

Thai Pronunciation

Luciano Canepari & Daniel Paganini – © 2021

1. Thai (Tai, formerly, Siamese). Its syllables have a rather simple structure. They necessarily begin with a consonant, including /[#]ʔV/. Besides, /p, t, k/ [p, t, k, k̚], may be followed by /h, w, r, l/ (including /khw/).

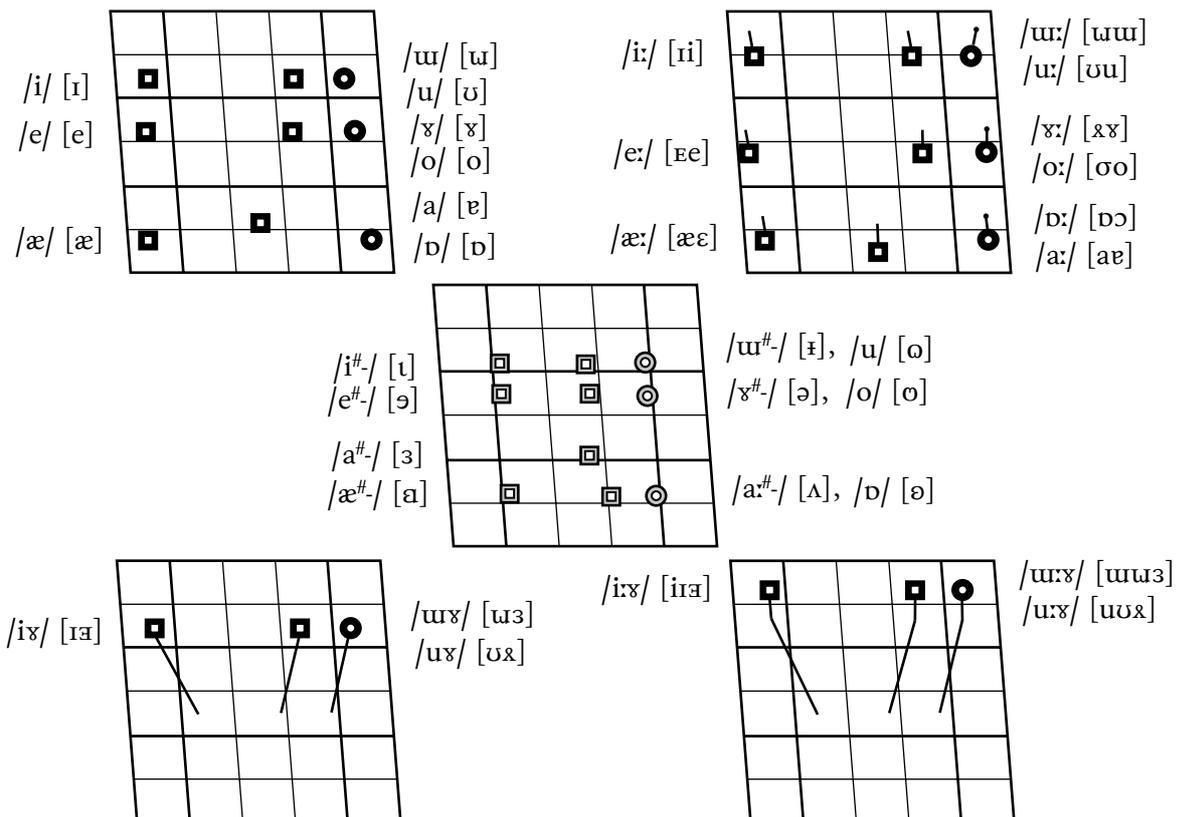
Of course, in spite of poorly inherited from traditional spelling, /ph, th, kh; tʃh/ are simple and normal sequences, and nothing like circus-like things as ‘/p̚, t̚, k̚, tʃ̚/’.

In syllable-final position, /V/ may be followed only by /p, t, k, ʔ; m, n, ŋ/ [p̚, t̚, k̚, k̚, ʔ̚; m̚, n̚, ŋ̚] (including /b, d, g; f, s, h; r, l/, in loans, and initial /st, str/, but speakers behave differently in such cases). The diphthongs and triphthongs shown in fig 1 are also typical of the final position, including short vowels, which are followed by /ʔ/, too.

Of course, /Vi, Vu/ diphthongs must not be humiliated as if they were ‘/Vj, Vw/’.

2. *Vowels*. Thai has nine vowels, both short and long (ie narrow diphthongs), and three peculiar phonemic opening diphthongs, /iɤ, uɤ, uɤ/ [iɤ, uɤ, uɤ], as well as many others resulting from the juxtaposition of either short or long *vowels* with

fig 1. *Neutral* Thai main vocalic elements: short and long vowels and opening diphthongs.



/i, u/ [ɪ, ʊ] (fronting or backing diphthongs). The most frequent are /ai, au; ai, au/ [ɛɪ, ɐʊ; æɪ, aɯ]. Initial *vowels* are /#ʔV/ and final short *vowels* are /Vʔ#/ [Vʔ], but generally [V] if unstressed. The third vocogram provides the possible realizations of the short vowels in reduced open syllables (with weaker stress and tones).

fig 2 shows the vowels and diphthongs (and triphthongs) of neutral Thai. For useful comparison, fig 3-4 and fig 5-6, respectively, show their counterparts of the *mediatic* and *traditional* accents.

fig 2. Neutral Thai further diphthongs: fronting /Vi/ & backing /Vu/.

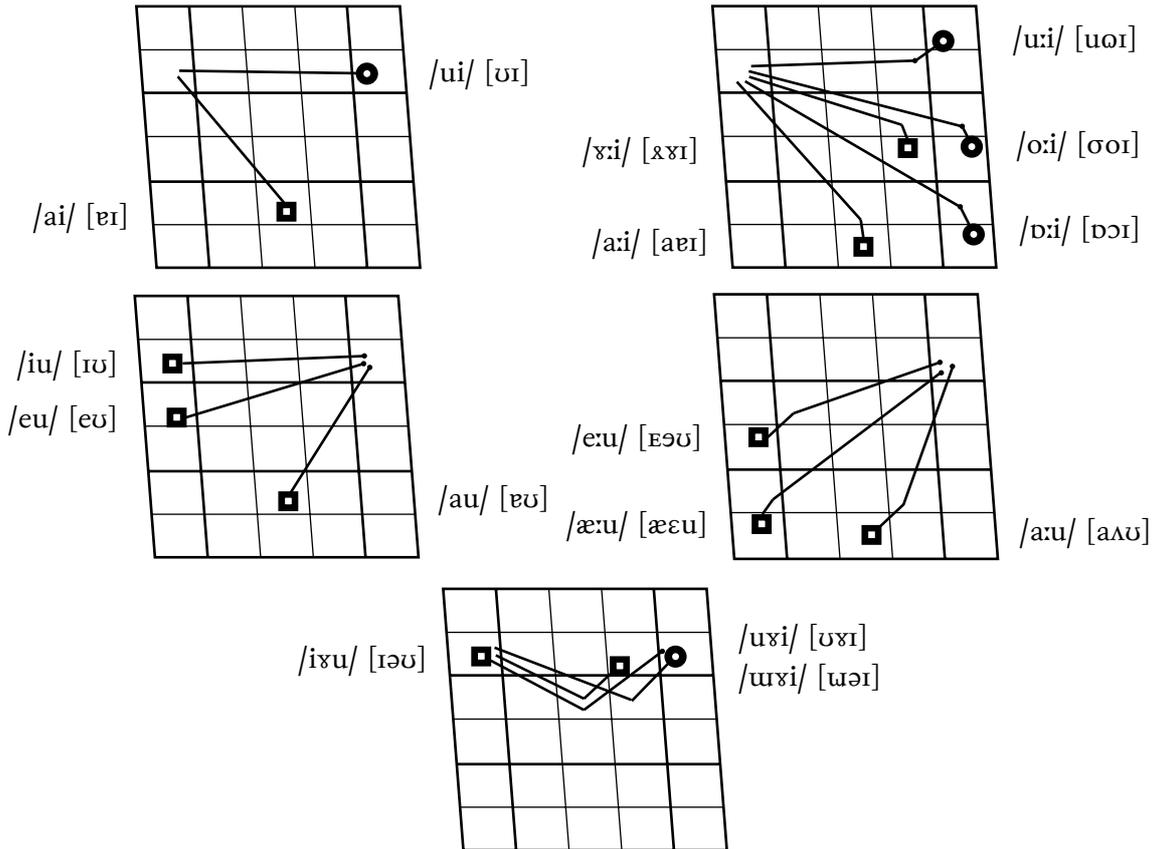


fig 3. Mediatic Thai main vocalic elements: short and long vowels and opening diphthongs.

