

Spanish Pronunciation & Accents

Geo-social Applications of the Natural Phonetics & Tonetics Method

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0.

A general introduction

Why do phonetics?

0.1. It is a common assumption that the pronunciation of a language and its official spelling are one and the same thing (in spite of some lamented incongruities). This impression derives from the fact that school –to be true– generally only worries about writing, and neglects pronunciation. The belief of the (almost) ‘natural’ correspondence between spelling and pronunciation is illusory. But, if spelling can be fairly homogeneous in every nation, this is not the case for pronunciation, which is generally more or less marked regionally.

0.2. Too often, people think that they cannot improve their pronunciation, or simply need not to. At first, it is not always easy, nor is it evident that each person has a different pronunciation from other people’s.

Not so much –or not only– because of individual peculiarities of voice, due to personal *timbres* (which are determined by the somatic and temperamental characteristics of each person). But, most of all, because of the regional and social characteristics which every person ‘spontaneously’ has (unless one has freed oneself from them, by applying the *phonetic method*). Such characteristics have been acquired together with the language, as a part of language itself.

0.3. What follows provides a fairly concise, but helpful, introduction to the *natural method*. Quite understandably, these introductory notes have been prepared primarily from the point of view of English native speakers, or of those who have a very good command of English pronunciation. That is why the various aspects of Spanish pronunciation will be systematically compared to the corresponding ones of English.

However, those who have a different mother tongue are warmly advised to refer to the relevant descriptions (more or less extensively dealt with) provided in some of the *canIPA* works listed in the *Bibliography* and parts of them present in the *canipa.net* web site. So the readers can make useful comparisons between the language –or languages– they know best and the one treated hereby.

0.4. Phonetics must not be ‘studied’ unwillingly or mnemonically. On the contrary, it has to be ‘discovered’, while enjoying playing with sounds (and with words, sentences, and texts).

Although we are hardly aware of it, phonetics is always with us: it is *in* us, as we naturally and inevitably resort to phonetics-related mechanisms whenever we speak and hear others speak. Those who learn to use the categories and principles of phonetics will succeed in *recognizing* the different sounds of their own language, including nuances.

Later on, one can also manage to *recognize* the sounds of other languages, dialects, and accents. And this will become easier if one is able to apply correctly what phonetics offers freely, with no need of expensive equipments: it is sufficient –but necessary– to start to really ‘listen’ to the sounds, not just simply ‘hear’ them.

A very effective help, with this way of analyzing sounds, is provided by the use of phonetic *symbols*, which allow us to ‘see’ the sounds and then to compare them, by reflecting on their similarities and differences.

Another way to ‘see’ the sounds is by using appropriate articulatory *figures* which, besides facilitating reciprocal comparisons, also activate our reflection of the movements that occur inside our mouth, when we just produce a given sound. Once started doing so, it is surprising to notice that certain sound nuances correspond to given movements (although small). And people really wonder why they did not realize such a simple and natural thing earlier.

o.5. Let us now see a simple type of transcription, which puts words (and sentences, as well) between slashes. We will refer to English, here, as it is assumed that all readers already know this language.

Phonemic transcriptions show *phonemes* (or functional sounds) in relation to spelling. It should be noted that a stressed syllable is clearly indicated by the sign /' before it.

In a word such as *concise*, the two *c*'s have two different phonic values: [kʷn'sæs]; whereas the *c* and *s* in the last syllable have exactly the same value.

Thus, it is obvious that a transcription (even a diaphonemic international one as the one used for English) is definitely more precise and less ambiguous than traditional spelling, where *c* generally corresponds to /k/ when it is *not* followed by *i*, *e*, *y*, that is before *a*, *o*, *u*, or before a consonant; but *s* may be either /s/ or /z/ in different positions: *seas* ['si:z], *cease* ['si:s].

Let us also consider *g*, which can either correspond to /g/ or /dʒ/: *get* ['gɛt], *gem* ['dʒɛm]; *porgy* ['phɔ:(ɹ)gi], *orgy* ['ɔ:(ɹ)dʒi]; while ‘*gif*’ can have either phoneme: ['gɪf, 'dʒɪf].

Another difference, in comparison with current spelling, will be quite obvious when one considers the following examples, as well: *to live* ['lɪv], *a live concert* ['la:əv], *to tie a bow* ['bi:ə, 'bɔ:ə], *to bow and scrape* ['ba:ə], *a minute* ['mɪn-ɪt, -əʃ], *in minute detail* [mɪn'ju:tu:əl, -nɪtu:əl], *of no import* ['ɪmpɔ:(ɹ)t], *to import* [ɪm'phɔ:(ɹ)t].

o.6. It is obvious that a monographic treatment of Spanish pronunciation requires to carefully select only what is really needed to analyze that language phonetically. That is why a number of well-meditated excerpts from our *Natural Phonetics & Tonetics –NPT–* have been favored. In fact, that is the revised, amended, and updated edition of *A Handbook of Phonetics –HPh–* with additions and substitutions.

Furthermore, in the *canipa.net* website, still further updatings about vowels, consonants, and intonation (including ton[em]es) are to be found, freely downloadable.

This simply means *natural* phonetics –that is *articulatory*, *auditory*, and *functional*– with all necessary explanations through articulatory figures for consonants: *orograms* of all articulations (and some *palatograms* and *linguograms*); for vowels: *vocograms* (or vowel quadrilaterals) and *labiograms* (some of the last ones are useful for consonants as well).

In addition, auditory figures are used for intonation and tones: *tonograms*; when it is necessary or useful, some other kinds of figures are used, as will be seen below.

o.7. To put *natural phonetics* into practice, nothing is needed except one's own personal abilities and interest for the sounds of *the world's languages*: both languages and dialects, and both accents and variants, as well.

The only 'external' –technological– instrument which is highly useful is a good sound recorder with good earphones, and with a quick, sharp pause button, that is a mechanical one (preferably – though recently also electronic pauses are sufficiently quick, as not to mutilate whole parts of phones, any longer).

This button allows one to interrupt the listening of a recording (and to start it again at once), being able –with practice– to segment each sound, even a short one, into two or three parts.

On the other hand, all of us have learned our own (regional) *mother tongue* perfectly, with no need of any sound recorder, since we were of the ideal age and had the necessary motivations to build up a language, in order to be able to communicate with people around us.

Without a language to use, anyone would inevitably have terrible practical, social, behavioral, and conceptual limitations.

After babyhood, it is more complicated to learn *another language*, or *more languages*, also because the new structures never coincide with those of our first language, and every kind of interference is always in wait, even between similar languages.

o.8. In addition, it is important to remember that when we criticize pure phonologists or pure acoustic phoneticians, and their use of 'symbols', we do not mean that their work is of no use at all. Of course, they are free to do what they want (or what they can), but we would just like to point out that doing *descriptive* phonetics is not at all something out-of-date, useless, or unscientific.

On the contrary, it is very useful and helpful both to researchers and students, provided the correct approach is adopted. In fact, one should rebel against those who do descriptive phonetics in a very generic and worthless way, by using approximate and ambiguous terminology and symbols, as well.

However, those who only do phonology, or acoustic phonetics, limit themselves to simply *thinking* of sounds, or *seeing* them (as computer images or numerical data). By doing so, they prevent themselves from really *listening* to actual sounds. And, after all, sounds are *sounds*!

o.9. We will systematically deal with two types of neutral accent: *ie* (Central-Northern) *European* and (Central-Southern) *American*. Respectively, they are those of the official broadcastings from the Spanish radio and television (Madrid) and from the various Hispanic countries of Latin America.

As a matter of fact, they reach a surprising homogeneous pronunciation, in spite of the fairly different local pronunciations (even at their neutral level). Thus, the native-like American accent of Spanish that we indicate, practically, corresponds to what, in *English Pronunciation & Accents*, is the international accent of English, which accompanies there the American and British neutral accents.

o.10. In a slightly simplified version of this *international* accent, for a few phonemes, we indicate some more universal realizations, which are always founded on native usages of more or less wide zones.

However, these can hardly fall within the neutral pronunciations that we use as a frame of reference (although, for some American countries, or in given Iberian regions, such realizations may well represent the official well-educated models). This happens to be used even by a certain number of ‘international’ actors and singers.

Within neutral pronunciation, there are few differences indeed. Thus, the diaphonemic transcription, that we use as a reference point from which to obtain the two neutral accents, is quite simple.

The American accent has two phonemes less, compared with the European one: /θ, λ/ [θ, λ], which merge with /s, ʝ/ [s, ʝ], but are diaphonemically rendered with /ʃ, ʝ/, in order to be able to recover the Castilian occurrences, [θ, λ], every time one wants to.

o.11. The simplified international accent, in fact, has one further phoneme less, since /j/ [j] → ⁱ/j/ ⁱ[j] (obviously, even /j/ ^e[λ] ^a[j] → /j/ [j]) ^{ea}[j] ⁱ[j], and simplifies the articulation of /x/ ^e[χ] ^a[x] ⁱ[h, h]. Besides, it can also simplify the realization of /b, d, g/ ^{ea}[β, δ, γ] ⁱ[b, d, g], in *postconsonantal* contexts (*árbol, desde, amígdala, algo*), including the neutral cases (*hambre, aldea, hondo, pongo*), maintaining [β, δ, γ] in all other contexts: *intervocalic* (*lobo, deuda, hago*) and *preconsonantal* (*hablo, padre, siglo*).

In addition, the simplified international accents of Spanish has three further characteristics: it can keep the ‘phonemic’ value of stop consonants followed by heterosyllabic consonants (as in *obtener, adjetivo, octubre*, including the phonation type indicated by the phonemic transcription, as in somewhat emphatic pronunciation).

Besides, in the contexts /Cr, rC/, it can use [r], instead of neutral [r] (*prensa, tres, padre, sucre, árbol, tarde, amargo*); but, of course, such forms as *caro, carro* or *derogar, de rogar* must be distinguished. Lastly, the simplified international accent need not use the approximant taxophones of /e, a, o/ before vowels, as in *peor, caída, poeta*.

o.12. To help foreigners (but also to make natives think over the real nature of the Spanish phonemic system), it is a good thing to use the diaphonic (although not

exactly ‘diaphonemic’) symbols /b, d, g/ to show the phonemes /b, d, g/, in those contexts where they are actually realized as [β, δ, γ], ie taxophones.

It is no good use at all, instead, to write ‘/β, ð, γ/’ (as many texts and dictionaries with ‘transcriptions’ do). In fact, these are not phonemes, and, when words are inflected, things frequently change. As a matter of fact, *dedo* ‘/deðo/’ is better indicated as /ðeðo/ [dɛˈðo], while we have *mi dedo* /miˈðeðo/ [miˈðɛˈðo], but also *un dedo* /unˈdeðo/ [unˈdɛˈðo].

o.13. As seen above, in Spanish it is important to distinguish such forms as *caro* /ˈkaɾo/ [ˈkaˈɾo] and *carro* /ˈkaɾɾo/ [ˈkaɾɾo], *pero* /ˈpeɾo/ [ˈpeˈɾo] and *perro* /ˈpeɾɾo/ [ˈpeˈɾɾo], *derogar* /ðeɾoˈɣaɾ/ [ðeɾoˈɣaɾ] and *de rogar* /ðeɾɾoˈɣaɾ/ [ðeɾɾoˈɣaɾ].

The fundamental thing is to keep the forms (of each pair given) different. In many regional accents (as we will see in the chapters on local pronunciations), the actual realizations do not correspond to the neutral ones just shown, but the differences are not suppressed. Therefore, it is important to find out some strategies to distinguish such forms.

o.14. In the international accent, those who can manage to regularly distinguish between [r] and [rː, rːr] have no problems. However, even without resorting to other native but non-neutral pronunciations, one can find further ways to maintain the distinction, while avoiding foreign pronunciations such as [ʀ, ʁ, ʁ̥, ʁ̥̥, ɹ, ɹ̥] &c.

Probably, in a simplified international accent, the less harmful compromise phonetic rendering for /rː/ (which helps very many foreigners to overcome their not few difficulties) consists in pronouncing something like ‘/hr/’, ie ⁱ[hr], both for /rː/, and /rːrː/:

carro, la radio, Enrique, rey
ⁱ[ˈkaɦɾo, laɦˈraːðjo, enˈɦriːke, ˈɦɾɛi]
^{ea}[ˈkarrɔ, laˈrːaːðjo, enˈrːiːke, ˈrːɛi]
 /ˈkarrɔ, laˈrːaːðjo, enˈriːke, ˈɾɛi/.

o.15. It is not at all wise to count on a very small difference, such as /r, r/ [r, r], as we can find in certain transcriptions; even because one comes, far too easily, to neglect that tiny difference; all the more so because, for emphasis (or in the international accent), the tap phoneme /r/ [r] can be realized as a trill [rː], in all cases different from /Vr(ː)rV/ {VrrV, V#rV}:

perder, árbol, madre, primer
ⁱ[peɾˈðɛɾ, peɾˈðɛɾ; ˈaɾβol, ˈaɾβol; ˈmaːðɾe, ˈmaːðɾe; ɾɾiˈmeɾ, ɾɾiˈmeɾ]
^{ea}[peɾˈðɛɾ, ˈaɾβol, ˈmaːðɾe, ɾɾiˈmeɾ]
 /peɾˈðɛɾ, ˈaɾβol, ˈmaːðɾe, ɾɾiˈmeɾ/; but:

caro, camarero, por eso
^{ai}[ˈkaɾo, ˈkamaɾɛɾo, ɾoˈɾɛˈʝo, aˈi-so]
 /ˈkaɾo, kamaˈɾɛɾo, ɾoˈɾɛso/.

Which transcriptions to use for Spanish?

o.16. Let us consider the kind of transcriptions that we will use in this book. The phonotonic ones are those based on the *canIPA* symbols. They are needed for accurately rendering both the *neutral* and *regional* (European or American) accents, including all the others in our descriptions.

Of course, we also need a *phonemic* transcription, from which any other phonetic (and tonetic) transcription inevitably derives. It must be immediately clear that for a language like Spanish, with at least two kinds of *neutral pronunciation*, a simple transcription may not be sufficient.

In fact, if we want to accurately inform the readers about the exact kind of pronunciation they need, it is necessary (and more conveniently ‘economical’) not to provide alternative symbols in sequences, as, for instance, in *calle* /'kaʎe, 'kaʝe/, or *cinco* /'θinko, 'sinko/.

o.17. Unfortunately, this is what is done even in the two fundamental dictionaries of English pronunciation: Jones’ and Wells’. They simply add the American variants to the British ones (notice that here we will omit some minor details or variants, including their peculiar way of inserting syllable division, not always accurate or realistic, nor necessary, indeed). Here are some examples: *long* /lɒŋ, lɔ:ŋ/, *lost* /lɒst, lɑ:st/, *last* /lɑ:st, læst/, *city* /'sɪti, 'sɪti/, *far* /fɑ:, fɑ:ɹ/, *Mary* /'meəri, 'meri/.

We could continue endlessly, because differences like those are very numerous in English, for further phonemes, but it is more important to see how a diaphonemic transcription may be surely more convenient and useful. In fact, those words might be shown simply (when the ‘rules’ are known) as: /lɒŋ, lɒt, læst, 'sɪti, 'fɑ:ɹ, 'meəri/ for actual [lɒŋ, lɔ:ŋ], [lɒt, lɑt], [lɑst, læst], [sɪti, sɪti], [fɑ:, fɑ:ɹ], [meəri, meri].

o.18. But, back to our transcription for Spanish, a useful diaphonemic version has only two choices to make. Which symbols are the best ones to clearly (and simply) show the different possibilities in ‘European’ and ‘American’ Spanish? Their neutral pronunciations are: *calle* /'kaʎe, 'kaʝe/, and *cinco* /'θinko, 'sinko/.

Now, the ‘problem’ is: which diaphonemic symbols are the more convenient ones? One might start from the Castilian accent, and simply use its traditional Castilian phonemes: /ʎ, j/ and /θ, s/, realized as [ʎ, j] and [θ, s], respectively. This could be sufficient, if the readers know that in neutral American pronunciation they simply become: [j] and [s]. This could be sufficient, because Spanish has not the more complicated situation of English (of which, above, we just showed a minor part of its ‘variation’).

However, we might decide to be more ‘helpful’, introducing two real diaphonemes. These could be: /ʎ, θ/, still starting from the Castilian ‘reality’. Or else, they could be: /j, s/, starting from the American ‘reality’.

o.19. But, for a more realistic phonemic transcription for Spanish, there may be something else to consider, something not negligible, indeed. Traditionally, the

phonemes chosen for the graphemes *b*, *d*, *g* are /b, d, g/, simply because we still depend excessively on spelling. But, it is obvious that their more frequent phones are *not* stop consonants, but (continuous taxophones): [β, δ, γ] (and [ɣ]). Therefore, the most realistic choice (someone might even say the more ‘honest’ one) should actually be /β, δ, γ/, with [b, d, g] (and [g]) as their ‘legitimate’ (though minority) taxophones (about 15% of their occurrences).

This brings us to also reconsider the choice about which phoneme may be the best one for *y*. Exactly as *b*, *d*, *g*, even *y* (in spite of its grapheme, which may well suggest its actual more frequent continuous phone, [j]) might more ‘legitimately’ belong to the set of *b*, *d*, *g*, with their ‘stop phonemes’, rather than to a ‘continuous’ one. Thus, instead of either /j/ or /j̄/, the symbol /ɟ/ might be more suitable. And, of course, instead of either /j̄/ or /ɟ̄/, a new diaphoneme could perhaps be more advisable: /j̄/, for [ɟ, j̄].

o.20. Let us conclude by also reconsidering which actual realization for *y* and *ll* may be more convenient in international Spanish pronunciation. We can even think about a ‘simplified international’ accent, in addition to a (more) ‘native-like international’ one, which should use more native-like articulations.

Thus, the simplified international accent could (or would) certainly prefer a more structural situation, avoiding to have to cope with two complicated, different (and isolated) phonemes like *ch* ‘/tʃ/’ and *y* ‘/j/’. From a functional point of view, a couple of voiceless and voiced phonemes, belonging to the same articulatory class, is certainly more suitable and simple. Therefore, the couple ‘/tʃ, dʒ/’, realized as [tʃ, dʒ], would be a ‘wise’ solution, indeed.

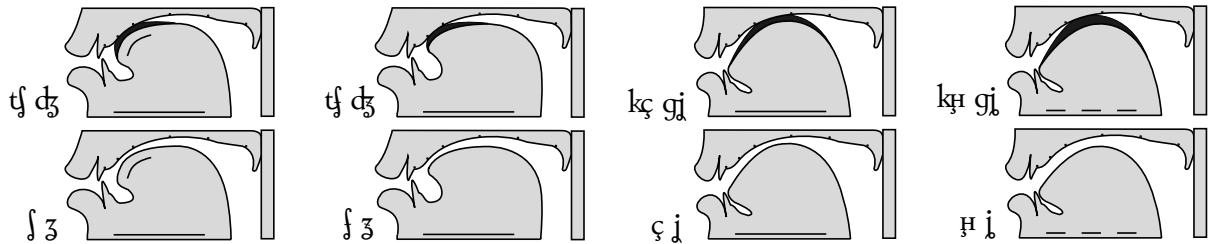
o.21. By reasoning ‘open-mindedly’, [dʒ] and [gɟ] are not very different auditorily. In addition, since [gɟ] is rarer in the languages of the World, [dʒ] seems to be more convenient.

Even articulatorily, as fig o clearly shows, they are not very different. In fact, they are both of a stopstricative kind, produced in two near places of articulation: [dʒ] *postalveo-palatal* (grooved), and [gɟ] *palatal* (slit). Actually, [gɟ] is stop-*semi*-stricative, which reduces its palatal sensation, bringing it closer to [dʒ], especially if both ‘/tʃ, dʒ/’ are produced with raised apex: [tʃ, dʒ].

We must recall that, especially for emphasis, [dʒ] is not ‘strange’ (nor ‘alien’) to native speakers, even between vowels, instead of the more typical continuous taxophone [j], or even [z], which (together with its voiceless variant, [j̄]) is ‘normal’ in Argentina.

Therefore, we are fairly convinced that, in an international accent of Spanish, for *y*, [dʒ] is not an aberration, even if some native speakers may not agree. On the other hand, natives are certainly used to many other real aberrations by foreigners, not excluding the precise realizations of *b*, *d*, *g*, as stops even between vowels, and many more; but *s* /s/ is treated even worse, by foreigners, with too many intervocalic [z].

fig o. Comparisons between similar articulations.



o.22. Therefore, phonetic transcriptions have to be chosen shrewdly. Their aim has to be clear in mind, in order that they may certainly be as useful as possible. For someone who already knows the phonic structure of Spanish well, it may be sufficient to simply show the real phonemes, with no necessity to also indicate their taxophones.

However, especially for foreign beginners (whose mother tongue is predictably different, both for its phonemes and taxophones), it is necessary to clearly indicate all of them, in order to provide a sure guide to their exact use.

Thus, if a Castilian phonemic transcription, using simply /θ, λ/, might nevertheless be sufficient also for Latin American accents (with /θ, λ/ simply corresponding to /s, ʝ/), all the other differences, mainly taxophonic ones, would not be hinted at, with problems for foreign learners (and, perhaps, for curious or unprepared natives, too).

o.23. Exactly for these reasons, a transcription that indicates both diaphonemes and taxophones may certainly be more useful. However, the choice about which kind of transcription to show is open to different evaluations and choices, as well.

But, there may be more or less marginal facts. For instance, should we use either /β/ or /b/ for intervocalic *b* (or *v*), or followed by a tautosyllabic consonant, as *r*, *l*). How could we show a *b* (or *v*) occurring after a pause or some given consonants? Of course, practice will surely ‘teach’ cases like the following ones: *brazo* [ˈbraθo], and *el brazo* [elˈβraθo], *por brazo* [porˈβraθo], but *un brazo* [umˈbraθo].

o.24. A really useful (Castilian) transcription should show, for instance: *lazo* [ˈlaθo], and *juzgar* as [χud̪ˈɣar], rather than [χuθˈɣar], although the phoneme is /θ/. While *lado* should be [ˈlaðo] not [ˈlaθo]. By the way, even the symbol [ɣ] (semi-constrictive) is certainly better than [χ] (constrictive), because more realistic.

It is clear that the best way to master the real distribution of the different Spanish taxophones consists in using both the phonemic and phonetic transcriptions, systematically. However, in order not to produce too lengthy (and, perhaps, dispersive) pages, sometimes it is better to make some targeted choices.

Of course, for isolated words, it may be puzzling and open to discussion whether to ‘prefer’, for instance: *brazo* [ˈbraθo], or [ˈβbraθo], or [ˈ*braθo], instead of [ˈb̥braθo], or [ˈβ̥braθo], or, in case, [ˈ*b̥braθo], or [ˈ*β̥braθo], having to ‘decide’ something for the use of [*] between its two theoretical possibilities. Just for the

sake of disquisition, one might also consider the use [b], or even [β], for this purpose, but the crucial point, inevitably, is how (and what) to choose...

Natural Phonotonetics descriptions & transcriptions

o.25. The fieldwork for our descriptions of the pronunciation and intonation of several languages, and their accents, is rather differently from too many works by other 'experts'. Indeed, even our *accent maps* will not follow slavishly those of (generally incomplete and outdated) dialect atlases. They are real accent maps, directly based on fieldwork on the very spots, using both questionnaires and spontaneous speech, with several informants.

Of course (allow us be frank), it would be impossible to reach the 'maniacal' precision of our descriptions, simply by using the poor official IPA 'phonetic' alphabet, which is nothing but a *phonemic* alphabet. Even trying to use its diacritics, we would not be able to show what we actually can hear.

o.26. It is sad to have to say that, too often, what we find, in too many 'specialistic' books, seems to be done by deafish (superficial and hasty) people, like too many phonologists (to say nothing about phonically limited general linguists, who usually think that phonetics and tonetics are, practically, nothing serious or useful).

Undoubtedly, while *phonology* (especially in its more recent, desperate, efforts to try to appear as a necessary miraculous solution and explanation) is nothing but an accountant's dull work, (natural) *phonotonetics* is an artistic science, in all honesty. Things are not better for acoustic phonetics, which is thought to compensate for an undeniable state of deafness (if not, even, of guilty unconcern).

o.27. Even sadly worse is the situation of most *vowel quadrilaterals*: too often, it would be much better if they were (wisely enough) simply missing, in order to limit damage, at least. As a matter of fact, the collocation of some (or many) vocoids in not realistic.

In addition, too often, they are placed on the very lines, both the peripheral and internal ones, and as more or less big dots, thus failing to distinguish even rounded vocoids, to say nothing about semi-rounded ones, which should not be ignored, at all.

o.28. Sure enough, we have to use a number of symbols (for vocoids and con-toids) that superficially might be judged to be excessive (and devised by someone who is not right in the head).

Also *intonation* is dealt in a more uniform way, which is valid for all languages and accents (and dialects, too), while the few books or articles that include some 'descriptions' of it have no common basis. As a matter of fact, many are insufficient and unreliable, while others are excessively complicated, without being reliable (nor complete), and often far from clear.

o.29. In addition, things are certainly not better when ‘surer and (more) scientific’ ways of showing intonation patterns consist in only one acoustic tracing, clearly of just one speaker (indifferently female or male, for obviously different tonetic levels), also –and more guiltily– independently of a truly correct realization (not judged linguistically, but merely technologically).

In conclusion, it is utterly absurd to pretend to describe pronunciations, if what is provided as a ‘description’ does not closely correspond to what actually can be heard (and, certainly, there no need to be a real genius to do so). Thus, much better to go fishing or... ‘picking up’! All right?

The diaphonemes: their nature & use

o.30. In our transcriptions, it is much better to follow what we are summarizing here, with a few necessary examples – also to pay due homage to Daniel Jones, for his *The Phoneme: its Nature and Use*, and forgetting about so many absurd, useless and harmful modern treatises on so-called ‘phonology/phonemics’.

There are two very important *geo-phonetic* diaphonemes, which simultaneously allow to choose either the *International* and *American* possibility, with two phonemes less, ie /s/ [s] and /j/ [j]. Or else, to opt for the *European*, or more precisely *Castilian*, possibility, ie /s/ [θ] and /j/ [ʎ].

Although this second choice is actually the less widespread one, it has the undeniably considerable advantage to ‘suggest’ at least the current spelling, ie *z* (and *c*, before *i* or *e*) and *ll*, respectively. Examples for these two *diaphonemes*:

/s/: *zona* /'sɔna/ ^e[θɔna] ⁱa['sɔna], *crúz* /'kruθ/ ^e[kruθ] ^ai['kruθ], *cesar* /ʃe'saɾ/ ^e[θe-ʃaɾ] ^ai[se'saɾ], *cerveza* /ʃer'βeθa/ ^e[θeɾ'βeθa] ⁱa[seɾ'βeθa];

/j/: *calle* /'kaʎes/ ^e[ka'ʎes] ^ai[ka'jes], *llamar* /ja'maɾ/ ^e[ʎa'maɾ] ^ai[ja'maɾ], *conllevar* /konʎe'βaɾ/ ^e[konje'βaɾ] ^ai[konje'βaɾ, -ɲj-, -ɲj-] /konje'βaɾ/.

o.31. The three *taxo-phonetic* diaphonemes, ie /b, d, g/, certainly help people, mainly foreigners, not to puzzle over the ‘correct’ choice between [b, d] and [g, ɟ], or [β, δ] and [ɣ, ʝ, γ, ɣ̃]. Some examples for these three *diaphonemes*:

/b/: *boca* /'boka/ ^eaɪ['bɔka], *la boca* /la'βoka/ ^eaɪ[laβɔka], *una víbora* /una'βiβora/ ^eaɪ[unaβiβora], *árbol* /'aɾβol/ ^eaɪ[aɾβol], *invierno* /im'βjerno/ ^eaɪ[im'βjeɾno], *el brazal* /elβra'sal/ ⁱa[elβra'sal] ^e[-θal];

/d/: *ido* /'iðo/ ^eaɪ[íðo], *odre* /'oðre/ ^eaɪ[íðre], *cordel* /kor'del/ ^eaɪ[koɾ'del], *donde* /'ðonde/ ^eaɪ[ðonde], *garbo* /'gaɾβo/ ^eaɪ[gaɾβo];

/g/: *pongo* /'pongo/ ^eaɪ[poŋgo], *hago* /'aɝo/ ^eaɪ[aɾɝo, -ɝo], *algo* /'alɝo/ ^eaɪ[alɝo, -ɝo], *largo* /'laɝo/ ^eaɪ[laɝo, -ɝo], *agua* /'aɝwa/ ^eaɪ[aɾɝwa, -ɝwa]...

A note on scientific and unscientific terminology

0.32. It is very important to use adequate and incontrovertible terms, avoiding approximate and misleading ones, including imaginative and improbable ones.

Thus, ‘epiglottal’ must be avoided, by using *pharyng(e)al*, while using *prepharyng(e)al* instead of former, too general, ‘pharyng(e)al’.

Another term to be carefully avoided is the sadly notorious ‘retroflex’ for *postalveolar*. In fact, ‘retroflex(ed)’ cannot be useful to indicate a place of articulation, because, in case, it would be rather a kind of manner of articulation.

0.33. As far as *coronal* continuant contoids are concerned, let us consider the following series (exemplified by constrictive phones, unless differently indicated): *pro-dental*, *dental*, *dentalveolar*, *alveolar*, *back-alveolar*. *Prodental* can be explained, if necessary, as ‘dental with protruding raised tip’ [θ, ð], [s, z] (respectively, ungrooved and grooved). *Dental*, as ‘dental with lowered tip’, [θ, ɸ], [s, z] (respectively, ungrooved and grooved). *Dentalveolar*, as ‘dental with raised tip’ [θ, ð], [s, z] (respectively: slit, or ungrooved, and grooved).

0.34. *Alveolar*, as ‘postdental with raised tip’ or *apical-alveolar* [ʃ̣, δ̣] (approximant) and [ʃ, ẓ] (constrictive), respectively, ungrooved and grooved. It is also important to add *lamino-alveolar* constrictive, [ʃ̣, ẓ] (different from prepalatal, [ʃ, ʒ]). *Backalveolar*, as ‘alveolar with retracted raised tip’ [ʃ̣, ẓ] (grooved). And, of course, true *postalveolar*, not as ‘retroflex’, but as ‘apical postalveolar’ or ‘postaveolar with raised tip’, [ʃ̣, ẓ] (grooved).

0.35. Arguably, the traditional misleading term ‘postaveolar’ should be conveniently, and necessarily, substituted by *postalveopalatal* (adding *protruded*, for the most widespread pair, [ʃ̣, ʒ̣] (grooved), to distinguish it from the plain, or *non-protruded*, pair, [ʃ̣, ʒ̣] (grooved), or from the *plain* one, [ʃ, ʒ] (grooved), or from the *half-rounded* one, [ʃ̣, ʒ̣] (grooved), and from the *over-rounded* one, [ʃ̣, ʒ̣] (grooved).

0.36. Notice that the postalveopalatal may also be realized somewhat frontier, [ʃ̣], or backer, [ʃ̣] (here simply shown with their protruded voiceless symbols). In addition, we also have to carefully distinguish the *apical-palatal* pair, [ʃ̣, ʒ̣] (grooved), and so on. Of course, the same goes for the corresponding stop-strictive contoids.

0.37. The widespread term ‘interdental’ is quite an approximate one, for [θ, ð]. In fact, more scientifically, it has to be called *dentalveolar* (adding ‘plain’ or, better, *ungrooved*). Practically, however, in order to oppose Spanish [θ] and [s], it could be sufficient to use: *ungrooved dental*, and *grooved dental*, respectively. Of course, neutral Castilian Spanish [ʃ] is (*grooved laminal* or *apical*) *alveolar*.

0.38. It goes without saying that it is absolutely unscientific to define dental contoids with lowered tip (of the tongue) introducing a highly misleading and ab-

surd label like ‘subdental’, which could lead superficial people to think that their place of articulation could actually be the lower foreteeth (because, in the orograms, the smaller distance *is*, in fact, between the tip and the lower foreteeth).

But, anyone with even an elementary smattering in phonetics knows that this is not the case. In fact, people lacking their lower foreteeth can produce satisfactory dental contoids with lowered or raised tip.

o.39. We might add further indications and observations about the ‘problem’ of terminology, but it is much better to leave our readers to discover and appreciate more suitable concepts and terms.

Even the very use of adequate symbols, rather than the extremely few and insufficient ones of official *IPA*, should be a legitimate desire, although general linguists are too often little interested in true (natural) *phonotonetics*, for their obvious limits.

Even worse is what too many phonologists do, being convinced that phonetics is almost not part of their ‘phonemics’, but just an inconvenient and ‘boring’ nuisance. On the contrary, as we have already said in many occasions, it should be quite clear that phonemics is just the functional part of phonetics.

o.40. The WEBSITE *canipa.net*, for *canIPA* is dedicated to *Natural Phonetics & Tonetics*. The site is also meant for updates, integrations, modifications, corrections, reflections, anticipations, and to spread the importance of *articulatory*, *auditory*, and *functional* phonetics, that is *natural phonotonetics*.

The only one that allows people feel that they are actually doing something useful and worthwhile, not just mere ‘phonanism’ (as most of the torrential and unrealistic ‘degenerative’ and ‘pessimality’ production)...

o.41. The description of the Spanish pronunciation in Puerto Rico (§ 54.4.1-7) is also due to *Brandon Dominguez-Jrons* [brændon dɔˈmiŋgeh ˈrɔŋ], who provided many sound files and useful suggestions mostly coinciding with ours.

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‘Spanish Language & Translation’, University of Verona (Italy),
who provided very copious sound files for regional accents,
phonotonetically analyzed and transcribed by both of us.

1.

About 'International' Spanish pronunciation

1.1. European (or Castilian) Spanish pronunciation is quite peculiar indeed in comparison with most Latin American accents. At least in Europe, especially its typical phones [θ; ʝ; ɣ; ʎ] /θ, s, j, ʎ/ (or, perhaps, the diaphonemes /ʃ, s, j, ɲ/) are generally accepted, in spite of their easily recognizable and outstanding realizations.

Certainly, this does not mean that foreigners normally succeed in actually using them systematically and coherently. In addition, even in Spain, those phones are not at all used by all native speakers. Let us recall that also in most American Spanish they are not used at all, because /θ, s/ and /j, ʎ/ may be merged together into /s/ and /j/, respectively.

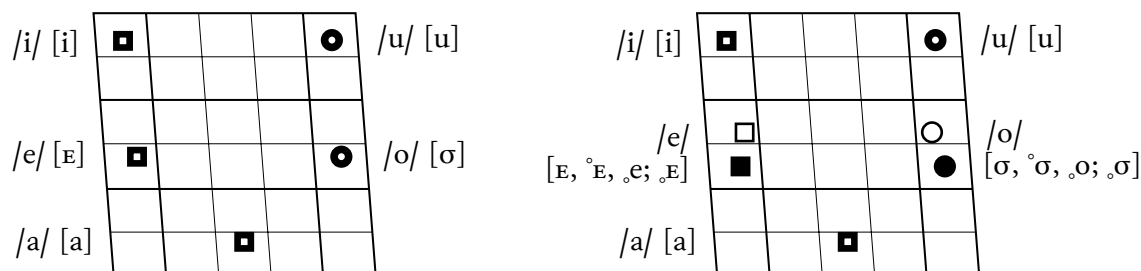
Thus, from a communicative point of view and in order to restrain pronunciation difficulties, the idea of an 'International' kind of Spanish pronunciation seems to be quite sensible. In fact, it avoids many complicated phonetic and phonemic peculiarities, while keeping more common and natural realizations.

1.2. Thus, such an 'International' Spanish pronunciation is more similar to neutral American accents, with very many more speakers than those in Spain, where many native speakers (especially in the South) happen to sound less Castilian and more 'American', so to say.

Therefore, International Spanish presents a simplified and reduced phonemic inventory and also a more 'natural' phonetic inventory. It is no wonder, then, if foreign learners may seem to prefer it both over a more genuine kind of pronunciation (either American or European) and their own clearly recognizable foreign accents. But, let us see directly in what it actually consists.

Well, as for its *vowels*, there is no doubt that they coincide with the most general ones, as shown in fig 1.1. It is important to state that unstressed *e*, *o* may be either [ɛ, σ] or [e, o].

fig 1.1. International-Spanish vowels.



Of course, the former choice is simpler, because it avoids two different vocoids, restricting their number to just five vocoids, in every positions (stressed or unstressed): [i, e, a, o, u]. The second choice, on the other hand, is more like many native accents.

fig 1.2. International-Spanish consonants.

		bilabial		labiodental		dental		alveolar		postalveopalatal		palatal		pre-velari		velari		velar rounded		VOICE	
m	[m]	[ɱ]	[ɱ]	n	[ɲ]	[ɲ]		ɲ	[ɲ]	[ɲ]										+	nasal
p				t						[k]	k									-	stop
b				d						[g]	g									+	
								tʃ												-	stop-strictive
								dʒ												+	
				s																-	grooved
				z																+	constrictive
	f									[x]	x									-	(slit)
										[ç]	ç									+	
[β]				[δ]						j		w								+	approximant
					r															+	trill
					ɾ															+	tap
				[l]	l	[ɭ]														+	lateral

1.3. As for the *consonants* of International Spanish (cf fig 1.2), of course we have the three necessary *nasal* phonemes: [m, n, ɲ]. In the table, we also put the five automatic taxophones, used by (natural) assimilation: [ɱ, ɱ, ɲ, ɲ, ɲ], although they could be omitted safely enough.

The *stops* include necessarily the three voiceless ones: [p, t, k] (including the assimilatory taxophone [k]) and the four voiced taxophones, as well: [β; δ; ç, ç]. Notice that they are very important, for a better accent, even if they could be replaced by [b, d, g, g], as mostly many Central-American speakers do. Let us notice that, for emphasis, each native speaker can safely use them.

1.4. Passing to *stop-strictives*, we certainly have the voiceless postalveolar (with neutral lip-position) [tʃ]. However, the important thing about stop-strictives is that, in this kind of International pronunciation, the phonemic inventory may be simplified by having a full diphonic pair of elements, with the addition of the voiced one, [dʒ], instead of the 'troublesome' /j/ [j, gɲ].

Thus, two advantages are gained: the same point of articulation for both, and a much more widespread phone in many other languages. However, its protruded version, [dʒ], might rather safely be used (by foreigners, in addition to possible [tʃ], instead of [tʃ]). Even native speakers may use such variants, especially for emphasis.

As for the *constrictives*, the voiceless grooved phoneme /s/ is dental, as in most native

5. Comparison between *RFE* and *canIPA* symbols

5.1. It would be absurd trying to learn and teach pronunciation with no phonic symbols. This is true for foreign languages, but also for one's own mother tongue. In fact, people are convinced they pronounce a given word the right way, while they actually utter it their own way.

Thus, some not too generic symbols are necessary, with a common basis for useful comparisons.

5.2. So, the most convenient simplification must avoid ambiguous and vague symbols. For instance, even using the *IPA* alphabet, vowel symbols like [e, ε; o, ɔ] (for stressed vowels) are not at all rare in many publications, where we can find *perder*, *bosque* ['pɛr'ðɛr, 'bɔske], and *pecho*, *moda* ['pɛtʃo, 'moða], instead of [pɛr'ðɛr, 'bɔske, 'pɛtʃo, 'moða] (which are much more realistic and useful).

Also the use of [ð] and [j] –as for English *that* ['ðæt] and *yes* ['jɛs]– in Spanish words like *cuadro* ['kwaðro], *ayer* ['a'jɛr], instead of [kwa'ðro, a'jɛr].

5.3. Let us also notice the inadequate use of the trill symbol '[r]' in other words like *caro*, *tren*, *partir* ['karo, 'tren, par'tir], where the tap [r] is normal: [karo, 'tren, par'tir]. We even happen to find absurdities like *romper* ['rrom'pɛr], for normal [r:om'pɛr].

Not to say anything about the way some official symbols are recreated, or poorly re-adapted, as it happens for [λ], changed into a Greek *lambda* '[λ]', which is no *offIPA* symbol, but is present in the *canIPA* inventory as an alveolar *unilateral* [λ].

5.4. The same goes for the voiced constrictives: [z] (grooved) and [ð] (slit), which someone gets from the correspondent voiceless (phonemes), by adding the diacritic for voice ('[ʒ, θ]', according to decidedly less practical, and merely phonemic, principles.

Certain authors even replace some *IPA* symbols with others, sometimes because of typographic limitations (in the third millennium!), but often for no real logical reason. So, in some handbooks on Spanish phonetics, it is not rare to find a pseudo-*IPA* '[j]', instead of the legitimate /j/ [j].

5.5. Also Greek letters, as *delta* '[δ]', can be found instead of [ð] (more or less, as in *canIPA*, but '[δ]' is no *offIPA* symbol, which only has [ð], with no official pos-

sibility of contrast between these two symbols, while in *can*IPA they conveniently represent two different articulations.

The same is true of *gamma* [ɣ], semi-constrictive, instead of *off*IPA [ɣ], constrictive (again, for two different *can*IPA sounds).

5.6. All this means that the *International Phonetic Alphabet* symbols can be used in different ways, depending on specific aims. But it is clear that this is misleading for phonetic precision.

As a matter of fact, it would be more appropriate to simply call it ‘International Phonemic Alphabet’.

However, a practical teaching solution for pronunciation does not tend to simplify the inventory of the *symbols to use*, but to simplify the inventory of the *phones to symbolize*, by renouncing some contextual nuances (which can easily be inferred later on).

5.7. An additional severe limitation is the absence of a real *interphonemic* approach to the use of the symbols, both in dictionaries and in phonetic treatises, instead of the wide-spread, but decidedly less useful, *intrapphonemic* approach.

For instance, many authors keep on talking about complete vowel *nasalization* when these occur between nasal consonants, which is a normal assimilatory fact, indeed.

In Spanish treatises, not only /NVN[#], NVN[#]/ sequences are described as being [N[~]VN[#], N[~]VN[#]], but even /VN[#], VN[#]/ as [V[~]N[#], V[~]N[#]]: *mondan*, in a strict RFE transcription, would be *m^oñdãñ* (although coherence is far from being perfect, even as used in Navarro Tomás’ *Manual de pronunciación española*). This would correspond to *off*IPA [ˈmõndãñ] or [ˈmõndãñ].

5.8. In *can*IPA transcription, we could have [ˈmõndan]. Or, in a less educated form, [ˈmõndan] (notice that *can*IPA [ạ] means half-nasalization, not creaky voice, ie [ạ], contrary to *off*IPA notation!). In fact, between nasal consonants, full nasalization of vowels is the normal result by assimilation.

The question is: should we actually show in our transcription such more or less automatic changes?

It is true that even the use of a dental [ɲ] when followed by dental consonants ([t, d, s, θ]) is normal and automatic, but we think that it is more important to indicate it, in order to better show the difference between dental [ɲs] and alveolar [nʃ] (or [nt, nd] and English [nʃ, nd]).

5.9. However, even *interlinguistically*, a transcription like [ˈmõndan] is sufficient (or, perhaps, even [ˈmõndan]).

Considering French *mon monde* [mõ'mõ:d], and *ton ami* [tõn'ami], we can see that it is necessary to show [õ(ɔ)], even if, to be true, we do have [tõnã'mi], but certainly not [tõnã'mi] (as if it had a nasalized *a* phoneme)!

5.10. In any case, the use of *offIPA* symbols, in dictionaries and handbooks, is making headway compared to times past, although with clear disadvantages, as we hinted at shortly (but we could, or should, continue).

Notwithstanding, especially scientific treatises on Spanish, but also pronunciation handbooks (even the latest ones), still use a transcription system, which nowadays necessarily has to be considered outdated and totally inadequate.

5.11. That was developed a century ago, in 1915 by *RFE* (*Revista de Filología Española*), to describe in philological and linguistic domains mostly Spanish and its varieties, including other languages in particular those belonging to the Hispanic group.

Since that system was widely used (and, unfortunately, still is), it is important to clearly show its severe limitations. Afterwards, we will present the list of its main symbols compared to the corresponding *canIPA* ones (while *offIPA* symbols are not sufficient).

Our main aim is to provide a first interpretative guide, which may be useful for possible practice in notational comparisons and changes.

5.12. However, much (really pertinent) information will inevitably be lost. In fact, the *RFE* alphabet, among its intrinsic limitations, completely ignores prosodic facts except word primary stress.

Thus, secondary stress and length differences between checked and unchecked syllables are not included, usually.

In addition, some authors make use of hybrid transcription systems, by mixing *RFE* and *IPA* symbols (including pseudo-*IPA* ones)!

So one can find examples such as *un chorro*, *el ñandú*, *gaviota*, or *guepardo*, transcribed as *ũɲtʃóro*, *elɲãndú*, *gaβjóta*, *gepárđo* (*canIPA* [uɲtʃorro, ɛɫɲanˈdu, gaˈβjota, geˈpaɾdo]).

5.13. Such ‘phonetic alphabets’ as the one of *RFE*, and others with traditional and national diffusion, unfortunately have been devised only for one specific language. Thus, they are mostly unfit for transcribing other languages.

In addition, such alphabets have been unwisely planned by considering pronunciation as something depending on orthography, instead of the other way round. In fact, they are based on the alphabet letters, 20 or 25 altogether, which were thought to be sufficient to represent pronunciation, in case with few additions or modifications.

5.14. The problem is that –too often– people think that the number of the sounds (ie phonemes) of one’s own language corresponds to the number of their alphabet letters (and traditional teaching is certainly not free from blame).

Also the indication of stress, too often, depends on orthographic criteria. In fact, instead of writing an apex before a prominent syllable (as in both *canIPA* and real *offIPA*), such ‘phonetic alphabets’ put an orthographic accent (*tilde*) on the vocalic nucleus of the stressed syllable.

5.15. Incredibly, some authors who try to use *IPA* often put an acute accent on the stressed vowels. This is a useless complication, certainly derived from orthographic practice.

But, to be frank, it is less obscene than putting the apex *not* before the whole stressed syllable, but just before the stressed vowel, right in the middle of a syllable!

By a curious paradox, the graphemic criterion, on which the different ‘phonetic alphabets’ of national tradition, inevitably drives them to be different from one another. In fact, they often use the same ‘symbols’ with different values (or even opposite!).

And we know well that not only sounds, but also orthographic traditions, are different from language to language.

5.16. Starting with vowels, in the following list, each symbol is accompanied by its original Spanish definition and reinterpreted according to the *can*IPA system.

The original excessive segmental differentiation is even too obvious. However, that alphabet (with more or less noticeable additions ^{or} simplifications) was used in the honorable *Manual de pronunciación española* (1918, 1932⁴) by Navarro Tomás.

Also in other historic handbooks, such as *Elementos de fonética general* (1961) by Gili Gaya, and grammars, as *Esbozo de una nueva gramática de la lengua española* (1973) produced by RAE (Real Academia de España).

5.17. After careful observations, those excesses have been radically scaled down by other phoneticians, including Quilis, who challenged both the timbre differentiations and the presumed regularity of their taxophones (which Navarro Tomás thought were essentially determined by their phonic environment).

Quilis, among others, more realistically, tends towards only five vowel elements (corresponding to the five Spanish graphemes: *i, e, a, o, u*).

However, he simplifies things too much in not distinguishing between stressed and unstressed *e* and *o*; while, on the other hand, he insists in showing nasalization (*ĩ, ě, ã, õ, ũ*) in nasal environment.

5.18. The following list contains only the symbols that are necessary for Spanish. The *can*IPA symbols correspond to the most plausible timbres, for a more realistic re-transcription of the Spanish examples.

In addition, for the vowels of Spanish, certain of those symbols would really be excessive, to the point that it could seem to be another language, indeed.

We also provide the traditional Spanish terms, in inverted commas, because in some cases they may even be misleading.

5.19. We leave to careful readers the task of finding the *Natural Phonetics* correspondences, in *can*IPA symbols.

In order to better differentiate the two symbolic systems, and to avoid confusions, we show *RFE* symbols in italics.

<i>i</i> ‘i cerrada/media’	[i]
<i>ĩ</i> ‘i nasal(izada)’	[i, ĩ]
<i>í</i> ‘i abierta’	[i(τ), I]
<i>ɨ</i> ‘i relajada’	[i, ɨ, ɪ]
<i>e</i> ‘e cerrada’	[e]
<i>e</i> ‘e cerrada/media’	[e, 'E]
<i>ẽ</i> ‘e nasal(izada)’	[e, 'E, ẽ, 'Ẽ]
<i>ɛ</i> ‘e abierta’	[e, 'E(τ), ε]
<i>ə</i> ‘vocal indistinta/e relajada’	[e, ə, ə...]
<i>ä</i> ‘a palatal’	[a(+), æ, A]
<i>a</i> ‘a media/palatal’	[a, A]
<i>ã</i> ‘a nasal(izada)’	[a, ã]
<i>ɑ</i> ‘a velar’	[a(+), ɑ]
<i>ɐ</i> ‘a relajada’	[a, ɐ]
<i>o</i> ‘o cerrada’	[o]
<i>o</i> ‘o cerrada/media’	[o, 'σ]
<i>õ</i> ‘o nasal(izada)’	[o, õ, 'σ]
<i>ɔ</i> ‘o abierta’	[o, 'σ(τ), ɔ]
<i>ɐ</i> ‘o relajada’	[o, ɐ...]
<i>u</i> ‘u cerrada/media’	[u]
<i>ũ</i> ‘u nasal(izada)’	[u, ã]
<i>u</i> ‘u abierta’	[u(τ), ɯ]
<i>u</i> ‘u relajada’	[u, μ, ɯ].

5.20. As can be seen, the various vowels are assigned different realizations: ‘close’, ‘mid’, ‘open’, ‘lax’, or ‘palatal’, and ‘velar’, and ‘nasal(ized)’. All of them are indicated by means of special diacritics.

It is quite clear, once more, that the error of perspective of this distorted transcription system lies in that it starts from graphemes, rather than wisely being irrespective of them.

Indeed, their different realizations are presented as if they actually were mere variants of five timbres, considered to be fundamental, owing to orthography, since the Latin alphabet has only five real vowel elements: *a*, *e*, *i*, *o*, *u*.

fig 5. Useful comparison between *canIPA* symbols for Spanish and *RFE* use.

[i]	■				●	[u]
[E, ,e]	□				○	[σ, ,o]
	■				●	
[a]			■			

<i>i</i>				<i>u</i>
<i>ĩ</i>				<i>ũ</i>
<i>e</i>				<i>o</i>
<i>ɛ</i>				<i>ɔ</i>
		<i>ɑ</i>		

5.21. Not even shown as: *i, e, a, o, u*, in a phonic way, as autonomous elements with their own precise collocation inside a vocogram (or ‘vowel quadrilateral’ – certainly not the unscientific ‘vocalic triangle’, which is still to be seen, even in latest publications).

fig 5 shows the actual collocations, by means of *can*IPA markers and symbols, in comparison with RFE symbols put on our vocogram as markers.

5.22. In a not much scientific tradition, between real vowels and consonants, we find a kind of ‘no man’s land’ characterized by some unlikely hybrid entities: the so-called ‘semivowels’ or ‘semiconsonants’. In reality, the former are simply normal vowels, the latter simply real (approximant) consonants:

<i>i̥</i> ‘semivocal’	[i, ɪ]
<i>u̥</i> ‘semivocal’	[u, ʊ]
<i>j</i> ‘semiconsonante’	[j, ɟ]
<i>w</i> ‘semiconsonante’	[w, ʋ].

5.23. A short consideration on terminology is necessary, because it is often scientifically inadequate.

Traditionally, and independently from the kind of phonetic alphabet people use, ‘semivowels’ are simply the second elements of real diphthongs: the so-called ‘falling diphthongs’ (or ‘diptongos decrecientes’ (V_i, V_u)).

5.24. Unfortunately, not few authors, even using the IPA alphabet, ‘transcribe’ diphthongs as ‘[Vj, Vw]’. But ‘semiconsonants’ correspond to the initial segments of such mysterious things as ‘rising diphthongs’ (or ‘diptongos crecientes’).

However, to be true, these situations are rather different. In fact, they are articulatorily simpler and more natural.

The former are just normal diphthongs, [Vi, Vu], not different from [Va, Ve, Vo]: *peine, hay, aula, europeo, período, caos, púa, aldea, poesía* [ˈpeine, ˈai, ˈaula, ˌeuroˈpeo, peˈriodo, ˈkaos, ˈa-s, ˈpua, alˈde̞a, poeˈɕia, aˈɫsia].

5.25. The latter, instead, are simple sequences of a(n approximant) consonant + a vowel. Thus, they can not be called ‘diphthongs’, because true diphthongs are sequences of two vowels, the second of which is less prominent as far as stress is concerned: [VV, VV].

Only [VV, VV], on the contrary, are real hiatuses, clearly excluding what grammarians still call that way sequences like those in *europeo, período, caos, púa, aldea, poesía*, seen above as true and real diphthongs.

It is obvious that all this ambiguity, with all its conjectural ‘smart solutions’, is the tragic result of a kind of phonetics absurdly based on orthography: done through the eyes, without listening to the sounds of actual language.

5.26. Let us now consider the consonants, which we present by places of articulation. This list does not contain either most peculiar symbols, with a restricted use, or those not belonging to neutral Spanish pronunciation.

‘Bilabiales’

<i>m</i>	[m]
<i>p</i>	[p]
<i>b</i>	[b]
<i>ɸ</i>	[β, ɸ]

‘Labiodentales’

<i>ɱ</i>	[ɱ]
<i>f</i>	[f, ɸ]
<i>v</i>	[v, ɸ]

‘Interdentales’

<i>ɳ</i>	[ɳ]
<i>ʈ</i>	[ʈ]
<i>ʂ</i>	[ʂ]
<i>θ</i>	[θ]
<i>ɖ</i>	[ɖ]
<i>ɗ</i>	[ɗ]
<i>ɟ</i>	[ɟ]
<i>ʎ</i>	[ʎ]

‘Dentales’

<i>ɲ</i>	[ɲ]
<i>t</i>	[t]
<i>d</i>	[d]
<i>ʃ</i>	[ʃ]
<i>z</i>	[z]
<i>l</i>	[l]

‘Alveolares/alveoladas’

<i>n</i>	[n]
<i>ɳ</i>	[ɳ]
<i>s</i>	[s, ʃ]
<i>z</i>	[z, ʒ]
<i>r</i>	[r]
<i>̄r</i>	[r̄, rr̄]
<i>l</i>	[l]

‘Palatalizadas’

<i>ɲ</i>	[ɲ, ɲ]
<i>ʎ</i>	[ʎ, ʎ]

‘Palatales’

<i>ɲ</i>	[ɲ]
<i>ç</i> (<i>ç̂</i>)	[ç]
(<i>ç̂</i>)	[ç̂]
<i>ɟ</i>	[ɟ] ([ç̂])
<i>ʃ</i>	[ʃ]
<i>z̄</i>	[z̄]
<i>y</i>	[j, j]
<i>ʎ</i>	[ʎ]

‘Velares’

<i>ŋ</i>	[ŋ, ɳ, ɳ, ɳ]
<i>k</i>	[k, k]
<i>g</i>	[g, g]
<i>ḡ, ḡ, ḡ</i>	[ɣ, ɣ]
<i>x</i>	[x, x, χ, χ]

‘Laríngeas’

<i>h</i>	[h]
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5.27. Here, we list the various symbols just seen, showing the contexts in which the *can*IPA symbols correspond to the RFE ones.

[i [#]]	<i>i</i>	[m]	<i>m</i>	[f]	<i>f</i>
[iC]	<i>ᶦ</i>	[ŋ]	<i>ᶯ</i>	[θ]	<i>θ</i>
[Vi]	<i>ᶨ</i>	[n, m, ɱ, ɲ]	<i>ᶯ</i>	[ð]	<i>z</i>
[.i]	<i>ᶦ, i</i>	[ɲ]	<i>ᶯ, ᶯ</i>	[ʂ, ʃ]	<i>s, ʃ</i>
[iE [#]]	<i>e</i>	[n]	<i>n</i>	[z, ʒ]	<i>z</i>
[iEC]	<i>ᶑ</i>	[ɲ, ɳ]	<i>ᶯ</i>	[j, ɰ]	<i>y</i>
[.e]	<i>ə, e</i>	[ɲ]	<i>ᶯ</i>	[ɣ, ʁ]	<i>ʒ, ʒ, ʒ, ʒ</i>
[a]	<i>a</i>	[ŋ, ɲ]	<i>ᶯ</i>	[χ, ʁ, x, x]	<i>x</i>
[aI, au]	<i>ᶑ</i>	[ɲ, ɳ]	<i>ᶯ, ᶯ</i>	[β]	<i>ᶑ</i>
[.a]	<i>ə, a</i>	[p]	<i>p</i>	[ð]	<i>ᶑ</i>
[iσ [#]]	<i>o</i>	[b]	<i>b</i>	[ð]	<i>ᶑ</i>
[iσC]	<i>ᶑ</i>	[t]	<i>t, t</i>	[ð]	<i>ᶑ</i>
[.o]	<i>ə, o</i>	[d]	<i>d</i>	[z]	<i>ᶑ</i>
[u [#]]	<i>u</i>	[k, k]	<i>k</i>	[j]	<i>j</i>
[uC]	<i>ᶯ</i>	[g, g]	<i>g</i>	[w]	<i>w</i>
[Vu]	<i>ᶯ</i>	[tʃ]	<i>ᶑ</i>	[r]	<i>r</i>
[.u]	<i>u, u</i>	[gʃ]	<i>ᶑ</i>	[rɪ, rɪ:]	<i>r̄</i>
[a]! ...	<i>ā ...</i>			[l]	<i>l, l</i>
[!a]...	<i>á ...</i>			[l]	<i>l</i>
[aɪ, aɪ]...	<i>a: ...</i>			[l, l]	<i>l</i>
				[Λ]	<i>l</i>

6.

Bad and good ways to show the vowels of Spanish

6.1. Unfortunately, many books still use a triangle, either with or without visible strokes, as in fig 6.1{1-2}. This is too generic and a bit misleading way, because it hides reality, in comparison with other languages.

6.2. Equally unsatisfactory is the one shown in fig 6.1{2}, because it lacks in precision, being too vague. But, at least, it does not hide the true fact that other languages may have some vowels in a low front and back position, as for instance English [æ, ɑ:], as in ['mæ:n, 'spɑ:] *man* & *spa*, respectively.

As a matter of fact, English has a mid central (unstressed) vowel, as well: [ə] (and British English also has a (generally) stressed one: [ɜ:]), as in [ə'bɜ:dʒ] *a bird*.

6.3. Some other books (too many, indeed) use the *IPA* quadrilateral, but in a very unhappy way. In fact, they place the vowels in their cardinal positions, just as if they were a kind of spelling (cfr fig 6.1{3.1-2}).

Instead, every symbol should usefully (and, indeed, necessarily) be placed to show its exact realization, at least as in fig 6.1{3.3}. It shows the unstressed position of /e, o/ as well, using two special *canIPA* symbols, [ɛ, ɔ], for stressed /e, o/. Indeed, the symbols [ɛ, ɔ] would be excessive.

The same thing happens when an English word as *bet* ['bɛt] is shown either as '[bet]' or as '[bɛt]' (and with no –important– stress symbol)!

6.4. Notice that fig 6.1{3.2} is equally misleading and has nothing to do with fig 6.1{3.3}, since [ɛ, ɔ] are there simply because certain kinds of transcriptions arbitrarily try to distinguish two timbres for /e/ and /o/.

