ^h]			<i>h</i> [x]			