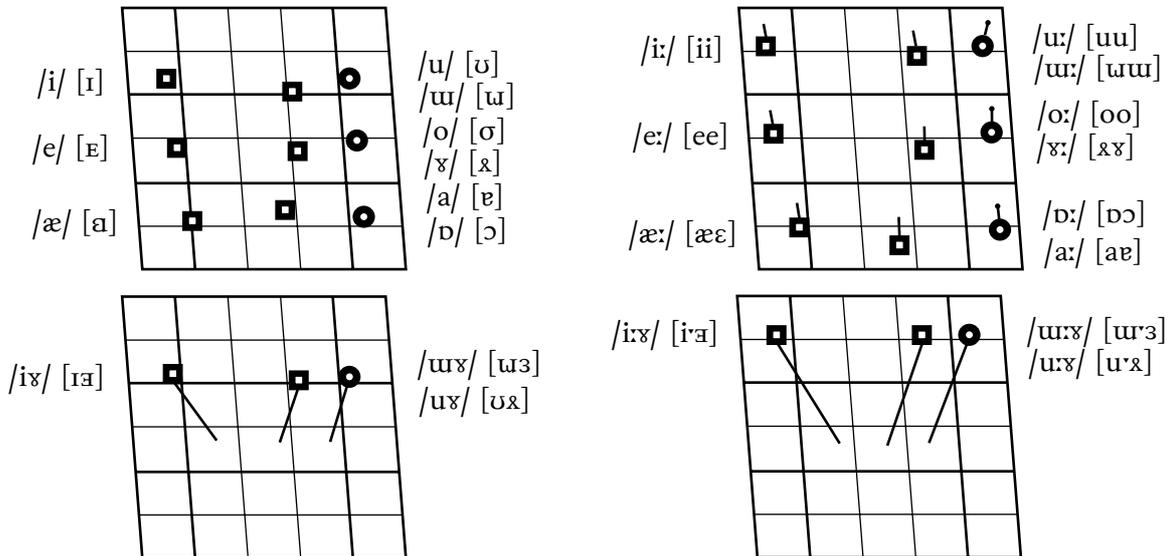


fig 4. *Mediatic* Thai further diphthongs: fronting /Vi/ & backing /Vu/.

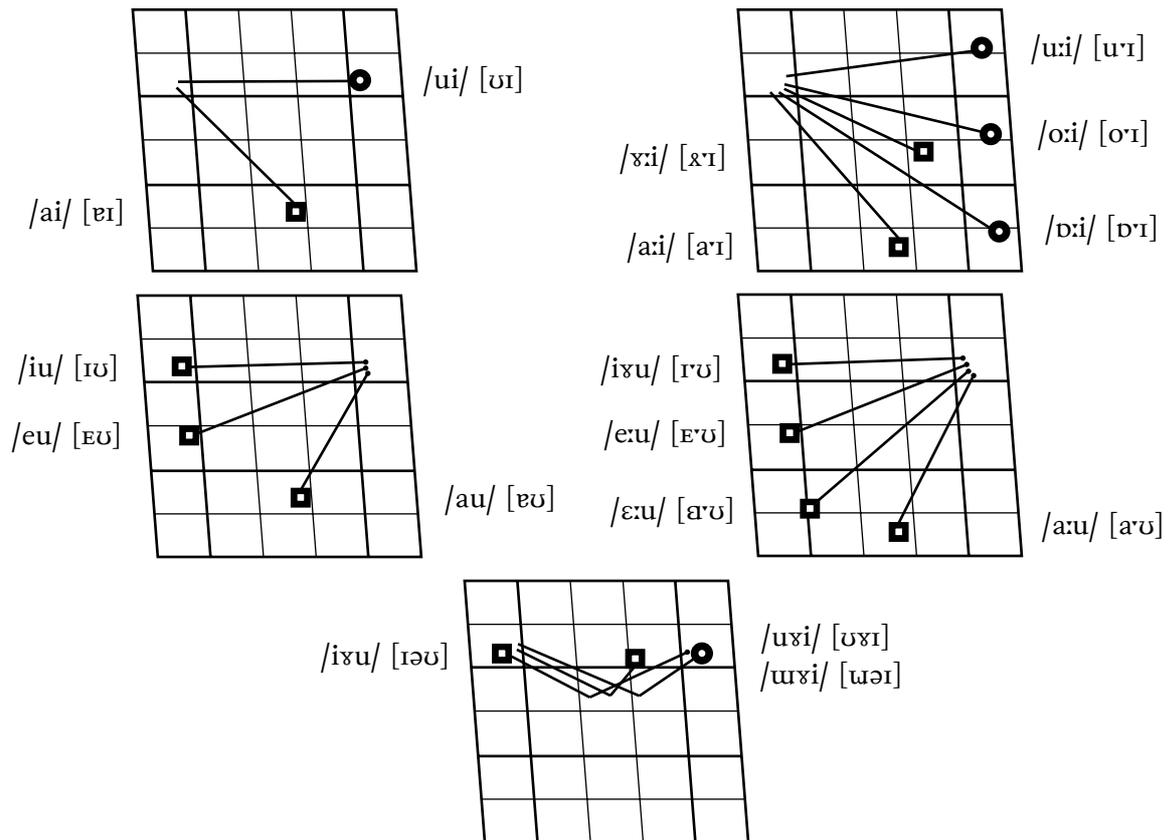


fig 5. *Traditional* Thai main vocalic elements: short and long vowels and opening diphthongs.