But this is highly unrealistic, and unnecessarily it complicates the transcriptions, with no real advantage. Rather the contrary. Notice, also, that we introduced two blank dots for the unstressed vocoids [e, o].

Besides, there is something unnatural with the placement of [a], in the official quadrilateral, too. In fact, its more appropriate position is in the middle of the lower part of the diagram: most languages of the World have a phone (and phoneme) in that position!

6.5. fig 6.1{4.1} gives an acoustic way of showing the vowels of Spanish. Actually, this particular figure of ours is a (very useful) normalization –or average– of sev-

eral (male) informants' productions.

Unfortunately, books that present such measurements, generally, just show the peculiarities of a single informant. Thus, such figures simply pretend to show the essence of a given language.

What they actually do, however, is to falsely pass something off as if it were a general situation. Instead, it is just one possibility, among dozens, and limited to a particular speaker.

6.6. Of course, such figures do not actually show the true essence of a language. Naturally, a single flower (or bird) cannot possibly represent all existing flowers (or birds). As a matter of fact, acoustic figures (or measurements) do not actually represent real *pronunciation*, but only the peculiarities of single *voices*.

fig 6.1. Unsatisfactory ways to show the vowels of (neutral) Spanish.

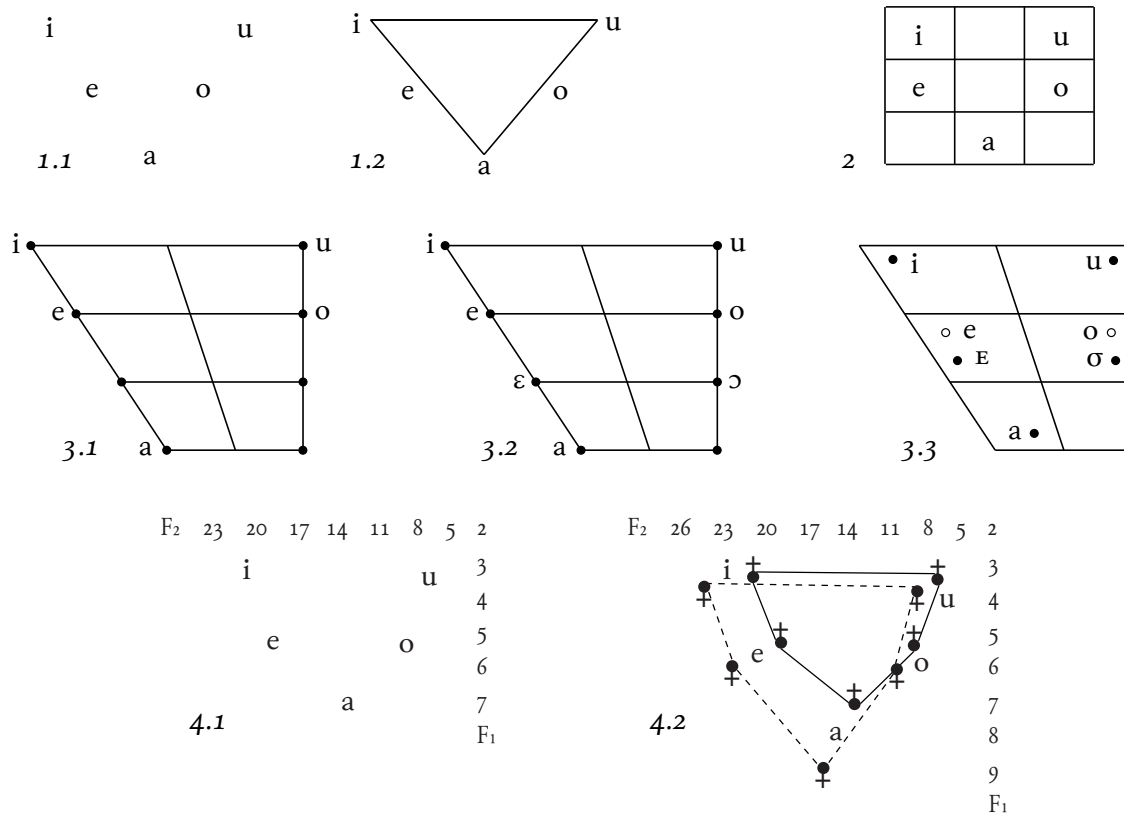
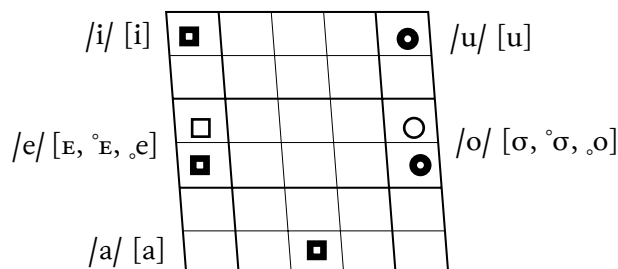


fig 6.2. The natural-phonetics way to show the 7 vocoids of neutral Spanish (from G8).



An acoustic device can only record what is actually said once –and only once– by a particular speaker. So, what it can really give is the voice of that person, in that very moment and situation. Nothing more, of course.

6.7. Thus, each acoustic diagram is necessarily different from any other, so that different books present different ‘realities’. But nobody seems to notice how important this is.

Let us notice also that male and female voices are rather different, even (and more so) acoustically, as *fig 6.1{4.2}* clearly shows (here, again by means of a wise average of male and female voices).

Instead, any plain and normal human hearing goes beyond this serious limitation. It concentrates on the essentials of communication (for one’s own language): phones and phonemes (to say nothing, here, about intonation). It does not mix up accidental and unessential features with what actually matters.

So, this ‘(highly) scientific’ acoustic way is not the best one. It is true that, somehow, it can compensate for a bad ear. But, of course, it is very far away from what real Natural Phonetics can do, even for other languages, not only for one’s own mother tongue.

6.8. *fig 6.2* shows a better way of explaining the real nature of the vocoids of a given language. In this case, of course, we are dealing with Spanish, which has very few elements.

It has been long demonstrated by now that eighteen vocoids, for just five vowel phonemes, are excessive, especially if illustrated by means of official *IPA* symbols (necessarily with the addition of some diacritical signs): /i/ ‘[i, ɪ, i̇]’, /e/ ‘[e, ɛ, ε, ə]’, /a/ ‘[a, æ, α, ɐ]’, /o/ ‘[o, ɔ, ɔ̄, ɵ]’, /u/ ‘[u, ʊ, ʊ̄]’. In this case, actually, Spanish would rather look like a Germanic language!

Instead, by using orograms (alone, or together with labiograms and palatograms, as shown in *Ch 8*), a more realistic image of the vowels of Spanish is given. Frankly, the only one we can honestly suggest.

6.9. Of course, a still better way is to add a vocogram (which is a magnification of the smaller one, that can be seen inside the orograms). In a (serious) vocogram, as that in *fig 6.2*, any millimeter can be very important in order to precisely show even nuance differences between different languages or different accents of the same language.

Another important improvement in our vocogram is the use of markers of different shapes for rounded or unrounded vocoids, respectively circles and squares (and rotated squares, almost lozenges, can be used for intermediate lip-positions: half-rounded).

All these markers can also show stressed vocoids (black), unstressed ones (white), or both stressed and unstressed vocoids (black with white center). In addition, grey markers are used, when necessary, for possible variants.

6.10. Even a normalized description of the pronunciation of any language can have a number of taxophones.

Thus, a language such as Spanish, with only five vowel phonemes, certainly will also show quite a number of possible additional taxophones.

To be true, they are not necessary for a good and natural native (or native-like) accent. But, indeed, they *are* a part of that very accent.

6.11. We are talking about actual different timbres, which in Natural Phonetics it is not possible to ignore, perhaps by simply using just five symbols, as many authors seem happy to do.

Instead, we can adequately show them, not only in a clear vocogram, but also with some 'special' symbols, as in fig 8.2-3 (clearly in \mathfrak{G} 8).

There we can see more than one symbol for each of the five phonemes /i, e, a, o, u/: precisely two ([i, i], [u, u]), three ([e, E, e], [o, O, o]), or four ([a, A, a, a]).

They are all possible, though not absolutely necessary, as we said, for a real and genuine native accent. But good speakers, even excellent ones, can oscillate between a number of timbres (also for consonants), provided they are real native timbres. Of course, no foreign timbre could do the same satisfactory and convincing job.

6.12. As a matter of fact, fig 8.3 shows some other peculiar timbres for /we/ sequences, which are part of current (even good) Spanish pronunciation, though, again, not really necessary, but just possible, not only theoretically.

Of course, for each column, we might have shown also their possible additional timbres, as in fig 8.2, by means of some further special symbols (ie [e, E], already seen, and [ə, e], [ɜ, v], [ø, œ]); but this is enough for the present discussion.

Interested readers should (carefully) see \mathfrak{G} 8 of our *Natural Phonetics & Tonetics* (also present in his *canipa.net* website).

6.13. Especially for Spanish (but also for other languages), there is an additional rather important way to deal with its vowels, mainly to describe more clearly some of its regional accents, as we will see in the second part of this book.

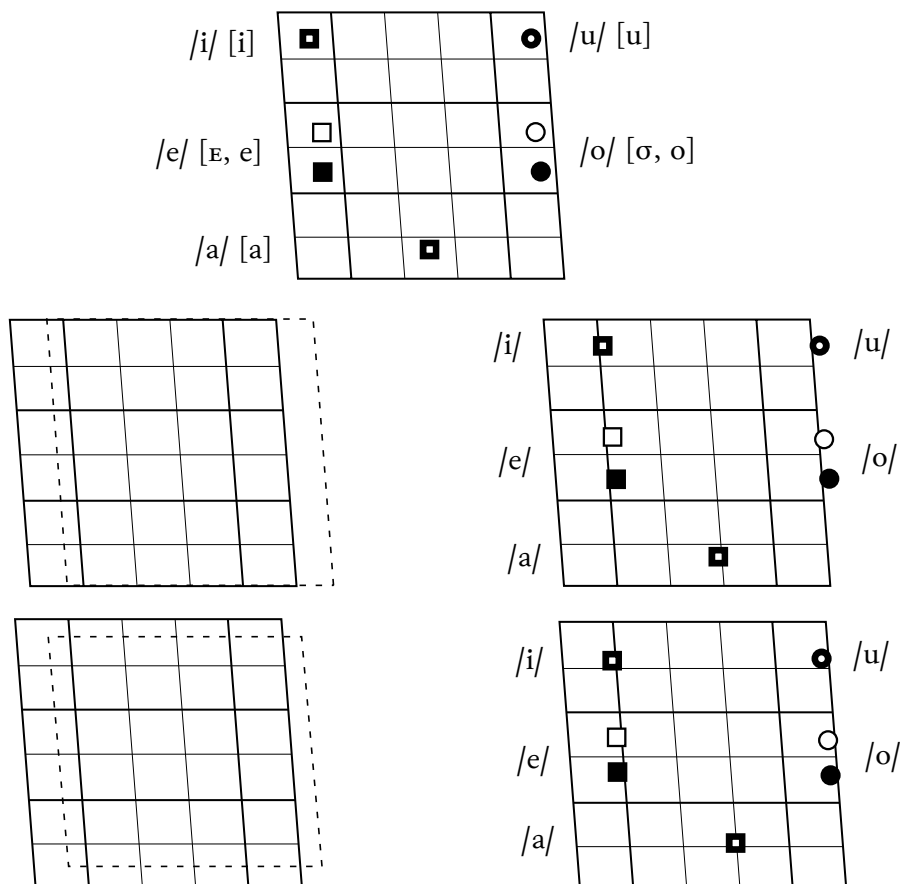
Well, it is about *paraphonic vocograms*, as fig 6.3 (partially taken from fig 49.1.1) shows, for very typical Castilian accents.

6.14. Substantially, the paraphonic vocogram that precedes the usual one makes us intuit, quite instinctively, what happens in the mouth of speakers with a typical Castilian accent.

Actually, fig 6.3 has two such paraphonic vocograms followed by two usual ones, representing two partially different ways of producing that typical accent.

The first one presents a considerable retraction of the mouth, which remains, of course, also during the pronunciation of the consonants. The other shows a moderate retraction, but a strong vertical reduction.

fig 6.3. Two paraphonic vocograms, for two typical Castilian kinds of voice, preceded by the more formal vocogram, for comparison.



6.15. We use paraphonic vocograms when their peculiarities are systematic or quite frequent in particular accents, mostly regional ones. In addition, we may also show (single or repeated) arrows: ↓ or ↑.

They indicate that certain phones (in mediatic, or uneducated, or regional accents) are less (↓) or more (↑) advisable, in comparison with neutral, or international accents.

44.

Mini-phono-dictionary

Presentation

44.1. This *Mini-phono-dictionary* provides more than 1600 words, chosen among the most problematic for pronunciation, with about 1800 graphic and phonic variants, including indications on their acceptability, shown by means of arrows, ↓, ↑, ↕, which are explained in the *Symbolary*, together with other conventions.

The aim is to adequately direct the readers to the *Phonetic method*, avoiding interferences from spelling, although the Spanish graphic system is among the better ones for the languages of the world.

This is certainly due its simpler phonemic system, but also to its way of indicating written accents more accurately than in other cognate more phonemically complex languages.

44.2. We include alternative forms, especially for word-stress (often different in other Romance languages, particularly in Italian), including wrong pronunciations (and some popular and uneducated deviations, dealt with in ¶ 46-47, or hypercorrect forms).

Widespread differences between Spain and Latin America are included. When more forms are possible for a single entry, the first one indicated is the most commendable.

Let us notice that, in this Mini-phono-dictionary, we use [θ, ð, λ] and, vice versa, [s, z, ʝ] (instead of [ʃ, ʒ, ʝ], usually meaning $e[\theta, \delta, \lambda]$ $a[s, z, \text{ʝ}]$, respectively), when the pronunciation variants –specifically or preferably– refer to one of the two main areas, independently: European or American.

Words with different realizations for $e[s\theta]$ $e^a[s]$, like *escena* $e[es^{\theta}E^{\text{na}}]$ $a[e^sE^{\text{na}}]$, are presented separately, in order to make it more explicit that /sθ/ behaves as in the example given above. For the same reason, we also separate the different phonic realizations of *tl*: $e[\delta l]$ $e^a[tl]$, as in *atleta* $e[a\delta^{\text{l}}E^{\text{ta}}]$ $a[a^{\text{t}}lE^{\text{ta}}]$.

Besides, for simplicity and uniformity's sake, differently from what we have done in the other chapters of the book, we always use [s, z] and [x] (and [x̄], in addition to other prevelar contoids, instead of $e[\text{ʃ}, \text{z}, \text{x}, \text{x̄}]$) also in the transcription of European variants.

44.3. In addition, to avoid possible ambiguities, let us notice that *verbs* are only indicated (as *v*) when other elements of a different grammatical category are present. Equally, *nouns* (*n*) are indicated to differentiate words that can also be *adjectives* besides *substantives* (instead of always using either *a* or *s*).

Furthermore, the verbs are not listed under their infinitive form, but under the 1st singular person of the present indicative (*-o*), including those that we present, not for stress (or inflection) problems, but for other kinds of problems, like: *abrogar*, *adaptar*, *cohesionar*, *constatar*...

More rarely, we provide verbs under 3rd singular person of the present indicative or subjunctive (*-a*, *-e*), in order to show real minimal pairs, to be memorized and compared well.

Signs used in the Mini-phono-dictionary

- ↓ Forms preceded by ↓ are *careless* pronunciations, to be avoided because they are often thought as being a sign of poor culture.
- ↑ Forms preceded by ↑ are *intentional*, because often native speakers use them to show off their knowledge. Let us notice that ↑ may also indicate the pronunciation of foreign words.
- ‡ Forms preceded by ‡ are outdated, or obsolete, or refined, less recommendable mainly for foreigners, because they might be considered as mistakes.
- () They indicate an element that may be present or not.
- * An asterisk indicates the preferred choice, between different alternatives, by *RAE: Real Academia Española*, or *DRAE: Diccionario de la Real Academia Española*, or *DPD: Diccionario Panhispánico de Dudas*.

Α

abdico [aβi'di'ko]
abertzale [aβer'tʃa'le, ↑-rt'sa-]
Abigail [aβi'ɣail], *Abigail* [a,βi'ɣa'il]
abrogo [aβ'r:σ'ɣo, aβ'rσ-]
absceso, ↓*abce-* ^e[aβs'θe'so, ↓-β'θ-]
^a[aβs'e'so]
absolver [aβsol'βeɾ]
absorbo, ↓*ad-* [aβs'σrβo, ↓aδ-]
 ◇ *adsorbo* [aδs'σrβo]
abulia [aβu'lja]
acceder [a'ɣʃe'deɾ]
accésit, ↓*acce-* [a'ɣʃe'sit, ↓a'ɣʃe-]
acelero [aʃe'l'e'ɾo]
acentúo [aʃe'n'tuo]
acimut, -*zi-* [aʃi'mut]
acmé, ↓*acme* [a'ɣ'me, ↓a'ɣme]
acné [a'ɣ'ne], ↑*acne* [↑a'ɣne]
acredito [a'kre'di'to]
acrobacia, ↓-*cía* [a'kro'βa'ʃja, ↓-a'ʃia]
actúo [a'ɣ'tuo]
acumulo [aku'mu'lo]
adagio (mus.) [a'da'ɣjo, ↑a'da'ɣjo]
 ◇ *adagio* (proverb) [a'da'ɣjo]
addenda, -*d*-* [a'de'nda]
adecúo [a'de'kuo], ↑*adecuo* [↑a'de'kwo]
adelante, ↓*alante* [a'de'lante, ↓a'lante]
ad hoc [a'dɔk, ↓aδ'xɔk]
adición, ↓-*cción* [a'di'sjɔn, ↓-i'ɣ'sjɔn]
 ◇ *adicción* [a'di'ɣ'sjɔn]
adjetivo, ↓*ab-* [aδxeti'βo, ↓aβ-]
adultero v [aδul'te'ɾo]
 ◇ *adúltero* [a'dultero]
aeróbic [ae'ɾoβik], *aerobic* [ae'ɾoβik]
aeródromo, ↓-*ro-* [ae'ɾo'dromo, ↓-ro'drσ-]
aerofagia, ↓-*gía* [ae'ɾo'fa'ɣja, ↓-a'xia]
aeropuerto, ↓*aereo-* [ae'ɾo'pwe'ɾto, ↓aereo-]
aerostato [ae'ɾo'sta'to], *aeróstato* [ae'ɾo's-
 tato]
afasia [a'fa'sja]
affaire [a'feɾ]
afrodisiaco ^e[a'frodi'sja'ko], -*siaco* ^a[-'siako]
aftershave, *after(-)shave* ^e[a'ɸter'se'i'ɸ, ↑-ʃ-]

^a[-ʃ-]

aftersun, *after(-)sun* [a'ɸter'sun, ↑-'san]
agave [a'ɣa'βe]
agencia [a'ɣe'nʃja]
aglomeró [a'ɣlo'me'ɾo]
agorafobia [a'ɣo'ɾa'fɔβja]
agrafia [a'ɣra'fja], *agrafía* [a'ɣra'fia]
agrío v [a'ɣrio], *agrío* [a'ɣrjo]
 ◇ *agrío* [a'ɣrjo]
aguja, ↓-*bu-* [a'ɣu'xa, ↓aβu-]
agujero, ↓-*bu-* [a'ɣu'xe'ɾo, ↓aβu-]
ahílo [a'i'lo]
ahínco [a'i'ŋko]
Aida [a'i'da], *Aída* [a'i'da]
*aimara** [ai'ma'ra], *aimará* [aima'ra]
airbag [a'irβaɣ, -βaɣ, ↑'eɾβaɣ]
aireación, ↓*ae-* [a'ie'a'sjɔn, ↓ae-]
airo [a'i'ɾo]
aíslo [a'izlo]
Albania [al'βa'nja]
albatros [al'βa'tros]
albufera, ↓-*bú-* [alβu'fe'ɾa, ↓-βu'fe-]
álbum [alβun, ↑-m]
albúmina [alβu'mina]
álcali, ↓-*lí* [al'kali, ↓alka'li]
alcanfor [alka'ŋ'fɔɾ]
Alejandro [a,lexa'n'dria]
alérgeno [a'leɾxeno], ↑*alergeno* [↑a'leɾ'xe-
 no]
alergia [a'leɾxja]
alfil, ↓*ál-* [al'fil, ↓al'fil]
álibi [a'liβi], ↑*alibi* [↑aliβi]
aligátor [ali'ɣa'tɔɾ]
aligero v [ali'xe'ɾo]
 ◇ *aligero* [ali'xe'ɾo]
aligustre, ↓-*bu-* [ali'ɣustre, ↓-βu-]
alíneo, ↓-*lí-* [ali'neo, ↓ali'neo]
áloe [a'loe], *aloe* [a'loe]
alquimia [al'ki'mja]
altero [al'te'ɾo]
altica [al'ti'ka]
alrededor, ↓*alredor* [al'rɛde'dɔɾ, ↓al'rɛ-
 'ɔɾ]
alvéolo [alβe'olo], *alveolo* [alβe'σ'lo]

- amalgama* [ama'lɣar'ma]
amateur [ama'teɾ]
amazona [ama'ʂo'na]
Amazonas [ama'ʂo'nas]
ambrosía [ambro'sia]
amén [a'meɲ]
amnesia [am'ne'sja]
amohíno [amo'i'no]
amoniaco ^e[amo'nja'ko], *-níaco* ^a[-'niako]
amplifico [ampli'fi'ko]
amplío v [am'plio]
 ◇ *amplio* ['ampljo]
analgesia [anal'xe'sja]
ananás [ana'nas]
Ancash ['aŋkas, ↑-aŋ]
anemia [a'ne'mja]
anémona [a'ne'mona], *anemona* [ane-'mo'na]
anestesia [anes'te'sja]
anhídrido [a'ni'dri'do], †*anhidrido* [†ani-'dri'do]
animó v [a'ni'mo]
 ◇ *ánimo* ['a'nimo]
aniquilo [ani'ki'lo]
Ankara [aŋ'kara]
anofeles [ano'fe'les], *anófeles* [a'no'feles]
anorexia [ano're'ʃja]
ánsar ['ansar, ↓ansar]
ansía v [an'sia]
 ◇ *ansia* ['ansja]
antediluviano, ↓*anti-* [ante'dilu'βja'no, ↓anti-]
anticipo v/s [anti'ʃi'po]
*anticúo** [anti'kuo], *anticuo* [anti'kwo]
antinomia, ↓*-mía* [anti'nomo'ja, ↓no'mia]
Antioquia (Asia Minor) [antjo'kia]
 ◇ *Antioquia*, ↓*-ía*- (Colombia) [antjo'skja, ↓antjo'kia]
antonimia [anto'ni'mja]
antropofagia, ↓*-gía* [antropo'fa'xja, ↓po'fa'xia]
antroponimia [antropo'ni'mja]
apache [a'patʃe]
apéndice (all meanings) [a'pendiçe]
- aplico* [a'pli'ko]
apoplejía, ↓*-jía* [apople'xia, ↓'ple'xja]
apostrofo v [apos'trofo]
 ◇ *apóstrofo* [a'po'strofo]
aprender [apren'deɾ]
arbitro v [ar'βitro]
 ◇ *árbitro* ['arβitro]
arder [ar'ðeɾ]
areola [are'o'la], *aréola* [a'reola]
argot [ar'ɣot, ↑-ɣo]
aristocracia [aristo'kra'sja]
armario, ↓*al-* [ar'marjo, ↓al-]
aromaterapia [a'romate'rapja]
arquetipo [arke'ti'po]
Arquímedes [ar'ki'medes]
arrío [ar'rio]
arritmia [ar'ri'dmja]
artículo v [arti'ku'lo]
 ◇ *artículo* [ar'ti'kulo]
Asdrubal [azdru'βal]
asequible, ↓*axe-*, ^a↓*acce-* [ase'ki'βle, ↓a'ʃe-]
asfixia, ↓*axfi-*, ↓*-sia* [asfi'ʃja, ↓a'ʃfi'ʃja, ↓a'ʃfi'sja]
así, ↓*asín*, ↓*ansí* [a'si, ↓a'sin, ↓an'si]
asimilo [asi'mi'lo]
askenazí, *-que-* [as'kena'ʃi], *-nazi* [aske-'na'ʃi]
aspaviento, ↓*e-* [aspa'βjeɲto, ↓e-]
áspid, ↓*a-* ['aspið, ↓as'pið]
astenia [aste'nja]
Astérix [aste'ri'ʃs]
ataraxia [ata'ra'ʃja]
atavío [ata'βio]
atenúo [ate'nuo]
ateo [a'teo]
Atila [a'ti'la]
atleta ^e[að'lɛ'ta] ^a[a'tlɛ'ta]
atmósfera [að'mos'fera], †*-osfera* [†að-mos'fɛ'ra]
atrofia [at'ro'fja]
audiencia, ↓*-de-* [au'djeɲsja, ↓-ðe-]
auditórium [audi'to'ɾjun, ↑-ɾ]
augur [au'ɣur]
auguro [au'ɣuro]

aúllo [a'uɫo]
aúno [a'urno]
au pair [o'pɛɾ]
aureola [aure'ɔ'la], *↑auréola* [↑au'reo-]
auriga, *↓áu-* [au'ri'ɣa, ↓'auri-]
austriaco ^e[aus'tɾja'ko], *austriaco* ^a[aus-
 'triako]
autobús [auto'βus]
autocracia [auto'kra'sja]
autopsia [au'tɔ'βsja]
avaro, *↓á-* [a'βaro, ↓'a'βaro]
averío [aβe'rio]
Averroes [aβe'rɾɔes]
aversión, *↓adv-* [aβe'r'sjɔn, ↓aδβ-]
Axarquía, Ajar- [axa'r'kia]
ayatolá ^e[aɫato'la], *ayatola* ^a[aɫa'tɔ'la]

B

bacalao, *↓ado* [baka'lao, ↓'la'ðo]
*bacon, beicon** ['beikon]
baguette [ba'ɣɛt]
bahía [ba'ia]
bálano ['ba'lano], *balano* [ba'lano]
balaustre [balaustre], *balaiústre*
 [bala'ustre], *↓lu-* [↓ba'lustre]
ballet [ba'lɛt, ↑'lɛ]
Bangladesh ^e[baŋgla'dɛs, ↑ʃ] ^a[ʃ] – *-dés**
 [-s]
banjo ['baŋxo, ↑-ŋj-] – *banyo* ['baŋjo]
bantú, *↓u* [baŋ'tu, ↓'baŋtu]
basset ['ba'sɛt, ba'sɛt, ↑ba'sɛ]
batiscafo, *↓tí-* [batis'kafo, ↓ba'tiskafo]
beige ^e['beis, ↑'be(i)ʃ] ^a['be(i)ʃ] – *beis*
^e['beis]
beneficencia, *↓cie-* [benefi'ʃɛnɫsja, ↓'sɫɛ-]
bengalí [beŋgali]
bereber [bere'βɛɾ], *beréber* [be're'βɛɾ]
bibelot [biβe'lɔt, ↑'lɔ]
bibliofilia ['biβljo'fi'lja]
*bidet, -é** [bi'ðɛ]
bigamia [bi'ɣarmja]
big bang [bi'ɣβaŋ]

Bilbao, *↓ado* [bil'βao, ↓'βa'ðo]
bimano [bi'mano], *bímano* ['bi'mano]
biosfera ^e[biosfɛ'ra, bjo-], *biósfera*
^a[bi'ɔsfɛra, 'bjɔ-]
bistrot [bi'stɾɔt, ↑'tɾɔ] – *bistró** [bi'stɾɔ]
 – *bistro* ['bistro]
bisturí [bi'stu'ri]
Blanch ['blaŋtʃ, ↑-ŋk]
blazer ['bleisɛɾ]
blues ['blus]
bluff ['bluɸ, ↑'blaɸ]
bocio ['bo'sjo], *↓fio* ^e[↓'fjo]
bóer ['boɛɾ]
boicot [boi'kot]
boina, *↓-í-* ['boina, ↓bo'i'na]
boiserie [bwase'ri]
boîte ['bwat]
boj ['boʃ, -h]
Bombay [bom'bai]
boñiga, *↓mo-* [bo'ɲi'ɣa, ↓mo-]
boomerang ^e[bume'raŋ, -n] ^a['burmeran,
 -n] – *bumerán** ^e[bume'ran] –
*búmeran** ^a['burmeran]
bóreas, *↓bo-* ['bo'reas, ↓bo'reas]
Borneo [bor'neo]
bosniaco ^e[bosnja'ko], *bosniaco*
^a[bos'niako]
*bouquet, buqué** [bu'kɛ]
bourbon ['burβon]
boutade [bu'tað]
boutique [bu'tik]
braille ['braile]
brandy ['brandi]
braquicefalia, *↓-lí-* ['brakiʃe'fa'lja, ↓-ʃe'fa-
 'lia]
bretón [bre'tɔn]
bridge ['britʃ]
brie ['bri]
bronquiolo [bron'kjo's'lo], *bronquiolo*
 [bron'kiolo]
Bucarest [buka'res, ↑-st]
Budapest [buða'pɛs, ↑-st]
bufet (law firm) [bu'fɛt]
*buffet, -f** [bu'fɛt, ↑'fɛ] – *bufé** [bu'fɛ]

Bulgaria [bul'ɣarja]
bulimia [buli'mja]
buñuelo, ↓*mu-* [bu'ɲwe'lo, ↓mu-]
burbuja, ↓*bú-* [bur'βuxa, ↓burβuxa]
burocracia [bu'ro'krasja]
business ['bisnes]
byte ['bait]

C

cábala, ↓*ca-* [ka'βala, ↓ka'βa'la]
cabaret [ka'βa'ret, -re] – *cabaré** [ka'βa're]
cachemir [katʃe'mir]
cachet [ka'tʃet, ↑-tʃe] – *caché** [ka'tʃe]
Caixa ['kaiʃa]
calculo v [kal'kurlo]
 ◇ *cálculo* ['kalkulo]
Cali, ↓-*i* [ka'li, ↓kali]
calibre [kali'βre]
calibro [kali'βro]
califco [kali'fi'ko]
Caliope [ka'liope], *Caliope* [ka'ljope]
cambuj [kam'buɲ, -h]
camembert [ka'member, kamem'ber]
cameraman [kame'ra'man]
camión [ka'mjon]
camping ['kampiŋ]
cánnabis [ka'naβis], *cannabis* [ka'naβis]
Canova, ↓*Cá-* [ka'nosβa, ↓kanoβa]
cante hondo, *j-* [kante'xondo]
cantiga [kan'tiɣa], ↑*cántiga* [↑kantɪɣa]
Cápac, ↓*Ca-* [ka'pak, ↓ka'pak]
capítulo v [kapituro]
 ◇ *capítulo* [kapituro]
capot [ka'pot, ↑-po] – *capó** [ka'po]
carácter, ↓-*ra-* [ka'raçter, ↓karaçter]
caracteres, ↓-*rá-* [karaçteres, ↓karaçte-]
carambola [karam'bo'la]
carcaj [kar'kaɲ, -h]
cardiaco ^e[kar'dja'ko], *cardíaco* ^a[kar'dia-ko]
carillón, ↓-*rr-* [kari'jon, ↓-rr-]
cariz, ↓*cá-* [ka'riʃ, ↓ka'riʃ]

carnet [kar'net, ↑-ne] – *carné** [kar'ne]
carnicería, ↓-*ne-* [kar'niçe'ria, ↓-ne-]
carpaccio [kar'pa'tʃo]
cartel (econ.) [kar'tel], *cártel* [kartel]
cartomancia [karto'mansja], ↑-*mancia* [↑-man'sia]
casino [ka'sino]
cassette [ka'sete, ↑-set] – *casete** [ka'sete]
catalogo v [kata'logo]
 ◇ *catálogo* [kata'logo]
catatonía [katato'nia], -*tonia* [-to'nja]
catch ['katʃ]
cátchup, *ca-* [katʃup, kattʃup]
cátsup, *ca-* [katsup]
Catulo, ↓*Cá-* [katuro, ↓kartu-]
ceder [se'der]
cefalalgia [sefa'lalɣja]
celebridad, ↓-*brei-* [seleβri'dað, ↓-βrei-]
celebre v [se'leβre]
 ◇ *célebre* ['se'leβre]
celiaco ^e[θe'lja'ko], *celíaco* ^a[se'liako]
celofán [se'lofan]
celtibero [sel'tiβero], *celtibero* [seltiβero]
cementerio, ↓*ci-* [semen'te'rio, ↓si-]
cenefa [se'nefa], ↓*fe-* ^e[fe-]
cenit, *z-* [se'nit], *cénit*, *z-* ['se-]
centilitro [sentili'tro]
centrifugo v [sentri'furo]
 ◇ *centrífugo* [sentri'furo]
cerbero (C-) [se'βero]
certifico [sertifi'ko]
chalet [tʃa'let, ↑-le] – *chalé* [tʃa'le]
chance [tʃançe, ↑tʃans]
chantilly, -*i** [tʃanti'ji]
chapeau, *chapó** [tʃa'po]
chardonnay [tʃar'done, ↑ɲ-]
chartreuse [tʃar'tres]
chat [tʃat]
chef [tʃeɸ]
chianti, *qui-** [kianti]
Chiapas [tʃja'pas]
chic [tʃik]
Chichén Itzá [tʃi,tʃenit'sa]
chiffonnier, ↓*sinfo-* [tʃifo'ɲjer, si-

↓simfo-] – *chifonier** [tʃifo'njɛɾ]
chirrió [tʃir'rio]
chófer^e [tʃo'fɛɾ], *chofer*^a [tʃo'fɛɾ]
chotis, ↓-tis [tʃo'tis, ↓tʃo'tis]
christmas [ˈkrɪsmas] – *crisma(s)* [ˈkrɪsmas(s)]
cicerone [siʃe'ɾone, ↑tʃitʃe-]
cíclope [ˈsiːklope], ↑*ciclope* [tʃiːklope]
cinc, z- [ˈsiŋ, ↑-ŋk], ↓-z^e [↓θinθ]
cínife [ˈsiːnife], ↓fi-^e [↓fi-]
circuito [ʃirˈkwito]
circulo v [ʃirˈkulo]
 ◇ *circulo* [ˈʃirkulo]
Ciriaco, ↓-rí- [ʃirjaˈko, ↓-ria-]
clasifico [ˈklasifiˈko]
claustrofobia [ˈklaustroˈfoβja]
cliché [kliˈtʃɛ]
clorofila, ↓-ró- [ˈkloroˈfiːla, ↓kloˈɾo-]
club [ˈkluβ]
cneoráceo, n- [neoˈraʃeo]
cnidario, n- [niˈðarjo]
coadyuvo [koaɰjuˈβo]
coagulo v [koaˈɣulo]
 ◇ *coágulo* [koˈaɣulo]
cocer [koˈʃɛɾ]
cóctel^e [koˈʧtel], *coctel*^a [koˈʧtel]
codifico [ˈkodiˈfiˈko]
coercer [koɛɾˈʃɛɾ]
cofrade, ↓có- [koˈfraɾde, ↓kɔˈfra-]
cohesión, ↓-xión [koeˈsjɔn, ↓-ɣˈsjɔn]
cohesiono, ↓-xiono [koeˈsjɔno, ↓-ɣˈsjɔ-]
colega, ↓có- [koˈleɣa, ↓kɔˈleɣa]
cólera [ˈkɔˈleɾa]
colindante, ↓con- [kolinˈdante, ↓konli-]
*collage**, -l-^e [koˈlas, ↑-ʃ] ^a[-ʃ]
coloco [koˈloko]
colofón [koloˈfon]
cometer [komeˈtɛɾ]
competer [ˈkompetɛɾ]
complico [komˈpliˈko]
*complot** [komˈplot, ↑-plo] – *compló*
 [komˈplo]
comprender [ˈkomprenˈdɛɾ]
computo v [komˈputo]
 ◇ *cómputo* [ˈkomputo]

conceder [ˈkonʃeˈdɛɾ]
conceptúo [ˈkonʃeβˈtuo]
cónclave [ˈkonkɫaβe], ↑*conclave*
 [↑konkɫa-]
concolega, ↓có- [konkoˈleɣa, ↓konkɔˈle-
 ɣa]
cóndor, ↓co- [ˈkɔndɔɾ, ↓konˈdɔɾ]
confort, ↓mf-, ↓có- [konˈfoɾ, ↑-rt, ↓konˈfo-]
confuto [konˈfuto]
congratulo [ˈkonɣratuˈlo]
congrego [konˈɣɾeɣo]
conjugo [konˈxuɣo]
connotación [konˈnotaˈsjɔn]
connubio [konˈnuβjo]
conocer [ˈkonoˈʃɛɾ]
conciencia [konˈsjɛnsja, ↓-ʃɛ-]
consciente, ↓conc-^e [konʃθjɛnte, ↓konˈθ-]
^a[konˈsjɛnte]
consensúo [ˈkonʃenˈsuo]
considero [ˈkonʃiˈdɛɾo]
consola, ↓có- [konˈsɔˈla, ↓kɔnsola]
contender [ˈkontenˈdɛɾ]
contextúo [ˈkonte(ɣ)ˈstuo]
continúo v [ˈkontiˈnuo]
 ◇ *continuo* [konˈtiˈnwo]
contrario v [ˈkontrario]
 ◇ *contrario* [konˈtraɾjo]
contrición, ↓-cción [kontriˈsjɔn, ↓-ɣˈsjɔn]
convalecencia [kombaleˈʃɛnsja, ↓-sɛ-
^e[-sˈθɛnθja]
convalido [kombaliˈdo]
convencer [ˈkombenˈʃɛɾ]
conveniencia, ↓-ne- [kombenˈjɛnsja, ↓-nɛ]
convicción, ↓-inción [kombiˈɣˈsjɔn, ↓-in-
 ˈsjɔn]
convoco [kombɔˈko]
cónyuge, ↓-gue [ˈkonɣuxe, ↓-ɣɛ]
coñac [koˈɲak], ↑*coñá* [↑koˈɲa]
copyright [ˈkopirˈraɪt]
corneo v [koˈɲeo]
 ◇ *córneo* [ˈkoɾneo]
corporeizo [ˈkɔɾpoɾeɪzo], ↑-reizo [↑-reiˈzo],
 ↓-rizo [↓-riˈzo]
correr [koɾˈɾɛɾ]

corromper [koɾɾom'peɾ]
cortocircuito, ↓*corta*- [kɔɾtoʃiɾ'kwɪɾto, ↓-ta-]
cotidianidad, ↓-*nie*- [kɔtiðjani'dað, ↓-nje]
coxis, ↓*cócix* [koʃ'xis, ↓koʃ'i'xis]
cracker [kra'keɾ]
crash ^e[kɾas, ↑-ʃ] ^a[-ʃ]
cráter [kra'teɾ]
crátera [kra'teɾa], ↑*cratera* [↑kra'teɾa]
crecer [kre'ʃeɾ]
crepe ^e[kɾe'pe, ↑kɾeɾ] ^a[kɾeɾ] – *crep* [kɾeɾ]
crescendo [kre(s)'ʃeɲdo, ↑kre'ʃeɲdo] ^e[-es-
 'θe-] ^a[-e'se-]
crítico v [kɾi'ti'ko]
 ◇ *crítico* [kɾi'ti'ko]
croissant, *cruasán** [kɾua'san, kɾwa-]
croupier [kɾu'pjɛɾ, ↑-pjɛ] – *crupier** [kɾu-
 'pjɛɾ]
 CSIC [ʃe'sik]
cuadriga, ↓*cuá*- [kwa'dɾi'ɣa, ↓kwa'dɾi-]
cuadrumano [kwaδɾu'mano], *cuadrú*-
mano [kwa'dɾu'mano]
cualifico [kwali'fi'ko]
cuantifico [kwantifi'ko]
cuantío [kwan'tio]
cubico v [ku'βi'ko]
 ◇ *cúbico* [ku'βi'ko]
cumulo v [ku'mulo]
 ◇ *cúmulo* [ku'mulo]
currículum vitae [kur'ri:kulum 'bi'te,
 ↑'bi'tae, ↓bi'tae]
curry [kurri]
cutter, *cúter** [kurteɾ]

D

daiquiri ^e[dai'kiri], *daiquirí* ^a[dai'kiri]
dandi [dandi]
Darío [da'rio]
David [da'βið]
debacle, ↓*dé*- [de'βa'kle, ↓de'βa-]
debilito [deβi'li'to]
debito v [deβi'to]
 ◇ *débito* [de'βi'to]

*debut** [deβut, ↑-βu] – *debuté* [deβu]
decatlón ^e[dekað'lɔn] ^a[-'tlɔn]
decibel [deʃi'βel]
decilitro [deʃi'li'tro]
dedico [de'di'ko]
defender [defen'deɾ]
defenestro, ↓*des*- [defe'nestro, ↓des-]
deficiencia, ↓-*ce*- [defi'ʃjɛnʃja, ↓-ʃe-]
deíctico, ↓*déi*- [de'i'ɣtiko, ↓de'i'ɣ-]
deixis [de'i'xis], *deíxis* [de'i'xis]
delego [de'le'ɣo]
delibero [deli'βεɾo]
delineo, ↓-*lí*- [deli'neɔ, ↓deli'neo]
demagogia [dema'ɣoʃja]
demérito, ↓*des*- [de'me'rito, ↓des-]
democracia [demo'kraʃja]
demoscopia [demo'skoɾpja]
denomino [deno'mi'no]
depaupero [depau'peɾo]
depende [depen'deɾ]
deposito v [depo'si'to]
 ◇ *depósito* [de'po'si'to]
deputo [de'pu'to]
derogo [de'ro'ɣo]
desafío [desa'fio]
desahucio, ↓-*cío* v [desausjo, ↓desau'ʃio],
 ↑*desahúcio* [↑desa'u'ʃjo]
 ◇ *desahucio* [desausjo]
descarrío [deska'r'rio]
Descartes [des'kartes]
desenfreno, ↓-*sé*- [desem'fre'no, ↓de'sem-
 fre-]
deshielo [des'je'lo]
deshierbo [des'jeɾβo]
deshueso [des'we'so]
desinfecto, ↓-*sto* [desim'fe'ɣto, ↓-sto]
desvarío [dezβa'rio]
desvirtúo [dezβi'r'tuo]
detall [detal, -j]
detective [dete'ɣ'ti'βe]
deterger [deter'xeɾ]
determino [deter'mi'no]
devalúo [deβa'lúo]
devasto, ↓*des*- [de'βasto, ↓dez-]

diagnosis [diɑɣ'nɔ'sis, dja-]
diagnostico v [diɑɣnos'ti'ko, dja-]
 ◇ *diagnóstico* [diɑɣ'nɔstiko, dja-]
dialogo v [dia'lɔɣo, dja-]
 ◇ *diálogo* [di'a'loɣo, dja-]
diapasón [djapa'sɔn]
diesel^e [dʒe'sel] ^a[di'sel] – *diésel** [dʒe'sel]
diferencia, ↓*rie-* [dife'rensja, ↓'rje-]
difteria [diφ'te'ɾja]
diglosia, ↓*dis-* [di'ɣlɔ'sja, ↓diz-]
digresión, ↓*dis-* [diɣ're'sjɔn, ↓dizɣ-]
diminutivo, ↓*dis-* [di'minu'ti'βo, ↓diz-]
dinamo [di'namo], *dínamo* [di'na-]
dinar, ↓*dí-* [di'nar, ↓dirnar]
dionisiaco^e [djonisja'ko], *-siaco*^a [-'siako]
Dioniso(s) [dʒo'niso(s)]
dios, *D-* [dʒɔs]
Dioscuros [dʒos'kuros], *Dióscuros* [dʒɔs-
 kuros]
diplomacia [di'plo'ma'sja]
discrasia [dis'kra'sja]
discreción, ↓*cc-* [diskre'sjɔn, ↓ɣ'sjɔn]
discrecional, ↓*cc-* [diskresjɔ'nal, ↓ɣ'sjɔ'nal]
disemino [dise'mi'no]
disentería, ↓*ria* [disente'ria, ↓disen'te'ɾja]
disfagia, ↓*gía* [disfa'ɣja, ↓disfa'ɣja]
disimulo [disi'mu'lo]
disipo [di'si'po]
diskette [dis'ke'te, ↑'ket] – *disquete** [dis-
 'ke'te]
dislexia [dis'leɣ'sja]
dissolver [disol'βeɾ]
dispepsia [dis'peβ'sja]
disputa [dis'puta]
disputo [dis'puto]
distender [disten'deɾ]
distrofia [dis'trɔ'fja]
diuresis [dju're'sis]
dolicocefalia, ↓*lía* [doli'koʃe'fa'lja, ↓ko-
 ʃe'fa'lja]
Doménech, ↓*me-* [do'me'netʃ, ↑'k, ↓do-
 me'ne-]
domestico v [domes'ti'ko]
 ◇ *doméstico* [do'mestiko]

Dominica [domi'ni'ka]
domínica (Sunday) [do'mirnika], *domi-
 nica* [domi'ni'ka]
dominico, ↓*mí-* [domi'ni'ko, ↓do'mi'ni-]
domino [do'mirno]
dominó (game) [domi'nɔ]
dossier [do'sjeɾ, ↑'sjɛ]
dramaturgia [drama'turɣja]

E

ecúmene [e'kurmene]
edén, *E-* [e'deɪn]
edifico [eði'fi'ko]
Edith [e'ðit]
educo [e'du'ko]
efectúo [efeɣ'tuo]
Éfeso, ↓*E-* [e'feso, ↓efe-]
égida [e'xiða], ↑*egida* [te'xiða]
egipciano^e [exiβ'θja'ko], *-ciaco*^a [-'siako]
ejército v [exer'siɾto]
 ◇ *ejército* [e'xeɾsito]
elaboro [ela'βɔro]
electrodo [eleɣ'trɔ'do]
electrólisis [eleɣ'trɔ'lisis], *electrolisis*
 [e'leɣ'trolisis]
electrolito [e'leɣ'tro'liɾto], *electrólito* [eleɣ-
 'trɔ'lito]
electroshock [e'leɣ'tro'tʃɔk, ↑'ʃɔk] ^e[-'sɔk]
elefantiasis [e'lefan'tjasis]
Elena [e'le'na]
elimino [eli'mi'no]
Elisabet [e'lisa'βet]
élite [e'liɾte], *elite* [e'liɾte]
elixir [eliɣ'siɾ], *elixir*^a [e'liɣ'siɾ]
emancipo [eman'si'po]
emerger [emer'ɣeɾ]
emmenthal, *-tal** ^e[emen'tal] ^a[e'mental]
empiria [em'piɾja]
emulo v [e'mu'lo]
 ◇ *émulo* [e'mulo]
enciclopedia [en'siklo'pe'dja]
enclisis [en'klisis]

endocrino [enˈdoˈkriˈno]
enhielo [enˈjelo]
enhiesto [enˈjɛsto]
enhueco [enˈweˈko]
enhuero [enˈweˈro]
enraízo [enˈraːiˈso]
entender [enˈtenˈdeɾ]
Eolo [eˈolo], *Éolo* [ˈeolo]
epicúreo [epiˈkureo]
epidemia [epiˈðɛmja]
epiglotis, ↓-pí- [epiˈɣlɔˈtis, ↓ˈpiˈɣlo-]
epigrama, ↓-pí- [epiˈɣraˈma, ↓ˈpiˈɣra-]
epilepsia, ↓-sía [epiˈlɛβ̞sja, ↓ˈlɛβ̞ˈsia]
epodo, ↓é- [eˈpoˈdo, ↓ˈɛpo-]
equinoccio ^e[ekiˈnoθjo, ↑ˈoθjo] ^a[ˈoθjo]
equivoco v [ekiˈβoko]
 ◇ *equivoco*, ↓-ivo- [ekiˈβoko, ↓ˈekiˈβo-]
erebo, E- [eˈɛbo]
erraj [eˈraːh, -h]
ertzaina [eɾˈt̞ʝaina, ↑teɾˈtsaina]
ertzaintza [eɾˈt̞ʝa(i)nt̞ʝa, ↑teɾˈtsaintsa]
erudito, ↓-rú- [eruˈdiˈto, ↓ˈeruˈdi-]
escandinavo [esˈkandiˈnaβo]
escena ^e[esˈθɛˈna] ^a[eˈsɛˈna]
específico v [esˈpeʃiˈfiko]
 ◇ *específico* [esˈpeʃiˈfiko]
especímen, ↓-eci- [esˈpeʃiˈmen, ↓ˈespeʃiˈ-]
especímenes, ↓-éci [esˈpeʃiˈmenes, ↓ˈespeʃiˈ-
 si-]
especulo v [esˈpekuˈlo]
 ◇ *especulo* [esˈpeˈkulo]
espurio, ↓-reo [esˈpurjo, ↓ˈreo]
Esquilo [esˈkiˈlo]
esquizofrenia [esˈkiʝoˈfɾɛˈnja]
estadio, ↓-ío (phase) [esˈtaˈðjo, ↓ˈestaˈðio]
Estambul [esˈtamˈbul]
Estefanía [esˈtefaˈnia]
Ester, -s^{ther} [esˈteɾ]
estereotipo [esˈteɾeoˈtiˈpo]
esthéticien(ne) [esˈtetiˈsjɛn] ^e[ˈt̞ˈsjɛn]
estilóbato, ↓-o- [estiˈloβ̞ato, ↓ˈestiloβ̞aˈ-]
estimulo v [estiˈmuˈlo]
 ◇ *estímulo* [esˈtiˈmulo]
estipulo [estiˈpuˈlo]

estrangulo [esˈtraŋˈguˈlo]
estrategia [esˈtraˈteˈxja]
estratosfera ^e[esˈtratoˈsfeˈra], -tósfera ^a[esˈtraˈtoˈsfeˈra]
estupefaciente, ↓-cc- [estuˈpefaˈsjɛnte, ↓ˈɣˈsjɛnte]
etcétera, ↓eccé- [eðˈʝɛˈteˈra, ↓ˈeɣˈʝɛˈ-]
etíope [eˈtiope], ↑*etíope* [ˈteˈtjoˈpe]
Etiopía [etiˈjoˈpia]
etnia [ˈɛɲja]
euforia [euˈfoˈɾja]
Éufrates [ˈeufrates]
euritmia [euˈriˈðmja]
Euskal Herria [eusˈkaˈleˈrria]
euskera, -que-, ↓éus- [eusˈkeˈra, ↓ˈeuskeˈ-]
eutanasia [eutaˈnaˈsia]
evacúo [eβ̞aˈkuo], ↑*evacuo* [ˈeβ̞aˈkwo]
evalúo [eβ̞aˈluo]
evito [eβ̞iˈto]
evoco [eβ̞oˈko]
exagero [eɣˈsaˈxeˈro]
examino [eɣˈsaˈmiˈno]
exceptúo ^e[e(ɣ̞)ˈsθeβ̞ˈtuo] ^a[e(ɣ̞)ˈse-]
exégesis [eɣ̞ˈseˈxeˈsis], *exegeſis* [e(ɣ̞)ˈseˈxeˈsis]
exégeta [e(ɣ̞)ˈseˈxeˈta], *exegeta* [e(ɣ̞)ˈseˈxeˈta]
expatrio [e(ɣ̞)ˈspaˈtriˈjo], *expatrió* [e(ɣ̞)ˈspaˈtriˈjo]
expedito, ↓-édi- [e(ɣ̞)ˈspeˈdiˈto, ↓ˈe(ɣ̞)ˈspeˈ-]
extasío [e(ɣ̞)ˈstaˈsio]
extenúo [e(ɣ̞)ˈsteˈnuo]
extravertido, ↓*extro*- [e(ɣ̞)ˈstraβ̞eˈtiˈdo, ↓ˈe(ɣ̞)ˈstro-]
extravío [e(ɣ̞)ˈstraˈβio]

F

fabrica v [faˈβriˈka]
 ◇ *fábrica* [faˈβrika]
facineroso [faˈʃineˈroˈso], ↓-sci- ^e[↓ˈfasθiˈ-]
facsimil [faˈʃiˈmil], ↓*fazs*-, ↓*fasc*- ^e[↓ˈfaθˈs-, ↓ˈfasθˈ-]
fagot [faˈɣot]
falsifico [ˈfalsiˈfiˈko]

farmacia [far'ma:sja]
festival [festi'βal]
filatelia [fila'te'lja]
filia [fi'lja]
filogenia [filo'XE'nja]
filosofo v [filo'so'fo]
 ◇ *filósofo* [fi'l'o'sofo]
fisioterapia [fisjote'ra:pja]
fitoterapia [fitote'ra:pja]
flash ^e[flas, ↑-s] ^a[-s]
flirt [flirt, ↑flert]
Florida, ↓-ó- [flo'ri'ða, ↓flo'ri-]
fluctúo [flu'γ'tuo]
fluorescente, ↓flo- ^e[flwores'θente] ^a[-se-],
 [↓flo-]
 FNAC [eΦ'nak]
fobia [fo'βja]
*foie(-)gras, fuagrás** [fwa'γras]
foliolo [fo'liolo], *foliolo* [fo'ljo'lo]
fondue ^e[fon'di] ^a[-dju]
foniatria, ↓-ía- [fo'nja'tra, ↓-nia-]
forfait [forfait, ↑'fe]
formica [for'mi'ka]
formula v [for'mu'la]
 ◇ *fórmula* [fo'rmula]
fortifico [fo'rti'fi'ko]
Fortuny [for'turni, ↑-tup]
fotofobia [foto'fo'βja]
fotografía [fo'to'ɣra'fia]
foto'lisis [fo'to'lisis], *fotolisis* [foto'lisis]
*foulard, fular** [fu'lar]
*Fráncfort**, *Fra-* [fraŋfor, -nf-, ↑-ŋk-, ↑-rt]
Frankfurt, f- [fraŋfur, -nf-, ↑-ŋk-, ↑-rt]
fratricida, ↓fa-, ↓ti- [fratri'si'ða, ↓fa-, ↓ti-]
freudiano [froi'djano]
frijol [fri'xol], *frijol* [fri'xol]
frustración, ↓fu- [frustra'sjɔn, ↓fu-]
fungicida, ↓gui- [funxi'si'ða, ↓gi-]
fustigo [fusti'ɣo]
fútbol, ↓fúr-, ↓fúl- [fuδβol, ↓fur-, ↓ful-]
fútil, ↓fu- [futil, ↓futil]

G

gag ['gah]
gamma ['gama, ↑'ga^mma]
gang ['gan]
*gángster, gánster** ['gaŋster]
garage ^a[garaʃ]
garrulo (coarse) [gar'rulo]
 ◇ *gárrulo* (garrulous) ['garrulo]
gasoducto, ↓-seo- [gaso'du'ɣto, ↓-seo-]
Gaspar [gas'par]
gastroscopia ['gastros'ko:pja]
géiser, ↓ge- ['XEiser, ↓XEISEr]
geisha ^e['XEisa, ↑g-, ↑-ʃa] ^a[-ʃa]
genero v [XE'NETo]
 ◇ *género* [XE'NETo]
gentleman ['jEntelman]
geomancia [XEo'mansja], ↑-mancia [↑XEo-
 man'sia]
geotermia [XEo'te:mja]
geranio, ↓eo [XE'ra'njo, ↓eo]
geriatria, ↓-ía- [XE'rja'tra, ↓-riatra]
germino [XE'rmi'no]
gesticulo [XEsti'ku'lo]
giga (inform.) ['xi'ɣa, ↑j-]
gigoló [ji'ɣo'lo]
gillette, -ete [ji'lE(t)]
gin ['jin]
*gincana, gymkhana, yincana** [jin'kana]
ginseng [jin'seŋ, jin'seŋ]
gladiolo [gla'djo'lo], *gladiolo* [gla'diolo]
glamour [gla'mur]
glicemia ^a[gli'sE'mja]
glicina [gli'si'na]
gloria v [glo'ria]
 ◇ *gloria* ['glo'rja]
glucemia [glu'sE'mja]
gneis, neis ['neis]
gnómico, nómico ['no'miko]
gnomo, nomo, ñ- ['no'mo, ↓n-]
gnoseología [noseolo'xia]
gnoseológico [noseolo'xiko]
gnosis ['no'sis]
gnosticismo, n- [nosti'sismo]

gnóstico, *n*- [ˈnostiko]
 gónada, ↓go- [ˈɡoˈnaða, ↓ˈɡoˈna-]
 gong [ˈɡoŋ]
 gourmet [ɡurˈmɛt, ↑ˈmɛ]
 gradúo [ɡraˈðuo]
 gragea, ↓grá- [ɡraˈʒɛa, ↓ˈɡraˈʒɛa]
 gratifico [ɡraˈtifiko]
 grátíl [ˈɡraˈtil], gratil [ɡraˈtil]
 gratuito [ɡraˈtwito]
 gruyère, gruyér* [ɡruˈjɛr]
 gulag [ɡuˈlah]
 gurú [ɡuˈru]
 gymkhana, gincana, yincana* [jɪŋˈkaˈna]

H

habilito [aβiˈlito]
 hábitat, ↓ha- [ˈaβitat, ↓aβiˈtat]
 habito *v* [aβiˈto]
 ◊ hábito [ˈaβito]
 habitúo [aβiˈtuo]
 hachís [aˈtʃis, ↑xa-]
 hacker [ˈxaˈker]
 haiku [ˈxaiku], haikú [xaiˈku]
 Haití [aiˈti]
 hall [ˈxol]
 Hamlet [ˈxamlet]
 hámster*, ha- [ˈxamster]
 hándicap*, ha- [ˈxandikap]
 hangar, ↓há- [aŋˈɡar, ↓a-]
 hansa [ˈxansa]
 haraquiri*, -aki- [aˈraˈkiri, ↑xa-]
 harca*, j- [ˈxarka]
 hardware [ˈxar-wɛr, -wɛr, ↑ˈxard(-)w-,
 ↑ˈxarδ(-)w-]
 harem [aˈrɛn, ↑-n] – harén [aˈrɛn]
 hastío [asˈtio]
 Hawái*, -ai [xaˈwai]
 hawaiano [ˈxawaˈjano, -ˈja-]
 heavy [ˈxɛβi]
 hectogramo, ↓ó- [ɛ̃ˈtoˈɣraˈmo, ↓ɛ̃ˈtoˈɣra]
 hectolitro, ↓ó- [ɛ̃ˈtoˈliˈtro, ↓ɛ̃ˈtoˈli-]
 hectómetro, ↓o- [ɛ̃ˈtoˈmetro, ↓ɛ̃ˈtoˈmɛː-]

hegeliano [ˈxɛɣɛˈljaˈno]
 Helena [eˈlɛˈna]
 Helsinki [elˈsiŋki, ↑xɛ-]
 hemiplejia [ˈemiˈplɛˈxja], -plejia [ˈemiple-
 ˈxia]
 hemofilia [ˈemoˈfiˈlja]
 hemólisis [eˈmoˈlisis], hemolisis [ˈemoˈli-
 sis]
 hemorragia [ɛmoˈrɾaˈxja]
 Heraclés [ɛraˈklɛs]
 Heraclito [ɛraˈklito]
 héroe [ˈɛroɛ]
 hertz ^e[ˈɛrθ, ↑-ts, ↑x-] ^a[ˈxɛrts]
 Herzegovina [ɛrˈʒɛɣoˈβina]
 Hesíodo [eˈsioˈdo], Hesiodo [eˈsjɔˈdo]
 hidrocefalia, ↓lí- [iˈdroʃeˈfaˈlja, ↓-ʃeˈfaˈlia]
 hidrofobia [iˈdroˈfoˈβja]
 hidrólisis [iˈdroˈlisis], hidrolisis [iˈdroˈlisis]
 hidromancia [iˈdroˈmanˈsjɔ], ↑-mancia
 [ˈiˈdroˈmanˈsia]
 hidromel [iˈdroˈmɛl]
 hidrosfera ^e[iˈdroˈsfɛra], hidrósfera ^a[iˈdroˈs-
 fera]
 hiperemia [iˈpeɾɛˈmja]
 hipertermia [iˈpeɾtɛɾmja]
 hipertrofia [iˈpeɾtɾoˈfja]
 hipocondría, ↓-ia [iˈpokoˈndria, ↓-koˈn-
 dɾja]
 hipotermia [iˈpoˈtɛɾmja]
 hippy, hippie, jipi* [ˈxiˈpi]
 Hiroshima ^e[iˈroˈsiˈma, ↑-ʃiː-] ^a[-ʃiː-, ↑xiː-]
 histórico, ↓he- [iˈstɛɾiko, ↓es-]
 historia *v* [iˈstoˈria], ↑historia [↑iˈstoˈɾja]
 ◊ historia [iˈstoˈɾja]
 hit [ˈxit]
 hobby [ˈxɔβi]
 hockey [ˈxɔˈkei]
 holding [ˈxoldiŋ]
 homilía, ↓-lia [oˈmiˈlia, ↓oˈmiˈlja]
 homogeneidad, ↓-ni-, ↓-nie- [oˈmoɣenei-
 ˈðað, ↓-ni-, ↓-nje-]
 homogeneizo, ↓-eizo [oˈmoxeˈneiʒo, ↓-xe-
 neiˈʒo]
 homologo *v* [oˈmoˈloɣo]

