Contents

Romanian Pronunciation & Accents

Geo-social Applications of the Natural Phonetics & Tonetics Method

0.
A preliminary phonopsis

0.1. *Romanian* is an Indo-European Romance language. It is here presented in a general way, although it will be soon described in a more thourough way, with all necessary figures, from ᴄʜ 3 on.

It has the seven vowels shown in the vocograms (cf *fig* 3.1); as we will see (§ 5.1-5), for final *-i*, after a consonant, we also find /i̯ʰ/ [i̯], with a grammatical function, even in connected speech: *Bucureşti* /buku'reʃti̯/ [ˌbuku'rɛʃti̯], *buni* /'buni̯/ ['bu·ni̯], *bun* /'bun/ ['bun]; and *pom* /'pom/ ['pσm] 'tree', *pomi* /'pomi̯/ ['pσ·mi̯] 'trees', /'pomii/ ['pσ·mi] *pomii* 'the trees'. Let us also see: *fi* /'fi/ ['fi] 'to be', *fii* /'fii/ ['fii̯] 'children', *fiii* /'fiii/ ['fi·i̯] 'the children'. Between a vowel and a pause we have /Vi/ [Vi̯].

It has two median approximants, /j, w/, and two semi-approximants, /ɹ, ɯ/, which are phonemically distinctive, and can combine, producing /jɯa, ɹwa, jɯu, ɹwo/ sequences, which give: [i̯a, ʈa, i̯ʊ, ʈo].

0.2. Let us see well: *ia* /ja/ ['ja], *ua* /wa/ ['wa], *ea* /ɹa/ ['ɹa], *oa* /ɯa/ ['ɯa], *eu* /ɹu/ ['ɹu], *eo* /ɹo/ ['ɹo]: *biată* /'bjatə/ ['bjaˑtɜ], *beată* /'bɹatə/ ['bɹaˑtɜ], *cuartă* /'kwartə/ ['kwaɾtɜ], *coardă* /'kɯardə/ ['kɯaɾdɜ], *vreun* /'vrɹɯun/ ['vrʈun], *vreo* /'vrɹwo/ ['vrʈo]; for *oa*, both [ɯa] and [wa] are possible, especially word-initially, although not recommendably.

For unstressed /ˌe, ˌə, ˌo/, the timbres [e, ə, o] are possible, sometimes even for /'e, 'ə, 'o/, instead of more neutral [ɛ, ɜ, σ].

We will see that, especially in mediatic or regional colloquial accents, for /CiV/ [CiV], either stressed or unstressed, we may have [Ciɹ V] or [CijV] (different from /CjV/ [CjV]).

Before /i, e/, /k, g, h/ are [c, ɟ, ɦ] (postpalatal, with [ɦ] even after /i, e/; but normally, we have /k, g, h/ [k, g, ɦ]).

Mainly in mediatic or colloquial accents, voiced diphonic consonants (/b, d, g; ʤ; v, z, ʒ/) are partially devoiced when final; also sonants can be devoiced. Besides, there is [n≡C] (*ie* /n/ is homorganic to a following consonant).

0.3. As will be seen later on, the interrogative protune has a different pattern. Spelling peculiarities: *ă* /ə/ [ʌ], *â* and *î* /ɨ/, *c* /tʃ, k/, *ch* /k/, *ci* /tʃ, tʃi/, *cea* /tʃa/, *g* /ʤ, g/, *gh* /g/, *gi* /ʤ, ʤi/, *gea* /ʤa/, *h* /x/ [ɦ], *j* /ʒ/ [ʒ], *s* /s/, *ş* /ʃ/ [ʃ], *ţ* /ts/, *z* /z/.

0.4. *Acknowledgments*. Thanks to Maurizio Pugliese (who was initially planned to be a coauthor, but only made a preliminary rough phonic draft of the conversation of ᴃ 6). In addition: Silvia Gallina, Maya Mevorah, Renato Seibezzi, and Daniele Vitali.

Sadly, we cannot say the same for several 'promising', but deeply disappointing, informants from Romania and Moldova and even for their… official (and… cultural) institutions.

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1.
A general approach to Natural Phonetics

1.0. In this introductory chapter, we will present the fundamental categories, with a simplified treatment limited to the most basic elements. These categories constitute the minimum necessary to proceed scientifically with phonetics.

In what will follow, every part will be gone into in greater depth and with added detail, helping the reader to arrive at a more complete knowledge of the subject.

Vowels

1.1. The back of the tongue is the fundamental element in vowel production. It moves in two different directions: HIGH–LOW and FORWARD–BACK. Consequently, the combination of these two elements produces a *quadrilateral*, which gives us the fundamental VOCOGRAM, used for showing –inside it– the positions of the vowels of a given language. On the left side of *fig* 1.1, there are three orograms indicating the zone of vocoid articulations; these orograms are steadily more schematic, moving downwards. The first, on top, is the most realistic, while the third, at the bottom, is a quadrilateral.

On the right-hand side of *fig* 1.1, the upper diagram is an orogram which shows the tongue: LOW and CENTRAL, as in the pronunciation of *a* [a] in most languages. The upper outlines of the positions of *i* [i], HIGH and FRONT, and *u* [u], HIGH and BACK, are also given – as they occur in most languages. The points are connected and contained in the white (or transparent) quadrilateral, which is given enlarged in the figure below (the *vocogram*, on the lower part of the right-hand side).

1.2. In the large quadrilateral, 11 vowels have been placed, shown by (square and round) MARKERS. The ROUND ones refer to vowels articulated with ROUNDED lips, while the SQUARE ones naturally represent vowels with unrounded –either SPREAD or neutral– lip position.

The symbols [i, a, u] correspond to Spanish *i*, *a*, *u*, as in *utilizar* [uˌtiliˈθaɾ] (or Italian *utilità* [uˌtiliˈta]), while [e, o] are the 'closed' vowels of Portuguese, as in *vê*, *povo* [ˈve, ˈpovu] (or Italian *tre, sono* [ˈtre, ˈsoːno]); [ɛ, ɔ] are the (stressed) 'open' vowels of Portuguese, as in *pé, pó* [ˈpɛ, ˈpɔ] (or Italian *sette, otto* [ˈsɛtːte, ˈɔtːto]). Note also German *Kamm, Tag* [ˈkham, ˈthaːk], *viel, Kuh* [ˈfiːl, ˈkhuː], and –but closer– *Weg, Boot, weg, Loch* [ˈveːk̚, ˈb̥oːt, ˈvɛk̚, ˈlɔχ]. The Italian words written *corressi* and

volto have two different meanings corresponding to two different pronunciations: (*se*) *corressi* '(if) I ran' [korˈresːsi], and (*io*) *corressi* '(I) corrected' [korˈrɛsːsi]; (*il*) *volto* '(the) face' ['volːto], and (*io*) *volto* '(I) turn around' ['vɔlːto]. Consequently, the two ɢʀᴀᴘʜᴇᴍᴇꜱ ⟨e, o⟩ can each represent two different phonemes: /e, ɛ/ or /o, ɔ/.

The vowels of a number of languages are concisely shown in ₢ 10. Our bibliography contains the books we produced (or intend to produce) to accurately describe a number of languages.

fig 1.1. The articulatory extent of vowel sounds.
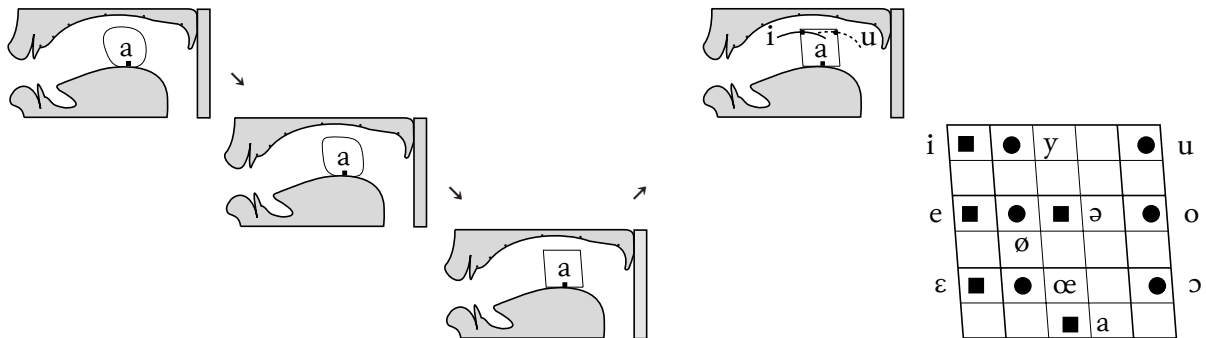
1.3. *fig* 1.1 (the vocogram part) contains three more vowels /y, ø, œ/, which are rounded, and for this reason have circular markers. These vowels are *almost* like /i, e, ɛ/ with lip rounding added. However, the tongue is a bit farther back than it is in /i, e, ɛ/, and in fact, these rounded vowels are a little centralized in the vocograms. /y, ø, œ/ occur in many languages, such as French: *lune, deux, seul* ['lyn, 'dø, 'sœl], or German: *Füße, Öl, zwölf* ['fyːsɹ, 'ʔøːl, 'tsfœlf] (as well as in several Italian dialects, particularly Lombardian, Piedmontese, and Ligurian).