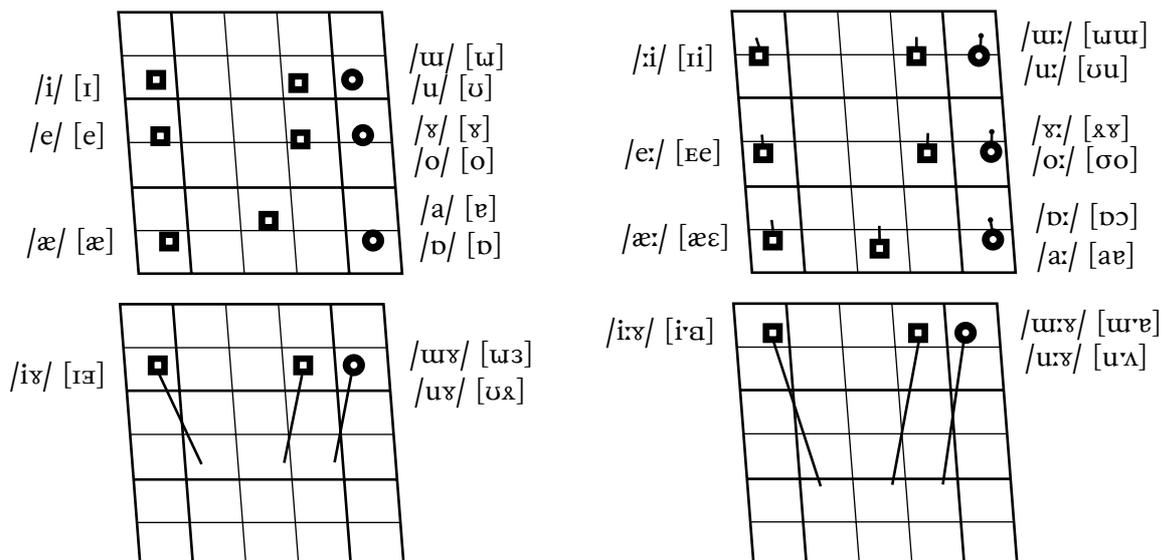
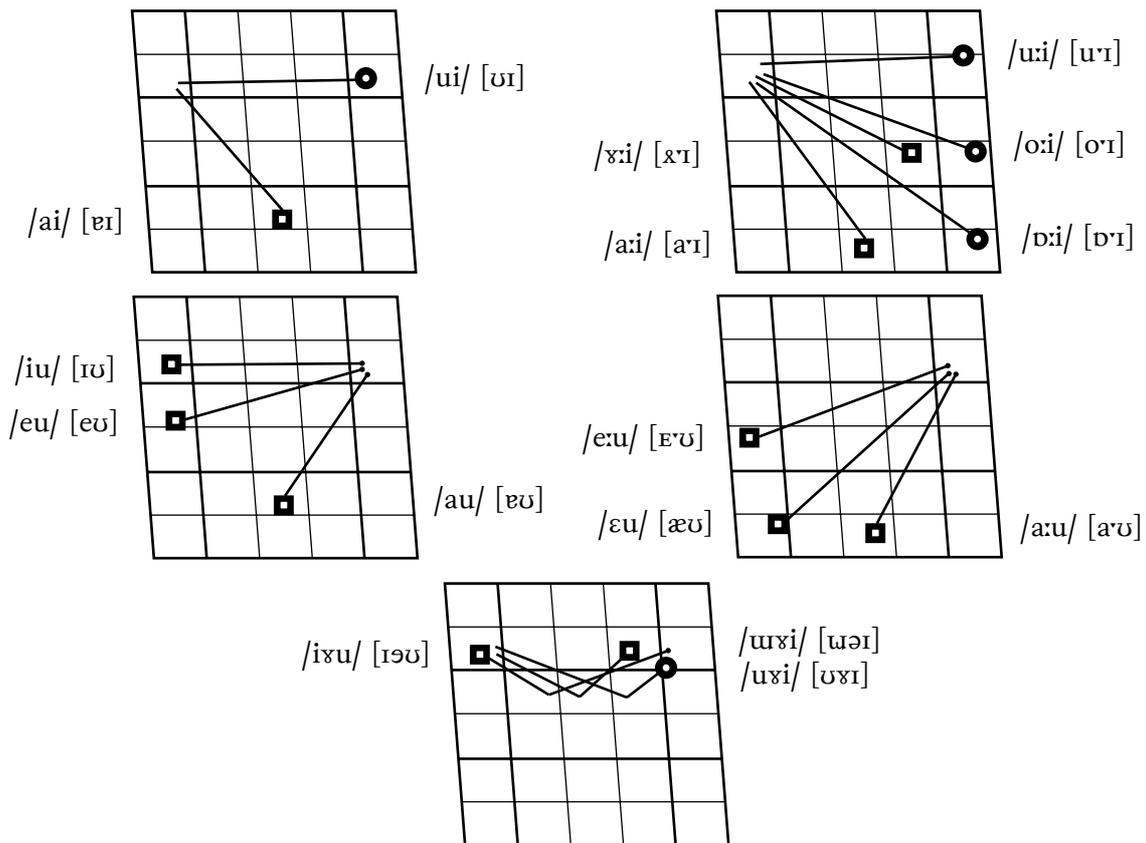


fig 6. *Traditional* Thai further diphthongs: fronting /Vi/ & backing /Vu/.



3. *Consonants.* fig 7 shows the consonants of neutral Thai. The phoneme /ʔ/ often becomes ‘zero’, in word-internal or utterance-final unstressed syllables.

Thai presents opposition between /C, Ch/ [C, Ch], for stops (/p, t, k/, and the stopstrictive /tʃ/ [tʃ], certainly not *off*IPA [tʃ]). Final /p, t, k, ʔ/ are [C]; /t, d/ are mostly denti-alveolar, [t̪, d̪]; in addition, we usually have /r, l/ [r, l].

fig 7. *Neutral* Thai consonants.

m	n	[ŋ]	ŋ
p b	t̪ d̪	[k]	k ʔ
	f s	tʃ	
		j	w h
	r		
	l		

& /ph, th, kh, tʃh/ (= /C/+h/, *not* ‘/p̚, t̚, k̚, tʃ̚/’ *nor* ‘/p^h, t^h, k^h, tʃ^h/’)

4. There are five *tonemes*, as shown in fig 8.1-2: /| [˥], /_ [˨], /| [˨˥], /| [˨˥], /| [˨˥]. The third and fourth are accompanied by creaky voice, [ʔ], eg *khāa* /khaː/ [˥khaː] ‘to be dangling’, *khàa* (better: *khāa*) /_khaː/ [˨˥khaː] ‘galangal’, *khâa* (*khàa*) /|khaː/ [˨˥khaː] ‘to kill’, *kháa* (*khāa*) /|khaː/ [˨˥khaː] ‘to trade’, *khǎa* (*khāa*) /|khaː/ [˨˥khaː] ‘leg’.

In this case, we also show the five words in a widespread, but unsatisfactory, transliteration type, followed by a much more intuitive type, because more simi-

lar to the phonemic transcription, which is certainly an advantage, rather than a drawback.

Besides, in *protunes*, we have the taxotones shown in rows just below those occurring in *tunes*. Let us also consider an average realization of all tonemes, in the *mediatic* and *traditional* accents, indicated together (in fig 8), to facilitate useful (and necessary) comparisons.

fig 8.1. Thai *neutral* tonemes and taxotones, followed by their attenuated forms occurring in protunes (including weaker syllables), and in emphatic contexts.

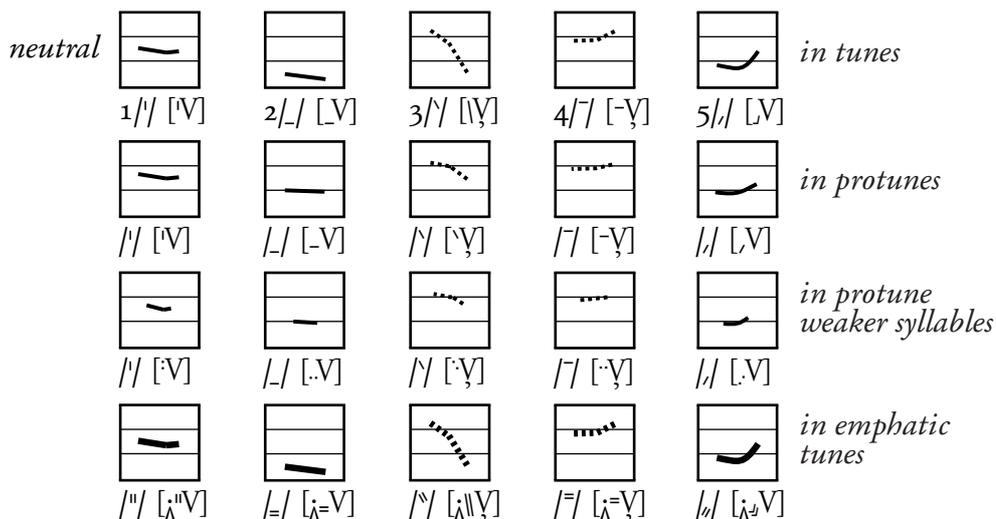
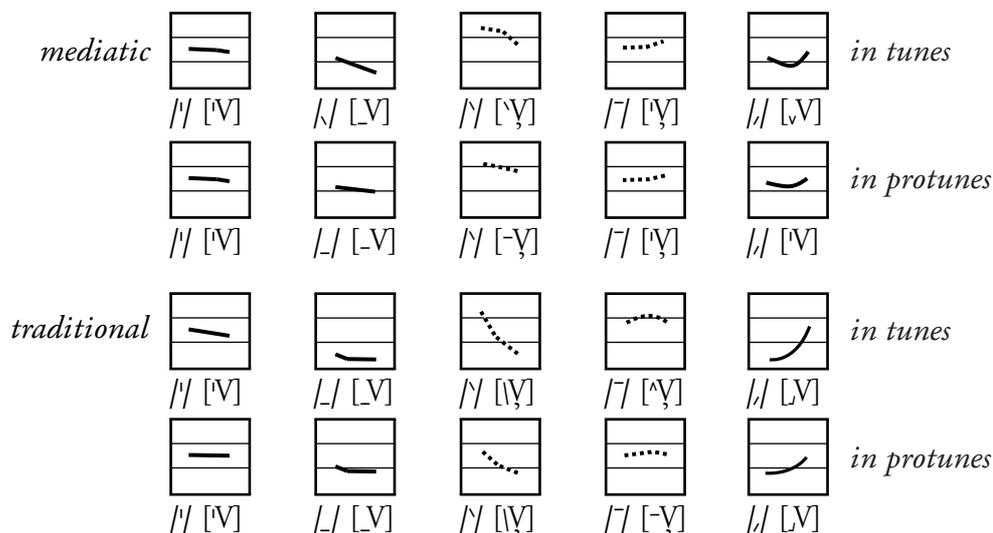


fig 8.2. Thai *mediatic*, and *traditional* tonemes and taxotones, followed by their attenuated forms occurring in protunes.