◇ *homólogo* [o'mσ'loɣo]
homonimia [o'mo'nimja]
Hong Kong [xoŋ'koŋ]
Honolulu [xono'lulʉ], *-lulú* [-lu'lʉ]
hooligan [xu'liɣan]
hosanna [o'sana]
hostil, *↓hó-* [os'til, ↓ostil]
hula-hoop, *-hop* [xula'xop]

J

ibero [i'βETO], *íbero* [i'βero]
iceberg, *↓i-* ^e[iθe'βEɾ(g), -(h), ↓i'θeβe-]
^a[aizβeɾ(g), -(h)]
icono ^e[i'kσ'no], *ícono* ^a[i'kono]
iconoclasia [i,kono'klastja]
iconoclastia [i,kono'klastja]
identífico [i,ðenti'fikɔ]
idiosincrasia, *↓ideo-*, *↓indio-* [iðjosiŋ'kra-
sja, ↓iðeo-, ↓indjo-], *↓cia* ^e[↓θja]
idólatra [iðo'latra]
ilegible, *↓in-* [ile'xiβle, ↓inle-]
Iliada [i'liada], *Iliada* [i'ljaða]
ilumino [ilu'mino]
imagino [ima'xi'no]
imbécil [im'be'ʃil]
impasse [im'pas]
implico [im'pli'ko]
imposibilito [impo,siβi'lito]
impúdico [im'pu'diko]
inauguro, *↓agu-* [inau'ɣuro, ↓ina'ɣu-]
incipit [i'ɲsipit, ↑iŋ'ki-]
incomodo v [iŋko'mσdo]
◇ *incómodo* [iŋ'kσ'modo]
indico [iŋ'di'ko]
individuo v [iŋ,diβi'duo]
◇ *individuo* [iŋ,diβi'dwo]
Inés [i'nes]
innato [i'narto]
innecesario [i'nneʃe'sarjo]
innoble [i'nnoβle]
innocuo [i'nno'kwo] – *inocuo* [i'no'kwo]
innovación [i'nnoβa'ʃjoŋ]

innumerable [i'n,nu'ne'raβle]
inoculo v [ino'ku'lo]
◇ *inóculo* [i'no'kulo]
insinúo [iŋsi'nuo]
ínsito, *↓i-* [iŋsito, ↓iŋ'si-]
íntegro v [iŋ'te'ɣro]
◇ *íntegro* [i'inte'ɣro]
ínterin, *↓i-*, *↓rín* [i'interin, ↓iŋ'te-, ↓iŋte-
'rin]
internet [iŋte'rnet]
interprete v [iŋte'rpre'te]
◇ *intérprete* [iŋ'te'rpre'te]
interrogo [iŋte'rro'ɣo]
intersticio, *↓intert-* [iŋte'sti'sjo, ↓iŋte't]
intervalo, *↓é-* [iŋte'rβalo, ↓iŋte'rβa-]
íntimo v [iŋ'ti'mo]
◇ *íntimo* [i'intimo]
íntegro v [im'ba'li'do]
◇ *inválido* [im'ba'li'do]
inventario v [im'benta'rio]
◇ *inventario* [im'benta'rjo]
investigo [im'besti'ɣo]
íntegro [imbo'lu'kro]
irregular, *↓inr-* [iŋ'reɣu'lar, ↓in,r-]
irrito, *↓inr-* [iŋ'rɪto, ↓inr-]
irrompible, *↓inr-* [iŋ'rom'piβle, ↓inr-]
isobara [isoβara], *isóbara* [i'soβara]
isquemia [is'kɛ'mja]
íntegro, *↓itsmo* [i'smo, ↓iðsmo]
Ítaca, *↓Ita-* [i'taka, ↓ita-]
Italo [i'ta'lo], *Ítalo* [i'talo]

J

jacuzzi [ja'kursi]
Jafet [xa'fɛt]
Janitzio [xa'nit'sjo]
jazz [ʒas]
jazzista [ʒa'sista]
jean(s) [ʒin(s)]
jeep [ʒip]
Jehová [xeo'βa]
Jericó [xeri'ko]

jersey [xer'seɪ]
jet [jɛt]
jockey [xos'k(e)i, ↑j̄] – *yóquei** [j̄os'kei] –
*yoqui** [j̄os'ki]
jogging [j̄os'ɟiŋ]
joker [j̄os'ker]
Jonatás [xonatás]
jubilo v [xu'βi'lo]
 ◇ *júbilo* [xu'βi'lo]
judo, y- [j̄u'do]
jumbo [j̄umbo]
*júnior**, *ju-* (sport, son) [xu'njor, ↑j̄u-]
*junior** (novice) [xu'njor], ↑*júnior* [↑xu-
 njor]
justifico [xustifi'ko]

K

kárate ^e[ka'rate], *karate* ^a[karate]
kart [k̄ar, ↑k̄art]
kayak [ka'jak, ka'jak]
*kétchup** [k̄ɛ'ʧup, k̄ɛtʧup]
*kibbutz, -b-** [ki'βuts]
kilogramo, ↓-ó- [kilo'ɣramo, ↓ki'lɔ'ɣra-]
kilolitro, ↓-ó- [kilo'litrɔ, ↓ki'lɔ'li-]
kilómetro, ↓-o- [ki'lɔ'metro, ↓kilo'mɛ-]
kiwi ^e[ki'βi, ↑wi] ^a[ki'wi]
Kosovo [kos'soβo], *Kósovo* [k̄os'soβo]
Kuwait ^e[ku'βait] ^a[k̄-wait]
kuwaiti ^e[kuβaiti] ^a[k̄-wai-]

L

labrador, L- (all meanings) [laβra'dɔr]
lacero [la'sɛro]
lady [leiði]
lambda (Λ, λ) [lamda]
lapida v [la'piða]
 ◇ *lápida* [la'piða]
lapilli [la'pi'li]
laringoscopia ^e[la'riŋgos'kɔpja], *-scopia*
^a[sko'pia]

lastima v [lasti'ma]
 ◇ *lástima* [lastima]
laureola [laure'ɔ'la], *lauréola* [lau'reola]
legítimo v [lexi'ti'mo]
 ◇ *legítimo* [le'xi'timo]
leitmotiv [leiðmo'tiβ, ↑lai-]
Leonidas [leo'ni'das]
Lepanto [le'panto]
leucemia [leu'sɛ'mja]
libido, ↓li- [li'βi'do, ↓li'βi-]
licito v [li'si'to]
 ◇ *lícito* [li'si'to]
licúo [li'kuo], ↑*licuo* [↑li'kwo]
light [lait]
ligur [li'ɣur]
limite v [li'mi'te]
 ◇ *limite* [li'mi'te]
liquen [li'ken]
liquido v [li'ki'do]
 ◇ *líquido* [li'ki'do]
literario, ↓-eo [lite'ra'ɾjo, ↓-reo]
litigo [li'ti'ɣo]
litosfera ^e[litos'fɛ'ra], *litósfera* ^a[li'tosfera]
litote(s) [li'tote(s)], *litote(s)* [li'tɔ'te(s)]
liturgia [li'turɟja]
Llorach [j̄o'ratɟ, ↑k-]
lobby [lɔ'βi]
logia, ↓-gía [lɔ'ɟja, ↓lɔ'xia]
logopedia [lɔ'ɣo'pe'dja]
lord [lɔr, ↑-rd, ↑-rð]
Los Ángeles [lɔ'saŋɟeles]
Lourdes [lurdes]
Lucifer [luʃi'fɛr]

M

macabro [ma'kaβro]
macrocefalia, ↓-ía [makroʃe'fa'lja, ↓-ʃefa-
 'lia]
madrastra, ↓-da-, ↓-ta [ma'drastra, ↓-ða-,
 ↓-ta]
Magali [ma'ɣa'li], *Magalí* [maɣa'li]
magazine [maɣa'sin] ^e[↑-sin] –

*magacín**, *-zín** [-ʃin]
magdalena (gastr.) [ma(γ)ða'lɛ'na] –
madalena [maða'lɛ'na]
 ◇ *M-* [maγða'lɛ'na]
magia [ma'xja]
magnetofón [maɣneto'fɔn]
magnífico v [maɣnifi'ko]
 ◇ *magnífico* [maɣni'fiko]
maharajá [ma(a)ra'xa, ↑ma,xara'xa] –
marajá [mara'xa]
mahatma [ma'xaðma]
maillot [ma(i)jɔt, ↑jɔt]
maître [mɛ'tre, ↑mɛtr]
maíz [ma'is]
majorette [majo'ret]
malhiero [ma'ljɛ'ro]
Mali [ma'li], *Mali* [ma'li]
mamá [ma'ma], ↑*mama* [↑ma'ma]
maná^e [ma'na], ↑*mana*^e [↑ma'na],
mana^a [ma'na]
*mánager**, *ma-* [ma'najɛr]
mandorla (arte) [mandɔrla]
maniaco^e [ma'nja'ko], *maniaco*
^a [-niako]
manípulo v [mani'pu'lo]
 ◇ *manípulo* [ma'ni'pu'lo]
manufactura, ↓*mano-* [manufaɣ'tura,
 ↓mano-]
Maragall [maraɣal, ↑j]
March [marʃ, ↑rk]
marchamo, ↓*má-* [marʃa'mo, ↓marʃa-]
marine^e [ma'rine] ^a [-rin]
Marrakech [marrakɛʃ, ↑'kɛʃ]
mastico [mast'iko]
mástil, ↓*ma-* [mastil, ↓mastil]
match [matʃ]
matricula v [matri'ku'la]
 ◇ *matrícula* [ma'tri'kula]
maúlló [ma'u'jo]
medicina, ↓*dé-* [meði'si'na, ↓de-]
medico v [me'di'ko]
 ◇ *médico* [mɛ'diko]
medito [me'dito]
médula [mɛ'dula], *medula* [me'du'la]

Melquiades, ↓*-ía* [mel'kjaðes, ↓'kia-]
memorándum [memo'randun, ↑m]
memorial (all meaningd) [memo'rial]
mendigo, ↓*mé-* [men'di'ɣo, ↓mɛndi-]
menstrúo [mens'truo]
mentor [mentɔr]
meñique, ↓*mi-* [me'ni'ke, ↓mi-]
mesocefalia, ↓*-ía* [mesoʃe'fa'lja, ↓ʃe'falia]
mester, ↓*mé-* [mes'tɛr, ↓mɛstɛr]
metalurgia [meta'lurɣja]
metamorfosis, ↓*mór-* [metamor'fo'sis,
 ↓'mɔrfo-]
metempsicosis [mɛtɛmsi'ko'sis], *-psicosis*
 [metem'si'kosis]
meteoro [mete'ɔro], ↑*metéoro* [↑me'tɛoro]
meteorología, ↓*-tereo-* [meteo,ɾolo'xia,
 ↓mete,ɾeo-]
meter [mɛ'tɛr]
metonimia [meto'ni'mja]
metopa [me'tɔpa], *métopa* [mɛ'tɔpa]
Mexía, *-j-* [mɛ'xia, ↑j-]
Mexicali [mexi'ka'li]
México, *-j-* [mɛ'xiko, ↓mɛɣs-]
mexicano, *-j-* [mexi'ka'no, ↓ɣs-]
Miami [mi'a'mi, ↑ma'ja'mi]
microcefalia, ↓*-ía* [mikroʃe'fa'lja, ↓ʃe'fa-
 'lia]
mildiu [mildju], *mildiu* [mil'dju]
miligramo, ↓*-lí-* [mili'ɣra'mo, ↓mi'li'ɣra-]
mililitro, ↓*-lí-* [mili'litrɔ, ↓mi'li'li-]
milímetro, ↓*-im-* [mi'li'metro, ↓mili'mɛr-]
milite v [mi'lite]
 ◇ *milite* [mi'lite]
mímesis [mi'mesis], *mimesis* [mi'mɛ'sis]
miope [mjɔpe]
misil [mi'sil], *misil* [mi'sil]
Misisipi [misi'sipi], *-pí* [-si'pi]
misoginia, ↓*-ge-* [miso'xi'nja, ↓'xɛr-]
mitigo [mi'ti'ɣo]
mitin, ↓*-ín* [mitin, ↓mi'tin]
mnemónico, *n-* [nemɔ'niko]
mnemotecnia, *n-* [nemoteɣnja]
mnemotécnico, *n-* [nemoteɣniko]
mobiliario, ↓*-la-* [moβilja'ɾjo, ↓'la-]

modero [moˈðeɾo]
modifico [moðiˈfiːko]
modulo v [moˈðuːlo]
 ◇ *módulo* [ˈmoːðuːlo]
mohair [moˈeɾ]
mongol [moŋˈɡoɫ]
monís, ↓-is [moˈnis, ↓moːnis]
monocromo, ↓-nó- [monoˈkɾoːmo, ↓moː-
 ˈnoːkɾo-]
monodia, ↓-día [moˈnoːðja, ↓monoˈðia]
monogamia [monoˈɣaːmja]
monopoly, M- [monoˈpoːli]
Montserrat [monserˈɾat]
morder [moɾˈðeɾ]
mortifico [ˌmortifiˈko]
Mostar [mosˈtaɾ], *Móstar* [ˈmoːstaɾ]
mousse [ˈmus]
mouton [muˈtoŋ]
mover [moˈβeɾ]
mozzarella [moʒaˈɾeːla, ↑motsa-]
mucilago [muˈʃiːlaɣo], *mucilago* [muʃi-
 ˈlaɣo]
muestrario, ↓mos- [mweˈstraɾjo, ↓mos-]
multiplico [ˌmultipliˈko]
*Múnich**, *Mu-* [ˈmurnitʃ, -nik] ^a[ˈmjur-]
murmurio [murˈmuɾjo]
murmuro [murˈmuɾo]
musical (all meanings) [ˌmusiˈkaɫ]
mutilo v [muˈtiːlo]
 ◇ *mútilo* [ˈmutilo]
muy [ˈmwi, ˈmui]

N

nacer [naˈʃeɾ]
nadie, ↓-en, ↓naide [ˈnaːðje, ↓-en, ↓ˈnaiðe]
naíf [naˈi̯f], *naif* [ˈnai̯f]
Natalia [naˈtaːlja]
naufrago v [nauˈfraɣo]
 ◇ *náufrago* [ˈnaufraɣo]
nautilo [nauˈtiːlo]
navego [naˈβeɾɣo]
neblina, ↓nie- [neˈβliːna, ↓nje-]

negligé [ˌneɣliˈɣe]
neón [neˈoŋ]
Nepal [neˈpaɫ]
neroli [neˈɾoːli], *nerolí* [ˌneroˈli]
neuralgia [neuˈraɫɣja]
neurastenia [ˌneurasˈteːnja]
Nicolás [ˌnikoˈlas]
Nicosia [niˈkoːsja]
nigromancia [ˌniɣroˈmansja], †-*mancia*
 [†-maˈnsja]
nobel, N-, ↓-ó- [noˈβeɫ, ↓ˈnoːβeɫ]
nostalgia [noˈstaɫɣja]
notifico [ˌnotifiˈko]
novcientos, ↓nue- [noβeˈsjenˈtos, ↓nwe-]
novel, ↓nó- [noˈβeɫ, ↓ˈnoːβeɫ]
numero v [nuˈmeɾo]
 ◇ *número* [ˈnumeɾo]
nylon, *nailon** [ˈnailoŋ]

O

oasis [oˈaːsis]
Oaxaca [oaˈxaːka, ↓-ɣ̃s-]
oaxaqueño [oˌaxaˈkeːɲo, ↓-ɣ̃s-]
Obélix [oβeˈliːɣ̃s]
obligo [oβliˈɣo]
oboe, ↓ó- [oβse, ↓oːβse]
Oceanía [oʃeˈaːnia]
océano, ↓-e [oʃeːano, ↓oʃeˈaː-]
ocupo [oˈkuɾpo]
odeón [oðeˈoŋ]
odontalgia [ˌoðoŋˈtaɫɣja]
ofender [oˈfeŋˈdeɾ]
office [ˈoːfis, ↑oˈfis]
oftalmia [oˈftalmja], *oftalmía* [oˈftal-
 ˈmia]
ojalá, ↓ó- [oˌxaːla, ↓oˌxala]
olé [oˈle], *ole* [oˈle]
olimpiada [olimˈpiːaða], *-piada* ^a[ˈpiða]
omópato [oˈmoːpato], *omoplato* [oˌmoː-
 ˈplato]
ondulo [oŋˈduːlo]
ontogenia [ˌoŋtoˈɣeːnja]

ópalo [ˈo̞paˈlo]
opimo, ↓ó- [o̞piˈmo, ↓o̞pi-]
ordeno [o̞rˈðeˈno]
orgia [o̞rˈɣia], ↑*orgia* [↑o̞rˈɣja]
origino [o̞riˈxiˈno]
orquídea [o̞rˈkiˈðea]
ortodoxia [o̞rtoˈðo̞sˈɣja]
ortopedia [ˈo̞rtoˈpeˈðja]
ósmosis [ˈo̞smosis], *osmosis* [o̞zˈmo̞sˈis]
otalgia [o̞ˈtaˈɣja]
oxido v [o̞ˈɣsiˈðo]
 ◇ *óxido* [ˈo̞ˈɣsiˈðo]
oxígeno v [o̞ˈɣsiˈɣeˈno]
 ◇ *oxígeno* [o̞ˈɣsiˈɣeˈno]

P

pabilo [paˈβiˈlo], *pábilo* [ˈpaˈβiˈlo]
pachuli [ˈpaˈtʃuˈli], *pachuli* [paˈtʃuˈli]
paciencia, ↓*ce-* [paˈsjenˈsjja, ↓ˈʃe-]
pacífico v [ˈpaʃiˈfiˈko]
 ◇ *pacífico* [paˈʃiˈfiˈko]
padraastro, ↓*da-*, ↓*to* [paˈðraˈstro, ↓ˈða-, ↓ˈto]
palio v [ˈpaˈljo], *palio* [paˈlio]
 ◇ *palio* [ˈpaˈljo]
palpito v [ˈpaˈlpiˈto]
 ◇ *pálpito* [ˈpaˈlpiˈto]
pandemia [paˈnðeˈmja]
panífico [ˈpaˈniˈfiˈko]
panteón [ˈpaˈnteˈo̞n]
panty, -i* [ˈpaˈnti]
paparazzi [ˈpaˈpaˈraˈʃi, ↑ˈraˈt-si]
páprika [ˈpaˈpriˈka], *paprika* [paˈpriˈka]
para, ↓*pa*, ↓*pa'* [(o̞)paˈra, ↓(o̞)pa]
paradisiaco ^e[paˈraˈðiˈsjjaˈko], -*siaco* ^a[ˈsiaˈko]
paralelogramo, ↓*ló-* [ˈpaˈraˈleˈloˈɣraˈmo, ↓ˈleˈloˈɣra-]
paranoia [ˈpaˈraˈnoˈja, -ja]
paraplejia [ˈpaˈraˈpleˈɣja], *paraplejía* [ˈpaˈraˈpleˈɣja]
parapsicología, -*sico-* [ˈpaˈraˈsiˈkoloˈɣia]
parásito [paˈraˈsiˈto], ↑*parasito* [↑paˈraˈsiˈto]

parífico [ˈpaˈriˈfiˈko]
parodia [paˈroˈðja]
parquet [paˈrˈkɛt, ↑ˈkɛ] – *parqué** [paˈrˈkɛ]
partenaire [ˈpaˈteˈneˈɛr]
participe v [ˈpaˈtiˈʃiˈpe]
 ◇ *partícipe* [paˈtiˈʃiˈpe]
password [ˈpasˈwoːr, ↑ˈrɔd, ↑ˈrɔð]
pastiche [paˈstiˈtʃe]
pathos [ˈpaˈtoːs, ↑ˈθoːs]
patín [paˈtiˈn]
pátina, ↓*pa-* [ˈpaˈtiˈna, ↓paˈtiˈ-]
patino [paˈtiˈno]
peciolo [peˈʃjoˈlo], *peciolo* [peˈʃjoˈlo]
pediatra, ↓*ia-* [peˈðjaˈtra, ↓ˈðiaˈ-]
pedicój [ˈpeˈðiˈko̞j, -h]
pedofilia [ˈpeˈðoˈfiˈliˈja]
pelicano (pelican) [peˈliˈkaˈno]
 ◇ *pelicano* (hoary) [peˈliˈkaˈno]
peluche [peˈluˈtʃe]
penal, ↓*pé-* (penalty) ^a[peˈnal, ↓peˈnal]
penalty, -i* [peˈnalˈti]
pender [peˈnðeˈɛr]
penetro [peˈneˈtro]
penicilina, ↓*pi-* [peˈniˈsiˈliˈna, ↓piˈ-]
pensil [peˈnsiˈl], ↑*pénsil* [↑peˈnsiˈl]
pentagrama [ˈpeˈntaˈɣraˈma],
 ↑*pentágrama* [↑peˈntaˈɣraˈ-]
Pentecostés [ˈpeˈnteˈkoːsˈtes]
perder [peˈrðeˈɛr]
perenne, ↓*mn-* [peˈreˈne, ↓mnˈ-]
pergeño, ↓*gue-* [peˈrɣeˈɲo, ↓ˈɣeˈ-]
Pericles [peˈriˈkles]
periferia [peˈriˈfeˈɾja]
período [peˈriˈoːdo], *periodo* [peˈriˈjoːdo]
 ◇ *periodo* (menstruation) [peˈriˈjoːdo]
periplo [peˈriˈplo]
perito, ↓*pé-* [peˈriˈto, ↓peˈtiˈ-]
perpetúo v [ˈpeˈpeˈtuːo]
 ◇ *perpetuo* [peˈpeˈtuːo]
persevero [ˈpeˈseˈβeˈro]
perspicacia, ↓*perpi-* [ˈpeˈrsiˈpiˈkaˈsjja, ↓peˈrsiˈpiˈ-]
petrífico [ˈpeˈtriˈfiˈko]
pick-up [piˈkʌp, piˈkʌp] ↑*picú* [↑piˈku]
picnic [ˈpiˈɲniˈk]

- pifia* [ˈpiβja], ↓-cia ^e[↓-θja]
ping-pong [piŋˈpoŋ, -n, -mˈp-] –
*pimpón** [pimˈpoŋ]
pinnado [piˈnaˈdo]
pinnípedo [piˈniˈpeˈdo]
pirenaico, ↓-ri- [piˈreˈnaiko, ↓-ri-]
píivot [ˈpiβot]
píixel [ˈpiβsel], *pixel* [piβˈsel, ↑ˈpiβsel]
pizza [ˈpiβa, ↑ˈpitsa]
platino [plaˈtino]
pneuma [ˈneuma]
policiaco ^e[ˌpoliˈθjaˈko], -ciaco ^a[-ʃiako]
polícromo [ˌpoliˈkromo], *policromo* [ˌpoli-
 ˈkroˈmo]
poligamia [ˈpoliˈɣamja]
políglota [ˌpoliˈɣlota], *poliglota* [ˌpoliˈɣlota]
polígloto [ˌpoliˈɣloto], *poligloto* [ˌpoliˈɣloto]
poliomielitis, ↓-me- [ˌpoljomjelˈirtis, ↓-me-]
pondero [ponˈdeˈro]
póney, *poni* [ˈpoˈni]
popurrí, ↓pu-, ↓i- [ˌpopuˈrri, ↓pu-, ↓po-
 ˈpurri]
porfio [poˈrɲio]
postdata, *posd-* [poʒˈdaˈta]
postgrado, *posg-* [poʒˈɣraˈdo]
postguerra, *posg-* [poʒˈɣeˈrɲa]
postmoderno, *posm-* [ˌpoʒmoˈdeˈrno]
postromántico, *posr-* [ˌpoʒroˈmantiko]
*post scríptum**, -i- [ˌpoʒˈkriβˈtun, ˌpoʒes-
 ˈkri-, ↑-n]
postulo [poʒˈtuˈlo]
practico v [praβˈtiˈko]
 ◇ *práctico* [ˈpraβˈtiko]
preceptúo [preβeβˈtuo]
precipito [preβiˈpiˈto]
predica v [preˈdiˈka]
 ◇ *prédica* [ˈpreˈdika]
predomino [preˈdoˈmiˈno]
premedito [ˌpremeˈdiˈto]
premier [preˈmjɛɾ, ↑ˈpreˈmjɛɾ]
prensil, ↓pré- [preˈnsil, ↓ˈpreˈnsil]
pretender [preˈteˈndeɾ]
- prever*, ↓-veer [preˈβeɾ, ↓ˌpreβeˈeɾ]
prístino, ↓pri- [ˈpɲistino, ↓-ˈtiˈ-]
proceder [ˌproβeˈdeɾ]
prócer, ↓pro- [ˈproβeɾ, ↓ˌproβeɾ]
procero [ˌproβeˈro], *prócero* [ˈproβeˈro]
proclisis [ˌproˈkliˈsis]
prodigo v [ˌproˈdiˈɣo]
 ◇ *pródigo* [ˈproˈdiˈɣo]
prognosis [ˌproɣˈnoˈsis]
prologo v [ˌproˈloˈɣo]
 ◇ *prólogo* [ˈproˈloˈɣo]
Prometeo [ˌpromeˈteo]
prometer [ˌpromeˈteɾ]
promiscúo v [ˌpromiˈskuo], *promiscuo*
 [ˌproˈmiskwo]
 ◇ *promiscuo* [ˌproˈmiskwo]
pronostico v [ˌpronosˈtiˈko]
 ◇ *pronóstico* [ˌproˈnoˈstiko]
propender [ˌpropenˈdeɾ]
propileo, ↓-pí- [ˌpropiˈleo, ↓ˌproˈpiˈleo]
prorroga v [ˌproˈroˈɣa]
 ◇ *prórroga* [ˈproˈroˈɣa]
Proserpina [ˌproserˈpiˈna]
prosodia [ˌproˈsoˈdiˈa]
prospero v [ˌprosˈpeˈro]
 ◇ *próspero* [ˈprosˈpeˈro]
proteger [ˌpoteˈɣeɾ]
Proteo [ˌproˈteo]
prototipo [ˌprotoˈtiˈpo]
proveniente, ↓-vin(i)e- [ˌproβeˈnjeˈnte,
 ↓βiˈn(j)eˈ-]
proyectil [ˌprojeβˈtil]
provoco [ˌproβoˈko]
pseudónimo, s-* [seuˈdoˈnimo]
psicólogo, s- [siˈkoˈloɣo]
psicoterapia, s- [ˌsikoteˈraˈpiˈa]
psiquiatra, s-, ↓-ía- [siˈkjaˈtra, ↓-ˈkia-]
 PSOE [peˈsoe]
psoriasis, s- [soˈɲasis]
pterodáctilo, t- [ˌteˈroˈdaβˈtilo]
ptialina, t- [tjaˈliˈna]
ptolemaico, t- [toleˈmaiko]
pub [ˈpuβ, ↑ˈpaβ]
publico v [ˌpuβliˈko]

◇ *público* [ˈpuβliko]
Pucallpa [puˈkalpa]
púdico [ˈpuɾdiko]
pudín^e [ˈpuɾdin] – *pudín*^a [puˈdin]
púlsar [ˈpulsar], *pulsar* [pulˈsar]
punk(i) [ˈpuŋk, ˈpuŋki, ˈpa-]
puntuó [puɲˈtuo]
purifico [puɾifiˈko]

Q

quetzal, Q- [ketˈsal]
quiche [ˈkitʃ, ˈʃ] ^e [kiˈtʃe]
quid [ˈkið, ˈkwið]
quidam [ˈkiðan, ˈkwi-, ˈm-]
quid pro quo [ˈkiðproˈkwɔ, ˈkwi-, ˈkuo]
quiromancia [kiɾoˈmansja], ˈmancia
 [ˈmanˈsia]

R

radar [raˈðar], ˈrádar [ˈraːðar]
radico [raˈðiko]
radiografía [raˈðjoɣɾaˈfia]
radioscopia [raˈðjosˈkɔɾpja]
radioterapia [raˈðjoteˈrapja]
raglan [raˈɣlan], *raglán* [raˈɣlan]
raid [ˈraið]
rail [raˈil], *rail* [ˈrail]
rally [ˈraːli]
ranglan [raˈŋɣlan], *ranglán* [raˈŋɣlan]
ranking [ˈraŋkiŋ]
rap [ˈrap]
rappel, *rapel*^{*} [raˈpɛl], *rápel*^{*} ^e [raˈpɛl]
rapport [raˈpɔɾ, ˈrt]
rapsodia [raβˈsɔðja]
ratifico [ˈratiˈfiˈko]
Rávena [raˈβena], *Ravena* [raˈβɛna]
razzia, -z-^{*} [raˈsja]
recital [reʃiˈtal]
recito [reˈsito]
recluta [reˈklurta]

recluto [reˈklurto]
récord [ˈɾɛˈkɔɾ, ˈrd, ˈrd]
rectifico [ˈɾɛːtifiˈko]
recupero [reˈkupeɾo]
referéndum [ˈɾefeɾɛndun, ˈm-]
reggae [ˈɾɛːɣe, ˈɾɛːɣi, ˈɾiːɣi, ˈɾɛːɣei]
régimen, ˈre- [ˈɾɛːximɛn, ˈɾɛːxi-]
regímenes, ˈré- [ˈɾɛːxiˈmɛnɛs, ˈɾɛːxi-]
regulo v [reˈɣulo]
 ◇ *régulo* [ˈɾɛːɣulo]
regurgito [reˈɣurɣiˈto]
rehabilito [reˈaβiliˈto]
rehúso [reˈurso]
reina [ˈɾɛina]
reintegro [reˈinˈteɣɾo]
reivindico, ˈrev- [reiβiˈndiˈko, ˈreβ-]
relego [reˈleɣo]
reloj [reˈlo(h), -o(h)]
rentrée [ˈɾanˈtɾɛ]
repatrio [reˈpatɾjo], *repatrió* [ˈɾɛpatɾjo]
replica v [reˈpliˈka]
 ◇ *réplica* [ˈɾɛːpliˈka]
reprise, *reprís* [reˈpris]
reptil [reβˈtil], ˈréptil [ˈɾɛβˈtil]
reputo [reˈputo]
réquiem [ˈɾɛːkjen, ˈm-]
rescisión^e [ˈɾɛsθiˈsjɔn] ^a [ˈɾɛsi-], ˈinsión
 [-iˈnsjɔn]
resina [reˈsiˈna]
resoli [reˈsoˈli], *resolí* [ˈɾɛsoˈli]
resolver [ˈɾɛsolβɛɾ]
responder [ˈɾɛspɔnˈðɛɾ]
restricción, ˈinción [ˈɾɛstriˈtʃjɔn, ˈin-
 ˈsjɔn]
resucito [ˈɾɛsuˈsiˈto]
retina [reˈtiˈna]
reuma [ˈɾɛuma], *reúma* [reˈurma]
reúno [reˈurno]
reverbero v/s [reβɛɾβɛɾo]
revival [riˈβaiβal, ɾe-]
revoco [reˈβɔko]
Richter [ˈɾixtɛɾ, ˈɾiˈtʃɛɾ]
ricino [riˈsiˈno]
ridículo, ˈre- [riˈðiˈkulo, ˈre-]

ring [ˈriŋ]
rinoceronte, ↓*rei*- [ˌriːnoʒeˈɾonte, ↓ˌreino-]
Río de Janeiro [ˈrio ðeˌxaˈneiro]
róbalo [ˈɾoβalo], *robalo* [ˈɾoβaˈlo]
robot [ˈɾoβot]
rocío v/s [ˈɾoʃio]
rock and roll [ˌɾokanˈɾɔl]
romper [ˈɾomˈpeɾ]
rosbif [ˈɾozβiβ]
rosoli [ˈɾoˈsoli], *rosolí* [ˌɾosoli]
rotonda, ↓*re*- [ˈɾoˈtɔnda, ↓ˌre-]
rotulo v [ˈɾoˈtulo]
 ◇ *rotulo* [ˈɾoˈtulo]
roulotte [ˌɾuˈlot]
round [ˈɾaun, ↑-ɑd]
rubeola [ˌɾuβeˈɔla], *rubéola* [ˌɾuˈβeola]
rúbrica [ˈɾuβrika]
rugby [ˈɾuɣbi]
Rumanía, ↓*-nia* ^e[ˌɾumaˈnia, ↓ˌɾuˈmaˈnja],
Rumania ^a[ˌɾuˈmaˈnja]
rupia (all meanings) [ˈɾurɣja]

S

Sabadell [saβaˈðel, ↑-j]
sabbat [ˈsaβat, saˈβat]
sacrificio [sakɾiˈfiːko]
Sáhara, ↑*Sa*- ^e[ˈsaxara, ↑saˈa-], *Sahara* ^a[saˈara]
sahariano ^e[saxaˈɾjano, ↑saa-] ^a[saarˈjano]
sake [ˈsaˌke]
salmódia [salˈmoðja]
Salónica [salˈɔnika]
salubre [saluˈβɾe]
sándwich [ˈsanɣwitʃ, -ŋw-, -n(d)w-, -ʃ] ^e[-s]
santífico [santiˈfiːko]
Sarajevo [saraˈʒeβo]
saturo [saˈtuɾo]
saúco ^e[saˈuˌko], *sauco* ^a[ˈsauko]
saussuriano [sausuˈɾjano, ↑so-]
saxofón [saɣsoˈfon]
scanner, *escáner** [esˈkaˌner]
*scooter**, *escúter* [esˈkuˌter]

scout [esˈkaut]
segrego [seˈɣɾeɣo]
Senegal [ˌseneˈɣal]
senyera [seˈɲeɾa]
septicemia [seβtiˈʃeˌmja]
sequoia, *secuoya** [seˈkwɔja]
setecientos, ↓*sie*- [seteˈsjentos, ↓sje-]
setter [ˈseˌter]
Seychelles [seiˈtʃel(s), -les, -jes, ↑-ʃe-]
 SGEL [esˈʒel]
*Shangháí**, *-ghai* ^e[saŋˈgai, ↑ʃa-, ↓tʃa-]
^a[tʃa-, ↑ʃa-]
*sheriff**, *shérif*, *-ff* [ˈtʃeɾiβ, ↑ʃeˌ-] ^e[ˈseˌ-]
show ^e[ˈʃou, ↑ʃou, ↓tʃou] ^a[ˈtʃou, ↑ʃou]
sicomoro [ˌsikoˈmoɾo], *sicómoro* [siˈkɔˌmoɾo]
siderurgia [siˌdeˈɾuɾɣja]
significo [siɣniˈfiːko]
simplifico [ˌsimpliˈfiːko]
simulo [siˈmuˌlo]
Sinaí [ˌsinaˈi]
sincero, ↓*sí*- [sinˈʃeɾo, ↓sinʃero]
sindico v [sinˈdiːko]
 ◇ *sindico* [ˈsindiko]
síndrome, ↓*si*- [ˌsindrome, ↓sinˈdɾome]
sinestesia [sinesˈteˌsjja]
sinonimia [ˌsinoˈniˌmja]
siriaco ^e[siˈɾjaˌko], *siríaco* ^a[siˈɾiako]
sitúo [siˈtuo]
skai, *sc-*, *-ay*, *escay** [esˈkai]
slogan, *es*-* [esˈloɣan]
smog, *es*-* [ezˈmoʃ, es-]
snob, *es*-* [ezˈnoβ, es-]
Sodoma [soˈðoˌma]
Sofía (all meanings) [soˈfia]
sofístico v [sofiˈstiːko]
 ◇ *sofístico* [soˈfistiko]
sofoco [soˈfoˌko]
software [ˈsoɸˌweɾ, -war, ↑ˈsoɸt(-)w-]
solicito v [soliˈʃiːto]
 ◇ *solicito* [soˈliˌʃiːto]
solidaridad, ↓*-rie*- [soliˌdaɾiˈðað, ↓rje-]
sommelier [someˈljeɾ, ↑ˌljeɾ]
*sonar** s [soˈnar], *sónar* [ˈsoˌnar]

sorprender [ˌsɔrpɾenˈdeɾ]
*soufflé, suflé** [suˈfle] *souvenir* [suβeˈnir]
*spaghetti, espagueti** [espaˈɣɛti]
spanglish, es- ^e[esˈpaŋglis, ↑-ʃ] ^a[-ʃ]
sponsor, espónsor [esˈpɔnsɔɾ]
sport [esˈpɔɾ, ↑-rt]
spray, espray [esˈpɾai]
sprint [esˈprin, ↑-nt]
squash ^e[esˈkwas, ↑-ʃ] ^a[-ʃ], [↑esˈkwɔʃ]
stand, es- [estan, ↑-nd]
statu quo, ↓-tus [esˈtatuˈkwɔ, ↓-tus-, ↓-ˈkuo]
*status, es-** [esˈtaˈtus]
stop [esˈtɔp]
*stress, estrés** [esˈtɾes]
striptease, strip-tease* [esˈtriβ̞tis, ɛstriβ̞-
 ˈtis] – *estriptis* [esˈtriβ̞tis] – *estriptís* [es-
 triβ̞ˈtis]
subbético [suβ̞iβ̞eˈtiko]
subbloque [suβ̞iβ̞lɔˈke]
sub iúdice, jú- [suβ̞iˈɣurdiɕe, ↑-ke]
sublevo [suβ̞iˈleβ̞o]
sublingual [suβ̞iˈliŋˈɡwal]
sublunar [suβ̞iˈluˈnar]
subrayo [suβ̞iˈɾaːjo, suβ̞iˈɾa-]
subregión [suβ̞iˈɾeːxjɔn]
subreino [suβ̞iˈɾeːino]
subrepticio [suβ̞iˈɾeβ̞tiˈɾsjo, suβ̞iˈɾe-]
subrogo [suβ̞iˈɾɔːɣo, suβ̞iˈɾɔ-]
suceder [suɕeˈdeɾ]
Sudán [suˈðan]
sufi [suˈfi]
sui géneris, ↓suis [swiˈxɛˈneris, sui-, ↓-is-
 ˈxɛ-, ↓-jɛ-]
suite [ˈswit]
súmmum, ↓-m- [ˈsurmun, ↑-m]
sunní [suˈni] – *suní* [suˈni]
sunnita [suˈniˈɾta] – *sunita* [suˈn-]
supermán, S- [superˈman]
supero [suˈpeɾo]
superstar [superesˈtar]
superstición, ↓superti- [superstiˈsjɔn, ↓su-
 ˌpɛti-]
suplica v [suˈplika]

◇ *súplica* [ˈsurplika]
surf [ˈsurf]
surmenage ^e[surmeˈnaːxe, ↑-naʃ] ^a[sur-
 meˈnaʃ]
suscito ^e[susˈθiˈto] ^a[suˈsi-]
suspender [ˌsuspenˈdeɾ]
suspense ^e[susˈpɛnse]
sutil, ↓sú- [suˈtil, ↓suˈtil]
*swahili, su-, suaji-** [swaˈxiˈli]
*swástica, sv-, esv-** [ezˈβastika]
swing [ˈswiŋ]

T

táctil, ↓ta- [ˈtaːtil, ↓taːˈtil]
Tahití [taiˈti]
talasemia [ˌtalasɛˈmja]
tángana [ˈtaŋgana], *tangana* [taŋˈgana]
Tanzania, ↓-ía [tanˈʃanja, ↓tanʃaˈnia]
taquicardia [ˈtakiˈkaɾɔja]
tarot [taˈɾɔt]
tatúo [taˈtuo]
tauromaquia [ˌtauroˈmaːkja]
telegrama, ↓-lé- [teleˈɣrama, ↓teˈleˌɣra-]
tender [tenˈdeɾ]
teocracia [teoˈkraːsja]
terapia [teˈɾɔpja]
terminal (all meanings) [ˌtermiˈnal]
termino v [terˈmiːno]
 ◇ *término* [ˈtɛrmino]
termostato [ˈtermosˈtato], ↓*termóstato*
 [↓terˈmɔstato]
terrier [teˈɾiːɾɛɾ]
tesis, ↓-x- [ˈteːsis, ↓teːˈsiː]
tesitura, ↓-x- [tesiˈtura, ↓teːˈsiː-]
textil [te(ˈɕ)ˈstil]
tetraplejía [ˌtetraˈpleːxja], *-plejía* [-pleːxia]
texano, -j- [teˈxano, ↓-ˈɕano]
Texas, -j- [ˈteːxas, ↓teːˈɕs-]
thriller ^e[ˈθɾiːlɛɾ] ^a[ˈθɾi-, ↑θɾi-]
Timoteo [timoˈteo]
título v [tiˈturlo]
 ◇ *título* [ˈtiːtulo]

Tlaxcala [tlaʃkaˈla]
tmesis [ˈmɛˈsis]
toffee ^e[ˈtɔʃfe] ^a[ˈtɔʃfi]
Tokio, ↓-ío [ˈtɔˈkjo, ↓toˈkio]
tolero [toˈlɛˈro]
tonífico [ˌtoniˈfiko]
toponimia [ˈtopoˈnimja]
torcer [toɾˈʃɛɾ]
tortícolis, ↓-cu- [toɾˈtikolis, ↓ku-],
tortícolis [toɾtiˈkɔˈlis]
tráfico v [traˈfiko]
 ◇ *tráfico* [ˈtraˈfiko]
tráiler [ˈtraɪɐr]
trance (all meanings) [ˈtranʃe]
transistor, ↓-sitor [traŋsɪsˈtoɾ, ↓siˈtoɾ]
transito v [tranˈsiˈto]
 ◇ *tránsito* [ˈtransito]
tráquea [ˈtraˈke̞a]
travesti [traˈβɛsti], *travestí* [traβɛˈsti]
treinta, ↓-en- [ˈtɾɛinta, ↓ˈtɾɛnta]
tribu [ˈtriβu]
triglifo [triˈɣlifo], *tríglico* [ˈtriˈɣlifo]
troj [ˈtroj, -h]
troupe [ˈtrup]
tsunami [suˈnami]
tuareg [twaˈɾɛh]
Tunicia [tuˈniːʃja]
tupido, ↓tú- [tuˈpiːdo, ↓tuɾpi-]
tutorial (all meanings) [tutoˈɾjal]

U

ubiquidad, -cui- [uβikwiˈðað]
ultimo v [ulˈtimo]
 ◇ *último* [ˈultimo]
Umbria [umˈbɾia]
 UNICEF [ˌuniˈʃɛf]
unifico [ˌuniˈfiko]
urea, ↓ú- [uˈɾɛa, ↓uɾɛa]
Ushuaia [uˈswaɟa, -ja]
utopía [utoˈpia], ↑*utopia* [tuˈtoˈpja]

V

vacío, ↓-ceo v [baˈʃio, ↓ˈʃɛo]
*vale*t [baˈlɛt, ↑ˈlɛ]
valido v [baˈliːdo]
 ◇ *válido* [ˈbaˈliːdo]
valúo [baˈluo]
várice ^a[ˈbaɾise], *varice* ^a[baɾiˈse]
varío v [baˈɾio]
 ◇ *vario* [ˈbaɾjo]
vedette [beˈðɛt]
veinte, ↓-en- [ˈbɛinte, ↓ˈbɛnte]
vencer [benˈʃɛɾ]
vender [benˈdɛɾ]
vendetta [benˈdɛta]
venero [beˈnɛˈro]
ventilo [benˈtiːlo]
ventriloquía [bentriloˈkia], *-loquia* [-ˈloːkja]
verifico v [beɾiˈfiko]
 ◇ *verífico* [beɾiˈfiko]
vermut [berˈmut, ↑ˈmu] – *vermú* [berˈmu]
versifico [bersiˈfiko]
vesania, ↓-ía [beˈsaːnja, ↓ˈbesaːnia]
viceversa, ↓-ci- [biːʃeˈβɛrsa, ↓ʃi-]
vichy [biˈtʃi]
video, ↓vi- ^e[biːdeo, ↓biːdeo], *video* ^a[biːˈdeo]
vidrio v [biːdrio], ↑*vidrio* [↑ˈbiːdɾjo]
 ◇ *vidrio* [ˈbiːdɾjo]
vigilo [biːxiːlo]
vinculo v [biŋˈkuːlo]
 ◇ *vínculo* [ˈbiŋˈkulo]
violo [ˈbjɔːlo]
visita [biːsiːta]
visito [biːsiːto]
vivifico [biβiˈfiko]
vocifero [ˌboʃiˈfɛˈro]
voleibol [ˌboleiˈβɔl]
vomito v [boˈmiːto]
 ◇ *vómito* [ˈboːmiːto]
vulnero [bulˈnɛˈro]

Ω

wagneriano [baɣneɾjano]
walkie-talkie ^e[walki'talki, ɤwɔlki'tɔlki]
^a[ɤwɔlki'tɔlki, †ɤwɔki'tɔki]
walkman ^e[walman, 'wɔl(ɣ)-, †'wɔɣ-]
^a['wɔlɣ-, †'wɔɣ-]
Washington ^e[waɾsinton, †-ʃi-] ^a[-ʃi-]
*wáter**, *wa-* ^e[bater] ^a[wa-] – *váter**
^e[ba-]
waterpolo [ɤwater'pɔlo]
watt ^e[bat] ^a[w-]
web [wɛβ]
weekend, week--end [wi'kɛn, 'wi'kɛn, †-
nd]
Wenceslao ^e[benθes'lao] ^a[wɛnsɛ-]
*wéstern**, *we-* [wɛstɛr, †-rɛn]

X

Xalapa, J- [xa'lapa]
xantoma [san'tɔma]
Xavier, J- [xa'βjɛɾ]
xenofilia ['sɛno'fi'lja]
xenofobia ['sɛno'fɔβja]
xenófobo [sɛ'nɔ'foβo]
Xerez, J- [xɛ'rɛɓ]

xerografía ['sɛroɣrafia]
xifoídes [si'foiðɛs]
xilofón [si'lo'fɔn]
xilófono [si'lo'fono]
xilografía ['si'loɣrafia]
Ximena, J- [xi'mɛna]
Ximénez, J- [xi'mɛnɛɓ, †ɓ-]
Xochicalco [soʧi'kalko]
Xochimilco [soʧi'milko]
Xunta [ʃunta]

Υ

yanqui [jaŋki]
yiddish, -d- ^e[ji'dis, †-ʃ] ^a[-ʃ]
yogur [jo'ɣur]

Ζ

zafiro [ʃa'fiɾo]
zaino ^e[θa'i'no], *zaino* ^a[saino]
Zanzibar [ʃan'ʃiβar]
Zarautz [ʃara'uɓ, †-uts] – *-uz* [-'uɓ]
zodiaco, Z- ^e[θo'dja'ko], *-díaco* ^a[so'diako]
*Zúrich**, *Zu-* [ʃuritɓ, -rik] ^a[†'sjur-]

45.

Mediatic (European Spanish) pronunciation

45.1. Basically, *mediatic* European Spanish pronunciation presents more relaxed, less tense, articulations than *neutral* European Spanish pronunciation, both for its vowels and consonants.

As any other mediatic accent of the various languages in the world, even the European one is not completely compact, nor always consistent. In fact, more or less often, it can present certain oscillations towards the neutral accent, or towards some more local features. However, by identifying its most typical features, we obtain what follows, that we present in relation to the neutral accent.

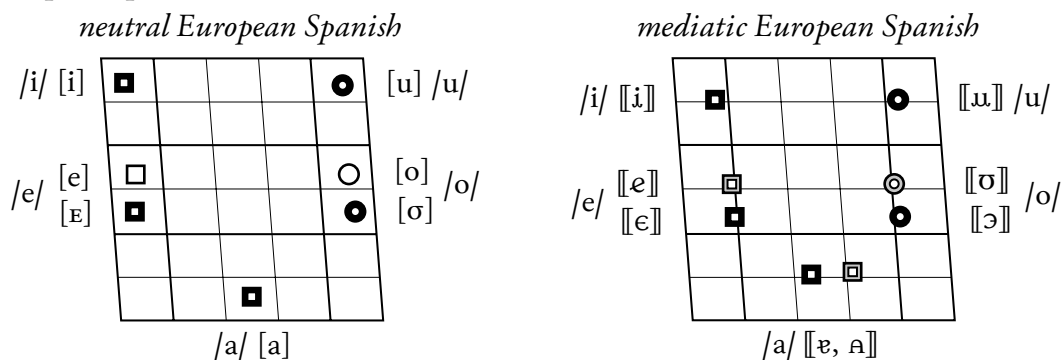
45.2.1. As for the *vowels*, by normalizing a little its articulations and distributions, we can say that, either in stressed or unstressed syllables, we find less peripheral voicoid articulations on the vocogram, as can be seen quite well in fig 45.1, and also in the transcriptions, thanks to the use of special symbols, too.

It is true, though (should this accent be independent –as if dealing with a different language– with no need to compare it with a neutral accent), that we might use the main (or normal) symbols, instead of some special –intermediate– ones. In such a way as ours, however, any comparison becomes more useful.

Of course, the ‘new’ symbols have to be memorized also by carefully and patiently looking at the vocograms, ‘discovering’ their similarities and peculiarities well.

45.2.2. As a matter of fact, it is exactly so for /i, u/ ⁿ[i, u], which are ^m[i, u]: *límite(s)* ⁿ[li·mite(ç)] ^m[li·mite(ç)], *taxi* ⁿ[taʔʃi] ^m[təʃʃi], *futuro* ⁿ[fu·turo] ^m[fɯ·

fig 45.1. Vocograms showing the five vowel phonemes and the taxophones of neutral and mediatic European Spanish.



'tu:sə], *tribu* ⁿ['triβu] ^m['tsi:βu]. For /a/ ⁿ[a], we generally find ^m[æ]; but, a backer ^m[ɑ] occurs, in the following contexts: in contact with (ie either followed or preceded by) /u/ ^m[u], /o/ ^m[o, ə; ω], /χ/ ^m[χ, ʁ] ([pre]uvular semiapproximants), or, if preceded by /w/ ^{n/m}[w], or, if followed by /nχ/ ^m[nχ, nχ, nχ, nχ], or by /l[#], lC/ ^{n/m}[l] (which can also be (pre)velar, ^m[l[#], l[#], lC, lC] – but not *velarized*, [ɫ], which would be decidedly 'darker').

Examples: *casa* ⁿ['kaʃa] ^m['kæʃə], *causa* ⁿ['kauʃa] ^m['kɑuʃə], *baúl* ⁿ['baul] ^m['bɑul, -l], *actuar* ⁿ['aʔtu'ar] ^m['æʃtu'as], *adecuar* ⁿ['ade'kwar] ^m['æðe'kwas], *cacao* ⁿ['ka'kao] ^m['kæ'kaos], *ahora* ⁿ['a'ora] ^m['ɑ'osə], *coagular* ⁿ['kwaɣu'lar] ^m['kɔaɣu'ləs], *boa* ⁿ['boʌ] ^m['bɔʌ], *sal* ⁿ['ʃal] ^m['ʃal, ʃal], *teja* ⁿ['te'χa] ^m['te'χa], *jabón* ⁿ['χaβon] ^m['χaβon], *naranja* ⁿ['na'ranχa] ^m['næ'sanχa], *en Jerusalén* ⁿ['enχe'ruʃal'en] ^m['enχe'suʃə'lən], *almacén* ⁿ['alma'ten] ^m['almə'ten, -al-], *algo* ⁿ['alɣo] ^m['alɣo, 'al-] /'alɣo/, *fácil* ⁿ['faθil] ^m['fæθil, -il] /'faθil/.

45.3. However, the main differences about Spanish vowels are to be found for /e/ ⁿ['e, °e, e; j], which is realized as ^m[(^oe, (^oe; j)], and for /o/ ⁿ['o, °o, o; ω], which is ^m[(^oo, (^oo; ω] – always with some normalization and generalization, of course. Let us say that [j, ω] can correspond to the neutral accent possibilities: /e^v/ ⁿ['jE; t^ev] and /o^v/ ⁿ['ωo; t^ov], even if tending to realizations closer to current spelling. Anyway, let us pay careful attention to what follows.

In fact, we have the following deviations, according to the criterion presented above through phonic formulae, with reference to the neutral accent, which –both in checked and unchecked syllables– has /e, o/ ⁿ[E, σ], systematically if stressed (or destressed, in compounds or monosyllables), but /e, o/ ⁿ[e, o], if unstressed.

45.4.1. Starting with /e/, we mostly have: /e/ ^m[e] in both internal or final, either stressed or unstressed syllables, ^m[(^oe[#], (^oe[#]) (while, in neutral pronunciation, we only have ⁿ[e], but ⁿ['E, °E]): *leche(s)* ⁿ['le'tʃe(ʃ)] ^m['le'tʃe(ʃ), -(ʃ)], *queso* ⁿ['ke:ʃo] ^m['kæ:ʃo], *excelente* ⁿ['eʃte'lente, e'ʃte'e-] ^m['eʃte'lente, e'ʃte'e-, e'ʃte'e-, e'ʃte'e-], *desde* ⁿ['deʒde] ^m['deʒde, 'deʒ-], *llamé* ⁿ['la'me] ^m['dʒə'me, ɣɛ-, j-], *el hombre* ⁿ['el'ombre] ^m['el'ombɔe].

In addition, for all /^(o)eV/ sequences, we find ^m[(^oeV)], including /ei, eu/: *ley* ⁿ['lei] ^m['lei], *peine* ⁿ['peine] ^m['peine], *deuda* ⁿ['deuda] ^m['deuðe], *Dulcinea* ⁿ['dulθi'neɐ] ^m['dulθi'neɐ], *correo* ⁿ['ko'ri:eo] ^m['kɔs'ðeσ, -eσ] (the last example also shows the influence of /r/ [ʀ]).

45.4.2. On the contrary, we generally have: ^m[(^oeC[#]) for /^(o)eC[#]/ (and for /^(o)eC[#]/, and also /eC[#], eC[#]/); but ^m[e] for /^(o)eNC, (^oeN[#]/ and for /esC, es[#]/ (besides /esC, es[#]/, as in neutral pronunciation), including the sequence ⟨xC⟩, if realized as ^m[(^oeC, (^oeC) (but ^m[(^oeC, (^oeC)].

Examples: *perfectamente* ⁿ['pe'fe'ɣta'mente] ^m['pe'sfe'ɣtə'mente], *verde* ⁿ['berde] ^m['besðe], *guerra* ⁿ['ge'ra] ^m['gesða], *error* ⁿ['e'ri:σ] ^m['es'ðəs], *laurel* ⁿ['lau'rel] ^m['lɑu-'sɛl, -l], *vuelta* ⁿ['bwe'lta] ^m['bwel'ta, -l], *el jefe* ⁿ['el'χe'fe] ^m['el'χe'fe], *pez* ⁿ['peθ] ^m['peθ], *Jaén* ⁿ['χa'en] ^m['χa'en], *siempre* ⁿ['sjem'pre] ^m['sjemp'se], *estén* ^m['e'sten] ^m['e'sten, e's-], *veces* ⁿ['be'teç] ^m['be'teç, -ç].

In addition, we find /e/ $m[\epsilon]$, for /e(θ)#/: *usted* $n[u\text{ʃ}t\epsilon, -\epsilon\delta]$ $m[\text{u}\text{ʃ}t\epsilon, -\epsilon\delta, \text{u}\text{ʃ}]$; and, as we have already seen in some example, in words with /i, u/, /e(C)#/ is [E]: *tio(s)* $n[\text{t}i\text{o}(\text{ʃ})]$ $m[\text{t}i\text{a}(\text{ʃ}), -(\text{ʃ})]$, *vino* $n[\text{b}i\text{r}i\text{n}\text{o}]$ $m[\text{b}i\text{r}i\text{n}\text{a}]$, *título* $n[\text{t}i\text{t}u\text{l}\text{o}]$ $m[\text{t}i\text{t}u\text{l}\text{a}]$.

45.4.3. Equally, we find /e/ $m[\epsilon]$, if preceded by /χ, r:/, even if in unstressed syllables (while the neutral accent has $n[\chi\epsilon, \text{r}\epsilon; \text{r}\epsilon, \text{r}\epsilon]$): *genial* $n[\chi\epsilon\text{'n}j\text{a}l]$ $m[\text{ʒ}\epsilon\text{'n}j\text{a}l, -l]$, *gema* $n[\chi\epsilon\text{'m}a]$ $m[\text{ʒ}\epsilon\text{'m}\text{a}]$, *real* $n[\text{r}\epsilon\text{'a}l]$ $m[\text{ʒ}\epsilon\text{'a}l, -l]$, *guerrero* $n[\text{g}\epsilon\text{'r}\text{r}\epsilon\text{'r}\text{o}]$ $m[\text{g}\epsilon\text{ʃ}\text{'}\epsilon\text{r}\text{r}\text{e}\text{r}\text{o}]$. There are two possibilities, $m[\epsilon, \text{e}]$, for /⁽⁰⁾χe^(#)N, /⁽⁰⁾rε^(#)N/: *gente* $n[\chi\epsilon\text{'n}t\epsilon]$ $m[\text{ʒ}\epsilon\text{'n}t\epsilon, \text{ʒ}\epsilon\text{'n}]$, *renglón* $n[\text{r}\epsilon\text{'n}g\text{l}\text{o}\text{n}]$ $m[\text{ʒ}\epsilon\text{'n}g\text{l}\text{o}\text{n}, \text{ʒ}\epsilon\text{'n}]$. We find /e/ $m[\epsilon]$ also in /eχ/: *eje* $n[\text{e}\chi\epsilon]$ $m[\text{e}\chi\epsilon]$, *viejo* $n[\text{b}j\epsilon\chi\text{o}]$ $m[\text{b}j\epsilon\chi\text{a}]$.