The first German example also has an instance of [ə], which is generically placed in the center, at the height of [e, ø, o] (*cf fig* 1.1). However, '[ə]' has many different realizations in the different languages, which are better rendered with more appropriate symbols.

The symbol /ˈ/, (an uncurved apostrophe) placed immediately before a syllable, indicates ꜱᴛʀᴇꜱꜱ. The ᴄʜʀᴏɴᴇᴍᴇ, /ː/, indicates distinctive lengthening of the preceding vowel – for example, in German there is a contrast between *Stadt* ['ʃtat] 'city' and *Staat* ['ʃtaːt] 'State'. When the same symbol occurs in ᴘʜᴏɴᴇᴛɪᴄ ᴛʀᴀɴꜱᴄʀɪᴘᴛɪᴏɴꜱ (in brackets, [ ], instead of in ᴘʜᴏɴᴇᴍɪᴄ ᴛʀᴀɴꜱᴄʀɪᴘᴛɪᴏɴꜱ, which are written between slashes, / /), it is called a ᴄʜʀᴏɴᴇ, and indicates length which is not distinctive.

1.4. An example of non-distinctive lengthening is that occurring in Italian word--internal stressed unchecked syllables: *seme, solo* ['seːme, 'soːlo].

In conclusion, vowels consist of three fundamental elements: ʀᴀɪꜱɪɴɢ (of the tongue and jaw), ᴀᴅᴠᴀɴᴄɪɴɢ (of the back of the tongue), and lip ʀᴏᴜɴᴅɪɴɢ (or its absence).

As a first approach to the vowel phonemes of English, which are many more than in Spanish (5) or in Italian (7), we reproduce a simplified version of the vocograms of neutral British English, showing only its monophthongs (9 + *schwa*

/ə/) and diphthongs (7), with no combinatory variant, and excluding centering diphthongs, as well (here). This is done to enable the comparison with other similar figures currently found in phonetics or linguistics textbooks. We also present them both in our own vocograms and in the official quadrilaterals (but keeping our symbols) for a quicker comparison (followed by both an actual and current application of *offIPA* criteria and symbols, too).

fig 1.2 Four versions of simplified monophthongs and diphthongs of neutral British English.
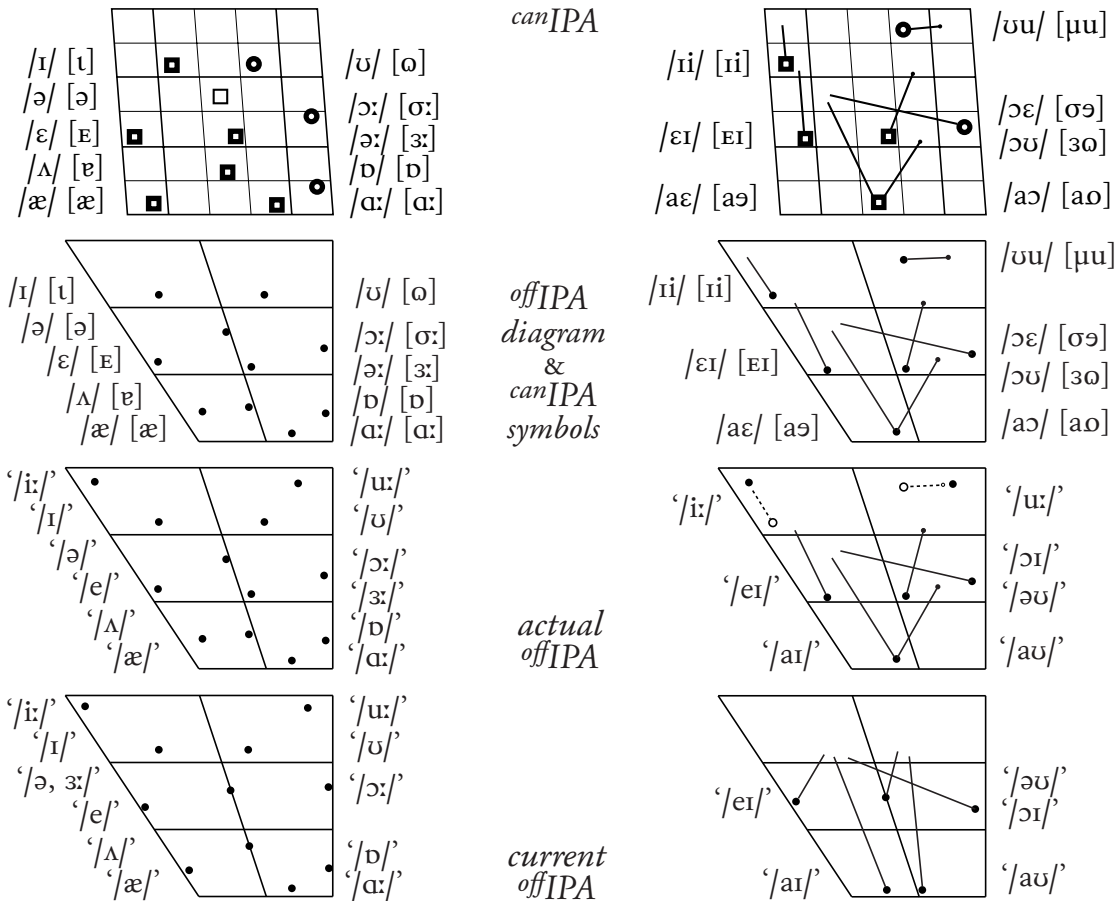
Voicing

1.5. Voicing is the 'voice' given to vowels and certain consonants by the vibration of the vocal folds (which are located in the larynx).

Voicing can, therefore, be present or absent, giving rise to two main TYPES OF PHONATION: VOICED and VOICELESS consonants.

To give a few examples, the consonants present in *man, ring, dig, jazz, these, leasure* are voiced: [ˈmæ·n, ˈɹɪŋ·, ˈdɪ·g̊, ˈʤæ·z̥, ˈðɾiz̥] and [ˈlɛʒɐ, ˈɹiːʒɐ; ˈlɛɪʒɐ].

The Spanish or Italian /ɲ, ʎ/ are also voiced, and in neutral Italian pronunciation, they are always geminated between vowels, just like the consonants written doubled in the official orthography: *sogno, foglio, mamma, babbo, oggi* [ˈsoɲːɲo, ˈfɔʎːʎo, ˈmamːma, ˈbabːbo, ˈɔʤːʤi].

However, in other languages, /ɲ, ʎ/ are generally found without gemination, as in Spanish: *mañana, calle* [maˈɲaˑna, ˈkaˑʎe], or Portuguese *ninho, filho* [ˈniˑɲu, ˈfiˑʎu].

1.6. The other fundamental group of consonants is that of VOICELESS consonants, as seen in *pack, teach, south, fish* [ˈpʰæk̚, ˈtʰɪitʃ, ˈsaʊθ, ˈfɪʃ]. Of course, we have *fishy* [ˈfɪʃ-i], while in neutral Italian, /ʃ/ is geminated between vowels: *pesce* [ˈpeʃːʃe].

Gemination occurs even in foreign words adapted into Italian, such as the word *cachet* [kaʃˈʃɛ], which in French is [kaˈʃɛ]. It is interesting to note that Italians also pronounce the orthographic geminates of foreign languages as true phonic geminates, as in the English name *Billy* [ˈbilːli], instead of [ˈbɪl-i].

Consonant gemination is distinctive in Italian, as the following examples demonstrate: *cade, cadde* [ˈkaːde, ˈkadːde], *tufo, tuffo* [ˈtuːfʊ, ˈtufːfʊ], *nono, nonno* [ˈnɔːno, ˈnɔnːno], *caro, carro* [ˈkaːro, ˈkarːro]. In neutral Italian, there is also gemination in cases such as *è vero* [ɛvˈveːro], *ho sonno* [ɔsˈsonːno], *a casa* [akˈkaːza], *blu mare* [ˌblumˈmaːre], *cosí forte* [ˌkozifˈfɔrːte], *tornerò domani* [ˌtorneˈrɔd doˈmaːni], *città balneare* [tʃitˈtab balneˈaːre]. This kind of gemination is better defined as *co-gemination*.

Consonants

1.7. We will now see how the consonants are produced. As we have seen, the articulation of vowels is determined by the back of the tongue, with its up/down movements (complemented by closing and opening of the jaw), as well as its front/back movements, and also by the possibility of lip rounding. With consonants, instead, the space available is greater. In fact, it extends from the lips all the way to the larynx (cf *fig* 1.3).