4. Only for the neutral accent, fig 9 shows, more analytically, the behavior of the tonemes, indicating their taxotones inside the four typical protunes.

The first one represents their complete realizations occurring isolated, in citation form, as it happens inside the emphatic protune, /*!*/.

In addition, fig 10 shows how the tonemes are reduced when uttered inside the four neutral tunes (including traditional /*?*/).

Again, the first one corresponds to the emphatic (and citation) forms, not influenced by any of the other tunes.

fig 9. *Neutral* Thai protunes and the taxotones occurring inside them.

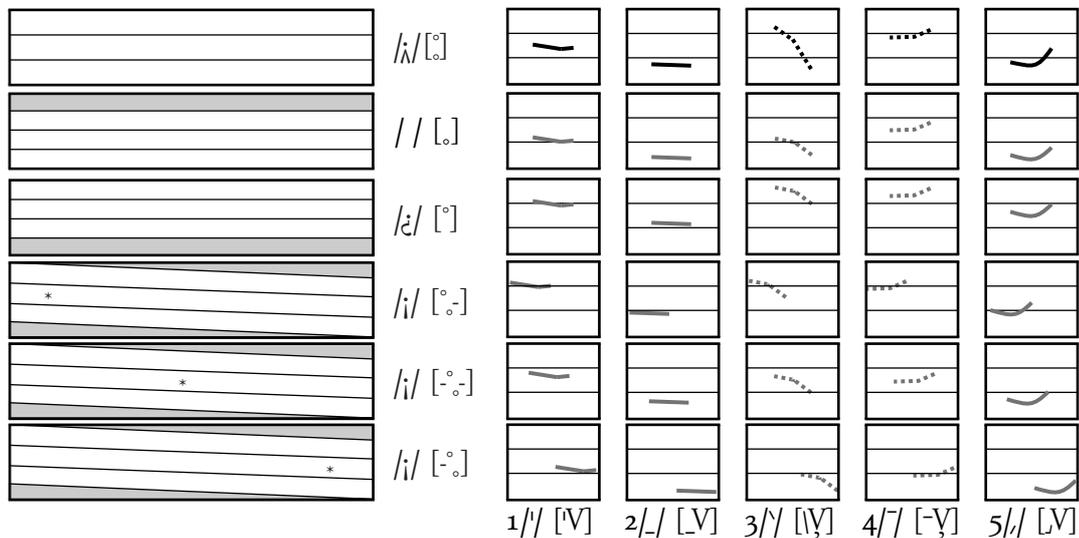
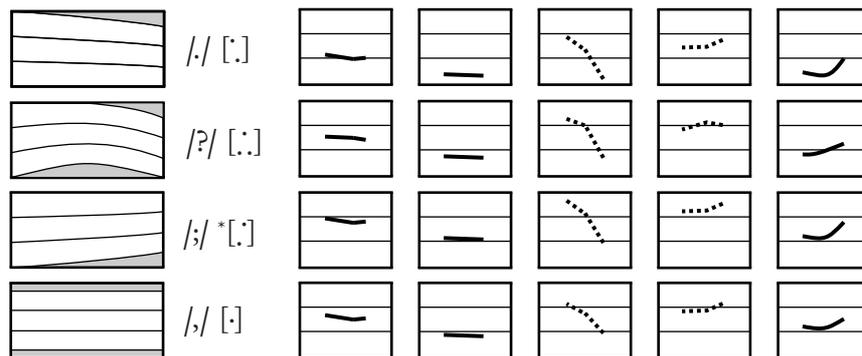
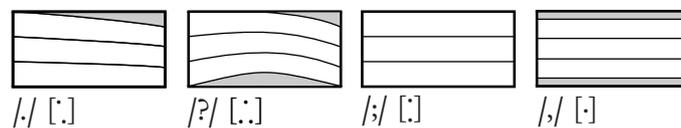


fig 10. *Neutral* Thai tunes and the taxotones occurring inside them.



5. The fundamental *intonation* patterns are also shown (fig 11).

fig 11. Thai fundamental intonation patterns.



6. In this section, we will show examples for the vowels and consonants of neutral Thai pronunciation.

There is no generally accepted transliteration for Thai. In fact, its official spelling uses several different glyphs for what corresponds to a simpler phonemic inventory. The fact is that foreign loans are often not adapted to pronunciation, but kept more like in the languages from which they were drawn.

Particularly Sanskrit and Pali words are a clear indication of this ‘problem’. Also loans from modern languages are generally treated likewise...

Thus, an etymological transliteration would have too many ‘variants’ especially for /Ch/ sequences. On the other hand, a transliteration which hinted at the phonemic elements would present other problems, including the way to show the tonemes above vowel letters.

Therefore, we decided to use the phonemic transcription instead of any sort of Roman transliteration. Of course, that could be almost sufficient, but, as we aim to be fairly accurate in our description of the pronunciation of Thai, we certainly add a *can*IPA phonotonic transcription.

Thus, we will first show examples of the vowels (and some additional diphthongs) and consonants. After those, we will illustrate the intonation patterns, by adding the transcription of a number of sentences, followed by the usual *IPA* story *The North Wind and the Sun*.

7. Vowels

/_kɾit, ʔen, ˉphæʔ, ˌfan, _klɔŋ, ˈkhon, _sut, ˈkhuɔn, ˈŋɔn/
 [_kɾitʰ, ʔen, ˉphæʔʰ, ˌfæn, _klɔŋ, ˈkhɔn, _sutʰ, ˈkhuɔn, ˈŋɔn]

/_kɾit, ʔen, ˉphæ:, ˌfa:n, _klɔ:ŋ, ˈkɒ:n, -sut, ˈkhu:ɔn, ˈŋɔ:n/
 [_kɾitʰ, ʔɛn, ˉphæɛ:, ˌfaɛn, _klɔɔŋ, ˈkɒɔn, _sutʰ, ˈkhuɔɔn, ˈŋɔɔn].

Basic and additional diphthongs and triphthongs (others are present in the sentences and text transcribed below)

/ˈɾiɔn, ˈɾuɔn, ˈɾuɔn/
 [ˈɾiɛn, ˈɾuɔn, ˈɾuɔn]

/ˈkiɔ/, /siɔ/, /ˈdai, ˈkui/, /ˈkau, ˉniu/, /ˈdoi, ˉlæ:u/, /ˈduɔi/
 [ˈkiɔ], [siɔ], [ˈdɛi, ˈkui], [ˈkɔu, ˉniɔ], [ˈdoi, ˉlæɛu], [ˈduɔi].

As the third vocogram of fig 1 shows, in quick colloquial speech, the short vowels occurring in prosodically weaker open syllables before the prominent one, are subject to centralization (in the vocogram, and shortening for /a:/, too), as in: /praˈtu:/ [ˈprɛːtɔu, ˈprɛ-] (door), or /saˈduɔk/ [ˈsɛːdɔkʰ, ˈsɛ-] (convenient), /ʔaˌha:n/ [ˈpɛːhæn, ʔɛ-] (food), /phaˌsa:/ [ˈpɛːsæ, ˈpɛ-] (language).

8. Consonants

/ˈma:, ˈna:, ˈŋa:/, /ˈpa:, ˈba:, ˈtam, ˈdam, ˈka:ŋ, ˈɾuɔn/, /ˈtʃa:m/, /ˈfai, ˈsai/, /ˈja:m,
 ˈwan, ˈhai/, /ˈrak, ˈlak/

[ˈmaɛ, ˈnaɛ, ˈŋaɛ], [ˈpɛɛ, ˈbɛɛ, ˈtɛm, ˈdɛm, ˈkɛɛŋ, ˈɾuɔn], [ˈtʃaɛm], [ˈfɛi, ˈsɛi],
 [ˈjaɛm, ˈwɛn, ˈhɛi], [ˈrɛkʰ, ˈlɛkʰ]

Including the /Ch/ sequences (not any ‘special’, ‘mysterious’, ‘alien’ consonants):
 /ˈpha:, ˈtham, ˈkha:ŋ, ˈtʃha:m/,
 [ˈphɛɛ, ˈtɛm, ˈkɛɛŋ, ˈtʃhaɛm].