Of course, in /⁽⁰⁾errV/, we have $m[\text{e}]$ (neutral [E, °E, °e]): *perro* $n[\text{p}\epsilon\text{'r}\text{r}\text{o}]$ $m[\text{p}\epsilon\text{ʃ}\text{'}\text{r}\text{r}\text{o}]$, *perros* $n[\text{p}\epsilon\text{'r}\text{r}\text{o}\text{ʃ}]$ $m[\text{p}\epsilon\text{ʃ}\text{'}\text{r}\text{r}\text{o}\text{ʃ}, -\text{ʃ}]$, *perrito(s)* $n[\text{p}\epsilon\text{'r}\text{r}i\text{t}\text{o}(\text{ʃ})]$ $m[\text{p}\epsilon\text{ʃ}\text{'}\text{r}\text{r}i\text{t}\text{o}(\text{ʃ}), -(\text{ʃ})]$. Unfortunately, the Hispanic tradition (sadly and harmfully influenced by Spanish spelling – so that it also uses ‘[V]’, instead of [V]), absurdly, still considers *rr* [V[#]rrV] as if it were something unitary, tautosyllabic, giving ‘[V[#]rV]’, or rather ‘[V[#]rV]’! – following the written word-division at the end of a line, with *pe-rro!*

45.5.1. Passing to /o/, which is $n[\text{σ}, \text{°}\text{σ}, \text{°}\text{o}]$ in neutral pronunciation, we find $m[\text{σ}]$ in unchecked syllables, both stressed or not, either internal or final in a word, $m[\text{°}\text{σ}^{\#}, \text{°}\text{σ}^{\#}]$ (while the neutral accent only has $n[\text{°}\text{o}]$, but $n[\text{σ}, \text{°}\text{σ}]$): *loco* $n[\text{l}\text{o}\text{'k}\text{o}]$ $m[\text{l}\text{o}\text{'k}\text{o}]$, *locos* $n[\text{l}\text{o}\text{'k}\text{o}\text{ʃ}]$ $m[\text{l}\text{o}\text{'k}\text{a}\text{ʃ}, -\text{ʃ}]$, *iconográfico* $n[\text{i}\text{k}\text{o}\text{n}\text{o}\text{'g}\text{r}\text{a}\text{f}i\text{k}\text{o}]$ $m[\text{i}\text{k}\text{o}\text{n}\text{o}\text{'g}\text{r}\text{a}\text{f}i\text{k}\text{o}]$, *calló* $n[\text{k}\text{a}\text{'l}\text{o}]$ $m[\text{k}\text{a}\text{'l}\text{o}, -\text{g}\text{ʃ}\text{o}, -\text{j}\text{o}]$. For all /⁽⁰⁾oV/ sequences, we find $m[\text{°}\text{σ}V]$, including /oi, ou/: *boy* $n[\text{o}i]$ $m[\text{o}i]$, *bou* $n[\text{b}\text{o}u]$ $m[\text{b}\text{o}u]$, *boa* $n[\text{b}\text{o}a]$ $m[\text{b}\text{o}a]$, *oboe* $n[\text{o}\text{b}\text{o}\epsilon]$ $m[\text{o}\text{b}\text{o}\epsilon]$.

In addition, we have: $m[\text{°}\text{σ}^{\#}]$ for /⁽⁰⁾oC#/ (also for /⁽⁰⁾oC#/, while the neutral accent has $n[\text{σ}C^{\#}, \text{σ}C^{\#}]$, but $n[\text{°}\text{o}C^{\#}, \text{°}\text{o}C^{\#}]$). There is /o/ $m[\text{σ}]$ even in sequences /⁽⁰⁾osC, /⁽⁰⁾os#/ (while the neutral accent has $n[\text{σ}\text{ʃ}C, \text{σ}\text{ʃ}^{\#}]$, but $n[\text{°}\text{o}\text{ʃ}C, \text{°}\text{o}\text{ʃ}^{\#}]$): *bosco* $n[\text{b}\text{o}\text{ʃ}\text{k}\text{o}]$ $m[\text{b}\text{o}\text{ʃ}\text{k}\text{o}, -\text{ʃ}]$, *boscós* $n[\text{b}\text{o}\text{ʃ}\text{k}\text{o}\text{ʃ}]$ $m[\text{b}\text{o}\text{ʃ}\text{k}\text{a}\text{ʃ}, -\text{ʃ}\text{k}\text{a}\text{ʃ}]$, *forma* $n[\text{f}\text{o}\text{r}\text{m}\text{a}]$ $m[\text{f}\text{a}\text{r}\text{m}\text{a}]$, *horror* $n[\text{o}\text{r}\text{'r}\text{o}\text{r}]$ $m[\text{a}\text{r}\text{'r}\text{o}\text{r}]$, *olmo* $n[\text{o}\text{l}\text{m}\text{o}]$ $m[\text{o}\text{l}\text{m}\text{o}, -l]$, *olmos* $n[\text{o}\text{l}\text{m}\text{o}\text{ʃ}]$ $m[\text{o}\text{l}\text{m}\text{a}\text{ʃ}, -l, -\text{ʃ}]$, *op-tar* $n[\text{o}\text{p}\text{'t}\text{a}\text{r}]$ $m[\text{o}\text{p}\text{'t}\text{a}\text{r}]$, *doctor* $n[\text{d}\text{o}\text{t}\text{o}\text{r}]$ $m[\text{d}\text{a}\text{t}\text{o}\text{r}]$. However, we find $m[\text{σ}]$ for /⁽⁰⁾oNC, /⁽⁰⁾oN#/: *donde* $n[\text{d}\text{o}\text{n}\text{d}\epsilon]$ $m[\text{d}\text{o}\text{n}\text{d}\epsilon]$, *compré* $n[\text{k}\text{o}\text{m}\text{p}\text{r}\epsilon]$ $m[\text{k}\text{a}\text{m}\text{p}\text{r}\epsilon]$.

45.5.2. Let us observe that, in mediatic pronunciation, /e, o/ behave in a parallel and systematic way, with only one exception for /es[#], esC,/ and /os[#], osC/: $m[\text{°}\text{e}\text{ʃ}^{\#}, \text{°}\text{e}\text{ʃ}^{\#}, \text{°}\text{e}\text{z}\text{ʃ}^{\#}]$ (or $m[\text{°}\text{e}\text{ʃ}^{\#}, \text{°}\text{e}\text{ʃ}^{\#}, \text{°}\text{e}\text{z}\text{ʃ}^{\#}]$) $m[\text{°}\text{e}\text{ʃ}^{\#}, \text{°}\text{e}\text{ʃ}^{\#}, \text{°}\text{e}\text{z}\text{ʃ}^{\#}]$ (or $m[\text{°}\text{e}\text{ʃ}^{\#}, \text{°}\text{e}\text{ʃ}^{\#}, \text{°}\text{e}\text{z}\text{ʃ}^{\#}]$). This happens independently from the position of stress: $n[\text{E}\text{ʃ}^{\#}, \text{E}\text{ʃ}^{\#}, \text{E}\text{z}\text{ʃ}^{\#}, \text{e}\text{ʃ}^{\#}, \text{e}\text{ʃ}^{\#}, \text{e}\text{z}\text{ʃ}^{\#}]$ and $n[\text{σ}\text{ʃ}^{\#}, \text{σ}\text{ʃ}^{\#}, \text{σ}\text{z}\text{ʃ}^{\#}, \text{°}\text{σ}\text{ʃ}^{\#}, \text{°}\text{σ}\text{ʃ}^{\#}, \text{°}\text{σ}\text{z}\text{ʃ}^{\#}]$.

Therefore, let us consider: *Andrés* $n[\text{a}\text{n}\text{'d}\text{r}\epsilon\text{ʃ}]$ $m[\text{a}\text{n}\text{'d}\text{r}\epsilon\text{ʃ}, -\text{ʃ}]$, *peces* $n[\text{p}\epsilon\text{'}\theta\epsilon\text{ʃ}]$ $m[\text{p}\epsilon\text{'}\theta\epsilon\text{ʃ}, -\text{ʃ}]$, *desde* $n[\text{d}\epsilon\text{z}\text{d}\epsilon]$ $m[\text{d}\epsilon\text{z}\text{d}\epsilon, \text{d}\epsilon\text{z}]$, *estoy* $n[\text{e}\text{ʃ}\text{t}\text{o}i]$ $m[\text{e}\text{ʃ}\text{t}\text{o}i, \text{e}\text{ʃ}]$, *dos* $n[\text{d}\text{o}\text{ʃ}]$ $m[\text{d}\text{a}\text{ʃ}, \text{d}\text{a}\text{ʃ}]$, *nosotros* $n[\text{n}\text{o}\text{ʃ}\text{o}\text{t}\text{r}\text{o}\text{ʃ}]$ $m[\text{n}\text{o}\text{ʃ}\text{o}\text{t}\text{r}\text{a}\text{ʃ}, -\text{ʃ}]$, *cosmos* $n[\text{k}\text{o}\text{z}\text{m}\text{o}\text{ʃ}]$ $m[\text{k}\text{a}\text{z}\text{m}\text{a}\text{ʃ}, -\text{z}\text{m}\text{a}\text{ʃ}]$.

We find /o/ $m[\text{σ}]$ even in /oχ/: *ojo* $n[\text{o}\chi\text{o}]$ $m[\text{o}\chi\text{a}]$, *mojar* $n[\text{m}\text{o}\chi\text{a}\text{r}]$ $m[\text{m}\text{o}\chi\text{a}\text{r}]$. In addition, we have /o/ $m[\text{σ}]$, for /o(θ)#/: *reloj* $n[\text{r}\epsilon\text{'l}\text{o}, -\text{σ}\chi]$ $m[\text{r}\epsilon\text{'l}\text{o}, -\text{σ}\chi]$; and, as already seen in some examples, in words with /i, u/, the structure /o(C)#/ is [σ]: *actúo* $n[\text{a}\text{t}\text{u}\text{o}]$ $m[\text{a}\text{t}\text{u}\text{a}]$, *mudo* $n[\text{m}\text{u}\text{r}\text{d}\text{o}]$ $m[\text{m}\text{u}\text{r}\text{d}\text{a}]$, *último* $n[\text{u}\text{l}\text{t}\text{i}\text{m}\text{o}]$ $m[\text{u}\text{l}\text{t}\text{i}\text{m}\text{a}, \text{u}\text{l}]$.

45.5.3. Equally, we find /o/ $m[\varepsilon]$, if preceded by /χ, r/: even in unstressed syllables (while the neutral accent has $n[\chi\sigma, \chi\sigma; r:\sigma, r:\sigma]$): *joven* $n[\chi\sigma\beta en]$ $m[\chi\varepsilon\beta en]$, *jobaba* $n[\chi\sigma r\sigma\beta a]$ $m[\chi\varepsilon r\sigma\beta a]$, *roca* $n[r:\sigma ka]$ $m[r\varepsilon ka]$, *rojo* $n[r:\sigma\chi o]$ $m[r\varepsilon\chi\varepsilon]$, *ro-cio* $n[r:\sigma\theta io]$ $m[r\varepsilon\theta i\varepsilon]$. There are two possibilities, $m[\varepsilon, \sigma]$, for / $^{(0)}\chi\sigma^{(H)}N, ^{(0)}r:\sigma^{(H)}N$ /: *jondo* $n[\chi\sigma ndo]$ $m[\chi\varepsilon nd\sigma, \chi\sigma n-]$, *rombo* $n[r:\sigma mbo]$ $m[r\varepsilon mb\sigma, r\sigma m-]$, *romper* $n[r:\sigma m\text{'}p\text{'}er]$ $m[r\varepsilon m\text{'}p\text{'}es, r\sigma m-]$.

Of course, we have $m[\sigma\varepsilon]$ also for / $^{(0)}orr:V$ / (neutral [σ, σ, σ]): *zorro* $n[\theta\sigma r:r\sigma]$ $m[\theta\varepsilon r:r\sigma]$, *zorros* $n[\theta\sigma r:r\sigma s]$ $m[\theta\varepsilon r:r\sigma s, -\varepsilon]$.

fig 45.2. Consonantal phonemes, with neutral and mediatic taxophones.

m	[m]	[n]	n	[m]	[n]	ɲ	[ɲ]	[ɲ]	[ɲ]	[ɲ]
p		t					[k]	k		
b		d					[g]	g		
						ɟ	[tʃ]			
							[dʒ]	gʲ	[gʲ-gʲ]	
	f-[f]	θ-[θ]	ʃ-[ʃ]							[χ]
	[v-v]	[ð-ð]	z-[z]	[ʒ]		[j]	[ɣ]	[ɣ]		χ[k]
[ϕ]			[ç]							
[β-β]		[ð-ð]	[z-z]			j-[j]			w-[w]	
			r							
			r-[r]							
		[l]	l	[l]		ʎ	[ʎ]	[l]		

45.6.1. As for the *consonants*, the typical mediatic Castilian articulatory laxity is quite clear. It weakens all continuous contoids (ie constrictives & approximants) and stop-strictives, by softening them by one degree (in our *canIPA* classification), while voiceless prenuuclear stops do not change.

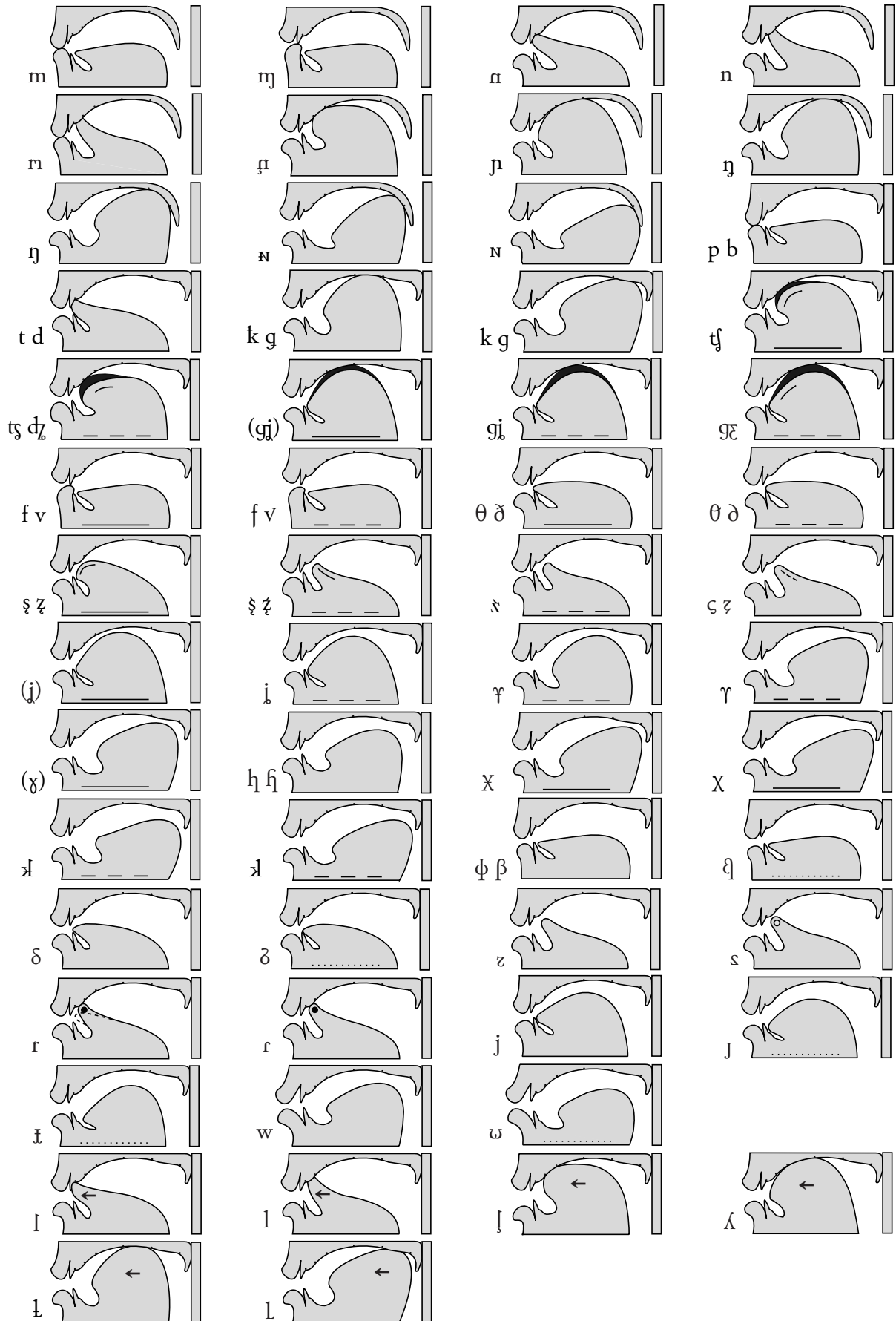
Thus, in prenuuclear position, the constrictives become semi-constrictives, /f/ $n[f, v]$ $m[f, v]$; /θ/ $n[\theta, ð]$ $m[\theta, ð]$: *fósforo(s)* $n[f\sigma s\sigma r\sigma r\sigma(s)]$ $m[f\varepsilon s\sigma r\sigma r\sigma s, -\varepsilon s\sigma r\sigma r\sigma s]$, *cerviz* $n[\theta\text{'}er\beta i\theta]$ $m[\theta\varepsilon s\sigma r\beta i\theta]$.

For /s/ $n[s, z]$ we have $m[s, z]$, in prenuuclear position, and $m[\zeta, z; \xi, z]$ in postnuuclear position: *casas* $n[ka\sigma s\sigma s]$ $m[k\varepsilon s\sigma s\varepsilon s, -\varepsilon s]$, *estamos* $n[e\sigma t\sigma r\sigma m\sigma s]$ $m[e\varepsilon t\sigma r\sigma m\varepsilon s, e\varepsilon t\sigma r\sigma m\varepsilon s]$, *los árboles* $n[l\sigma s\sigma r\sigma b\sigma l\sigma s]$ $m[l\sigma s\varepsilon r\sigma b\sigma l\sigma s, -\varepsilon s]$, *isla* $n[i\sigma l\sigma a]$ $m[i\varepsilon l\sigma a, i\varepsilon z]$, *los barrios nuevos de Madrid* $n[l\sigma z\beta a r r i j\sigma z\text{'} n w \varepsilon \beta\sigma z\text{'} \delta e m a \delta r i \delta\sigma]$ $m[l\varepsilon z\beta a r r i j\varepsilon z\text{'} n w \varepsilon \beta\varepsilon z\text{'} \delta e m \varepsilon \beta\varepsilon s i, -i\theta, l\varepsilon z\beta a r r i j\varepsilon z\text{'} n w \varepsilon \beta\varepsilon z]$.

45.6.2. The central approximants, /j, w/, do not change, $n/m[j, w]$, including the semi-approximants deriving from prevocalic /e, o, a/, $n/m[j, \omega, \text{ɰ}]$: *pie* $n[pj\text{'}e]$ $m[pj\text{'}e]$, *buey* $n[bw\text{'}ei]$ $m[bw\text{'}ei]$, *teatro* $n[tj\text{'}a r t r\sigma, t\text{'}e a t r\sigma]$ $m[tj\text{'}a r t\sigma, t\text{'}e a r t\sigma]$, *poeta* $n[pw\text{'}e t a, p\sigma\text{'}e t a]$ $m[pw\text{'}e t\varepsilon, p\sigma\text{'}e t\varepsilon]$, *coagula* $n[kw a \gamma u l a, k\sigma a-]$ $m[kw a \gamma u l \varepsilon, k\sigma a-]$.

Non-central approximants become semi-approximants, (/b, d/) $n[\beta, \delta]$ $m[\beta, \delta]$: *he bebido* $n[\text{'}e \beta\text{'}e \beta i \delta\sigma]$ $m[\text{'}e \beta\text{'}e \beta i \delta\varepsilon]$, *abrir* $n[a \beta r i r]$ $m[a \beta r i s]$, *árbol* $n[a r \beta o l]$ $m[a r \beta \varepsilon l, -l]$, *unidades* $n[uni \delta a r \delta e s]$ $m[uni \delta \varepsilon r \delta e s, -\varepsilon s]$, *esbozo* $n[e z \beta\sigma \theta\sigma]$ $m[e z \beta\sigma \theta\sigma, e z-]$, *estrabismo* $n[e \sigma t r a \beta i z m\sigma]$ $m[e \sigma t r a \beta i z m\sigma, -\varepsilon i z]$.

fig 45.3. Neutral and mediatic contoid orograms.



The stopstrictives become stop-semi(con)strictives, /tʃ/ ⁿ[tʃ] ^m[tʃ], /gʝ/ ⁿ[gʝ, j] ^m[dʒ, ɡɟ, j]: *muchacha* ⁿ[mu'tʃa'tʃa] ^m[mu'tʃe'tʃe], *cónyuge* ⁿ[kɔŋgju'xe, -ɲgʝ-] ^m[kɔŋ-dʒu'xe, -ɲgɟ-, -ɲj-], *yayo* ⁿ['gja'jo] ^m['dʒe'dʒo, 'gɟe'gɟo, 'jɛ'jo].

45.6.3. Neutral /χ/ ⁿ[χ, χ] (also losing its possible uvular vibrations, ⁿ[χ̤]) becomes ^m[x̣, x̣]: *Jorge* ⁿ['χɔrxe] ([ʔɔrxe]) ^m['xɔsxe].

In postnuclear position, before a consonant or a pause, we have /f/ ^{n/m}[f, β], /θ/ ⁿ[θ, ð] ^m[θ, ð]: *afta* ⁿ['afta, 'aβ-] ^m['ɸftɐ, 'ɸβ-], *afgano* ⁿ[aβ'ɣa'no] ^m[ɸβ'hɸ'no], *diez* ⁿ[djeθ] ^m[djeθ], *juzgar* ⁿ[χud'ɣar] ^m[xuð'hɸs].

Very often, *f* and *v*, (especially) in mediatic pronunciation, follow the official spelling, with 'international' realizations, ^m[f, v]: *afta* ^m['ɸftɐ], *afgano* ^m[ɸv'hɸ'no].

The current mediatic solution for the very frequent structures /s[#], sC/ uses the alveolar semi-grooved approximants, [ç[#], çC, zç] (but they can alternate with the grooved semi(con)strictives, ^m[ʃ, ʒ], less different from neutral realizations): *estamos cansados* ⁿ[eʃ'tamoʃ kan'sa(δ)oʃ] ^m[eç'təməs kən'sɸəðəs, -aəs, eʃ'təməs ə-əʃ], *rasgo* ⁿ['ra:zɣo] ^m['sɸzɰo, 'sɸz-], *cisne* ⁿ['θizne] ^m['θizne, 'θiz-].

45.7.1. The *postnuclear* stop phonemes /p, b; t, d/ become approximants, /p, b/ ^{n/m}[β], /t, d/ ^{n/m}[ð] (except in emphatic, or intentionally clear, pronunciation, as happens in the neutral accent): *apto* ⁿ['aβto] ^m['ɸðto], *abdomen* ⁿ[aβ'ðo'men] ^m[ɸð-ʔo'men], *vodka* ⁿ['bɔðka] ^m['bəðkɸ], *atmósfera* ⁿ[að'moʃfɛra] ^m[ɸð'məsçesɸ, -ʃ], *adviento* ⁿ[að'βjeɾto] ^m[ɸð'βjeɾto].

In the same contexts, postnuclear /k, g/ (which in neutral pronunciation become semi-constrictive ⁿ[ɣ]), are realized as approximant ^m[h]: *actor* ⁿ[a'ɣtoɾ] ^m[ɸh'təs], *dogma* ⁿ['doɣma] ^m['dɔhmɐ].

For /r/ ⁿ[r], besides normal ^m[r], we frequently find the alveolar semi-tap ^m[s] (with no full contact), or even the voiced alveolar approximant ^m[z] (however, evaluated less favorably). Thus, we use [s], which is an intermediate contoid between [r, z]: *caro* ⁿ['kaɾo] ^m['kɸəsɔ], *curar* ⁿ['ku'rar] ^m['ku'sɸs], *sobre* ⁿ['sɔβre] ^m['sɔ-ðse], *perder* ⁿ[peɾ'deɾ] ^m[peɾ'sðes], *prepararse* ⁿ[pɾepa'raɾse] ^m[pɾɛpɸsɸsɸɛ].

For /r:/ ⁿ[r:], we often have ^m[ṣ] (slit alveolar semiconstrictive) and, for /rr:/ ⁿ[rr:], the sequence ^m[ṣṣ] (or ^m[ṣṣ, ẓṣ]): *carro* ⁿ['karrɔ] ^m['kɸṣṣɔ], *rubio* ⁿ['ruβjo] ^m['ṣu'βjɔ], *honra* ⁿ['oŋra] ^m['oŋṣɸ], *alrededor* ⁿ[alɾeðe'doɾ] ^m[alɾeðe'dəs], *subrayar* ⁿ[suβɾa'jaɾ] ^m[ṣu'βɾa'jaɾ, -'gɟɸs, -'jɸs].

45.7.2. For /l/, as we have already said above, besides [l, l], we can also have the (*pre*)velar realization ^m[l[#], l[#], lC, lC]: *lugar* ⁿ[lu'ɣar] ^m[lu'hɸs], *hablar* ⁿ[aβlar] ^m[ɸ-βlɸs], *flor* ⁿ['flɔɾ] ^m['flɔs], *fiel* ⁿ['fjel] ^m['fjel, -l], *salto* ⁿ['saltro] ^m['saltro, 'sɸl-], *alba* ⁿ['alβa] ^m['alβɸ, 'ɸl-], *alcalde* ⁿ[al'kalde] ^m[al'kalde, al'kalðe], *el oro* ⁿ[e'lɔɾo] ^m[e'lɔsɔ], *el toro* ⁿ[el'tɔɾo] ^m[el'tɔɾo, eɾ-], *colchón* ⁿ[koɫ'ɰɔŋ] ^m[kɔɫ'ɰɔŋ, kɔɾ-].

Normally, /ʎ/ becomes /gʝ/ ⁿ[gʝ, gʝ, j] ^m[dʒ, ɡɟ, j]: *lluvia* ⁿ['luβja] ^m['dʒu'βjɸ, 'gɟ-, 'j-], *pollo* ⁿ['poʎo] ^m['po'dʒo, -gɟo, -jɔ], *un llano* ⁿ[un'la'no] ^m[uŋ'dʒɸ'no, uŋ'gɟ-, uŋ'j-], *el llano* ⁿ[e'ʎa'no] ^m[e'ʎɸ'no, e'ʎgɟ-, e'ʎj-, eɾ-].

46.

Uneducated & colloquial pronunciation

46.o. In this chapter, we will collect the different peculiarities of *uneducated* (or strongly *colloquial*, and sometimes *rural*) Spanish pronunciation, that do not belong to particular localities (but represent a deviation from neutral pronunciation), which one can hear, here and there, more or less frequently, both in Spain and in Latin America.

Of course, in the different accents of Spanish, these characteristics can be more or less common and even constitute some typical peculiarities, which allow one to better identify certain accents.

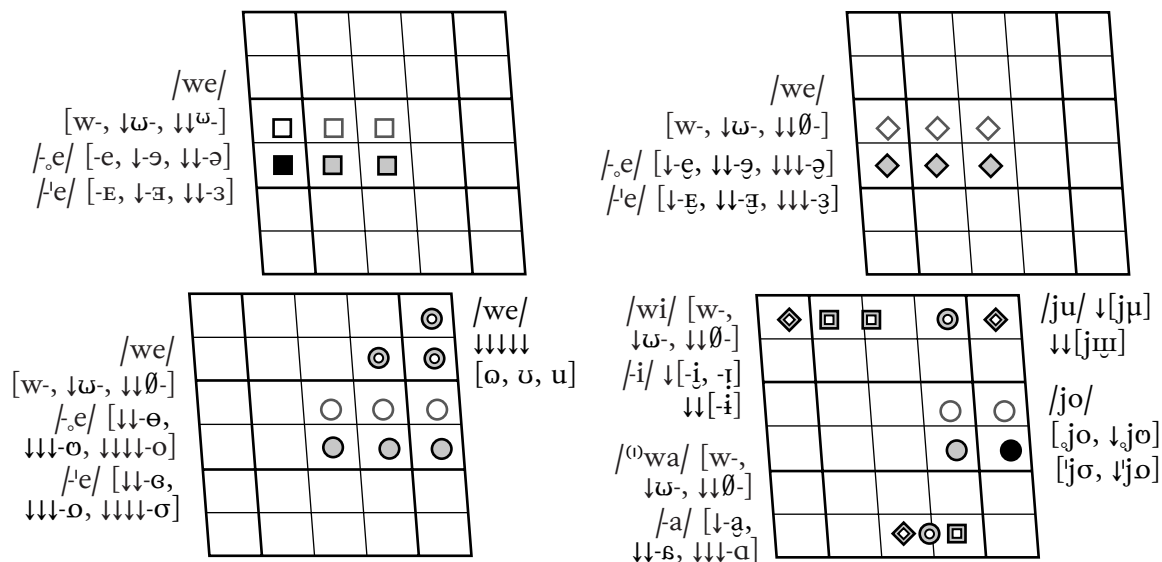
They will be properly indicated in the relevant chapters on national and regional (or ‘regionational’) accents.

In addition to the neutral pronunciations, for which we use [⁽⁰⁾i, e, ɛ, ⁽⁰⁾a, ʊ, o, ⁽⁰⁾u], [n[#]], [j], [e_χ, a_x], [ɾ, rɾ, rɾ:], [e_λ, a_j], &c, we also add the regional native accents.

Vowels

46.1. Starting from the *vowels*, fig 46.1.1 shows particular realizations of the five phonemes, in the context /CV/: /jV, wV/, /wi, we, wa; ju, jo/. In addition, fig 46.1.2

fig 46.1.1. Uneducated realizations of some /wV, jV/ sequences (certainly not ‘diphthongs’).



completes their presentation.

The variants for /we/ are an extension of what we have already seen in fig 8.3, for neutral possible taxophones; beside /we/ [wɛ, ɔwɛ] → [wɛ̃, wɛ̃; wɜ, ɔwɜ] (which may be considered as colloquial neutral, although not strictly necessary, cf first vocogram). Notice that the central variants indicated, [ɜ, ɔ̃], mostly occur before /r/.

46.2. The second vocogram presents mild uneducated realizations with partial lip-rounding: ↓[wɛ̃, wɛ̃, ɔwɛ̃, ɔwɛ̃], ↓↓[wɜ̃, ɔwɜ̃], including central variants, [ɛ̃, ɔ̃], completely rounded.

The third vocogram, with fully rounded back vocoids, shows actual uneducated features: /we/ → [ɔ, ɔ̃, σ, ɔ̃] (favored by following bilabial or velar elements), with extreme realizations: [ɔ̃, ʊ, u], which imply the phonemes /o, u/, instead. Thus, for instance, practically confusing *pues* with *pos*.

This is also very frequent in *bueno*, *pues*, *luego* (cf *Lugo*, and many other words), not only when said with weaker stress. Particularly interested in this process are expressions like *desde luego* and *hasta luego*.

46.3. Frequently, a strong coarticulation between /w/ and a preceding (tautosyllabic) consonant changes it into a rounded taxophone, [C̣]. Also speech informality and higher speed favor this change.

Equally, the rounding of one or two contiguous segments favors the dropping of [w] → [ɔ̃] → [∅], mainly for rounded vowels.

46.4. A complete assimilation between /we/ may produce [ʊ], or [ɔ̃], or [u], which may occur in ant segmenta context. However, this is favored if it is preceded by /m, p, b, f/, or by /CrwV, ClwV/, especially when that /C/ is a bilabial one, as in *prueba*.

46.5. Let us notice that the reduction of /we/ is favored by *prosodic* factors (ie occurring in unstressed or destressed syllables), *stylistic* factors (ie informality, quickness), and *semantic* factors (ie frequent and unimportant words or expressions like: *pues*, *bueno*, but especially *luego* (and *desde luego*, or the greeting *hasta luego*).

46.6. Notice that any other vowels, preceded by /w/, as shown in the fourth vocogram, often become as follows: /i, a/ in /wi, wa/ → [wɨ, wɨ, wɨ] and [wɔ̃, wɜ, wɔ̃] (including [ɔ̃-]). Also /u, o/ in /ju, jo/ often become [jɨ, jɨ] and [jɔ̃, jɔ̃].

Let us see some examples: *cuidado* [kwi'da'do] /kwi'da'do/, *cuido* [kwi'do] /kwi'do/ (both with ↓[kwɨ, kwɨ], ↓↓[kwɨ]), *cuaderno* [kwa'dɛrno] /kwa'derno/, *cuadro* [kwa'dro] /kwa'dro/ (both with ↓[kwɔ̃], ↓↓[kwɜ, kwɔ̃]).

46.7. And: *ciudad* [θju'dað, ^as-] /θju'dað/, *viuda* [bju'rða] /bju'da/ (both with ↓[jɨ], ↓↓[jɨ]), *limpio* [lɨmpjo, ↓-jɔ̃] /lɨmpjo/, *La Rioja* [la'rɨjɔ̃χa, ^a-xa, ↓-jɔ̃-] /la'rɨjoxa/. In uncultivated accents, we also find /ju/ → [wi, ui], as in: *ciudad* [θju'dað, ^asj-] [θwi-, θui-].

pronunciation, we can find: /ui/ [ui], ↓[μi], ↓↓[μi] (including [-i]), also for /wi/; /iu/ [iu], ↓[ju, iu], ↓↓[iu]; /eu/ [eu, ɛu], ↓[ɛu, ɶu, ɛu, ɶu], ↓↓[ɶu, ɶu]; /au/ [au], ↓[ɶu, su, au], including /a-/ ↓[ɶ-, ɶ-, a-], and for /-u/ the eight vocoids shown in fig 46.2.3 (in addition to neutral [-u]).

46.9. Some examples (here simply with [i, u]): *diuturno* [diu'turno] ↓[dju-, dju-] ↓↓[dju-] /diu'turno/ (when not rendered as /dju'turno/), *uropeo* [euro'peo] ↓[ɛu-, ɶu-, ɶu] /europeo/, *euro* [euro] ↓[ɛu-, ɶu-] ↓↓[ɶu-] /euro/, *autor* [au'tor] ↓[ɶu-, su-, au-] /au'tor/, *causa* ['kauʃa] ↓['kɶu-, 'kɶu-, 'kau-, ^a-s-] /'kausa/, *muy* ['mui, ↓'mwi, ↓↓'mwi] /'mui/ (when not pronounced ['mwi, 'mwi] /'mwi/), *oigamos* [oi'ɣamos, oi-, ɔi-, ^a-s-], *oigo* [oi'ɣo, 'oi-, 'ɔi-]. Notice that we can certainly find even: *restaurante* [rɛʃto'rante, ^arɛs-] /rɛstau'rante/.

46.10. Especially in America, /u/ in /aur, aul/ is changed into a contoid, as in: *aula* ['aula] ↓['aʷ-, 'aɖ-] /'aula/, *laurel* [lau'rel] ↓[laʷ-, laɖ-] /lau'rel/. By hypercorrection, we can also find /b/ → /u/: *tabla* ['taβla, ↓'taula] /'taβla/, *palabra* [pa'laβra, ↓'laura] /pa'laβra/ (including any other possible realizations of /au/). More rarely, also: /Vɖr/ → /Vir/: *madre* ['maɖre, ↓'maire] /'maɖre/, *ladrón* [la'drɔn, ↓lai-] /la'dron/.

46.11. We have already seen the non-neutral change is /ju/ into ↓/wi, ui/, as in: *ciudad* [θju'dað, ^asɶ-, ↓θwi-, ↓θui-] /θju'dað/. In uneducated pronunciation, even simple /a/ (ie not in /wa, au/) can be realized as indicated in the vocogram of fig 46.1.1 (and, again, separated, in fig 46.2.1): *patatas* [pa'tataʃ] ↓[pa'tɶtaʃ, pɶts'tɶʃ, pa'tɶtaʃ] /pa'tatas/, or (American) *papas* ['pa'pas] ↓['pa'pɶʃ, pɶpɶʃ, 'pa'pɶʃ] /'papas/.

46.12. Further changes concern unstressed /i, e; u, o/, which are frequently exchanged, as in: /i → e/: *civil* [θi'βil, ↓θe'βil, ^a-s-] /θi'βil/, *ceremonia* [θere'mo'nja, ^a-s-] ↓[θiri-, θeri-] /θere'monja/, *cementerio* [θemen'terjo, ^a-s-] ↓[θimiɲ-, θemiɲ-] /θemen'terjo/, *sementera* [šemen'tera, ↓ši-, ^a-s-] /semen'tera/, *medicina* [medi'tiɲa] ↓[mede-, miði-, ^a-s-] /med'išina/, *militar* [mili'tar, ↓me-] /mili'tar/, *principio* [prin'tiɲjo, ↓preɲ-, ^a-s-] /prin'sipjo/, *vigilar* [biχ'i'lar, ↓beχi-, ^a-xi-] /bixi'lar/, *visita* [bi'ʃita, ↓be-, ^a-s-] /bi'sita/.

46.13. And: *invitar* [imbi'tar, ↓em-] /imbi'tar/, *individuo* [indi'βiɖwo, ↓en-, ↓do] /indi'βiɖwo/, *instituto* [iɲsti'turto, ↓eɶ-] ^a[iɲs-, es-] /insti'tuto/, *divertir* [diβertir, ↓de-] /diβertir/, *dificultad* [di'fikul'tað, ↓de-] /di'fikul'tað/, *disimulo* [diʃi'mu'lo, ↓de-, ^a-s-] /diʃi'mulo/, *distrito* [diʃtri'to, ↓de-, ^a-s-] /diʃtri'to/, *confeti(s)* [kon'feti, ↓te-] /kon'feti/.

46.14. In addition: /e → i/: *según* [še'ɣun, ↓ši-, ^a-s-] /se'ɣun/, *pedir* [pe'dir, ↓pi-] /pe'dir/, *penicilina* [peniθi'liɲa, ^a-si-], ↓[pini-, ↓pene-] /peniθi'liɲa/, *vestir* [beʃtir, ↓bi-, ^a-s-] /beʃtir/, *teniente* [te'njente, ↓ti-] /te'njente/, *intención* [inten'tjoɲ, ↓intia-, ^a-sj-] /inten'tjoɲ/, *enconarse* [en'ko'raɶse, ↓iɲ-, ^a-se] /en'ko'raɶse/, *entonces* [en'tonθeɶ, ↓in-, ^a-ses] /en'tonθeɶ/, *lesión* [le'ʃjoɲ, ↓li-, ^a-sj-] /le'ʃjoɲ/, *lección* [le'fjoɲ, ↓liθjoɲ, ^a-sj-]

fig 46.2.1. Uneducated realizations of /ui, wi/ (and /a/ just present in fig 46.1.1).

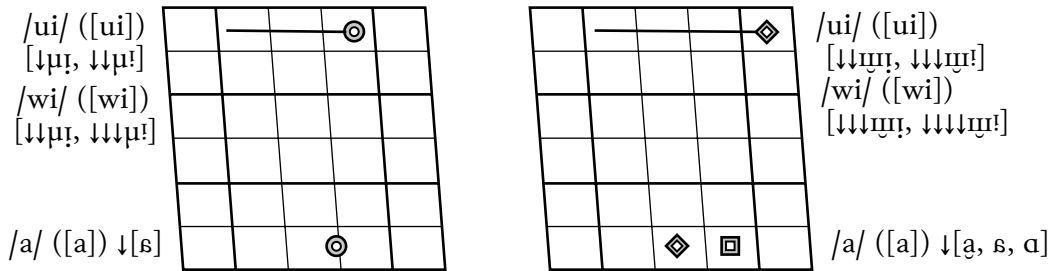


fig 46.2.2. Uneducated realizations of some diphthongs: /iu, eu, au/.

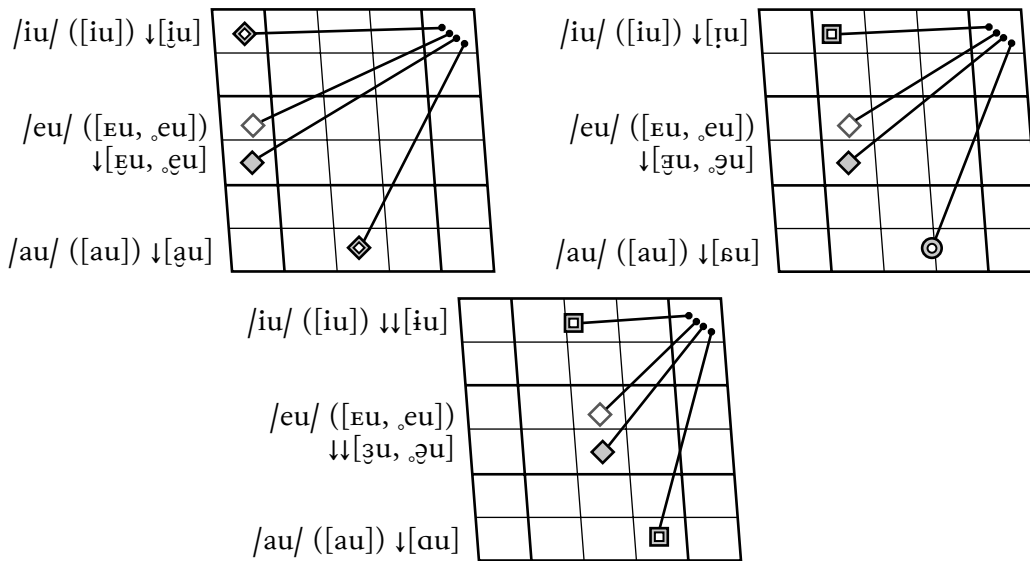


fig 46.2.3. Further uneducated realizations of /eu, au/: different starting and ending points.

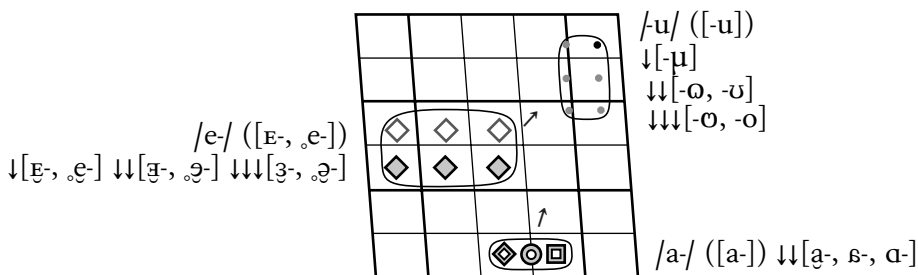
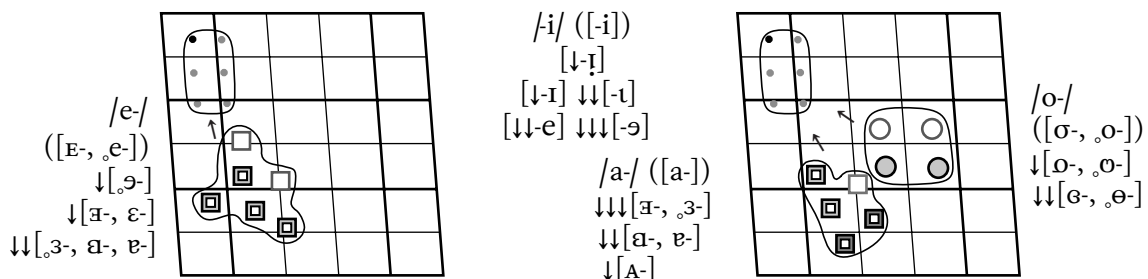


fig 46.3. Uneducated realizations of /ei, ai, oi/: different starting and ending points.



/lek'sjon/, *despierto* [deʃ'pjerto, ↓di-, ^a-spj-] /ðes'pjerto/, *defunto* [de'funto, ↓di-] /ðe'funto/.

46.15. /u → o/: *sepultura* [ʃepul'tura, ↓pol-, ^as-] /sepultura/, *suspirar* [ʃus'pirar, ↓ʃos-, ^asVs-] /suspirar/, *cuchara* [ku'tʃara, ↓ko-] /ku'tʃara/, *murmullo* [mur'mu'lo, ↓mor-, ^a-jo] /mur'mujo/, *justicia* [χuʃ'tiθja, ↓χo-] ^a[xVs-, sja] /xustisja/, *jugar* [χu'ɣar, ↓o-, ^ax-] /xu'ɣar/, *muchacho* [mu'tʃa'tʃo, ↓mo-] /mu'tʃatʃo/, *espíritu(s)* [eʃ'pɪritu(s), ↓to(s)] ^a[es-, (s)] /eʃ'pɪritu(s)/.

46.16. /o → u/: *posada* [po'ʃa'ða, ↓pu-, ^a-sa-] /po'saða/, *columpio* [ko'lumpjo, ↓ku-] /ko'lumpjo/, *bodega* [bo'de'ɣa, ↓bu-] /bo'deɣa/, *boñiga* [bo'ɲi'ɣa, ↓bu-] /bo'ɲiɣa/, *cochino* [ko'tʃi'no, ↓ku-] /ko'tʃino/, *nosotros* [no'ʃo'tros, ↓nu-, ^a-sotros] /no'sotros/, *vosotros* [bo'ʃo'tros, ↓bu-, ^a-sotros] /bo'sotros/.

46.17. /o → e/: *oscuro* [oβʃ'kuro, ↓eʃk-, ^as-] /oβs'kuro/, *hospital* [oʃpi'tal, ↓eʃ-, ^as-], /ospital/, *monumento* [monu'mento, ↓me-] /monu'mento/, *documento* [doku'mento, ↓de-] /ðoku'mento/, *procurar* [proku'rar, ↓pre-] /proku'rar/.

46.18. /a → e/: *astilla* [aʃ'ti'la, ↓e-, ^a-stirja] /astija/, *ampolla* [am'po'la, ↓em-, ^a-ja] /am'poja/, *ciénaga* [θje'na'ɣa, ↓ne-, ^as-] /'sjenaɣa/, *chaleco* [tʃa'le'ko, ↓tʃe-] /tʃaleko/, *forastero* [fo'raʃ'tero, ↓re-, ^as-] /fo'ra'tero/, *astucia* [aʃtu'θja, ↓e-, ^a-stursja] /astusja/, *rastrajo* [raʃ'tro'xo, ↓re-, ^a-stroxo] /rastroxo/.

And: *trasquilar* [traʃki'lar, ↓tre-, ^as-] /traski'lar/, *rastrillo* [raʃtri'lo, ↓re-, ^a-strijo] /rastrijo/, *comandante* [koman'dante, ↓men-] /koman'dante/ (in certain cases, two forms may be felt as official, by some speakers: *frazada* [fra'θa'ða, ^a-sa-] /fra'ʃaða/ and *frezada* [fre'θa'ða, ^a-sa-] /fre'ʃaða/).

46.19. /e → a/ (more rarely): *enganchar* [eɲɣaɲ'tʃar; ↓aɲ-] /engan'tʃar/, *legaña* [le'ɣa'ɲa; ↓la-] /le'ɣa'ɲa/, *entonces* [en'tonθes; ↓an-, ^a-ses] /en'tonθes/, *encia* [en'tia; ↓an-, ^a-s-] /en'ʃia/, *esperar* [eʃpe'rar; ↓a-, ^as-] /eʃpe'rar/, *pedregal* [pe'dre'ɣal; ↓δra-] /pe'dre'ɣal/, *calendario* [kale'n'da'rio; ↓lan-] /kale'n'da'rio/. And /o → a/ (more rarely still): *orgullo* [oɾ'ɣu'lo; ↓ar, ↓↓βu-, ^a-jo] /oɾ'ɣujo/, *catálogo* [ka'ta'loɣo; ↓la-] /ka'taloɣo/.

46.20. The diphthongs /ei, ai/ [ei, ai] can be merged into [ai] (or even exchanged) and with different realizations (ie /ei/ [ei, ̞ei] ↓[̞ei, ̞i, ei] ↓↓[̞zi, ai] ↓↓[̞ei, ai] and /ai/ [(̞)ai] ↓[ai, ̞i] ↓↓[ai, ̞zi] ↓↓[ei, ei] – cf fig 46.3), as in: *seis* [ʃeis, ^aseis] /'seis/, *peine* [p̞eine] /'peine/, *aceite* [a'θeite, ^aa's-] /a'ʃeite/, *veréis* [be'reis, ^as-] /b̞ereis/ (all with ↓[̞i, ei] ↓↓[ai] ↓↓[̞ei, ai]).

And: *afeitar* [afei'tar] /afei'tar/, *peinar* [pei'nar] /pei'nar/ (both with ↓[̞ei] ↓↓[̞zi, ai] ↓↓[̞ei, ai]); *baile* [baile] /'baile/, *aire* [aire] /'aire/ (both with ↓[ai, ̞i] ↓↓[ai] ↓↓[̞ei, ̞i]); *bailar* [bai'lar] /b̞ai'lar/ (with ↓[ai, ̞i] ↓↓[ai, ̞zi] ↓↓[̞ei]).

The different realizations of /ei/ are very wide-spread, mainly in southern Spain and America. In north-central Spain, they are more typical of north-eastern monolingual areas.

46.21. The (true) diphthongs /Ve, Vo/ (which are still defined as ‘hiatuses’, in a completely unscientific way) can change into [Vi, Vu] (becoming like /ai, au/): *cae* [ˈkae, ↓kai] /ˈkae/, *caen* [ˈkaen, ↓kain] /ˈkaen/, *traerán* [traeˈran, tɾɛ-, ↓trai-] /traeˈran/, *fideo* [fiˈðeo, ↓-ðeu] /fiˈðeo/.

46.22. The sequences /eV, oV/ [jV, wV] can change into [jV, wV] (becoming like /jV, wV/): *acordeón* [aˌkorðeˈon, aˌkorˈðjon, ↓ˈðjon] /akorðeˈon/, *real* [rɛˈal, ˈɾjal, ↓ˈɾjal] /rɛˈal/, *teatro* [teˈatro, ˈtjaˈtro, ↓ˈtjaˈ-] /teˈatro/, *toalla* [toˈaʎa, ^a-ja, ˈtwaˈ-, ↓ˈtwaˈ-] /toˈaja/, *poeta* [poˈeːta, ˈpweːta, ↓ˈpweː-] /poˈeta/, *Leonardo* [leoˈnarðo, ljoˈ-, ↓ljoˈ-] /leoˈnarðo/, *Joaquín* [xoaˈkin, χwaˈ-, ↓χwaˈ-, ^ax-] /xoaˈkin/, *cohete* [koˈeːte, ˈkweː-, ↓ˈkweː-] /koˈete/ (cf *pedazo* [peˈðaːθo, ^a-so] → [peˈaˈ-] → [ˈpjaˈ-] /peˈðaʂo/, *toda* [ˈtoːða] → [ˈtoa] → [ˈtwaˈ-] /ˈtoða/).

Let us also consider: *anteayer* [anteaˈjeɾ, -tja-, -tja-, -ti-] /anteaˈjeɾ/ (and *antier* [aɾˈtjeɾ] /aɾˈtjeɾ/ in Spain. In America, that variant is current in some areas and also admitted by the *Real Academia Española*).

46.23. That change is expressly typical for /e/ (mostly in /ea/ sequences), mainly in verbal forms with *-ear* /-eˈar/): *pelear* [peˈljaɾ] /peleˈar/ [also [ˌpeliˈar]]. By hypercorrection, we can also find: *cambiar* [kambeˈar, ˈbjaɾ] (for [kamˈbjaɾ] /kamˈbjaɾ/), *agria* [aˈɾɾɾea, -e] (for [aˈɾɾɾja, -e] /aˈɾɾɾja/), *literario* [literaˈreo, -ɾjo] (for [ˌliteˈraɾjo] /liteˈraɾjo/).

Let us remember that [j, w], as realizations of /e, o/ + /^oV/, occur in the informal speech of most educated speakers. It is accepted as neutral pronunciation, too. Within words, we have /e[#]V, o[#]V/: *se ha caído* [ʂeˌakaˈiːdo, ʂjaˈ-, ʂjaˈ-] ^a[s-, ɪs-, ɟja] /seˌkaˈiːdo/, *este año* [eˌʂteˈaːno, eˌʂtjaˈ-, -tjaˈ-, ^a-s] /esteˈaːno/, *lo ha notado* [loˌanoˈtaːdo, ʎweˈ-, ʎweˈ-] /loˌenoˈtaːdo/, *todo aquello* [ˈtoːdoa ˈkeˌʎo, -wa, -wa, ^a-jo] /ˈtoːdo aˈkeˌjo/.

46.24. In examples like the following ones, colloquially, we frequently find reduction: *la hemos hecho* [laˌemoˈʂeˈtʂo, ʎamoˈ-, ^a-s] /laemoˈsetʂo/, *me ha notado* [meˌanoˈtaːdo, ˌmaˈ-] /eanoˈtaːdo/, *vamos a empezar* [ˌʂaˌempeˈθaɾ, ˌʂamˈ-, ^a-s], *lo ha notado* [loˌanoˈtaːdo, ˌlaˈ-] /loanoˈtaːdo/, *me importa* [meimˈpoɾta, mimˈ-] /meimˈpoɾta/. See also: *por el camino* [poɾˌelkaˈmiːno, poɾˌ-] /porelkaˈmino/.

In *numbers*, we find /ei→e/: *veinte* [ˈbeinte, ˈβeɪn-] /ˈbeinte/ and *treinta* [ˈtreinta, ˈtɾeɪn-] /ˈtreinta/, in compounds /ei→e→i/: *veintidós* [ˌbeintiˈdoːʂ, ˌβeɪn-, ˌβiɪn-, ^a-s] /ˌbeintiˈdoːʂ/). The following ones have /ai→i→j/: *treinta y uno* [ˌtreintaˈjuːno, tɾeɪnˈtjuː-] /ˌtreintaˈjuːno/, *cuarenta y dos* [kwaˌrentaiˈdoːʂ, -ti- /kwarentaiˈdoːʂ, ^a-s], &c.

The final vowel of prepositions, followed by *el*, are dropped: *contra el muro* [koˌnˌtraelˈmuɾo, -tɾeɪl-] /kontraelˈmuɾo/, *para el corral* [ˌparaelkoˈɾral, ˌpaɾeɪl-] /paraelkoˈɾral/. For /au→o/, we may have: *restaurante* [ˌrɛʂtaˈurante, -toˈ-, ^a-s].

46.25. Especially in colloquial sentences, also word-initial vowels can be dropped: *oficio* [oˈfiːθjo, ˈfiː-, ^a-s] /oˈfiːθjo/, *enano* [eˈnaːno, ˈnaˈ-] /eˈnano/, *hamaca* [aˈmaːka, ˈmaˈ-] /aˈmaka/. Let us observe carefully [ʂ, ^aʂ], in words beginning in /[#]esC/: *estamos* [eˌʂtaˈmoːʂ, ʂtaˈ-] ^a[estaˈmos, ʂtaˈ-].

By analogy with other forms, in uneducated speech, we may find /e → je, o → we/ (also in unstressed syllables): *enredo* [en'rɛ̃do, -rjɛ̃-] /en'rɛdo/, *diferencia* [di'fe'rɛ̃nθja, -rjɛ̃n-, ^a-sjɛ̃-] /di'fe'rɛnθja/, *setecientos* [ʃɛ̃tɛ'θjɛ̃ntos, sjɛ̃-, ^asetɛ'sjɛ̃ntos] /setɛ'sjɛntos/, *novcientos* [noβɛ'θjɛ̃ntos, nwe-, ^a-sjɛ̃ntos]. In some cases, both forms are valid: *nuevísimo/novísimo*, *buenísimo/bonísimo*.

46.26. Occasionally, we may find the opposite change, /je → e/: *paciencia* [pa'θjɛ̃nθja, -θɛ̃n-, ^a-sjɛ̃n- ^a-sɛ̃nθja] (as other words in *-iencia*: *conciencia*, *apariencia*, &c), *quiebra* (noun) [kʲjɛ̃βra, kɛ̃-] /kʲjɛβra/, *friego* [frjɛ̃ɣo, frɛ̃-] /frjɛgo/, *dieciseis* [dʲɛ̃θiʃɛ̃is, dɛ̃-, ^a-siʃɛ̃is] /dʲɛθiʃɛis/.

Also /we → o/: *pueblo* (verb) [pwẽβlo, pɔ̃-] /pweβlo/, *muestrario* [mweʃ'trarjo, moʃ-, ^a-s-]. For the conjugation of the following verbs, the *Real Academia Española* admits either /je, we/ or /e, o/: *cimentar*, *desmembrar*, *asolar* (from *suelo*), *engrosar*.

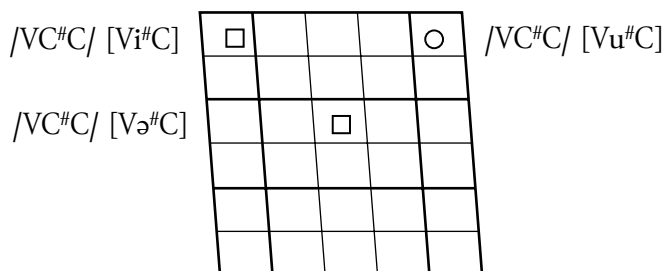
46.27. In contact with nasal consonants, mainly in /NV(ʰ)N/ and /VNʰ/, in colloquial speech, the vowels may present different degrees of nasalization: *mañana* [ma'ɲana, mā'ɲã-] /ma'ɲana/, *canto* [kanto, kã̃n-] /kanto/. In more careless speech, the contact with a nasal consonant is sufficient to cause the nasalization of the vowel.

Occasionally, the consonant may disappear: *mira* ['mira, mĩ̃-] /'mira/, *con una* [kɔ̃'nuna, kɔ̃'ũ̃-] /ko'nuna/. A frequent and intense nasalization of the vowels (generally, in /VNʰ/) is geographically marked. In more innovative varieties, the final /n/ may be weakened and even dropped.

46.28. The sequences /Vi, Vɛ, Vu, Vɔ/ can change, respectively, into [ɛi, ai] [ɛe, ai] [au] [ao/au] (respectively): *reír* [rɛ̃'ir, rɛ̃'rɛ̃ir] /rɛ'ir/, *maíz* [maĩ̃θ, ↓maĩ̃θ, ^a-s] /ma'is/, *país* [paĩ̃s, ↓paĩ̃s, ^a-s] /pa'is/, *caído* [kaĩ̃do, ↓kaĩ̃do] /ka'ido/, *traído* [traĩ̃do, ↓traĩ̃do] /tra'ido/, *abí* [aĩ̃, ↓aĩ̃] /a'i/, *oído* [oĩ̃do, ↓oĩ̃do] /o'ido/, *maestro* [maɛ̃stɾo, mɛ̃stɾo, ↓maĩ̃-, ^a-s-] /ma'estro/, *baúl* [ba'ul, ↓baul] /b'a'ul/, *ataúd* [ata'ud̃, ↓ataud̃] /ata'ud/, *ahora* [a'ɔ̃ra, ↓a'ura] /a'ora/.

Notice that modern neutral *reina* and *vaina* /rɛ̃ina, ɸaina/ come from *reína* and *váina* /rɛ̃'ina, ɸa'ina/!

fig 46.4. Uneducated realizations of /VC/ sequences, becoming diphthongs: three end points.