In the table of *fig* 1.3, the names across the top are the main PLACES OF ARTICULATION, ranging from the lips to the larynx. The names to the left of the rows, instead, indicate the main MANNERS OF ARTICULATION. Intersections between the rows and columns can then produce various consonant sounds, and the number is often doubled due to the possibility of adding voicing (*ie* the voiced PHONATION TYPE).

All the British English consonant phonemes are given in the table, including the voiced elements forming diphonic pairs (given in parentheses). The consonants

fig 1.3. Simplified table of consonant sounds.

	bilabial	labiodental	dental	alveolar	postalveolar	postalveo-palatal protruded	palatal	velar	velar rounded	uvular	laryngeal
nasal	m			n			ɲ	ŋ			
stop	p (b)		*t* (*d*)	ʈ (ɖ)				k (g)			
stop-strictive						tʃ (dʒ)					
constrictive		f (v)	θ (ð)								
grooved con.			s (z)			ʃ (ʒ)					
approximant				ɹ			j		w		h
trill			*r*							ʀ	
lateral				l			ʎ				

(symbols in brackets –or standing alone [except *h*]– are *voiced*)

[ɲ; t, (d); r, ʀ; ʎ] also appear; these are not phonemes of English (and are therefore given in italics), but are very important in certain other languages, or as taxophones in words like *cats* [ˈkʰæts] and *heads* [ˈhɛˑdẓ]. All of these articulations are given in *fig* 1.4-10 (and again, from another perspective, in *fig* 1.11-17).

Places of articulation

1.8. Here we consider the most important PLACES (or *points*) of articulation according to a structural and typological point of view (further on, we will see many more). The most external ones are BILABIAL ([m; p, b]), as in *my pub* [maəˈpʰɐˑb̥], and LABIODENTAL ([f, v]), as in *five* [ˈfaˑəẏ]. These articulations are particularly easy to see (*fig* 1.4).

fig 1.4. Bilabial and labiodental articulations.

m   p (b)   f (v)
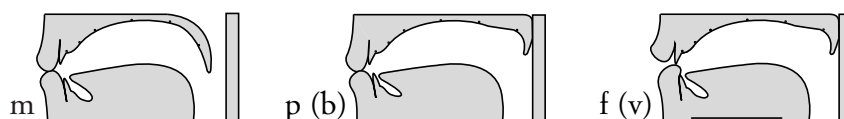
Immediately afterwards, we encounter the places: DENTAL ([t, d; θ, ð; s, z], *fig* 1.5), as in *the thing, seize* [ðəˈθɪŋː, ˈsrˑiz̥], and Spanish *data, zona* [ˈdaˑta, ˈθoˑna] (in American Spanish we have [ˈsoˑna]); ALVEOLAR ([n; t̪, d̪; r; l], *fig* 1.6), as in *today* [t̪əˈd̪ɛˑɪ], and Spanish or Italian *rana, luna*, Sp. [ˈrːaˑna, ˈluˑna], It. [ˈraːna, ˈluːna].

In English, /t, d/ are alveolar (as we have already seen), as is Castilian Spanish /s/. In phonemic (or phonological) transcriptions, simpler symbols may be used: *today* /təˈdeɪ/, *casas* /ˈkasas/. However, in truly useful phonetic transcriptions, more precise symbols are to be used, [t̪, d̪; ʂ] (although not official *IPA*).

fig 1.5. Dental articulations.

t (d)   θ (ð)   s (z)
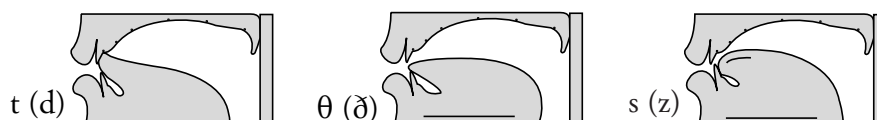
fig 1.6. Alveolar articulations.

n   t̪ (d̪)   r   l
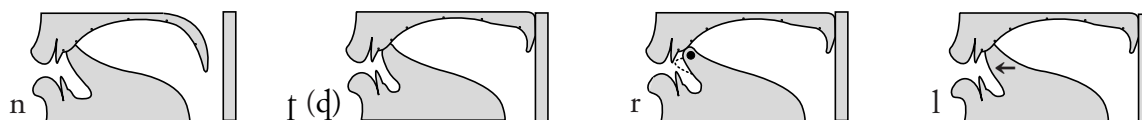
1.9. We, now, have the POSTALVEOLAR place of articulation (*fig* 1.7), which is still farther back than the alveolar one. It occurs in British English *rain* [ˈʇɛˑɪn]. It is quite clear that the British articulation is postalveolar (in spite of the misleading official term 'retroflex', which intends to mean the same thing, although saying it in a more complicated way).

However, in part because of a less clear official terminology, even British and American phoneticians often exchange the symbols, using [ɻ] for the neutral

American *r*, which is not postalveolar, but a slightly postalveolarized prevelar approximant, that we indicate exactly with the symbol [ɹ].

The following place of articulation, which officially (but very dangerously) is called 'postalveolar', naturally risks being confused with the preceding articulation (which is legitimately POSTALVEOLAR) – a common fate with those who entrust their fate to overly simplistic definitions.

1.10. In reality, we have here a compound articulation. It is not merely POSTAL-VEOLAR, but also has two simultaneous articulatory components (*ie coarticulations*): one which is PALATAL and another which is LABIAL.

fig 1.7 (on the right) shows the articulation of the (respectively, voiced and voiceless) consonants *church, judge* [ˈtʃhɜˑtʃ, ˈdʒɐˑdʒ]. As can be seen, there is a point of contact, in the postalveolar zone, indicated in black (for reasons that we will soon see when we move on to manners of articulation), and a point of proximity of the articulatory organs (at the palate), as well as (fairly visible) protrusion of the lips.

The descriptions of this articulation are usually among the worst (and this goes for the MANNER as well). In fact, perhaps thinking to make things easier by (excessive) simplification, the articulation is often described as 'palatal' (as an alternative to 'postalveolar', already seen). In reality, its proper definition is POSTALVEO-PAL-ATAL PROTRUDED, precisely because each of its three components is fundamental.

1.11. For example, in Spanish, we encounter an articulation without lip protrusion, which is therefore simply POSTALVEO-PALATAL. It is useful to indicate this slightly different articulation with a symbol of its own (as we have already mentioned, and will again). The symbol used is a suitably modified version of the one used for the articulation with lip protrusion, so that the relationship between the articulations is preserved in the symbols, without, however, confusing them together. In phonemic transcriptions, the more general symbols are employed in all cases, thus, we have Spanish *chachachá* /tʃatʃaˈtʃa/ [ˌʧaʧaˈʧa].

Although it is more complex, this clearer definition surely helps the reader to fully understand the mechanism of its articulation; and the consequential knowledge and phonetic richness leads to much more satisfying practical results. In fact, phonetics should not be carried out unwillingly, proceeding only by memorization. Phonetics is an artistic science, and as such, should be 'savored' and 'lived' in the best and most creative way (as we have already pointed out in § 1.4).

fig 1.7. Postalveolar and postalveopalatal protruded articulations.

1.12. We next come to the true PALATAL place of articulation (*fig* 1.8), as with Italian /ɲ, j, ʎ/, or in Castilian Spanish *sueño, ciencia, calle* [ˈsˏweˑɲo, ˈθjɛɲθja, ˈkaˑ-ʎe], or in Italian *gnocco, paio, foglia* [ˈɲɔkːko, ˈpaˑjo, ˈfɔʎːʎa]. English has /j/ in *yes, unit* [ˈjɛs, ˈjꞔunʧ].

fig 1.8. Palatal articulations.
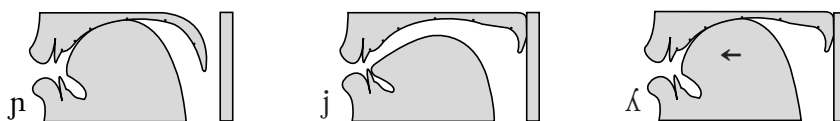
1.13. We also have the VELAR place (*fig* 1.9). The velar nasal, /ŋ/, is a phoneme in English (occurring between vowels as well): *sing, singing* [ˈsɪŋ:, ˈsɪŋ-ɪŋ/. Moreover, there are the velar stops, /k, g/, also with their prevelar taxophones, occurring before palatal vocoids (or [j]), as in *cat, get* [ˈkhæʈ, ˈgɛʈ]. In Spanish and Italian, [ŋ] only occurs as a contextual variant (*ie* taxophone) of the phoneme /n/, as in Sp. *congreso* /konˈgɾeso/ [koŋˈgɾɛˑso] or It. *congresso* /konˈgɾesso/ [koŋˈgɾɛsːso].

fig 1.9. Velar articulations.
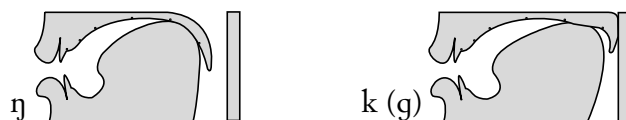
1.14. Adding lip rounding (as in [u]), we obtain the VELAR ROUNDED place of articulation (*fig* 1.10, on the left), as in /w/ in *wit, one* [ˈwɪʈ, ˈwɛnː], or in Spanish *cuatro* [ˈkwaˑtɾo], or Italian *uomo* [ˈwɔːmo].

fig 1.10. Velar rounded, uvular, and laryngeal articulations.