9. Sentences for intonation, too

Let us observe that certain grammemes usually change their tones in normal conversation, from rising to high. Among these are the personal pronouns /tʃan/

[tʰaŋ, -tʰəŋ] (I), /kʰau/ [kʰeʊ, -tʰeʊ] (he, she, they), and the interrogative particle /mai/ [mɛi, -mɛi]. In addition, in order to emphasize a given word like, for instance, /suxi/ [suxi] (beautiful), by reduplicating it, again, we get /suxi ,suxi/ [sʰ-suxi ,suxi] (so beautiful!).

Further tone changes regard sequences of two rising tonemes, as in: /nan,sur/ [-nəŋ,sur] (book), or /sɔːŋ ,a:m 'khon/ [-sɔːŋ ,saem 'khon] (two or three people).

/tʰhan, _ja:k tʰa `phut `pha:satʰai `dai'di:/
[tʰhən, _jaək-tʰa `phɔʊtʰ `phae,sæ'tʰeɪ `d̥aɛj'diː.]
I'd like to speak Thai well.

/rau ˉru: `wa: 'khun, ,mai,thwŋ _a'rai./
[rɛʊ ˉrɔʊ `wəɛ 'khun· ,maɪ,thwŋ _e'rɛiː./
We know what you mean.

/_khɔ:p'khun `ma:k./
[_khɔɔp'khun `maɛkˀ.]
Thank you very much.

/ɛ'khun ˉkhit _ja:ŋ'rai, _kiɰu_kap `ruwŋ ˉni:/
[ɛ'khun ˉkʰitʰ _jaɛŋ'rɛiː -kiɔʊ-kəpʰ `ruwŋ ˉniː.]
What do you think about it?

/ɛ'wan ˉni:, 'khun ˉru:suk _ja:ŋ'rai./
[ɛ'wɛn-niː 'khun ˉrɔʊ-sukʰ _jaɛŋ'rɛiː.]
How are you feeling today?

/ɛ'rau _tʰa 'pai `thi,nai./
[ɛ'rɛʊ ..tʰe'pɛi `thiː,neiː.]
Where are we going?

/ɛ'khun ,sa:`mat, `phut `pha:satʰai `dai ,mai?/
[ɛ'khun ,sæ`mɛtʰ· `phɔʊtʰ `phae,sæ'tʰeɪ `d̥aɛj -mɛiː.]
Can you speak Thai?

/ɛ`phi:tʰhai, ,khɔ:ŋ 'khun `kʰau'tʰai `pha:satʰai ,mai?/
[ɛ`phiːtʰhæiː ,khɔɔŋ 'khun `kʰaʊ'tʰɛi `phae,sæ'tʰeɪ -mɛiː.]
Does your brother understand it?

/ɛ`phruŋ ˉni:, ,kʰau _tʰa 'ma: ,mai?/
[ɛ`phrɔŋ-niː ,kʰeʊ -tʰe 'mae -mɛiː.]
Is he coming tomorrow?

/^tha: 'khun 'ma: 'wan, ,sau `mai'dai 'rau _tʰa _duwˉtrɔ:n./
[tʰhəɛ 'khun 'mae 'wɛn· ,sɛʊ `mɛi'dɛiː] rɛʊ ..tʰe-dwɔː-trɔnː.]
If you can't come on Saturday, we'll be in trouble.

/^tha: 'khun 'ma: 'wan, ,sau `mai'dai, `kɔ: `mai 'mi'pan,ha:/
[tʰhəɛ 'khun 'mae 'wɛn· ,sɛʊ `mɛi'dɛiː! `kɔɔ `mɛi 'mi'pɛn,haeː.]
If you can't come on Saturday, there's no problem.

/pʰɔː ˌtʰuŋ ˈsaːtʰaːniː| ˌrɔtˈfai ˈkɔː ˈpai ˌlæɛ./
 [pʰɔː ˌtʰuŋ ˈsɛːtʰaːniː| ˌrɔtˈfai ˈkɔː ˈpai ˌlæɛː.]
 When I arrived at the station, the train had gone.

/ɕˈrau ˌtʃa ˈpai ˈdoi ˌrɔtˈpraːtʃamˈtʰaːŋ| ˌruː ˈdɔːnˌtʰaːu./
 [ɕˈrɛu ˌtʃɛːpɛi ˈdɔːi ˌrɔtˈpraːtʃɛmˈtʰaːŋ| ˌruː ˈdɔːnˌtʰaːuː.]
 Shall we go by bus, or on foot?

/ɕˈkhun ˈdɔːnˌtʰaːŋ ˈdoi ˌrɔtˈpraːtʃamˈtʰaːŋ, ɕˌrɔtˈfai; ɕˌruː ˌrɔtˈjɔn./
 [ɕˈkhun ˈdɔːnˌtʰaːŋ ˈdɔːi ˌrɔtˈpraːtʃɛmˈtʰaːŋ; ˌrɔtˈfai; ɕˌruː ˌrɔtˈjɔnː.]
 Are you going by bus, by train, or by car?

/ˈmiː ˌnuŋ, ˌsɔːŋ, ˌsaːm, ˌsiː ˈhaː; ˈan./
 [ˈmiː ˌnuŋ; ˌsɔːŋ; ˌsaːm; ˌsiː ˈhɔː; ˈɛnː.]
 There are one, two, three, four, five.

/ˈmiː ˌnuŋ, ˌsɔːŋ, ˌsaːm, ˌsiː ˈhaː; ˈan./
 [ˈmiː ˌnuŋ; ˌsɔːŋ; ˌsaːm; ˌsiː ˈhɔː; ˈɛnː.]
 There are one, two, three, four, five...

/ˈniː, ˈpɛn ˌpʰɔtˈtʃaːnaː ˌnuˈkrom, ˈtʰiː ˈmiːˌpraːˌjɔt ˈmɔːk./
 [ˈniː, ˈpɛn ˌpʰɔtˈtʃɛːnɛː ˌnuˈkromː ˈtʰiː, ˈmiːˌpraːˌjɔt ˈmɔːkː.]
 This is a very useful dictionary.

/ˌl̩ːkhau ˌklaːu ˈwaː;| ˈmai ˌtʃʰan ˈjaŋ ˈmaiˈdai ˈtʰam.ˈ|
 [ˌl̩ːkhɛu ˌklaːu ˈwɔː;| ˈmɛi ˌtʃʰɛn ˈjɛŋ ˈmɛiˈdɛi ˈtʰɛmˈ.]
 ‘No’, he said, ‘I haven’t done it’.

/ˈnæːnɔːn, ˈtʰiːˌrak./
 [ˈnɛːnɔːnː ˌtʰiːˌrɛkˈ.]
 Of course, my dear.

/ˈnæːnɔːn, ˌtʰiːˌrak.ˈ| ˈpʰrɔŋˌniː, ˈkhun ˌtʃa ˈdai./
 [ˈnɛːnɔːnː ˌtʰiːˌrɛkˈ.] ˈpʰrɔŋˌniː, ˈkhun ˌtʃɛːdɛiː.]
 Of course, my dear. You’ll have it tomorrow.

/ˈnæːnɔːn, ˌtʰiːˌrak;ˈ| ˈpʰrɔŋˌniː, ˈkhun ˌtʃa ˈdai./
 [ˈnɛːnɔːnː ˌtʰiːˌrɛkˈ.] ˈpʰrɔŋˌniː, ˈkhun ˌtʃɛːdɛiː.]
 Of course, my dear, you’ll have it tomorrow.

/ˌl̩ːkhau ˌklaːu ˈwaː;ˈ| ˈtʰaːm ˈkhwaːmˈpɛnˈtʃiŋ ˌtʃʰan ˈmaiˈnæːˈtʃai.ˈ|
 [ˌl̩ːkhɛu ˌklaːu ˈwɔː;| ˈtʰaːm ˈkhwaːmˈpɛnˈtʃiŋ ˌtʃʰɛn ˈmɛiˈnɛːˈtʃɛiˈ.]
 As a matter of fact, he said, I’m not at all sure.