46.29. Besides, we have: *aguja* [a'ɣuɣa, a'ur-, 'au-, ^a-xa] /a'ɣuxa/, *parece* [pa(r)ɛ̃θɛ, 'paɛ-, 'pai-, ^a-se]; *auto* [a'auto, ↓a'urto] /a'auto/, *Austria* [a'ustrja, ↓a'au-, ^a-s-] /a'ustrja/.

In some cases, the *Real Academia Española* accepts two possibilities: *balaustre/balauís-*

tre /balaustre, balaustre/, *saúco/sauco* /sa'uko, 'sauko/, *zaino/zaino* /ʃaino, ʃaino/, &c.

In other cases, the second variant is regional (especially in America): *boina/boína* /'boina, bo'ina/. For *ahora*, *aún* and *ahí*, both [a'ora, a'un, a'i] and [a'ora, 'aun, 'ai] are neutral, as well, mainly in quicker speech.

46.30. Especially in uneducated American Spanish even verbs like the following can change as indicated – /VV/ into /'VjV/: *caía(n)* [ka'ia(n), 'ka'ja(n), ↓ka'ja(n)] /ka'ia(n)/, *creía(n)* [kre'ia(n), 'kre'ja(n), ↓kre'ja(n)] /kre'ia(n)/, *huía(n)* [u'ia(n), 'wia(n), 'urja(n), ↓urja(n)] /u'ia(n)/; or /CVV/ into /'CjV/: *comía(n)* [ko'mia(n), ↓ko'mja(n)] /ko'mia(n)/, *había(n)* [a'βia(n), ↓a'βja(n)] /a'βia(n)/ – but cf § 28.7-8.

In some areas, we can find the insertion of [β] or [ɣ], if there is a back vowel: *co-hete* [ko'e'te, ko'βe'te] /ko'ete/, *Faustino* [fauʃ'tino, ^a-s-, faβu-] /faustino/, *zanahoria* [θana'o'rja, ^as-, -ɣo-] /šana'o'rja/.

46.31. /Vu/ diphthongs can lose one of their elements: *automático* [auto'matiko, ↓ato-] /auto'matiko/, *autoridad* [autori'dað, ↓ato-] /autori'dað/, *Augusto* [au'ɣuʃto, ↓a-, ^a-s-] /au'ɣusto/, *aunque* [auŋke, ↓aŋ-] /'aunke/, *augmentar* [umen'tar], *aeroplano* [a-ro'plano], *maestro* [meʃtro, ^a-s-], *se me ha caído* [se'maka'i'do, ^as-], *lo ha dicho* [la'di-ɰo], *ahogarse* [o'ɣarʃe, ^a-se].

Also: *Eugenio* [eu'χe'njo, ↓u-, ^a-xe-] /eu'xenjo/, *Eusebio* [eu'ʃe'βjo, ↓u-, ^a-s-] /eu'se'βjo/, *me importa* [mim'po'rta], *preocupar* [proku'par], *estadounidense* [eʃta'duni'de'nʃe, ^aeʃta'duni'de'nʃe]. Mainly in México and Honduras also *estadunidense* [-duni'd-] is used. Notice also: *muy* → *mu'* ['mwi; 'mui; ↓mu] /'mwi; 'mui/).

46.32. By analogy with other words, the sequences /je, we/ can appear irregularly (and even in unstressed syllables): *enredo* [en're'do, ↓-r:je-] /en're'do/, *diferencia* [dife'renθja, ↓-r:je-] /dife'renθja/, *setecientos* [sje'te'θjentoʃ] ^a[s-, 'sj-, -s], *novcientos* [nwe'βe'θjentoʃ] ^a[sj-, -s]. In some cases, two forms are accepted: *nuevísimo/novísimo*, *buenísimo/bonísimo*.

46.33. Sometimes, we also find: /je → e/: *paciencia* [pa'θje'nθja, ↓-θe'n-] ^a[-'sjen'sja, ↓-se'n-] /pa'sjensja/ (and other words in *-iencia*: *conciencia*, *apariencia*, &c), *quiebra* [kje'βra, ↓ke'-] /kje'βra/, *friego* [frje'ɣo, ↓fre'-] /frje'ɣo/, *aguardiente* [a'ɣwar'djente, ↓-de'n-] /a'ɣwar'djente/, *dieciseis* [djeθi'seis, ↓de-, ^a-si'seis] /djeθi'seis/.

Besides, /we → o/: *pueblo* (verb) [p'oβlo], *muestrario* [moʃ'tra'ɾjo, ^a-s-]. The *Real Academia Española* admits both /je, 'we/ and /e, 'o/: *cimentar*, *desmembrar*, *asolar* (from *suelo*), *engrosar*. Including /nje/ → ↓/ne, ne': *nieva* ['nje'βa, ↓ne', ↓ne'-] /nje'βa/, *niebla* ['nje'βla, ↓ne', ↓ne'-] /nje'βla/.

46.34. Other simplifications of the type /jV, wV/ → /V/ are: *juncia* [χunθja, ↓θa] ^a[χunsja, ↓sa] /χunsja/, *cuestión* [kweʃ'tjoŋ, ↓kuʃ-, ^a-s-] /kwestjoŋ/, *buitres* [bwitreʃ, ↓butreʃ, ^a-s] /'bwitres/. Also: /VV/ → /V/ – /ei → e/ (with numbers): *veinte* ['beinte, ↓be'n-] /'beinte/, *treinta* ['treinta, ↓tre'n-] /'treinta/; /ai → i/: *treinta y uno* [treinta'ju'no, ↓tre'n-tju'no] /treinta'ju'no/, *curenta y dos* [kwa'rentai'doʃ, ↓ti-, ^a-s] /kwarentai'doʃ/.

Nasals

46.35. In colloquial pronunciation, the vowels in contact with nasal consonants, mainly in /NV^(#)N/ and /VN[#]/, may present different degrees of nasalization: *mañana* [mã'ɲãna] /ma'ɲana/, *canto* [kãnto] /kanto/.

In more careless speech, a nasal consonant is sufficient to nasalize a vowel, even one occurring before it. Occasionally, the consonant may be dropped, as well: *mira* ['mĩra, 'mĩ-] /'mira/, *con una* [ko'nurna, kõ'ũ-] /ko'nuna/.

A strong and frequent degree, generally in /VN[#]/, is geographically marked. In more innovative varieties, a final /n/ may be weakened or dropped.

46.36. Influenced by spelling, for *n* followed by *h*, some speakers may treat it as post-nuclear: *enhiesto*, *enhornar*, *inhalo*. Thus, trying to realize /Vn^jV/, or /Vn^jV/, and /Vn^oV/, instead of /VⁿjV, V^onV/, they actually produce mainly heterosyllabic sequences like [Vn^on^jV, Vn^onV]: [e'njɛsto, ↓e'njɛs-, ^{a-s}] /e'njesto/, [e'nɔr'nar, ↓e'nɔr-] /e'nɔr'nar/, [i'nalo, ↓i'n-'nar-] /i'nalo/. Compare *enhiesto* with *enhielo* (from *hiel*) /en'jelo, -'j-/ and *enhuero* (from *huero*) /en'wero/, &c.

46.37. In colloquial pronunciation (not necessarily uneducated), /ɲ/ may become either prepalatal, [ɲ], or [ɲ, ɲ] + [j] (or [j]), up to a complete non-palatal contoid, realized as alveolar, either apical, [n], or laminal, [ɲ]: [ɲj, ɲj; ɲj, ɲj], including the dropping of [j, j] before /i/ or /w/.

Due to the dropping of the oral stop, we can also find a semi-nasal realization, [ɲ̃], or the reduction to [j̃] (mainly in American areas). On the contrary, /ɲj/ may become [ɲ], through [ɲ̃] or [ɲ] (or [ɲ̃] + [j] or [j]). In addition, /ni/ may be realized as [ɲi, ɲi, ɲi]. These changes are very wide-spread, both in America and in Spain (especially in continental monolingual areas).

46.38. In colloquial pronunciation, not homorganic realizations (ie velares) are not at all rare for /n/ before front constrictive consonants: *danza* [danθa, 'dan-, ^{a-sa}] /'danθa, *pensar* [pen'ʃar, peɲ- ^{a-rs-}], *enfado* [eɲ'faðo, eɲ-] /en'faðo/. Even semi-nasal realizations [ɲ̃, ɲ̃] are possible.

For the 'cultured groups', /NN/ or /nsC/ (typically, in prefixes), see right below.

Stops

46.39. Again, in colloquial pronunciation, /b, d, g/ occurring after nasals (before vowels or /j, w/), can undergo different degrees of weakening: [mb, nd, ŋg] → [m̃b, ñd, ŋ̃g] (ie reduction of the stop phase) → [m̃m, ñn] (progressive assimilation, less frequently /ng/ [ŋ̃g, ŋ̃g]).

The most affected sequence is /mb/, that can even become simply [m] (generally, with the nasalization of the preceding vowel): *también* [tã'mjɛn] /tam'bjen/ (as, diachronically, Latin /mb/ → /m/: *paloma* [pa'lɔma] /pa'loma/).

46.40. For *v*, some speakers, more or less systematically, produce a labiodental, mainly semi-constrictive, [v]. Of course, it is an affected pronunciation, wanting to differentiate *b* and *v*. Let us take into account that this is an emphatic pronunciation, excessively careful, because either *b* or *v* can be [b] (in any context, as /d, ɡ/ [d, ɡ] or [v] (or constrictive, [v], in case of emphasis).

In uneducated pronunciation, /b, ɡ/ can exchange before back vowels, especially /u/: *bufanda* [bufanda, ↓ɡu-] /bʊfanda/, *vomitar* [bomi'tar, ↓ɡo-] /bʊmi'tar/, *gula* [ɡurɫa, ↓bur-] /'ɡula/, *aguja* [a'ɣur-, ↓aβur-] /a'ɡuxa/. In words like *aguja*, /ɡ/ can even become [∅]: [↓a'ur-].

46.41. Generally, the dropping of intervocalic /d/ is rather widespread in all Spanish-speaking areas, but in different degrees of intensity, and with different social acceptance. In some communities, it is habitual only in certain contexts (frequently in /-aɔ/), or in particular forms (mainly in colloquial or uneducated speech).

The dropping of /d/ in the ending *-ado* /-aɔ/ is typical of the colloquial speech of European Spanish. On the contrary, in American Spanish, it is less accepted (although in some areas it is the habitual use in the colloquial speech of learned people): *cansado* [kan'saɔdo, -a'o, ^a-ɲ's-].

The ascent of /o/ ([-a'o] → [-au]) is typical of uneducated pronunciation (almost everywhere). Notice that, by hypercorrection, *bacalao*, *Bilbao* can become [bakal'au] (for [-lao]) and [bil'βa'au] (for [-βao]).

46.42. Two homolog vowels, due to the drop of /d/, may even become just one (/VdV/ → [V]): *nada* [na'da, 'na], *todo* [to'do, 'to], *puede* [pwe'de, 'pwe], *colorada* [ko'lo'ra'da, -ra]. Also widely popular is the dropping of /d#: *verdad* [ber'daɔ, -'da], *virtud* [bir'tuɔ, -'tu]. However we must keep in mind that the treatment of /VdV/ and /d#/ has a considerable geographic variation.

Dropping /d/ of the preposition *de* is rather frequent in colloquial speech: *la casa de mi abuelo* [la'kaʃa ɔem'iaβwe'lo, -mja-, ɔe-, ^a-s-]. But, for the prefix *des-* it is typical of uneducated pronunciation: *despertar* [desper'tar, e-, ^a-s-], *destronar* [des'tro'tar, eʃ-, ^a-stro's-] – see also: *donde* [dɔnde, 'σɲ-].

46.43. In 'cultivated groups' (ie heterosyllabic sequences of a stop followed by any consonant), in uneducated pronunciation, are usually 'simplified': *lección* [le'θjɔn, le^l-, ^a-sj-], *victoria* [bi'θɔɾja, bi^l-], *magnífico* [maɣ'ni'fiko, ma^l-], *asfixia* [aʃfi'ʃja, -i'ʃja] ^a[as'fi'ʃja, -i'ʃja], *doctor* [do'θɔɾ, do^l-], *Magdalena* [maɣda'le'na, maða-].

Due to hypercorrection, we find: *discreción* [diʃkre'θjɔn, -kre'θ^l-, ^a-skre's-] (and similar cases). We must keep in mind that, in some words, this simplification is not necessarily uneducated: *exacto* [e'ʃta'ɔto, e^l-, ^a-s-], *auxilio* [au'ʃi'ljɔ, au^l-, ^a-s-].

For the (actually quite frequent) sequence /bβ/, as in *obvio* [oβ'βjo, 'oβjo], it is better to avoid 'artificially' changing it into: [oβ'βjo, 'oβ'βjo].

We know that the simplification of two postnuclear consonants, especially if formed by a stop + /s/ (ie *obstáculo*, *extranjero*), is habitual in colloquial, and even neutral, pronunciation.

46.44. Likewise, a postnuclear stop can be vocalized (→ [i, u]): *absurdo* [aβʰʒurdo, ai¹, au¹, ^a-s-], *perfecto* [per^hʔeʔto, -ʔei-, -ʔeu-], *magnífico* [maɣ^hni^hfiko, mai-, mau-]. Let us compare, by hypercorrection: *autoridad* [au^htori^hðað, auβ^ht-].

The vocalization can also affect prenuclear /b/ in /b/|, b^hr/ or /d/ in /d^hr/: *tabla* [ˈtaβla, ˈtaula], *niebla* [ˈnjeβla, ˈnjeula], *palabra* [paˈlaβra, -ˈlaura], *pobre* [ˈpoβre, ˈpoure], *madre* [ˈmaðre, ˈmaire], *ladrón* [laˈðron, lair^hon].

46.45. *Lateral* realizations of preconsonantal stops are strongly widespread in Spanish America, not necessarily as uneducated speech, with frequent assimilation to the place of articulation of a following consonant (except before bilabial ones, where they are alveolar).

Let us see: *acceso* [aʔ^hθeʔso, -l^hs-, -r^hs-, -l^hs-, -r^hs-, ^a-s^heʔso], *adquirir* [aðki^hrir, -l^hk-, -r^hk-], *administración* [aðmi^hniʃtraθj^hon, -l^hm-, -r^hm-, ^a-straʃj^hon]. Before front consonants, their articulation can be (semi)unilateral: *contacto* [kon^hˈtaʔto, -l^ht-, -r^ht-].

46.46. The replacement of postnuclear stops by sonants (mainly [r]) is very typical of uneducated pronunciation: *atmósfera* [að^hmoʃfe^hra, -r^hm-, ^a-s-], *ignorar* [iɣno^hrar, -r^hn-] (less frequently nasal: *protector* [ˈproteʔ^hto^hr, -r^ht-]).

Equally, the retraction of front stops is rather widespread in the whole Hispanic territory: *apto* [ˈaβto, -ʔt-] (= *acto*), *abdomen* [aβ^hðo^hmen, -ʔð-], *observar* [oβ^hʒe^hrβar, -ʔs-, ^a-s-], *admirar* [aðmi^hrar, -ʔm-].

In America, this can happen with speakers of any socialcultural level; but it is especially showy in Caribbean areas.

46.47. In colloquial pronunciation, the velar stop is frequently realized as [ŋ, ŋ] (or [ŋ, ŋ]) before /n/, by regressive assimilation (of articulation manner): *acné* [aɣ^hne, aŋ^hne, aŋ^h-], *técnica* [ˈteɣnika, ˈteŋn-, -ŋn-], *digno* [ˈdiɣno, ˈdiŋno, -ŋn-].

Some of the processes described for postnuclear stops also affect some (cultured) heterorganic /NN/ groups (by simplifying sequences and retracting first elements) and /nsC/ with prefixes: *cons-*, *ins-*, *trans-* (simplification): *solemnidad* [ʃo^hlɛrni^hðað, -emni-, -em^hni-, -leni-, ^as-], *alumno* [a^hlurno, -mn-, -m^hn-, -ʔn-], *inmediato* [im^hmeˈdja^hto, im-, im^h-, im^h-, -ʔm-], *construcción* [koŋʃtru^hθj^hon, kōʃ-, kōʃ-, ^a-stru^hʔs-], *instante* [iŋʃ^htante, iʃ-, iʃ-, ^a-s-], *circunstancia* [θirkunʃ^hˈtanθja-kūʃ-, -kuʃ-, ^a-s-].

In the case of *trans-*, the *Real Academia Española* admits a double orthography: *trans-/tras-*: *transformar/trasformar* (except cases like *transiberiano*).

46.48. The consonant clusters still maintained in Spanish tend to simplify, in uneducated speech: *lección* [leʔ^hθj^hon, ↓le¹, ^a-s^hj-] /lek^hθj^hon/, *victoria* [biʔ^hto^hrja, ↓bi¹] /bik^hto^hrja/, *digno* [ˈdiɣno, ↓dirno] /ˈdiɣno/, *instancia* [iŋʃ^hˈtanθja, ↓iʃ¹] ^a[iŋʃˈtansja, is¹] /instansja/, *asfixia* [aʃfiʔ^hʃja, ↓iʃja] ^a[aʃfiʔ^hʃja, -iʃja] /aʃfik^hʃja/, *solemnidad* [ʃo^hlɛrni^hðað, -emni-, -em^hni-, ↓eni-] /solemniˈdað/, *doctor* [doʔ^hto^hr, ↓do^hto^hr] /ðok^hto^hr/, *Magdalena* [maɣða^hˈleˈna, ↓maða-] /maɣðaˈlena/ (as already seen in § 46.43, for some xamples).

Or /CC/ change into /Vi, Vu/: *sección* [ʃeʔ^hθj^hon, ↓ʃe¹] ^a[seʔ^hʃj-, ↓se¹] /sek^hθj^hon/, *aspecto*

[aʃpɛ̃pto, ↓-ɛito, ^aas-] /aʃpɛkto/, *concepto* [konθɛ̃pto, ↓-ɛuto, ^a-ɲ's-] /konʃɛpto/, *defecto* [de'fɛ̃pto, ↓-ɛuto] /de'fɛkto/.

46.49. By hypercorrection, we can find: *autoridad* [au'toriðað, ↓a(u)βto-] /auto-ri'dað/, *discreción* [diʃkre'tjɔn, ↓-rẽt-, ^a-skre's-] /diskre'sjon/, *objeto* [oβ'χɛ̃to, ↓o'χɛ̃to, ^a-'xɛ-] /oβ'xeto/.

In neutral Spanish pronunciation, the only acceptable structures for /b, d, ɟ/ followed by /[#]C/ are [βC, βC̣; δC, δC̣; γC, γC̣], independently from spelling (with *p, b; t, d; c, g*) except in very slow or emphatic speech (for which, in pronouncing dictionaries, it is more advisable to use /p̣, ḅ; ṭ, ḍ; ḳ, ɟ̣/).

So, realizations different from these are non-neutral, or uneducated. Let us now consider some typical cases, where other changes are even more uneducated, such as /b, d, ɟ/ → ↓/i, u/ (up to → ↓↓/ə/) and even → ↓/r, l/ (up to → ↓↓/θ/).

46.50. /p̣, ḅ/: *absurdo* [aβ'surðo, ^a-s-] ↓[að-, ã-, ai-, au-] ↓↓[aə-, ar-, aɾ-, al-, a-] /aβ'surðo/, *cápsula* [kaβ'sula, ^a-s-] ↓[kað-, 'kã-, 'kai-, 'kau-] ↓↓[kaə-, 'kar-, 'kaɾ-, 'kal-, 'ka-] /'kaβ'sula/, *abdomen* [aβ'dɔmen] ↓[að-, aɣ-, ai-, au-] ↓↓[aə-, ar-, aɾ-, al-, a-] /aβ'dɔmen/.

Also: *apto* [aβto] ↓[að-, 'ã-, 'ai-, 'au-] ↓↓[aə-, 'ar-, 'aɾ-, 'al-, 'a-] /'aβto/, *concepto* [konθɛ̃pto, ^a-ɲ's-] ↓[-ɛð-, -ɛ̃-, -ɛi-, -ɛu-] ↓↓[-ɛə-, -ɛr-, -ɛɾ-, -ɛl-, -ɛ-] /konʃɛpto/, *ipnosis* [iβ'nɔsiʃ, ^a-sis] ↓[ið-, iɣ-] ↓↓[iə-, ir-, iz-, il-, i-] /iβ'nɔsiʃ/.

46.51. /ṭ, ḍ/: *advertir* [aðβer'tir] ↓[aβ-, aɣ-, ai-, au-] ↓↓[aə-, ar-, aɾ-, al-, a-] /aðβer'tir/, *adjetivo* [aðχɛ'tiβo, ^a-xɛ-] ↓[aβ-, ã-, ai-, au-] ↓↓[aə-, ar-, aɾ-, al-, a-] /aðχɛ'tiβo/, *atmósfera* [aðmɔs'fɛra, ^a-s-] ↓[aβ-, aɣ-, ai-, au-] ↓↓[aə-, ar-, aɾ-, al-, a-] /aɾ'mɔs'fɛra/, *atleta* [aðlɛ'ta, ^aatl-] ↓[aβ-, aɣ-, ai-, au-] ↓↓[aə-, ar-, aɾ-, al-, a-] /aɾ'lɛ'ta, ^aatl-/.

46.52. /ḳ, ɟ̣/: *acción* [aχ'tjɔn, ^a-s-] ↓[aβ-, að-, ai-, au-] ↓↓[aə-, ar-, aɾ-, al-, a-] /aχ'tjɔn/, *actor* [aχ'tɔr] ↓[aβ-, að-, ai-, au-] ↓↓[aə-, ar-, aɾ-, al-, a-] /aχ'tɔr/, *perfecto* [per'fɛ̃pto] ↓[-ɛβ-, -ɛð-, -ɛi-, -ɛu-] ↓↓[-ɛə-, -ɛr-, -ɛɾ-, -ɛl-, -ɛ-] /per'fɛkto/, *taxi* [taχ'si, ^a-si] ↓[taβ-, 'tað-, 'tai-, 'tau-] ↓↓[taə-, 'tar-, 'taɾ-, 'tal-, 'ta-] /'taχ'si/, *magnífico* [maɣ'nifiko] ↓[maβ-, mað-, mai-, mau-] ↓↓[maə-, mar-, maz-, mal-, ma-] /maɣ'nifiko/.

46.53. Also prenuclear /b, d/ can be vocalized in /βl, bɾ/: *tabla* [taβla, ↓taula] /'taβla/, *niebla* [nɛ̃βla, ↓nɛ̃ɛula] /'nɛβla/, *palabra* [pa'labra, ↓'laura] /pa'labra/, *pobre* [pɔβre, ↓pɔɛre] /'pɔβre/, and in /dɾ/: *madre* [maðre, ↓maire] /'maðre/, *ladrón* [laðron, ↓lai-] /laðron/.

46.54. Changes like /l[#]/ → /r[#]/: *soldado* [sol'daðo, ↓sor-, ↓-ao, ↓↓-au, ^a-s-] /sol'daðo/, *maldito* [mal'dirto, ↓mar-] /mal'dirto/, *alquilar* [alki'lar, ↓ar-] /alki'lar/, *altura* [alt'ura, ↓ar-] /alt'ura/, *golpe* [gɔlpe, ↓rpe] /'gɔlpe/. Besides: /r/ → [ll, l̃]: *Carlos* [karloʃ, ↓kallo-, ↓kall'o-, ^a-s] /'karloʃ/, and: /rn/ → [nn, ñn]: *carne* [karne, ↓kanne, ↓ka^{ñ}ne] /'karne/.

46.55. The dropping of /d/ in the ending *-ado* /aðo[#]/, is typical of the colloquial pronunciation of European Spanish, while it is not generally considered neutral at all

in American Spanish: *cansado* /kan'saðo/ [kan'ʃa·do, ^akan'sa·do], colloquial ^e[-ao], uneducated ^e[-aro, -au].

In many other cases, which are not accepted even in Europe, uneducated pronunciation drops /d/, as well: *adelante* [aðe'lante, ↓æ^e·, ↓↓ai^e-] /aðe'lante/.

46.56. After /d/-dropping, [VV] sequences (which are either hiatuses [VV, V_iV], or true phonic diphthongs [V_iVV, V_iV]) generally become [JV] (which –unscientifically– are still called ‘diphthongs’, as already said): *pedazo* [pe'da·θo, ↓pja·, ↓↓pja·, ^a-so] /pe'daʒo/ (already seen), *todavía* [toðaβia, 'tɔ-, toa-, ↓tɔa-, (o)twa-, (o)twa-] /toðaβia/, *panadero* [pana'deɾo, ↓pana'eɾo, ↓↓panaero, ↓↓panairo] /pana'dero/, *ata duras* [ata'duras, ↓ata'ur-, ↓↓a'tau-, ^a-s] /ata'duras/, *donde* [dɔnde, ↓ɔnde] /ðonde/.

46.57. Word-final /d/ in polysyllables is regularly dropped or changed into /s, tʃ/: *Madrid* [ma'drið, ↓-dri, ↓-driθ, ↓-drit] /ma'drid/, *pared* [pa'reð, ↓[-re, -reθ, -ret], ↓[-reθ, -ret] /pa'red/, *salud* [ʃa'luð, ^asa-] ↓[-ru, -ruθ, -rut], /salud/, *verdad* [ber'dað, ↓[-a, -aθ, -at] /ber'dað/. Such changes may be considered as regional, not necessarily as uneducated.

Especially after final /d, ʃ/, an /e/ can be added: *red* [rɛð, ↓rɛðe] /rɛd/, *huésped* [wɛspeð, ↓-ede, ^a-s] /wɛspeð/, *feliz* [fe'liθ, ^a-s] ↓[-θe, ^a-se] /fe'lis/.

On the other hand, a final /e/ can easily be dropped: *dice* [di'the, ^a-se] ↓[diθ, ^a-s] /diʃe/, *tiene* [tjɛne, ↓-en] /tjene/.

46.58. The prefix *des-* and the preposition *de*, as already shown, can lose their /d/: *desperazar* [deʃpere'θar, ↓e-, ^a-speres-] /deʃpere'ʃar/, *despertar* [deʃper'tar, ↓e-, ^a-s] /deʃper'tar/, *destronar* [deʃtro'θar, ↓e-, ^a-stro's-] /deʃtro'ʃar/, *la casa de mi abuelo* [la'kaʃa ðemiaβwe'lo, -mja-, ↓e-, ^a-s] /la'kasa ðemiaβwelo/.

With equal vowels, we find even /VdV/ → [VV, V]: *nada* [na'da] ↓[naa, 'na, 'na] /naða/, *todo* [to'do] ↓[tɔo, 'tɔ, 'tɔ] /toðo/, *puede* [pwe'de] ↓[pwee, 'pwe, 'pwe] /pweðe/, *colorada* [kolo'raða] ↓[-raa, -ra, -ra] /kolo'raða/.

In the following words, /g/ drops currently or changes into /b/: *aguja* [a'ɣuʃa, ^a-xa] ↓[a'ur-, aβur-] /a'ɣuxa/, *agujero* [a'ɣu'xeɾo, ^a-xe-] ↓[au-, aβu-] /a'ɣuxero/. Occasionally, also: *me gusta* [me'ɣuʃta, ^a-sta], ↓[me'u, meβu-] /me'ɣusta/.

46.59. /Vr, Vn/ sequences can drop even completely: *parece* [pa'reθe, ^a-se] ↓[pa'e-, 'pae-] ↓↓[pai-] /pa'rese/, *mira* ['mira, 'mia, 'mja] /'mira/; *para* [pa'ra, para, paa, pa] /'para/, *señora* (as a vocative) [se'ɲoɾa, ↓-ɲa, ^a-s] /se'ɲoɾa/, *hubiera* [uβje'ra, ↓uβja] /uβjera/, *fuera* [fwɛ'ra, ↓fwa] /fwera/, *quiero* [kje'ɾo, ↓kjɔ] /kjera/, *quiere* [kje're, ↓kje] /kjere/, *quieres* [kje'reʃ, ↓kjeʃ, ^a-s] /kjeresh/; *tiene* [tjɛne, ↓tje] /tjene/, *tienes* [tjɛneʃ, ↓tjeʃ, ^a-s] /tjenes/.

46.60. It is not useless to mention that the /e/ vowel of monosyllabic grammemes (*me, te, se, le, que, de*) is currently dropped: *me ha dicho* [mea'di'tʃo, mja-, ↓ma-] /mea'ditʃo/, *te aseguro* [tease'ɣuro, tjaʃe-] ↓[tjaʃe-, tjaʃe-] [^a-s] /tease'ɣuro/, *se arrepiente* [searɾe'pɛnte, ʃjar-, ^a-s] ↓[ʃjar-, ʃar- /searɾe'pente/, *de allí* [dea'li, dja-] ↓[dja-, da-] [^a-ji] /deaji/.

Normally, we have /e[#]V/ [eV, jV, ↓jV], in: *este año* [ɛʃte'año, eʃtja-, ↓eʃtja-] [^a-s] /este'año/, as well.

The vowel of the article *el* is often fused with a preceding preposition: *contra el muro* [kɔntrael'muro, -trɛl-, ↓-trɛl-] /kontrael'muro/, *para el corral* [paraelkor'ral, paɾɛl-, ↓parel-] /paraelkor'ral/ (even *por el camino* [pɔrelka'mino, ↓pɔl-] /porelka'mino/).

The diphthongs can be reduced by fusing the two elements: for /au/, we have already seen *restaurante* [rɛʃtaurante, -to-, ^a-s-] /rɛstaurante/.

46.61. The sequence /[#]wV, [#]wV/ (in word initial position or inside it, after a vowel) is often changed into /ǰwV, b̥wV/ [ǰwV, ɣwV; bwV, βwV]: *hueso* [ʰwɛʃo, ʰwɛ-, ʰɣɛ-, ^a-so] ↓[ǰwɛ-, ʰbwɛ-] /weso/, *huevo* [ʰwɛβo, ʰwɛ-, ʰɣɛ-] ↓[ǰwɛ-, ʰbwɛ-] /weβo/, *huerto* [ʰwɛɾto, ʰwɛɾ-, ʰɣɛɾ-] ↓[ǰwɛɾ-, ʰbwɛɾ-] /werto/, *huérfano* [ʰwɛɾfano, ʰwɛɾ-, ʰɣɛɾ-] ↓[ǰwɛɾ-, ʰbwɛɾ-] /werfano/, *ciruela* [θiɾwɛ'la, -ɾwɛ-, ^a-s-] ↓[-ɾʰwɛ- -ɾʰɣɛ-, -ɾʰɣwɛ-] /ʃiɾwɛla/.

And: *los huevos* [loʃwɛβos] ^a[lo'swɛ-, los'w-, -os] ↓[-ʰwɛ-, -ʰɣɛ-, -βwɛ-] /los'weβos/, *un huevo* [unwɛβo, unwɛ-, unwɛɾ-, unwɛɾ-] ↓[um'bwɛ-, unǰwɛ-, unǰwɛ-] /un'weβo/, *ahuecar* [awɛkar, -wɛ-, -ɣɛ-] ↓[-ɾwɛ-, -βwɛ-], *bueno* [bwenɔ] ↓[ǰwɛ-, ʰwɛ-, ʰɣɛ-, ʰwɛ-] /b'weno/, *abuelo* [aβwɛlo] ↓[aɾwɛ-, -wɛ-, -ɣɛ-, -wɛ-], *guapo* [gwapo, ʰwa-, ʰɾa-, ʰwa-], *agua* [aɾwa, -wa, -ɾa, -wa].

46.62. Notice that the *Real Academia Española* admits two spellings for some words: *guasó/huasó*, *guarache/huarache*, *güero/huero*, &c.

In *colloquial* speech, compromise realizations are acceptable, which change two segments into just one, with various assimilations.

46.63. In uneducated speech the sequence /b̥u/ is often changed into /ǰu/: *bufanda* [bu'fanda, ↓ǰu-] /b̥u'fanda/, *tribunal* [triβu'nal, ↓ɾu-] /triβu'nal/.

The sequence /fwe/ is changed into something like /hwe/, frequently with rounding: *fuerte* [fwɛɾte, ʰwɛɾ-, ʰɣwɛɾ-, ʰɣwɛɾ-, ʰɣwɛɾ-, ʰɣwɛɾ-, ʰɣwɛɾ-].

The sequences /fo, fu/ are also changed into /ho, hu/: *perfume* [per'fume, ↓'hu-] /per'fume/, *fogón* [fo'ɣɔn, ↓ho-] /fo'ɣɔn/. However, this is becoming rarer and less widespread, in comparison with /we/, more typical of Central America, Panama, the Andes, and the Atlantic coast of Colombia.

On the contrary, and not necessarily as an uneducated fact, for /xwe/ and /xu/, we can often find: *juego* [fwɛɾɔ, ʰwɛɾ-, ʰɣwɛɾ-] /fwɛɾo/, *juventud* [fuβen'tuð, ↓fu-, ʰfu-] /xubɛn'tuð/.

46.64. Initial *h*- (derived from Latin /[#]f-/) may be pronounced /↓h-/ instead of regular /θ/: *hallar* [aɾar, ↓ha-, ^a-jaɾ] /a'jaɾ/, *hielo* [jɛ'lo, ɣjɛ'lo] ↓[hɛɾ-, ʰhɛɾ-] /jelo, ʰjelo/, *horror* [oɾ'ɾoɾ, ↓hoɾ-] /oɾ'ɾoɾ/, *húmedo* [urmeðo, ↓hu-] /umeðo/.

This depends on words, speakers, and areas. Mainly: north-western, western, and southern Spain, central Mexico, Colombian coasts, Caribbean, Ecuador, Paraguay, Chile, areas of Bolivia, and Argentina. Usually, it corresponds to the typical local taxophones of /x/: *hambre* [ʰambre] ↓[ʰam-, ʰɾ-, ʰɾ-, ʰ-] /'ambre/.

The ending *-ísimo* [-i'ʃimo, ^a-s-] /-i'ʃimo/, can become /-ismo/ ↓[-i'zmo] ^a[-is-, -iz-]:

muchísimo [mu'tʃi'ʃimo] ↓[-tʃiʃmo, -zmo, -hmo, -hmo] ^a[-si-, -ismo, -izmo] /mu'tʃi-simo/.

46.65. In uneducated speech, the prefixes *cons-*, *ins-*, *trans-* readily lose their /n/, while the preceding vowel can be nasalized: *construcción* ^e[konʃtru'θjon] ↓[koʃ-, kōʃ-] ^a[-stru'ʃs-] /konstru'ʃjon/, *instante* [^eiŋʃ'tante, ^a-s] ↓[iʃ-, ĩʃ-] /instante/, *transformar* ^e[traŋʃfor'mar] ↓[traʃ-, trãʃ-, ^a-s] /transfor'mar/; *circunstancia* ^e[θirkunʃ'tan-θja] ^a[sir-, -s'tansja] ↓[-kuʃ-, -kũʃ-, ^a-s] /sirkun'stansja/.

46.66. The neutral pronunciation of European and American Spanish excludes the change /s[#], s[#]/ → '[h]' (with its multiple realizations); although it is very widespread and typical of many local or national accents (such as Andalusian, Canary, Caribbean, Chilean, Argentinian), it generally sounds as uneducated, especially when /sC/ sequences fuse into one contoid, as in: *desde* [dɛzðe, ^a-zðe] ↓[dɛhðe] ↓↓[dɛ'ðe, dɛ'θe] /dɛsðe/.

46.67. In the examples provided in this chapter, we did not expressly deal with /r, r:, rr:/, and we usually gave just their 'normal' realizations. However, it is obvious that they may certainly present different contoids, such as: /r/ [r, s, z], /r:/ [r:, s, rɔ, sɔ, zɔ, zɔ, sɔ, z], and /rr:/ [rr:, rr, r:, rɔ, sɔ, zɔ, zɔ, s, rɔ, sɔ, z] (mainly). Likewise for automatic taxophones of some common consonantal and vocalic phonemes.

46.68. Let us add, here, further observations, which may complete what we have already said, including some not useless possible minor repetitions.

The conjunction *y*, before vowels or /w/, after pauses or vowels ending in a vowel, is realized [j] or [ɣ].

In colloquial pronunciation, stronger degrees of consonantization are possible: *este y aquel* [ˈɛʃte ja'kɛl, j-, ^aɛs-, ja-, ja-, gja-, gɣa-].

Besides, we can find non-homorganic (velar) realizations of /n/ before constrictive front consonants (ie /f, θ, s/): *danza* [danθa, 'dan-, ^a-sa], *pensar* [pen'ʃar, ^a-n's-, peŋ-], *enfado* [en'faðo, eŋ-] (also [ŋ, ŋ]).

46.69. Colloquially, different degrees of weakening of postnasalic /b, d, g/: [mb, nd, ŋg] → [mb, nd, ŋg] (ie stop reduction) → [m̩m, n̩n, ŋŋ] (ie progressive assimilation). The most affected sequence is /mb/ (as already seen), which may become simply [m] (generally, with the nasalization of the preceding vocoid): *también* [tã'mjɛn] (diachronically, from Latin /mb/: PALUMBA → *paloma*).

46.70. Mostly in Latin America, further modifications are widespread, too, for stops, not only in broader accents. So, we can frequently find the change into lateral contoids, assimilated to the place of articulation of a following consonant.

This happens, except before bilabials, as already seen: *acceso* [-l's-, aʃ's-, -l's-, -ɾ's-], *adquirir* [-l'k-, -ɾ'k-], *administración* [-lm-, -ɾm-].

Before front consonants, we can have (semi)unilateral contoids: *contacto* [-ɬt-,

-ɣt-]. The change of postnuclear stops into further sonants is rarer, and generally more typical of broader accents: *protector* [-en't-], *administración* [arm-].

46.71. Likewise, rather frequently, front stops are changed into back ones: *apto* (= *acto*) [-ɣ't-], *abdomen* [-ɣ'ð-], *observar* [-ɣ's-], *admirar* [-ɣm-]. Also: *alumno* [-ɣn-]. In America, this may certainly occur even in milder accents (especially in some Caribbean areas).

Colloquially, /w/ may be semi-aproximant, [ɔ̃]: *cuatro* ['kwa'tro, 'kɔ̃a-]. In slow or emphatic pronunciation, [ɔ̃] becomes [o] or [u]: [ko'a'tro, ko'a-, ku'a-]. In colloquial speech, more or less lengthened or almost geminate realizations of /ɲ/ are quite common (even true geminates): *español* [eʃpa'ɲoɫ, a-s-, 'ɲoɫ, 'ɲɪ-, 'ɲɲ-, 'ɲɲɪ-, 'ɲɲɪ-].

46.72. In addition, the velar stops, before /n/, are frequently realized as [ŋ, ɲ] (or [ɲ, ŋ]), by regressive assimilation: *acné* [aɣ'ne, aɲ'ne, aɲ-], *técnica* ['teɣnika, 'teɲn-, -ɲn-], *digno* ['diɣno, 'diɲno, -ɲn-].

Again, in colloquial pronunciation, [r, rr] are frequently reduced, more strongly in careless and quick speech: *carrera* [ka'rɪ:ɛra, ka'r-, -sɪ-, -sɪ-] (also [-rɪ-]), up to [-r-, -r-].

The true backening of /r, rr/, up to uvular realizations, is a regional peculiarity (typically, Antillean), but a slight raising of the back of the tongue towards the velum is not at all rare for any speaker of Spanish.

46.73. We generally find semi-velarization, which, for /rr:/, may be on any one of the two element, or on both, ie [ɾ, ɾ̥] (and [ɾ̥]). The /rw/ sequence may be heterosyllabic, ie /r-w/), while, /w/ can undergo strengthening, as already described.

Constrictives (or 'fricatives')

46.74. The voiceless constrictive phonemes can be realized, colloquially, with a weaker constriction degree than in neutral pronunciation. In particular, for /x/, there is a considerable geographic variation, as we will see in the chapters on regional accents. On the other hand, after stressed vocoids, lengthened heterosyllabic realizations are not at all rare, with /s/ as in: *pisó* /'piso/ [e'pĩs̺o, a'pĩs̺o].

In colloquial pronunciation, the semi-constrictive realizations of the voiced palatal constrictive phoneme are in the habit of alternating, in intervocalic position (also in cases like *este y aquel*), with (semi)stop-semi-constrictive articulations, [g̟, g̟̰, ɟ̟̰]. These are characterized by a stronger degree of obstruction (including possible grooved, and even (semi)stop variants, [ɟ, ʝ]).

46.75. Let us keep in mind that, in neutral pronunciation, a stop-constrictive realization (ie [g̟̰]) occurs only in positions where an articulatory reinforcement may be favored (especially after /n, l/).

/x/, in colloquial pronunciation, has a number of realizations wider than we described for neutral pronunciation. In (north-central) European Spanish, in addition to uvular, they can be (pre)velar.

On the other hand, also preuvular realizations are not rare, and not only before /i, e/ and /j/ (position that favor fronted articulations), but also before /a, o, u/ and /w/.

46.76. In addition, both in European and American accents, /x/ before /i, e, j/, can have realizations even frontier than in neutral pronunciation: post-palatal, rather than prevelar.

The retraction of /f/ in /fwe/, a widely documented process in the uneducated Spanish of many areas, is used to lead to laryngeal approximant realizations, or dorsal, or even semiconstrictive, with rounded frequencies: *fuerte* [ˈfwerte, ˈɥwe-, ˈɥwe-, ˈɥwe-, ˈɥwe-, ˈɥwe-, ˈhwe-, ˈɥwe-].

46.77. The retraction of /f/ before /u, o/ (mostly /u/), narrowly related to the former phenomenon, typically, appears, through a rounded laryngeal approximant, [ɥ]: *perfume* [perˈfurme, ˈɥu-], *fogón* [foˈɣon, ɥo-].

It is a recessive phenomenon, also much less diffused than for /fwe/ (and it is found in American Spanish areas: for example, in Central America, on the Atlantic coast of Colombia, in Panama and Andean areas).

46.78. Also the opposite phenomenon may appear, ie the fronting of /x/ in /xwe/ and /xu/ (not necessarily in uneducated accents). It is due to an increased degree of labial constriction, that produces realizations like those of /f/: *juego* [ˈχweɣo, ˈaχ-, ˈfwe-, ˈfwɛ-, ˈɸwe-] (= *fuego*), *juventud* [χuβenˈtuð, ˈaχ-, ˈfu-, ˈɸu-].

Initial *b*-, proceeding from Latin /f-/, can be pronounced in uneducated Spanish of some areas (ie north-east, west, and south of Spain, centre of Mexico, coasts of Colombia, and Carib, Ecuador, Paraguay, Chile, and areas of Bolivia and Argentina).

There, it usually has the typical realizations of /x/ in each area: *hambre* [ˈambre] [ˈɥa-, ˈɥ-, ˈɥ-, ˈh-]. Let us keep in mind that, generally, the implicated words do not correspond to the totality of forms with Latin /f-/ → Spanish *b*-, but to a variable number, more or less wide, according to the areas.

Approximants

46.79. /w/, in colloquial pronunciation, can semi-approximant, [ɰ]: *cuatro* [ˈkwatro, ˈkwa-]. In slow or emphatic pronunciation, the vocalization of [ɰ] produces [o]: [koˈatro, koˈa-] (while, [w] → [u]: [kuˈa-, kuˈa-]).

Depending on whether the prevailing constriction is dorsal or bilabial, the realizations of /#wV, VwV/ may coincide with those of /ɣwV/ and /ɸwV/, which, due to the strong coarticulation of the elements, can be affected by processes of clear naturalness.

46.80. The following transcriptions show this: *huevo* [ˈweβo, ˈwe-, ˈbwe-, ˈgwe-], *un huevo* [unˈweβo, unˈwe-, umˈbwe-, unˈgwe-], *ahuecar* [ˈaweˈkaɾ, -we-, -ɣwe-, -βwe-], *abuelo* [aˈβweˈlo, aˈwe-, aˈwe-, aˈɣwe-], *bueno* [ˈbweˈno, ˈgwe-], *agua* [ˈaɣwa,

-wa, -wa], *guapo* ['gwapo, 'wa-, 'wa-].

Let us notice that the *Real Academia Española* admits a double orthography for some words: *guasos/huaso*, *guarache/huarache*, *güero/huero*, &c). The development of a velar or bilabial element before /w/, in any position, and the retraction of /b/, in /bw/ ([gw, γw]), are typical of uneducated pronunciation.

The articulatory reinforcement can also affect /w/ in /rw/: *ciruela* [θi'rwe'la, ^as-, -'rwe'-; -r'we'-, -r'γwe'-], &c).

Rhotics

46.801. In colloquial pronunciation, /r(r)/, generally, has fewer tip contacts than in neutral Spanish (except for emphasis), but differently for careless and quicker speech. Thus, in neutral accents, *carrera* [ka'rre'ra] can be [ka'r-, -sr-, -sr-] (also [-r' -] and [-r' -]), up to [ka'r-, ka'r-]. As the transcriptions show, the reduction can appear through a weaker contact between the apex of the tongue and the alveolar ridge, or a minor number of vibrations than in neutral Spanish.

Although the retraction of /r, rr/ is a regional fact (typically, Antillean), a slight elevation of the back of the tongue towards the velum is not infrequent in the pronunciation of most Hispanic people. In addition, a postnuclear /r/ can be partially devoiced before a pause or a voiceless consonant: *cortar* [kor'tar] [kos'tas, koʃ'tas] (and [kor'tar]).

46.82. Generally, such a semi-velarization, in the case of /rr/, can affect either element, or both: [ɾ, ɾ, ɾ]. Also /r/ can present semi-velarized realizations.

The sequence /rw/ (*ciruela*, *viruela*, *peruano*, &c) can be heterosyllabic: /r-w/. Also /w/ can undergo the articulatory reinforcement already described.

In uneducated speech, especially, intervocalic /r/ can be dropped, in cases like the following: *parece* [pa're'θe, ^a-se, pa'e-], *mira* ['mi'ra, 'mia; 'mja], *para* ['pa'ra, ɾpara, ɾpa], *señora* (vocative) [ʃe'ɲo'ra, ^as-, -ɲa], *quiere(s)* ['kje're(ʃ), ^a(-s)] ['kje(ʃ), ^a(-s)]. Even /n/, in *tiene(s)* ['tje'ne(ʃ), 'tje(ʃ), ^a(-s)].

Laterals

46.83. As we saw for /ɲ/, in colloquial pronunciation, also /ʎ/ (for the speakers who have it in their native phonemic system) may be realized as (half)long, or (almost) geminated, after a stressed vowel: *calle* ['ka'ʎe, -ʎe, -ʎe, 'ka'ʎe, -ʎe, -ʎe] ([-ʎe]), mainly as an emphatic, or careful, pronunciation). Notice that [ɣ] is a palatal semilateral.

Prosodic features

46.84. Word stressings, as in the variant of the following examples, are uneducated: *colega* [ko'ʎe'ɣa, 'ko'ʎe-], *mendigo* [men'di'ɣo, 'mendi-], *perito* [pe'ri'to, 'pe'ri-], *intervalo* [i'nterβa'lo, i'nterβa-], *cántaro* ['ka'nta'ro, ka'nta-], *médula* ['me'dula, me'du-],

sábana [ˈsaβana, ʂaβa-] ^a[s-, s-], or in verbal forms as: *vayamos* [baʝaˈmoʂ, baʝa-, ^as-], *tengamos* [teŋgaˈmoʂ, teŋga-, ^as-], &c.

Frequent colloquial stress patterns are as follows: (where [\$] or /\$/ indicates any syllable): /-\$\$\$\$/ → [-\$\$\$\$#], /-\$\$\$\$/ → [-\$\$\$\$#], /-\$\$\$/ → [-\$\$#] (less frequently: /-\$\$\$\$/ → [-\$\$\$\$#]).

46.85. The following changes /-\$\$\$, -\$\$\$\$/ → [-\$\$\$\$#] might be the result of the increase of the stress strength of [ˈ], that may appear, for rhythmic demands, on the last syllable: [-\$\$\$\$#, -\$\$\$\$#] → [-\$\$\$\$#] (see below).

In words with an altered stress pattern, the length of the stressed syllable free (not word-final), generally half-long, in regular conditions can oscillate between short (according to the regular pattern), and half-long (normalized), including an intermediate degree, that we indicate (also in the transcriptions of the examples) by means of [ˈ].

46.86. Besides, fluctuations are also in the realizations of /e, o/ and /e, o/, that may keep a normalized timbre (respectively higher-mid or lower-mid), or realize following the regular pattern, passing through different intermediate degrees (that we indicate, generically, with [e, o]). For simplicity, we will use these symbols in our transcriptions).

Here are some examples (where we will represent only the more frequent patterns): *considera* [konʂiˈðeɾa, konʂiˈðe₍₀₎ra] ^a[-ɲs-, -ɲs-], *cántabro* [ˈkantaβro, kanˈta₍₀₎βro], *sabrá* [ʂaβra, ʂaˈ₍₀₎βra] ^a[s-, 's-]. Notice that the vocalic articulations are maintained, in the unstressed syllable: [i, u], in the following examples: *judía* [χuˈdia, χuˈdi₍₀₎a] ^a[x-, 'x-], *continúan* [kontiˈnuan, kontiˈnu₍₀₎an].

46.87. In the transcriptions, also secondary stresses are shown, for rhythmic reasons. They may appear on the last syllable (as they may occur in regular conditions, ie without altering the stress pattern).

In this connection, let us notice, in /-jV(C)/, the vocalization of the approximant consonant and the secondary stress on the second element of the sequence (as in the examples *judía*, *continúan*, above): *Damián* [daˈmjan, daˈmiˌan] (also [daˈmiˌan]).

For /-jV(C)#, -wV(C)#/ → [ˌiV, ˌuV] and /-jV(C)#, -wV(C)#/, /iV, uV/ → [iV, uV], see also the chapters on *Microstructures*.

48.

European areal accents

48.1. The map of fig 48.1 presents the fundamental administrative subdivisions of Spain. Besides, and more importantly, the map of fig 48.2 shows the main *pronunciation* areas of European Spanish.

Thus, the linguistic map (of fig 48.2) shows the two wide monolingual subareas of central-northern Spain.

The first one refers to the northern and north-eastern varieties, ie Asturias, Cantabria, La Rioja and Aragón, which are rather homogeneous, especially in middle-southern areas.

fig 48.1. Administrative subdivisions of Spain.



48.4. In all European varieties of Spanish, /p, t, k/ are typically subject (especially after vowels or sonants) to a number of lenition changes. These include voiceless realizations, [p̥, t̥, k̥], or up to lenis voiced, [b̥, d̥, ɡ̥], or completely voiced ones, [b, d, ɡ].

Also frequent are partially voiceless realizations, which we may consider as the intermediate degree: [b̥, d̥, ɡ̥]. This is particularly typical of informal and relaxed utterances, most frequently for /k/ (than /p/ and /t/), which may weaken even more, including [ɣ].

48.5. Stop-semi-strictive realizations of /tʃ/ are quite frequent, [tʃ̥]. In more southernmost accents (ie Andalusia and Canarias) true stop-strictive articulations are more typical (together with a large number of local variants, as we will see).

Generally, /f/ is labiodental (semi-)constrictive, [f, f̥] (for convenience, in our transcriptions, only [f] will be used). Less frequent is a bilabial variant, mostly approximant, [ɸ]. Sometimes, we also find the semi-approximant, [ɸ̥], or, more rarely, the semi-constrictive, [ɸ̥], which are less frequent (and more typical of broader accents).

48.6. Between vowels, /j/, is mainly semi-constrictive, [j̥], even if, in some variants (as we will see), also (semi)approximant variants may occur, [j, j̥], generally alternating with the semi-constrictive. Actually, other contoids may be found: stop, [j̥], or semi-stop [j̥], or (semi)stop-semi-constrictive, [g̥j̥, ɡ̥j̥, ɟ̥j̥], more typically when /j/ occurs in stronger positions. Here and there, (semi)stop-semi-strictive variants, not rarely, may be used, [g̥ɟ̥, ɡ̥ɟ̥, ɟ̥ɟ̥], for speaker without /ʎ/.

/x/ may be (semi)constrictive or (semi)approximant, depending on areas.

48.7. The place of articulation is determined by the segments that follow: prevelar, [x̥, ɣ̥; ɣ̥, ɣ̥], before /i, e/ y /j/, postpalatal, [ç̥, ʝ̥; ʝ̥, ʝ̥], before /i, j/, velar, [x̥, ɣ̥; ɣ̥, ɣ̥], before /a, o, u/ and /w/ (although only constrictives will appear in our transcriptions). In area where /x/ is (semi)approximant, we can find dorsal realizations, or (less frequently) laryngeal ones, [h̥, h̥], sometimes partially or completely voiced. Between vowels, we can even find [∅].

When describing the specific regional varieties, more peculiar articulations will be introduced, both for /j/ and /x/. For /s/, which presents considerable variations between North and South.

48.8. As for the *vocograms* that we will present for the different accents, notice that the first one shows the most typical and frequent realizations. Besides, alternative more peculiar or less common taxophones (ie geographically or socially marked) are provided in following vocograms. They are indicated by one or more ‘↓’, while possible less marked taxophones have ‘↑’.

When needed, some vocograms will be preceded by paraphonic vocograms (ie schematic diagrams), as an introduction to how some accents are actually recognizable (at least for someone who can actually perceive such peculiar characteristics), if accurately examined.

48.9. Further (even) more relevant peculiarities can be added afterwards. In addition, the corresponding *intonation* patterns are also shown, systematically, with possible more local peculiarities (even if sometimes they do not differ much).

To be true, (more than) someone might certainly wonder if such almost invisible (and mostly unperceptible) might actually be necessary, in the description of the regional accents of any language. Of course, we are convinced that they are really useful. Otherwise, we all might go fishing, instead, hoping to be more lucky...

49.

Main mono- & bi-lingual Spain

General features

49.0.1. Final prepausal /n/ is alveolar, nasal or semi-nasal, [n, ɲ], in most mid-northern accents. In the /^haðo/ ending (mostly participial), /d/ may even be [θ], not necessarily in broad accents, but current colloquially, as in words like *todo*, *nada* (except in Catalan or Galician areas, where this change is relatively less frequent).

In general, where this change is usual, [θ] is more frequent in broader and older-speaker accents. In fact, milder and younger accents prefer using [ð], due to prescriptive pressure).

When /j/ is realized as a continuous contoid, it is very frequently (pre)uvular, [ɰ, ɰ̥] – rather than (pre)velar, [ç, ç̥]. This change is symmetrical with the actual realization of /x/ (see below), and it is especially used in the northernmost areas – except in Galician and Catalan areas (but less so in Valencian areas). Occasionally, (semi)constrictive taps or trills can be found.

49.0.2. In most central-northern Spain /θ/ and /s/ are distinguished (but, to simplify things, in our transcriptions, we only use the constrictive symbols, although we are going to see that variants are quite possible). For /s/, we mainly have an alveolar (semi)constrictive – mostly lamino-alveolar, [s̺, s̺̥], or dentalveolar, [s̪, s̪̥]. Clearly, apico-alveolar realizations, [s̠, s̠̥], are occasional. In syllable-initial position, /s/ may become partially or totally voiced. Like /s/ (and /f, x/, and /j/), /θ/ is realized with variable degrees of constriction: [θ, θ̥] (respectively, constrictive and semi-constrictive).

49.0.3. Frequently, a postnuclear /s/ is realized as [r], more typically in word-final position (or with morphological elements) or before /d/ and /θ/. This is less frequent before other consonants (ie /b, g, k/, /f, x/, or sonants). Occasionally, before /d/, also /θ/ may become [r]. This is found in all the area considered here, except (more rarely) in westernmost (and bilingual) accents. However, it may be fairly frequent in parts of Valencia, Balears, and Galicia.

49.0.4. /x/ is (semi)constrictive in most central-northern accents. Uvular and pre-uvular realizations are quite frequent: [χ, χ̥; ɣ, ɣ̥]. Their precise place of articula-

tions is not determined by contexts. Also (semi)constrictive taps and trills are possible (with typical noise, too).

Castilla-León, Castilla-La Mancha, Madrid

49.1.1. Notice that the monolingual mid-western and southern areas in Valencia are included, too. The raising of final /e, o/, [ɪ, ɨ; ʊ, ɯ] (indicated by [*] in the second vocogram), in the traditional modalities of the southernmost part of Salamanca (ie the mountain ranges of Jálama, Gata, Béjar, and France), is a characteristic shared with the north-eastern part of the adjacent province of Cáceres.

49.1.2. In parts of Toledo and Ciudad Real, adjacent to Extremadura and Andalusia, final /e, o/ may be lowered (or advanced for final /a/), due to the reduction of /s[#]/, and other consonants, like /θ[#], r[#], l[#]/ (see [*] in the third vocogram). This is quite similar to what will be described for Murcia and eastern Andalusia. Nevertheless, differently from Murcia and Andalusia, in western parts of Castilla-La Mancha, this feature is irregular and insubstantial. Even vowel harmony may be present.

49.1.3. Notice the typical realization of /ei/ and /ai/ shown in the second vocogram of fig 49.2.4, peculiar for the lowering and centralization of /e-/ and the raising and fronting of /a-/ , including some possible merger. These peculiarities are also found in the eastern part of La Mancha, in the speech of lower speakers.

In addition, /eV/ sequences may drop /e/, as in the following examples: *me importa, se hace, geografía, de Europa*, with /ei/, /ea/, /eo/ and /eu/ realized simply as [i, a, o, u].

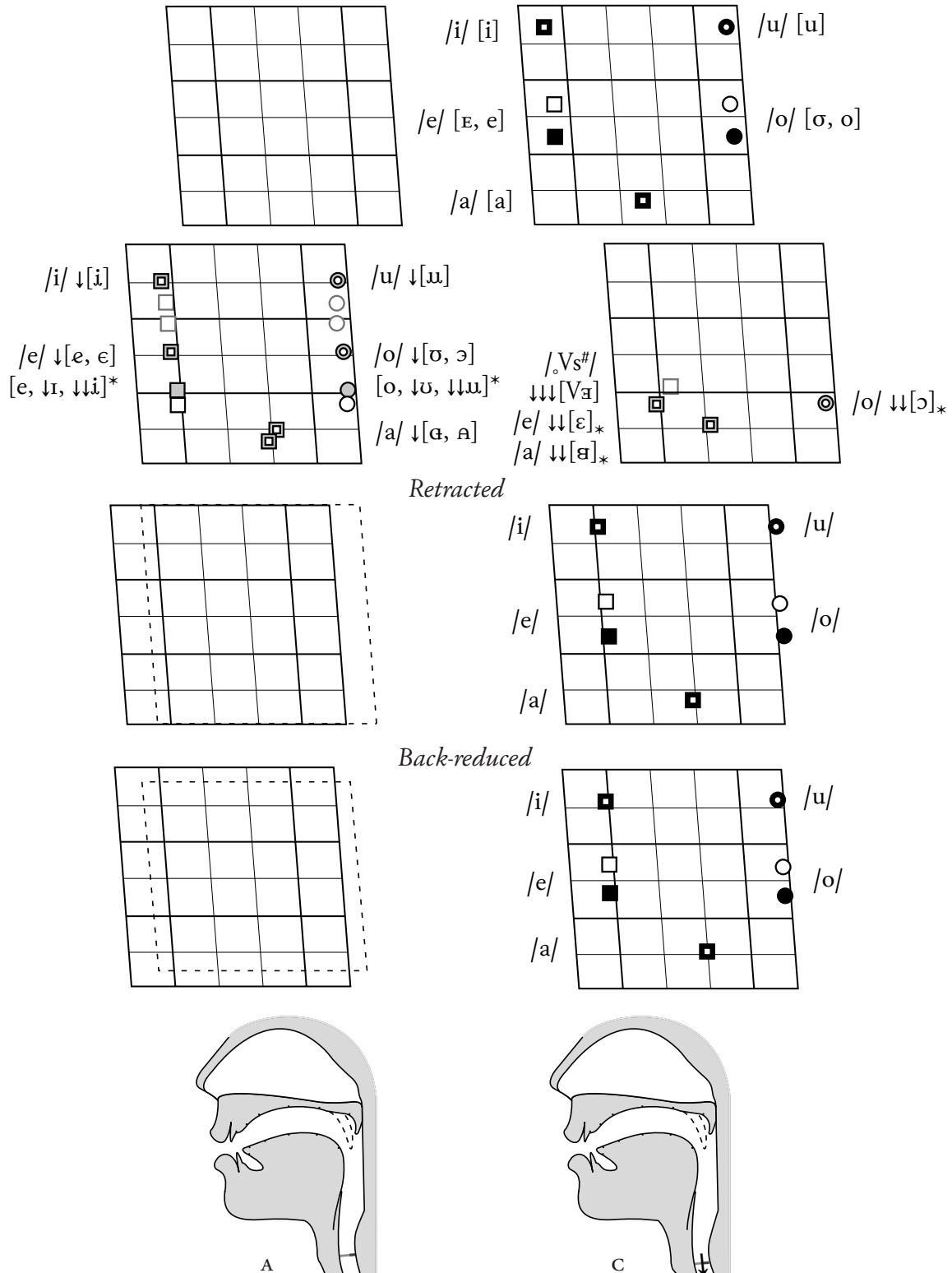
49.1.4. In the north-western part of this area (ie León), and in southernmost Salamanca and Ávila, final prepausal /n/ sequences, /Vn[#]/, have nasal or semi-nasal velar [ŋ, ŋ̃] (or [ɲ, ɲ̃], prevelar after /i, e/), with clear nasalization of the vocoids ([Ṽ]), too. When followed by a vowel, in addition to the alveolar nasal, [n], back articulations are found (including intermediate ones, ie (pre)velarized alveolar) .