1.15. Farther back, we find the UVULAR place (*fig* 1.0, in the middle), which we will exemplify with the voiced trill, [ʀ]. It may advisable to use this symbol in phonemic transcriptions of French and German, even though the most frequent actual realization in these languages is not a trill (as will be seen later on). The purpose of this choice of a phonemic symbol is to make it particularly evident that the articulation is uvular (and not alveolar, [r], or postalveolar, [ɹ]): French *rare* /ˈʀaːʀ/ [ˈʁaːʁ], and German *rein* /ˈʀaen/ [ˈʁaen]. Let us observe that [ʁ] is a constrictive, while [ʁ] is an approximant: progressively weaker than [ʀ].

The last place of articulation (in this simplified table) is the LARYNGEAL place, most commonly represented by /h/ (*fig* 1.10, on the right), as in English *hat* [ˈhæʈ], and German *Hans* [ˈhaɳs].

Manners of articulation

1.16. Now, in order to fully master the table of *fig* 1.3 (which can be pictured mentally as well, since it is fairly simple – though new to those who have never done phonetics), we will move on to the seven fundamental MANNERS OF ARTICULATION, using the same consonants, but from this opposing perspective.

The PLACE and the MANNER of articulation are two of the *three* components constituting the consonants – the third is the TYPE OF PHONATION, particularly the distinction VOICED *vs* VOICELESS.

We will now move through the table, from the top downwards, so that we can see these MANNERS of articulation. The presentation will follow a quite precise physiological and articulatory logic, as we shall see.

1.17. *Nasal* (1). Lowering the velum, we open the passage to the nasal cavity, thus allowing expiratory air to escape from the nose. The result is the NASAL manner of articulation, which is combined with a closure produced somewhere in the mouth (in this table, in the bilabial, alveolar, palatal, or velar places).

However, these articulations should certainly not be called 'stops' (the next manner that we will consider), since nasal sounds are continuous, not momentary. Notwithstanding the closure in the oral channel, air can continuously escape through the nose, and the sound can be prolonged as long as expiratory air remains available.

The nasal consonants we have considered are [m, ɱ, n, ɲ, ŋ, ŋ] in English *man*, *singing* [ˈmæˑn, ˈsɪŋɪŋ], or in Spanish *mar, no, caña, tengo* [ˈmaɾ, ˈno, ˈkaˑɲa, ˈteŋɡo], or in Italian *mai, no, ragno, lungo* [ˈmaˑi, ˈnɔ, ˈraɲˑɲo, ˈluŋˑɡo], and they are voiced. We group them together in *fig* 1.11 so that it can be easily seen that the velum is lowered in all of them.

fig 1.11. Nasal articulations.
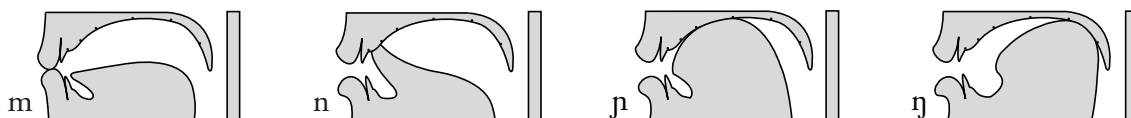
1.18. *Stop* (2). If, instead, the velum is raised (as in all the manners which follow), and a closure occurs, we have the STOP manner of articulation (*fig* 1.12). Here we have voiced and voiceless consonants, as in [p, b; t, d; ʈ, ɖ; ḵ, ɡ; k, ɡ]: *pen, Ben*; *two, do*; *cot, got* [ˈpʰɛnː, ˈbɛnː; ˈtʰɯˑu, ˈdɯˑu; ˈkʰɒʈ, ˈɡɒʈ]; and [t, d] *diente* (Sp.) [ˈdjɛn̪te]; *dente* (It.) [ˈdɛn̪ːte].

In all the figures given to illustrate the manners of articulation, the reader should pay particular attention to what they have in common (even between different places of articulation) – these common features are precisely the characteristics of the manner in question.

1.19. *Constrictive* (3). For now, it will be convenient to skip the manner which is 'halfway' between the preceding manner and this one (and indicated in the table as 2+3, since it results from a combination of those two manners in a single sound – the reason will be seen shortly).

We therefore come to the CONSTRICTIVE manner of articulation, characterized by the speaker bringing the articulatory organs sufficiently close together that there is an audible noise of air friction. The constrictive manner is characterized by this friction, which however differs quite a bit in sound, depending upon the

fig 1.12. Stop articulations.

p (b)   t (d)   ţ (ḓ)   k (g)
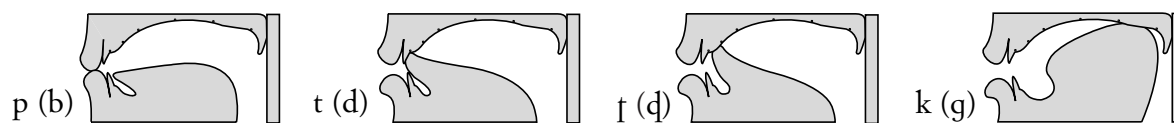
place of articulation. In the table of fig 1.3, we have four DIPHONIC PAIRS of constrictives (which appear in fig 1.13), ie [f, v; s, z; θ, ð; ʃ, ʒ], as in *five, seize, this thing, ash, rouge* [ˈfaˑəv̥, ˈsɹˑiz̥, ðɪsˈθɪŋː, ˈæʃ, ˈɹɯˑuʒ̥]. As we have indicated, a diphonic pair consists of voiceless and voiced elements, sharing the same place and manner of articulation.

The term CONSTRICTIVE is clearer and more appropriate, since it is articulatory in nature, and therefore easier to put into concrete relationship with the production of the sounds in question. However, due to a sort of pernicious inertia, the term 'fricative' is still more common (the term is auditory and semantically much less transparent).

fig 1.13. Constrictive articulations.

f (v)   θ (ð)   s (z)   ʃ (ʒ)
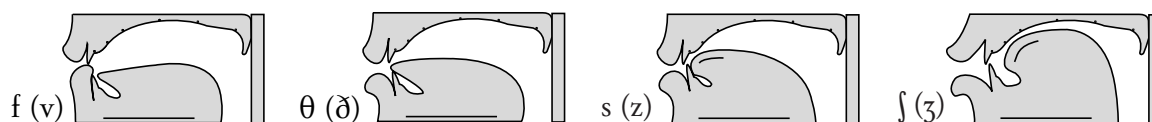
1.20. *Stopstrictive* (2+3). The combination of manners 2 and 3 produces the STOPSTRICTIVE manner, which naturally derives from *stop + constrictive*. The more common term 'affricate' is not articulatory, but rather auditory, and therefore less evident and less easily concretized.

Instead, the new term *stopstrictive* immediately communicates the exact nature of the sound by virtue of its compound structure: the sound is composed of a first part which is incomplete, firmly joined to a second part, which characterizes it.

In the table, we have one diphonic pair of stopstrictives, [tʃ, ʤ], as in *match, age* [ˈmætʃ, ˈɛˑɪʤ̥]. The mechanism is a combination of the stop manner (2) and the constrictive manner (3), with a total *length* corresponding to that of a *single* segment, *not* to the sum of two segments. A duration equivalent to that of two segments is found instead in SEQUENCES /ts, dz; tʃ, dʒ/, such as, for example, *cats, heads* [ˈkʰæts, ˈhɛˑdz̥], or French *patchouli, adjectif* [ˌpatʃɯˈli, ˌadʒɛkˈʧif].

It is important to pay careful attention to the distinction between the stopstrictive symbols, [tʃ ʤ], which are *monograms*, and the symbols for *sequences*, /tʃ, dʒ/, which are similar, but clearly not identical. For instance, in English, we have *patchouli*, [ˈpʰætʃ-əli, pəˈtʃhɯuli/ and *adjective, agent* [ˈæʤəkʧɪv̥, ˈɛɪʤənʧ]. The two successive phases of the articulation are, in fact, HOMORGANIC (ie produced in the same place of articulation). What occurs here is the combination of two different manners: the first half is a stop, corresponding in place of articulation to the constriction of the second half.

