7. Portuguese

7.0.1. We present both Brazilian and Lusitanian neutral Portuguese, in this order, although not separated, for various good reasons. The most suitable interphonemic transcription (and useful for both accents), as far as *V* are concerned, has to use seven phonemes and four (or five) diaphonemes. Therefore, the seven Brazilian phonemes, /i, e, ɛ, a, ɔ, o, u/, plus /i̤, e̤, a̤, o̤, ṳ/.

With this transcription, if we ignore or delete the dots under the diaphonemes (even for given *C*), we also obtain the transcription for an ‹international› pronunciation, which is closer to the spelling and without the specific Brazilian or Lusitanian peculiarities, as we will see. *The examples show pronunciation, not usage*.

It seems correct to prefer neutral Brazilian Portuguese (which has its regional variants, as Lusitanian Portuguese also has, but they will not be treated here), since it is simpler, *ie* with fewer phonemes and fewer ‹surprises›, closer to spelling and, therefore, more easily ‹understandable›, as well as decidedly more widespread, in a ratio of 18 to 1! On the other hand, the Brazilians themselves may find it difficult to understand the Lusitanian pronunciation.

7.0.2. Should we –instead– proceed inversely, preferring Lusitanian pronunciation, again for the *V*, we would need nine phonemes: ‹/i, e, ɛ, a, ɔ, o, u, i̤, e̤/›, including ‹/ɛ, a, ɔ/›, even in unstressed syllables, and with a massive occurrence of ‹/i̤, e̤/›, almost exclusively –above all ‹/i̤/›– in unstressed syllables.

What is traditionally merged into ‹/e̤/›, for *e* (*ie* /e#/ + /ɲ, ʎ, ʃ, ʒ, j/, and for *ei* /ei/ as well) albeit very similar (particularly for some people), actually has a ‹tiny› difference. This can clearly be seen in our vocogram, where –on the contrary– it does not appear to be so tiny (contrary to traditional practice with a rougher quadrilateral: /e/ –in these contexts– [ˈɜ, ˌɵ] and /e̤/ [ˈe̤, ˌɜ]).

Therefore, central Lusitanian –by now neutral– has /e/ [ˈɜ̃ĩN, ˌɵ̃ĩN, ˈɜɪ, ˌɵɪ; ˈɜJ, ˈɜɲ, ˈɜʎ, ˈɜʃ, ˈɜʒ] (compared to /e/ [ˈɛ̃ĩN, ˌẽĩN; ˈeɪ; ˈeÇ], in the rest of Portugal and in Brazil), that foreigners too often render as /ɛ/, losing a functional opposition, which is not negligible for native speakers of both accents.

Let us conclude these preliminary remarks (necessary to define the problem well), underlining the absurd and pointlessly complicated steps made trying to explain pronunciation, above all Lusitanian pronunciation (we restrict ourselves to this language [obviously avoiding talking about English, or Danish, or even French]), making use of graphemes instead of transcriptions, as is still done. On the other hand, it must be said that no real pronouncing dictionary for Portuguese has been written; therefore, one must… make the best of it.

7.0.3. As can be seen from phonemic transcriptions, our analysis does not consider *V* nasalization distinctive, although it must be marked since it is clearly perceptible (above all in Brazilian pronunciation) and typical of Portuguese (but, in

Lusitanian pronunciation, only in checked syllables in *N*). However, if nasalization is lacking –as is often the case in foreigners' pronunciation– comprehension is not compromised; all the more so because, not rarely, in Portugal vowel nasalization may be hardly perceptible, while the nasal contoid is surely there.

As a matter of fact, we always have sequences of a (nasalized) *V* plus *N*; the latter may be missing (phonetically, but not phonemically) only when a word-final [Ṽ] is followed by a word-initial [V] or [Ṽ], instead of being dropped, since the word ends in *C*: /N/. The nasal contoid is homorganic in the case of stops ([m, n, ŋ], and of stop-strictives; in Brazilian pronunciation we also find [n̠]+[t̠ʃ, d̠ʒ], which are taxophones of /t, d/), while it is semi-provelar ([ŋ̠]) before other contoids or before a pause (as will be seen systematically in the sections on *N*, § 7.2.1).

Vowels

7.1.1.1. *fig* 7.1 shows the vocalic realizations of neutral *Brazilian* Portuguese. This language also has several diphthongs, but, since their starting and finishing points correspond to some vocoids already present, it may be sufficient to list them and give some suitable examples. However, /ei, oụ/ have been put in the vocogram, with their stressed and unstressed variants, not because they are considered monophonemic, but owing to their movements which are a little particular.

Therefore, there are seven phonemes, /i, e, ɛ, a, ɔ, o, u/ [i, e, ɛ, a, ɔ, o, u], with some taxophones, such as [ɑu, ɑɬ̟#, ˚ɐ(s)#] for /ˈau, ˈaɬ#, ˚ạu, ˚ạɬ#, ˚a(s)#/ and [ĩN; ˚ẽN, ˈɛ̃N; ɐ̃N; ˈõN; ˚õN; ũN] for /iN, eN, aN, oN, uN/ – *ie* for *VN* sequences, both in checked syllables (/VN#CV/) and in unchecked ones (/V#NV/).

As to /˚a(s)#/, it is to be noted that [˚ɐ(s)#] holds for *-a(s)* in final rhythm groups, due to a sort of attenuation, with or without a following pause. On the other hand, however, the variant [a˖] is even possible, although it is more typical of traditional pronunciation (which is possible as well, provided it is not realized too low). Anyway, [ɐ] is more recommendable, and this is what we use in this chapter.

There are three broken-line white markers as well, to show possible –but not necessary– articulations, also belonging to the neutral accent, for /i, a, u/ [ɪ, ɤ, ʊ], occurring in rhythm-group final unstressed syllables (with or without *-s*). Besides, in the same position of [ɤ], there may additionally be [ɤ̃N], as a possible variant of (stressed or unstressed) [ɐ̃N] /aN/.

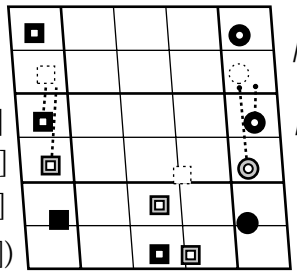
7.1.1.2. Here are some first examples (for the time being, let us ignore the diaphonemic undersigned dots): [d̠ʒiˈfiˑsiɬ̟]^{b} /ḍiˈfisiɬ/ *difícil*, [ˈeˑɬi]^{b} /ˈeɬị/ *ele*, [ˈɛˑɬɐ]^{b} /ˈɛɬa/ *ela*, [baˈtaˑtɐ]^{b} /ḅaˈtata/ *batata*, [ˈnɔˑvɐ]^{b} /ˈnɔva/ *nova*, [ˈnoˑvu]^{b} /ˈnovu/ *novo*, [ˈʃuˑvɐ]^{b} /ˈʃuva/ *chuva*. However, it is worthwhile reflecting upon [ɑ]: [ˈpɑu] /ˈpau/ *pau*, [ɑuˈdas]^{b} ([ɑuˈðaʃ]^{l}) /ạuˈḍaṣ/ *audaz*, [ˈmɑɬ̟]^{b} ([ˈmɑɬ]^{l}) /ˈmaɬ/ *mal*, [ɑɬ̟ˈtuˑɾɐ]^{b} ([ɑɬ̟˚ˈtuˑɾɜ]^{l}) /ạɬˈturạ/ *altura*.

It is important to distinguish: *seca* [ˈseˑkɐ]^{b} /ˈseka/^{1} ‹dry (f.)› and [ˈsɛˑkɐ]^{b} /ˈsɛka/^{2} ‹dries, drought, nuisance›, *cerco* [ˈseʁku]^{b} /ˈseʀ̣ku/^{1} ‹siege› and [ˈsɛʁku]^{b} /ˈsɛʀ̣ku/^{2} ‹I enclose›, *lobo* [ˈɬoˑbu]^{b} /ˈɬoḅu/^{1} ‹wolf› and [ˈɬɔˑbu]^{b} /ˈɬɔḅu/^{2} ‹lobe›, *fosso* [ˈfoˑsu]^{b}

/ˈfosu/[1] ‹trench› and [ˈfɔ·su]^{b} /ˈfɔsu/[2] ‹I dig›.

With nasalization, we have: [ˈsĩɳ]^{b} /ˈsin/ *sim*, [ˌɬẽŋgaˈɬɛ̃ŋgɐ]^{b} /ɬengaˈɬenga/ *lengalenga*, [ˈbɛ̃ĩɳ]^{b} /ˈbein/ *bem*, [ˈõ·mẽĩɳ]^{b} /ˈomein/ *homem*, [ˌẽmẽˈɲẽɳ]^{b} /ˌamaˈɲan/ *amanhã*, [bõmˈbõũɳ]^{b} /bomˈboun/ *bombom*, [ˈõɳʁɐ]^{b} /ˈonʁa/ *honra*, [ɑɬˈgũɳs]^{b} /ˌɬˈgunˌs/ *alguns*; [kẽˈmĩ·ɲu]^{b} /kaˈmiɲu/ *caminho*, [fẽˈnõ·mẽnu]^{b} /feˈnomenu/ *fenômeno*, [ˌteɬefõˈnɛ̃·mɐ]^{b} /teɬefoˈnema/ *telefonema*, [ˈũ·niku]^{b} /ˈuniku/ *único*.

fig 7.1. Brazilian vowel elements.



7.1.1.3. Notice that nasalization slightly changes some timbres according to the diaphonemic symbols used: in particular /aN/ [ɐ̃N] (for which, as already seen, [ɐ̰̃N] is possible as well), and /ˈeN, ˈẹN, ˈoN, ˈọN/ [ɛ̃N, õN] (when stressed, sometimes, [ẽN, õN] may be heard too).

Besides, in word-final position, we have real diphthongs for what –too often and too hurriedly– is transcribed simply as ‹/ẽ, õ/›, *ie* /ein, oun/ [ˈɛ̃ĩɳ, ˌẽĩɳ; ˈõũɳ, ˌõũɳ]. Instead, in the same position, /an#/ opposes the diphthong /aun#/: [ˈɔʁfɛ̃ɳ] /ˈɔɽfan/ *órfã*, [ˈɔʁfɛ̃ũɳ] /ˈɔɽfaun/ *órfão*. Later on, we will see other diphthongs, too, both oral and (phonetically) nasalized.

It has to be noted that in *modern neutral* Brazilian pronunciation, the nasalization of vocoids is more and more evident (even in diphthongs). As already said, nasalization occurs when a *V* is followed by a nasal consonant (*N*), in the same syllable or not, *ie* both in checked and unchecked syllables; and, above all, both in stressed and unstressed syllables: [ˌẽmẽˈɲẽɳ]^{b} /ˌamaˈɲan/ *amanhã*, [ˈbẽ·ɲu]^{b} /ˈbaɲu/ *banho*, [ˈfĩ·nu]^{b} /ˈfinu/ *fino*.

Whereas, in *traditional neutral* Brazilian pronunciation, nasalization occurs only in checked syllables (in *N*), either stressed or not; but a ‹troublesome› occurrence of nasalization is possible (or not), in unchecked stressed syllables followed by /ɲ/ (and with /ˈaNV/ [ˈɐNV] as well): [ˌamaˈɲẽɳ]$^{b.t}$ /ˌamaˈɲan/ *amanhã*, [ˈbẽ·ɲu, ˈbɐ·ɲu]$^{b.t}$ /ˈbaɲu/ *banho*, [ˈfi·nu]$^{b.t}$ /ˈfinu/ *fino*.

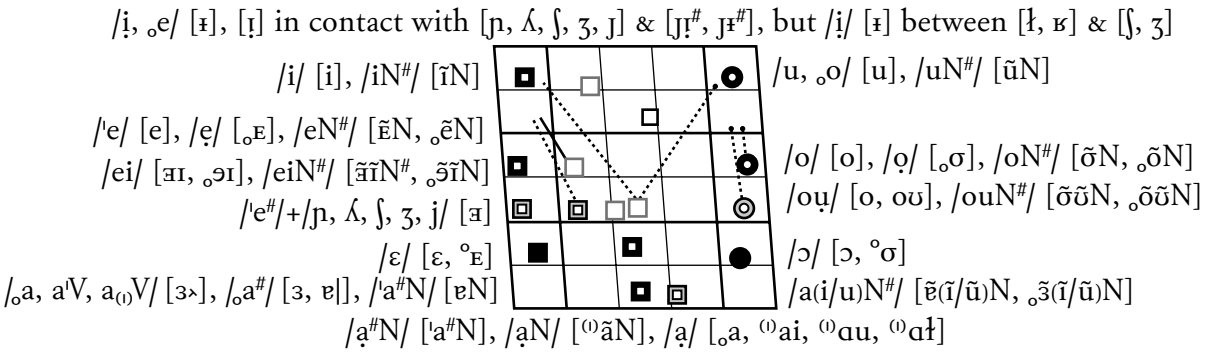
Lastly, in *mediatic* pronunciation, nasalization occurs, in addition to (stressed or unstressed) checked syllables (in *N*), even in unchecked stressed syllables followed by *N*; but, again, a ‹troublesome› occurrence of nasalization is possible even in /ˌVɲV/ (*ie* an unchecked, unstressed syllable, followed by /ɲ/): [ˌamẽˈɲẽɳ, ˌama-]$^{b.m}$ /ˌamaˈɲan/ *amanhã*, [ˈbẽ·ɲu]$^{b.m}$ /ˈbaɲu/ *banho*, [ˈfĩ·nu]$^{b.m}$ /ˈfinu/ *fino*.

Lusitanian peculiarities

7.1.2.1. Let us now consider *fig* 7.2 to see the vocalic realizations of neutral *Lusitanian* Portuguese. It is a good idea to make a close comparison of the two figures; as a matter of fact (neglecting the broken-line white markers, of the unnecessary Brazilian variants, [ɪ, ʊ, ɤ; ɐ̃]: [ˈeˑɬi, -ɪ; ˈɛˑɬɐ, -ɤ; ˈnoˑvu, -ʊ; ˌẽmɐ̃ˈɲɐ̃, ˌɐ̃mɤ̃ˈɲɐ̃]^{b}), it is clear that Lusitanian Portuguese has a higher number of both taxophones and phonemes: at least two more (which, in an exclusively Lusitanian phonemic transcription, would be ‹/i̱, ɐ/› –or, deviating from official symbols, they should rather be ‹/ɨ, ɐ/›; but, more traditionally rendered as ‹/ə, ɐ/›)– for [ₒɨ, ₒɪ; ˈɨ$^{\#}$], [ˈɐ, ₒɜ]; in addition to [ãN] /$^{(ɪ)}$ạN/ and [ɐ̃N$^{\#}$] /ˈaN$^{\#}$/, with occasional oppositions between them (that, in a Lusitanian way, we ought to mark as ‹/aN, ɐN/›).

Besides, [ₒᴇ, ₒa, ₒʊ] /ẹ, ạ, ọ/ are needed, above all, but not only, in some pre-stress syllables (by diachronic fusion, which is no longer visible in present-day spelling: /VV/ → /V/, deriving from a prior /VCV/ structure, with *C* dropping), in addition to /ₒẹɬ$^{\#}$, ₒọɬ$^{\#}$, ₒạɬ$^{\#}$; ₒẹʀ$^{\#}$, ₒọʀ$^{\#}$, ₒạʀ$^{\#}$/, as we will see (and /ₒạu/, and /ₒại/ as well). Furthermore, /ₒ-ẹịn; ₒ-ọụn; ₒ-ị, ₒ-ẹ/ are special cases, as in: [abˈdõˑmẽĩɳ̃]^{b} [ɜβˈðɔˑmɜ̃ĩɳ̃, ↑-ᴇn]^{l} /abˈḍọmẹịn/ *abdômen*^{b}, *-ómen*^{l}, [ˈipsiɬõũɳ̃]^{b} [-i̱ɬõũɳ̃, ↑-ʊn]^{l} /ˈipsiɬọụn/ *ípsilon*, [ˌĩŋkɬuˈziˑvi]^{b} [ˌĩn̊kɬ̥u-, -v(ɤ), ↑-vᴇ]^{l} /inkɬuˈziviˌ, -ẹ/ *inclusive*.

fig 7.2. Lusitanian vowel elements.



7.1.2.2. The conspicuous Lusitanian reduction of timbres is striking in unstressed syllables, where we have [ɤ, ɪ] /e, i̱/ (or, in the exclusively Lusitanian phonemic transcription, ‹/i̱/›); [u] /u/; [ɜ, ɐ|] /a/ (*cf* § 7.4.0); and, more rarely, [i] /i/ (which, however, has the complication of oscillating with [ₒɤ, ₒɪ], as we will see).

If we thoroughly analyze the phonemic transcription, it becomes clear that the contradiction between the diaphonemes with underwritten dots and actual phonemes is only outward; as a matter of fact, in Lusitanian pronunciation, for /a/ we find [ɜ], in unstressed syllables, but [ɐ], in stressed syllables, when it is followed by *N*, in checked syllables (with nasalization [ɐ̃N$^{\#}$]) or unchecked (without nasalization [ɐ$^{\#}$N]).

Every exception is marked with /ạ/ (besides its other –not fundamental, though deducible– use, in contact with /u, ɬ/, seen above): [ˈɛˑɬɜ]^{l} /ˈɛɬa/ *ela*, [bɜˈtaˑtɜ]^{l} /ḅaˈtata/ *batata*, [ˈnɔˑvɜ]^{l} /ˈnɔva/ *nova*; [ɜˈsuˑkaɾ, -ɜɾ]^{l} /aˈsukạʀ/ ([aˈsuˑkaʁ]^{b}) *açúcar*, [ˌamɜ-

ˈɲẽŋ]^{l} /ạmaˈɲan/ *amanhã*, [ˈsɐ̃mbɜ] /ˈsamba/ *samba*, [ˈkɐ·mɜ] /ˈkama/ *cama*.

However, there is one exceptional case where [ˈa·NV] /ˈạNV/ opposes normal /ˈaNV/ [ˈɐ·NV], as in: [fɜˈɬɐ·mu̯ʃ] /faˈɬamuṣ/ *falamos* ‹we speak› [fɜˈɬa·mu̯ʃ] /faˈɬạmuṣ/ *falámos* ‹we spoke›; of course, in Brazilian pronunciation, they are both [faˈɬẽ·mus].

7.1.2.3. Here are some other remarkable cases of /ạ/, in Lusitanian pronunciation, by contraction: [a] /ạ/ *à* (‹*a a*›), [aˈkeˑɬ] /ạˈkeɬị/ *àquele*, [kaˈvɜɪɾɜ] /kạˈveiɾa/ *caveira* ([a, aˈkeˑɬi, kaˈveɪɾɐ]^{b}); after *CC* (simplified or not in their pronunciation – and in spelling): [aˈsɐ̃ũŋ]^{l} /ạˈsaun/ *a(c)ção*, [faˈtuˑɾɜ]^{l} /fạˈtuɾa/ *fa(c)tura* ([aˈsɐ̃ũŋ, faˈtuˑɾɐ]^{b}). Also [kaˈmõĩñ̥ʃ]^{l} /kạˈmoinṣ/ *Camões*.

Before looking at the two ‹further› phonemes, let us consider the Lusitanian pronunciation of the examples already given in Brazilian pronunciation: [dɨ̥ˈfiˑsiɬ]^{l} /ḍiˈfisiɬ/, [ˈeˑɬ]^{l} /ˈeɬị/, [ˈɛˑɬɜ]^{l} /ˈɛɬa/, [bɜˈtaˑtɜ]^{l} /ḅaˈtata/, [ˈnɔˑvɜ]^{l} /ˈnɔva/, [ˈnoˑvu]^{l} /ˈnovu/, [ˈʃuˑvɜ]^{l} /ˈʃuva/; [ˈpɑu]^{l} /ˈpau/, [ɑuˈðaʃ]^{l} /ạuˈḍaṣ/, [ˈmɑɬ]^{l} /ˈmaɬ/, [ɑɬ̥ˈtuˑɾɜ]^{l} /ạɬˈtuɾa/; [ˈseˑkɜ]^{l} /ˈseka/[1], [ˈsɛˑkɜ]^{l} /ˈsɛka/[2], [ˈseɾ̥kṵ]^{l} /ˈseɽku/[1], [ˈsɛɾ̥kṵ]^{l} /ˈsɛɽku/[2], [ˈɬoˑβu]^{l} /ˈɬoḅu/[1], [ˈɬɔˑβu]^{l} /ˈɬɔḅu/[2], [ˈfoˑsṵ]^{l} /ˈfosu/[1], [ˈfɔˑsṵ]^{l} /ˈfɔsu/[2].

Furthermore (for both accents): [kaˈdaˑvɛʁ]^{b} [kɜˈðaˑvɛɾ]^{l} /kaˈdavẹɽ/ *cadáver*, [ˈsɔˑɾoʁ]^{b} [-ɔɾ]^{l} /ˈsɔɾọɽ/ *sóror*, [aˈmaˑveɬ̥]^{b} [ɜˈmaˑvɛɬ]^{l} /aˈmavẹɬ/ *amável*, [ˈɑɬ̥kwoɬ̥]^{b} [ˈɑɬ̥kʊ̯̊ɔɬ]^{l} /ˈałkwọɬ/ *álcool*, [voɬ̥ˈtaʁ]^{b} [vɔɬ̥ˈtaɾ]^{l} /vọɬˈtaɽ/ *voltar*. Of course, if only Brazilian pronunciation were taken into account, even in these cases, no diaphoneme with underwritten dots would be necessary, since there is no difference in the realization of /e, ẹ; o, ọ/ [e] and [o].