The possibility of weakening and dropping of intervocalic /d/ does not occur only for /'aðo/, but also for wider contexts, in broader accents of Castilla-La Mancha and Castilla y León. Its dropping is especially frequent in the traditional modalities of southernmost parts of Salamanca, Ávila

49.1.5. In postnuclear position, in examples like *aptitud, obturar, abdicar, atmósfera, admirar, actor, técnica, digno*, postnuclear stops may be neutralized into [θ, θ̃] (their voicelessness may be kept before voiced consonants). Nowadays, this merger is little frequent, especially among younger people.

/b/, before a voiceless consonant (*optar*), or before a sonorant (*optar, apnea*), can be completely devoiced: [β̥]. Besides, postnuclear /g/, before a nasal (/m, n/) or a so-

fig 49.1.1. Castilia: vocograms, with variants, and two vowel paraphonic settings, which contributes to produce the typical Castilian voice, and lowered larynx, often heard not only in men.



nant, may be devoiced, mainly when represented by *g* (*magma*, *técnica*, *magdalena*). Actually, it becomes /x/, with all its taxophones, including (pre)uvular and taps or trills (see below).

49.1.6. Thus, they share the typical realizations of /x/, including the taps and trills, seen below). Such realizations are especially frequent in Castilla y León, and in the mid-northern parts of Castilla-La Mancha.

Final /d[#]/ is frequently [θ, θ̃], mainly in before a pause or vowel (and practically always in monosyllables). However, in broader accents we certainly have /d[#]/ [θ̃], too. Besides, we find [θ, θ̃] also in Madrid and in northern Mancha. In southernmost provinces (Ciudad Real and Albacete), /d[#]/ [θ̃] predominate, as in southern Spanish.

In broader accents, /θ/ may be confused with /f/ (and /f/ with /θ/), as in: *cilantro*, *felpa*. Besides, in areas of Castilla-La Mancha, we can occasionally find the substitution of /θ/ with /s/, and of /s/ with /θ/, as in: *gazpacho*, *tos*, *necesita* (regularly [neʃeθi'ta])

49.1.7. The merger of /s/ and /θ/ into /s/ (traditionally known as 'seseo'), with its typical realizations in central and northern Spain, is typical of traditional Spanish of the the monolingual areas of Elda, Salinas, Aspe and Monforte (Alicante).

In postnuclear position, the /s, θ/ merger represents a typical southern feature, mostly in broader accents, in southernmost Salamanca and Ávila (bordering with Extremadura), and in Orihuela, in southern Alicante (bordering with Murcia), in Mancha and in monolingual mid-western regions of Valencia (bordering with Castilla-La Mancha).

49.1.8. In Castilla-La Mancha, this feature is especially strong in their mid-southern parts. In fact, their northernmost areas (ie Madrid, mainly its northern parts), Guadalajara, and northern Cuenca (more conservative).

In southern Salamanca and Ávila, the merger is very advanced and it may happen in all contexts, as in Extremadura. However, in Mancha, the merger is more typical and systematic before consonants. Also prenuclear /s/ may be included, typically in *nosotros*.

49.1.9. Generally, this merger coincides in innovative accents, both European and Americans. The more typical mid-northern results include the semi-constrictive realization of /s/ is postpalatal, [ɬ̠], (pre)velar, [ɬ̠, ɬ̠], or (pre)uvular, [ɬ̠, ɬ̠], especially before /k/, in Mancha Spanish. Such articulations can also be taps or trills, generally keeping /s/ as [ʃ, ʃ̃] before /t/.

The fusion of /sb̥, sd̥, sj̥/ into unique voiceless contoids, [ɸ, ɸ̃, ɸ̃], is more frequent in Albacete, although it can also be found in Toledo and Ciudad Real, but more rarely. In La Mancha, the typical vowel [ɐ] (in the third vocogram) can be heard, mainly in western Castilla-La Mancha (especially, in Toledo), as a result of the merger of /s[#]/ and /θ[#]/, after vowels different from /e/: *manos* ['ma'noɐ], *paz* ['paɐ].

49.1.10. For /j/, in the two Castillas (and in Madrid), with greater probability than in other monolingual areas (and only for the speakers who completed the merger of /ʎ, j/, see below), we can find some peculiar articulations. These are palatal grooved (semi)stop-semi-constrictives: [ɟ̠, ɟ̠, ɟ̠]. Less frequently, we can al-

so have the postalveo-palatal stop-strictive, [ɟ͡ʝ], with rarer reduced variants, too.

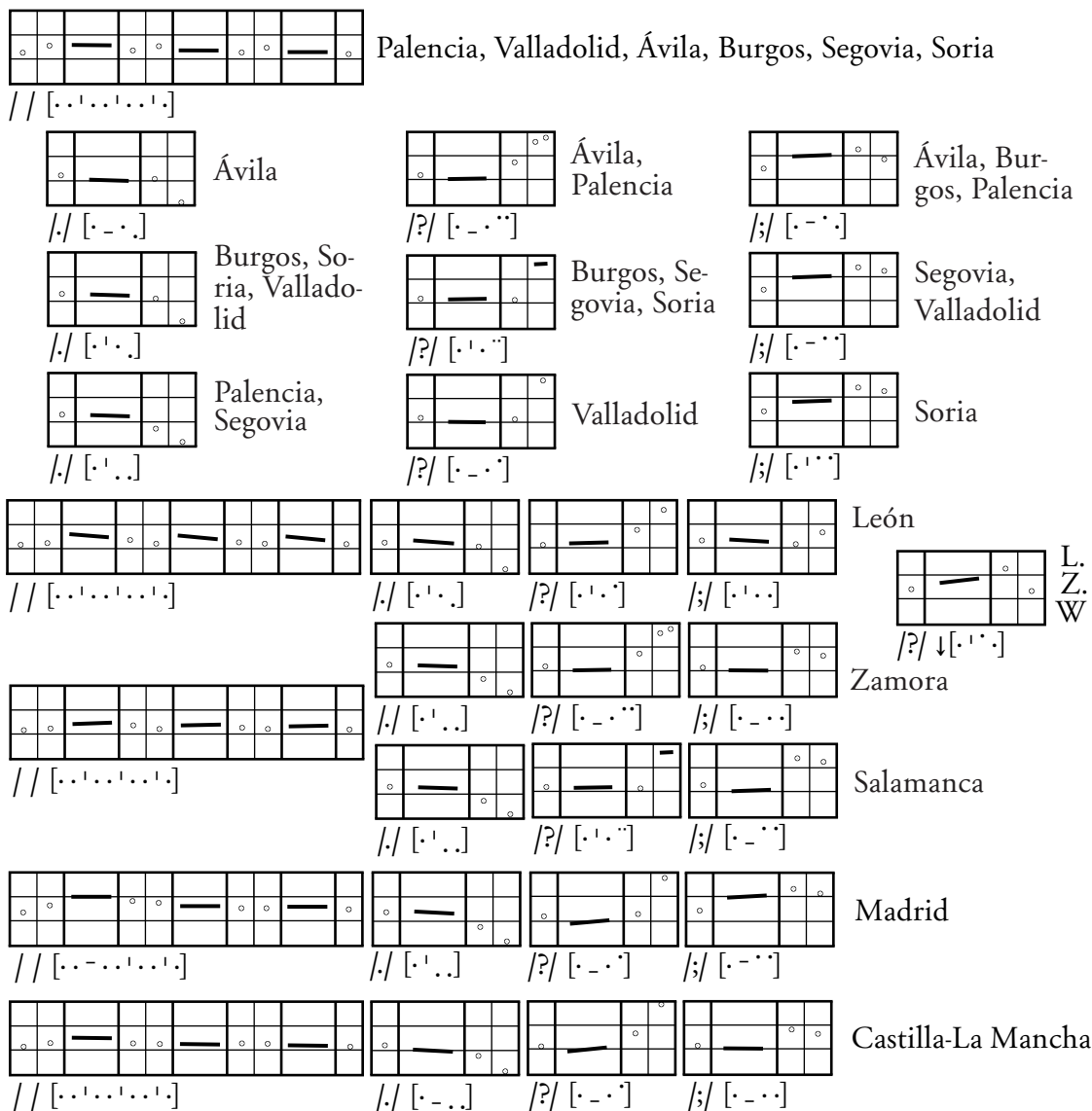
The grooved palatal realizations are particularly frequent in western Mancha, mainly in Toledo. They are rarer in eastern and northern areas, in any positions, together with the grooved semi-constrictive, [ɟ͡ʝ] (mainly in broader accents).

Between vowels, approximant palatal realizations, [j] (in case, semi-approximant, [j̞]), are also possible, especially in north-eastern parts of the area (ie eastern-most Castilla and León, and north-eastern Castilla-La Mancha).

49.1.11. In southern Salamanca and Avila (and, in border areas of Castilla-La Mancha with Extremadura and Andalusia) /x/ is traditionally realized as (semi)approximant. In all the areas mentioned, autochthonous variants coexist with the (semi)constrictive ones (which are preferred by less conservative speakers).

The merger of postnuclear /r/ and /l/ is a typically southern feature also occurring in Castilla-La Mancha (especially in western areas), in broader accents. The change

fig 49.1.2. Castilla: intonation patterns with local variants.



of /r/ into /l/ is more typical of word-final position: /r[#]/ [l[#]]. This can also occur in southern Salamanca and Ávila, right as /r[#]/ [l[#]].

49.1.12. Other characteristic peculiarities are: gemination resulting from assimilation: *carne* [ˈkanne], *verla* [ˈbɛlla] (in Castilla-La Mancha, and southern Ávila), with intermediate realizations, *ie* [sn, ɲn, ɲn] y [sl, ɲl]. Besides, dropping of /r/ before enclitic pronouns (in Castilla-La Mancha, La Rioja, southern Salamanca): *verla* [ˈbɛˈla]. In addition, dropping of /r[#]/: *hablar* [aˈβla] (in Castilla-La Mancha). In Castilla-La Mancha, except in its northernmost part, we can find the addition of [e] after /r[#]/: *comer* [koˈmɛˈre].

49.1.13. In all mid-northern Spain, the sequence /lɣ/ can assimilate completely, giving: *algo* [ˈalɣo], and even [ˈaɫɫo, ˈaɫo], (pre)uvular.

/ɫ/ [ɫ] is kept only, more or less stably, by older, mostly rural, speakers. Clearly, the northern areas (including Guadalajara and Cuenca, compared with almost all Castilla-La Mancha) are decidedly more conservative.

The merger of /ɫ/ [ɫ] into /j/ (traditionally called *yeísmo*) is already complete for the majority of speakers.

49.1.14. *fig 49.2* shows the tonograms for the accents of this area, including pro-tune and tune variants.

Asturias, Cantabria, La Rioja, Aragón

49.2.1. Here we present the accent typical of these four regions (and of the monolingual north-western parts of Valencia). Afterwards, we will describe how Span-

fig 49.2.1. Asturias: vocograms and tonograms with variants.

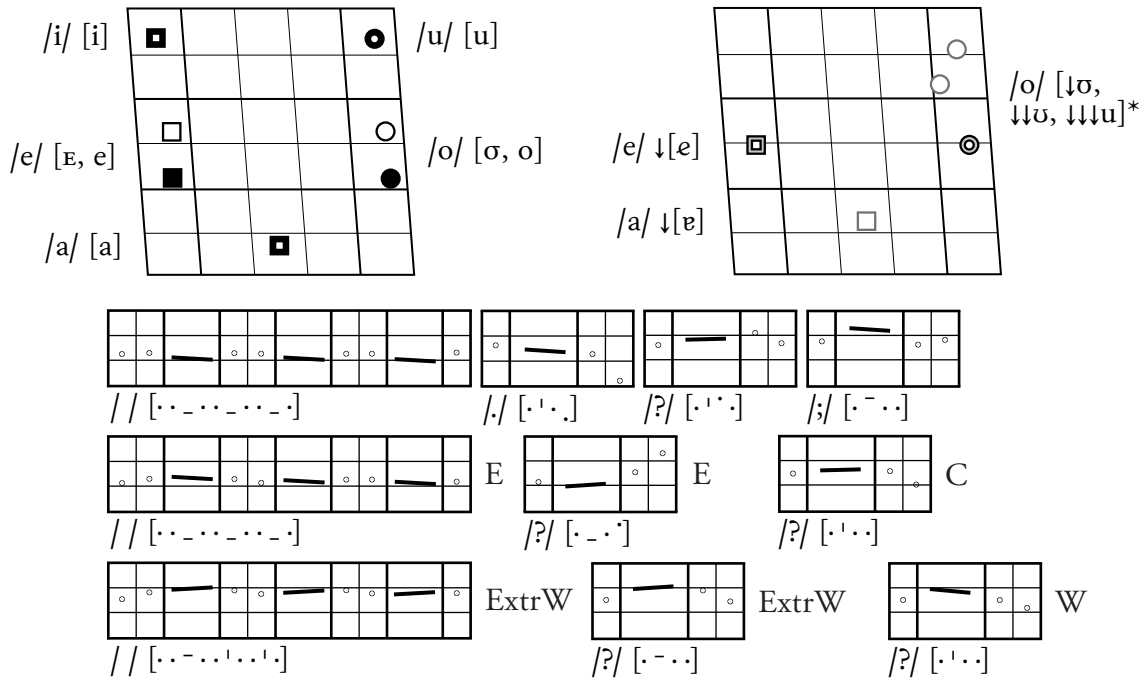
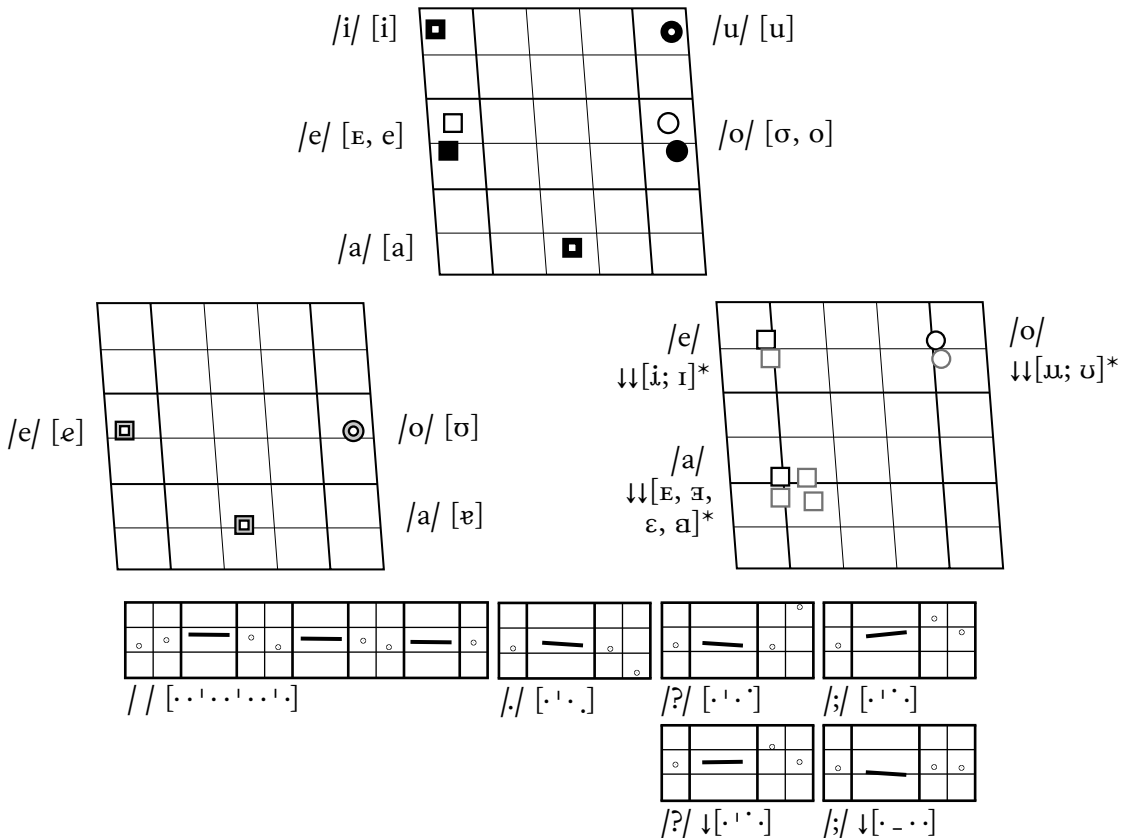


fig 49.2.2. Cantabria: vocograms and tonograms with variants.



ish is pronounced in monolingual areas of Navarra and the Basque Country.

In Asturias, the realization [ɔ, u] for /o#/ is due to the use of the masculine singular grammeme *-u*, typical of Asturian, even in the local Spanish accent (see the second vocogram, where [*] indicates broader variants). The raising of final /o/ [ɔ, u] (and less widespread final /e/ [ɪ, i]) also appear in traditional accents of Cantabria (third vocogram).

49.2.2. That vocogram also includes the typically raised and fronted final /a/ of Pas valley (in addition to /e, o/). Mainly older speakers of this accent also present the raising of unstressed /e, o/ occurring before /i, 'u/ and /jV, 'wV/ (ie *comida, perdió*). More generally, unstressed /e, o/ belonging to word-final grammemes become [i, u], (ie *se pone, como yo*).

The realizations of /ei/ and /ai/, appearing in the second vocogram of fig 49.2.4, occur in the whole eastern part of this area, ie Aragón and La Rioja, in broader accents.

In Asturias, prepausal /n#/ is velar (semi)nasal, [ŋ, ŋ̃] (prevelar, [ŋ̃, ŋ̃̃], after /i, e/), with frequent nasalization of a preceding vowel, [Ṽ]. In word-final position, before a vowel it is generally alveolar, or (pre)velarized alveolar.

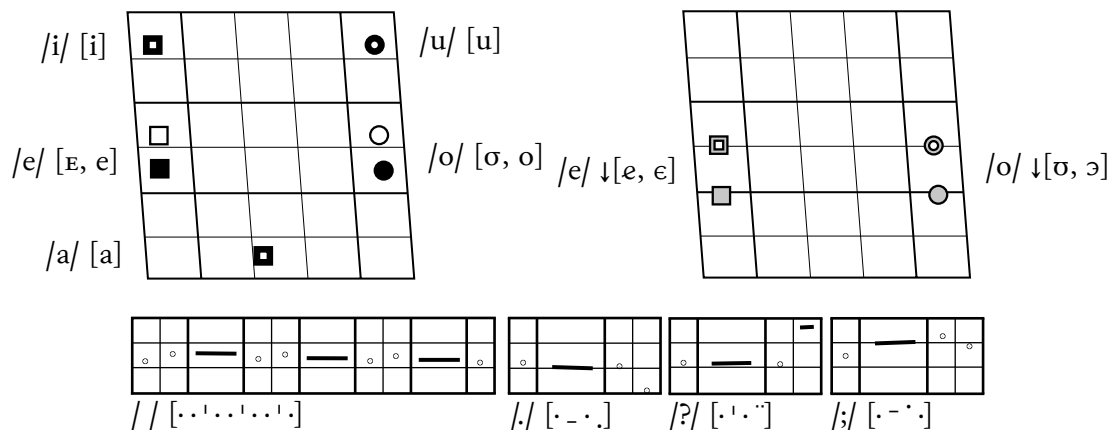
49.2.3. The weakening or dropping of postvocalic /d/, mostly in /-aɔ/ is especially frequent in traditional accents of Cantabria.

The merger into [θ, θ̃] of any postnuclear stops, as well as the devoicing of /b, g/, and the realization of /d#/ as [θ, θ̃] may also occur in the northern parts of this area. The merger of /s/ and /θ/ (traditionally known as 'seseo') into /s/, is a feature of the (monolingual) of the Valencia area. In areas of Cantabria, we can find the dropping of postnuclear /s/ and /θ/, at least before voiced consonants and word-finally before a vowel (even in *nosotros*), mostly in broader accents.

49.2.4. In La Rioja and Aragón, between vowels, there is a very typical realization of /j/ as a palatal approximant, [j] (occasionally, semi-approximant, [ɟ]).

In north-western Cantabria, /x/ is traditionally realized as (semi)approximant. Generally, autochthonous variants coexist with (semi)constrictive ones (which are

fig 49.2.3. La Rioja: vocograms and tonograms with variants.



preferred by more innovative speakers).

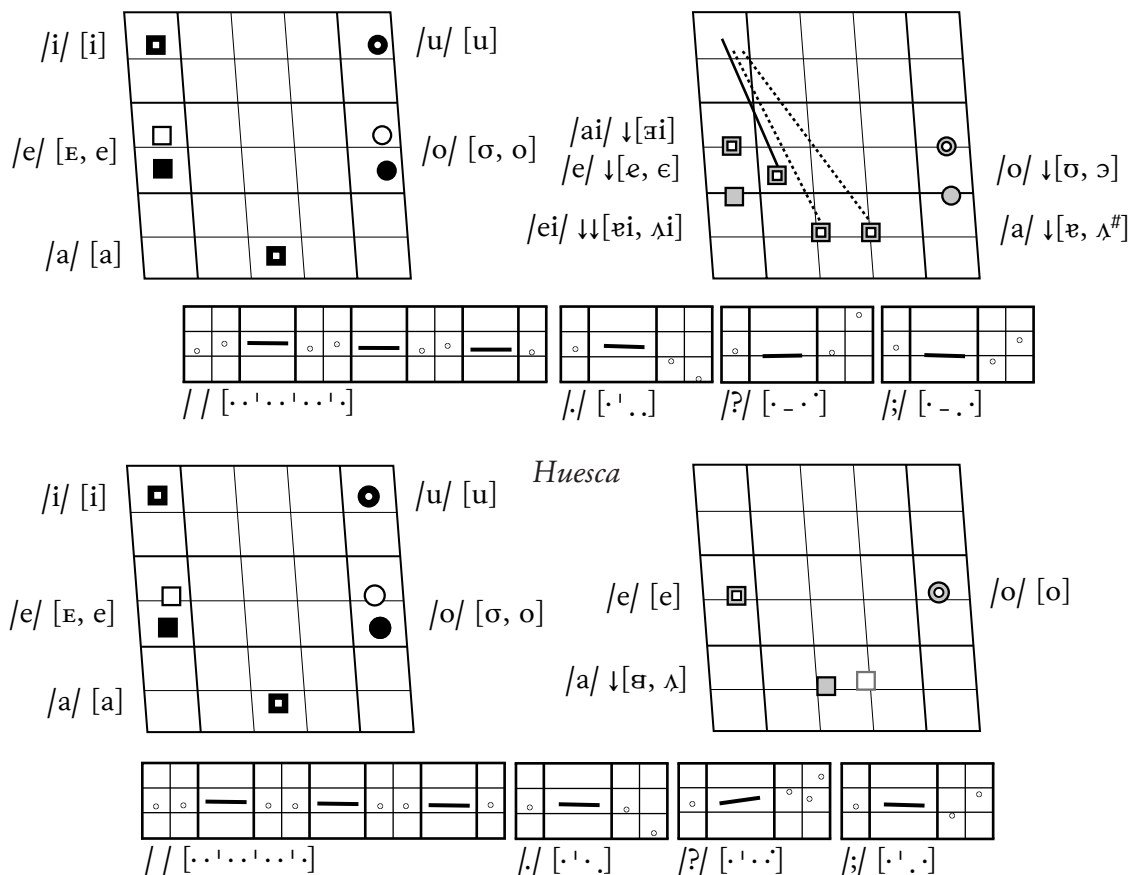
In the more typical accent of the eastern part of La Rioja (ie la Rioja Baja) and in la Ribera de Navarra, as well as in areas of western Zaragoza, /tr/ (and /dr/, after a pause or /n, l/) can be realized as [tʃ, dʒ] (voiceless or voiced propalatal stop-strictives) + [ɾ, r; ʝ, ʒ] ([ɾ, ʒ], after [dʒ]). The second element is strongly reduced, even to [∅].

49.2.5. /r[#]/, especially in infinitives, typically becomes /l/ in the traditional speech of an area between la Rioja Baja and la Ribera de Navarra (that extends to western Zaragoza). In La Rioja and in Asturias (under a strong influence by Asturian) /r/ can be dropped before an enclitic pronoun: *verla* [ˈβeɾla].

In Asturias and Cantabria, /l/ can be realized as [L] (velar). In all these areas, the sequence /lɣ/ can assimilate completely, giving: *algo* [ˈalɣo], and even [ˈaɬɔ, ˈaɬo], (pre)uvular –as in mid-northern Spain.

/ʎ/ is only kept, more or less stably, in the speech of older people. The merger of /ʎ/ into /j/ (traditionally known as ‘yeísmo’) is a complete fact for most speakers.

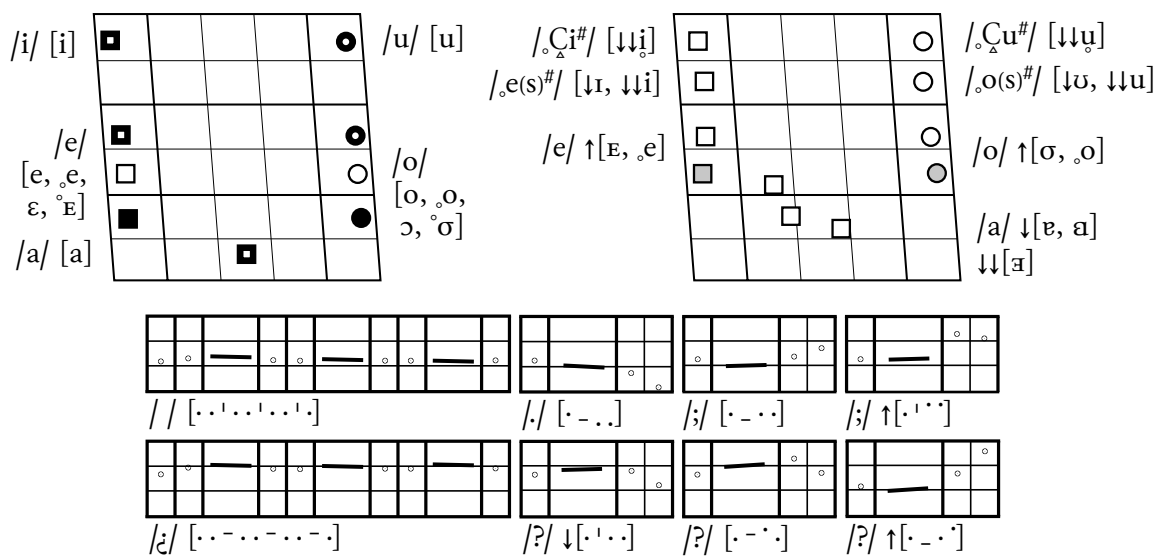
fig 49.2.4. Aragón: vocograms and tonograms with variants.



Galicia

49.3.1. Different Galician speakers have different knowledge and usage of Spanish and its pronunciation. The first vocogram refers to the accent of typical Galician speakers, with their 7 vocalic phonemes. fig 49.3 is adapted from § 8 of *Galician Pronunciation & Accents*, including its paragraphs.

fig 49.3. Galicia: vocograms and tonograms with variants.



Of course, the Spanish phonemes /e, o/ are realized using the six different timbres of Galician, [e, ε; o, ɔ] (and [°E, °σ], for ‘destressed’ /e, ɔ/), according to language analogies and speakers capabilities/sensibilities, not rarely with peculiar results.

For instance, given to similar Galician forms, we find: *poeta* [°e], *café* [°ε], *norte* [°ɔ], *tono* [°o] (G. *ton*). In addition, [°ε, °ɔ] generally occur for Galician words with /°ei, °eu/ or, even more regularly, /°oi, °ou/: *cosa* [°ɔ], *pasó* [°ɔ], *noche* [°ɔ], *enero* [°ε] (G. *cousa* /°ou/, *pasou* /°ou/, *noite* /°oi/, *xaneiro* /°ei/).

49.3.2. Besides, vowel nasalization between nasals (or even just before them) may characterize a broad Galician accent: *mano* [°mã°nɔ], *nombre* [°nõmbɾɪ], *man-car* [mãñ°kar], *tener* [tẽ°ner], *cine* [θĩ°nɪ], *teniente* [tẽ°njẽntɪ], &c.

Many urban, or younger, Galician speakers, generally unify their native /e, ε, o, ɔ/ phonemes, merging them into [°E, °σ] (and [°ε, °ɔ]), using them even for Galician /e, °o/, also mixing them as [°e, °E, °ε], [°o, °σ, °ɔ].

The second vocogram shows better realizations for *e, o* in stressed syllables, realized as [E, σ], certainly more suitable for Spanish: *resto* [°rɛ°sto], *tambien* [tam°bjɛn], *medio* [°mɛ°djo], *costo* [°kɔ°sto], *generación* [χɛnɛra°θjɔn], *todo* [°tɔ°do], &c. But it also shows broader realizations for word-final /e, o/ [ɪ, ʊ], as in *deporte* [de°pɔrtɪ], *influjo* [ĩñ°fluɾɔ] (or [-χʊ, -hʊ], in addition to a more suitable [-χʊ]).

49.3.3. As an even more typical trait of the Galician accent (especially broader), we find final unstressed /e, o/ realized as [ɪ, i], and [ʊ, u] (indicated by [*] in the second vocogram). Another typical trait is provided by vowel harmony, by pre-stressed /e, o/ followed by /i, u/ that become [i, u]: *recibir* [rɪ:θi'βiɾ], *Portugal* [ɫpuɾtu'ɣal].

We can even find [i̥, ɪ̥, ʊ̥, u̥], in unstressed final syllables, for /i, e, o, u/ preceded by voiceless consonants: *taxi* ['takɕi̥], *caqui* ['ka'ki̥], *espíritu* [eɕ'piɾitu̥], *deporte* [de'poɾtu̥, -ti̥], *influjo* [ĩɲ'fluɾu̥, -u̥], &c. Unstressed /a/ may become [ɐ]: *la cama* [lə'kaɾmɐ].

49.3.4. As for the *consonants*, bilingual speakers, in different ways, may present some or all the following realizations. Final -n /n#/ [ŋ, ɲ], or even [ŋ, ɲ], and with different degrees of nasalization on the preceding vowels or diphthongs: *bien* ['bjɛŋ, 'bjɛ̃ŋ; -ɲ], *sin* [ʃiŋ, 'sĩŋ; -ɲ], *traen* ['traɛŋ, 'trɛ̃ŋ; -ɲ], *colisión* [koli'sjɔŋ, 'sjɔ̃ŋ, -ɲ]. Also for /nC/, we may find homorganic nasal or seminasal contours, in addition to possible [ŋ, ɲ] before continuous contours.

Examples: *un papel* [ɫumpa'pɛl, ɫuma-], *siempre* ['sjɛmpɾe, 'sjɛmpɾe], *campo* ['kampo, 'kama-], *un tiempo* [un'tjɛmpo, un'tjɛmpo], *en cuanto* [ɛɲ'kwanto, ɛɲ'kwanto], *canto* ['kanto, 'kaanto], *cinco* ['θiŋko, 'θiŋko], *unión civil* [un'jɔŋ θi'βil, un'jɔŋ], *ciencia* [θjɛnθja, 'θjɛŋ-], *en su mayoría* [ɛnɕu'maðɔ'ɾia, ɛŋ-], *denso* ['dɛnso, 'dɛŋ-], *en julio* [ɛn'duɾ'ju, ɛŋ-], *conjunto* [kon'duɲto, kon'duɲto].

49.3.5. Postnuclear stops may be dropped, except in milder accents, or in formal situations. Some speakers prefer [θ, θ], as in the Castilian variety: *actitud/aptitud* [ati'tu], *reptil* [rɛ'til], *magnífica* [ma'ni'fika]. /d#/ is frequently [θ] ('zero'). Postvocalic /d/ is rarely dropped.

The merger of /s/ and /θ/, favoring /s/ (traditionally, 'seseo'), generally realized as in central and northern Spain, characterizes the broader accents of bilingual speakers (with a poor knowledge of Spanish), with no /θ/ in their native variety, in the islets in south-western Galicia (ie Rías Baixas).

49.3.6. Especially, between vowels (or in contact with /r, l/), we may find: /b/ [β, β̃], /d/ [ð, ð̃], /g/ [ɣ, ɣ̃], /f/ [f, f̃], /θ/ [θ, θ̃, ɕ, ɕ̃, s, s̃], /s/ [s̃, s̃̃, s, s̃; z̃, z̃̃, z, z̃], /x/ [χ̃, χ̃̃, x, x̃, χ, χ̃], /j/ [ɟ̃, ɟ̃̃, ɟ̃̃̃, ɟ̃̃̃̃, ɟ̃̃̃̃̃, ɟ̃̃̃̃̃̃], /ʎ/ [ɟ̃̃̃̃, ɟ̃̃̃̃̃, ɟ̃̃̃̃̃̃, ɟ̃̃̃̃̃̃̃, ɟ̃̃̃̃̃̃̃̃, ɟ̃̃̃̃̃̃̃̃̃], /l/ [l̃, l̃̃, l̃̃̃, l̃̃̃̃, l̃̃̃̃̃, l̃̃̃̃̃̃]. Notice that [β̃, ð̃] are semi-approximants. Between vowels, /j/ is not rarely realized as a stop, [ɟ̃], or semi-stop [ɟ̃̃], or as (semi)stop-semi-constrictives, slit, [ɟ̃̃̃, ɟ̃̃̃̃, ɟ̃̃̃̃̃], or grooved, [ɟ̃̃̃̃̃, ɟ̃̃̃̃̃̃, ɟ̃̃̃̃̃̃̃] (alternating with [j̃]).

Examples: *trabajo* [tra'βaɾɔ, -β̃aɾ-], *cable* ['kaβle, -β̃le], *árbol* ['aɾβol, -β̃ol], *rede* [rɛ'ɾe, -ɾe, -β̃e], *verdad* [ber'ðað, -ð̃að, -β̃að], *soldado* [sol'daðo, -ðo, -β̃o], *agosto* [a'ɣoɕto, -ɣoɕ-], *embargo* [em'βaɾɣo, -ɣo], *regla* [rɛ'ɾɣla, -ɣla], *fin* ['fiŋ, 'f-], *tráfico* [tra'fi'ko, -fi-], *zarzuela* [θaɾ'θwe'la, θaɾ'θweɾ-; ɕaɾ'ɕweɾ-, ɕaɾ'ɕweɾ-, saɾ'sweɾ-, saɾ'sweɾ-], *hacer* [a'θɛɾ, -θɛɾ, -ɕɛɾ, -ɕɛɾ, -sɛɾ, -sɛɾ], *seda* [sɛ'ða, 's-, 's-, 's-], *oso* [o'ɕo, -ɕ-, -s-, -s-], *mismo* [mi'z̃mo, -z̃-, -z̃-, -z̃-], *tras* [traɕ, -ɕ-, -s-, -s-].

49.3.7. And: *junio* [ˈd̪uɲjo, ˈx-, ˈx-, ˈχ-], *imágen* [iˈmaɾeŋ, -ʒeŋ, -xeŋ, -χeŋ], *ya* [ˈd̪ʒa, ˈg̞ja, ˈg̞ja, ˈja, ˈja, ˈja, ˈja], *mayo* [ˈmaˈð̞o, -g̞jo, -g̞jo, -jo, -jo, -jo, -jo], *llamar* [ˈd̪ʒaˈmar, g̞ja-, g̞ja-, ja-, ja-, ja-, ja-; ʎa-, ʎa-], *calle* [ˈkaˈd̪ʒe, -g̞je, -g̞je, -je, -je, -je, -je; -ʎe, -ʎe], *lado* [ˈlaˈdo], *falta* [ˈfalta], *el chino* [elˈt̪ʃiˈno], *palco* [ˈpaʎko, ˈpaʎ-, ˈpaʎ-], *algo* [ˈaʎgo, ˈaʎ-, ˈaʎ-], *miel* [ˈmjel, -ʎ, -ʎ], *sal* [ˈʂaʎ, -ʎ, -ʎ, ˈʂ-, ˈʂ-, ˈʂ-].

For /b, d, g; p, t, k/, followed by any consonant, it is frequent to have full stops, instead of the more suitable continuous taxophones, in cases like *bs*, *ps*, *cc*, *pt*, *bm*, *pm*, *dm*, *tm*, *tl*, *bd*, *cn*, *gn*, *gm*, &c: *absoluto* [ab̞ʂoˈlurto, -ʂ-, -s-, -s-], *lapso* [ˈlap̞ʂo, -ʂ-, -s-, -s-], *acceso* [ak̞ˈθeːʂo, -ʂ-, -s-, -s-], *adaptar* [aˈd̪apˈtar], *administrar* [adminiˈʂtrar, -ʂ-, -s-, -s-], *ritmo* [ˈritmo], *atlántico* [aˈtlantiko], *abdominal* [abdomiˈnal], *tecnología* [teknoloˈɲia], *signo* [ˈʂigno, ˈʂ-, ˈʂ-, ˈʂ-], *estigma* [eˈʂtigma, -ʂ-, -s-, -s-].

49.3.8. In broader accents, postnuclear stops may be dropped (except in milder accents, or in formal situations). Some speakers prefer [θ, θ], as in the Castilian variety: *actitud*/*aptitud* [atiˈtu], *reptil* [reˈtil], *magnífica* [maˈniˈfika]. /d[#]/ is frequently [θ] (‘zero’). Postvocalic /d/ is rarely dropped, while /d[#]/ is frequently [θ], but, again, some speakers use [θ, θ].

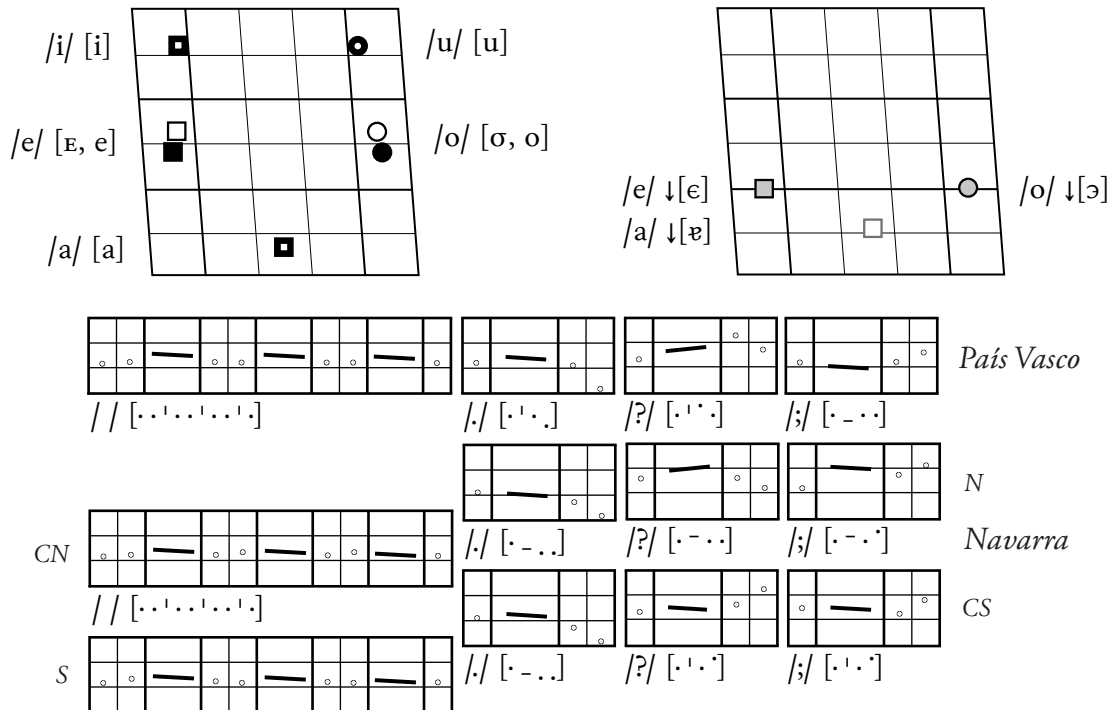
In addition, we find /j/ [j̞] in Galician names and words (*Xunta*). /jV, wV/, in prepausal position, can become [iV, uV] more often than in other accents: *Santiago* [-tiˈa-], *continua* [-nua].

The *tonograms* show the typical intonation patterns, with variants.

País Vasco (or Basque Country), Navarra

49.4.1. Here we describe the Spanish pronunciation found in the bilingual areas of northern Basque Country and of Navarra. Also included are the historically not bilingual areas, or those that became monolingual in relatively recent times, belonging to *Autonomous Communities*, because of their (mostly intonative) affinity with the Spanish accents of strictly bilingual areas.

fig 49.4.1. Basque Country & Navarra: vocograms and tonograms with variants.



In the Basque Country, as in the rest of mid-northern Spain, intervocalic /d/ is frequently weakened or dropped, especially of the ending /-aɔ̃/. The raising of /o/ to [-au] is more ‘normal’ (and socially accepted) than in the rest of Spain. Final /d[#]/ is currently [∅], although some speakers may realize it as [θ, θ].

49.4.2. Typically, /tʃ/ is retracted postalveopalatal, [tʃ̠], with a raised tip (and a possible reduction of the stop stage, up to [ʃ]). Bilingual speakers can use the slit pre-dental stop-strictive Basque phoneme [tʃ̠] (spelled *tz*) in names and words of Basque origin: *Itziar*, *ertzaintza*.

The merger of /s/ and /θ/ into /s/ (traditionally called ‘seseo’) is characteristic of older bilingual speakers belonging to lower sociocultural levels, but this feature is clearly reducing.

49.4.3. The Basque speakers who do not have /θ/ usually maintain in Spanish the Basque distinction between /s/ (alveolar for /s/, [s], or dental, [s, ʃ], in Navarra, or slit pre-dental, [θ, ʃ], in Guipúzcoa, where an intermediate articulation also occurs, i.e. dental semi-grooved constrictive, [s, ʃ̠]), for /θ/.

However, in Vizcaya, the native Basque variety has only an alveolar phoneme. As a consequence, these speakers merge /θ/ into Castilian /s/.

The (pre)dental variants can be semi-stop(semi)strictive, [ʈ, ʈ̥; ʈ̞, ʈ̞̥] ([ʈs, ʈ̞s]) after sonants. It is to be noted that the distinction between alveolar and predental is not systematic for the Guipuzcoan speakers, whose native Basque variant is adopting the merger, with frequent mixed realizations. Notice that /sj/ can be [ʃj], while, for intervocalic /j/, both [j] and [j̞] are current.

49.4.4. In Basque names and words, /ʃ/ [ʃ] may be used (spelled *x*: *Xabier*, *goxua*), or in endearing Spanish words with /s/ (as: *sirimiri*, *soso*), depending on a typical Basque procedure.

Bilingual speakers can use the Basque dental constrictive phoneme, realized as grooved, [s], or as slit predental, [θ̞] (spelled, *z*), in names of Basque origin, if present in the speaker's phonemic system (*Zarautz*).

In broader accents, prepausal /jV[#], wV[#]/ can be [iV, uV]: *Francia* [-θia], *continua* [-nuɑ]. In bilingual accents (or in monolingual ones in areas where Basque is used more systematically), /(*r*)r:/ and /r/ (in /Cr, rC, r[#]/) are typically realized by means of articulatorily strengthened phones.

49.4.5. This occurs both for their place of articulation –optionally, (semi)velarized alveolar– and for their manner of articulation, for /r/, as tap or trill (including degrees of possible velarization, weaker in postnuclear position than between tautosyllabic consonants).

Thus, we find /r/ [r, r̥, r̞] (the last one is semi-velarized), /r:/ [r:, r̥:, r̞:], /rr:/ [rr, r̥r, r̞r, r̥r̥, rr̥, rr̞, r̞r̞]. Before a vowel (as in *por aquí*), /r[#]/ may even coincide with /rr:/.

49.4.6. Let us keep well in mind that, in broader accents, the number of contacts may even be higher than we said above, which is the minimum for true strengthened realizations.

Actually, the contacts can even be three or four for /r/ in /Cr, rC, r[#]/, and six for /rr:/ and /r[#]V/, differently divided between the two syllables. In addition, /r:/ may have more than three, in /[#]r, C-r:/).

The opposition between /ʎ/ and /j/ is kept fairly well, especially by older speakers, although younger speakers tend to merge /ʎ/ into /j/.

Cataluña, Valencia, Baleares

49.5.1. Where Catalan, Valencian, and Balearic are spoken, people, whose native tongue corresponds to some of these three larger areas, usually oscillate for /e, 'o/, between the following realizations: higher-mid, [e, 'o] and lower-mid, [ɛ, 'σ] (or [e, 'σ], intermediate between them). These last ones predominante in milder accents (ie less influenced by the local languages).

The higher-low realizations, [ɛ, σ] ([ɛ, σ]), including the peculiar realizations of /e, ə, ə, o/ and /V/ + /u, l/), typical of Catalan and its varieties (shown in the second and third vocograms), only belong to broader accents, much influenced by Catalan.

fig 49.5.1. Cataluña: vocograms and tonograms with variants.

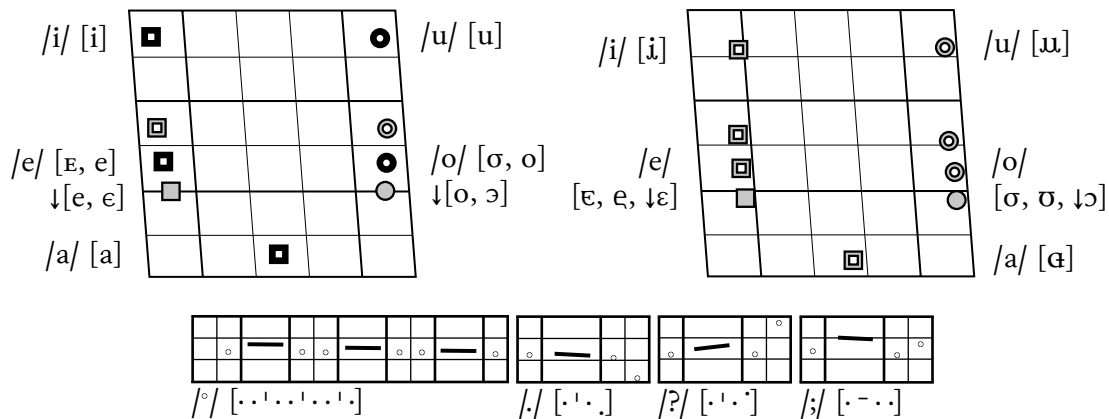
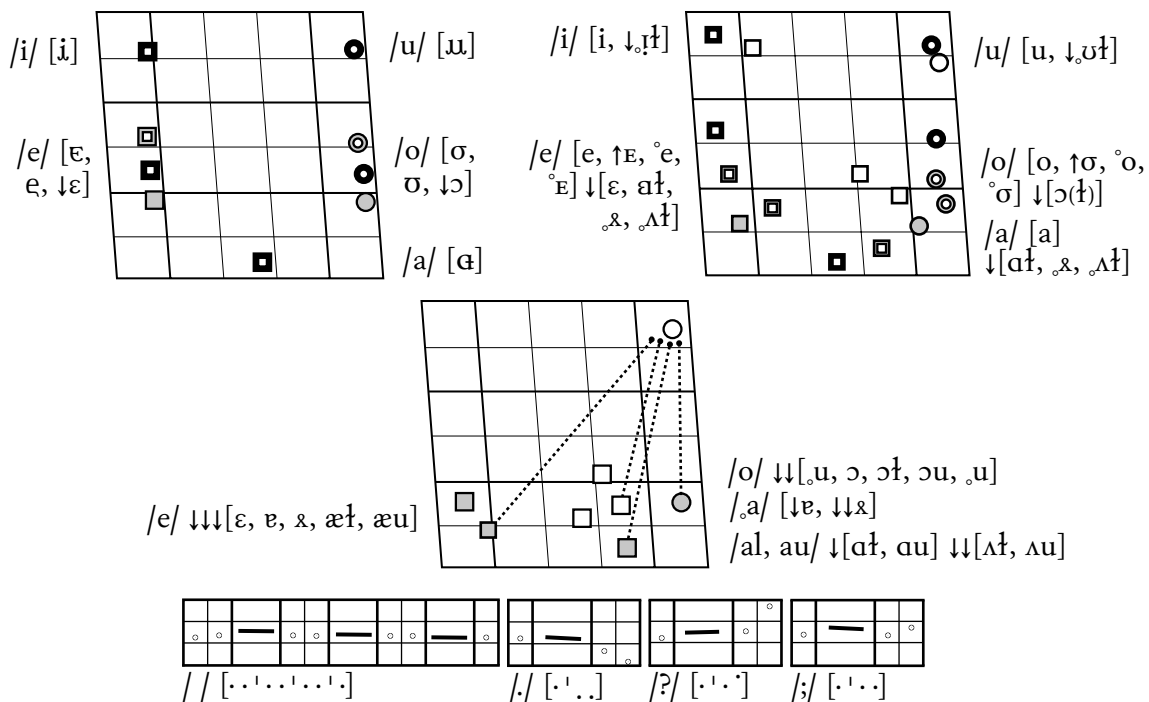


fig 49.5.2. Cataluña: vocograms and tonograms with variants for a broader accent.



49.5.2. In Balearic and Valencian areas where /b/ and /v/ are kept as different phonemes, more typically for speakers seriously exposed to the local native languages (mostly in Alicante, and southern Valencia y and Castellón, especially for older people) /b/ is typically [v] when it is spelled as *v*; after nasals or pauses, [v] alternates with [b].

In the same areas, in accents more influenced by the local tongue, *b* may be [b] (in all contexts).

For /-aɰo/, /d/ weakening or dropping are not usual among bilingual speakers. Final /d[#]/ is typically [t] (although younger speakers, more in contact with Spanish, can drop it, producing [∅], zero phone). In broader accents, /tʃ/ may become [ʃ].

49.5.3. The merger between /s/ and /θ/, producing /s/ (traditionally, 'seseo'), realized as in central and northern Spain, characterizes the accents of bilingual people with a scarce control of Spanish (generally belonging to lower sociocultural levels), whose native tongues do not have /θ/.

Besides, prevocalic word-final /s[#]/ becomes 'z/', mainly (although not necessarily) in bilingual accents, due to the interference by the local languages: *las amigas* [la-zamiɣaʃ].

This does not happen in mid-northern Valencia, where /s/ and /z/ have merged, as in Spanish, giving /s/. In the Balearic accents mostly influenced by the local tongue, the sequence /s[#]s/, typically, becomes [ts] or [ts]: *las salas* [lat'sa-, lat'sa-], *las cinco* [lat-siŋ-, -t's-] (in merging accents).

49.5.4. In Balearic Spanish, final postnuclear /s/ may typically be reduced (sometimes even dropped) before a consonant. In word-internal position, this may occasionally happen for /sk, sg/. This reduction is more common for speakers who use mainly Spanish.

Instead, speakers who use mainly Catalan, in /sm, sn, sl/ clusters (word-internally or between words) typically present assimilation, producing [mm, nn, ll]. Final /s/ typically becomes [r] before /d/ (sometimes, even before other voiced consonants).

49.5.5. Intervocalic /j/ is [j̥]. In addition, in strengthening positions, we may occasionally find: a stop, [j], or (semi)stop-semi-constrictives, [g̊, ɟ̊, ʒ̊]. In Catalan names and words, /ʃ/ occurs, too (*Caixa*).

In the broadest accent (ie much influenced by the local tongue), /l/ presents different degrees of velarization, especially in postnuclear position, with [ɭ] (mainly before a pause or bilabial or velar consonants: *canal, calvo, palco*).

The same occurs in contact with non-front vowels, in prenuclear position (after tautosyllabic vowels or consonants: *olor, clave*). In other positions, velarization is generally weaker [ɭ̥].

49.5.6. An alternative variant is lateral velar, [L], which may appear in all contexts. On the other hand, in Balearic accents, [ɭ] may appear in any position. In Valencian accents, it is more typically semi-velarized (in contexts that favor velarization).

The phonemic opposition between / Λ / [Λ] and /j/ is kept, rather firmly, especially among bilingual speakers. However, younger speakers are merging them more and more frequently, so that / Λ / becomes /j/.

49.5.7. Let us see, now, concisely, the vowels and intonation patterns of the broader accents of the rest of Catalonia, Valencia, and Balears, by carefully looking at fig 49.5.3-8. Of course, each vocogram and tonogram has to be attentively

fig 49.5.3. Catalu a: vocogram and tonograms of the northern accent (Olot).

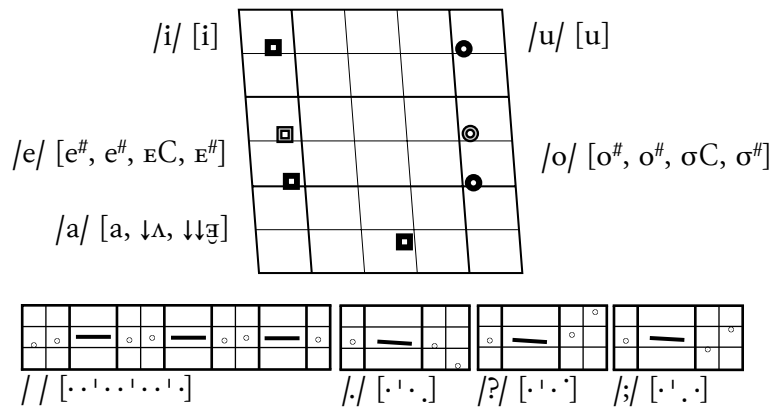


fig 49.5.4. Catalu a: vocogram and tonograms of the eastern accent (Barcelona).

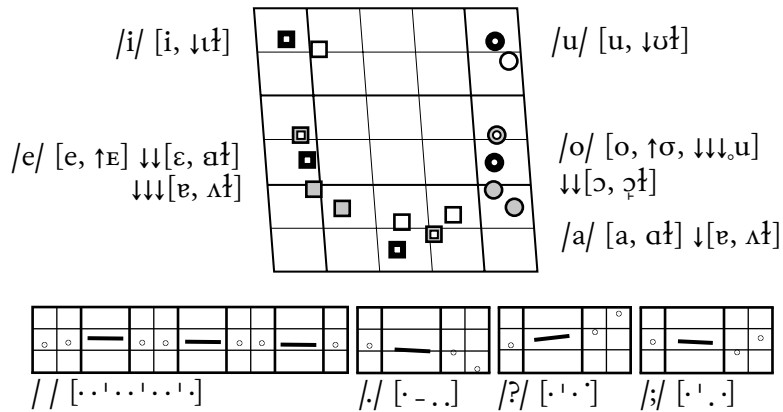
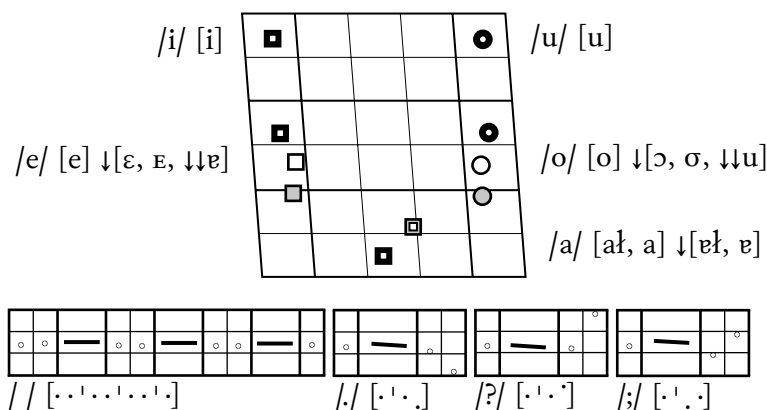


fig 49.5.5. Catalu a: vocogram and tonograms of the western accent (L rida).



compared especially with those for true Spanish accents. Not only monolingual Spanish people in Spain, but also –and more precisely– local speakers, in these same areas, may succeed in recognizing where other people come from, because they can easily identify some particular phones or intonation pattern.

49.5.8. Thus, fig 49.5.3-8, respectively, show the peculiarities of north-Catalan, east-Catalan, west-Catalan, south-Catalan, Valencian-Catalan, and Balearic-Catalan accents of Spanish.

fig 49.5.6. Cataluña: vocogram and tonograms of the southern accent (Tortosa).

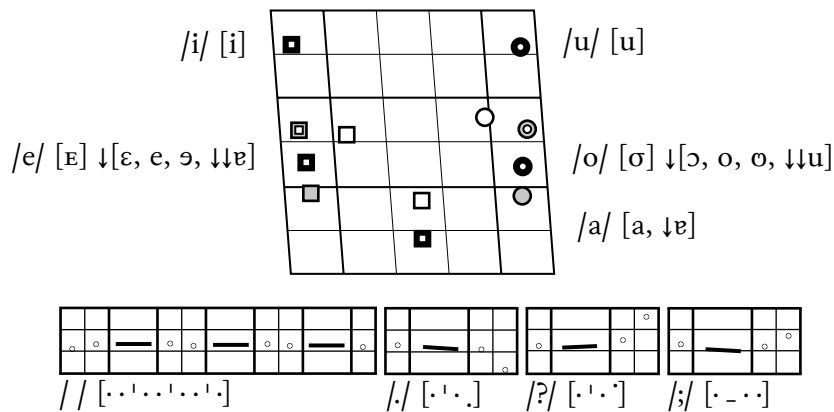


fig 49.5.7. Cataluña: vocogram and tonograms of the Valencian accent (Valencia).