1.21. The best symbols for indicating stopstrictives are MONOGRAMS, as [tʃ, ʤ], which make three fundamental points quite clear: that the sound is a SINGLE

sound, and not two sounds in sequence (even though it is composed of two distinct phases), with the NORMAL *duration* of one segment.

In fact, for instance, in Italian it is possible to have phonemic oppositions such as the one between *mogio* 'downcast' and *moggio* 'bushel': /ˈmɔʤo, ˈmɔʤʤo/ [ˈmɔːʤo, ˈmɔʤːʤo], and HOMORGANIC, as was mentioned above – it is therefore not a simple combination of [t, d] with [ʃ, ʒ], as can unfortunately be read in certain linguistics texts (and even phonetics texts!).

In *fig* 1.14, the first phase is marked in black, while the second one is in grey (as with all the other articulations). The first phase is the *stop* phase, and the second is the *constrictive* one, with the articulatory organs close together, but without occlusion of the passage of air. The two diagrams on the right-hand side of *fig* 1.14 show the mechanism from another point of view: that of PALATOGRAMS.

fig 1.14. Stopstrictive articulations.
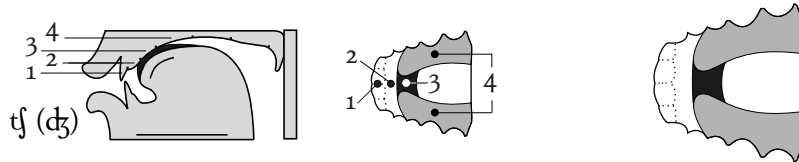
1.22. Comparing the orogram of [tʃ, ʤ] with that of [ʃ, ʒ] (*fig* 1.13), it is possible to see the difference between the constrictives and the stopstrictives, at least for the case of the postalveopalatal (protruded) place of articulation.

Both of these, in our figures, contain a horizontal line at the bottom, which by convention represents the noise common to the two manners. Instead, a curved line, at the height of the blade, represents (also by convention) a longitudinal groove.

This groove is formed between the blade of the tongue and the part of the palatal vault that it approaches and partially touches. It is through the groove that air escapes, causing the hissing noises which characterize these GROOVED SOUNDS.

1.23. *Approximant* (4). The next manner, following the table of *fig* 1.3, is the APPROXIMANT manner. It is distinguished from the CONSTRICTIVE manner (3) because the articulatory organs are less close together, and as a result, they produce a less apparent noise. In fact, this noise is mostly heard only in the voiceless sounds, while in the voiced ones it is usually 'covered over' by the voicing produced by vocal-fold vibration.

fig 1.15 gives the orograms of [ɻ, j, w], in which the amount of space between the back of the tongue and the palatal vault is clearly visible. In the orthographic systems of different languages, [j, w] are found written both with 'vowel' graphemes and 'consonant' graphemes: *use, yes, quite, wet* [ˈjɥus, ˈjɛs, ˈkhwaəɾ, ˈwɛɾ] in Italian, *ieri, uomo* [ˈjɛːɾi, ˈwɔːmo]. Both are voiced.

In the table of *fig* 1.3 (and *fig* 1.15, on the right), we have [h], as well. Although it is mostly foreign to the Romance languages, it is nevertheless very important in many other languages: English *hut* [ˈhɐɾ], German *Hut* [ˈhuːt]. It is voiceless, and produced in the glottis by opening the arytenoids. Therefore, it usuallt has no oral articulation of its own (except for coarticulation).

fig 1.15. Approximant articulations.
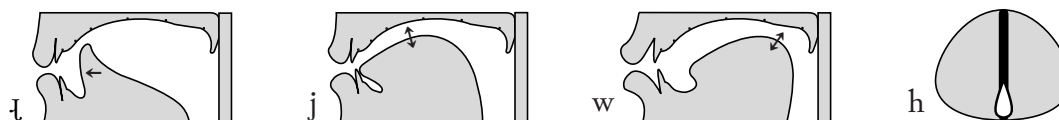
1.24. *Trill* (5). The second to last manner in the table is the TRILL manner. It regards sounds which produce a pair of rapid tapping contacts of the tongue tip a-gainst the alveolar ridge, in the case of [r] in Italian *rana* [ˈraːna], or of the uvula against the postdorsum, as in the [ʀ] theoretically possible for French *rue* [ˈʀy] or German *Rast* [ˈʀast].

In Spanish, the alveolar trill is typically longer: *rana* [ˈrːaˑna] (sometimes we find '/ˈrrana/', or, on the contrary, simply *perro* '/ˈpero/', for real [ˈpɛrrˑo], as opposed to *pero* '/ˈpero/' [ˈpɛˑro]. Both are voiced, and both are shown in *fig* 1.16, where the tapping contacts are indicated schematically by the dark balls, and more concretely by the dashed outlines (more easily visible in the magnified versions on the sides).

Later on, we will also encounter 'trills' with only one tapping contact (these are called TAPS). It will be seen, in any case, that the grapheme *r* does not represent a strong or weak trill at all, in many languages, but rather a constrictive or an approximant, in most cases (which we will see adequately, when necessary).

fig 1.16. Trill articulations.

1.25. *Lateral* (6). The last manner is the LATERAL one, in which the tongue, while touching a point on the palatal vault, contracts laterally, thereby permitting air to pass out by the sides of the tongue.

fig 1.17 shows the laterals [l, ʎ], as in *lily* [ˈlɪl-i], or in Castilian Spanish *calle* [ˈkaˑʎe], or Italian *luglio* [ˈluʎːʎo]. English and many other languages do not have any [ʎ] sound, but rather a velarized alveolar [ɫ], as in *fulfil* [foɫˈfɪɫː].

fig 1.17. Lateral articulations.
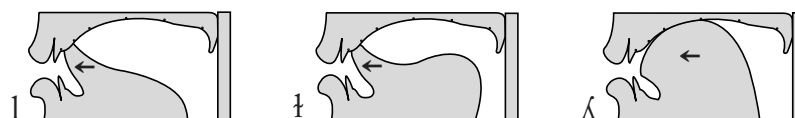
2.
A general approach to Natural Tonetics

Prosodic elements

2.1. While speaking of the vowels (§ 1.2), we have already mentioned the distinct role that segment DURATION (also called LENGTH or QUANTITY) can have in certain languages.

Normally, the CHRONEME, /ː/, is placed after a vowel when it is necessary to indicate length (as we have seen in § 1.2, in the case of German *Stadt* [ˈʃtat] 'city' and *Staat* [ˈʃtaːt] 'State').

At times, differences in duration are combined with differences in timbre, as we find, again in German, with *offen* [ˈʔɔfn̩], *Ofen* [ˈʔoːfn̩].

Duration can also be associated with diphthongization, as in English *bee, two* [ˈbɾi, ˈtʰɥʉu]. Too often, these last examples are still transcribed '[biː, tuː]', as if they were actually long monophthongs (and, unfortunately, they are also often transcribed without a stress mark, as if monosyllables could not be either stressed or unstressed).

2.2. PHONEMIC LENGTH of consonants is better indicated by doubling, or more technically GEMINATING the symbol. This is especially true of languages such as Italian, where –phonetically as well– the consonants in question are truly GEMINATE, extending over two different syllables ([CC], and not merely 'lengthened' consonants, [Cː]): *vanno, detto, faccio, passo, carro, gallo* [ˈvanːno, ˈdetːto, ˈfatʃːtʃo, ˈpasːso, ˈkarːro, ˈɡalːlo].

It is thus important to avoid transcriptions such as '/ˈvanːo, ˈdetːo, ˈfatʃːo, ˈpasːo, ˈkarːo, ˈɡalːo/' (or, even worse, '/ˈfatːʃo/'). Let us also note English: *penknife, bookcase, this seat* [ˈpʰɛnˌnaəf, ˈbʊkˌkeɪs, ðɪsˈsiːʈ].

PHONETIC LENGTH (which is not distinctive) of single elements, whether vowels or consonants, is marked with the CHRONE, [ː], or with the SEMI-CHRONE, [ˑ] (when less duration is present): English *car, card, cart, cardigan* [ˈkʰɑː, ˈkʰɑːɖ, ˈkʰɑˑʈ, ˈkʰɑˑɖɪɡən], *sea, seed, seat, seeding* [ˈsɾi, ˈsɾiɖ, ˈsɪiʈ, ˈsɪiɖɪŋ].

Stress

2.3. Word STRESS (as well as that of RHYTHM GROUPS, or *stress groups* – the first term is preferable) is marked by [ˈ] in front of the syllable in question: *finally* [ˈfaə-

nəli] (and certainly not in front of the stressed vowel, '[fˈaənəli]', nor above the vowel, '[fáənəli]'. Secondary stress, which is weaker (and generally, phonetic and not phonemic, *ie* without distinctive value), is denoted by [ˌ]: *dynamite* [ˈɖaənə-ˌmaəʈ] (not '[ɖˈaənəmˌaəʈ]', nor '[ɖáənəmàəʈ]').