7.1.2.4. Bearing in mind that nasalization, in Lusitanian pronunciation, is found only in checked syllables (but, sometimes, it is so slight and hardly perceptible that it could be marked as [V̰N], instead of [ṼN]), we have: [ˈsĩŋ]^{l} /ˈsin/ *sim*, [ˌɬẽŋgɜˈɬẼŋgɜ]^{l} /ɬengaˈɬenga/ *lengalenga*, [ˈbɐ̃ĩŋ]^{l} /ˈḅein/ *bem*, [ˈɔˑmɐ̃ĩŋ]^{l} /ˈọmein/ *homem*, [ˌamɜˈɲẽŋ]^{l} /ạmaˈɲan/ *amanhã*, [bõmˈbʊ̃ũŋ, -õʊ̃ŋ]^{l} /bomˈboun/ *bombom*, [ˈõŋʁɜ]^{l} /ˈonʁa/ *honra*, [ɑɬˈɣũñ̥ʃ]^{l} /ạɬˈgunṣ/ *alguns*; [kɜˈmiˑɲu]^{l} /kaˈmiɲu/ *caminho*, [fɨ̥ˈnɔˑmɨnu]^{l} /feˈnọmenu/ *fenómeno*^{l}, [ˌtɨ̥ɬɨ̥fu̯ˈneˑmɜ]^{l} /teɬefoˈnema/ *telefonema*, [ˈuˑnikṵ]^{l} /ˈuniku/ *único*. One further Lusitanian ‹trouble›, by diachronic assimilation of two *V*, adds ‹/ã/› (besides ‹/ẽ/›), in stressed or unstressed syllables: [ˈẽˑñ̥fu̯ɾɜ]^{l} [aˈẽŋfoɾɐ]^{b} /aˈanfoɾa/ *a ânfora*, [ãˑn̥ˈtiˑɣɜ]^{l} [aẽn̥ˈʧiˑgɐ]^{b} /aanˈtiġa/ *à antiga*.

7.1.2.5. Here are some specific examples to show the differences between the two accents more clearly. In order to account for the pronunciation of central Portugal, with Lisbon as its focal point, therefore as a model of neutral Lusitanian pronunciation, it is important to know that /e/, in stressed syllables followed by /ɲ, ʃ, ʒ, ʎ, j, i/, takes on the pronunciation [ɐ], which is close to the realization of the Lusitanian phoneme ‹/ɐ/› (but we must lay great stress on the fact that they are not alike [even if, occasionally, for some words or specific speakers, the difference is only very slight]). However, we must point out that even the –more regular and etymological– pronunciation corresponding to the Brazilian one, is neutral (*ɪe acceptable neutral*), with /e, ei/ [e, eɪ], which is kept quite well outside the areas in-

fluenced by Lisbon, with Coimbra leading the way.

Some examples: [ˈvɜ˙ɲu]^{l} [ˈvɛ̃˙ɲu]^{b} /ˈveɲu/ *venho*, [ˈfɜ˙ʃu̯]^{l} [ˈfe˙ʒu]^{b} /ˈfeʃu/ *fecho*, [ˈvɜ˙ʒu]^{l} [ˈve˙ʒu]^{b} /ˈveʒu/ *vejo*, [ˈtɜ˙ʒu]^{l} [ˈte˙ʒu]^{b} /ˈteʒu/ *Tejo*, [ʃˈpɜ˙ʎu]^{l} [isˈpe˙ʎu]^{b} /iṣˈpeʎu/ *espelho*, [ˈsɜ˙ɲu]^{l} [ˈse˙ɲu]^{b} /ˈseju/ *seio*, [ˈsɜɪʃ]^{l} [ˈseɪs]^{b} /ˈseiṣ/ *seis*; besides [ˈsɜ̃ĩ̯ɳ̊]^{l} [ˈsẽĩ̯ɳ̊]^{b} /ˈsein/ *sem*; [ˈkɜ˙ʒu kõũˈɬɜɪtɨ̥ δσˈvɜ˙ʎɜ]^{l} [ˈke˙ʒu kõũˈɬeɪtʃi ʤʒoˈve˙ʎɐ]^{b} /ˈkeʒu kounˈleitɨ̥ ḍɨ̥oˈveʎa/ *queijo com leite de ovelha*. In unstressed syllables /ei/ [ɜɪ]^{l} [eɪ]^{b} remains: [ˈɬɜɪtu̯]^{l} [ˈɬeɪtu]^{b} /ˈɬeitu/ *leito*, [ɬɜrˈtoɾ]^{l} [ɬeɾˈtoʁ]^{b} /ɬeiˈtoʀ/ *leitor*.

7.1.2.6. The other pre-eminently Lusitanian characteristic, in purely Lusitanian transcription, would resort to the phoneme ‹/ɨ/› for [ɨ], with the taxophone [ɪ] in contact with /ɲ, ʎ, ʃ, ʒ, j/ or followed by /ṣ, ẓ/. However, in our diaphonemic interpretation, we have word-internal /o̞e/ corresponding to Brazilian /o̞e/ and to written *-e-* (but neither for initial *e-* [= /i/], in both accents, nor for final *-e* [= /ɨ/ [ɨ]^{l} [i]^{b}]): [nɪˈɲũɳ̊]^{l} [nẽ-]^{b} /neˈɲun/ *nenhum*, [mɪˈʎɔɾ]^{l} [meˈʎɔʁ]^{b} /meˈʎɔʀ/ *melhor*, [fɨ̞̂ʃaɾ]^{l} [feˈʃaʁ]^{b} /feˈʃaʀ/ *fechar*, [ʃɨ̞̂ˈɣaɾ]^{l} [ʃeˈgaʁ]^{b} /ʃeˈġaʀ/ *chegar*, [ˌtɨ̞̂ʒɜˈðɨ˙ʎu]^{l} [ˌteʒaˈʤ-]^{b} /teʒaˈḍiʎu/ *tejadilho*, [ˈoˈʒɪ]^{l} [ˈoˈʒi]^{b} /ˈoʒi/ *hoje*, [ɬɨ̞ˈɲɐ˙mu̯ʃ]^{l} [ɬeˈɲẽ˙mus]^{b} /ɬeˈjamuṣ/ *leiamos*, [ˌiɬɨˈɣẽɳ̊-tɨ̥]^{l} [ˌiɬeˈgẽɳtʃi]^{b} /iɬeˈġantị/ *elegante*, [dɪʒˌvɨ̥ɾtɨ̥ˈβɾaɾ]^{l} [dezˌveʁteˈbɾaʁ]^{b} /ḍeẓveʀteˈḅɾaʀ/ *desvertebrar*, [ˈpiˈɾɨ̞̂ʃ]^{l} [ˈpiˈɾis]^{b} /ˈpiɾiṣ/ *pires*, [iˈɛ˙ɬɜ, ˈɲɛ˙ɬɜ]^{l} [iˈɛ˙ɬɐ, ˈɲɛ˙ɬɐ]^{b} /iˈɛɬa/ *e ela*.

However, if the sequences /o̞e/ [ɪ] + /ɲ, ʎ, ʃ, ʒ; ṣ, ẓ/ are preceded by /ɬ, ʁ/ [ɬ; ʁ, ʁ] (given their dorsal component), the taxophone that should be used is [ɨ]: [ˌiɬɨˈʒeɾ]^{l} [ˌiɬeˈʒeʁ]^{b} /iɬeˈʒeʀ/ *eleger*, [ˈtoˈʁɨ̥ʃ]^{l} [ˈtoˈʁis]^{b} /ˈtoʀiṣ/ *torres*. In these contexts, /o̞i/ *-i-* generally remains the same (/i/, but it currently becomes /ị/): [ɬiʒˈβoɜ, ɬɪ̣-]^{l} [ɬizˈboɐ]^{b} /ɬizˈḅoa/ *Lisboa*, [ˈfɛ˙ɬɨ̥ʃ, -ɬɨ̞̂ʃ, -ɬi̯ks]^{l} [ˈfɛ˙ɬis, -ks]^{b} /ˈfɛɬiṣ/ *Félix*, [miˈʎẽũɳ̊, mɪ̣-]^{l} [miˈʎẽũɳ̊]^{b} /miˈʎaun/ *milhão*, [diˈɲɜɪɾu, dɪ̣-]^{l} [ʤĩˈɲeɪɾu]^{b} /diˈɲeiɾu/ *dinheiro*. We have /o̞e#N/ for [ɨ#N] as well, while /o̞eN#/ is [ẽN#]: [ˌtɨ̥nɨˈβɾo˙zu]^{l} [ˌtẽneˈbɾo˙zu]^{b} /teneˈḅɾozu/ *tenebroso*, [ˌtẽm̥pɨ̥ˈɾa˙ðu]^{l} [ˌtẽmpeˈɾa˙du]^{b} /tempeˈɾaḍu/ *temperado*.

7.1.2.7. Another Lusitanian ‹oddity› consists of the change of /o̞i/ [i] *-i-* sequences (not /iN#/ [ĩN]) into ‹/ɨ/›, *ie* /ị/, in adjacent syllables (except for the last one, whether stressed or not, and the first one, if absolute initial, with no *C-*): [ˌdɨvɨˈðiɾ, dɨvˈ-]^{l} [ˌʤiviˈʤiʁ]^{b} /ḍiviˈḍiʀ/ *dividir*, [m(ɨ)ˈniʃtɾu̯]^{l} [mĩˈnistɾu]^{b} /miˈniṣtɾu/ *ministro*, [ˌin(ɨ)ˈmi˙ɣu]^{l} [ˌĩnĩˈmi˙gu]^{b} /iniˈmiġu/ *inimigo*, [pɾ̥ɨ̥viɬ(ɪ)ˈʒɜ˙ðu]^{l} [pɾiˌviɬeˈʒɜ˙du]^{b} /pɾiviɬẹˈʒjaḍu/ *privilegiado* (in the very last example, the sequence [-ɬɪ̣ʒ-] /-ɬẹˈʒ-/ results from what has just been said previously).

However, we find the following exceptions, where *i* /o̞i/, corresponding to an original /ˈi/, remains /o̞i/ in derivatives, as in the conditional mood of verbs in *-ir*: [d(ɨ)vɨðiˈɾiɜmu̯ʃ]^{l} [ʤiˌviʤiˈɾiẽmus]^{b} /ḍiviḍiˈɾiamuṣ/ *dividiríamos*; and in superlatives: [ˌdɨ̥fi̯ˈsi˙ɬimu]^{l} [ˌʤifiˈsi˙ɬĩmu]^{b} /ḍifiˈsiɬimu/ *dificílimo*.

For rare /u/ sequences, the same is true, so we have to resort to the diaphoneme /ụ/ to be able to account for this –possible– Lusitanian phenomenon: [fɨ̞̂ˈtu˙ɾu, fɨ̥-, fɨ-, fu̯-, fụ-, fu-]^{l} [fuˈtu˙ɾu]^{b} /fụˈtuɾu/ *futuro*.

7.1.2.8. In Lusitanian pronunciation, /o̞o/ (not /o̞oN#/ [õN#]) corresponds to /o̞u/: [ˌu̯pɾ̥uˈβɾjo˙zu, ˌʊ-]^{l} –actually, (*h*)*o*(*CV*)- can be either [u]^{l} or [ʊ]^{l}– [ˌopɾoˈbɾjo˙zu]^{b} /opɾoˈḅɾjozu/ *oprobrioso*, [ˌmunutụˈniɜ]^{l} [ˌmõnotõˈniɐ]^{b} /monotoˈnia/ *monotonia*,

[mõn̥ˈsɐ̃ũn̪]^{l} [mõn̪ˈsɐ̃ũn̪]^{b} /monˈsaun/ *monção*; however, in bureaucratic lexical compounding, for *-o-*, we find /o̥o̥/: [ˌmσnσsi̥ˈɬaˑβi̥kʉ]^{l} [ˌmõnosiˈɬaˑbiku]^{b} /mo̥no̥siˈɬaḅiku/ *monossilábico*, [ˈɬuzσ fr̥ɜ̃n̥ˈseʃ]^{l} [ˈɬuzo frɐ̃n̪ˈses]^{b} /ˈɬuzo̥franˈseș/ *luso-francês*.

7.1.2.9. A diaphonemic use of /ẹ, o̥/ regards the Lusitanian possibility to have distinct timbres, [ɛ, σ], before the stressed syllable; as already seen for *a*, this mainly occurs for diachronic contraction or after *CC* (simplified or not [in pronunciation or writing]): [vσˈse]^{l} [voˈse]^{b} /vo̥ˈse/ *você* (from *vossemecê*, *vossa mercê* [as in some southern Italian dialects *vossía*, from *vos(tra) signoría* ‹your Lordship›]), [kr̥ɛˈδor]^{l} [kɾɛˈdoʁ]^{b} /kɾẹˈḍoʁ/ *credor*, [ˌɜkɛˈseɾ]^{l} [ˌakeˈseʁ]^{b} /akẹˈseɾ/ *aquecer*, [ˌɜfɛˈtiˑvu]^{l} [ˌafeˈʧi̥ˑvu]^{b} /afẹˈtivu/ *afe(c)tivo*, [fɬ̥ɛkˈsɐ̃ũn̪]^{l} [fɬɛkˈsɐ̃ũn̪]^{b} /fɬẹkˈsaun/ *flexão*, [kσˈraˑδu]^{l} [koˈɾaˑdu]^{b} /ko̥ˈɾaḍu/ *corado*, [mσɾˈδoˑmu]^{l} [moʁˈdõˑmu]^{b} /mo̥ʁˈḍomu/ *mordomo*, [ˌɜδσˈtiˑvu]^{l} [ˌadoˈʧi̥ˑvu]^{b} /aḍo̥ˈtivu/ *ado(p)tivo*, [σpˈsɐ̃ũn̪]^{l} [opˈsɐ̃ũn̪]^{b} /o̥pˈsaun/ *opção*; also: [boˈjaɾ]^{l} [boˈjaʁ]^{b} /ḅo̥ˈjaʁ/ *boiar* (from /oi/).

Besides, this phenomenon arises in compounds and some derivatives, with semantically more distinct elements (as seen above for *o* as well): [pr̥ɛˈtɔˑni̥kʉ]^{l} [pɾeˈtõˑniku]^{b} /pɾẹˈto̥niku/ *pretónico*^{l}, *pretô-*^{b}, but also in (more) scholarly words: [ʁɛˈtɔˑɾi̥kɜ]^{l} [ʁeˈtɔˑɾikɛ]^{b} /ʁẹˈtɔɾika/ *retórica*.

Finally, note the following Lusitanian minimal pairs: [pr̥ɬˈɣaɾ]^{l} /pɾeˈġaʁ/ ‹to nail›, [pr̥ɛˈɣaɾ]^{l} /pɾẹˈġaʁ/ ‹to preach› both *pregar* ([pɾeˈgaʁ]^{b}) and [ˌkʉ̥ɾɜˈsɐ̃ũn̪]^{l} /koɾaˈsaun/ ‹heart›, [ˌkσɾɜˈsɐ̃ũn̪]^{l} /ko̥ɾaˈsaun/ ‹coloring› *coração* ([ˌkoɾaˈsɐ̃ũn̪]^{b}).

Diphthongs

7.1.3.1. As far as grammatical or traditional ‹diphthongs› are concerned, let us clarify that we consider them biphonemic, and not as unitary phonological entities, since their extreme points generally coincide with the usual Portuguese vocalic elements.

Furthermore, we want to specify, right from the start, that true diphthongs are only those formed by two vocoids, /VV/, as /ai/, in [ˈpai] /ˈpai/ *pai* – certainly not sequences of contoid plus vocoid, /CV/, as /ja/, in [ˈpjaʁ]^{b} [ˈpi̥jaɾ]^{l} /ˈpjaʁ/ *piar*. On the other hand, sequences like /VˈV/ are not diphthongs either: [paˈis]^{b} [pɜˈiʃ]^{l} /paˈiș/ *país*, against [ˈpais]^{b} [ˈpaiʃ]^{l} /ˈpaiș/ *pais*.

After confirming this, let us also stress the fact that it is not good to transcribe ‹true› diphthongs as if they were sequences of a vowel and a consonant, /VC/, as ‹/aj/›, since they are not at all comparable with sequences like /as, aɬ, aʁ, an/, which are structurally very different. Least of all, are we allowed to consider sequences of vowel and consonant plus vowel, /VCV/, as ‹diphthong + vowel›, or ‹vowel + diphthong›, like /aja/, in [kaˈjaʁ]^{b} [kɜˈjaɾ]^{l} /kaˈjaʁ/ *caiar*, [ˈsaˑjɐ]^{b} [-ɜ]^{l} /ˈsaja/ *saia*.

7.1.3.2. Therefore, with constant reference to *fig* 7.1-2 (for both accents *ie* Brazilian and Lusitanian), we now show the Portuguese diphthongs, even if in the vocograms only /ei, ou̯/ appear as [eɪ, ẽĩ, ɐ̃ĩ, ou, õũ, σ̃ũ]^{b} [ɜɪ, ɘɪ, ɜ̃ĩ, ɘ̃ĩ; ou, σ̃ũ, õũ; ɜ̃ĩ,

ɜ̃ũ]^l. As a matter of fact, their second elements are [ɪ, ʊ], which are not the exact realization of the phonemes /i, u/; for the Lusitanian accent, even [ɜ̃ĩ, ɜ̃ũ] are placed in the vocogram, because their first element is closer, as occurs however for /ₒaN/ [ɜ̃N] as well).

First of all, we list them phonetically and diaphonemically: [eɪ]^b [ɜɪ, ₒəɪ]^l /ei/, [ɛi, ₒᴇi] /ɛi/, [ai] /ai/; [ui] /ui/, [oi] /oi/, [ɔi, ₒɔ̈i] /ɔi/; [iu] /iu/, [eu] /eu/, [ɛu, ₒᴇu] /ɛu/, [ɑu] /au/, [oʊ, o]^b [o, oʊ]^l /oụ/ ([o] unstressed /ọụ/).

Here are some actual examples: [ˈʀeɪs]^b [ˈʁɜɪʃ]^l /ˈʀeiṣ/ *reis*, [łeɪˈʃõĩŋ̞s]^b [łəɪˈʃõĩŋ̊ʃ]^l /łeiˈʃoinṣ/ *Leixões*, [ˈʀɛis]^b [ˈʁɛiʃ]^l /ˈʀɛiṣ/ *réis*, [ˌʀᴇiˈziˑtus]^b [ˌʁᴇiˈziˑtu̯ʃ]^l /ˈʀɛiˈzituṣ/ *reizitos*, [ˈvai] /ˈvai/ *vai*; [ˈfui] /ˈfui/ *fui*, [ˈsois]^b [ˈsoiʃ]^l /ˈsoiṣ/ *sois*, [ˈsɔis]^b [ˈsɔiʃ]^l /ˈsɔiṣ/ *sóis*, [iˌɾɔ̈ikɐ̃ˈmɛ̃n̥tʃi]^b [iˌɾɔ̈ikɜˈmɛ̃n̥tɨ̥]^l /iˈɾɔikaˈmenti̥/ *heroicamente*; [ˈviu] /ˈviu/ *viu* (and *vi-o* as well, since the supposed difference between the two is not at all phonic –in neutral pronunciation– but derives exclusively from a wish to keep different morphological forms separate), [ˈseu] /ˈseu/ *seu*, [ʃ̞apᴇuˈzĩˑɲu]^b [ˌʃɜpᴇuˈziˑɲu]^l /ʃapɛuˈziɲu/ *chapeuzinho*; [ʃ̞aˈpɛu]^b [ʃɜ-]^l /ʃaˈpɛu/ *chapéu*, [ˈmɑu] /ˈmau/ *mau*, [ˈvoʊ, ⁽ˈ⁾vo] /ˈvoụ/ *vou*; Lusitanian pronunciation prefers the reverse order, [ˈvo, ˈvoʊ], for the last one.

Instead, the simplification of [ˈeɪ]^b [ˈɜɪ, ₒəɪ]^l /ei/ changing into [ˈe] does not belong to neutral pronunciation, although it is quite widespread, mainly in Brazilian (and southern Lusitanian) pronunciation.

Of course, there are other actual diphthongs, as the following: [ĩŋ̞ˈfłuu]^b [ĩŋ̊ˈfł̥-]^l /inˈfłuu/ *influo*, [ˈmou] /ˈmou/ *moo*, [ˈłuɐ]^b [-ɜ]^l /ˈłua/ *lua*, [ˈʀiɐ]^b [ˈʁiɜ]^l /ˈʀia/ *ria*, [ˈboɐ]^b [-ɜ]^l /ˈḅoa/ *boa*; including combinations as in the true triphthongs resulting from /i+ei, i+au/: [ˈvieɪs]^b [ˈviəɪʃ]^l /ˈvieiṣ/ *víeis*, [ˈʀieɪs]^b [ˈʁiəɪʃ]^l /ˈʀieiṣ/ *ríeis*, [ˈʀĩẽĩŋ̞]^b [ˈʁĩɜ̃ĩŋ̞]^l /ˈʀiein/ *riem*, and [ˈʀĩɐ̃ũŋ̞]^b [ˈʁĩɜ̃ũŋ̞]^l /ˈʀiaun/ *riam*.

7.1.3.3. The diaphonemic transcription has to adequately show the characteristics in unstressed syllables as well, seen that, in Lusitanian pronunciation, the diphthong elements do not undergo reduction. Note (besides *reizitos*, *heroicamente*, *chapeuzinho*): [ˈfaseɪs]^b [-əɪʃ]^l /ˈfaseiṣ/ *fáceis*, [paiˈzĩˑɲu]^b [paiˈziˑɲu]^l /pạiˈziɲu/ *paizinho*, [fłuiˈdes]^b [fł̥uiˈðeʃ]^l /fłuiˈḍeṣ/ *fluidez*, [oiˈtaˑvu] /ọiˈtavu/ *oitavo*, [miuˈdĩˑɲu]^b [miuˈðiˑ-]^l /miuˈḍiɲu/ *miudinho*, [ˌadeuˈzĩˑɲu]^b [ˌɜðeuˈziˑ-]^l /aḍeuˈziɲu/ *adeuzinho*, [kɑuˈtɛˑłɐ]^b [-łɜ]^l /kạuˈtɛła/ *cautela*; in Lusitanian pronunciation, for /ọụ/ the monophthong [o] is preferred, without reduction to [u]: [ʀoˈbaʀ]^b [ʁoˈβaɾ]^l /ʀọụˈḅaʀ̣/ *roubar*.