/ɕˌtʰiːˌrakˈ ˌkhun ˈtʃam ˈmaiˈdai ˌrɔː ˈwaː;| ˈrau ˈdaːi ˌhɛn ˌnɔŋ ˈruːŋ ˌniː ˈmuːɔ
 ˌsɔpˈdaː ˈtʰiːˌlæːuː?/
 [ɕˌtʰiːˌrɛkˈ ˌkhun ˈtʃɛm ˈmɛiˈdɛi ˌrɔː ˈwɔː;| ˈrɛu ˈdɛiː ˌhɛn ˌnɔŋ ˈruːŋ ˌniː ˈmuːɔ
 ˌsɛpˈdɛː ˈtʰiːˌlɛːɔː.]
 Don’t you remember, dear, we saw that movie last week?

/ɕˌl̩ːtʃʰan ˌsɔŋˌsaiˈ, ˈwaː ˈtʰamˈmai ˌkhun ˌtʰuŋ ˈpʰuːtˈwaː;| ˈtʃʰan ˈmai ˌraŋˌkiːtˈ, ˈ|
 ˈmuːɔ ˈtrɔŋˌkanˈkʰaːm, ˌkɔp ˈkhwaːmˈpɛnˈtʃiŋ./

[t̚l̚t̚hɛn sɔŋsɛɪj wəɕ t̚hɛm'mɛi 'khuŋ t̚huŋ 'phɔ̌yɔ̌t̚wəɕ:] [t̚hɛn 'mɛɪ .rɛŋ-kɪt̚t̚.]
 'mɪɕ t̚rɔŋkɛn'khaɕɛm̚ .kɛp 'khwæm'pɛn't̚ɪŋ.]

I wonder, why did you say 'I don't mind', when the opposite is true?

/rau t̚ɔŋ'ka:n t̚huk_ja:ŋ./
 [rɛʊ t̚ɔŋ'kaɛn t̚hɔ̌k'-jaɛŋ.]
 We need everything.

/ʔrau,| t̚ɔŋ'ka:n t̚huk_ja:ŋ./
 /ʔrɛʊ| t̚ɔŋ'kaɛn t̚hɔ̌k'-jaɛŋ.]
 We need everything.

/ʔrau t̚ɔŋ'ka:n,| t̚huk_ja:ŋ./
 /rɛʊ ʔ t̚ɔŋ'kaɛn,| t̚hɔ̌k'-jaɛŋ.]
 We *need* everything.

/ʔrau t̚ɔŋ'ka:n t̚huk_ja:ŋ./
 [rɛʊ t̚ɔŋ'kaɛn ʔ t̚hɔ̌k'-jaɛŋ.]
 We need *everything*.

10. The following *text* is habitually used by the International Phonetic Association (IPA) to illustrate the pronunciation of different languages and accents. Here is its non literal English version.

The North Wind and the Sun were disputing which was the stronger, when a traveler came along wrapped in a warm cloak. They agreed that the one who first succeeded in making the traveler take his cloak off should be considered stronger than the other.

Then the North Wind blew as hard as he could, but the more he blew the more closely did the traveler fold his cloak around him; and at last the North Wind gave up the attempt. Then the Sun shone out warmly, and immediately the traveler took off his cloak. And so the North Wind was obliged to confess that the Sun was the stronger of the two.

Did you like the story? Do you want to hear it again?

/kha_nəʔ t̚hi 'lɔm,nɯɤ,; t̚læ t̚phraʔa-t̚hit,;| 'kam'laŋ ,t̚hiɤŋ 'kan wə: || 'khrɪi 't̚ʃa
 'mi:; 'pha'laŋ 'ma:k,; ,kwa 'kan|; 'kɔ 'mi: t̚nak'dɤ:n't̚ha:ŋ,; 'phu: _nɯŋ 'dɤ:n,; _pha:n
 'ma: || _sai sɯɤ'kan,nə:u || 'lɔm,nɯɤ t̚læ,; t̚phraʔa-t̚hit | 't̚ʃɯŋ _tɔk'lɔŋ 'kan wə:|; 'khrɪi
 't̚hi ,sə'mat 't̚ham 'hai t̚nak'dɤ:n't̚ha:ŋ 'phu: t̚ni: || _t̚hɔ:t sɯɤ'kan,nə:u; _ʔɔk 'dai
 ,sam_ret_kɔ:n,;| 't̚ʃa ,t̚hu: wə:,; 'pɛn 'phu:,; 't̚hi 'mi:,; 'pha'laŋ 'mak_kwa: ||

t̚læʔ t̚læ:u,;| 'lɔm,nɯɤ,; 'kɔ 'kra'phɯ: t̚phat,; _ja:ŋ _sut 'ræ:ŋ || t̚tæ 'jɪŋ,; t̚phat 'ræ:ŋ
 'ma:k,; 'khuŋ 'phɪɤŋ 'dai|; t̚nak'dɤ:n't̚ha:ŋ,; 'kɔ 'jɪŋ 'dɯŋ 'sɯɤ'kan,nə:u,; 'hai 'kra-
 t̚t̚həp_kap 't̚uɤ,; 'mak 'khuŋ 'phɪɤŋ t̚nan ||; t̚læʔ 'nai 't̚hi _sut,| 'lɔm,nɯɤ,; 'kɔ 'lɤ:k
 t̚lɔm 'khwə:m 'pha'ja'ja:m || t̚t̚ʃa:k t̚nan,; t̚phraʔa-t̚hit,; 't̚ʃɯŋ _sət ,sæ:ŋ,; 'ʔan t̚rɔ:n
 'ræ:ŋ,; _ʔɔk 'ma:,;| t̚nak'dɤ:n't̚ha:ŋ,; 'kɔ t̚hɔ:t sɯɤ'kan,nə:u,; _ʔɔk 't̚han 't̚hi: ||; 'nai 't̚hi
 _sut,;| 'lɔm,nɯɤ,; 't̚ʃɯŋ 't̚ʃam 't̚ɔŋ,; 'jɔ:m t̚rap wə:, || t̚phraʔa-t̚hit 'mi: 'pha'laŋ 'mak,;
 _kwa: 'ton. ||/

/t̚k̚huŋ t̚t̚hɔ:p 'rɯɤŋ 'ra:u ,mai? || t̚k̚huŋ t̚ɔŋ 'kan t̚hi: t̚ʃa 'faŋ _ʔɪk,; t̚k̚hɾaŋ ,mai?/

[kʰe-nɛʔ ʔtʰiʔlom,nuw: ʔlæ-phrɛʔʔe ʔtʰiʔtʰiʔ: ʔkɛmʔlɛŋ ʔtʰiʔɛŋ ʔkɛn\wəʔe: ʔkʰrɛi ʔtʰe-
 'mi: ʔphɛʔlɛŋ \məʔkʔ: ʔkwɛʔkɛn: ʔkɔʔmi: ʔnɛkʔdʌxɛnʔtʰaɛŋ: ʔphɔʔy ʔnuw ʔdʌxɛn:
 ʔphaɛn 'mae: ʔsɛi 'sɔʔzʔkɛn,naʌu: ʔlom,nuw: ʔlæ: ʔphrɛʔʔe ʔtʰiʔtʰiʔ: ʔtʰuʔŋ ʔtokʔlon ʔkɛn-
 \wəʔe: ʔkʰrɛi ʔtʰiʔsaeʔməʔtʰ ʔtʰɛm 'hɛʔ-nɛkʔdʌxɛnʔtʰaɛŋ ʔphɔʔy ʔni: ʔtʰɔʔtʰ ʔsɔʔz
 ʔkɛn,naʌu: ʔɔʔkʔdʌʔi ʔsɛm-rɛʔ ʔkɔʔn: ʔtʰe,tʰuʔw \wəʔe: ʔpɛn\phɔʔy: ʔtʰiʔmi: ʔphɛʔlɛŋ
 \məʔkʔ ʔkwə: ʔ]