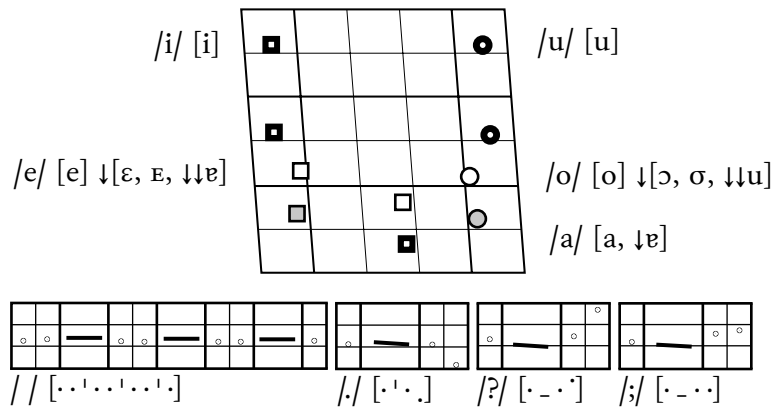
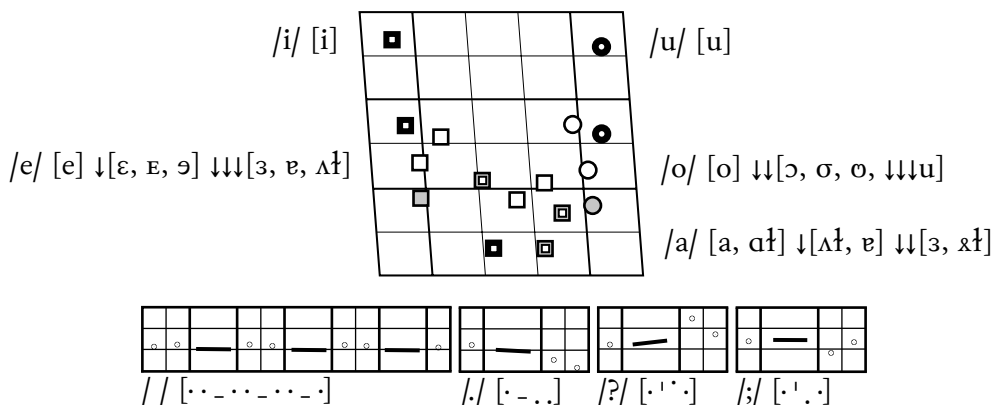


fig 49.5.8. Cataluña: vocogram and tonograms of the Balearic accent (Palma).



51.

American areal accents

Generic regional features

51.0.1. Our readers are invited to systematically have careful looks at the maps of fig 51.1-2, even when more specific and enlarged maps will be added in some of the succeeding chapters.

In this section, we will describe the main over-regional features, which are widely found in Latin America (but only in some cases appearing in all areas).

They present identical or similar phonetic realizations. In our transcriptions, for convenience, we simplify the regional variation concerning the precise realizations of /e, o/ and /a, əa/, showing only [ɛ, ɛ; ɔ, ɔ] and [a; əa, əɐ] (but our vocograms will show them accurately).

51.0.2. The change of /eV, əoV/ into [jV, wV], in examples like *teatro* ([tja'tro]), *línea* ([linja, -nje]), *poeta* ([pwe'ta, 'pwe-]), *coagular* ([kwaɣu'lar, kwɛ-]), is generally stigmatized in Spanish, mostly in Europe.

In Latin America, it is more widespread, although with different stigma degrees. In certain areas, it is quite frequent, being accepted even by speakers of middle or higher sociolinguistic levels (in informal or relaxed pronunciation, as for instance in Mexico, in some Caribbean areas, and in Argentina).

The change is expressly typical for /e/ (mainly in /ea/ sequences), mostly in verbal forms with *-ear* /-e'ar/): *pelear* [pe'ljar] (also [peli'ar]).

51.0.3. However, we often find hypercorrect pronunciations like *comercial* [ko,merse'al] (for [komer'sjal]), *beneficia* [be,nefi'seə, -'seə, -ɐ] (even changing stress, for [bene'fi'sja, -ɐ]), *agria* [a'ɣrea, -ɐ] (for [a'ɣrja, -ɐ]), *apio* [a'pjo] (for [a'pjo]).

Notice that [j, w] occur as realizations of /e, əo/ + /V/, in the educated accents of most speakers in Latin America, in informal speech, also accepted in neutral pronunciation).

51.0.4. In large areas of Spanish America (especially Mexico and the Andean area, but also, though less consistently, in the 'isthmic' areas of Central America), unstressed vowels are intensely reduced, with different degrees of social acceptance.

Their realizations present different degrees of *devoicing* (up to a complete drop-

fig 51.1. Spanish accents in America: seven main areal groupings.



fig 51.2. Spanish accents in America: more groupings.



51.0.9. As in European Spanish, the unfolding and loss of palatalization of /ɲ/ (as also the palatalization of /n/ before /i, j/ and the fusion of /nj/, also secondary: *línea* [l̥iɲj̥e, -j̥e, -ɲe]), are widespread in Spanish America, especially in certain varieties.

The lenition of /p, t, k/ [p̥, t̥, k̥] (which is stronger in some varieties, as we will show), is also fairly frequent in America, as in European Spanish, too.

They can also become [b̥, d̥, ɡ̥] (voiced lenis), or completely voiced, [b, d, ɡ], including intermediate stages, [b̥, d̥, ɡ̥]. As in Spain, this feature is stronger in informal or relaxed pronunciation, mainly for /k/, up to [ɣ].

51.0.10. Let us notice that *tl* is frequently realized as tautosyllabic homorganic sequences: [tl, t̥l] (including possible [kl], or [k̥l] before /i, e/). Let us also notice carefully, that in word-final position, /l/ becomes intense (or, optionally, devoiced), as well: *náhuatl* [-t̥l, -t̥l̥, -t̥l̥, -t̥l̥] (including the possible reduction, in this context, simply to a dentalveolar stop, [-t̥]).

In American Spanish, preconsonantal (phonemic) stops, may undergo various modifications, mostly in broader accents (as in Spain, as well). Thus, we often find retraction, or vocalization.

51.0.11. In Latin America, further modifications are widespread, too, for stops, not only in broader accents. So, we can frequently find the change into lateral contoids, assimilated to the place of articulation of a following consonant (except before bilabials): *acceso* [-l̥s-, aɲs-, -l̥s-, -ɲs-], *adquirir* [-l̥k-, -ɲk-], *administración* [-lm-, -ɲm-].

Before front consonants, we can have (semi)unilateral contoids: *contacto* [-λt-, -ɲt-]. The change of postnuclear stops into further sonants is rarer, and generally more typical of broader accents: *protector* [-ɲt-], *administración* [-ɲm-].

51.0.12. Also quite widespread, in all American accents, not only in broad ones, is the retraction of front stops, coinciding with the official velar phonemes (especially in some Caribbean areas): *apto* (= *acto*) [-ɲ̥t-], *abdomen* [-ɲ̥δ-], *observar* [-ɲ̥s-], *admirar* [-ɲ̥m-]; also: *alumno* [-ɲ̥n-]. Especially in colloquial speech, final /d̥/, is frequently [θ], in all Spanish America.

For /t̥j̥/, a postalveopalatal rounded stop-strictive is frequent, [t̥j̥], not only before /o, u, w/ (by normal coarticulation). A stop-semi-strictive is rarer than in Europe, [t̥j̥] (less frequently, can we also find a semi-stop-strictive, [t̥j̥]).

51.0.13. In most American accents, /f/ is predominantly a labiodental (semi)-constrictive, [f, f]. A bilabial phone is not rare, generally, approximant, [ɸ]; sometimes, semi-approximant, [ɸ], more rarely, semi-constrictive (they are particularly frequent in Andean areas; less so in Antilles, Argentina, and Uruguay). Generally, the bilabial phones are more typical of broader accents.

More frequently, /s/ is a dental (semi)constrictive in all America, [s, s̥]. In many areas (especially rural ones), /s/ has the following dental realizations: semi-grooved, [ɬ, ɬ̥] or slit, [θ, θ̥]. Also slit predental, [θ, θ̥], mainly in broader accents.

After a pause or /n, l/, for /tr/ and /dr/ we find realizations with the first element partially assimilated to the second one (uttered with a complete or partial alveolar contact): [t_r, t_{r̥}, t_{r̥}; t_s, t_{s̥}, t_{s̥}; d_r, d_s]. We may consider these realizations as intermediate between the canonical ones, ie [tr, dr], and those that we are going to describe.

51.0.20. The two elements of these sequences can fuse into a single phone: slit stop-semi-constrictive: [d_r, d_{r̥}; d_s, d_{s̥}], semi-grooved dentalveolar stop(semi)constrictive: [d_{r̥}, d_{s̥}]. Less frequently, they may fuse into [d̥, d̥] (respectively, apico-alveolar or lamino-alveolar), not excluding a dentalveolar stop: [d̥].

Besides, we find very typical sequences with /t/ and /d/ realized as propalatal stop-strictive, [t̥, d̥], followed by [ç, r; ç, s] and [r, s], respectively, often with a strongly reduced second element, up to [∅]. The sequence /str/ may be simplified into a propalatal constrictive, ie [ç̥].

52. México

General features

52.0.1. First of all, let us present how Mexico is currently imagined to be divided by different people, even by Mexican inhabitants. Afterwards, we will also show how Mexico is actually divided according to (more or less) perceptible pe-

fig 52.0.1. Three or five areas.

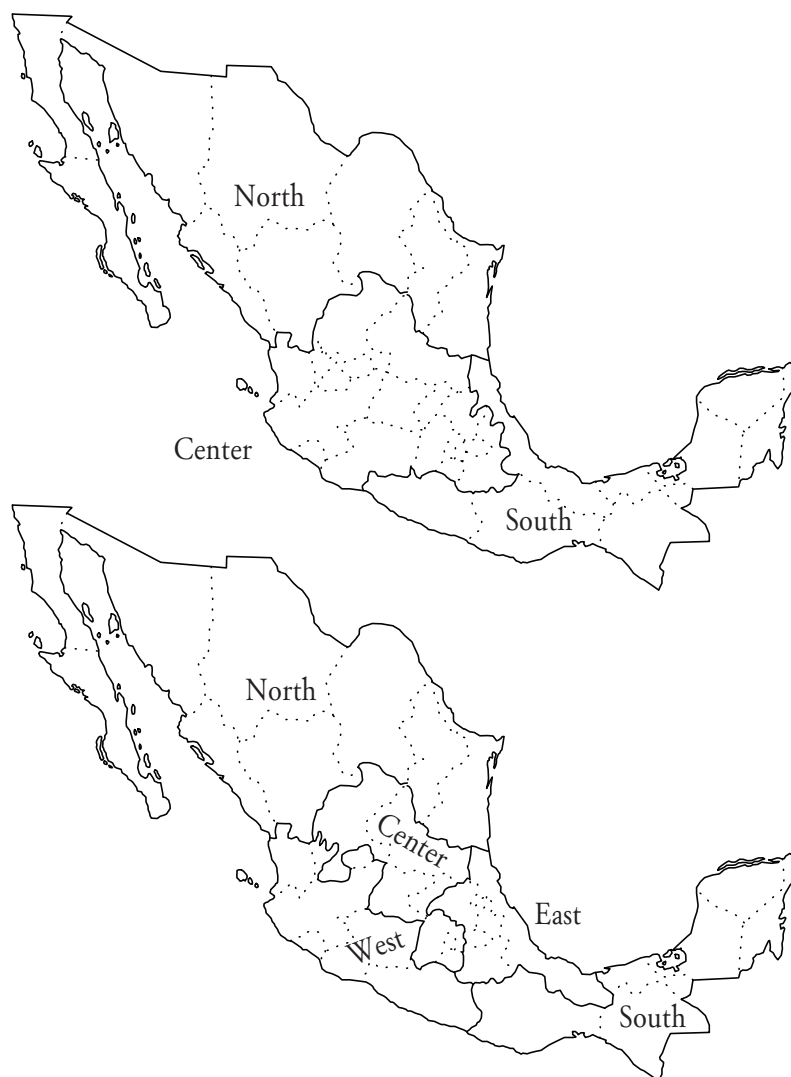


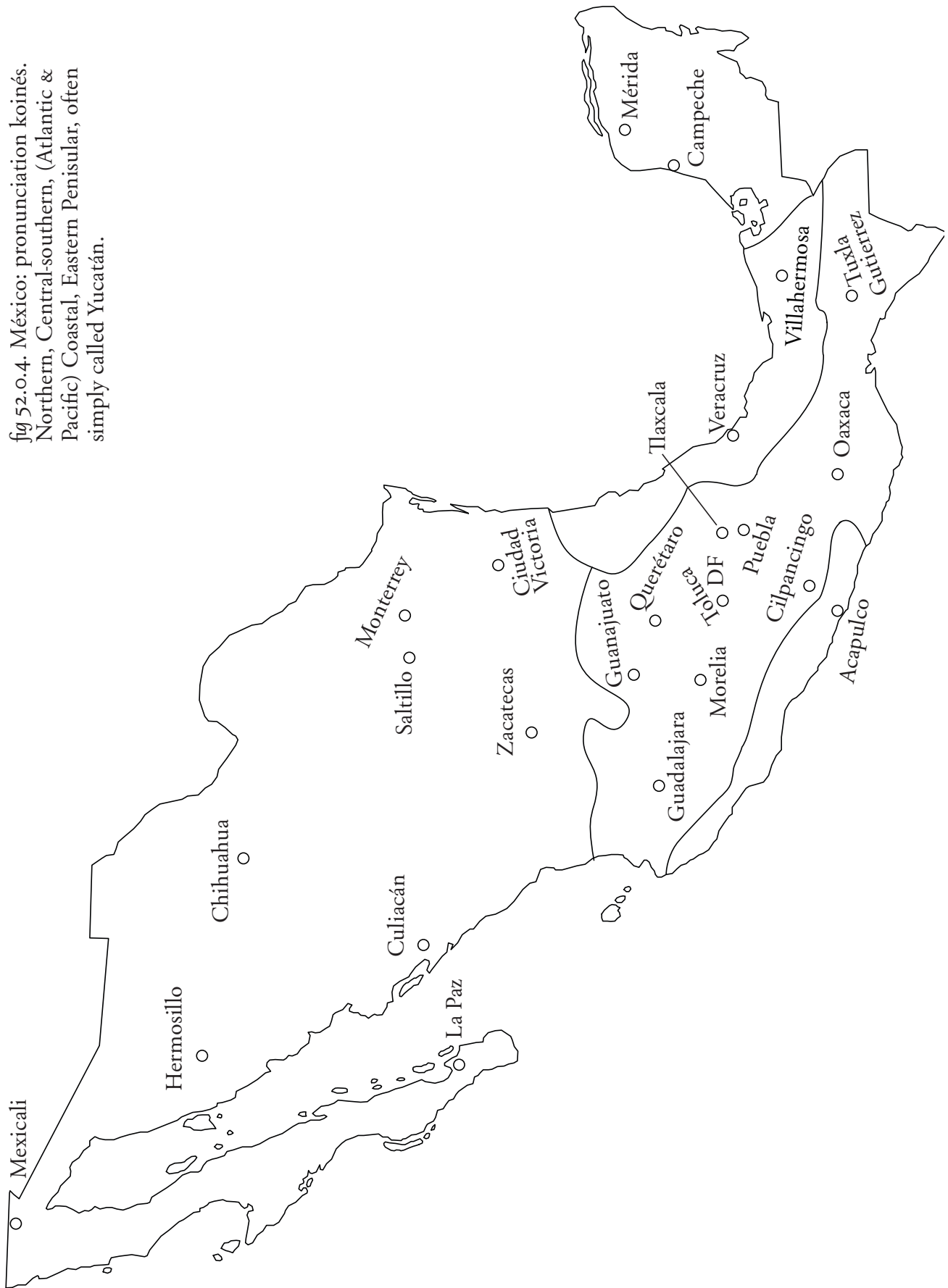
fig 52.o.2. Eight different areas.



fig 52.o.3. The administrative states of Mexico.



fig 52.o.4. México: pronunciation koinés. Northern, Central-southern, (Atlantic & Pacific) Coastal, Eastern Peninsular, often simply called Yucatán.



cularities in its several accents: a clearly more interesting thing!

However, let us begin this chapter by showing some rather simple and naïve divisions into three, or five, or eight parts (even with internal differences).

52.0.2. At last, in this section, we present the main general phonetic features of Mexican Spanish, including those which are not shared by all varieties, having irregular geographic distributions: cf fig 52.2.4. As usual, the typical (Mexican) accent is, afterwards, presented in fig 52.2.5.

52.0.3. Prepausal word-final /n[#]/ is mainly an alveolar (semi)nasal, [n, ñ]. After a vowel, mainly in stressed syllables, /m, n/ (also /l/, see below), tend to geminate. The first element of such sequences may be shorter, or seminasal, or full: *comercio* [ko^mm̃ɛɾsjɔ, -m̃'m-, -m̃'m-], *enero* [eⁿñɛɾɔ, -ñ'n-, -ñ'n-].

Occasionally, /d[#]/ can become [t] (mainly, by emphasis or hypercorrection). Most typical realizations for /tʃ/ include the reduction of its stop stage (up to a complete absence), the fronting of its place of articulation. Its semi-stop(con)strictive variants are [tʃ̟, tʃ̠; tʃ̟̟, tʃ̠̠]; their advanced postalveopalatal variants prevail in the easternmost areas (see below).

52.0.4. The spelling *tz*, for /ts/, mostly occurring in Nahuatl words and names, is realized as a sequence with a semi-grooved constrictive, [tɬ]: *xoloitzcuintle*, *centzontle*, *Pátzuar*, *Apatzingán*, *tzeltal*, *tzotzil*. The spelling *tl* (for Nahuatl /t͡l/: *tlaco*, *centzontle*, but also for *atleta*, &c, we have [#t̪IV, #t̪IV, #t̪IV] or [#t̪IV]. Let us recall that in word-final position, we find: *náhuatl* ['na'wa[#]t̪, -[#]t̪, -[#]t̪], the same for *Popocatépetl*.

/f/ may be weakened (up to semi-approximant) and partially or totally voiced: [f, ɸ, v; ɸ, ɸ, ɸ; ɸ, ɸ, ɸ]. Especially in broader accents of northern and southern Mexico (and areas of the Pacific coasts), /f/ can occasionally be backer, generally rounded laryngeal approximant, [h] (before /w, u/).

52.0.5. Not rarely, we find a partial or complete voicing, [z, z; z̟, z̠], of prenuclear postvocalic /s/ (/VsV, Vs[#]V, V[#]sV/), or after sonants ([V], ie /m, n, r, l/). In various Mexican areas (ie north, mid-west, coasts, Chiapas), in broader accents, we can find dental semi-grooved or slit realizations of /s/ (voiced, too).

Non-coronal phones for prenuclear /s/ (ie *necesario*, *necesitaba*, *pasa*, *una señora*, &c, including *nosotros*), are widespread all over Mexico (especially in broader accents), except in the center and, in general, in the areas with an intense vowel reduction (and a stabler consonantal system).

/ʃ/ is used in native words and names (mainly Nahuatl): *mixiote*, *xixi* (or *shishi*), *poxcahui*, *Xola*.

52.0.6. As already said, posvocalic /l/, especially in stressed syllables, tends to geminate (as the nasals; seen above): *la lana* [la^lla^{na}, la^lla⁻, la^lla⁻].

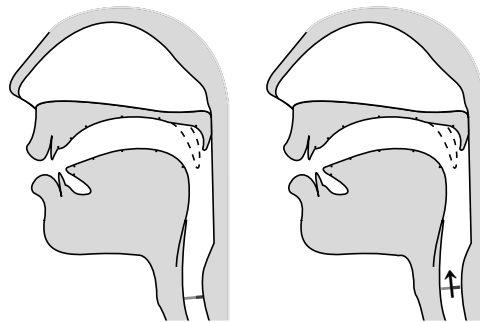
In different areas (mainly in the center, but also in northern and southern

parts) we find the following realizations, less used than the canonical ones, for /*(r)r*/ and /*r*/ (more rarely, in /*rC*/). They are voiced or devoiced, slit or semi-grooved, alveolar (semi)constrictives, especially in prepausal position.

We can also find the less frequent fusion of /*tr*, *dr*/, in different parts of Mexico (mostly in central areas).

52.0.6. When necessary, we will show the typical vowel paraphonic settings, as, for instance in: Baja California, Baja California Sur, Sinaloa, north-western Mexico, the Atlantic coast, the Center (including the capital), west-central, central-eastern, and central-southern Mexico (ie Oaxaca), the Pacific coast, Chiapas, Yucatan, and others, in other parts of the Country, and most of the North (except in extreme western and eastern areas).

fig 52.1.3. Mexico: another frequent paraphonic setting, with raised larynx, shown as second.



Central-southern Mexico

52.1.1. The vowel reduction is especially typical of mid-eastern Mexico (including the capital), and of central-northern areas. However, it can be found, more or less intense, in different northern and southern parts of Mexico, including the coasts, due to the strong attraction by the center.

fig 52.1.1. Mexico: vocograms with variants.

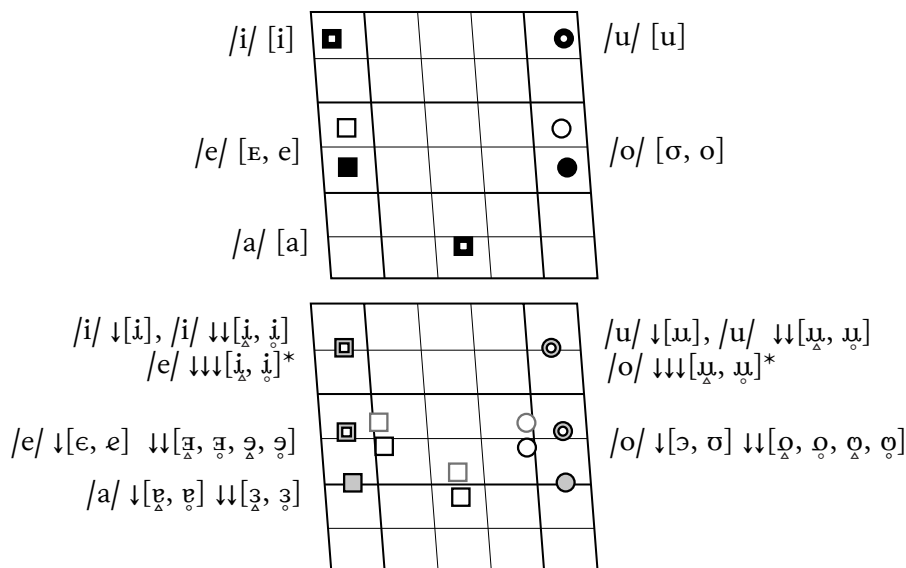
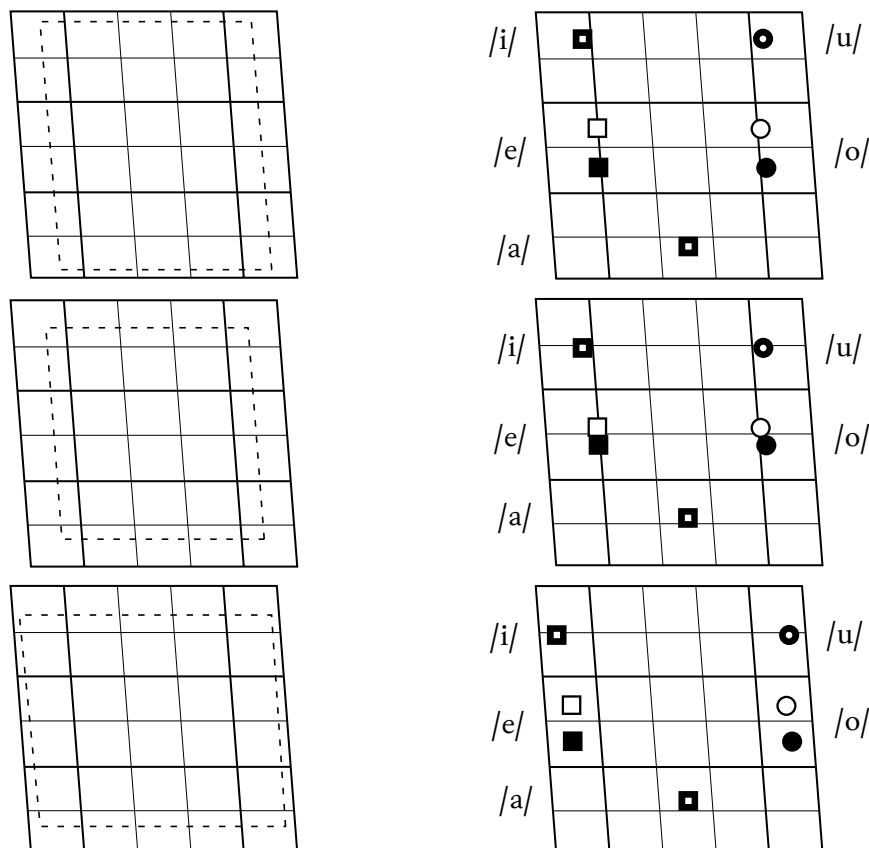


fig 52.1.2. Mexico: vocograms with typical possible paraphonic differences.



52.1.2. The raising of final (unstressed) /e[#]/ and mostly of /o[#]/ up to [ɪ, i; ʊ, u] (with possible devoicing), indicated in the second vocogram by [*], is more typical of the northernmost part of this area. To be precise, the raising of /e[#]/ is limited, almost exclusively, to the mid-northern areas (Michoacan).

On the other hand, the raising of /o[#]/, is more widespread, both in the western and eastern areas. In addition, this raising can appear (with different strength) in southernmost areas (in Oaxaca). Obviously, this fact is more frequent in broader accents.

52.1.3. In postnuclear position, /s/ is stable in all central and southern Mexico. Nevertheless, even in the capital, the reduction is possible, mainly in final position and before voiced consonants. In the westernmost and easternmost parts of coastal Oaxaca, the reduction also occurs even before voiceless consonants and before pauses. In coastal Chiapas, this also occurs for /s[#]V/.

In southern Oaxaca, /tʃ/ frequently becomes advanced postalveopalatal, [tʃ̟, tʃ̟̟]. In the center, intervocalic /j/ is predominantly semi-constrictive, [j̟]. Other variants include the approximant, [j] (more rarely, the semi-approximant, [j̟]), in addition to realizations with a stronger degree of obstruction.

52.1.4. Especially in central-southern areas (ie Puebla, Tlaxcala, Oaxaca), in addition to (semi)stop-semi-constrictive, we can also find a grooved semi-constrictive realization, [ɣ̟].

The (semi)approximants are relatively more frequent in the northernmost areas and in the south (ie Oaxaca and Chiapas). In the whole area, /j/ in contact with front vowels may be completely dropped.

For /x/, we find both approximants and semi-constrictives. In western and southern areas (respectively internal Guerrero, or Oaxaca and Chiapas), /x/ is more frequently (semi)approximant.

52.1.5. Let us end by showing the *intonation* patterns normally found for this typical accent of Mexican Spanish. Also some tune variants are shown in fig 52.1.4.

52.1.6. *Rasgos prosódicos*. The typical accent of Chiapas, the stressed vowels, in free syllables, are shorter than in other Spanish accents, ie actually short, rather than half-long.

Northern Mexico

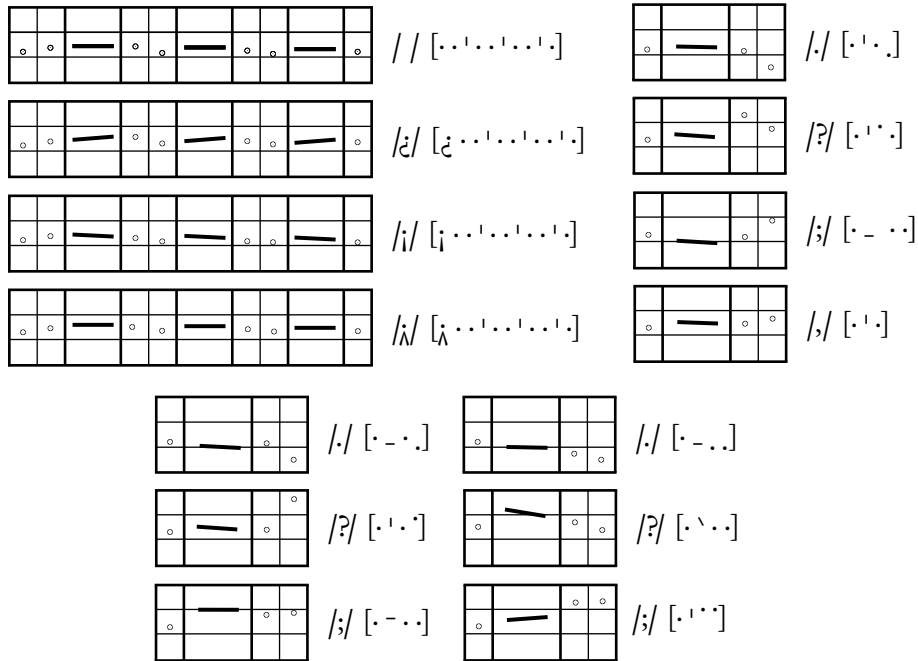
52.2.1. The trend to reduce the stop stage of /tʃ/ [tʃ̟, tʃ̟̟; tʃ̟̟, tʃ̟̟̟] is characteristic of the north-west, up to: [ʃ, ʃ̟]. In the north-east, it is realized as fronted postalveopalatal, [tʃ̟̟, tʃ̟̟̟].

As in central and southern Mexico, postnuclear /s/ is generally stable in all northern areas. It can be reduced, especially in final position (in /s[#]C/, more frequently before voiced consonants).

Intervocalic /j/ is typically (semi)approximant, [j, j̞]. In contact with front vowels, it can become [∅] ('zero'), in addition to realizations with a stronger degree of obstruction.

As for central and southern Mexico, for /x/, we find both approximants and semi-constrictives. Their places of articulation correspond to those described above.

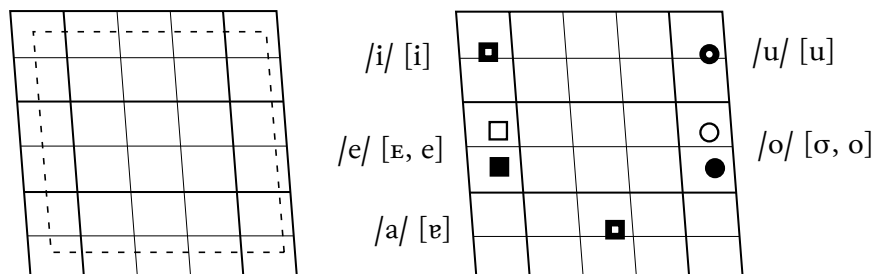
fig 52.1.4. Mexico: common intonation patterns, with frequent variants. Notice that /./ [- · ·] represents the quite frequent 'circumflex' variant, more typical of broader accents.



Coastal Mexico

52.3.1. Prepausal final /n[#]/ is typically a velarized alveolar (semi)nasal, [ɲ, ɲ̠], frequently velar, [ŋ, ŋ̠] after back vowels (with frequent possible nasalization of a preceding vocoid, [Ṽ]).

fig 52.2.1. Coastal Mexico: typical vocogram.



On the Atlantic coast, /tʃ/ is frequently fronted postalveopalatal, [tʃ̟, tʃ̟̞]. /s/, in postnuclear position, is variably reduced, according to the different areas, especially on the southern coasts of the Gulf of Mexico (ie Campeche, Tabasco, southern Veracruz) and on the coast of Guerrero.

52.3.2. Postnuclear /s/ reduction happens in all contexts: /sC, s[#]C, s[#], s[#]V/. Before voiced consonants it is geographically more widespread, and it can be found in northernmost coasts. We must keep in mind that educated speakers ransom [s], due to the attraction by central areas. To be true, the reduction is mostly found in broader accents.

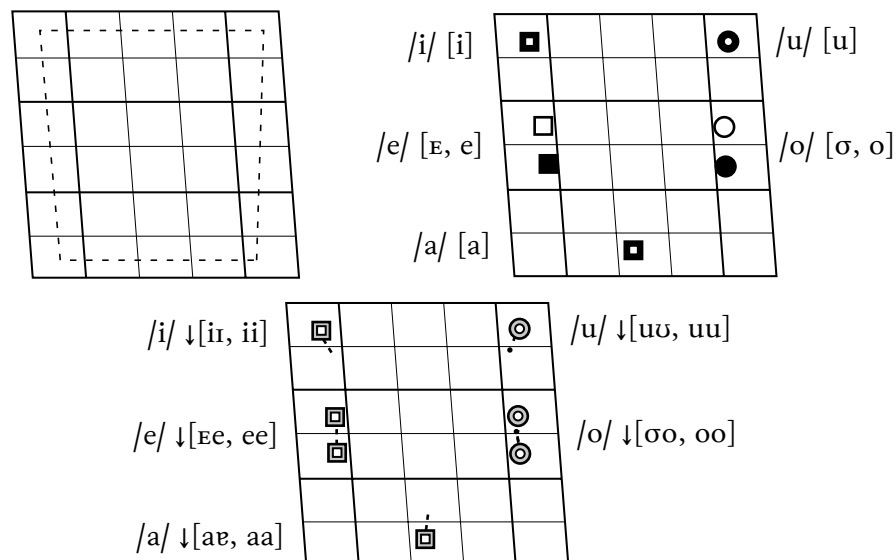
Intervocalic /j/ is typically semi-constrictive, [j̟], in addition to realizations with a stronger degree of obstruction. In internal parts of Veracruz, a grooved semi-constrictive may appear, [ç]. /x/ is typically (semi)approximant.

52.3.3. On the Atlantic coast, we usually find a paraphonic laryngeal setting practically corresponding to the Caribbean one, described in § 54.1.5 and fig 54.1.

Yucatan peninsula

52.4.1. The second vocogram shows the typical diphthongal realizations in this accent for the open syllable vowels occurring in a tune, or for emphasis, in any case.

fig 52.2.2. Yucatan: additional typical vocograms.



For prepausal final /n[#]/, we find an alveolar (semi)nasal, [n, ɲ]. Besides, in prepausal position, bilabial (semi)nasal realizations are very frequent, [m, ɱ].

In addition to the typical realizations shared with other Spanish varieties, the Yucatan accent also may change /ɲ/ into [ɲ̃, ɲ̃]. The reduction to [j̃, j̃] is typical both for /ɲ/ and for [ɲ] derived by the fusion of /nj/.

52.4.2. /p, t, k/, in addition to [p, t, k] (which are their main variants), we can typically have [pʰ, tʰ, kʰ], too. The strength of that 'aspiration' is variable, but not as strong as in English.

Otherwise, they can also become ejective, [p', t', k']. However, generally, even

their ‘ejection’ is weaker, or missing, contrary to when actual Maya words are used, fully ejective, then.

After nasals, /p, t, k/ can be completely voiced: [b, d, g]. After /s/, they can become semi-stop, [p̚, t̚, k̚]. They can even be dropped (more frequently /t/), up to [∅]: *bastante* [bas'tante, ba'san-].

52.4.3. Also /d/ can become [∅], adfter /n/: *vende* [ˈbɛn(d)e, -n(d)e]. /t, d/ can become dentalveolar, [t̪, d̪] (of course, we mean /d/ that is realized as a stop, after a pause or /n, l/). Before /j/, /t/ can occasionally be more retracted, ie prepalatal, [t̟]. Also the fusion into [t̟ʃ, t̟ʃ̚] is possible: *tiene* [ˈt̟ʃɛːne; ˈt̟ʃɛː-, ˈt̟ʃɛː-].

/b, d, g/ are frequently stops, [b, d, g], in any position (not [β, δ, γ]). They can also become injective, [b', d', g'] (but weak, as with the ejectives seen above). In the endings /-aɔ̃, -aɔ̃a, -iɔ̃, -iɔ̃a/, /d/ may be dropped, as in: *todo, nada, todavía*.

52.4.4. A typical Yucatan feature consists in inserting the laryngeal (semi)stop, [ʔ, ʔ̚], more frequently in the following contexts: /V#V, C#V/ (mainly before a stressed vowel). For /C#V/, more frequently if /C/ is /s/, or when occurs after a stressed final vowel, /V#/.

However, also [ʔ, ʔ̚] may be found, in other contexts, or in postpausal position, before a vowel. Besides, [ʔ, ʔ̚] can be accompanied, or substituted, by the (complete or partial) laryngealization of the adjacent (voiced) segments, but more frequently word-initial ones: *cuatro años* [-ɔ̃ ˈ(ʔ̚)ʔ̚aː-, ˈ(ʔ̚)aː-, -o], *dos años* [ˈdɔs ˈ(ʔ̚)ʔ̚aː-, ˈ(ʔ̚)aː-, -o]. There is the insertion of the laryngeal element even in composition: *deshace* [desˈ(ʔ̚)ʔ̚aː-, ˈ(ʔ̚)-] (consider *nosotros* [nosˈ(ʔ̚)ʔ̚ɔː-, ˈ(ʔ̚)-], too).

52.4.5. For /t̟ʃ/, advanced postalveopalatal stop-strictive realizations are possible, [t̟ʃ, t̟ʃ̚], even propalatal ones, [t̟ʃ̟, t̟ʃ̟̚]. Occasionally, it can be realized as a (weak) ejective, as seen for /p, t, k/. /f/ may become [p] in broader or older-speaker's accents.

Postnuclear /s/ is stable, and it can remain voiceless before voiced consonants. Occasionally, it can be lamino-alveolar, [s̟]. Before a consonant it may sometimes be dropped.

Frequently, /j/ may become (semi)approximant, [j, j̟]. In contact with front vowels, it may be dropped. Also a semi-constrictive, [j̟], is possible, as in other accents. /x/ is (semi)approximant.

52.4.6. For /r̟r̟/, a number of realizations is common. The most frequent ones are: trill and, [s̟], with an incomplete apical contact. More rarely, a lateralized approximant, [s̟, r̟], occur: *carro* [ˈkaːr̟so, -so, -ro]. In broader accents, /rr̟/ is reduced up to [r̟].

Velarized or uvularized articulations are possible: [ɣ̟, ɣ̟̚], either for /r̟/ or /rr̟/ – but /rr̟/ can also be realized as a sequence, in which case the coarticulation of the first segment is only optional. Rarely, slit or semi-grooved (semi)constrictive alveolar realizations appear (also possible for postnuclear /r̟/, mainly if final).

52.4.7. Postnuclear /r/ can become [s], also voiceless before a pause, [s̥] (or [∅] in final position, mainly in infinitives): *poner* [po'nɛ(s)], *ponerle* [po'nɛ'le], *porque* ['poʔke]. Also velarized or uvularized articulations may occur, mostly approximants (or taps and trills, which may also appear for prenuclear /r/, after tautosyllabic consonants).

Some speakers have the opposite trend, realizing /rr:/ (and /r/, but more rarely between tautosyllabic consonants) with more apical contacts than usual, that we generically indicate as [rr, r], respectively.

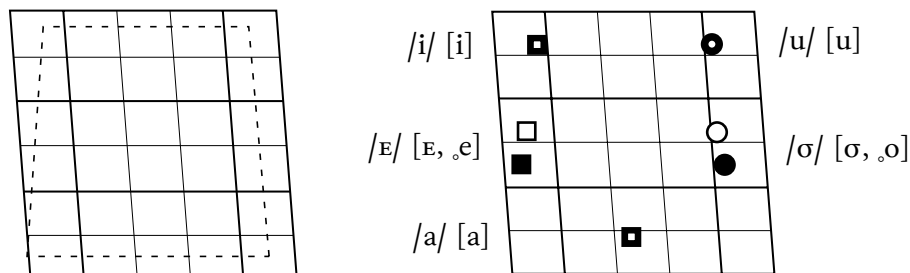
52.4.8. Other peculiar features include: (1) the dropping of /r/ after a tautosyllabic stop; (2) the realization of /r/ as [ɾ, ɽ]; (3) the realization of postnuclear /r, l/ as a lateral tap, [ɽ]; (4) sporadically, the dropping of postnuclear /l/ (ie /M[#]C/ [#VC]).

In Maya words and names, commonly used in Yucatan Spanish, phonemes not belonging to Spanish can appear: /ʃ, ʒ, ts/ and /h/ [h], in addition to /p', t', k'; ts', tʃ'.

52.4.9. Let us add the more typical vocogram of the Spanish accent found in Chiapas, while straight afterwards we will provide many regional intonation patterns, even if they do not always differ much. However, certain are surely peculiar, as it also happen in other accents.

52.4.10. The diphthongal realizations shown in the second vocogram of fig 52.2.3. occur typically in free syllables and in tunes. In emphatic pronunciation, such diphthongs may be found in stressed checked syllables, as well.

fig 52.2.3. Chiapas: typical vocogram.



Regional intonation patterns

52.5. Lastly, let us look carefully at the different *intonation* patterns presented in fig 52.2.4-5.

fig 52.2.4. Mexico: typical tonograms of different parts, for useful comparisons.

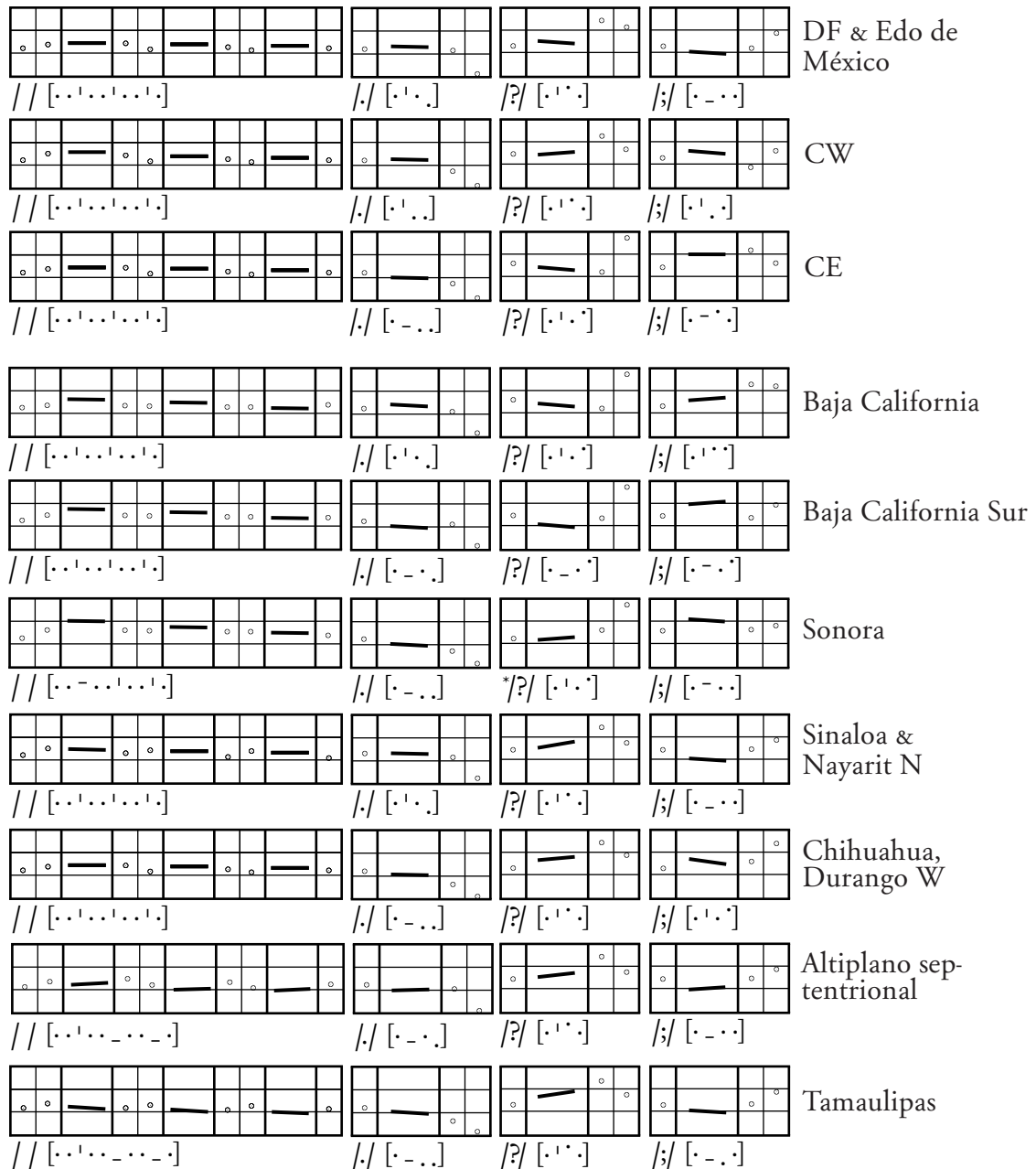
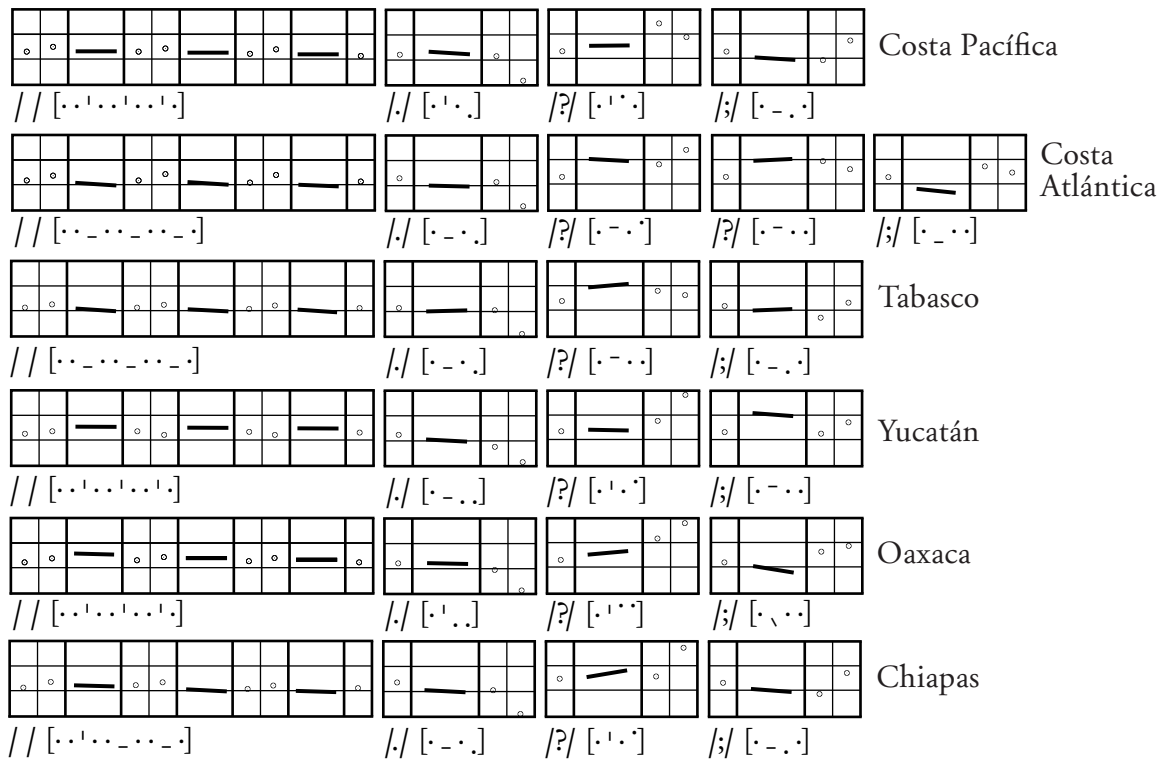


fig 52.2.5. Mexico: further typical tonograms.



57.

Plata area

(Argentina & Uruguay)

57.0.1. The first map on fig 57.0.1 shows the administrative situation of the whole Argentina. The other map helps us to identify the essential division into three pronunciatio koinés. Two of them will be dealt with in this chapter, while the third one has already been described in Ch 57, ie the Guarani area for north-eastern Argentina and Paraguay.

57.0.2. Thus, the two important pronunciation koinés of this chapter are: the region of Buenos Aires (including Greater Buenos Aires, and two wide sections of its province, the western one is part of the Pampeana area, with a wider extension, in different directions, as can be seen.

Also included in the first region are: Patagonia (with five large, but less populated, areas), and Uruguay. The other koiné is the Interior of Argentina, which includes three areas: the North-west, the Center, and the West-center, that someone may still call Cuyo.

57.0.3. Inside each koiné, the more peculiar characteristics are generally *paraphonic* or *intonation* ones. It must be said very clearly that such peculiarities may not be easy to be caught by anybody (including common phoneticians, to say nothing about abstract phonologists), or even native speakers.

It concerns the typicity and frequency of peculiar elements in use: more or less systematic, as one moves away from Greater Buenos Aires. Indeed, in Buenos Aires City and the metropolitan area around it, we may often find the paraphonic and intonation peculiarities illustrated in fig 57.2.

These are less systematic, or less frequent, as far as one goes away from the seaside area of Buenos Aires and the other one, which divides in two parts its province, as shown in the second map of fig 82.0.2. Besides, fig 57.3-6 add more interesting accent differences.

57.0.4. Often, towns/cities or provinces are indicated for particular accent facts, but, of course, this does not necessarily mean that all speakers share them, nor that the precise accent limits coincide exactly with the administrative division.

However, those names, and indications on the maps, will guide our readers, sufficiently well. Of course, this is true of any other chapter of this part of the book.

fig 57.0.1. Plata area: Argentina & Uruguay, with subdivisions. The north-eastern part is Guaranitic. Three complete names are: (San Salvador de) *Jujuy*, (San Miguel de) *Tucumán*, and (San Fernando del Valle de) *Catamarca*.

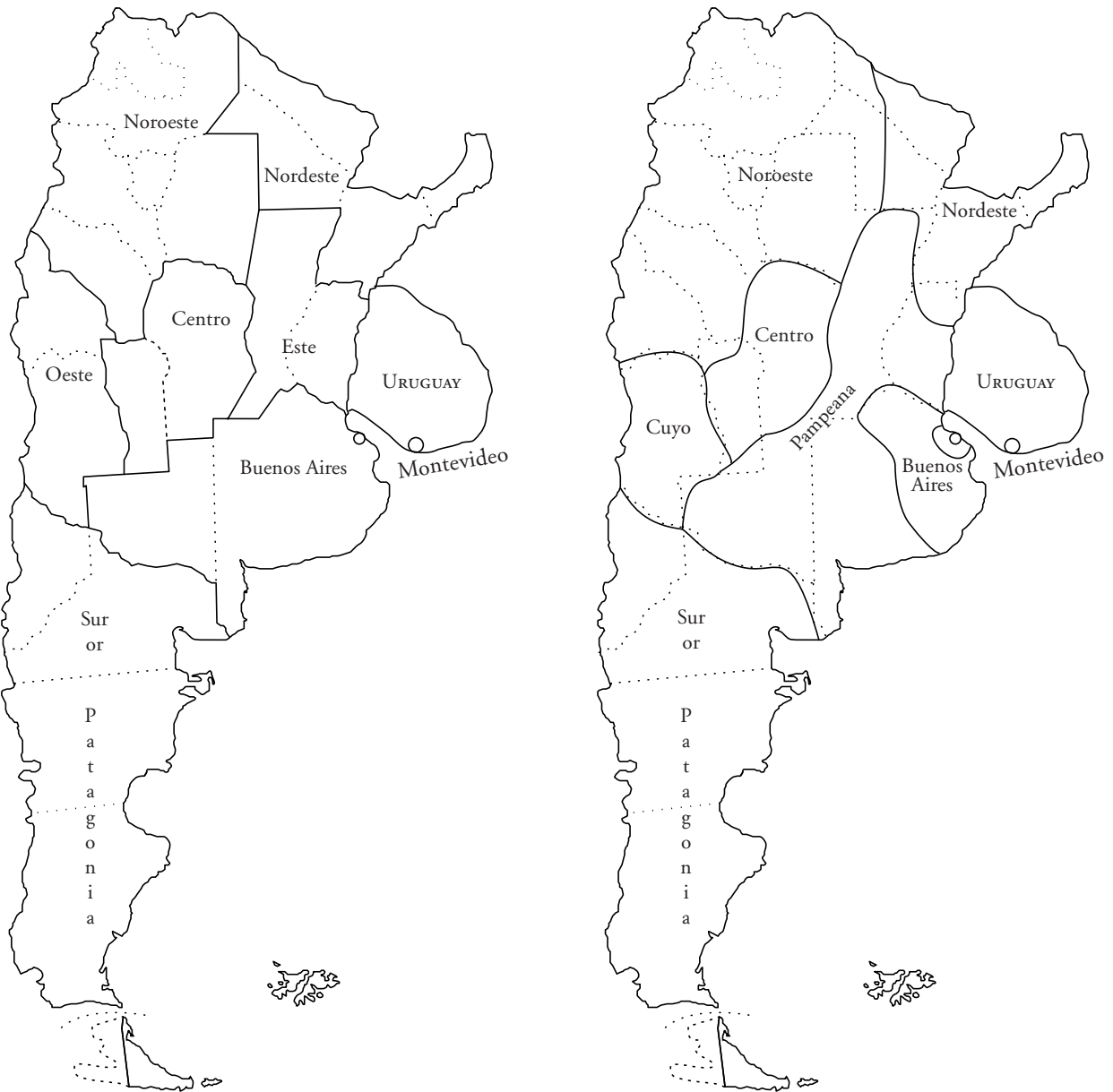


General features

57.1. Prepausal /n[#]/ is an alveolar (semi)nasal, [n, n̠], in the whole area. For /ɲ/, not at all rare are both the separation and the loss of palatalization, in addition to the palatalization of /n/ before /i, j/, with a possible fusion of the sequence /nj/: *línea* [ˈliːn̠je, -jɐ, -jɐ].

Postnuclear /s/ is reduced in (almost) all the area and contexts. /x/ is (semi)constrictive. Also more retracted articulations occur, for /x/: (pre)uvular, [χ, x̠; χ̠, x̠̠], (not conditioned by context), including tapped and trilled constrictives (producing friction noise).

fig 57.o.2. Plata area: Argentina & Uruguay, presented according to possibly less rigorous intuitions by people fond of accents, but still offering interesting views about this fascinating subject.



Buenos Aires, Pampeana, Patagonia, and Uruguay

fig 57.1. Neutral Plata accent: vocograms, with variants, and intonation patterns.

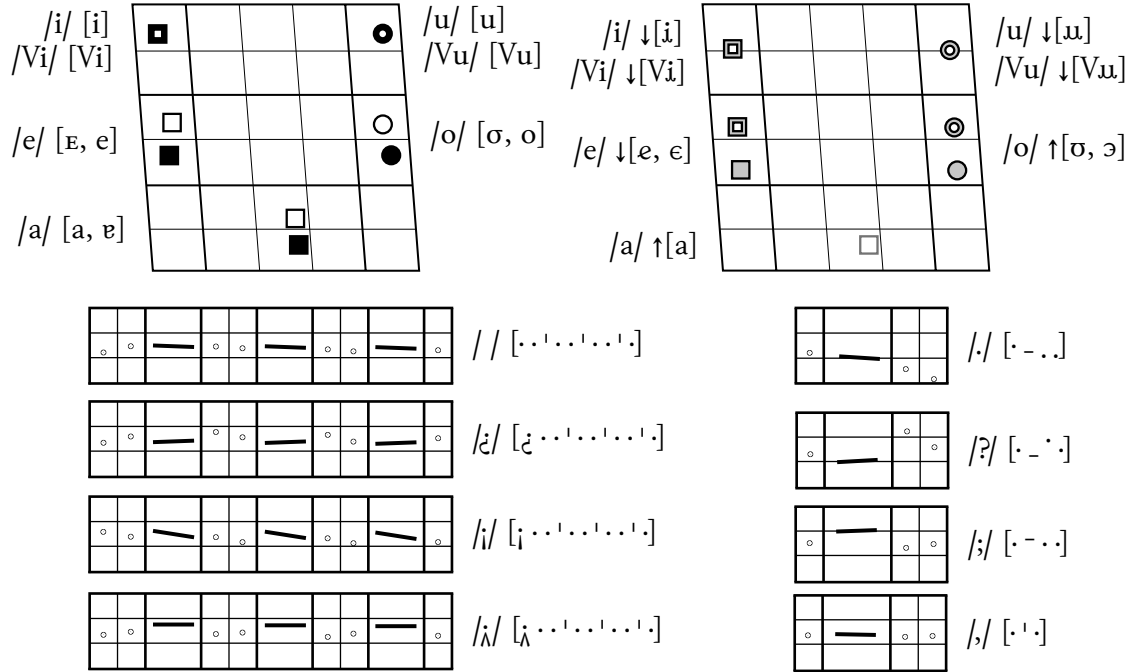


fig 57.2. City of Buenos Aires: typical paraphonic vocogram, and peculiar intonation patterns.

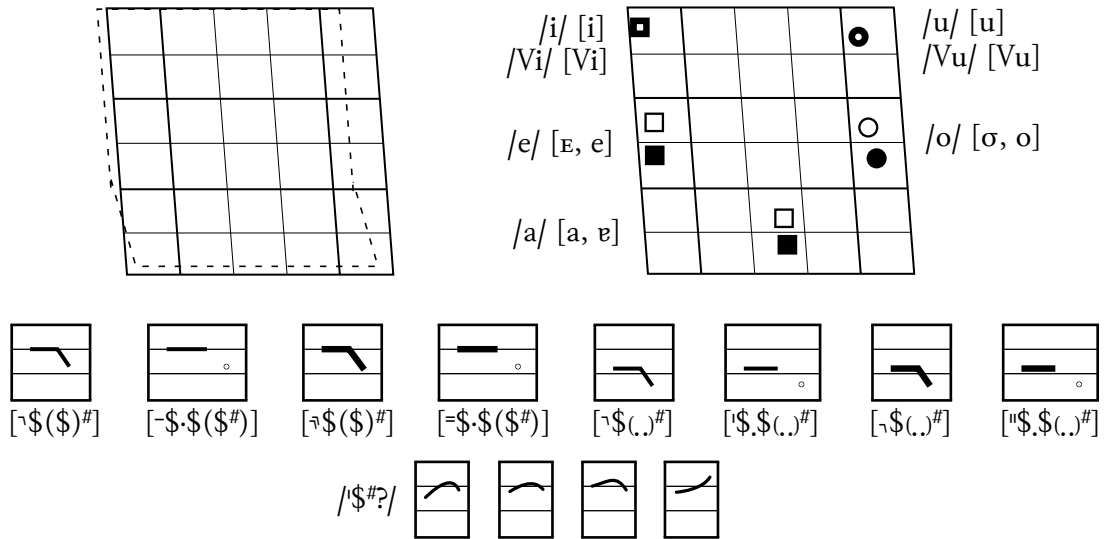


fig 57.3. Pampeana: typical paraphonic vocogram.