The only seeming exception is proclitic *ao(s)*, which is not ‹/ạu(ṣ)/›, but simply /a u(ṣ)/; its actual nature is a little hidden by the spelling that unifies the two grammemes, which could even be ‹*a o(s)*›; on the other hand, it is not **au(s)*!

This goes for both Lusitanian and Brazilian Portuguese; as a matter of fact, pronunciations like [ɑu] are excessive and pedantic, against the normal realization [au]^b [ɐu]^l. Even in its Lusitanian nasalized form we have [ɐ̃ũN, ₒɜ̃ũN], by coarticulation; or rather, in current Luso-Brazilian pronunciation, we generally find [ɔ̈] /ɔ/: [auˈłaˑdu, ao-, ɔ̈-]^b [ɐuˈłaˑðu, ɐo-, ɔ̈-]^l /auˈłaḍu/ *ao lado*, [ˌauzɐ̃ˈmiˑgus, ˌao-, ˌɔ̈-]^b [ˌɐuzɜˈmiˑɣ̊u̯ʃ, ˌɐo-, ˌɔ̈-]^l /auzaˈmiḡuṣ/ *aos amigos*.

Therefore, it is important to mark /ˈau, ₒạu; ˈai, ₒại/, so as to be mistaken no lon-

ger and avoid people believing that, in unstressed syllables, in Lusitanian pronunciation they can be reduced to ‹/ɐu, ɐi/› (as some texts say).

Let us briefly observe (and without showing it in vocograms [although, of course, this is unavoidable in a book entirely dedicated to the pronunciation of Portuguese]), that when /ɛ, ɔ/ are half-lengthened in unchecked syllables (or, for emphasis, even in checked syllables), besides as being realized as normal monophthongs, [ɛˑ, ɔˑ], they can also be realized as doubling, or as very narrow diphthongs – more frequently so in Brazilian pronunciation. In comparison with the articulations shown in *fig* 7.1-2, these may start from slightly raised points and reach the indicated ones, [ɛɛ˕, ɔɔ˕], or else they may start from those and lower themselves a little, crossing the border of the phone below (in the vocogram), ⟦ɛæ˔, ɔɒ˔⟧ – including intermediate shifts (however, again of the opening type, although limited), that is ⟦ɛæ, ɔɒ⟧.

7.1.3.4. Moving on to the nasalized versions, instead, we find [ɐ̃ĩN]^{b} [ˈɐ̃ĩN, ˌɜ̃ĩN]^{l} /aiN/, [ɐ̃ũN]^{b} [ˈɐ̃ũN, ˌɜ̃ũN]^{l} /auN/: [ˈmɐ̃ĩŋ]^{b} [ˈmɐ̃ĩŋ]^{l} /ˈmain/ *mãe*, [ˌmɐ̃ĩŋˈzĩˑɲɐ]^{b} [ˌmɐ̃ĩŋˈziˑɲɜ]^{l} /ˈmainˈziɲa/ *mãezinha*, [ˌfałaˈɾɐ̃ũŋ]^{b} [ˌfɜłɜˈɾɐ̃ũŋ]^{l} /fałaˈɾaun/ *falarão*, [faˈłaɾɐ̃ũŋ]^{b} [fɜˈłaɾɜ̃ũŋ]^{l} /faˈłaraun/ *falaram*. (With regard to the vocalic timbres in nasalized diphthongs, note that –in compounds– [ˌ] as a realization of /ˈ/, followed by another stress, corresponds to /ˈ/, while a rhythmic [ˌ] / / corresponds to /ˌ/.) As already seen (§ 7.1.1.3), the diphthong /aun$^{\#}$/ opposes /an$^{\#}$/: [ˈɔɤfɐ̃ũŋ]^{b} [ˈɔ̰fɜ̃ũŋ]^{l} /ˈɔɻfaun/ *órfão*, [ˈɔɤfɐ̃ŋ]^{b} [ˈɔ̰fɜ̃ŋ]^{l} /ˈɔɻfan/ *órfã*.

It is to be noted that, in Lusitanian pronunciation as well, there is a (not slight) difference between /aiN/ and /eiN/; and it is more remarkable in unstressed syllables (even if /aiN/ is never completely unstressed, since it has a low occurrence in the Portuguese vocabulary, and always in lexemes, not in grammemes): [ˈkɐ̃ĩŋs]^{b} [ˈkɐ̃ĩn̥ʃ]^{l} /ˈkainș/ *cães*, [ˌmɐ̃ĩŋˈzĩˑɲɐ]^{b} [ˌmɐ̃ĩŋˈziˑɲɜ]^{l} /ˈmainˈziɲa/ *mãezinha*, [ˈsɛ̃ĩŋ]^{b} [ˈsɜ̃ĩŋ]^{l} /ˈsein/ *sem*, [sɐ̃ĩŋˈviɤ]^{b} [sɜ̃ĩŋˈviɾ]^{l} /seinˈviɻ/ *sem vir*. In its stressed Lusitanian form, the difference between /aiN/ and /eiN/ is not only in the first elements, *ie* [ɐ̃] (higher-low central) and [ɜ̃] (lower-mid front-central) respectively, but also in the second (front) ones: [ĩ] (high) and [ĩ] (lower-high).

Instead, for /ˌeiN/ and /ˈeiN/, only the first (front-central) elements are different, *ie* [ˌɜ̃] (higher-mid) and [ˈɜ̃] (lower-mid); in Brazilian pronunciation, the latter is [ˌɛ̃] or [ˈɛ̃], which have the same height, but are front, instead of front-central, while for the first element of Brazilian /aiN/ we find [ɐ̃] (higher-low, with the possible variant [ɐ̽]), against Lusitanian [ɐ̃, ˌɜ̃] (lower-mid when unstressed), which are both central (but [ɐ̽] is back-central).

7.1.3.5. The other nasalizable diphthongs (besides [ˈɐ̃ĩN] /aiN/, [ˈɛ̃ĩN, ˌẽĩN]^{b} [ˈɜ̃ĩN, ˌɜ̃ĩN]^{l} /$^{(i)}$eiN/) are: [ˈũĩN] /ˈuiN/, [ˈõĩN] /ˈoiN/, [ˈõ̃ũN, ˌõ̃ũN] /$^{(i)}$ouN/: [ˈvɛ̃ĩŋs]^{b} [ˈvɜ̃ĩn̥ʃ]^{l} /ˈveinș/ *vens*, [ˈvɲaˑʒẽĩŋs]^{b} [ˈvɲaˑʒɜ̃ĩn̥ʃ]^{l} /ˈvjaʒeinș/ *viagens*, [ˈmũĩntu]^{b} [ˈmũĩn̥tu̥]^{l} /ˈmuintu/ *muito* (just one example, varying with [ˈmɔ̃ĩ-]), [łiˈsõĩŋs]^{b} [-n̥ʃ]^{l} /łiˈsoinș/ *lições*, [ˈsõ̃ũŋ] /ˈsoun/ *som*, [ˌkõ̃ũŋkaˈłoɤ]^{b} [-ŋ̊kɜˈłoɾ]^{l} /kounkaˈłoɻ/ *com calor*.

We have already seen marginal cases as: [abˈdõˑmẽĩŋ]^{b} [ɜβˈðɔˑmɜ̃ĩŋ, ↑-ɐn]^{l} /aḅˈḍọˑmẹịn/ *abdômen*^{b}, *-ómen*^{l}, [ˈipsiłõ̃ũŋ]^{b} [-i̥łõ̃ũŋ, ↑-σn]^{l} /ˈipsiłọụn/ *ípsilon*.

The following forms, with true triphthongs and quadriphthongs, are a bit ‹odd›: [ˈpõĩẽĩn̪, ˈpõĩn̪]^{b} [ˈpõĩõĩn̪, ˈpõĩn̪]^{l} /ˈpoi(ei)n/ *põem*, [ˈvẽĩẽĩn̪, ˈvẽẽĩn̪, ˈvẽĩn̪]^{b} [ˈvãĩõĩn̪, ˈvãõĩn̪, ˈvãĩn̪]^{l} /ˈvei(ei)n/ *vêm*, [ˈveɪẽĩn̪, ˈveẽĩn̪, ˈvẽĩn̪]^{b} [ˈveɪõĩn̪, ˈveõĩn̪; ˈvãĩn̪]^{l} /ˈv(ei)ein/ *vêem*.

Of course, the other ‹triphthongs› of grammars and teaching tradition are simply sequences of the two types /CVV, VCV/ (even + /N/), as for instance: [ˈfjeɪs]^{b} [ˈfʲjəɪʃ]^{l} /ˈfjeiʂ/ *fieis*, [ˈɬjais]^{b} [ˈɬjaiʃ]^{l} /ˈɬjaiʂ/ *leais*, [ˈpɯeɪɾɐ]^{b} [ˈpɯəɪɾɜ]^{l} /ˈpweiɾa/ *poeira*, [ˈsaˑju] /ˈsaju/ *saio*, [ˈmeˑjɐ]^{b} [ˈməˑjɜ]^{l} /ˈmeja/ *meia*; [ˈɬj̃ẽũn̪]^{b} [ˈɬj̃ẽũn̪]^{l} /ˈɬjaun/ *leão*, [ˈpj̃õĩn̪s]^{b} [ˈpj̃̊õĩn̪ʃ]^{l} /ˈpjoinʂ/ *peões*.

Consonants

7.2.0. *fig* 7.3 is the table of the Luso-Brazilian consonants, which we will examine systematically, according to manners of articulation. Instead, *fig* 1.9-15 give the orograms, equally grouped by manners, of all the contoids given in this book, even as secondary, occasional, or regional variants, for the 12 languages dealt with.

fig 7.3. Table of Portuguese consonants.

	bilabial	labiodental	dental	alveolar	velarized alveolar	velarized alveolar rounded	postalveo-palatal	postalveo-palatal protruded	palatal	provelar	velar	velar rounded	uvular
N	m		[n]	n			[n̪]		ɲ	[ŋ̙]	[ŋ]		
K	p b		t d						[c ɟ]^{b}		k g		
KS							[tʃ dʒ]^{b}						
X		f v									[ɣ]^{l}		[ʁ]^{l}
S			s z				[ʃ ʒ]^{b}	ʃ^{l} ʒ^{l}					
J	[β]^{l}		[ð]^{l}						/j/[ȷ]			/w/[ɯ]	[ʁ]^{b}
R				ɾ									/ʀ/
L					[ɬ]|ɬ	[ɮ]^{b}			ʎ				

/b/ [b, β^{l}], /t, d/ [t, tʃ^{b}; d, dʒ^{b}, ð^{l}], /k, g/ [k, c^{b}; g, ɟ^{b}, ɣ^{l}], /ʀ/ [ʁ^{b}, ʁ^{l}]

Nasals

7.2.1.1. Portuguese has three nasal phonemes: [m, n, ɲ] /m, n, ɲ/: [ˈkẽˑmɐs]^{b} [ˈkɐˑmʒʃ]^{l} /ˈkamaʂ/ *camas*, [ˈkẽˑnɐs]^{b} [ˈkɐˑnʒʃ]^{l} /ˈkanaʂ/ *canas*, [ˈkẽˑɲɐs]^{b} [ˈkɐˑɲʒʃ]^{l} /ˈkaɲaʂ/ *canhas*.

In addition, there are some taxophones for /NC, N$^{\#}$, N$^{\#}$/, and it is useful to linger over them, since too many descriptions keep on ignoring them completely or in part. As a matter of fact, the only result of transcriptions like ‹[ˈʁĩ, ˈɬẽsu, ˈɬẽ, ˈbrẽku, ˈsõ, ˈũs/ˈũʃ]› is to make people think that Portuguese sounds almost like French –which is decidedly misleading– since they persist in groundless phonological characteristics.

As we have already said, Portuguese vowel nasalization is an important phonetic aspect; it is stronger in the Brazilian accent (so much so that it even occurs in unchecked syllables followed by *NV*) than in the Lusitanian accent, which presents nasalization only in checked syllables in *N*, where it is very slight and sometimes very hard to perceive (although instruments may nevertheless indicate it, as happens in languages for which nobody would ever imagine to mark it, being automatic).

7.2.1.2. Therefore, transcriptions like those just mentioned are not trustworthy, unless they presume that foreigners will inevitably add a nasal consonant (although it is hard to believe), producing something similar to what is expected (excluding northern French people, who would then have other problems indeed). On the other hand, this would be a very shoddy way of teaching phonetics.

Therefore, taxophones are absolutely necessary for exact transcriptions of Portuguese (and for satisfying phonic reproductions), including devoiced variants especially for the Lusitanian accent (in front of voiceless *C*): [m] + /p, b/: [ˈtɛ̃mpu]^{b} [ˈtɛ̃m̥p̬u̥]^{l} /ˈtempu/ *tempo*, [ˈsõmbɾɐ]^{b} [ˈsõmbɾɜ]^{l} /ˈsombɾa/ *sombra*; [n] + /t, d/ (dental, which could be transcribed with ⟦ɲ⟧, but the normal symbol is quite sufficient) and [n̪] (for Brazilian Portuguese, before [ʧ, ʤ] + [i, ɪ], /t, d/ + /i, ị, j/): [ˈẽn̪ʧis]^{b} [ˈẽn̪t̪ʃ̪]^{l} /ˈantiṣ/ *antes*, [ˈvẽndɐ]^{b} [ˈvẽndɜ]^{l} /ˈvenda/ *venda*, [ˈõn̪ʤi]^{b} [ˈõndɬ]^{l} /ˈondị/ *onde*; [ŋ] + /k, g/: [ˈnũŋkɐ]^{b} [ˈnũŋ̊kɜ]^{l} /ˈnunka/ *nunca*, [ˈɬĩŋgwɐ]^{b} [ˈɬĩŋgwɜ]^{l} /ˈɬingwa/ *língua*.

7.2.1.3. Lastly, the ‹semi-provelar› taxophone is very important; it occurs before any other consonant (among the phonotactically permissible ones, from which /ɾ/ is excluded). They are realized as *constrictives*, [f, v; s, z; ʃ^{b}, ʃ^{l}, ʒ^{b}, ʒ^{l}; ʁ]: [ĩŋˈfĩŋ; ẽŋ-]^{b} [-ŋ̊ˈf-]^{l} /inˈfin; en-/ *enfim*, [ˈdẽŋsu]^{b} [ˈdẽŋ̊su̥]^{l} /ˈdensu/ *denso*, [ˈkẽĩŋs]^{b} [ˈkẽĩŋ̊ʃ̪]^{l} /ˈkainṣ/ *cães*, [ˈõŋʁɐ]^{b} [ˈõŋʁɜ]^{l} /ˈonʀa/ *honra* (possibly even before the traditional or regional –alveolar– trill realization of /ʁ/: [ˈõŋr(ː)ɐ]^{b} [ˈõŋr(ː)ɜ]^{l}); *approximants*, [ɻ; ω; ʁ]: [ˈɬẽŋ ɻɑɬguˈdẽũŋ]^{b} [ˈɬẽŋ ɻɑɬɣuˈδẽũŋ]^{l} /ˈɬan iạɬġuˈḍaun/ *lã e algodão*, [ˌsẽĩŋωẽˈmiˑgu]^{b} [ˌsə̃ĩŋωɜˈmiˑɣu]^{l} /sein-uaˈmiġu/ *sem o amigo* (& cf *honra*); and *laterals*, [ɬ]: [ũŋˈɬaˑdu]^{b} [-δu]^{l} /unˈɬaḍu/ *um lado*; it is the same before a *pause* as well: [ˈsĩŋ] /ˈsin/ *sim*, [ˈnẽũŋ] /ˈnaun/ *não*.

Instead, for /(V)VN#/ followed by *N* or *V(N)*, the actual realization is [Ṽ#N, Ṽ#V, Ṽ#Ṽ], where [ŋ#] is dropped, but there is no vowel elision (cf § 7.3.2.2, *Taxophonics*).

Stops

7.2.2.1. There are three diphonic pairs, already seen in various examples, [p, b; t, d; k, g] /p, b; t, d; k, g/, with dental [t, d] which, in Brazilian pronunciation, becomes stop-strictives ([ʧ, ʤ], seen previously), before /i, ị, j/: [ˈpõmbɐ]^{b} [-ɜ]^{l} /ˈpomba/ *pomba*, [ˈkẽŋgɐ]^{b} [ˈkẽŋgɜ]^{l} /ˈkanga/ *canga*, [ˈtɛ̃ndɐ]^{b} [-ɜ]^{l} /ˈtenda/ *tenda*, [ˈʧĩˑmidu]^{b} [ˈtiˑmiδu]^{l} /ˈtimiḍu/ *tímido*, [sɑuˈdaˑʤi]^{b} [sɑuˈδaˑδɬ]^{l} /sạuˈḍaḍị/ *saudade*, [ˈʧɹaˑtɾu]^{b} [ˈtʃ̬aˑtɾ̬u̥]^{l} /ˈtjatɾu/ *teatro*. Before front *V* or /j/, /k, g/ are realized as pre-

velar, [[k, g; ɣ^{l}]], by coarticulation, but it is not necessary to use these symbols, except for Brazilian pronunciation before /i, ị, j/, where we find [c, ɟ]: [ˈcĩntu]^{b} [ˈkĩn̥tu̯]^{l} /ˈkintu/ *quinto*, [ˈtɔˑci]^{b} [ˈtɔˑkɟ]^{l} /ˈtɔkị/ *toque*, [ĩɲˈcɻɛˑtu]^{b} [ĩn̊ˈkɲ̊ɛˑtu̯]^{l} /inˈkjɛtu/ *inquieto*, [ˈɟiɐ]^{b} [ˈgiɜ]^{l} /ˈġia/ *guia*.

The most interesting Lusitanian peculiarity (which is more complicated for foreigners, but also for Brazilans who might try to speak like Lusitanians) is constituted by voiced stops, /b, d, g/, which are realized as actual stops, [b, d, g], only after pauses, after *N* (as can be seen in previous examples), and for /ɬd/ [ɬd], with an apical contact (since both of them are homorganic articulations), or for emphasis or precision: [ˈbõ̃ũ̃ŋ̃] /ˈḅoun/ *bom*, [ˈda] /ˈḍa/ *dá*, [ˈgaˑtu̯]^{l} [-u]^{b} /ˈġatu/ *gato*, [ˈkɑɬdu]^{l} [-ɬ̰-]^{b} /ˈkaɬdu/ *caldo*; [pɻ̥ˈðiˑðu]^{l} [peˈɖ̡iˑdu]^{b} /peˈḍiḍu/ *pedido*; with emphasis: [pɻˈdiːdu]^{l}…

7.2.2.2. In all other cases, continuous realizations occur, [β, ð, ɣ]: two approximants and a constrictive respectively. The diaphonemic transcription shows /$^{\#}$ḅ, $^{\#}$ḍ, $^{\#}$ġ/, just to underline the difference and to make their distribution adequately understood (avoiding forced inferences, which risk strengthening wrong concepts).

Of course, in Lusitanian Portuguese, the (word-initial) notation /ḅ, ḍ, ġ/ is ‹potential›, since it corresponds to [b, d, g] or [β, ð, ɣ] according to actual contexts, not in absolute terms. In addition, we must admit that in the case of /ɬḅ, ɬġ/, and of /ɾḅ, ɾḍ, ɾġ/, and of (more) scholarly consonant clusters as well, stop realizations are not rare, [ɬb, ɬg; ɾb, ɾd, ɾg], even without emphasis or desire for precision.

Some examples: [ˈaˑβɜ]^{l} [ˈaˑbɐ]^{b} /ˈaḅa/ *aba*, [uˈβɾĩn̥ŋ̃ku̯]^{l} [uˈbɾĩŋ̃ku]^{b} /uˈḅɾinku/ *o brinco*, [ɬiʒˈβoɜ, ɬiʒ-]^{l} [ɬizˈboɐ]^{b} /ɬiẓˈḅoa/ *Lisboa*, [ˈɑɬβũŋ̃, ˈɑɬb-]^{l} [ˈɑɬ̰bũŋ̃]^{b} /ˈaɬbun/ *álbum*, [ɜɾˈβiˑtɾ̥ů̯, ɜɾb-]^{l} [aʁˈbiˑtɾju]^{b} /aʁˈḅitɾju/ *arbítrio*, [ˌɜβðiˈkaɾ, ˌɜbd-]^{l} [ˌabɖ̡iˈkaʁ]^{b} /aḅḍiˈkaʁ/ *abdicar*, [ˌumɜðɬˈðaˑðɜ]^{l} [ˌũmadeˈdaˑdɐ]^{b} /umaḍeˈḍaḍa/ *uma dedada*, [pɜˈðɾẽũ̃ŋ̃]^{l} [paˈdɾẽũ̃ŋ̃]^{b} /paˈḍɾaun/ *padrão*, [ˈaɾðɯ, ˈaɾd-]^{l} [ˈaʁdɯ]^{b} /ˈaʁḍwu/ *árduo*, [dɪʒˈðɜ̃ĩ̃ŋ̃]^{l} [dezˈdɛ̃ĩ̃ŋ̃]^{b} /ḍeẓˈḍein/ *desdém*.

More: [ɛˈɣaˑɣu]^{l} [ɛˈgaˑgu]^{b} /ɛˈġaġu/ *é gago*, [ɑɬˈɣɔʃ, ɑɬˈg-]^{l} [ɑɬ̰ˈgɔs]^{b} /ạɬ̰ˈġɔṣ/ *algoz*, [ˈveʒɣu]^{l} [-zgu]^{b} /ˈveẓġu/ *vesgo*, [ɜˈɣɾaˑsɜ]^{l} [aˈgɾaˑsɐ]^{b} /aˈġɾasa/ *a graça*, [ˌɜɾɣɜˈmaˑsɜ, ˌɜɾg-]^{l} [ˌaʁgɐ̃ˈmaˑsɐ]^{b} /aʀ̣ġaˈmasa/ *argamassa*.