ʔlæʔ ʔlæʔsɔʔ: ʔlom,nuw: ʔkɔʔkɛʔphɔʔw ʔphɛʔtʰiʔ: ʔjaɛŋ ʔsɔʔtʰ ʔræɛŋ: ʔtʰæʔjɛŋ: ʔphɛʔtʰ ʔræɛŋ
 \məʔkʔ: ʔkʰwɛŋ ʔphɛʔɛŋ ʔdɛi: ʔnɛkʔdʌxɛnʔtʰaɛŋ: ʔkɔʔjɛŋ ʔdɔŋ ʔsɔʔzʔkɛn,naʌu: ʔhɛʔ ʔkɛ-
 ʔtʰhɛʔp ʔkɛʔtʰuʔx: ʔməʔkʔ ʔkʰwɛŋ ʔphɛʔɛŋ ʔnɛn: ʔlæʔ ʔnɛi ʔtʰiʔsɔʔtʰ: ʔlom,nuw: ʔkɔʔlʌʔkʔ
 ʔlom ʔkʰwəɛm ʔphɛʔjɛʔjaɛm: ʔtʰjæʔk ʔnɛn: ʔphrɛʔʔe ʔtʰiʔtʰiʔ: ʔtʰuʔŋ-saɛʔtʰ ʔsæɛŋ: ʔʔɛn-rɔʔn
 ʔræɛŋ: ʔɔʔkʔmae: ʔnɛkʔdʌxɛnʔtʰaɛŋ: ʔkɔʔ-tʰɔʔtʰ ʔsɔʔzʔkɛn,naʌu: ʔɔʔkʔ ʔtʰɛn ʔtʰi: ʔnɛi
 ʔtʰiʔsɔʔtʰ: ʔlom,nuw: ʔtʰuʔŋtʰɛm ʔtʰɔŋ: ʔjɔʔm ʔrɛʔp \wəʔe: ʔphrɛʔʔe ʔtʰiʔtʰiʔ ʔmi: ʔphɛʔlɛŋ
 \məʔkʔ: ʔkwə ʔton: ʔ]

ʔkʰun\ʔhɔʔp ʔrɔʔzŋ ʔraʌu ʔmɛʔ: ʔkʰunʔtʰɔŋ ʔkaɛn ʔtʰi: ʔtʰɛʔfɛŋ ʔɔʔi: ʔkʰrɛŋ ʔmɛʔ: ʔ]

11. The *mediatic* Thai accent, mostly based on Bangkok, has the following peculiarities. Especially, /i, i:; u, u:; e, e:; ɤ, ɤ:; o, o:/ may be merged for their qualities and length, at least occasionally, although criticizedly (because, doing so, their phonemes are not distinguished). In addition, /NV/ sequences may be [N \tilde{V}] (more rarely, we may also find /hV/ [h \tilde{V}]).

Instead of a systematic use of / $\#P\tilde{V}, V\tilde{P}\#$ / (with short vowels), more or less frequently, we may have [$\#V, V\#$].

Initial /p, t, k; tʃ/ may be ejective, [pʰ, pʰ; tʰ; kʰ, kʰ; tʃʰ] ([p] is a labiodental stop). Final /p, t, k/, in addition to normal [pʰ, tʰ, kʰ, kʰ], may become [b̥, t̥, k̥, k̥]. Between a voiced phone and an unstressed vowel, /p, t, k/ may become [b, d, g, g].

For /kh/, we may quite frequently have [kʰ, kʰ], or even [kʰ, kʰ, ɰ, ɰ] (stop-semi[con]strictive and semi-constrictive). Also for /khw/ we may have peculiar realizations: [pp, ɸ] (bilabial stop-strictive and constrictive). Also /r/ [r, z].

12. Besides, /p(h)r, p(h)l; k(h)r, k(h)l/ may be reduced to simple /p(h), k(h)/, respectively. /r, l/ [r, l] often alternate with the tapped lateral [ɺ], or merge into [l]; [z] can even be found for /r/, or [L] (velar) for /l/.

Further additional peculiarities: when /m, n, ŋ; r; l/ are preceded by /ŋ/, they may be reduced [m̥, n̥, ŋ; r; l], or completely dropped, becoming 'zero', [∅].

Besides, /p, t, k; f/ (not /Ch/) may insert [ɸ] (a provelar semi-approximant) before a following vowel, which gives the impression of a 'darker' timbre, especially for front vowels.

We often have /tʃ/ [tʃ, tʃ], and /tʃh/ [tʃh, ʃh]. In addition, rather frequently, /b, d/ become either creaky, [b̥, d̥], or injective, [bʰ, dʰ]. Also /j/ [j], frequently [j̥]; we also find /w/ [w, ɔ, ʊ, ʊ], and [w, ʰ, ʰ, ʰ].

In addition, loans, with particular consonants, are realized differently by different speakers. While some try to 'respect' more the original language phonic structure, others simply realize them according to the typical Thai structure. Thus, for instance, final /b, f/, or /d, s/, become /p/ or /t/, respectively, while final /l/ changes to /n/ or /u/, final /r, h/ to /ʔ/.

Besides, loans with initial /str/, as /s-traik/ ‘(labor) strike’ may become [s-traɪk̚], or, more commonly, [sɤ-traɪk̚], even [sɤ-tɕik̚].

13. Notice that, in addition to our own material, we also used parts of J. Moore & Saowalak Rodchue’s *Colloquial Thai* (1999) and M.R. Kalaya Tingsabadh & A.S. Abramson’s *Thai* (JIPA 1993), necessarily retranscribing some of their examples, for better results.



14. Let us end with a series of useful articulatory illustrations for the consonants and contoids, that we introduced in this article, including similar (but not identical to) ones occurring in other languages, for necessary comparisons.

fig 12. Thai consonants: nasals.

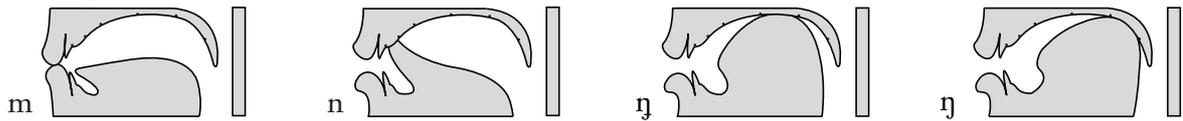


fig 13. Thai consonants (including mediatic ones and others for comparisons): stops.

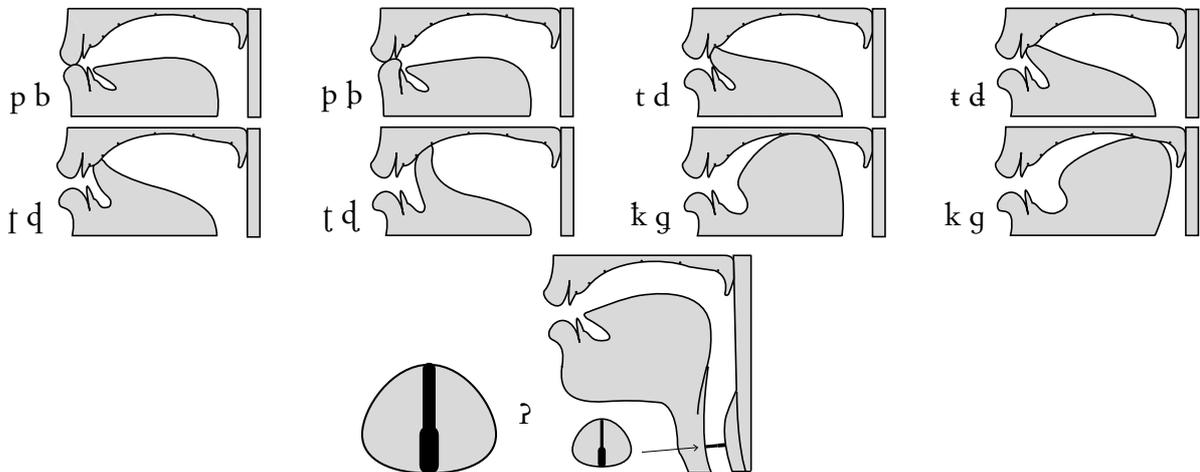


fig 14. Thai consonants (including mediatic ones and others for comparisons): stop-strictives.