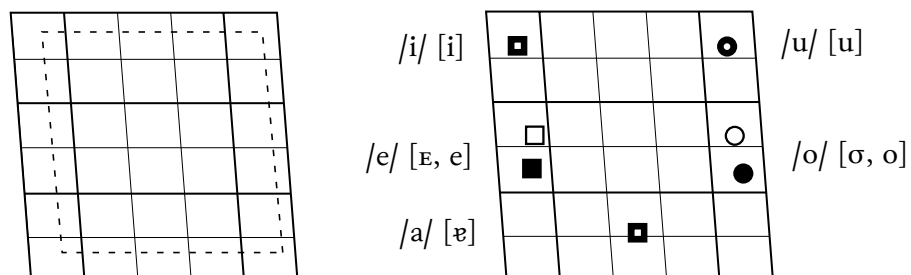
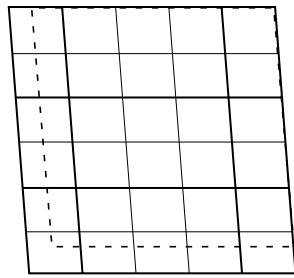
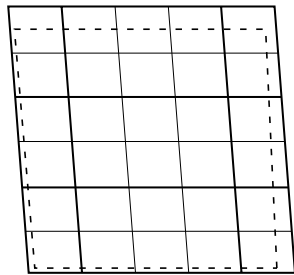
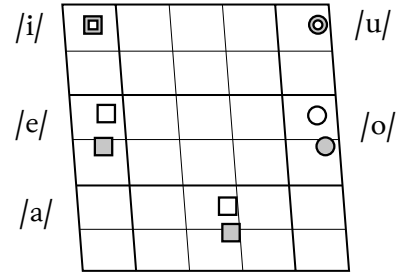


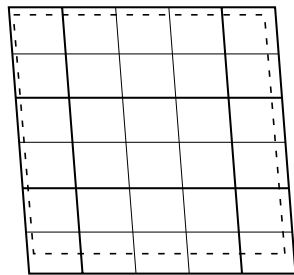
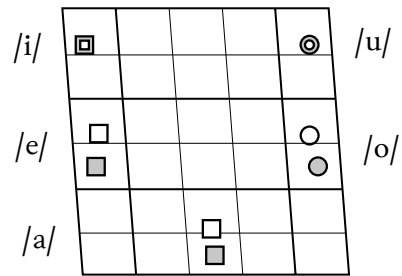
fig 57.4. Patagonia: typical paraphonic vocogram, five different areas.



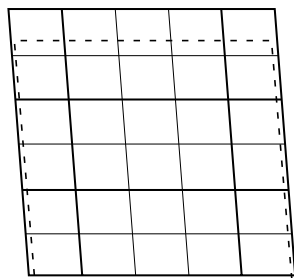
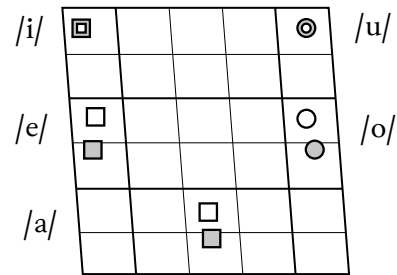
Neuquén



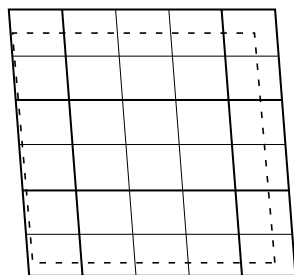
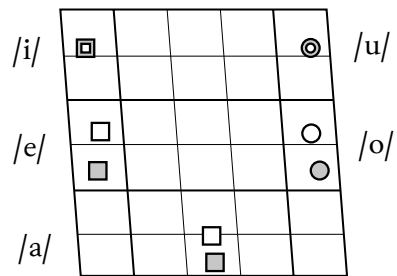
Río Negro



Chubut



Santa Cruz



Tierra del Fuego

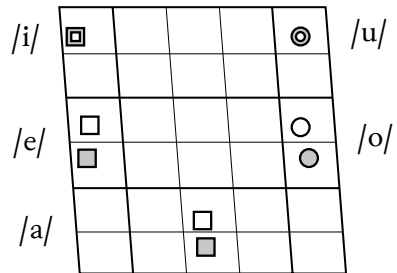


fig 57.5.1. Argentina: neutral and mediatic intonation patterns.

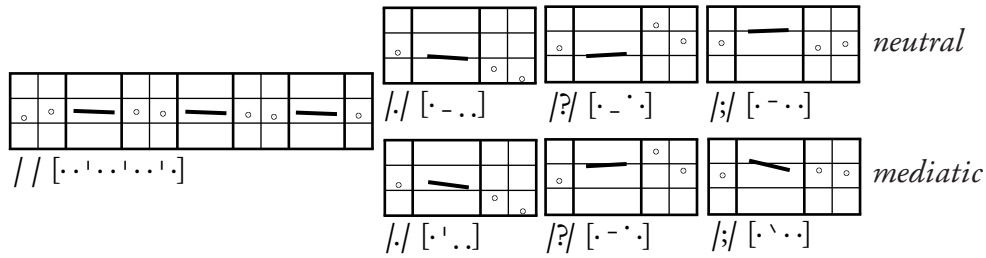


fig 57.5.2. Argentina: further intonation patterns, for useful comparisons.

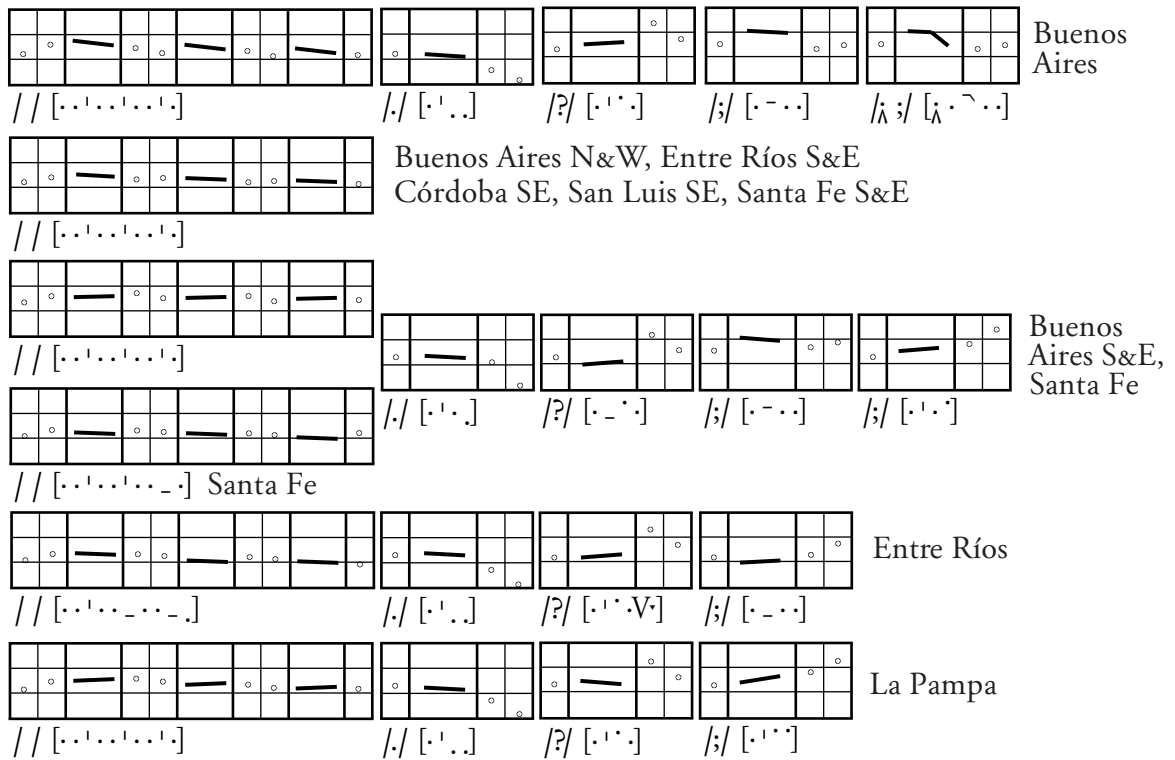


fig 57.5.3. Argentina: Patagonia intonation patterns.

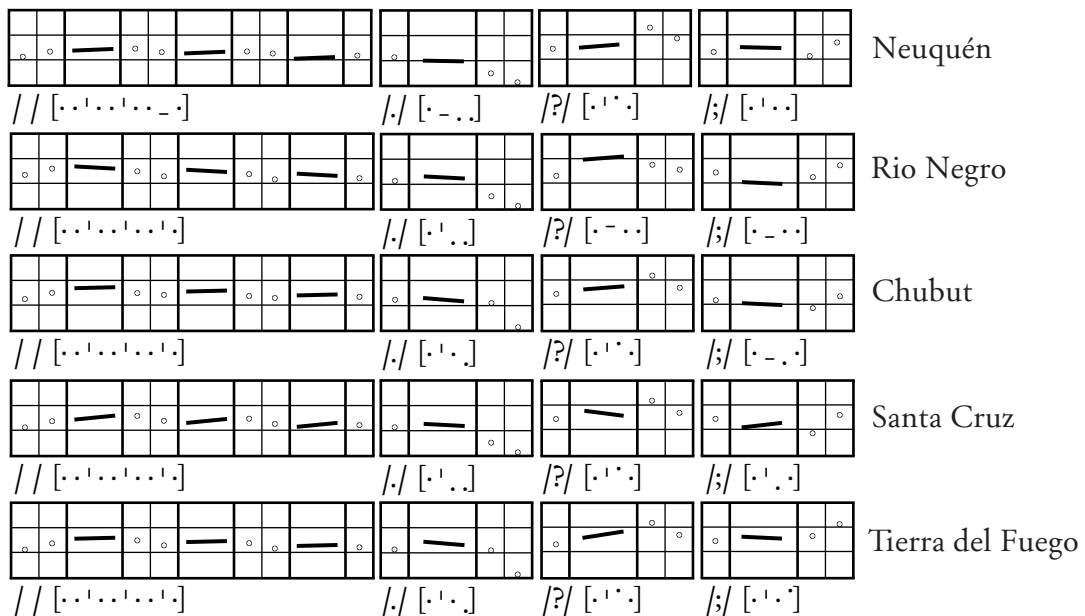
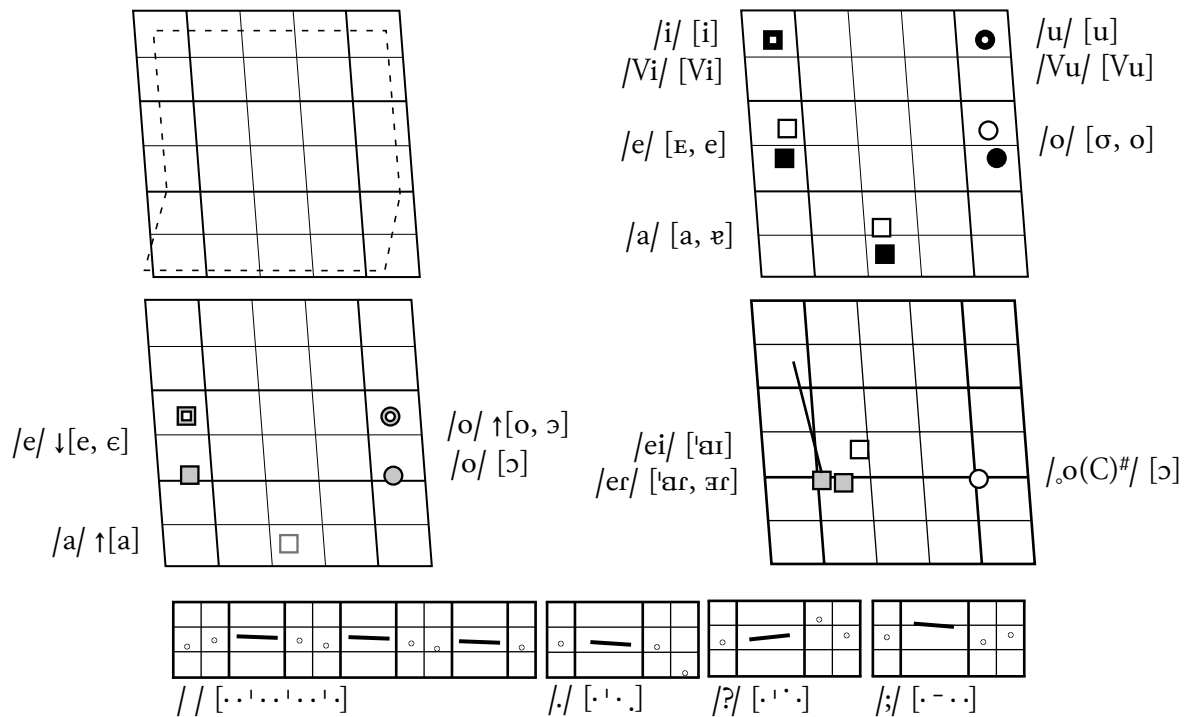


fig 57.6. Uruguay: typical vowels, with variants, and intonation patterns.



Consonants

57.3.1. On the whole region, /p, t, k/ are lenited. This mainly happens in the areas of Rio de la Plata (ie Buenos Aires and Uruguay). /sb, sɟ/. In rural areas, for pre-nuclear /s/, the following variants can be found: semi-grooved or slit dental.

The urban varieties (including those of the capitals, ie Buenos Aires y Montevideo) maintain [s] for /s/ in final position, before a pause or a vowel, except in broader accents (which have a strong tendency to reduction, as it happens in most varieties that reduce postnuclear /s/).

57.3.2. On the whole area, /j/ is typically a postalveopalatal (semi)constrictive: voiced, [ʒ, ʒ̥], or voiceless, [ʃ, ʃ̥], generally grooved, although semi-grooved articulation also occur, [ʒ̥, ʒ̥̥] or [ʃ̥, ʃ̥̥] (for simplicity, in our transcriptions, we use only [ʒ, ʃ]).

Their voiceless realizations (occasionally, more retracted, ie grooved postpalatal: [ç, ç̥] and semi-grooved, [ç̥, ç̥̥]) are very frequent indeed in the whole area, especially in Buenos Aires. There, the trend to devoicing is very strong, and predominant for younger speakers especially among women, so that the voiced variants are more typical of older (male) speakers.

57.3.3. Let us keep in mind that, if in Buenos Aires the voiced realizations continue to be used by educated speakers. Outside the capital, their devoicing is more typical of mid-high education. This can be easily observed in those areas where the devoicing process is slower, with voiceless and voiced alternation.

Among speakers who keep the voiced variants, their realizations are postalveopalatal (semi)stop-constrictive or (semi)stop-semi-constrictive, [dʒ, dʒ̞, dʒ̠, dʒ̡, dʒ̢, dʒ̣] – sometimes, grooved palatal (semi)stop-semi-constrictive, [gʝ, gʝ̞, gʝ̠], after a pause or a heterosyllabic consonant, /n, l/. Occasionally, also between vowels.

57.3.4. In emphatic pronunciation, devoiced articulations may be favored. Word spelled with *hiV-* have [j-] (possibly [i-]): *hielo* ['jɛlo, iɛ-], but *hiedra* ['dʒ-, 'ɟ-, 'ʃ-] (less frequently spelled *yedra*); *yodo* is variable. Let us also observe: *paranoia*, *Ushuaia*, both with [-jɐ].

Notice that the xenophoneme /j/ (for instance, in English, Italian, or French words) is usually realized according to the kind of phonation that the postalveopalatal variants of /j/ have in each idiolect or sociolect, so that *pishar* and *pillar* are pronounced alike: either with [ɟ] or [ʃ].

57.3.5. In northern Neuquén, /ʀr:/ is typically slit or semi-grooved (semi)constrictive, as in interior Argentina. Notice that these realizations can also appear in rural areas of Patagonia.

Inland Argentina

fig 57.7. North-western Argentina: vowels, with paraphonic vocogram.

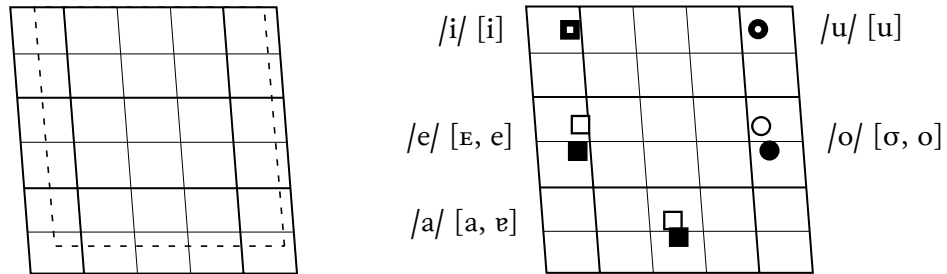


fig 57.8.1. Central Argentina: vowels, with paraphonic vocogram.

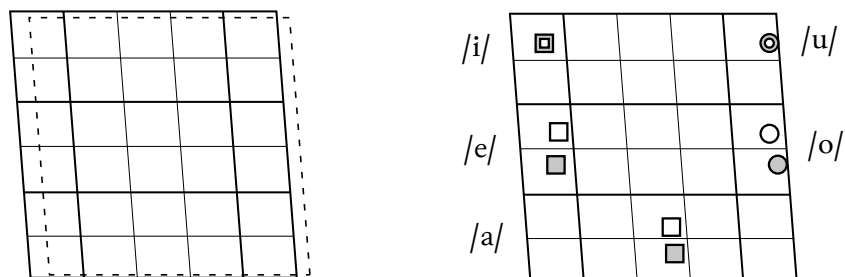


fig 57.8.2. Central Argentina: prestressed vowels and some diphthongs.

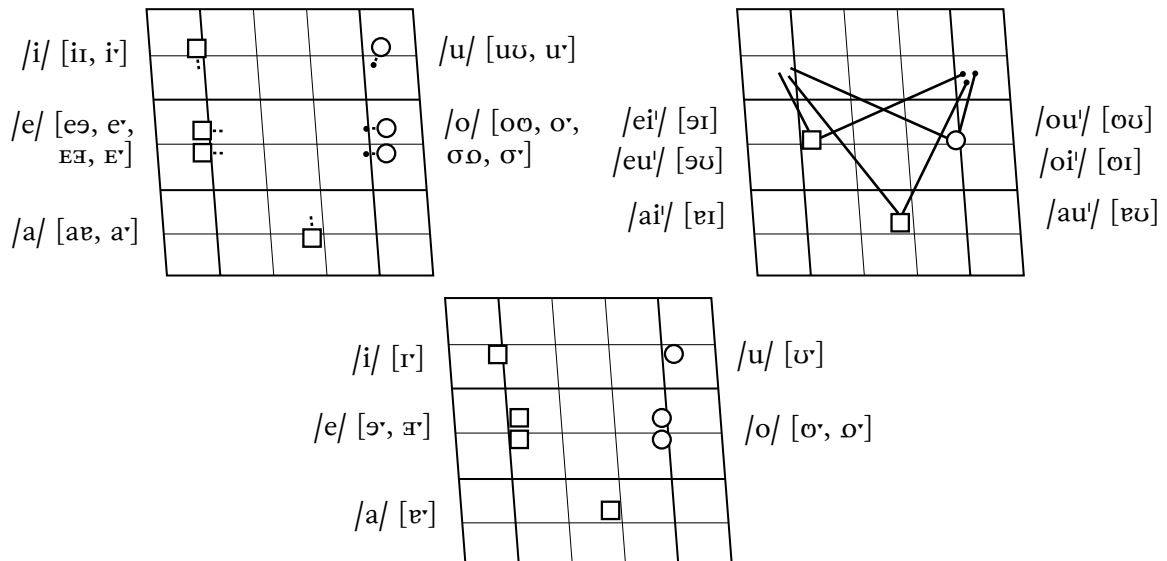
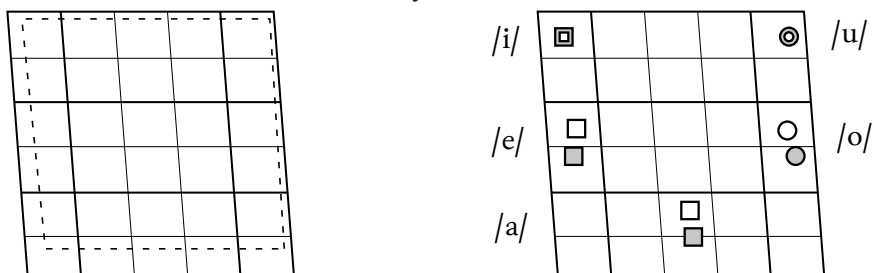


fig 57.9. Central-western Argentina, or Cuyo: vowels, with paraphonic vocogram.



57.4.1. In the pronunciation of native people of Puna, in the Andes, *ie collas* (in the Argentinain provinces of Salta and Jujuy), unstressed vowels are usually reduced. In the same variety, final /e, o/ can be realized higher, up to [i, u]. Also in Santiago, such vowel reduction is possible.

In north-western and western areas (*ie Cuyo*), prepausal /n[#]/ may be bilabial (semi)nasal, [m, m̠]. The lenition of /p, t, k/ is irrelevant or completely absent in interior Argentina.

57.4.2. The sequences /sb, sg/ may merge into a segment, even voiceless: [ϕ, ϑ]. Postnuclear /s/ maintained in all positions is typical of the traditional accent found in the center of the province of Santiago del Estero. However, nowadays, there is a more and more actual trend towards reduction, as in all Argentina.

The postalveopalatal variants of /j/ have already reached (in variable proportions depending on areas) the interior part of Argentin, up to the center (*ie Córdoba and San Luis*), the region of Cuyo (*ie Mendoza and San Juan*), and the north-west (*ie La Rioja, Catamarca and, mostly, Santiago del Estero and Tucumán, Salta and Jujuy*).

57.4.3. This mainly happens with high (and sufficiently high) education (including cases of lower education). They coexist with more traditional variants, [j̠] and [j] (occasionally, [j̠]), even in the speech of a single speaker.

In general, the expansion of devoicing, outside Buenos Aires (and Buenos Aires city, in particular), *grosso modo* corresponds in all areas, guided by younger and female speakers with higher education. The region including La Rioja and Catamarca seems to be relatively more conservative, with more moderate expansion of the postalveopalatal variants.

57.4.4. In these less advanced areas for postalveopalatal phones, the voiced variants prevail, especially the (semi)stop-constrictive and (semi)stop-semi-constrictive ones.

On the contrary, the areas more advanced for the postalveopalatal variants, exhibit different realizations, in comparison with those of Buenos Aires (although the expansion of devoicing is less advanced than in other varieties, and in Buenos Aires, in particular).

57.4.5. /r̠r̠:/ is typically realized as an alveolar (semi)constrictive: slit, [ɹ, ɹ̠; ɹ̠, ɹ̠̠], or semi-grooved, [ɹ̠, ɹ̠̠; ɹ̠̠, ɹ̠̠̠]; and devoiced realizations are not at all rare. Besides, /r̠[#]/ tends to be realized as slit or semi-grooved, although this articulation is not habitual for this phoneme in this position.

57.4.6. In north-western Argentina, postnuclear /r/ and /r̠r̠:/ can be realized as in Paraguay (although just beginning in Argentina), with the reduction of 'rhotic' phonemes and centralization and lateralization of adjacent vowels: *carne* [ˈkɛs-, ˈkɛɹ-] *Enrique* [-ˈsɹ-].

Notice that /rn/ and /rl/ can be [ɹn, nn] (through [ɹn]) and [ɹl, ll] (with possi-

ble centralization of the preceding vowel): *gobierno* [ˈβj̥ano, -nn-], *comprar* [ˈpre̞lo, -ll-].

57.4.7. /ʎ/ is still maintained in a north-western area, similar to northern San Juan (both the capital and the province), western La Rioja, south-western Catamarca.

The traditional accent of Santiago del Estero (especially, in the inner province) distinguishes phonemically between [ʎ] (sometimes realized as semi-constrictive or semi-grooved, too), corresponding to the traditional lexical contexts of /ʎ/ and /j/. Nowadays, the traditional pattern is more and more marginalized.

57.4.8. In intermediate stages, characterized by the intersection of two functional patterns, ie maintaining the traditional distinction or the complete de-phonemization (in favor of /j/), most speakers use the voiced postalveopalatal variants.

The voiceless ones, generally, appear only in the pronunciation of speakers who entirely lost the distinction (even if, they often maintain [j] in some words, like *yo*). Such speakers only present voiceless or voiced realizations, but they can also alternate between the two types.

Peculiar prosodic features

57.5.1. Let us notice that the enclitic pronouns added at the end of verbal forms behave peculiarly. We find: *cantámela* (*vos*) [kanˈtameˈlɐ, -ɛˈla], *cántela* [ˈkanteˈlɐ, -ɛˈla], *cantártela* [kanˈtarteˈlɐ, -ɛˈla], *cantándola* [kanˈtandoˈlɐ, -oˈla], *cantándotela* [kanˈtandoteˈlɐ, -ɛˈla].

But, we have (the regular stress pattern): *cantála* (*vos*) [kanˈtaˈlɐ], when the pronoun is preceded by a stressed syllable

57.5.2. Besides, let us recall that in general (and neutral) Spanish, we have: *cántamela* (*tú*) [ˈkantameˈla, ˈkan-, ˈkan-, kan-], *cántela* [ˈkanteˈla, ˈkan-, ˈkan-, kan-], *cantándola* [kanˈtandoˈla, -ˈtan-, -ˈtan-, -ˈtan-], *cantártela* [kanˈtarteˈla, -ˈtar-, -ˈtar-, -ˈtar-] (for more natural Spanish: [ˈkantameˈla], [ˈkanteˈla], [kanˈtandoˈla], [kanˈtarteˈla]).

Furthermore, the accents of central Argentina (ie Córdoba, San Luis) have another typical peculiarity: the vowel of the syllable that precedes the stressed one in a tune (ie the pretonic syllable of a word or phrase, as shown in fig 57.8.2) is realized as a ditimbric diphthong or a half-lengthened vocoid.

57.5.3. Here are some examples: *presentar* [ˌpreseˈntar, -seˈn-], *principal* [ˌprinˈsipal, -siˈ-], *palabra* [paˈeˈlaβɾɐ, peˈ-], *para fuera* [paˈɾaˈfuɛɾɐ, -ɾaˈ-], *posible* [poˈsiβle, ɾoˈsi-], *umbrio* [uˈomβrio, um-], *aceituna* [aˈseˈituna], *caudal* [kaˈuðal].

In adverbs in *-mente*, this happens on the syllable that precedes the typical Spanish semi-primary stress, [i]: *precisamente* [preˈsisɛˈmente, peˈ-].

In slightly milder accents, as anticipated above, instead of the ditimbric diphthongs, a half-lengthening can occur, giving: [iː, eː, aː, eː, uː].

57.5.4. In addition, in intermediate accents between milder and more typical ones, the half-lengthening can be found with the centralized timbres: [ɾ, ə, ɐ, ɔ, ʊ], shown in the third vocogram of fig 57.8.2.

Besides, the second vocogram shows how /Vi, Vu/ are dealt with, in such contexts *aceituna* [aʃeɪ'tuɾnə], *caudal* [kaʊ'dal] (including /ou/ in a possible, less learned, realization of *coulomb* [kou'lom(b)], for /ku'lom/).

57.5.5. In north-western Argentina (ie Santiago del Estero, Tucumán, Salta, Jujuy, Catamarca, and La Rioja), the additional non-neutral prominence, does not use length, but tone, on a syllable before the tonic one, not necessarily the immediately preceding one.

Such a prominence consists in a semi-high tone with no particular intensity, [ˊ], or with a (regular) secondary stress, [ˈ]). In addition, the adjacent syllables are uttered on a semi-low tone, [ˊ] (unstressed), or [-] (stressed)

57.5.6. This happens either in words or in phrases and (differently from what happens in central varieties), in the north-western ones, it can happen either in a tune or protune.

Some examples: *posible* [po-siˈβle, ˈpo-, ˈpσ-, ˈpσ-], *semanal* [ˈse.mə.nal, ˈse-, ˈse-, ˈse-, .se.mə.nal, ˈmɐ-]), *participar* [pɛr.ti.siˈpar, ˈpɛr-, .pɛr.ti.si-, ˈti-, ˈti.si-par, ˈsi-]); *a veces* [a-βɛˈse(s), ˈa-], *no paramos* [ˈno.pɛ-raˈmo(s), ˈno-], *para acá* [ˈpa.rɛ-ka, ˈpa-, .pa.rɛ-ka, ˈrɛ-], &c.

57.5.7. As can be seen in the transcriptions, the lowering of /e, o/ [ɛ, ɔ], due to the increase of prominence, is optional. In the adverbs in *-mente*, we have: *cuidadosamente* [kwi.ðeˈðosɐˈmente, ˈkwi-].

Occasionally (and mainly in emphatic pronunciation), we can find the retraction of stress (in words that normally have it on the last or penultimate syllable) to the preceding syllable, which maintains its original tonetic height, as in: *futuro* [fu-tuˈr-, ˈfu-] → [-futuˈr-, ˈfu-].

Thus, both tonetic prominence and stress prominence appear, also with exchanged features. This fact is recognized as very typical in Argentina.

57.5.8. In the tonograms, we do not show the greater prominence that often typifies the last post-tonic syllable in interrogative tunes with rise-falling movement, in the whole area.

Such a prominence appears as a half-lengthening of the syllabic nucleus, [Vˊ], or, less frequently (and only in words with stress on the third last syllable), through an increase in its intensity, [ˊ\$] (but a light one, indeed): *¿En febrero?* [ˊɛmˊfeˈβɛɾoˊ, -βɛɾoˊ, -βɛɾoˊ], *¿El sábado?* [ˊɛlˊsaˈβɛdoˊ, ˈdoˊ, -saˊ, -saˊ].

In interior Argentina, /ʔ/ traditionally has a rising movement. However, many speakers chose to adopt the innovative littoral rise-falling pattern (and, in particular, that of Buenos Aires).

fig 57.10. North-western Argentina: intonation patterns.

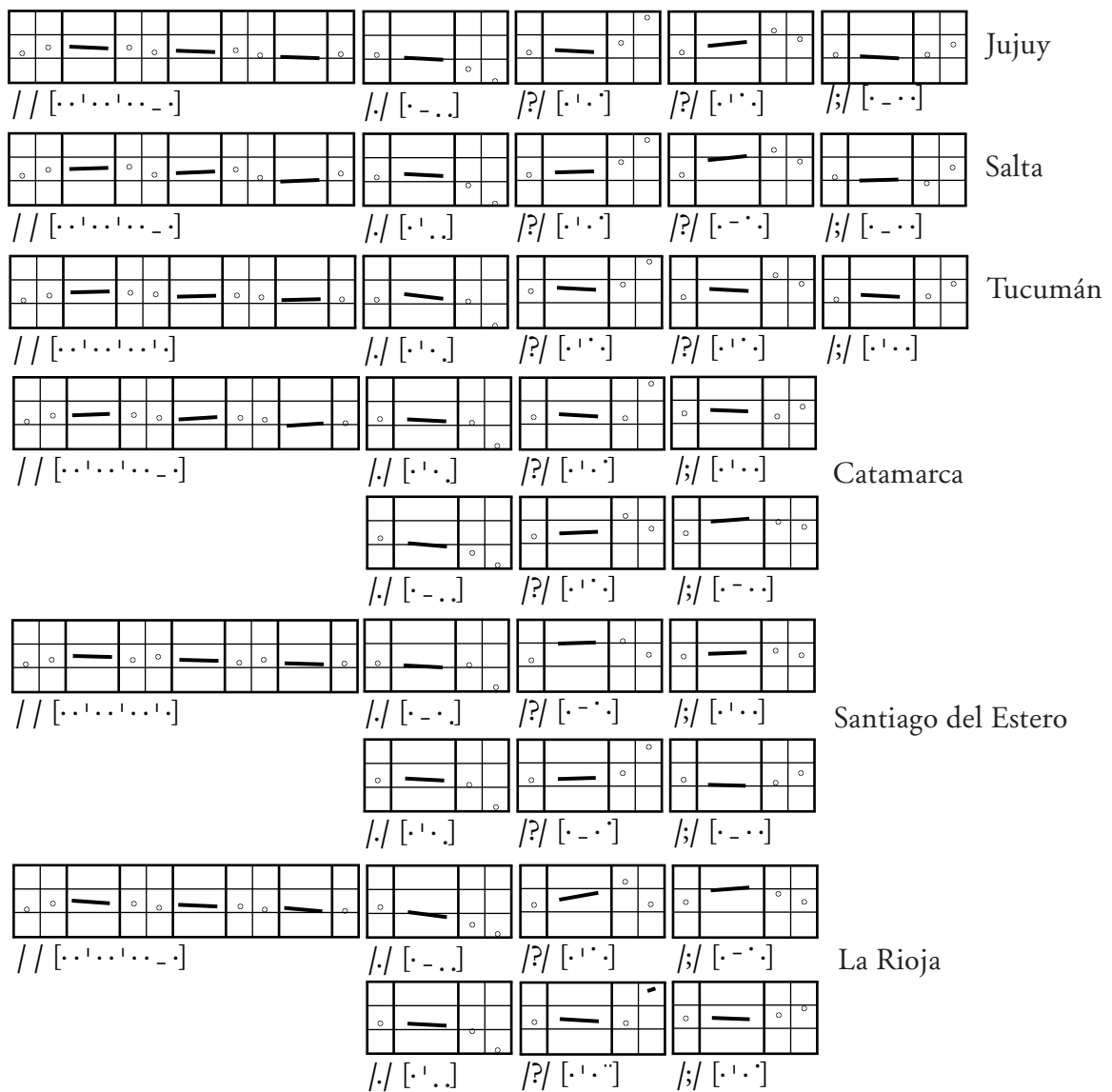


fig 57.11. Central-western Argentina, or Cuyo: intonation patterns.

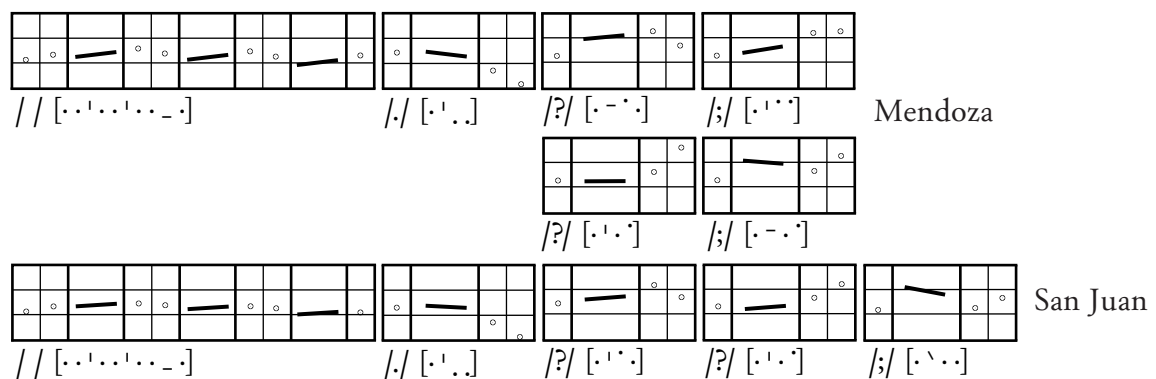
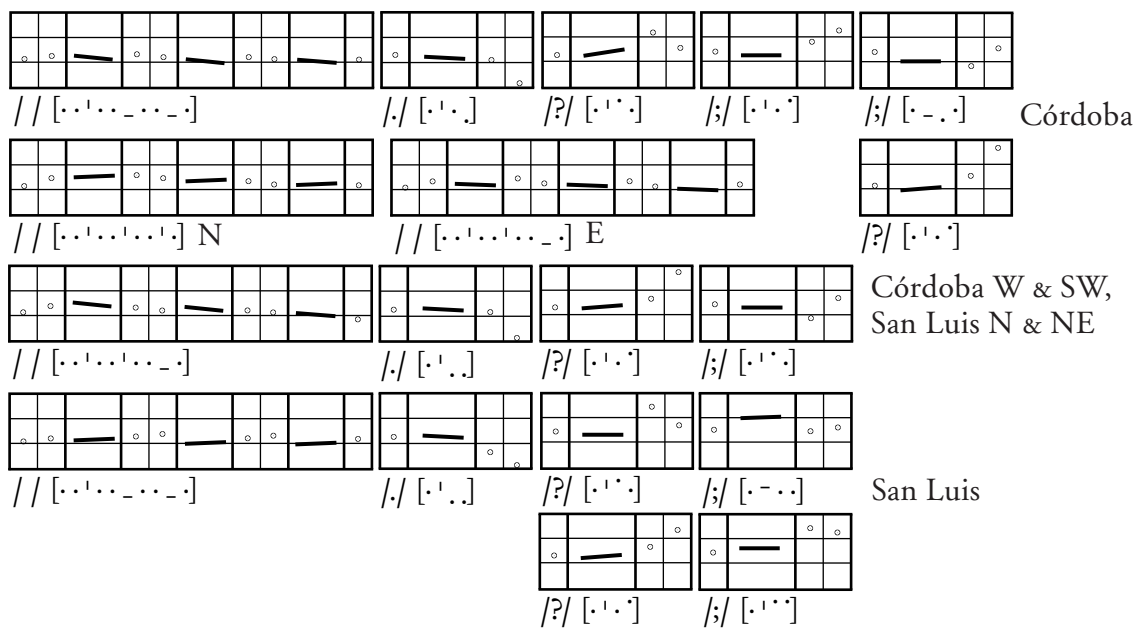


fig 57.12. Central Argentina: intonation patterns.



64. Thirteen foreign accents of Spanish

64.o. Due to clear and obvious structural phonic differences, mainly independently from the peculiar spelling of each language, the use of certain phonemes and taxophones is highly revealing.

So, for the consonants, we find especially: /p/ [p], /b, d, g/ [b, δ; d, δ; g, g, γ, ɣ]; /tʃ/ [tʃ], /s/ [s̺, s], /s̺/ [θ, s]; /j/ [j̺, gj̺], /j̺/ [ʎ, j̺]; /x/ [χ, χ; x, x̺]; /r/ [r], /r̺/ [r̺].

fig 64.1 shows the *vowels* and *intonation* patterns of the *English* accent. Problematic *consonants*: /r, r̺/ [ɹ, ɹ] merged, /t, d; tr, dr/ [t, ɹ, d; tɹ, dɹ], /p, ʎ, j/ [np, lj, j]. Less problematic: /l/ [lʰ, lC], avoidance of possible /#V/ [ɹV], *h*- [h], and [ph, fh, kh, tʃh].

fig 64.1. English accent of Spanish.

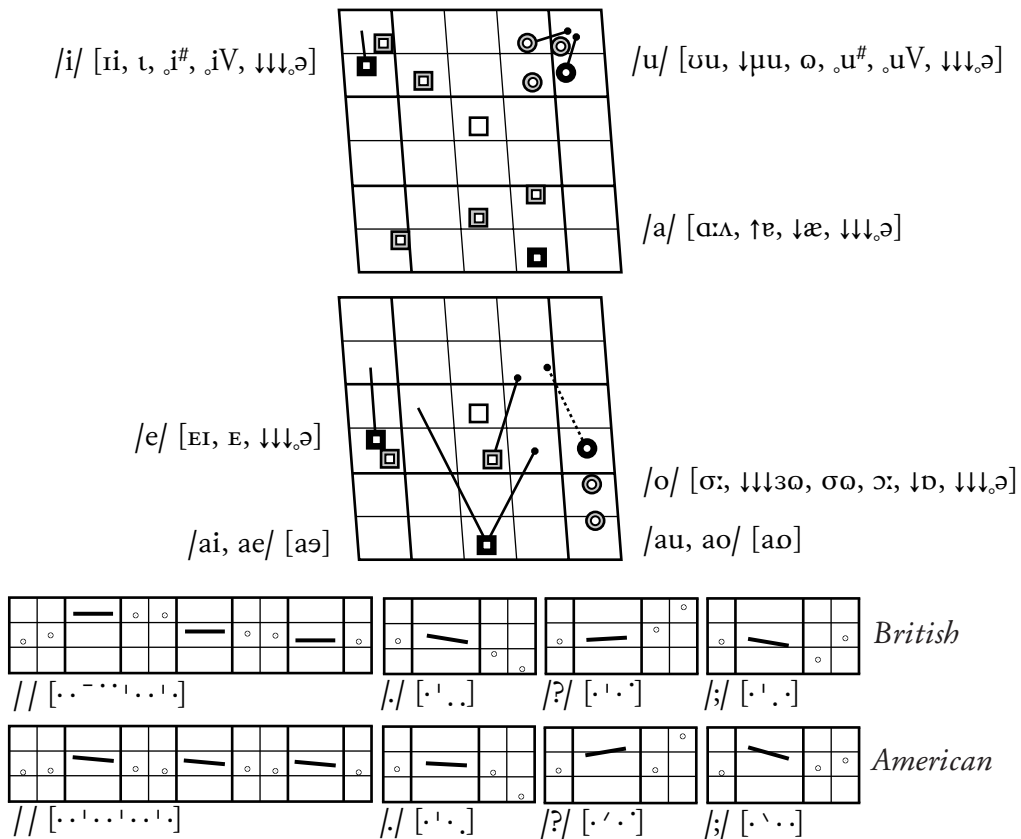


fig 64.2 shows the *vowels* and *intonation* patterns of the *German* accent. Problematic *consonants*: /r, r:/ [ʀ] merged, /ɲ, ʎ, j/ [ɲj, lj, j]. Less problematic: avoidance of /#V/ [ʔV], *h-* [h], and [ph, fh, kh, tʃh]. Possible use of /x/ [x, χ, χ, χ].

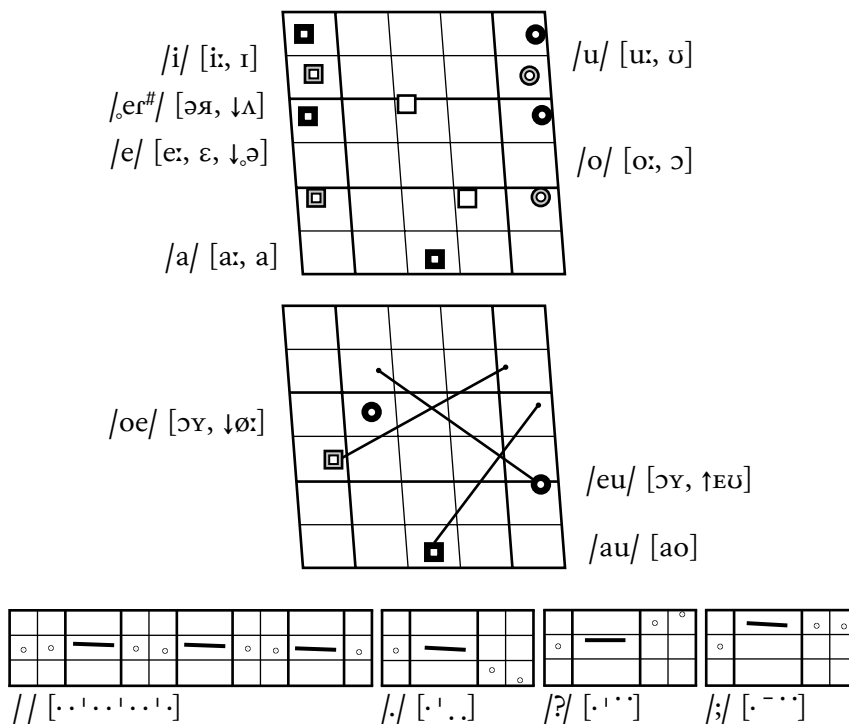


fig 64.3 shows the *vowels* and *intonation* patterns of the *French* accent. Problematic *consonants*: /r, r:/ [ʀ, ʀ] merged, /ʎ, j/ [lj, j], /x/ [k, k̄], /t, d; k, g/+i/ [t̄, d̄, c, j], /VsV/ [z].

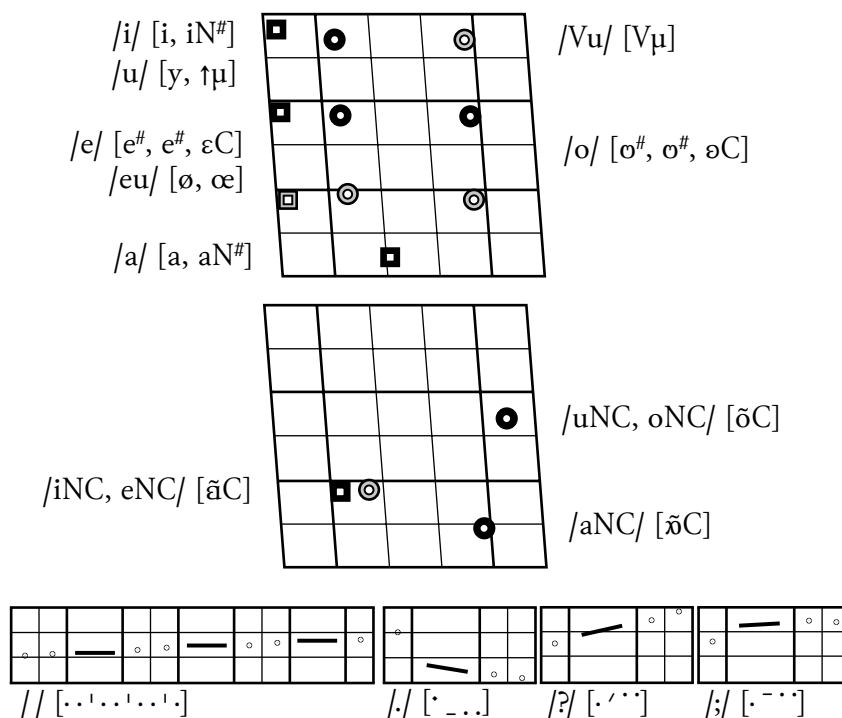


fig 64.4 shows the *vowels* and *intonation* patterns of the *Italian* accent. Problematic *consonants*: /r, r:/ [r, r] merged, /ɲ, ʎ, j/ [ɲɲ, ʎʎ, j], /x/ [k, k̄], /b-d-g-sV/ [b, d, g, g, z].

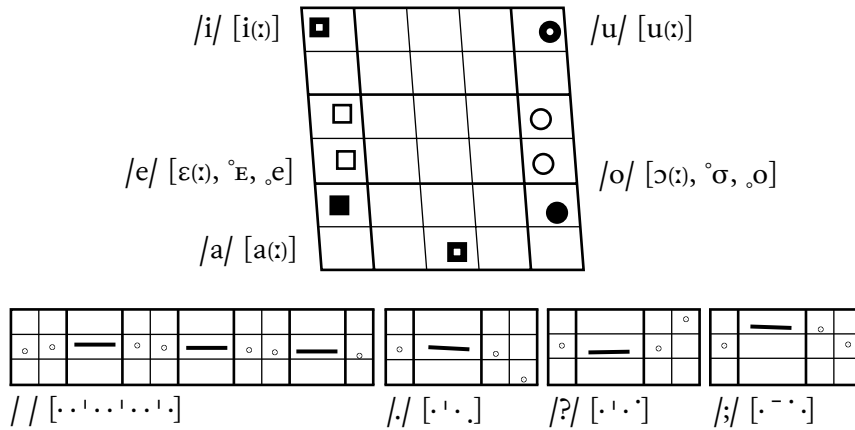


fig 64.5 shows the *vowels* and *intonation* patterns of the *Portuguese* accent. Problematic *consonants*: /r/ [r], /r:/ [ʀ, ʁ, ʁ], /x/ [k, k̄, ɣ, ɣ], /k, g/+i/ [k, c, g, j], /b-d-g-sV/ [b, β, d, δ, g, g, γ, ɣ, z], /l/ [l, ʎ].

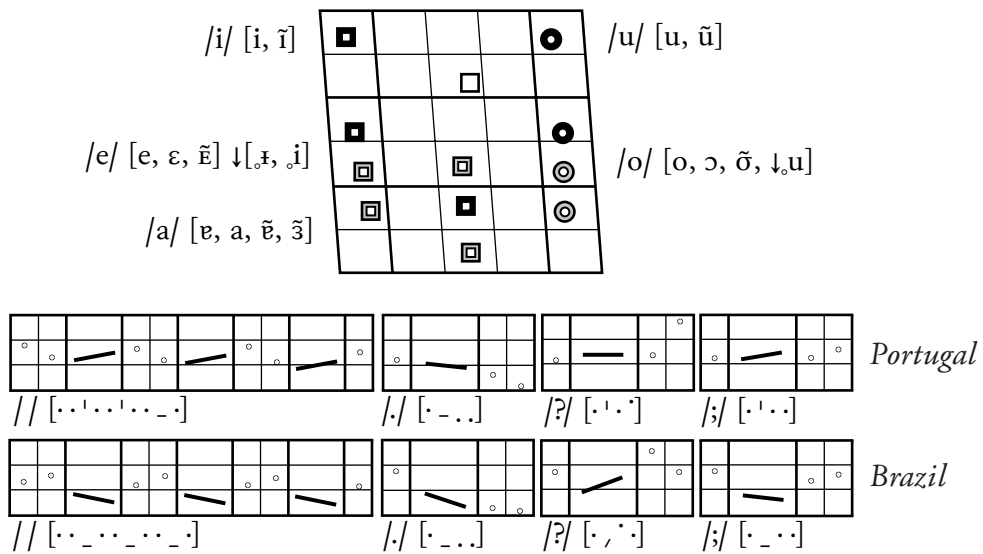


fig 64.6 shows the *vowels* and *intonation* patterns of the *Greek* accent. Problematic *consonants*: /r, r:/ [r, r] merged, /ni, ɲ, li, λ/ [ɲ, λ] merged, /ki, gi/ [ci, ɣi]. Less problematic: /x/ [x, ç], /Vb-d-g-sV/ [b, d, g, g, ç, z]. Possible: /ʃ/ [θ], /ð/ [ð], /mb, nd, ng/ [-b, ~d, ~g, ~g] (prenasalized as shown).

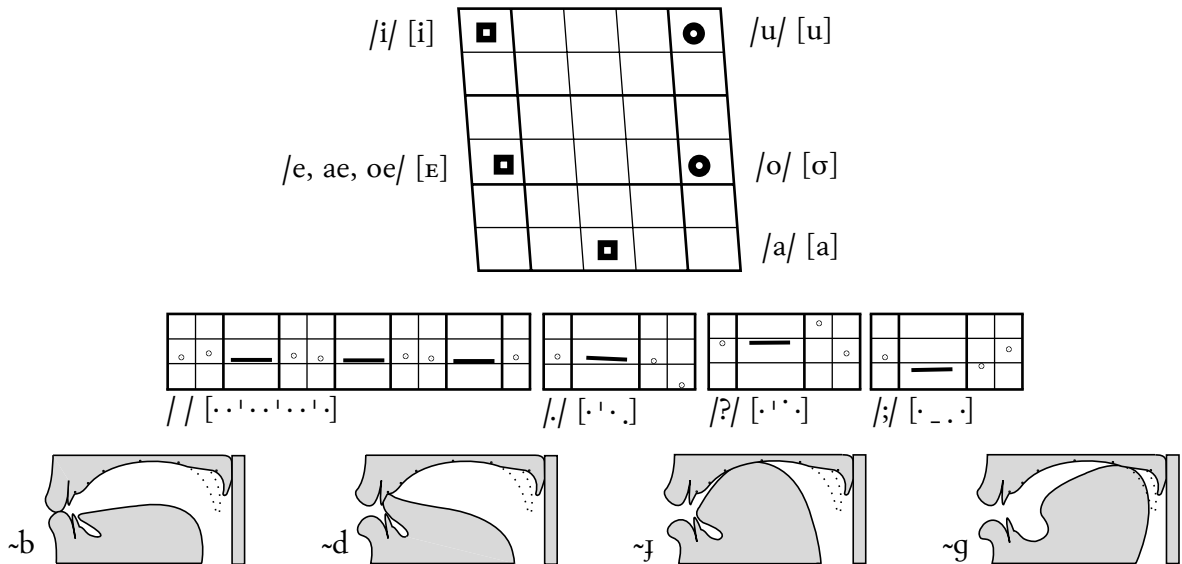


fig 64.7 shows the *vowels* and *intonation* patterns of the *Russian* accent. Problematic *consonants*: /r, r:/ [r, r] merged, /Ci, Cj/ [Çi, Çj]. Less problematic: /x/ [h, h], /Vb-d-g-sV/ [b, d, g, g, s, z], /l/ [ł].

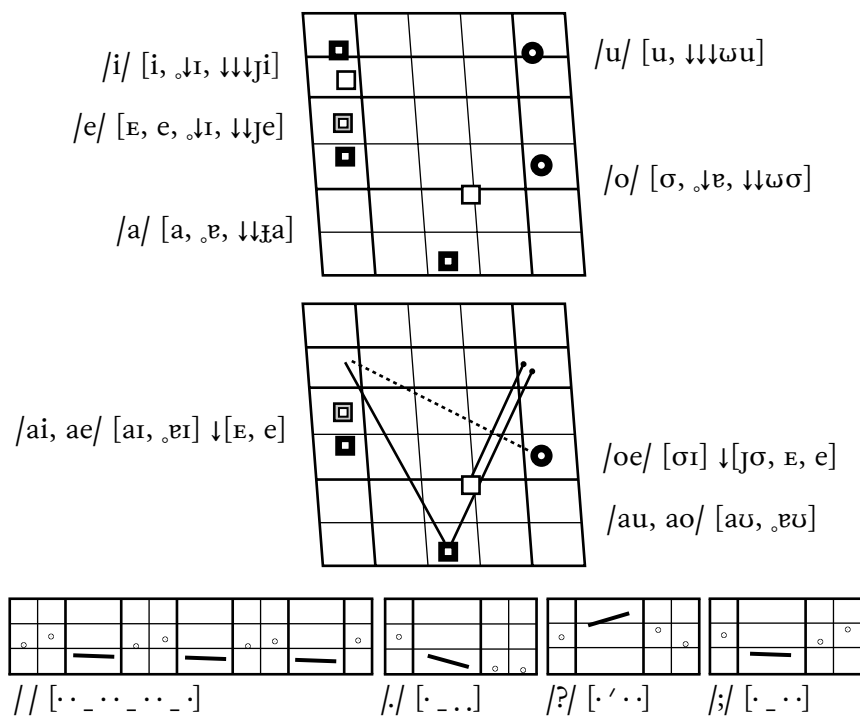


fig 64.10 shows the *vowels* and *intonation* patterns of the *Hindi* accent. Problematic *consonants*: /r, r:/ [r] merged. Less problematic: /Vb-d-gV/ [b, d, g, g], /p, ʎ/ [nj, lj], /f/ [ɸ], /t, d/ [t, ṭ, d, ḍ], avoidance of /#V/ [ʔV], *h*- [h, h̄]. Possible use of /x/ [x̣].

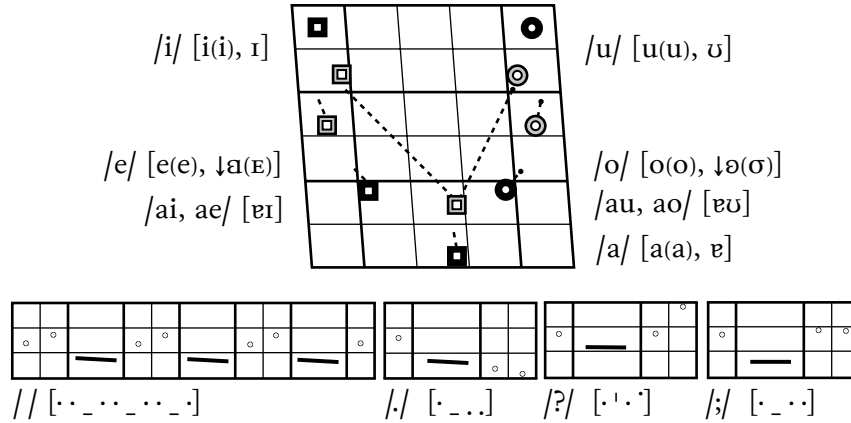


fig 64.11 shows the *vowels* and *intonation* patterns of the *Chinese* accent. Problematic *consonants*: /r, r:, l/ [l] merged. Less problematic: /b, d, g/ [ḅ, ḍ, ɡ̣], /p, ʎ/ [ṇ-j, ḷ-j], avoidance of possible /#V/ [ʔV], *h*- [h, h̄], and [ph, th, kh]. Possible use of /tʃ/ [tʃh], and /x/ [x̣].

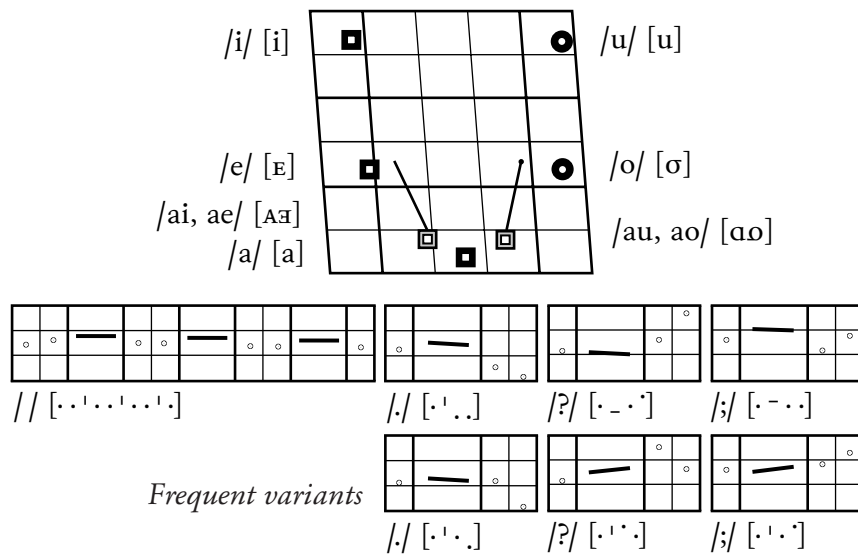


fig 64.12 shows the *vowels* and *intonation* patterns of the *Japanese* accent. Problematic *consonants*: /r, r:, l/ [ɾ] merged. Less problematic: /b, d, g/ [b, d, g, g], /p, λ/ [ɲj, ʎj], /w/ [ɰj], avoidance of possible *h*- [ɰ, h].

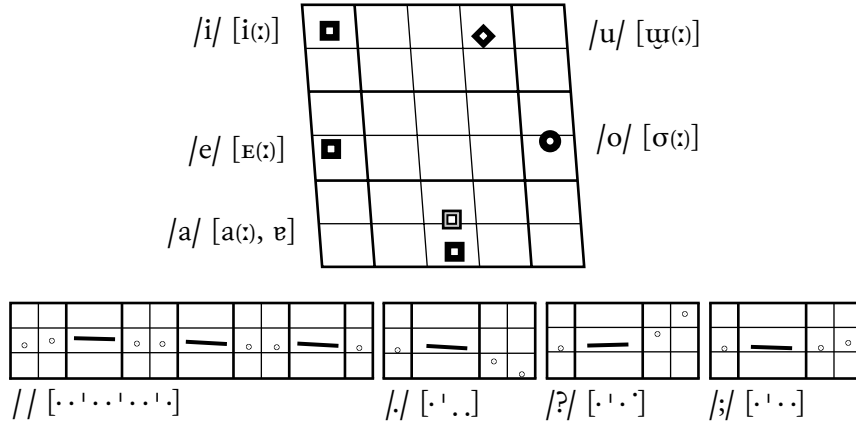


fig 64.13 shows the *vowels* and *intonation* patterns of the *Korean* accent. Problematic *consonants*: /r, r:, l/ [ɾ, ɺ, ʎ] merged. Less problematic: /f/ [ɸ], /p, λ/ [ɲj; ɾj, ɺj, ʎj], /j/ [j], /w/ [ɰ], avoidance of possible *h*- [ɦ, h, ɰ, hɰ].