7.2.2.3. Besides, in Brazilian (even neutral) pronunciation, /ị/ [i; ɪ] is typically added in order to separate word-final stops, or stops + *C* (different from /ɾ, ɬ/): [opˈtaʁ, ˌopiˈtaʁ, ˌopi̯-]^{b} [ɔpˈtaɾ]^{l} /ọpˈtaʀ̣/ *optar*, [ˌadvoˈgaˑdu, ˌaɖ̡iv-]^{b} [ˌɜðvuˈɣaˑðu]^{l} /aḍvoˈġaḍu/ *advogado*, [ˈʁitmu, ˈʁiˑʧ̡ĩmu]^{b} [ˈʁitm̥u]^{l} /ˈʀitmu/ *ritmo*, [pˈneus, piˈ-]^{b} [pˈn̥euʃ]^{l} /pˈneuṣ/ *pneus*. Other examples: [ˈkaðmju, -dm-]^{l} [ˈkadmju, -ɖ̡imju]^{b} /ˈkaḍmju/ *cádmio*, [ɜˈmiɣðɜɬɜ, -gd-]^{l} [ẽˈmigdaɬɐ; -ɟid-]^{b} /aˈmiġḍaɬa/ *amígdala*, [ˈdiɣnu, -gnu]^{l} [ˈɖ̡ignu, -ɟinu]^{b} /ˈḍiġnu/ *digno*, [ˈdɔɣmɜ, -gmɜ]^{l} [ˈdɔgmɐ; -ɟimɐ]^{b} /ˈḍɔġma/ *dogma*, [iɣˈzeˑmɜ, ig-]^{l} [igˈzẽˑmɐ, ˌiɟi-]^{b} /iġˈzema/ *eczema*.

In Lusitanian pronunciation, there are some similar cases: [obˈʒɛˑtu, ˌobi-]^{b} [σβˈʒɛˑtů̯; ˌσβɪˈʒ-]^{l} /oḅˈʒɛtu/ *obje(c)to*, [biˈɬak, -ɬaˑci, -ci̯̊]^{b} [biˈɬak; -kɬ̰]^{l} /ḅiˈɬak/ *Bilac*. Lastly, among complicated consonant clusters for Brazilians, we also find cases like: [ˈaftɐ, ˈafitɐ, -fi̯̊tɐ]^{b} [ˈaftɜ]^{l} /ˈafta/ *afta*, but [ˈkɬaˑɾu, ciˈɬ-]^{b} [ˈkɬ̰aˑɾu]^{l} /ˈkɬaɾu/ *claro* as well (due to differences in the primary place of articulation).

Constrictives

7.2.3.1. There are three diphonic pairs of constrictive phonemes, plus a couple of diaphonemes (/ṣ, ẓ/, which we will see presently): [f, v; s, z; ʂ^{b}, ʂ^{l}, ʒ̡^{b}, ʒ^{l}] /f, v; s, z; ʃ, ʒ/: [ˈfaˑsu]^{b} [-su̯]^{l} /ˈfasu/ *faço*, [ˈpoˑvu] /ˈpovu/ *povo*, [ˈsuɬ]^{b} [-ɬ]^{l} /ˈsuɬ/ *sul*, [tẽn̪ˈsẽũn̪]^{b} [-n̪̊-]^{l} /tenˈsaun/ *tensão*, [ˈvɑɬsɐ]^{b} [-ɬ̥sɜ]^{l} /ˈvaɬsa/ *valsa*, [ˈpɛʁsɐ]^{b} [ˈpɛɾ̥sɜ]^{l} /ˈpɛɾsa/ *persa*, [paˈseˑʒu]^{b} [pɜˈsɜˑʒu]^{l} /paˈseju/ *passeio*, [ˈvaˑzu] /ˈvazu/ *vaso*, [aˈzaʁ]^{b} [ɜˈzaɾ]^{l} /aˈzaʀ/ *azar*, [uˈzĩn̪dʒ̡ʒ̡us]^{b} [uˈzĩndʒ̡u̯ʃ]^{l} /uˈzindjuṣ/ *os índios*, [ʂ̡eˈɾes]^{b} [ʃiˈɾeʃ]^{l} /ʃeˈɾeṣ/ *xerez*, [ʂ̡ɛʁʂ̡is]^{b} [ˈʃɛɾʃ̊îʃ]^{l} /ʃɛʀʃiṣ/ *Xerxes*, [ˈoˑʒ̡i]^{b} [ˈoˑʒi]^{l} /ˈoʒi/ *hoje*.

In neutral Brazilian, the diphonemes /ṣ, ẓ/ behave as /s, z/, with distribution: /s|, s$^{(\#)}$Ç, z$^{(\#)}$Ç, z$^{\#}$V/, while, in neutral Lusitanian, they correspond to /ʃ|, ʃ$^{(\#)}$Ç, ʒ$^{(\#)}$Ç, z$^{\#}$V/ (as well as in the ‹Carioca› accent, of Rio de Janeiro, but of course realized as [ʂ̡|, ʂ̡$^{(\#)}$Ç, ʒ̡$^{(\#)}$Ç, z$^{\#}$V]): [ˈtɾas]^{b} [ˈtɾ̥aʃ]^{l} /ˈtɾaṣ/ *trás*, [usˈpais]^{b} [u̯ʃˈpaiʃ]^{l} /uṣˈpaiṣ/ *os pais*, [iˈsɛɬsu]^{b} [îʃˈsɛɬ̥su̯]^{l} /iṣˈsɛɬsu/ *excelso*, [basˈtaʁ]^{b} [bɜʃˈtaɾ]^{l} /ḅaṣˈtaʀ/ *bastar*, [pesˈkaˑdɐ]^{b} [pîʃˈkaˑðɜ]^{l} /peṣˈkaḍa/ *pescada*, [azˈmẽĩn̪s]^{b} [ɜʒˈmẽĩn̪̊ʃ]^{l} /aẓˈmainṣ/ *as mães*, [ˈazmɐ]^{b} [ˈaʒmɜ]^{l} /ˈaẓma/ *asma*, [azˈɬẽn̪s]^{b} [ɜʒˈɬẽn̪̊ʃ]^{l} /aẓˈɬanṣ/ *as lãs* (further examples occur in other parts of this chapter).

Approximants

7.2.4.1. There are two approximants, [ɻ, ɯ] /j, w/ (semi-palatal, and semi-velar rounded), corresponding to prevocalic unstressed ⟨*i*, *e*⟩ and ⟨*u*, *o*⟩: [ˈmɻoˑɬu] /ˈmjoɬu/ *miolo*, [ˈgɬɔˑɾɻɐ]^{b} [-ɜ]^{l} /ˈgɬɔɾja/ *glória*, [ˈpj̃õˑnɻɐ]^{b} [ˈpɻ̊ɔˑnɻɜ]^{l} /ˈpjọnja/ *peônia*^{b}, *peó-*^{l}, [ˈpj̃ẽũn̪]^{b} [ˈpj̃̊ẽũn̪]^{l} /ˈpjaun/ *peão*, [iˈdɛˑɻɐ]^{b} /iˈḍɛja/ *idéia* [iˈðɐˑɻɜ]^{l} /iˈḍeja/ *ideia*, [koˈʁeˑɻu]^{b} [kɻ̊ˈʁɐˑɻu]^{l} /koˈʀeju/ *correio*, [kõmˈbɔˑɻu] /komˈbɔju/ *comboio*, [sẽmˈpaˑɻu]^{b} [sẽm̥-]^{l} /samˈpaju/ *Sampaio*; [ˈaˑgɯɐ]^{b} [ˈaˑɣɯɜ]^{l} /ˈaġwa/ *água*, [ˈpɯɛˑtɐ]^{b} [ˈpɯ̥ɛˑtɜ]^{l} /ˈpwɛta/ *poeta*, [ˈvaˑkɯu]^{b} [-kɯ̥u̯]^{l} /ˈvakwu/ *vácuo*, [aʁˈgɯiʁ]^{b} [ɜɾˈɣɯiɾ, ɜɾˈg-]^{l} /aṛˈġwiṛ/ *argüir*^{b}, *-guir*^{l}, [ˈkũĩmbɾɐ]^{b} [ˈkɯ̃ĩmbɾɜ]^{l} /ˈkwimbɾa/ *Coimbra*.

If pronunciation is slowed down, either for clarity or emphasis, [ɻ, ɯ] /j, w/ may change (through [j, w]) to [i, u] (and to [e, o] as well, according to spelling): [ˈgɬɔˑɾiɐ]^{b} [-iɜ]^{l}, [piˈõˑniɐ, pe-]^{b} [piˈɔˑniɜ, pe-]^{l}, [piˈẽũn̪, pe-], [iˈdɛˑiɐ]^{b} [iˈðɐˑiɜ]^{l}, [koˈʁeˑɪu]^{b} [kɯ̥ˈʁɐˑɪu]^{l}, [kõmˈbɔˑiu], [sẽmˈpaˑiu]^{b} [sẽm̥-]^{l}; [ˈaˑguɐ]^{b} [ˈaˑɣuɜ]^{l}, [puˈɛˑtɐ, po-]^{b} [-ɜ], [ˈvaˑkuu, -u̯u], [ˌaʁguˈiʁ]^{b} [ˌɜɾɣuˈiɾ, -g-], [kuˈĩm-, ko-].

Several examples show that, in Lusitanian pronunciation, by assimilation, we have devoicing after voiceless C, and nasalization before nasalized V, [ɻ̊, ɯ̥; j̃̊, w̥̃; ɻ̃, ɯ̃]; in Brazilian pronunciation, we generally find only nasalization, [ɻ̃, ɯ̃].

Trills

7.2.5.1. Under this manner of articulation, in addition to the alveolar tap, [ɾ] /ɾ/, we will treat the theoretical uvular trill, /ʀ/, and the diaphoneme /ṛ/ as well.

For the former, there is not much to say, except that it has a single alveolar contact, in fact it may even become an alveolar approximant [ɹ]; in Luso-Brazilian pro-

nunciation, it occurs between *V* (in the same word), where it distinctively opposes /ʁ/ and after tautosyllabic *C*: [ˈkaˑɾu] /ˈkaɾu/ *caro* (cf [ˈkaˑʁu]^{b} [-ʁu]^{l} /ˈkaʁu/ *carro*), [ˈbɾaˑsu]^{b} [-su̥]^{l} /ˈbɾasu/ *braço*, [ˈfɾiu]^{b} [ˈfɾ̥-]^{l} /ˈfɾiu/ *frio*.

Besides (as a realization of /ɾ̣/) [ɾ] occurs, in Brazilian pronunciation, in word-final position too, when followed by a subsequent word-initial *V*, with resyllabification and behavior as if in word-internal position (*ie* /Vɾ̣#V/→/V#ɾV/), while in Lusitanian pronunciation it also occurs in final position, even before a pause or a *C*: [ɬe ˈɾɑɬgu]^{b} [ɬe ˈɾɑɬɣu, -gu]^{l} /ˈɬeɾ̣ ˈaɬġu/ *ler algo*, [ɬeʁ ˈpoʊku, ˈpo-]^{b} [ɬeɾ̥ ˈpokṵ, ˈpoʊ-]^{l} /ˈɬeɾ̣ ˈpoụku/ *ler pouco*, [nɐ̃ũŋ̊ɬeʁ]^{b} [nɜ̃ũŋ̊ɬeɾ]^{l} /naunˈɬeɾ̣/ *não ler*.

7.2.5.2. The phoneme /ʁ/ occurs in word-initial position, even after *C* or *V*, and word-internally after /V; n, ɬ, s̩/ (*ie* heterosyllabic *C*); in neutral Brazilian, it is realized as a voiceless uvular approximant [ʏ], independently from context, with the following variants, again independent from neighboring phones, shown in order of frequency: voiced uvular constrictive [ʁ], or voiced uvular trill [ʀ], even devoiced [ʁ̥, ʀ̥]. In addition, there are two further variants, which are less neutral: voiceless uvular constrictive trill [ʞ] and, at last, voiced alveolar trill [rː], which after /V(#)/ may become [ɾrː]: [(Vɾ)rː].

In Lusitanian pronunciation, this phoneme is [ʁ], with the following variants (again in order of frequency): [ʁ, ʀ, ʁ̥, ʀ̥, ɦ̊] (where [ʁ] is the voiced counterpart of [ʞ]), in addition to [(Vɾ)rː], which a little more than a century ago was the only neutral pronunciation (while it is in the minority today, either provincial or rural).

Some examples: [ˈʁuɐ]^{b} [ˈʁuɜ]^{l} /ˈʁua/ *rua*, [azˈʁuɐs]^{b} [ɜʒˈʁuɜʃ]^{l} /azˈʁuaṣ/ *as ruas*, [ũŋ̊ˈʁaˑtu]^{b} [ũŋ̊ˈʁaˑtṵ]^{l} /unˈʁatu/ *um rato*, [ˈtɛˑʁɐ]^{b} [ˈtɛˑʁɜ]^{l} /ˈtɛʁa/ *terra*, [ˈmɛɬʁu]^{b} [ˈmɛɬʁu]^{l} /ˈmɛɬʁu/ *melro*, [ˈtɐ̃ŋ̊ʁu]^{b} [ˈtɐ̃ŋ̊ʁu]^{l} /ˈtenʁu/ *tenro*.

Speakers who have [ɾ(ː)] /ʁ/ may also have /ṣ#ʁ, ẓ#ʁ/ [ɾɾ(ː)], and [ɤɤ] as well: [ɜɾˈɾ(ː)uɜʃ, ɜɤˈɤuɜʃ]^{l} *as ruas*; assimilation or dropping of /ṣ, ẓ/ is frequent with neutral /ʁ/ too: [a(ʁ)ˈʁuɐs]^{b} [ɜ(ʁ)ˈʁuɜʃ]^{l}.

7.2.5.3. The diaphoneme /ɾ̣/ also occurs in word-internal syllable-final position and corresponds to /ʁ/, in Brazilian pronunciation, but to /ɾ/, in Lusitanian pronunciation (where it can be realized as [r] before /m, n, ɬ/); also in the Brazilian accent /ɾ̣/ can have the variant [ɾ], which is acceptable (or even [ʐ], which however is not neutral): [ɬaʁgu; ˈɬaɾ-]^{b} [ɬaɾɣu; -gu]^{l} /ˈɬaɾ̣ġu/ *largo*, [ˈpɔʁtɐ; ˈpɔɾ-]^{b} [ˈpɔɾ̥tɜ]^{l} /ˈpɔɾ̣ta/ *porta*, [ˈaʁmɐ; ˈaɾ-]^{b} [ˈaɾmɜ; ˈar-]^{l} /ˈaɾ̣ma/ *arma*, [ˈkaʁni; ˈkaɾ-]^{b} [ˈkaɾnɬ; ˈkar-]^{l} /ˈkaɾ̣ni̯/ *carne*, [ˈkaʁɬu̥s; -ɾɬ-]^{b} [ˈkaɾɬuʃ; -rɬ-]^{l} /ˈkaɾ̣ɬuṣ/ *Carlos*.

In current –rather uneducated– Brazilian Portuguese, /ɾ̣#/ [ʏ] may drop (possibly lengthening a little the preceding vocoid), above all in infinitives; instead, in Lusitanian Portuguese, /ɾ̣#/ is /ɾ/, often devoiced, [ɾ̥, ʐ̥], or followed by [ɬ] (more or less short ‰ devoiced): [faˈzeʁ; -eˑ; -e]^{b} [fɜˈzeɾ, -ɾ̥, -ʐ̥, -ɾɬ̥, -ɾɬ]^{l} /faˈzeɾ̣/ *fazer*, [ˈmaʁ]^{b} [ˈmaɾ, -ɾ̥, -ʐ̥, -ɾɬ̥, -ɾɬ]^{l} /ˈmaɾ̣/ *mar*.

Several examples show that, in Lusitanian pronunciation, we have [ɾ̥] in contact with voiceless *C*.

Laterals

7.2.6.1. There are two lateral phonemes, in both accents, /ɬ, ʎ/. For the former we prefer the symbol /ɬ/, to a more generic /l/, since even before *V* it is realized as a semi-velarized alveolar, [ɬ] (or [ɬ̴] as well, ɨe completely velarized alveolar, even if it can also be [l], which used to be the traditional neutral Lusitanian pronunciation, but only optional nowadays).

After *V*, before a pause or a *C*, in the Brazilian accent, velarized alveolar rounded [ɬ̪] occurs; it has a frequent vocalized variant, [u] –which, however, is hardly neutral– often mistaken for [ɬ̪].

In the Lusitanian accent, we have [ɬ] (with the possible uvularized variant, [ɬˠ]): [ˈɬeɪʧi]^{b} [ˈɬɜɪtɬ̪]^{l} /ˈɬeitiˌ/ *leite*, [ˈkɬaːru]^{b} [ˈkɬ̪aː-]^{l} /ˈkɬaɾu/ *claro*, [aˈzu ɬisˈkuːru]^{b} [ɜˈzu ɬ̊ʃˈkuːru]^{l} /aˈzuɬ iˌsˈkuɾu/ *azul escuro*, [ˈsɑɬ̪tu; ˈsɑutu]^{b} [ˈsɑɬ̪̊tu̯]^{l} /ˈsaɬtu/ *salto*, [ʒeˈɾɑɬ̪; -ɑu]^{b} [ʒɪˈɾɑɬ]^{l} /ʒeˈɾaɬ/ *geral*, [ˈtaːʎu] /ˈtaʎu/ *talho*.

While in Brazilian pronunciation, as already said, /ɬ#, ɬC/ may become [u]; in Lusitanian pronunciation, /ɬ#/ may be followed by a more or less short ‰r devoiced [ɾ̥] in contact with voiceless *C*.

Structures

7.3.0. The interesting subjects, for this part, are: metaphony, words in connected speech, stress and intonation.

Taxophonics

7.3.1.1. In the Portuguese vowel system, there is an important phenomenon to consider: *vowel adjustment* (or ‹metaphony›), which concerns the timbre of stressed vowels according to the vowels occurring in the endings.

It is a phenomenon of diachronic origin, going back to the archaic phase of Portuguese, under the influence of Latin endings. The native speakers, either Brazilian or Lusitanian, use it automatically and coherently, even if it operates in an incomplete and sectorial way, further complicated by a number of exceptions.

For foreigners, it is one of the major obstacles to achieving a good Portuguese pronunciation; actually, it would be of fundamental importance to be able to rely on a pronouncing dictionary, with diaphonemic transcriptions (in order to deal with both accents simultaneously), considering metaphony as well.

7.3.1.2. Simplifying our exposition a little, we may say that metaphony operates in partially different ways with *verbs* and *non-verbs* (ɨe *nouns*, *adjectives* and some *pronouns*).

Furthermore, a distinction is to be made between *e* and *o*. For *non-verbs* with stressed *e*, the endings *-o*, *os* /-u, -uˌs/ may cause the closing of timbres: [kaˈpeːɬu(s)]^{b} [kɜˈpeːɬu, -ů̯ʃ]^{l} /kaˈpeɬu(ˌs)/ *capelo(s)*, but [kaˈpɛːɬɐ(s)]^{b} [kɜˈpɛːɬɜ(ʃ)]^{l} /kaˈpɛɬa(ˌs)/ *capela(s)*.

However, not all feminine forms have /ɛ/; actually, very often it is not so: [ˈzeˑbɾɐ]^{b} [-βɾɜ]^{l} /ˈzeḅɾa/ *zebra*, [ˈseˑdɐ]^{b} [-ðɜ]^{l} /ˈseḍa/ *seda*; on the other hand, not all masculine forms have /e/ either, so we find: [ˈbɛˑɫu] /ˈḅɛɫu/ *belo*, compared to [ˈneˑgɾu]^{b} [-ɣ-]^{l} /ˈneġɾu/ *negro* (plural and feminine as well).

7.3.1.3. For *nouns* with stressed *o*, only *-o* /-u/ (m. sg.) may cause closing: [ˈpoʁˑku]^{b} [ˈpo̝ɾkṵ]^{l} /ˈpoʀku/ *porco*, while we have [ˈpɔʁkus]^{b} [ˈpɔ̝ɾkṵʃ]^{l} /ˈpɔʀkuṣ/ *porcos* and [ˈpɔʁkɐ(s)]^{b} [ˈpɔ̝ɾkɜ(ʃ)]^{l} /ˈpɔʀka(ṣ)/ *porca(s)* as well; besides: [ˈnoˑvu] /ˈnovu/ *novo*, but [ˈnɔˑvus]^{b} [-u̝ʃ]^{l} /ˈnɔvuṣ/ *novos* and [ˈnɔˑvɐ(s)]^{b} [-ɜ(ʃ)]^{l} /ˈnɔva(ṣ)/ *nova(s)*, [foʁˈmoˑzu]^{b} [fu̝ɾ-]^{l} /foʀˈmozu/ *formoso*, but [foʁˈmɔˑzus]^{b} [fu̝ɾ-, -u̝ʃ]^{l} /foʀˈmɔzuṣ/ *formosos* and [foʁˈmɔˑzɐ(s)]^{b} [fu̝ɾ-, -ɜ(ʃ)]^{l} /foʀˈmɔza(ṣ)/ *formosa(s)*; however, we find: [isˈpoˑzu(s)]^{b} [îʃ-, -u, -u̝ʃ]^{l} /i̭ṣˈpozu(ṣ)/ *esposo(s)* and [isˈpoˑzɐ(s)]^{b} [îʃ-, -ɜ(ʃ)]^{l} /i̭ṣˈpoza(ṣ)/ *esposa(s)*, but [isˈpɔˑzus]^{b} [îʃ-, -u̝ʃ]^{l} /i̭ṣˈpɔzuṣ/ *esposos* for the ‹couple›.