Especially in Romance studies, terminological inertia has dragged obviously un-scientific names through time from the Roman era to the present, and so we must insist, once again, that 'tonic' is completely inappropriate in the sense of STRESSED.

The word *tonic* clearly refers to the *tone* (pitch) of a syllable, not to its *stress*. The Romans took their terminology for syllable PROMINENCE from Greek, where prominence was *tonal* (determined by *pitch*, in addition to inevitable intensity), even though, in Latin, prominence was *intensive, stress-based*. All terms of this sort without scientific foundation should be rigorously avoided, since they cannot fail to produce dangerous conceptual misunderstandings.

2.4. In the case of stress position, it is also good to use scientific and objective terminology. We will therefore speak of FINAL-STRESSED words (stressed on the last syllable, rather than 'oxytone'), *ie* with stress on the last syllable: *ago, again, re-place, kangaroo* [əˈɡɜˑʊ, əˈɡɛ(ɪ)n, ɹəˈphlɛɪs, ˌkhæŋɡəˈɹɹˑu].

Spanish *terminó, convoy, tendría, tomar* [ˌtermiˈnʊ, komˈbʊi, tenˈdɾia, toˈmaɾ]. Italian: *partirà, partirai, ferrovia, Manin* [ˌpartiˈra, ˌpartiˈraˑi, ˌferroˈviˑa, maˈninː].

Next we have PENULTIMATE-STRESSED words (stressed on the last but one sylla-ble, better than 'paroxytone'): *apparent, deductive, evolution* [əˈphæɹ̠ənʈ, ɖəˈɖɐkʈʊ̥, ˌɛvəˈlɥuʃn̩] or [ˌɹivə-].

Spanish: *termino, mañana, hermoso* [terˈmiˑno, maˈɲaˑna, erˈmʊˑso], Italian: *ri-torno, domani, principi* 'principles' (also written *princípi*) [ɾiˈtorːno, doˈmaːni, priɲˈtʃiːpi] (different from *principi* 'princes', also written *príncipi*); PREPENULTI-MATESTRESSED ones (stressed on the last but two syllable, better than 'proparoxy-tone'): *dedicate, cumbersome, curiosity* [ˈɖɛɖɨˌkhɛɪʈ, ˈkhɐmbəsm̩, ˌkhjʊəɹ̠iˈʊsəʈi].

Spanish: *término, régimen, regímenes* [ˈtɛrmino, ˈrːɛximen, rːeˈxiˑmeneṣ], Italian: *ri-tornano, domenica, termino, fabbrica* [ɾiˈtorːnano, doˈmeːnika, ˈtɛrːmino, ˈfabːbrika].

Much less frequently, we encounter words STRESSED ON THE FOURTH TO LAST SYLLABLE: *prosecutor, definitely* [ˈphɹ̩ʊsəˌkhjʊʈɐ, ˈɖɛfənətli].

Italian: *terminano, fabbricalo* [ˈtɛrːminaˌno, ˈfabːbrikaˌlo]; on the FIFTH TO LAST: *cumulatively, positivism* [ˈkhjɥumjələˌʈɪvli, -ˌlɛɪtɪvli, ˈphʊz-əʈɨˌvɪzm̩], Italian: *fabbri-camelo* [ˈfabːbrikameˌlo].

And on the SIXTH TO LAST as in the very rare Italian form *fabbricamicelo* 'build it for me there, or by means of that, or out of that' [ˈfabːbrikaˌmitʃeˌlo] (actually, a form made up purposely as an example, just to set a linguistic record).

Sentence stress

2.5. It is advisable to consider as SENTENCE STRESS, or *ictus*, every case of word stress which remains stressed in sentence context, and does not become reduced. When stress reduction actually occurs, it is a phonetic (rather than a phonemic)

phenomenon, as in Italian *tre gatti* 'three cats' [treg'gatːt], where the isolated ['tre] loses its stress when placed in a rhythm group.

In English such a reduction does not occur; as a matter of fact, we can easily have examples such as: *Then three nice black cats ran out* ['ðɛn 'θɹɾi 'naəs 'blæk 'kʰæts ꜜɹæn 'aʊɾ].

It is preferable to avoid using the term 'sentence stress' to refer to the sentence focus; this last notion refers to the word, or words (and therefore concepts), which in a given utterance are communicatively more prominent. In fact, they are high-lighted by virtue of being new to the conversation (as opposed to being already given, or known).

2.6. Sentence stress and focus are in fact two distinct attributes, although they are not necessarily incompatible. In fact, they can both be present in the last stress group, even though this possibility is statistically the least frequent: *I never said that was true* [aə'nɛv-ə 'sɛd 'ðæp wəzꜞꞌtʰɹɹꞏuꞏ.]. Or, in Italian, *Non ho mai detto che questo fosse vero* 'I never said that was true' [noˌnɔmmaiꞌdetto kekˌkwestoˌfosseꞌveːroꞏ.]).

In practice, it is much more probable that the sentences above would be said as [aə'nɛv-ə 'sɛꞏd̥ꞏ 'ðæp wəzꞏꞌtʰɹɹꞏuꞏ.], or better [aə"nɛv-ə 'sɛꞏd̥ꞏ 'ðæp wəzꞏꞌtʰɹɹꞏuꞏ.], or [aə-'nɛv-əˌsɛd̥.. ꞏꞗ'ðæp wəzꞏꞌtʰɹɹꞏuꞏ.] (and [noˌnɔmmaiꞌdetːtoꞏ kekˌkwestoˌfosse"veːroꞏ.], or [noˌnɔmmai"detːtoꞏ kekˌkwestoˌfosseꞏveːroꞏ.], or also [ˌnonɔm'maidettoꞏ ꞏꞗkekˌkwesto-ˌfosse"veːroꞏꞗ]).

Therefore, a concrete utterance (which is sufficiently long) will have multiple *ictuses*, ie *protonic* syllables and one or more *tonic* syllables (in the rigorous sense of *stressed syllables* in the *tune*).

At the same time, the utterance can also have one or more points which are communicatively *highlighted* (ie the *sentence foci*), and these are generally expressed by different proportions of stress and pitch.

The sentence *These are the new co-workers of my neighbor Roberta* [ˌðɹizəðəꞌnjɹꞏu 'kʰɜʊˌwɜꞏkəz əvmaəꞌnɛɪbə ꞏꞗəꞏ'bɜꞏꞗteꞏ.] can be variously realized, with single or multiple highlights.

We can therefore encounter [ˌðɹizəðəꞌnjɹꞏu 'kʰɜʊˌwɜꞏkəzꞏ əvmaəꞌnɛɪbə ꞏꞗəꞏ'bɜꞏꞗteꞏ.], or also [ˌðɹizəðəꞌnjɹꞏuꞏ 'kʰɜʊˌwɜꞏkəzꞏ əvmaəꞌnɛɪbə ꞏꞗəꞏ'bɜꞏꞗteꞏ.], or possibly [ˌðɹizəðə-ꞌnjɹꞏu 'kʰɜʊˌwɜꞏkəzꞏ əvmaəꞌnɛɪbəꞏ ꞏꞗəꞏ'bɜꞏꞗteꞏ.], or else also [ˌðɹizəðəꞌnjɹꞏuꞏ 'kʰɜʊˌwɜꞏkəzꞏ əvmaəꞌnɛɪbəꞏ ꞏꞗəꞏ'bɜꞏꞗteꞏ.]. Notice the importance of the continuative tune [ꞏ], even without a short pause [ꞌ] (or longer: [‖]).

2.7. Of course, similar subdivisions are possible for the corresponding Italian sentence, too: *Questi sono i nuovi colleghi della mia vicina Roberta*: [ˌkwestiˌsonoiꞌnwɔꞏvi kolꞌlɛːgiꞏ ˌdellaˌmiaviꞌtʃiꞏna roꞌbɛːrtaꞏ.], or also [ˌkwestiˌsonoiꞌnwɔːviꞏ kolꞌlɛːgiꞏ ˌdel-laˌmiaviꞌtʃiꞏna roꞌbɛːrtaꞏ.], or possibly [ˌkwestiˌsonoiꞌnwɔꞏvi kolꞌlɛːgiꞏ ˌdellaˌmiaviꞌtʃiːnaꞏ roꞌbɛːrtaꞏ.], or else also [ˌkwestiˌsonoiꞌnwɔꞏviꞏ kolꞌlɛːgiꞏ ˌdellaˌmiaviꞌtʃiːnaꞏ roꞌbɛːrtaꞏ.].

In any case, the elements highlighted can also be grammemes, in cases such as particular contrasts. With the examples above, we can have ['ðrꞏizꞏ], or [ðɹiz'ɑꞏ] (with *are* highlighted), or even [ðəˌnjɹu] (with *new* destressed, but with *my* high-lighted, ['maꞏə], for some particular reason). Quite the same for Italian (and other languages).