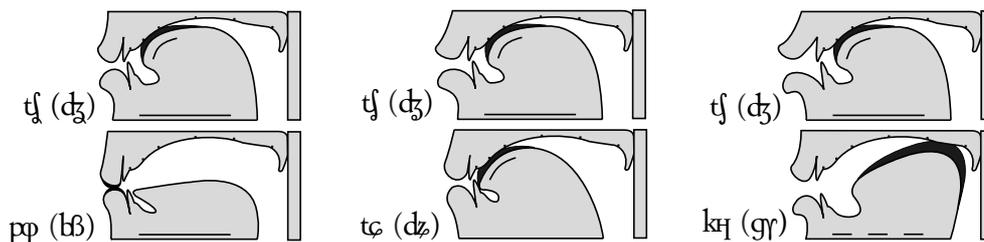


fig 15. Thai consonants (including mediatic ones and others for comparisons): constrictives.

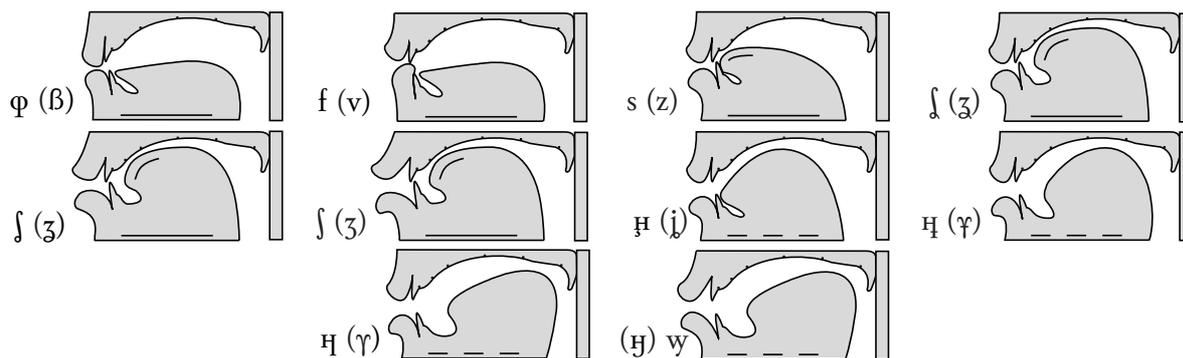


fig 16. Thai consonants (including mediatic ones for comparisons): approximants.

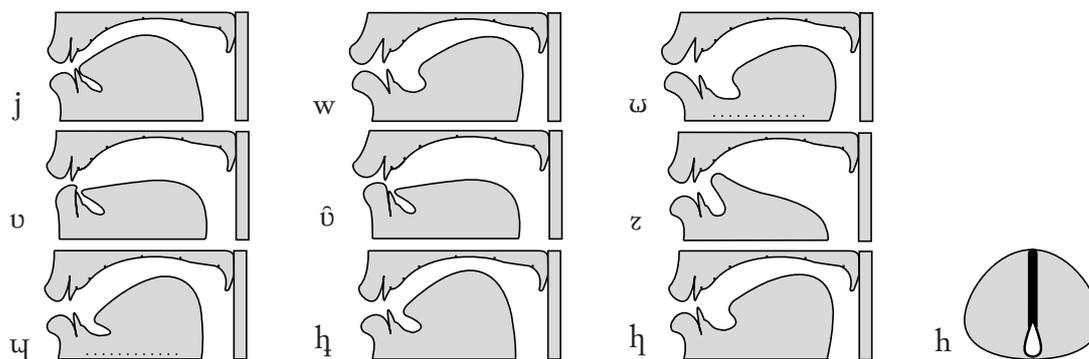


fig 17. Thai consonants: rhotics (including and others for comparisons, especially British [ɹ] and American [ɹ̥], unfortunately still absurdly confused by too many even native 'experts').

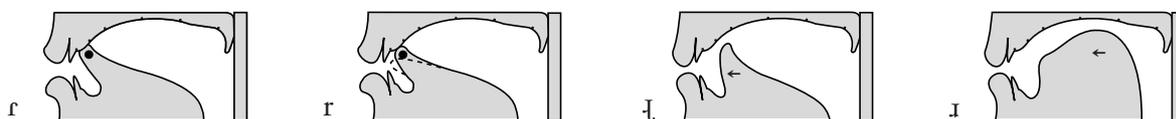
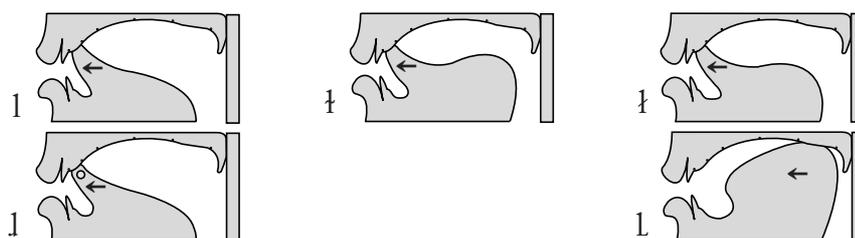


fig 18. Thai consonants (including and others for comparisons): laterals.



15. Let us also see the mechanism of *ejective* and *injective* contoids, by simply considering a general set of frequent elements. Oral and nasalized vocoids follow.

fig 19. Some ejective consonants.

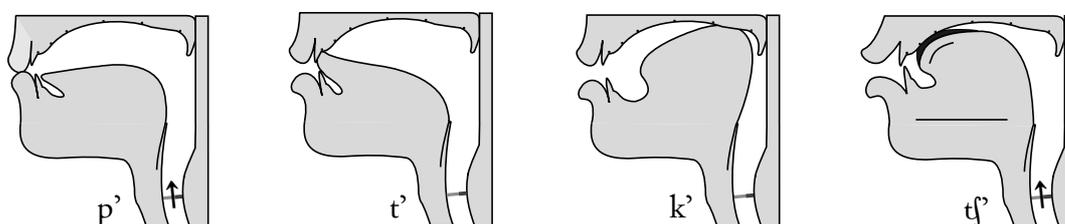


fig 19. Some injective (or ‘implosive’) consonants.

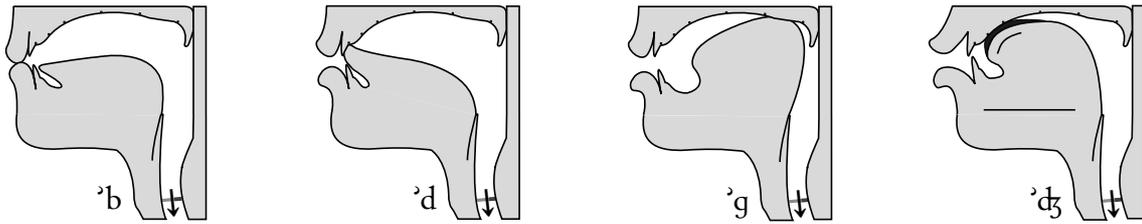


fig 20. Comparisons between *oral* vocoids (top), seminasalized (middle) and nasalized vocoids. The extreme vocoid positions in the vocogram are shown for more useful identifications.

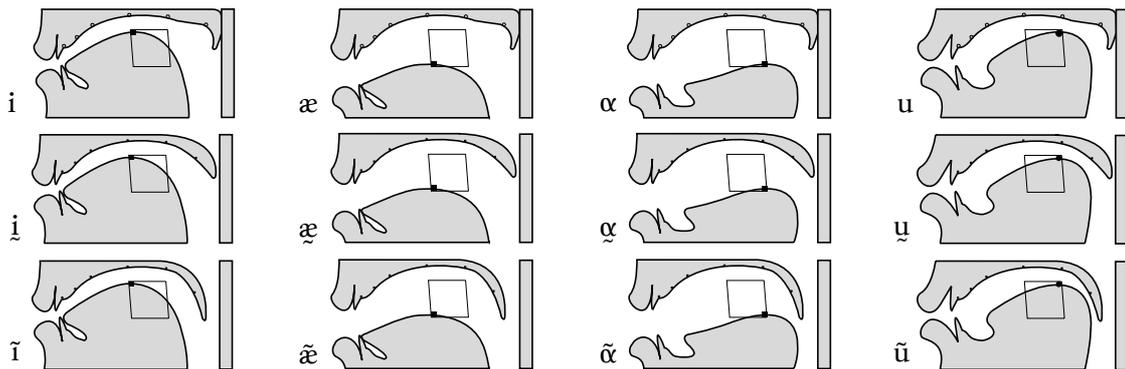


fig 21. Phonation types and positions of the glottis (and their laryngoids).