Nevertheless, we also find several cases with no variation, such as: [aˈdoˑbu(s)]^{b} [ɜˈðoˑβu, -u̝ʃ]^{l} /aˈḍoḅu(ṣ)/ *adobo(s)*, [ˈgoʁdu(s), -ɐ(s)]^{b} [-ɾðu(ʃ), -ɜ(ʃ)]^{l} /ˈġoʀḍu(ṣ), -a(ṣ)/ *gordo(s)*, *-a(s)*. Of course, there are cases with /ɔ/ as well: [ˈmɔˑdu(s)]^{b} [ˈmɔˑðu, -u̝ʃ]^{l} /ˈmɔḍu(ṣ)/ *modo(s)*, [ˈfɔˑku(s)]^{b} [-ku̝(ʃ)]^{l} /ˈfɔku(ṣ)/ *foco(s)*; and even feminine forms with /o/: [ˈgoˑtɐ(s)]^{b} [-ɜ(ʃ)]^{l} /ˈġota(ṣ)/ *gota(s)*, [ˈfoʁsɐ(s)]^{b} [ˈfo̝ɾsɜ(ʃ)]^{l} /ˈfoʀsa(ṣ)/ *força(s)*.

7.3.1.4. For *verbs*, the endings which cause closing are *-o*, *-a*, *-as*, *-am* /-u, -a, -aṣ, -aun/ (for second-conjugation forms with stress on the stem): [ˈdeˑvu, ˈmoˑvu (-ɐ, -ɐs, -ɐ̃ũɲ)]^{b} [(-ɜ, -ɜʃ, -ɜ̃ũɲ)]^{l} /ˈḍevu, ˈmovu (-a, -aṣ, -aun)/ *devo*, *movo*…

In checked syllables in *N*, the effect is neutralized: [ˈvẽndu, ˈvẽn̪ʤi]^{b} [ˈvẽndu, ˈvẽndɨ]^{l} /ˈvendo, ˈvendi̭/ *vendo*, *vende*; however, in unchecked syllables, Lusitanian pronunciation maintain the difference (contrary to Brazilian pronunciation due to nasalization): [ˈtẽˑmu, ˈtẽˑmi]^{b} [ˈteˑmu, ˈtɛˑmɨ]^{l} /ˈtemu, ˈtẹmi̭/ *temo*, *teme*, [ˈkõˑmu, ˈkõˑmi]^{b} [ˈkoˑmu, ˈkɔˑmɨ]^{l} /ˈkomu, ˈkọmi̭/ *como*, *come*.

For the same reason, nouns behave in the same way: [ˈsẽˑnjoʁ]^{b} [ˈsɛˑnjɔɾ]^{l} /ˈsẹnjọʀ/ *sênior*/*sénior*, [ˈkõˑmiku]^{b} [ˈkɔˑmi̭kṵ]^{l} /ˈkọmiku/ *cômico*/*cómico* (with far from unquestionable consequences on spelling, which is still overestimated).

Lastly, we have the pronouns [ˈeˑɫi(s), ˈɛˑɫɐ(s)]^{b} [-ɨ, -ɨ̞ʃ, -ɜ(ʃ)]^{l} /ˈeɬi̭(ṣ), ˈɛɬa(ṣ)/ *ele(s)* *ela(s)*, [ˈestʃi(s), ˈɛstɐ(s)]^{b} [ˈeʃtɨ̞, -îʃ, ˈɛʃtɜ(ʃ)]^{l} /ˈeṣti̭(ṣ), ˈɛṣta(ṣ)/ *este(s)*, *esta(s)* and their derivatives. For other indications, and exceptions, good grammars answer the purpose quite exhaustively (especially if they are less recent).

7.3.1.5. In colloquial Brazilian Portuguese (in common –not lofty– words), another type of vowel adjustment is frequent; it is a synchronic phenomenon which may cause pre-stressed *e*, *o* to be realized as /i, u/ [i, u], often [ɪ, ʊ] (cf *fig* 7.1), when the next stressed vowel is /i, u/: [mẽˈnĩˑnu, mĩ-, mĩ-]^{b} [mɨˈniˑnu]^{l} /mi̭ˈninu/ *menino*, [ˌaɬeˈgɾiɐ, ˌaɬi-, ˌaɬɪ-]^{b} [ˌɜɬɨˈɣɾiɜ]^{l} /aɬeˈġɾia/ *alegria*, [soˈʁiˑzu, su-, sʊ-]^{b} [sṵˈʁiˑzu]^{l} /suˈʁizu/ *sorriso*, [veˈɬuˑdu, vi-, vɪ-]^{b} [vɨˈɬuˑðu]^{l} /veˈɬuḍu/ *veludo*.

However, the same vowels may be realized as [ɐ, ʊ] when the stress is on opener *V*: [ʁeˈɬɔˑʒju, ʁɛ-]^{b} [ʁɨˈɬɔˑʒju]^{l} /ʀeˈɬɔʒju/ *relógio*, [koˈʁɛˑtu, kʊ-]^{b} [kṵˈʁɛˑtṷ]^{l} /koˈʀɛtu/ *correto*/*correcto*.

A systematic use of /e, o/ may give the impression of meticulous attention (or,

perhaps, formality); on the other hand, a methodical use of [i/ɪ; u/ʊ; ɐ, ɞ] would certainly produce something ‹excessive›, and strange or foreign, since lofty or rare words must remain unchanged. Furthermore, we have for instance: *folhinha* /foˈʎiɲa/ [fuˈʎĩˑɲɐ]^{b} [fu̥ˈʎiˑɲɜ]^{l} ‹calendar›, but [foˈʎĩˑɲɐ]^{b} [fu̥ˈʎiˑɲɜ]^{l} ‹small leaf›, which is felt as a derivative, contrary to the other.

Words in connected speech

7.3.2.1. Clusters such as /V#V/ (where the first *V* is word-final [even in unstressed monosyllables: *me*, *te*, *se*, *lhe*, *que*, *e*, *de*, *o*, *do, no*] + initial *V*) produce some simplifications within intonation groups, not only in rhythm groups.

Generally, /i̯, i/ and /u/ are realized as /j, w/, respectively, or are dropped: [ẽnˈtɾɐˑɬis]^{b} [ẽn̥ˈtɾɐˑɬɬ̥ʃ]^{l} /entɾi̯ˈeɬiṣ/ *entre eles*, [ˈdaˑgɯɐ, ˈɖʒɹaˑ-]^{b} [ˈdaˑɣɯɜ]^{l} /ḍi̯ˈaġwa/ *de água*, [ˈɟoʊtɾɐ ˈkoizɐ, ˈɟoˑ-]^{b} [ˈɟoˑtɾ̥ɜ ˈkoizɜ, ˈɟoʊ-]^{l} /iˈoṵtɾa ˈkoiza/ *e outra coisa*, [sĩŋˈkɬĩˑnɐ]^{b} [sĩ̥ŋ̊ˈkɬ̥iˑnɜ]^{l} /si̯inˈkɬina/ *se inclina*.

Further examples: [ˈtoˑ dˈɯ)estʃi̯ˈtẽmpu]^{b} [ˈtoˑ ðˈɯ)eʃtɨ̥ˈtẽm̥pu̥]^{l} /ˈtoḍu eṣtˈi̯ˈtempu/ *todo este tempo*, [sɟaˈviˑɾis]^{b} [sɟ̊ɜˈviˑɾi̯̊ʃ]^{l} /siaˈviɾi̯ṣ/ *se a vires*, [ˌistˈɯ)ɛũŋˈʁoʊbu, -ˈʁoˑ-]^{b} [i̯̊ʃtˈɯ̥)ɛũŋˈʁoˑβu, -oʊ-]^{l} /i̯ṣtuɛunˈʀoṵḅu/ *isto é um roubo*, [ɰ̃ɐ̃ˈmiˑ gɯitaˈɬɟɐ̃ˑnu]^{b} [ɯɜˈmiˑ ɣɯ̥i̯tɜˈɬɟɐˑnu]^{l} /uaˈmiġu itaˈɬjanu/ *o amigo italiano*.

More: [nɐ̃ũmˈpoˑ ˈɖʒɹ)iʁ]^{b} [nɜ̃ũm̥ˈpoˑ ˈðɹ)iɾ]^{l} /naumpoḍˈi̯iɲ/ *não pôde ir*, [cɹɐˈmũĩn tˈɯ)aˈɬɛˑgɾi]^{b} [kɟ̊ɐˈmũĩn̥ tˈɯ̥)ɜˈɬɛˑɣɾɬ]^{l} /kɨ̥ɛˈmuintu aˈɬɛġɾi̯/ *que é muito alegre*, [ˈɖʒiˑsi ʎɹ)aˈeˑɬi]^{b} [ˈdiˑsɨ̥ ʎɹ)ɜˈeˑɬ(ɐ)]^{l} /ˈḍisi̯ʎi̯ aˈeɬi̯/ *disse-lhe a ele*, [ˈdeɪʃ(is) ˈtaʁ]^{b} [ˈdɐɪʃ(i̯̊ʃ) ˈtaɾ]^{l} /ˈḍei̯ʃi̯ iṣˈtaɲ/ *deixe estar*, [ˈʒuˑ ɾ(ɹ)iˈdõˑnɟu]^{b} [ˈʒuˑ ɾ(ɹ)iˈðɔˑnɟu]^{l} /ˈʒuɾi i̯ˈḍọnju/ *júri idôneo/idóneo*.

Besides: [ˈbeˑb(ɯ)u ˈtoˑdu]^{b} [ˈbeˑβ(ɯ)u̥ ˈtoˑðu]^{l} /ˈḅeḅuu ˈtoḍu/ *bebo-o todo*, [ˈtˈ(ɯ)uˑzɐz ˈmũĩn ˈtˈ(ɯ)iˑsu]^{b} [ˈtˈ(ɯ̥)uˑzɜʒ ˈmũĩn̥ ˈtˈ(ɯ̥)iˑsu̥]^{l} /tuˈuzaṣ ˈmuintu ˈisu/ *tu usas muito isso*, [ˈgɾɐ̃n̥ ɖʒoˈʁoʁ, -n doˑ-]^{b} [ˈgɾɐ̃n dɹ)ɔˈʁoɾ]^{l} /ˈgɾandi̯ oˈʀoɲ/ *grande horror*, [ɰ̃ɐ̃nˈtɔ̃ˑnɟu]^{b} [ɯɜ̃n̥ˈtɔˑnɟu, ɰ̃ɜ̃n̥-]^{l} /uanˈtọnju/ *o Antônio/António*.

7.3.2.2. When the *V* in contact are two /a/, in Lusitanian pronunciation we have /aa/ → [ḁa] ‹/ạ/› (with greater lengthening, especially if one of them is stressed; however it is kept only for clarity): [ˈtoˑdɐ (a)ˈʒɐ̃n̥ʈ̊i]^{b} [ˈtoˑða ˈʒɐ̃n̥tɨ̥]^{l} /ˈtoḍa aˈʒentɨ̥/ *toda a gente*, [aɐ̃ˈmiˑgɐ, ɐ̃ˑˈmˑ, ɜ̃ˑˈmˑ]^{b} [aˈmiˑɣɜ]^{l} /aaˈmiġa/ *a amiga*, [aˈaˑgɯɐ]^{b} [ˈaːɣɯɜ, ɜˈaˑ-]^{l} /aˈaġwa/ *a água*, [aˈ)aˑgɯɐ]^{b} [ˈaːˑɣɯɜ, aˈaː-]^{l} /ạˈaġwa/ *à água*, [ˈvi(ɐ) ɐ̃nˈdaʁ]^{b} [ˈvi ɜ̃nˈdaɾ]^{l} /ˈvia anˈdaɲ/ *vi-a andar*, [aˈɑɬ̥mɐ]^{b} [ˈɑˑɬmɜ, ɜˈɑɬ-]^{l} /aˈaɬma/ *a alma*, [aˈɑɬ̥mɐ, aˑˈɑɬ̥-]^{b} [ˈɑːɬmɜ, aˈɑˑɬ-]^{l} /ạˈaɬma/ *à alma*.

Further cases: [ˌɐɬaˈɛˑɾɐ, ɐˈɬɛˑɾɐ]^{b} [ˌɐɬɜˈɛˑɾɜ, ɐˈɬɛˑɾɜ]^{l} /ɛɬaˈɛɾa/ *ela era*, [ũˈmɔˑɾɐ, ˌũmaˈɔ-]^{b} [uˈmɔˑɾɜ, ˌumɜˈɔ-]^{l} /umaˈɔɾa/ *uma hora*, [ˌaoɾaˈsɐ̃ũŋ̊, ˌσɾa-]^{b} [ˌɐσɾɜˈsɐ̃ũŋ̊, ˌσɾɜ-]^{l} /auɾaˈsaun/ *a oração*, [ˈdaˑvau, -vσ]^{b} [ˈdaˑvɐu, -vσ]^{l} /ˈḍavau/ *dava-o*, [ˈpõˑɲɐ uˌseuʃaˈpɛu, ˈpõˑ ɲσˌseu-]^{b} [ˈpoˑɲɜ uˌseuʃɜˈpɛu, ˈpoˑ ɲσˌseu-]^{l} /ˈpoɲa useuʃaˈpɛu/ *ponha o seu chapéu*, [ˈnũŋkɐ oˈvi faˈɬaʁ ˈniˑsu, ˈnũŋ kσˈvi]^{b} [ˈnũ̊ŋ̊kɜ oˈvi fɜˈɬaɾ ˈniˑsu̥, ˈnũ̊ŋ̊ kσˈvi]^{l} /ˈnunka ọuˈvi faˈɬaɲ ˈnisu/ *nunca ouvi falar nisso*.

As already mentioned (§ 7.2.1), /(V)VN#/ followed by /N, VN#, V/ are –respectively– realized as [(Ṽ)Ṽ#N, (Ṽ)Ṽ#Ṽ, (Ṽ)Ṽ#V], where [ŋ#] is dropped but nevertheless protects the *V* from elision: [ˈɬẽ natuˈɾɑɬ̥]^{b} [ˈɬẽ nɜtu̥ˈɾɑɬ]^{l} /ˈɬan natuˈɾaɬ/ *lã natural*, [ˌkõũ-

nĩŋˈgɛ̃ĩŋ̟]^{b} [-ɜ̃ĩŋ̟]^{l} /kounninˈgein/ *com ninguém*; [ˈɬɛ̃ ɛ̃n̟ˈʧiˑgɐ, ˈɬɛ̃ˑn̟ ˈʧ-]^{b} [ˈɬɛ̃ ɜ̃n̟ˈtiˑɣɜ, ˈɬɛ̃ˑn̟ ˈt-]^{l} /ˈɬan anˈtiġa/ *lã antiga*, [kõũˈɛ̃ŋ̟sjɐ]^{b} [kõũˈɛ̃ŋ̟sjɜ]^{l} /kounˈansja/ *com ânsia*; [ˈɬɛ̃ aˈzuɻ̟, ˈɬɛ̃ˑ ˈz-]^{b} [ˈɬɛ̃ ɜˈzuɬ, ˈɬɛ̃ˑ ˈz-]^{l} /ˈɬan aˈzuɬ/ *lã azul*, [kõũˈiˑsu]^{b} [-su̟]^{l} /kounˈisu/ *com isso*, [ũˈõˑmẽĩ ˈɑɻ̟tu, ˈɯ̃õˑ-]^{b} [ũˈɔˑmɔ̃ĩ ˈɑɬtu̟, ˈɯ̃ɔˑ-]^{l} /unˈo̟mein ˈałtu/ *um homem alto*; [sẽˈʃɛˑɬɐ]^{b} [sɜ̃ʃɛˑɬɜ]^{l} /seinˈɛła/ *sem ela*, [nɐ̃ˈɯ̃ɛ]^{b} [nɜ̃ˈɯ̃ɛ]^{l} /naunˈɛ/ *não é*.

7.3.2.3. When the syllables in contact have identical or similar *C*, we can find some geminate, due to the dropping of the vowel element: [ˈfiˑc(i) kõˈmiˑgu]^{b} [ˈfik(ɻ̟) kuˈmiˑɣu]^{l} /ˈfikị koˈmiġu/ *fique comigo* [daˌkeɬ(i)ˈɬaˑdu]^{b} [dɜˌkeɬ(ɻ)ˈɬaˑðu]^{l} /ḍaˈkeɬị ˈɬaḍu/ *daquele lado*, [ˈkõˑm(ĩ) ˈmũĩntu]^{b} [ˈkɔˑm(ɻ) ˈmũĩn̟tu̟]^{l} /ˈkọmị ˈmuintu/ *come muito*, [ˈkõmpɾutʃi ˈtuˑdu, -t ˈt-]^{b} [ˈkõm̟pɾut(ɻ̟) ˈtuˑðu]^{l} /ˈkompɾutị ˈtuḍu/ *compro-te tudo*, [ˈkɛ̃mp(u) peɾiˈgoˑzu]^{b} [ˈkɛ̃m̟p(u̟) pɻ̟ɾiˈɣoˑzu, -p pɻ̟i-]^{l} /ˈkampu peɾiˈġozu/ *campo perigoso*.

More: [usˈpeɪʃi zisˌtɐ̃ũnaˈdɐ̃ndu, -eɪʃ ʃis-]^{b} [u̟ʃˈpɜɪʃ̟ị zɪ̟ʃˌtɜ̃ũnɜˈðɐ̃ndu, -ɜɪʃ ʃɪ̟ʃ-]^{l} /usˈpeiʃị zisˌtaunnaˈḍandu/ *os peixes estão nadando*, [ˈoʊv(i) ˈvɔˑzis, ˈoˑ-]^{b} [ˈoˑv(ɻ) ˈvɔˑzɪ̟ʃ, ˈoʊ-]^{l} /ˈoụvị ˈvɔziṣ/ *ouve vozes*, [ˈpaˑs(i) ˈseˑdu]^{b} [ˈpaˑs(ɻ̟) ˈseˑðu]^{l} /ˈpasị ˈseḍu/ *passe cedo*, [ˈpɛˑʤ(i) ˈtuˑdu, -d̟ ˈt-]^{b} [ˈpɛˑð(ɻ) ˈtuˑðu, -ð̟ ˈt-]^{l} /ˈpɛḍị ˈtuḍu/ *pede tudo*, [ˈsɛ̃n̟ʧ(i) ˈbuˑʎɐ, -nd̟ ˈb-]^{b} [ˈsɛ̃n̟t(ɻ̟) ˈβuˑʎɜ, -nd̟ ˈb-]^{l} /ˈsentị ˈbuʎa/ *sente bulha*.

Chiefly when the syllables contain /t, ḍ/, one of them may drop completely: [ˌfakuɻ̟ˈdaˑ(ʤi) ʤiˈɬeˑtɾɐs, -aʤ ʤi-]^{b} [ˌfɜkuɬˈdaˑ(ðɻ) ðɻˈɬeˑtɾ̟ɜʃ, -að ðɻ-]^{l} /fakuɬˈdaḍị ḍiˈɬetɾaṣ/ *faculdade de Letras*, [ˈpɔˑ(ʤiz ˌ)dezɬiˈgaʁ, ˈpɔd d-]^{b} [ˈpɔˑ(ðɪʒ ˌ)ðɪʒɬiˈɣaɾ, ˈpɔð ð-]^{l} /ˈpɔḍịz ḍeʐɬiˈġaʀ/ *podes desligar*, [ˈkɑɻ̟(du) ʤiˈkɛ̃ˑnɐ]^{b} [ˈkɑɬ(du) ʤiˈkɛˑnɜ]^{l} /ˈkałdu ḍiˈkana/ *caldo de cana*.

More examples: [ˈʒɛ̃n̟(ʧi) ʤiˈfɔˑɾɐ]^{b} [ˈʒɛ̃n̟tɻ̟ ðɻˈfɔˑɾɜ, -n dɻ-]^{l} /ˈʒentị ḍiˈfɔɾa/ *gente de fora*, [ˈʒɛ̃n̟(ʧi) ʤiˈɾeɪtɐ]^{b} [ˈʒɛ̃n̟tɻ̟ ðɻˈɾɜɪtɜ, -n dɻ-]^{l} /ˈʒentị ḍiˈɾeita/ *gente direita*; also: [ˈbaˑ(ʧi)ʧi, -ʧʧi]^{b} [ˈbaˑ(tɻ̟)tɻ̟, -ttɻ̟]^{l} /ˈḅatiṭị/ *bate-te*, [ˈvɛs(ʧi)ʧi, -sʧʧi]^{b} [ˈvɛʃ(tɻ̟)tɻ̟, -ttɻ̟]^{l} /ˈvɛṣṭiṭị/ *veste-te*.

7.3.2.4. Most of all, in Lusitanian pronunciation, even in connected speech, /i#/ tends to drop, after voiced *C* as well: [fɻ̟ˈliˑp(ɻ̟)]^{l} [fiˈɬiˑpi]^{b} /fịˈɬipị/ *Filipe*, [ˈɬaˑv(ɻ)]^{l} [ˈɬaˑvi]^{b} /ˈɬavị/ *lave*; on the other hand, /u#/ has the same tendency: [ˈtiˑp(u̟)]^{l} [ˈʧiˑpu]^{b} /ˈtipu/ *tipo*, [ˈɬaˑv(u)]^{l} [ˈɬaˑvu]^{b} /ˈɬavu/ *lavo*.

However, generally a fairly perceptible difference is maintained between forms like /ˈɬavị/ and /ˈɬavu/, since /u/, although dropped, labializes the preceding *C*, even if it is bilabial or labiodental. In actual fact, strictly speaking, we have: [ˈɬaˑv̂, ˈtiˑp̂]^{l}; the same is true of all other admitted *C*, including /s, z/, which –phonetically– may then occur even before a pause (with or without lip rounding): [ˈsĩn̟tɻ̟z(ɻ)]^{l} [ˈsĩntezi]^{b} /ˈsintezị/ *síntese*, [ʁuˈmẽŋ̟s(ɻ̟)]^{l} [ʁoˈmẽŋ̟si]^{b} /ʁoˈmansị/ *romance*, [ˌduviˈðoˑz(u), -ẑ]^{l} [ˌduviˈdoˑzu]^{b} /ḍuviˈḍozu/ *duvidoso*, [ˈpaˑs(u̟), -ŝ]^{l} [ˈpaˑsu]^{b} /ˈpasu/ *passo*, compared to [ˈpaˑs(ɻ̟)]^{l} [ˈpaˑsi]^{b} /ˈpasị/ *passe*... Of course, we generally use a ‹simpler› transcription, except when we want to lay special stress on the fact.