Some kind of attenuation can occur in parts of the sentence rendered 'parenthetical', as in [ˌəvmaəˈnɛɪbə ˌɹəˈbɜˑʈɐˑˌ], where *of my neighbor Roberta* is spoken as a sort of afterthought. Again, similar possibilities occur in the Italian example given: [ˌdella ̩miaviˈtʃiˑna roˈbɛːtaˑˌ] *della mia vicina Roberta*.

Tones

2.8. Certain languages have distinctive TONES; these are called, logically enough, TONEMES. Distinctive tones imply that when the pitch of a syllable changes, its meaning can change, as well. Let us look at, for example, the three basic ton(em)es of the African language Yoruba (cf fig 2.1): *ró, ro, rò* /ˉro, ˈro, ˌro/ 'to drape, to till, to think'.

fig 2.1. The three Yoruba tonemes.

1 /ˉ/ [ˉ] ⟨ˊ⟩   2 /ˈ/ [ˈ] ⟨ ⟩   3 /ˌ/ [ˌ] ⟨ˋ⟩
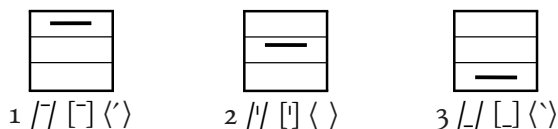
In fig 2.2, the four ton(em)es of Mandarin Chinese are shown: *mā, má, mǎ, mà* /ˉma, ˈma, ˌma, ˋma/ 'mother, hemp, horse, to curse'. Of course, in our book *Chinese Pronunciation & Accents*, all possible variants are clearly shown.

fig 2.2.
The four (Mandarin)
Chinese tonemes.

1 /ˉ/ [ˉ] ⟨ˊ⟩   2 /ˈ/ [ˈ] ⟨ˊ⟩   3 /ˌ/ [ˌ] ⟨ˇ⟩   4 /ˈ/ [ˌ] ⟨ˋ⟩
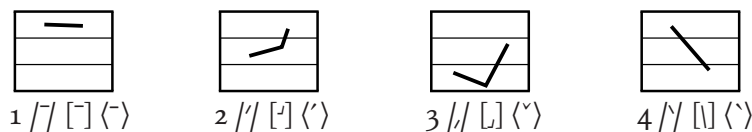
Examining these fairly simple examples, it becomes clear that the graphic signs used are capable of referring to (quite) different tonetic realities in different languages.

Intonation

2.9. We will now concisely introduce the bare essentials of INTONATION. In fact, all languages have their own intonation systems, and phonetics should therefore not be treated without examining intonation, as well. Unfortunately, it is often left out entirely, even in descriptions of particular languages or in transcriptions of sentences or passages! A notably bad example of this omission is given by the 'official manual' of the International Phonetic Association: *Handbook of the International Phonetic Association*: *A Guide to the Use of the International Phonetic Alphabet* (found in the bibliography).

In every language the THREE MARKED TUNES (/. ? ;/) and the UNMARKED PROTUNE (the normal / /, without a special symbol) should be clearly indicated with appropriate symbols (both on a phonetic, or rather, TONETIC level, and on a phonemic, or TONEMIC one). The *tune* involves the final stressed syllable of an utterance and the syllables around it (cf fig 2.3), while the *protune* is what is found

before the tune in the same intonation group (cf fig 2.3, on the right). In the example *his cousin's name is Bartholomew* [hɪzˈkhɐzn̩z ˈnɛˑɪm ɪzbɑˑ'ˈθɒl-əmjɹu̥] , the tune is constituted by the full name of *Bartholomew*, while the protune is everything prior to it: *his cousin's name is…*

The example of *Bartholomew* is particularly interesting because it allows us to consider the four ideal components of a tune: the *pretonic* syllable (*Bar-*), the *tonic* syllable (*-thol-*), and the two *posttonic* ones (*-omew*).

The pronunciation of this example normally provides a reasonably adequate realization of the schematic tonal movements shown in fig 2.3 (which besides the unmarked protune and the three marked tunes, give the important interrogative protune, /¿/, which is marked, and the continuative intoneme, /,/ – which is unmarked).

2.10. If the example were *his cousin's name is Dick* [hɪzˈkhɐzn̩z ˈnɛɪm ɪzˈd̥ɪk̥] , the tune would be *is Dick*. The tonic and posttonic syllables would consist of only one syllable (*Dick*). In consequence, the ideal movement shown in the diagrams (for the case with four syllables) would be compressed, not just horizontally, but inevitably in terms of the vertical range, as well. When only one syllable is present (as in the answer to a question like *what is his cousin's name? – Dick*), the result is a fusion of the expected pitch patterns which maintains the characteristic movements, but in an attenuated form.

The intonation schemes of the British school were among the few to have some practical use; but precisely for the reasons considered here (and in general), they are sometimes decidedly excessive. In fact, for [·ˈ .] or [·ˈ·] (cf fig 2.3), they give diagrams like ⌐ or ⌐ when there is only one short voiced element: for example for [ɪ] in *Dick* – if the result were truly as extended as their diagrams show, it would rather sound like a police siren!

fig 2.3. The four protunes and tunes of neutral British English.

normal
/ / [ ]

interrogative
/¿/ [¿]

imperative
/¡/ [¡]

emphatic
/ᵻ/ [ᵻ]

conclusive /./
[·ˈ..]

interrogative /?/
[·ˈ·ˑ]

suspensive /;/
[·ˈ.·]

continuative /,/
[·ˈ·]
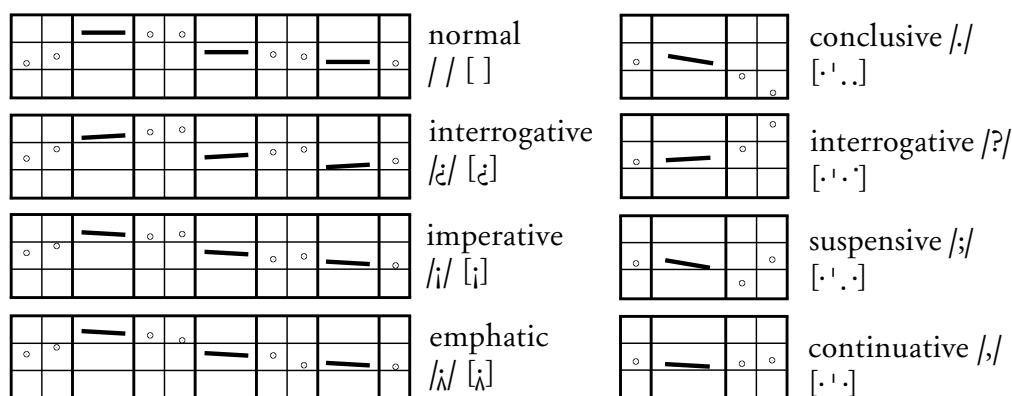
2.11. The protune and the tune taken together form an INTONATION GROUP more usefully called TUNING. We use examples such as *My favorite dictionary*, or *That patient thinks he's Giuseppe Verdi*, to show that the parts of an intonation group do not necessarily respect word boundaries. In fact, the tunes in these utterances are, respectively: [ɹəɾˈd̥ɪkʃn̩ɹi] and [iˈvɛəd̥i] (*-rite dictionary* and *-pe Verdi*).

The protunes, on the other hand, are [ˈðæts maə'ˈfɛɪv] and [ðæpˈpheɪʃn̩t ˈθɪŋks ɪz-

ʤμu'sɛp] (*My favo-* and *That patient thinks he's Giusep-*). The full examples are: ['ðæts maɜ'fɛɪvɹəɾ 'dɪkʃnɹi..] and [ðæp'phɛɪʃn̩t 'θɪŋks izʤμu'sɛp-i 'vɛədi..].

It will be seen that our transcriptions are not subdivided pedantically along word boundaries. That practice is still quite common (in the best case, motivated by hopes of helping the reader). It is much more useful to subdivide transcriptions into rhythm groups, as we have done, instead of giving things (and symbols) like '['ðæt ɪz 'maɪ 'feɪvrət 'dɪkʃənri]'.

Or '['ðæt 'peɪʃnt 'θɪŋks hiːz ʤuːsepi 'veədi]', where the stresses and some un-re-duced forms (for current reduced forms or 'weak forms') are also unnatural (*ie* in the cases of '/ɪz 'maɪ/' in the first example and '/hiːz/', at least, in the second, which are weakened in normal speech, both articulatorily and prosodically).