The sequences /Cji#, Vji#/, in the Lusitanian accent, in addition to having a pronunciation which corresponds to its spelling, preserve the –once, more systematic– possibility of blending the last two elements: [ˈsɛˑɾjɪ, -ɾjɻ, -ɾɪ, -ɾi]^{l} [ˈsɛˑɾji]^{b} /ˈsɛɾjị/ *série*, [ˈkaˑjɪ, -jɻ, -aˑɪ, -aˑi]^{l} [ˈkaˑji]^{b} /ˈkajị/ *caie* (where lengthening may be the only

difference as to [ˈkai] /ˈkai/ *cai*). In Lusitanian pronunciation, again, the rare instances of /o̯i#/ oscillate between /i/ (which is more modern and closer to spelling) and (the more traditional) /i̯/: [ˈtaksi̯, -sɨ̞]^{l} [ˈtaksi]^{b} /ˈtaksi/ *táxi*; forms like /ˈʒuɾi/ *júri* and /ˈʒuɾi̯/ *jure* (which are alike in Brazilian pronunciation: [ˈʒuˑɾi]^{b}), in the Lusitanian one, may either be alike: [ˈʒuˑɾɨ]^{l}, or different: [ˈʒuˑɾi]^{l} [-ɾɨ]^{l} (respectively).

7.3.2.5. When, at word boundaries, /ʀ̣#ʀ, ɬ#ɬ/ come together, they normally simplify: [ˈma(ʁ) ˈʁɹɑɬ̰]^{b} [ˈma(ɾ) ˈʁɹɑɬ]^{l} /ˈmaʀ̣ ˈʀjaɬ/ *mar real*, [ˈma(ʁ) ʁumoˈɾoˑzu]^{b} [ˈma(ɾ) ʁumuˈɾoˑzu]^{l} /ˈmaʀ̣ ʀumoˈɾozu/ *mar rumoroso*, [kɐ̃ˈnɑ(ɬ̰) ˈɬĩmpu]^{b} [kɜˈnɑ(ɬ) ˈɬĩm̥pu̯̰]^{l} /kaˈnaɬ ˈɬimpu/ *canal limpo*, [kɐ̃ˈnɑ(ɬ̰) ɬimiˈtaˑdu]^{b} [kɜˈnɑ(ɬ) ɬʉmi̯̰ˈtaˑðu]^{l} /kaˈnaɬ ɬi̯miˈtaḍu/ *canal limitado*.

The same occurs to /ʂ#s, ʐ#z, ʂ#ʃ, ʐ#ʒ/, when they are alike: [ˈdɛ(s) ˈsɛˑkułus]^{b} [ˈdɛʃ ˈsɛˑkuɬu̯̰ʃ]^{l} /ˈdɛʂ ˈsɛkułuʂ/ *dez séculos*, [ˈdɛs ˈʃaˑɬis]^{b} [ˈdɛ(ʃ) ˈʃaˑɬɨ̞ʃ]^{l} /ˈdɛʂ ˈʃaɬiʂ/ *dez xales*, [a(z)ˈzõˑnɐs]^{b} [ɜʒˈzoˑnɜʃ]^{l} /aʐˈzonaʂ/ *as zonas*, [ˌazʒɐ̃ˈnɛˑɬɐs]^{b} [ˌɜ(ʒ)ʒɜˈnɛˑɬɜʃ]^{l} /aʐʒaˈnɛɬaʂ/ *as janelas*; however, we find [ʃs]^{l} [s]^{b} /ʂs/ in cases such as: [ˌî̯ʃsɨ̞ˈɬɐ̃n̥tɨ̞]^{l} [ˌiseˈɬɐ̃ɲʈʃi]^{b} /iʂseˈɬenti̯/ *excelente*, [kɾ̥î̯ʃˈseɾ]^{l} [kɾeˈseʁ]^{b} /kɾeʂˈseʀ̣/ *crescer*.

7.3.2.6. In the Lusitanian accent, the sequences /Cɬ, Cɾ/ are often realized as [Cɬ, Cɬɾ] (even if it is better to avoid such a pronunciation): [ˈfɬ̥oɾ; fɬ̥ˈɬ-; ↓fɬ̥ˈɬ-]^{l} [ˈfɬoʁ]^{b} /ˈfɬoʀ̣/ *flor*, [ˈkɬ̥aˑɾu; kɬ̥ˈɬ-; ↓kɬ̥ˈɬ-]^{l} [ˈkɬaˑɾu]^{b} /ˈkɬaɾu/ *claro*, [ˈgɬɔˑɾjɜ; gɬ̥ˈɬ-; ↓gɬ̥ˈɬ-]^{l} [ˈgɬɔˑɾjɐ]^{b} /ˈgɬɔɾja/ *glória*; on the other hand, the sequences /Ceɬ, Ceɾ, Coɬ, Coɾ/, while behaving in exactly the opposite way, produce similar results, even if –in this case– one can use that pronunciation without hesitation (provided one's speech rate is not slow).

Some examples: [kɬ̥ˈɾiɜ; kˈɾ̥iɜ; ˈkɾ̥iɜ]^{l} [keˈɾiɐ]^{b} /keˈɾia/ *queria*, [koˈɾoɜ; kˈɾoɜ; ˈkɾ̥oɜ]^{l} [koˈɾoɐ]^{b} /koˈɾoa/ *coroa*, [fɬ̥ˈɾ̥ɔʃ, fˈɾ̥ɔʃ, ˈfɾ̥ɔʃ]^{l} [feˈɾɔs]^{b} /feˈɾɔʂ/ *feroz*, [ˌmɬɾɬ̥ˈseɾ, mɬɾ̥ˈseɾ]^{l} [ˌmeɾeˈseʁ]^{b} /meɾeˈseʀ̣/ *merecer*; in current speech it is normal to reduce the prepositions combined with the definite article *pelo(s)*, *pela(s)* to /pɬV, pV/, also in Brazilian Portuguese (‹*p'lo*, *po*›): [pɬɐ̃ˈmɐ̃ĩɳ̟, ˌpeɬɐ̃-]^{b} [pɬ̥ɜˈmɐ̃ĩɳ̟, ˌpɬ̥ɜ-]^{l} /p(e)ɬaˈmain/ *pela mãe*, [ˈpɬɯaʁ, pɬuˈaʁ, ˌpeɬu-]^{b} [ˈpɬ̥ɯaɾ, pɬ̥uˈaɾ, ˌpɬ̥u-]^{l} /p(e)ɬuˈaʀ̣/ /p(e)ɬuˈaʀ̣/ *pelo ar*.

Compare also: *pára* [ˈpaˑɾɐ]^{b} [-ɜ]^{l} /ˈpaɾa/ and *para* [ˌpaɾa, pɾa#C, pa#C, paɾ#V, pɾ#V]^{b} [ˌpɜɾɜ, pɾ̥ɜ#C, pɜ#C, pɜɾ#V, pɾ̥#V]^{l} /ˌpaɾa, pɾa#C, pa#C, paɾ#V, pɾ#V/: [ˌparaˈka, pɾaˈka; ˌparaˈci, pɾaˈci]^{b} [ˌpɜɾɜˈka, pɾ̥ɜˈka; ˌpɜɾɜˈki, pɾ̥ɜˈki]^{l} /paraˈka, pɾaˈka; paraˈki, pɾaˈki/ *para cá*, *para aqui*; besides, *cada* is generally [ˌkada]^{b} [ˌkɐðɜ]^{l} /ˌkaḍa/. These are *restressed forms*, when they occur in isolation (as it happens in metalinguistic usage), in comparison with normal forms, which have no primary stress, but secondary or weak ones. The same holds true for *a(s)*, *da(s)*, *na(s)*… [a(s), da(s), na(s)]^{b} [ɜ(ʃ), dɜ(ʃ), ɜ(ʃ)]^{l} /a(ʂ), ḍa(ʂ), na(ʂ)/, and even for *mas* [mas]^{b} [mɜʃ]^{l} /maʂ/ (with a possible secondary stress for rhythmic reasons, [ˌmɐʃ]^{l}).

In Lusitanian pronunciation again, also /Ceʂ, Ciʂ/, mainly in the ending *-es*, may be quite reduced, up to becoming intense –‹syllabic›– (however the dropping of the *V* is an uneducated feature): [ˈfɬ̥oˑɾ̥î̯ʃ, -ɾ̩ʃ; -ɾ̥̩ʃ]^{l} [ˈfɬoˑɾis]^{b} /ˈfɬoɾi̯ʂ/ *flores*; combining what we have just seen above, in a fairly uneducated type of Lusitanian pronunciation, we may also find [fɬ̥ˈɬoˑɾ̥̩ʃ]^{l}), [ʁuˈmɐ̃ɲ̟sɨ̂ʃ, -ɲ̟sɾ̩ʃ]^{l} [ʁõˈmɐ̃ɲ̟sis]^{b} /ʀoˈmansi̯ʂ/ *romances*, [ˌʁɬ̥ʃtɑuˈɾɐ̃n̥tɨ̂ʃ, ˌʁʃ̩t-, -n̥tʃ̩]^{l} [ˌʁestɑuˈɾɐ̃ɲʈʃis]^{b} /ʀeʂtauˈɾantiʂ/ *restaurantes*.

In the Lusitanian accent, the sequences /peɾ, pɾe/ often receive an intense *C* and confuse with one another (as has happened to *perguntar*, in comparison to Spanish *preguntar*), therefore [pɾ̥ˈfaɪtɐ̯]^{l} may stand for [peʁˈfeɪtu, pɾeˈfeɪtu]^{b} /peɾˈfeitu, pɾeˈfeitu/ *perfeito*, *prefeito* (with additional variants [pɨɾ̥˕ˈfaɪtɐ̯, pɾ̥˕ɨˈfaɪtɐ̯]^{l}).

7.3.2.7. In both accents, the preposition *com* /koun/, followed by the articles, is reduced to /kon-/ [kõ], and to [ku, kɯ, kũ] as well: [kõuˈpai, kũu-, kɯu-]^{b} [kõuˈpai, kw̥u-, kɯ̥u-]^{l} /kon-uˈpai/ *com o pai*, [kõˌũmẽmuˈʎɛʁ, kũũ-]^{b} [kõˌumɜmuˈʎɛɾ, kw̥u-]^{l} /kon-umamuˈʎɛɐ̯/ *com uma mulher*, [kõazˈmẽũɲs, kũaz-, kɯaz-]^{b} [kõɜʒˈmẽũn̥̊ʃ, kw̥ɜʒ-, kɯ̥ɜʒ-]^{l} /kon-azˈmaunsˌ/ *com as mãos*, [kõuzˈɬoˑbus, kuz-]^{b} [-ʒˈɬoˑβu̥ʃ, ku̥-]^{l} /kon-uzˈɬoβusˌ/ *com os lobos*.

Even *em* is considerably reduced, up to ‹/in/›: [ẽĩmˌpuʁtuˈges, ĩm-]^{b} [ɜ̃ĩm̥ˌpu̥ɾ̥tu̥ˈɣeʃ, ĩm̥-]^{l} /ẹimpuʁtuˈġesˌ/ *em português*, [ẽĩŋˈkaˑzɐ, ĩŋ-]^{b} [ɜ̃ĩn̥̊ˈkaˑzɜ, ĩn̥̊-]^{l} /ẹinˈkaza/ *em casa*, [ˌẽj̃ɑuˈsiˑɬju, ĩɑu-, j̃-]^{b} [ɜ̃j̃ɑuˈsiˑɬju, ĩɑu-, j̃-]^{l} /ẹin-ạuˈsiɬju/ *em auxílio*. The dash put before a *V*, in the diaphonemic transcription, could even be dispensed with, without creating problems, since those forms are recognizable, somehow, thanks to the dot under the symbols too, /kouṇ, ẹin/. Otherwise, we could use /ŋ/, as a diaphoneme (but in a systematic way, then, ɪe for all cases of /VN#/); however, this would make the transcription heavier and the phonemic analysis more complicated.

In rhythm groups, sequenze /VV#V/ → [V#CV]: [ũˌmeɯẽˈmiˑgu]^{b} [uˌmeɯɜˈmiˑɣu]^{l} /umeuaˈmiġu, umewa-/ *o meu amigo*.

7.3.2.8. In the neutral Lusitanian accent, as the various examples have shown, we systematically find (in addition to [m̥, n̥, n̥̊, ɲ̥̊, ɬ̥, ɬ̊, ɾ̥, j̊, ɯ̥], except in slow and very precise pronunciation) even [ɨ̞̊, i̞̊; ů̞], when between voiceless *C*, or between them and pause, and vice versa. It is quite common to hear things like: [ů̞ʃˌpɾ̥u̥fɨ̞̊ˈsoˑɾ̥ʃ ˌpu̥ɾ̥tu̥ˈɣeˑzɨ̞̊ʃ]^{l} [usˌprofeˈsoˑris ˌpoʁtuˈgeˑzis]^{b} /usprofeˈsoɾiṣ poɾtuˈġeziṣ/ *os professores portugueses*.

In Lusitanian pronunciation, /i̞̊#, ů̞#/ are fairly regularly devoiced, even completely, up to their dropping (after voiced *C* as well) which occurs, for /o̥e/, even within words or rhythm groups: [d̥ʃˈkuɬ̥p, di̞̊ʃˈkuɬ̥pɨ̞̊]^{l} [dʒisˈkuɬ̥pi]^{b} /ḍeṣˈkuɬpi/ *desculpe*, [ˌtɬ̥viˈzẽũɲ, ˌtɨ̞̊ɬ̥v-, ˌtɨ̞̊ɬ̥ɨ-]^{l} [ˌteɬeviˈzẽũɲ]^{b} /teɬeviˈzaun/ *televisão*, [ɜpˈtɛˑs, ˌɜpɨ̞̊ˈtɛˑsɨ̞̊]^{l} [ˌapeˈtɛˑsi]^{b} /apeˈtɛsi̯/ *apetece*, [d̥ʃˈpɔɾ̥tʃ, d̥i̞̊ʃˈpɔɾ̥tu̥ʃ]^{l} [dʒisˈpɔʁtus]^{b} /ḍeṣˈpɔɾtuṣ/ *desportos*.

More: [ʃˈpɾ̥aɾ, ˌi̞̊ʃpɨ̞̊ˈɾaɾ]^{l} [ˌespeˈɾaʁ]^{b} /iṣpeˈɾaɾ/ *esperar*, [ʃtɜˈtɑɬ, ˌi̞̊ʃ-]^{l} [ˌistaˈtɑɬ̥]^{b} /iṣtaˈtaɬ/ *estatal*, [ʃkɜˈseɾ, ˌʃk-, ˌi̞̊ʃ-]^{l} [ˌiskaˈseʁ]^{b} /iṣkaˈseɾ/ *escasser*, [ʁˈβeˑɲu, ʁɨ]^{l} [ʁeˈbẽˑɲu]^{b} /ʁeˈbaɲu/ *rebanho*, [ɜˌsu̥pɾ̥ɲuɾiˈða(ð) ðuˈsɔɬ, ɜˌsu̥pɨ̞̊ˌɾɲu-]^{l} [aˌsupeɾɲoɾiˈda(ʤi) duˈsɔɬ̥, -ˈdad du-]^{b} /asupeɾjoɾiˈḍaḍi̯ ḍuˈsɔɬ/ *a superioridade do sol*, [ů̞ˈfĩn d̥sˈm̥eˑnɜ, d̥sɨ̞̊-, dɨ̞̊sɨ̞̊-]^{l} [uˈfĩn ʤisẽˈmẽˑnɐ]^{b} /uˈfin ḍiseˈmana/ *o fim-de-semana*, [pɜˈɾɛˑs m̥umɜˈβoɜ iˈðɐˑɲɜ, pɜˈɾɛˑs m̥u-, pɜˈɾɛˑsɨ̞̊ m-, pɜˈɾɛˑsɨ̞̊ mɲu-]^{l} (reading: [paˈɾɛˑsẽmĩ ũmaˈboa iˈdɛˑɲɐ, -sẽ mj̃ũ-]^{b}) /paˈɾɛsemi̯ umaˈḅoa iˈḍɛja/ *parece-me uma boa ideia*^{l}/*idéia*^{b}.

7.3.2.9. We will now consider some examples of /Cu#/ → [C̭#] (the symbols for /Ci̯#/ are more normal, as in [ˈkɐ̃n̥t]^{l} [ˈkɐ̃n̥ʧi]^{b} /ˈkenti̯/ *quente*): [ˈaˑti̞̊m̂(ʃ)]^{l} [ˈaˑʧĩmu(s)]^{b} /ˈatimu(ṣ)/ *átimo(s)*, [ˈpɬ̥eˑn̂(ʃ)]^{l} [ˈpɬẽˑnu(s)]^{b} /ˈpɬanu(ṣ)/ *plano(s)*, [ˈbɐˑɲ̂(ʃ)]^{l} [ˈbẽˑ-

ɲu(s)]^{b} /ˈbaɲu(s)/ *banho(s)*, [ˈtɐ̃m̥p̪̊(ʃ)]^{l} [ˈtɐ̃mpu(s)]^{b} /ˈtempu(s)/ *tempo(s)*, [ˈtɾ̥i˙β̞(ʃ)]^{l} [ˈtɾi˙bu(s)]^{b} /ˈtɾibu(s)/ *tribu(s)*, [ˈpaɾ̥t̪̊(ʃ)]^{l} [ˈpaʁtu(s)]^{b} /ˈpaʁtu(s)/ *parto(s)*, [ˈsa˙k̟̊(ʃ)]^{l} [ˈsa˙ku(s)]^{b} /ˈsaku(s)/ *saco(s)*, [ˈła˙ɣ̟̊(ʃ)]^{l} [ˈła˙gu(s)]^{b} /ˈłaġu(s)/ *lago(s)*.

Furthermore: [ˈtu˙f̪̊(ʃ)]^{l} [ˈtu˙fu(s)]^{b} /ˈtufu(s)/ *tufo(s)*, [ˈpo˙v̂, ˈpɔ˙v̂ʃ̪̊]^{l} [ˈpo˙vu, ˈpɔ˙vus]^{b} /ˈpovu, ˈpɔvus/ *povo(s)*, [ˈpo˙ŝ, ˈpɔ˙ŝʃ̪̊]^{l} [ˈpo˙su, ˈpɔ˙sus]^{b} /ˈposu, ˈpɔsus/ *poço(s)*, [ˈka˙ẑ(ʃ)]^{l} [ˈka˙zu(s)]^{b} /ˈkazu(s)/ *caso(s)*, [ʁo˙ʃ̪̊(ʃ)]^{l} [ʁo˙ʃu(s)]^{b} /ʁoʃu(s)/ *roxo(s)*, [ˈbɐɪʒ̪̊(ʃ)]^{l} [ˈbeɪʒu(s)]^{b} /ˈbeiʒu(s)/ *beijo(s)*, [ˈmɐ˙ʃ̪̊(ʃ)]^{l} [ˈme˙ʃu(s)]^{b} /ˈmeju(s)/ *meio(s)*, [ˈka˙r̂(ʃ)]^{l} [ˈka˙ɾu(s)]^{b} /ˈkaɾu(s)/ *caro(s)*, [ˈka˙ʁ̟̊(ʃ)]^{l} [ˈka˙ʁu(s)]^{b} /ˈkaʁu(s)/ *carro(s)*, [ˈʁo˙ɬ̟̊(ʃ)]^{l} [ˈʁo˙łu(s)]^{b} /ˈʁołu(s)/ *rolo(s)*, [ˈfi˙ʎ̟̊(ʃ)]^{l} [ˈfi˙ʎu(s)]^{b} /ˈfiʎu(s)/ *filho(s)*.

In neutral Brazilian pronunciation, devoicing is quite rare; nevertheless, it may occur, mainly after voiceless C before a pause, in particular for /i̯, u/: [ˈkɐ̃n̪̊tʃ̪̊i̯, tʃ̪̊i̯, -tʃ̪̊i̯]^{b} [ˈkɐ̃n̪̊t̪̊ɨ̥]^{l} /ˈkenti̯/ *quente*, [ˈpo˙su, -su̯, -su̥]^{b} [-su̥]^{l} /ˈposu/ *poço*.

7.3.2.10. An oral *V* followed by a nasalized *V*, may be nasalized, especially in current pronunciation: [ˌɐĩmpɾeˈsɐ̃ũɲ, ˌɐ̃ĩm-]^{b} [ˌɜĩm̥p̪̊ɾ̥̊ˈsɐ̃ũɲ, ˌɜ̃ĩm̥-]^{l} /aimpɾeˈsaun/ *a impressão*, [ɐˈĩmpɹu, ɐ̃ĩm-]^{b} [-m̥pʲ̊u̥]^{l} /ɛˈimpju/ *é ímpio*.

Stress

7.3.3.1. The position of stress is fairly well indicated in spelling, once we know its rules, which are explained in all grammars. From a phonetic point of view, some secondary stresses occur. They are distributed alternatively, for rhythmic reasons, in a similar way as they occur in Spanish or Italian.

Generally, monosyllabic grammemes (and the like) are unstressed (except for rhythmic secondary stresses, of course): articles (*o*, *a*, *os*, *as*, *um*, *uns*), personal pronouns (*me*, *te*, *se*, *o*, *a*, *lhe*, *nos*, *vos*, *os*, *as*, *lhes*, and combinations *mo*, *ta*, *lhos* […]; *eu*, *tu* as well, if weak), possessive adjectives (*meu*, *teus*, *sua* […]), prepositions (*a*, *com*, *de*, *em*, *por*, *sem*, *sob*), prepositions with articles (*à*, *ao*, *da*, *do*, *na*, *no*, *num* […], *pro/prò* = ‹para o› […], *plo/p'lo* = ‹pelo› […]), conjunctions (*e*, *ou*, *mas*, *nem*, *que*, *se*), the relative pronoun *que*, auxiliaries (*sou*, *és*, *é*, *sois*, *são*, *tens*, *tem*, *têm*, *(es)tou*, *(es)tás*, *(es)tá*), forms of ‹tratamento› (*dom*, *frei*, *são*, *seu* = ‹senhor›), others (*cem*, *grão*, *quão*, *tão*; impersonal *há*).

7.3.3.2. Then there are (actual) lexical compounds, which maintain a fairly strong stress on their first element, fluctuating between a primary and a strengthened secondary one (according to the scale [ˈ], [ˌˌ], [ˌ]); so we have a first /ˈ/ followed by another which is realized as [ˌˌ] (or [ˌ], if adjacent to the primary stress): [ˌˌgwaʁdaˈʁoupɐ, -o˙-]^{b} [-ɾðɜˈʁo˙pɜ, -oʊ-]^{l} /ˈġwaɾ̣daˈʁoupa/ *guarda-roupa*, [ˌˌagɯaˈfɔʁʧ̪̊i̯]^{b} [ˌˌaɣɯɜˈfɔɾ̥̊t̪̊ɨ̥]^{l} /ˈaġwaˈfɔɾ̣ti̯/ *água-forte*, [ˌˌɑ̯ɬ̪̊ʧ̪̊iˈbaiʃu]^{b} [ˌˌɑ̯ɬ̪̊tiˈβaiʃu̥]^{l} /ˈałtiˈbaiʃu/ *altibaixo*, [ˌmɑɬ̟ˈkɾja˙du]^{b} [ˌmɑɬˈkɾ̟̊ja˙ðu]^{l} /ˈmaɬˈkɾjaḍu/ *malcreado*, [ˌˌpɐ̃ũɲ̪dʒiˈɬɔ]^{b} [ˌˌpɐ̃ũndɾˈɬɔ]^{l} /ˈpaundi̯ˈɬɔ/ *pão-de-ló*, [ˌˌɬuzobɾaziˈɬeiɾu]^{b} [-σβɾɜziˈɬɐɪ-]^{l} /ˈɬuzo̯bɾaziˈɬeiɾu/ *luso-brasileiro*.

There are even some particular compounds, still considered as such (rather than crystallizations), which maintain the two elements fairly independent; first of all, we find adverbs in /-ˈmenti̯/ *-mente*: [ˌˌʒustɐ̃ˈmɐ̃n̪̊tʃ̪̊i̯]^{b} [ˌˌʒuʃtɜˈmɐ̃n̪̊t̪̊ɨ̥]^{l} /ˈʒuṣtaˈmenti̯/ *jus-*

tamente, [ˌˈɬĩndɐ̃ˈmɐ̃n̪ʧi]^{b} [ˌˈɬĩndɜˈmɐ̃n̪̊ˌtɨ̥]^{l} /ˈɬindaˈmentị/ *lindamente*, [ˌfɾiɐ̃ˈmɐ̃n̪ʧi]^{b} [ˌfɾ̥iɜˈmɐ̃n̪̊ˌtɨ̥]^{l} /ˈfɾiaˈmentị/ *friamente*, [koʁˌtezˈmɐ̃n̪ʧi]^{b} [kuˌ̥ɾ̥ˌteʒˈmɐ̃n̪̊ˌtɨ̥]^{l} /koɾˈteẓˈmentị/ *cortesmente*, [ˌˈfasiɬˈmɐ̃n̪ʧi]^{b} [ˌˈfasi̯ɬˈmɐ̃n̪̊ˌtɨ̥]^{l} /ˈfasiɬˈmentị/ *facilmente*.

7.3.3.3. In addition, nouns with the diminutive infix /-z-/ *-ẓ-* follow the same pattern: [muˌʎɛʁˈzĩˑɲɐ]^{b} [muˌʎɛɾˈziˑɲɜ]^{l} /muˈʎɛɾ̣ˈziɲa/ *mulherzinha*, [kuˌʎɛʁˈzĩˑɲɐ]^{b} [kuˌ̥ʎɛɾˈziˑɲɜ]^{l} /kuˈʎɛɾ̣ˈziɲa/ *colherzinha*, [ˌˈɔʁfɐ̃ŋˈzĩˑɲɐ]^{b} [ˌˈɔ̥ɾfɐ̃ŋˈziˑɲɜ]^{l} /ˈɔɾ̣fanˈziɲa/ *orfãzinha*, [ˌˈʃavẽnaˈzĩˑɲɐ]^{b} [ˌˈʃavɨnɜˈziˑɲɜ]^{l} /ˈʃavenaˈziɲa/ *chavenazinha*, [aˌvɔˈzĩˑɲɐ]^{b} [ɜˌvɔˈziˑɲɜ]^{l} /aˈvɔˈziɲa/ *avozinha*, [aˌvoˈzĩˑɲu]^{b} [ɜˌvoˈziˑɲu]^{l} /aˈvoˈziɲu/ *avozinho*, [ˌpaiˈzĩˑɲu]^{b} [-ˈziˑɲu]^{l} /ˈpaiˈziɲu/ *paizinho*, [ˌˈõmẽĩŋˈzĩˑɲu]^{b} [ˌˈɔmɜ̃ĩŋˈziˑɲu]^{l} /ˈọmeinˈziɲu/ *homenzinho*, [ˌˈõmẽĩŋzaˈʁɐ̃ũŋ]^{b} [ˌˈɔmɜ̃ĩŋzɜˈʁɐ̃ũŋ]^{l} /ˈọmeinzaˈʁaun/ *homenzarrão*, [ʁaˌpaˈzeˑʎu]^{b} [ʁɜˌpaˈzɜˑʎu]^{l} /ʁaˈpaˈzeʎu/ *rapazelho*, [ɬẽŋˌsoˈɬˈziˑtu]^{b} [ɬẽŋ̊ˌsɔɬˈziˑtů̯]^{l} /ɬenˈsɔɬˈzitu/ *lençolzito*. (Once, a graphic grave accent was used in such compounds.)

As to the (phonic) stressing of verbs, it is important to examin the following examples well; they are very significant and certainly not free from serious doubts when consideredmerely from an orthografic point of view; they are given in simple diaphonemica transcription: /liˈmitu, liˈmita(ṣ), liˈmitaun/ *limito, limita(s)*, *limitam*; /ˈbailu, ˈbaila(ṣ), ˈbailaun/ *bailo, baila(s), bailam*; /ˈkauzu, ˈkauza(ṣ), ˈkauzaun/ *causo, causa(s), causam*.

Besides: /aɾ̣ˈkwaɾ̣/ *arcuar*, /aɾ̣ˈkuu/ *arcuo*, /aɾ̣ˈkua(ṣ)/ *arcua(s)*; /inˈflwiɾ̣/ *influir*, /inˈfluu/ *influo*, /inˈflui(ṣ)/ *influi(s)*, /inˈflwi/ *influí*, /inˈflwiu/ *influiu*, /inˈflwia(ṣ)/ *influía(s)*; /paˈsjaɾ̣/ *passear*, /paˈseju/ *passeio*, /paˈseja(ṣ)/ *passeia(s)*, /paˈsejaun/ *passeiam*; /ˈʁiɾ̣/ *rir*, /ˈʁiu/ *rio*, /ˈʁiu/ *riu*, /ˈʁia(ṣ)/ *ria(s)*, /ˈʁiein/ *riem*, /ˈʁiaun/ *riam*; /ḍiˈzia/ *dizia*, /ḍiˈɾ̣ia/ *diria*, /ḍiˈɾ̣ei/ *direi*.

Now, let us observe very carefully the following: /saˈiɾ̣/ *sair*, /saˈiḍu/ *saído*, /saˈindu/ *saindo*, /ˈsai(ṣ)/ *sai(s)*, /saˈi(ṣ)/ *saí(s)*, /ˈsaju/ *saio*, /ˈsaja(ṣ)/ *saia(s)*, /saˈiu/ *saiu*, /saˈia(ṣ)/ *saía(s)*, /saˈiaun/ *saíam*, /ˈsaein/ *saem*, /saˈiɾ̣aun/ *saíram*, /saiˈɾ̣iaun/ *sairiam*, /saiˈɾ̣aun/ *sairão*, /saiˈɾ̣ia(ṣ)/ *sairia(s)*, /saiˈɾ̣ei(ṣ)/ *sairei(s)*, /saˈiɾ̣eiṣ/ *saíreis*, /saiˈɾ̣ieiṣ/ *sairíeis*.

Lastly, we find ‹infixed› futures and conditionals (which are quite ‹odd› [for foreigners or Brazilians, too]): [ˌseˈɬɯɜɪ]^{l} /ˈseˈɬwei/ *sê-lo-ei*, [tɾ̥ɜˌtaɾ̣̊ˈsja]^{l} /tɾaˈtaɾ̣ˈsja/ *tratar-se-á*, [ˌdiɾˈʎɯaʃ]^{l} /ˈḍiɾ̣ˈʎwaṣ/ *dir-lho-ás*, [kõn̪̊ˌtaˈɬɯ̃ẽũŋ]^{l} /konˈtaˈɬwaun/ *contá-lo-ão*, [ˌfaɾˈʎ(ʃ)iɜ]^{l} /ˈfaɾ̣ˈʎjia/ *far-lhe-ia*, [puˌðeɾ̣̊ˈs(ʲ̊)iɜ]^{l} /poˈḍeɾ̣ˈsjia/ *poder-se-ia*, [ˌdiˈɬɯiɜʃ]^{l} /ˈḍiˈɬwiaṣ/ *di-lo-ias*, [kõn̪̊ˌtaˈɬɯ̃ĩ̃ɜ̃n̪]^{l} /konˈtaˈɬwian/ *contá-lo-iam* (reading: [ˌseˈɬɯeɪ, tɾaˌtaʁˈsja, ˌʤiʁˈʎɯas, kõnˌtaˈɬɯ̃ẽũŋ, ˌfaʁˈʎ(ʃ)iɐ, poˌdeʁˈs(ʃ)iɐ, ˌʤiˈɬɯiɐs, kõnˌtaˈɬɯ̃ĩ̃ɐ̃ŋ]^{b}).

Intonation

7.3.3.4. ƒɣ 7.4-5 show the preintonemes and intonemes of the two neutral Portuguese accents. It is important to make comparisons both between them and with those of other languages:

/./: [_tɐ̃ˑɲu ɯ̃ɐ̃_miˑgu _mũĩ̃ntu sĩm_paˑʧiku..]^{b} [ˈtɜˑɲu ɯ̃ɜˈmiˑɣu _mũĩ̃n̪̊ˌtɨ̥ sĩm̪̊_paˑtɨ̥ˌkɨ̥..]^{l} /ˈteɲu un-aˈmiu̯ˈmuintu simˈpatiku./ *Tenho um amigo muito simpático.*

/ʔ/: [ˌ¿ˌuse‿ɲoˑ ɾɛ̃ˌmɛˑʤikuˑ·]^{b} [ˌ¿ˌu̥sʲ̊ɲoˑ ɾɛˈmɛˑðiku̥ˑ·]^{l} /¿useˈɲoɾ̪ ɛˈmɛḍikuʔ/ *O senhor é médico?*

/;/: [ˌ¿ˌẽmẽ‿ɲẽ ɛ‿saˑbaduˑ·| ¿odõ‿mĩŋguˑ·]^{b} [ˌ¿ˌamɜˈɲẽ ɛˈsaˑβɜðuˑ·| ¿oðu̥‿mĩŋguˑ·]^{l} /¿ạmaˈɲan ɛˈsaḅaḍu; ¿oụḍoˈmingu./ *Amanhã é sábado, ou domingo?*

fig 7.4. Brazilian preintonemes and intonemes.

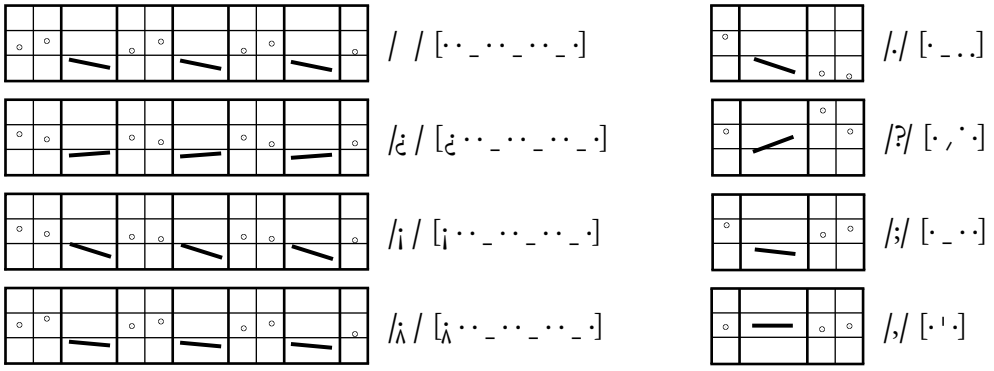
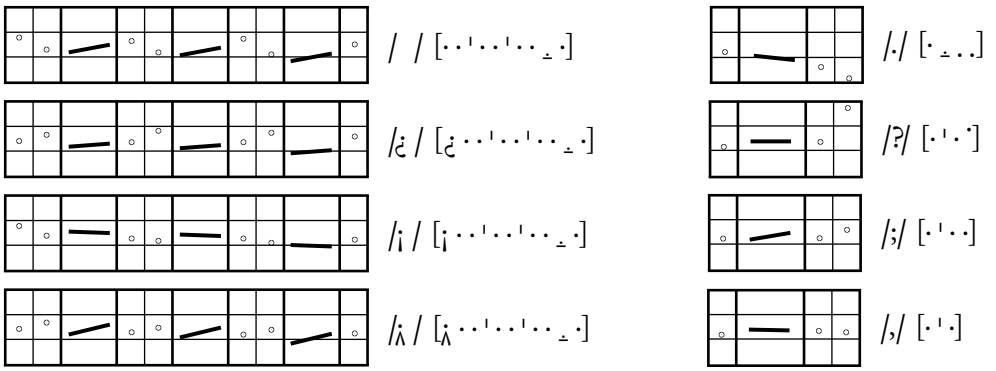


fig 7.5. Lusitanian preintonemes and intonemes.

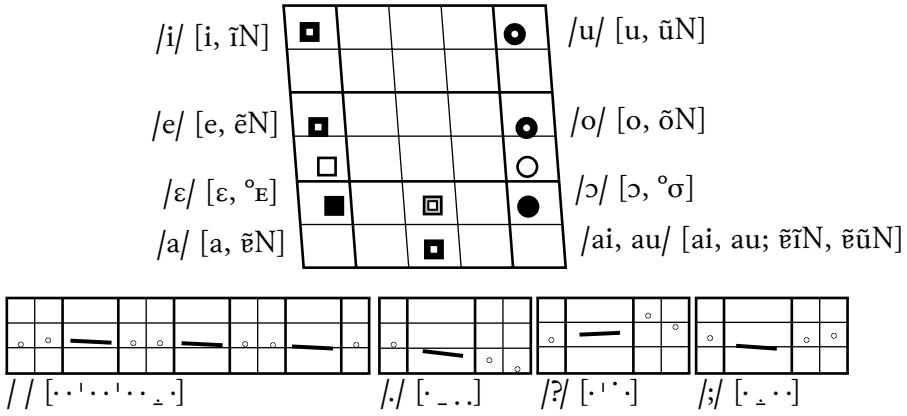


‹International› accent

7.4.1. We will now provide the ‹international› pronunciation of Portuguese. Of course, it is based more on the Brazilian accent (rather than on the Lusitanian one, with all its phonetic idiosyncrasies), also if we consider the actual number of its native speakers. However, even in respect of the Brazilian accent, its most peculiar characteristics are to be put aside (within Brazil itself), from a more international point of view – or, rather, point of ‹hearing›.

Therefore, an International pronunciation of Portuguese does not relate to the ‹Carioca› pronunciation of Rio de Janeiro, but more generally to that of São Paulo City and other cities in the southern states of Brazil. As a matter of fact, this kind of pronunciation moves less away from spelling, which is a great advantage internationally.

7.4.2. Obviously, native speakers (Lusitanian as well) will understand it without problems. But it is not the same to foreigners faced with Lusitanian pronuncia-



tion. However, in teaching and learning, it is important to have the opportunity to be able to show a kind of pronunciation which is not the mere result of approximative and partial study (subject to so many interferences from other languages, also because of very different orthographic ‹rules›, as generally happens when foreigners study the Portuguese language with no adequate phonic method). On the contrary, this results from a long reflection, based on phonic naturalness, but also from true typicalness (which does *not* ‹sound foreign›).

Perhaps, this accent might add some local peculiarities from the two neutral accents (either Brazilian or Lusitanian, including some regional variants), thus making it more native-like, although many native speakers do not find the ‹international› one to be strange at all. To Lusitanians it might sound rather Brazilian-like, but with no typical Southern, Central, or Northern peculiarities.

7.4.3. As shown in the figure, the vowels are [i; e; ˈɛ, °ʁ; a; ˈɔ, °σ; o; u] /i, e, ɛ, a, ɔ, o, u/ (we still use the diaphonemic transcription as in the preceding chapters): [ˈvi, ˈeːli, ˌɛlaˈdɛːvi, ˈgaːta, ˈpɔːsu, ˌpσsuˈdaɾ, ˈoːku, ˈuːva] /ˈvi, ˈeɬi̯, ɛɬaˈd̥ɛvi̯, ˈgata, ˈpɔsu, pɔsuˈd̥aʀ̩, ˈoku, ˈuva/ *vi*, *ele*, *ela deve*, *gata*, *posso*, *posso dar*, *oco*, *uva*; including their nasalized taxophones [ĩ, ẽ, ɐ̃, õ, ũ]: [ˈsĩŋ, pẽnˈdẽnti, ˈkɐ̃ntu, ˈkõnta, ˈmũndu] /ˈsin, penˈdenti̯, ˈkantu, ˈkonta, ˈmundu/ *sim*, *pendente*, *canto*, *conta*, *mundo*. Of course, the phonemes /e, ɛ; ɔ, o/ must be keep distinct, although they are ‹troublesome› for foreiners, including the other thorny vocalic problem –metaphony– otherwise, we would really have a ‹foreign› pronunciation. Written *e*, *o*, in unstressed syllables, always correspond to /e, o/ (even for *es*C-); while, only for final *-e(s)*, *-o(s)*, we have /i̯, u/: [ˈlẽntis, ˈmuːɾus] /ˈɬentḭ̯s̩, ˈmuɾus̩/ *lentes*, *muros*.

7.4.4. The diphthongs are simpler, as well. In fact, they all have [i, u] as second elements: [ei, ɛi, ai, ɔi, oi, ui; iu, eu, ɛu, au, ou], /ei, ɛi, ai, ɔi, oi, ui; iu, eu, ɛu, au, ou, ou̯/: [ˈɾei, ˈvou] /ˈʁei, ˈvou̯/ *rei*, *vou*; with their nasalized taxophones [ẽĩ, ɐ̃ĩ, õĩ, ũĩ; ɐ̃ũ]: [ˈbẽĩŋ, ˈmɐ̃ĩŋ, ˈpõĩŋ, ˈmũĩntu, ˈnɐ̃ũŋ] /ˈb̥ein, ˈmain, ˈpoin, ˈmuintu, ˈnaun/ *bem*, *mãe*, *põe*, *muito*, *não*. Certainly, [ã] would not be a feasible proposition for the nasalized diphthongs, or for nasalized /a/. They are too far away from native-speaker's reality (although this would certainly not prevent understanding).

On the other hand, a kind of pronunciation which is still international, but a little less ‹genuine›, might easily renounce the nasalization caused by /N/ in checked

syllables – all the more so that, in many types of Lusitanian pronunciations, this nasalization is really very reduced, so that it corresponds to the merely phonetic one which is present in /VN/ sequences, in most languages without distinctive/phonemic nasalization. Normally, this slight degree of nasalization is not indicated.

7.4.5. Beside the ‹official› phonemic diphthongs, we find a new series of diphthongs, derived from the vocalized realizations of //VlC, Vl#// sequences (diaphonemically indicated as /VłC, Vł#/). By explicitly adding only the one which does not already coincide with the ‹official› diphthongs, we have [ɔu]: as in [bɾaˈziu, ˈfeutɾu, ˈmɛu, ˈsau, ˈsɔu, ˈsoutu, ˈsuu] /ḅɾaˈził, ˈfełtɾu, ˈmɛł, ˈsał, ˈsɔł, ˈsołtu, ˈsuł/ *Brasil*, *feltro*, *mel*, *sal*, *sol*, *solto*, *sul*.

Actually, these diphthongal realizations are more convenient, for their articulatory simplicity and for better understanding spoken Portuguese, because they prepare foreigners for the interpretation ‹dilemma› of /Vł/ as [Vu] (coinciding with many phonological /Vu/ diphthongs).

7.4.6. As to consonants, as already said, our international pronunciation does not make use of particular taxophones, which are peculiar of native accents of Portuguese, but are not sustained by a sufficiently widespread ‹natural universality›. Thus, we regularly find the assimilation of /nC/, always with full nasal contoids (not attenuated, as neutral semi-nasals are, instead), before any consonants: [ˈsẽmba, ˈfrẽn̪ʒa, ˈfrẽngu] /ˈsamba, ˈfranʒa, ˈfrangu/ *samba*, *franja*, *frango*. In addition, in word-final position, [ŋ] is normal, even before vowels or nasals at the beginning of a following word: [nẽũŋˈɛ, ˈlẽŋ aˈzuu, ũŋˈoˑvu, ũŋˈmau] /nauŋˈɛ, ˈłaŋ aˈzuł, unˈovu, unˈmał/ *não é*, *lã azul*, *um ovo*, *um mal*. Note that in this only case the neutral pronunciations, both Brazilian and Lusitanian, have [Ṽ#].

Compare also [ˈwoˑvu, uˈmau] /uˈovu, uˈmał/ *o ovo*, *o mal*.

7.4.7. In the international pronunciation of Portuguese, we do not have either the Brazilian taxophones of /t, d; k, g/ + /i, j/, [ʧ, ʤ; c, ɟ]: [diˈkĩnta] /dḭˈkinta/ *de quinta*; nor the continuous taxophones of /b, d, g/ (of Lusitanian, [β, ð, ɣ], indicated as /ḅ, ḍ, ġ/): [ˌobɾiˈgaˑdu] /oḅɾiˈġaḍu/ *obrigado*. Even more so, /s(#)C, z(#)C/ e /s#/ (diaphonemically /ṣ, ẓ/) are exactly realized as [s, z], without changing their articulations: [ˈpas, ˈdezdi] /ˈpaṣ, ˈḍeẓḍḭ/ *paz*, *desde* (which are so remarkable in Lusitanian: [ˈpaʃ, ˈdeʒðɨ] and in Carioca: [ˈpaʃ, ˈdeʒʤi]). Thus, we only have [ʃ, ʒ] /ʃ, ʒ/ for written *ch*, *x*, *j*, *g*: [ˈʃa, ˈʃiˑkaɾa, ˈʒa, ʒeˈɾau] /ˈʃa, ˈʃikaɾa, ˈʒa, ʒeˈɾał/ *chá*, *xícara*, *já*, *geral*.

7.4.8. Also the approximants, more naturally, are such, [j, w] /j, w/ (not semi-approximants, [ɻ, ɯ]): [ˈglɔˑɾja, ˈlĩŋgwa] /ˈġłɔɾja, ˈłingwa/ *glória*, *língua*. As to /ɾ/, of course, we have [ɾ] (even in word-final position before a pause or *C*, where in neutral Bazilian we find [ɹ] /ṛ/). While, for /ʀ/, a more ‹natural› [r] is better (after *C*: /n, l, s/, diaphonemically /n, ł, ṣ/): [ˈõnɾa, ˌuɲɾaˈpas, ˈbiuɾu, ɾaˈlaɾ] /ˈonʀa, unʀaˈpaṣ, ˈḅiłʀu, ʀaˈłaʀ/ *honra*, *um rapaz*, *bilro*, *ralar*, and [ɾr], after *V*: [ˈkaɾru, ˌuɾraˈpas] /ˈkaʀu, uʀaˈpaṣ/ *carro*, *o rapaz*. Then, it occurs even in word-initial position;

while we have [ʁ]^{b}, [ʁ]^{l} (with so many other variants, cf § 7.2.5.2).

Besides, /ʎ/ is maintained [ˈvɛ·ʎu] /ˈvɛʎu/ *velhu*; but, more naturally, we have both [lV] and [Vu] (as already seen), which diaphonemically are /ɬVɬ/): [ˈljau] /ˈɬjaɬ/ *leal*.

Stress(es) and duration coincide with the neutral ones; while intonation is a compromise between the two neutral types. To simplify a little, the figure gives only the unmarked preintoneme and the three marked intonemes.

Text

7.5.0. The transcribed passage, *The North Wind and the Sun*, given in six different ‹normalized› versions. We start with the (Brazilian and Lusitanian) neutral pronunciations of (neutral British) English – this is the first step of the phonetic method (the written text is given in § 2.5.2.0). The Portuguese translation follows, in its neutral Brazilian, Lusitanian, and international Portuguese versions. The variants given in brackets might need slight adjustments, on which the reader is invited to reflect, according to the occurring segments.

In the text, for the Lusitanian accent, we indicate [ɐ|] /ₒa$^{\#}$/, before a pause (even though in the isolated examples given we simply put [ɜ$^{\#}$], in order to better show the difference with the Brazilian accent).

At the end, as usual, the version showing the English pronunciation of Portuguese is given; it represents the habits of neutral British speakers, who are fluent in Portuguese (after prolonged contact with native speakers, but with no help from the phonetic method), who have adequately learned the relative prominences, but who substantially use segmental and suprasegmental elements which are typical of neutral British English (although, of course, a neutral accent is not so common). Obviously, the same principle is valid for the foreign pronunciations of English, given first.

Speakers of American English could prepare their own version both of the Portuguese pronunciation of English and of their pronunciation of Portuguese, as an excellent exercise, by listening to native speakers, best of all after recording them. Of course, speakers of *other languages* could do the same thing. The author would be happy to receive their transcriptions and recordings, both in case of help –should they need it– and to make their contribution known to others (possibly in our website on *^{can}IPA Natural Phonetics* – cf § 0.12).

Brazilian pronunciation (of English)

7.5.1. [ʤi¯nɔʁs ˈɯ̃ɲʤi· ɐ̃ɲʤiˈsɐ̃ɳ· ɯɛʁʤisˈpɹu·ʧĩɳ ˈɯɹ̩ ɯszʤis_tɾõŋgeʁ.| ˈɯɐ̃n ɐ̃ˈtɾɛ·veɬeʁ· ˈkɐ̃ĩ mɐ̃ˈɬõɳ· ˌˈʁɛpi ʧĩnɐ̃ˈɯɔʁm _kɬouci..‖ deɹɐˈgɾid·ː dɛʤi¯ɯ̃n uˈfɛʁ sɐkˈsiʤi· ʤĩˈmɐ̃ĩcĩɲ ʤiˈtɾɛ·veɬeʁ· ˈteɪ cisˈkɬou _kɔf··| ɻubikõnˈsideʁ ʤis_tɾõŋgeʁ dɐ̃ɲ_ʤɹa·zeʁ..‖

ˈdɐ̃ɲ· ʤĩˈnɔʁs ˈɯ̃ɲʤi· ˈbɬu· ɐˈzaʁʤi· ɐzi_kuʤi..| ˌbɐʤiˈmɔ ɾi_bɬu··| ʤiˈmɔʁ ˈkɬouzɬi·

ˌʤiʤiˈtɾɛˑveɬeɤː ˈfoʊɬ ʤisˈkɬoʊ keɾ_ɾẽũnʤĩŋ..| ˌˌẽndɛtˈɬastʃiˑˌː ʤiˈnɔʁs ˈɯĩˌnʤiˑ ¯geɪ ˈvap ʤia_tẽmpitʃi..‖ ˌˈdẽˌnˑˌ ʤiˈsẽˌn ˈʃõũ _autʃi.. ˌ_ɯɔʁmɬi..ˌ| ˌẽˌnʤĩˈmĩˑʤɲatɬiːˑ ˌˈʤiˈtɾɛˑveɬeɤ ˈtu _kɔf..ˌˈis_kɬoʊci..‖ ˌẽnˈsoʊˑˌ ʤiˈnɔʁs ˈɯĩˌnʤiˑ ˌɯσzobɬais tukõmˈfɛs·| ˌdɛʤi_sẽŋ.. ɯσzʤis_tɾõŋgeɾ.. ˌˌσvʤi_tu..ˌ‖

ˌˈʤiʤɲuˌɬaiciˑ· ˌˈʤisˈtɔˑɾi·| ˌˈʤɲuˈɯõn ˈtɯiˑɾi taˌgẽŋˑ‖‖]

Lusitanian pronunciation (of English)

7.5.2. [dɬˈnɔˌɾs ˈɯĩnd(ɤ)· ẽndɬˈsẽŋ· ɯɬɾðˌ̊ˈʃˈpˌ̊juˑtˌ̊ĩˌ̊ŋ ˌ̲ɯiʃ ɯɬʒðˌ̊ˈʃˌ̲tˌ̊õŋgɬɾ..| ˈɯẽn ɜˈtˌ̊ɛˑvɬɬˌ̊ɾˑ ˈkɐɪ mɬˈɬõŋ· ˌˈʁɛp tˌ̊inɜˌ̲ɯɔɾmˌ̊ ˌ̲kɬoʊkˌ̲..| dɐɪɜˈɣɾiðːˑ dɛðɬˈɯẽn ˌ̊ˌ̲fɛˌ̊ʃ sɬˈkˈsiˑðɬ· ðĩˈmɐɪkˌ̊ĩn dɬˌ̊ˈtˌ̊ɛˑvɬɬˌ̊ɾˑ ˈtɐɪ kˌ̊ĵˌ̲kɬˌ̊oʊ ˈkɔfˑˑ| ˌʃˌ̊ubˌ̊ikõˌ̊ɲˈsiˑðɬɾ ðˌ̊ĵʃ̲ˌ̊tˌ̊õŋgɬɾ ðẽnˌ̲dɲaˑðɬɾ..‖

ˈdẽn· dɬˈnɔˌ̊ɾs ˈɯĩm· ˈbɬu· ɜˈzaɾ· ðɬziˌ̊ˌ̲kuð..| ˌbaðɬˈmɔ ɾiˈβɬuˑˑ| dɬˈmɔˌ̊ˌ ˈkɬˌ̊ʊʒɬi· ˌðiðˌ̊ɬˈtˌ̊ɛˑvɬ-ɬɾˑː ˈfʊʊɬ dˌ̊ĵʃ̲ˌ̊kɬˌ̊oʊk ɜˌ̲ɾẽũndĩŋ..| ˌˌẽndˌ̊ɬˈtɬˌ̊aʃtˑˌː dɬˈnɔˌ̊ɾs ˈɯĩŋ· ˈgɐɪ ˌ̲vap ˌ̊ðiɜˌ̲tẽmptɬ̊..‖ ˌˈdẽnˑˌ dˌ̊ɬˈsẽɲ̊ ˌ̲ʃõũ ˌ̲aut.. ˌˌɯɔɾmɬi..ˌ| ˌẽndiˈmiˑðʃɜtˌ̊ɬiːˑ ˌˈdˌ̊ɬˈtˌ̊ɛˑvɬɬˌ̊ɾ ˌ̲tu ˌ̲kɔf.. ˌˈiˌ̊ĵʃ̲ˌ̊kɬˌ̊oʊk..‖ ˌẽɲ̊ˈsoʊˑˌ ðɬˈnɔˌ̊ɾs ˈɯĩnd(ɤ)· ˌɯσzuˈβɬaiʃ tukõmˈfɛs·| ˌdɛðˌ̊ɬˌ̲sẽŋ.. ɯσʒðˌ̊ĵʃ̲ˌ̊tˌ̊õŋgɬɾ.. ˌˌσvðˌ̊ɬˌ̲tu..ˌ‖

ˌˈdiðʃuˈɬaikˑ ˌˈdˌ̊ĵʃ̲ˈtɔˑɾi·| ˌˈdʃuɯõˌ̊nˈtɯˌ̊iˑɾˌ̊i tɜˈɣẽŋˑ‖‖]

Portuguese text

7.5.3. *O vento norte e o sol porfiavam sobre qual dos dois era o mais forte, quando sucedeu passar um viajante envolto numa capa. Ao vê-lo, põem-se de acordo em como aquele que primeiro conseguisse obrigar o viajante a tirar a capa seria considerado o mais forte.*

O vento norte começou a soprar com muita fúria, mas quanto mais soprava, mais o viajante se embrulhava na sua capa, até que o vento norte desistiu. O sol brilhou então com todo o esplendor, e imediatamente o viajante tirou a capa. E assim o vento norte teve de reconhecer a superioridade do sol.

Você gostou da historinha? Queremos repetí-la?

Brazilian pronunciation

7.5.4. [u_vẽntu _nɔʁʧi ɹuˈsɔɬˑ poʁ_fɹaˑvẽũŋ ˌsobɾi_kɯɑɬ̪ duzˈdois·ː ɐɾõˌmais_fɔʁʧi..| _kũẽndu ˌsuse_deu pa_saˑ ɾũŋvɹaˈʒẽˌ̪ntʃiːˑ ẽŋ_voɬ̪tu ˌnũma_kaˑpɐ..| σˈveˑɬu· ˈpõĩ(ɜ̃ĩ)ŋsi ʤɹaˈkoʁduˑ ẽĩŋ_kõˑ mɯa_keˑɬi ˌciprĩ_meɪɾuˑ ˌkõŋse_ɟiˑ sɹobɾi_gaˑ ɾuvɹaˈʒẽˌ̪ntʃi· atʃi_ɾaˑ ɾa_kaˑpɐ·· seˌɾiakõŋˌside_ɾaˑduˑ ũˌmais_fɔʁʧi..‖

u_vẽntu ˈnɔʁʧi· ˌkõme_soʊ asoˈpɾaʁˑ kõ_mũĩntɐ _fuˑɾɹɐ..| mas_kũẽntu _mai(s) so-_pɾaˑvɐ·ˑ| _mai zuvɹaˈʒẽˌ̪ntʃi· ˌsɹĩmbɾu_ʎaˑvɐ ˌnasɯa_kaˑpɐ..| aˈtɛ· cɹu_vẽntu ˈnɔʁʧi· ˌʤi-zis_tʃiu..‖ u_sɔɬ̪ bɾi_ʎoʊ ẽnˈtẽũŋ· kõn_toˑdu (u)spɬẽn_doʁ..| ˌɹĩmeˌˌʤɹatẽˈmẽˌ̪ntʃi· uvɹa-_ʒẽˌ̪n(tʃi) tʃi_ɾoʊ.. a_kaˑpɐ..| ɹaˈsĩˑ u_vẽntu _nɔʁʧiˑ·ː _teˑvi ˌʤiʁeˌkõɲeˈseʁːˑ aˌupeˌɾɹoɾi-_daˑ(ʤi).. du_sɔɬ̪..‖]

ˌvoˈse gosˌtoʊˑ· ˌˈdaistoˈɾĩˑɲɐ· ˌke_ɾẽˑmu(s) ˌʁepeˌʧiˑɬɐˑ‖‖]

Lusitanian pronunciation

7.5.5. [uˈvẼn̥tu̥ ˍnɔɾ̥tɨ̥ ɹu̥ˈsɔɫ̥· pu̥ɾ̥ˈf̊ja·vɜ̃ũŋ̊ ˌsoβɾɨ̥ˍkɷ̥ɑɫ duʒˈδoiʃ·⁝ ᴇɾσˌmaiʃˍfɔɾ̥tɨ̞..| ˈkɷ̥ẽndu ˌsu̞sɨ̥ˈδeu pɜˍsa· ɾũŋ̊vɹɜˈʒẽn̥t(ɨ̥)·⁝ ĩŋ̊ˈvoɫ̥tu̥ ˌnumɜˍka·pɐ..| σˈve·ɫu· ˈpõĩ(ɘ̃ĩ)ŋ̊s(ɨ̥) δɜ-ˈkoɾδu· ɘ̃ĩŋ̊ˈko· mɷɜˍke·ɫ(ɨ̥) ˌkɨ̞pɾ̥iˈmɜɪɾu· ˌkõŋ̊s(ɨ̥)ˈɣi· ˌsj̊σβɾiˍɣa· ɾuvɹɜˈʒẽn̥t(ɨ̥)· ɜti̥ˈɾa· ɾɜˈka·-pɜ·· sɨ̥ˌɾiɜkõŋ̊ˌsi̥δɨˈɾa·δu· uˌmaiʃˍfɔɾ̥t(ɨ̞)..‖

uˈvẼn̥t(u̥) ˈnɔɾ̥t(ɨ̞)· ˌku̥mɨˈso ɜsu̞ˈpɾ̥aɾ̥· kõˈmũĩn̥tɜ ˍfu·ɾɹɐ..| mɜʃˈkɷ̥ẽn̥tu̥ ˍmaiʃ su̞ˈpɾ̥a·vɐ··| ˈmai zuvɹɜˈʒẽn̥t(ɨ̞)· ˌsj̊ĩmbɾuˈʎa·vɜ ˌnɜsɷ̥ɜˍka·pɐ..| ɜˈtɛ· kj̊uˈvẼn̥t(u̥) ˈnɔɾ̥t(ɨ̥)· ˌδɨzi̥̊ʃˍtiu..‖ u̥ˈsɔɫ βɾiˍʎo ẽn̥ˈtẽũŋ̊· kõn̥ˈto· δ(ɷ)u̥ʃpɫ̥ẽnˍdoɾ..| ˌɹimɨˌˌδɹatɜˈmẼn̥t(ɨ̥)· uvɹɜˈʒẽn̥(tɨ̞)· ¡ʌti̥ˍɾo.. ¡ʌɜˍka·pɐ..| ɹɜˈsĩ· uˈvẼn̥t(u̥) ˈnɔɾ̥t(ɨ̞)··⁝ ˈte·v(ɨ̥) δɨʁɨ̥ˌku̥ɲi̥̊ˈseɾ·⁝ ɜˌsu̞pɨ̥ˌɾɹoɾiˍδa·(δɨ).. δu̥ˍsɔ·ɫ..‖

¿voˈse ɣu̥ʃˈto·˙ ¿ˌδ(ɜ)i̥̊ʃtu̥ˈɾi·ɲɐ·| ¿kɨ̥ˈɾe·mu(ʒ) ˌʁɨ̥pɨ̞ˈti·ɫɐ·˙|||]

International pronunciation

7.5.6. [uˈvẽntu ˈnɔɾti juˈsɔu· poɾˈfja·vẽũn ˌsobɾiˈkwau duzˈdois·⁝ ᴇɾauˌmais_fɔɾti..| ˈkwẽndu ˌsuseˈdeu paˈsa· ɾũɱvjaˈʒẽnti·⁝ ẽɱˈvoutu ˌnuma_ka·pa..| auˈve·lu· ˈpõĩnsi dja-ˈkoɾdu· ẽĩŋˈko· mwaˈke·li ˌkipɾiˈmeiɾu· ˌkõnseˈgi· sjobɾiˈga· ɾuvjaˈʒẽnti· atiˈɾa· ɾaˍka·pa·· seˌɾiakõnˌsideˈɾa·du· uˌmais_fɔɾti..‖

uˈvẽntu ˈnɔɾti· ˌkomeˈsou asoˈpɾaɾ· kõŋˈmũĩnta _fu·ɾja..| masˈkwẽntu ˈmais soˍpɾa·va··| ˈmai zuvjaˈʒẽnti· ˌsjĩmbɾuˈʎa·va ˌnaswa_ka·pa..| aˈtɛ· kjuˈvẽntu ˈnɔɾti· ˌdizis_tiu..‖ u-ˈsɔu bɾiˈʎou ẽnˈtẽũŋ· kõnˈto·du usplẽn_doɾ..| ˌjimeˌˌdjataˈmẽnti· uvjaˈʒẽnti· ¡ʌti_ɾou.. ¡ʌa-_ka·pa..| jaˈsĩŋ· uˈvẼntu ˍnɔɾti··⁝ ˈte·vi ˌdiɾreˌkoɲeˈseɾ·⁝ aˌsupeˌɾjoɾi_da·di.. du_sɔu..‖

¿voˈse gosˈtou·˙ ¿ˌdaistoˈɾi·ɲa·| ¿keˈɾe·muz ˌrepeˈti·la·˙|||]

English pronunciation of Portuguese

7.5.7. [μu¯vᴇnʈμ ˈnσ·ʈi jμuˈsɒ·ɫ· phσ·fiˈɑ·ven ˌsɜɷbɻiˈkhwɑːɫ ɖəzˈɖσɘs·⁝ ˌᴇɻμuˌmaɘs-ˈfσ·ʈi..| ¯khwenɖμu ˌsμusəˈɖᴇɪμ pəˈsɑːɻ μuɱvɩəˈʒenʈi·⁝ ɩɱ¯vɒɫʈμu ˌnμumɯˈkhɑ·pɐ..| aɷ¯vᴇɪlμu· ˈphσɘnsi ɖiɯˈkhσ·ɖμu· ᴇɪŋ¯khɜɷmμ ɯˈkhᴇɪli ˌkhɪipɻɪˈmᴇɜɻμu· ˌkɜɷnsɯ-¯gɪisi əbɻɪˈgɑːɻ μuvɩəˈʒenʈi· əʈɩ¯ɻɑːɻ ɯˈkhɑ·pə.· səˌɻɪɯkɯnˌsɩɖəˈɻɑ·ɖμu· μuˌmaɘsˈfσ·ʈi..‖

μu¯vᴇnʈμ ˈnσ·ʈi ˌkɜɷmɩ¯sɜ·ɷ əsəˈphɻɑː kɯ¯mμuɩnʈə ˈfμuəɻiɐ..| məs¯khwenʈμ ˈmaɘs səˈphɻɑ·vɐ.·| ¯ma·ɘz μuvɩəˈʒenʈi· ˌsɩmbɻμu¯ljɑ·və ˌnɐsɷɯˈkhɑ·pɐ..| əˈʈhᴇ·ɪ· kɩμu¯vᴇnʈμ ˈnσ·ʈi· ˌɖɩsɩˈsʈɪiμu..‖ μu¯sɒɫ bɻɩl̥ˈjɜ·ɷ ᴇɪnˈʈhaɷn· kɯn¯ʈhɜɷɖμ splᴇnˈɖσː..| ɪiˌmᴇɖɩəʈə-ˈmᴇnʈi· μuvɩəˈʒenʈi· ¡ʌʈɩˈɻɜ·ɷ.. ¡ʌɯˈkhɑ·pɐ..| ɪiəˈsɪ·in· μu¯vᴇnʈμ ˈnσ·ʈi.·⁝ ¯ʈhᴇɪvi ɖəˌɻɪkɯɲ̥jə-ˈsᴇɜ·⁝ əˌsμupəɻiˌσ·ɻɪˈɖɑ·ɖi.. ɖμˈsɒ·ɫ..‖

¿və¯sᴇ·ɪ gɯˈsʈɜ·ɷ·˙ ¿ˌɖaɘsʈəˈɻɪinjɐ·| ¿khɯ¯ɻᴇɪməs ˌɻᴇpəˈʈhɪilɐ·˙|||]