2.12. Another (not unimportant!) counsel regards the fact that 'sounds have no capitals'; note that, for other reasons, the traditional orthographies of languages such as Arabic and Hindi, and Chinese and Japanese as well, have no capital letters. Chil-dren can easily tell that there is no phonic difference between *smith* and *Smith*, or between Italian *franco* and *Franco* – both of the English examples are pronounced exclusively ['smɪθ], and the Italian ones are both pronounced ['fraŋːko].

And yet, even in textbooks, all too often we find (printed, as well) atrocities such as '[Dʒuːsepi 'Veədi]' and also '/'Maɪ/' absurdly derived from writing con-ventions! The 'transcription' of *My* is given with a capital letter, because it is the first word in the sentence! Moreover, the transcription of *Giuseppe* uses a capital letter because the word is a proper name, and the result is an inappropriate and ambiguous digram, *Dʒ*, instead of a slightly less forced *Dʒ*, which would at least represent the unity of the sound [ʤ] better.

2.13. *fig* 2.4 will be a useful explanatory tool in order to understand more ex-plicitly the use of tonograms (given that we are not all musicians or singers, for whom the analogy with a musical score is obvious). Let us observe, then, the graphemic text, to which we have given the form of the intonation curve. Normal-ly this curve is shown with the lines and dots of tonograms, but here we have used a more 'intuitive' approach.

fig 2.4. An iconic way to introduce people to intonation.

We show just four examples, based on the segment *see you on Saturday* (in neutral British pronunciation), expressly to compare them with ˥ and ˩ , seen above. These examples contrast pairwise: a *conclusive* utterance is contrasted with an *interrogative* one (of a total question), and a *suspensive* utterance with a *continuative* one.

2.14. In the case of the last two sentences, the semantic importance of what follows (given in parentheses) is fundamental, whether it is expressed out loud, or instead remains implicit. In any case, the suspensive tune is characterized by decidedly greater and more immediate anticipation, while this is lacking with the continuative. This difference, and certainly not their syntax, explains the difference in intonation between the third and fourth examples.

Applying the movements of the three tunes to a slightly different example, we see that in neutral (better than 'standard') British English, the *conclusive tune* is falling (/./ [·ˈ. .]), of the type shown in fig 2.3: *Christian* [ˈkhɹɪstʃən. .] (and also in three examples in fig 2.4).

The *interrogative tune* is rising (/?/ [·ˈ· ·]), as in the question *Christian?* [ˈkhɹɪstʃən·]. The third tune, the *suspensive*, is used to create a sort of anticipation, or 'suspense'. In neutral British pronunciation, it is falling-rising, /;/ [·ˈ. ·]: *Although his name's Christian,* –[ˈkhɹɪstʃən·]– *he's no good Christian at all*.

2.15. In fig 2.3 (as well as in the second example of fig 2,4), we have the *interrogative protune*, /¿/, as well. This protune is a modification of the normal protune, and it anticipates on the rhythmic-group syllables of the protune the characteristic movement of the interrogative tune (although in an attenuated form).

Obviously, in the part specifically dedicated to the topic, we will be more explicit and more exhaustive. Here, we remark only that the interrogative protune is the same in all types of questions, whether these are TOTAL questions, like *Is his cousin's name Christian?*, or PARTIAL ones (containing a question word, such as *why*, *when*, *who*, *how*…), such as *Why is his cousin's name Christian?*

We must warn the reader that, contrary to what grammar books and writing--based teaching imply, not all questions have an interrogative tune, nor should they.

In fact, partial questions, in order to sound truly natural and authentic, should be pronounced with a conclusive tune (or at most, with the unmarked *continuative* tune, with pitch in the mid band, which will be seen in greater detail later on): *Why is his name Christian?* [¿ˉwaəɪz (h)ɪzˈnɛˑɪm ˈkhɹɪstʃən. .] (or [ˈkhɹɪstʃən·], with a continuative tune).

2.16. Let us conclude this chapter by drawing attention, again, to fig 2.3. The left bottom part of it shows two more protunes and their typical movements. The imperative one, /¡/, and the emphatic one, /ʌ̖/, which do not need any explanation.

3.
Vowels

Neutral Romanian vowels (and two xenophonemes)

3.1. Systematically, *fig* 3.1 shows the vowels of *neutral* Romanian, in stressed and untressed syllables, including two xenophonemes, /y, ø/ [y, ɶ] (with possible unstressed [ˌø]), as also /e, ə, o/ [ɛ, ɜ, ɔ] may be [ˌe, ˌə, ˌo], though not necessarily).

fig 3.1.1. Neutral Romanian vowels.

/i/ [i], /Ci̯/ [Ci̯, Ci̥, Çø, Cø]   /ɨ/ [ɨ]
        (/y/ [y])   /u/ [u]

/e/ [ɛ] [ˌɛ; ˌe]   /o/ [ɔ] [ˌɔ; ˌo]
(/ø/ [ɶ] [ˌɶ; ˌø])   /ə/ [ɜ] [ˌɜ; ˌə]

/a/ [a]

fig 3.1.2. Neutral Romanian vowels: orograms.

i (y) ɨ u

e (ø) ə o

ɛ (ɶ) ɜ ɔ

a
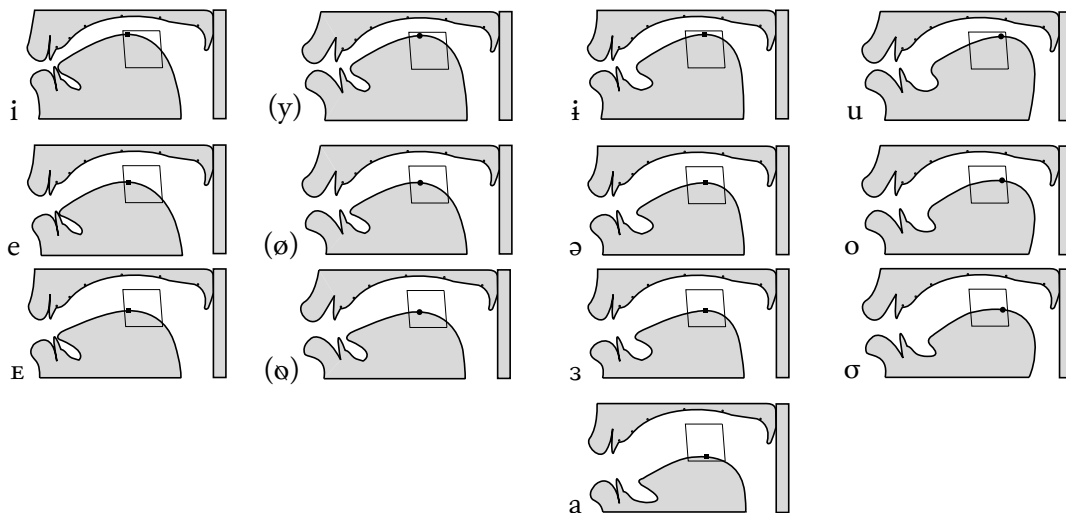
3.4. Examples for the vowels: *iris* [ˈiɾis], *elev* [ɛˈlɛv], *amar* [aˈmaɾ], *ocol* [ɔˈkɔl], *uluc* [uˈluk], *fără* [ˈfɜɾɜ], *vârî* [vɨˈɾɨ] (and two xenophonemes: *tul* [ˈtyl], *bleu* [ˈblɶ].

fig 3.1.3. Neutral Romanian vowels: palatograms.
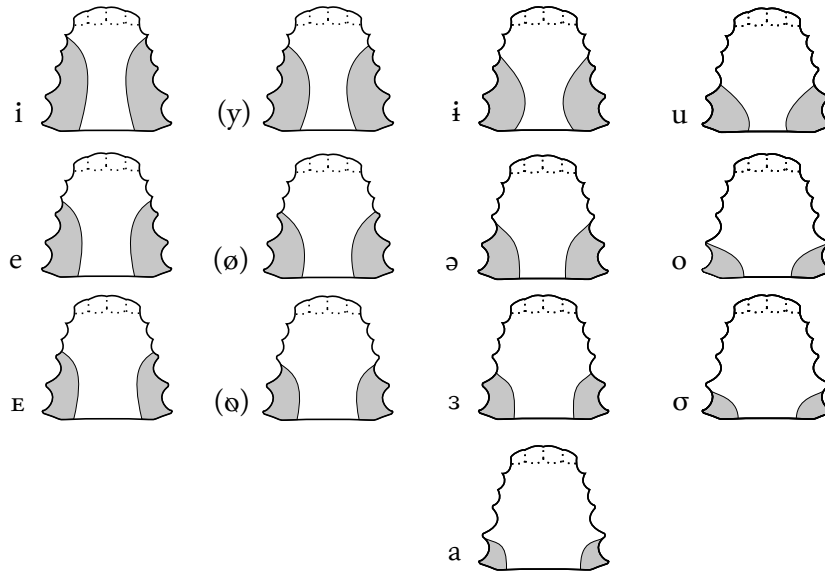
fig 3.1.4. Neutral Romanian vowels: labiograms.
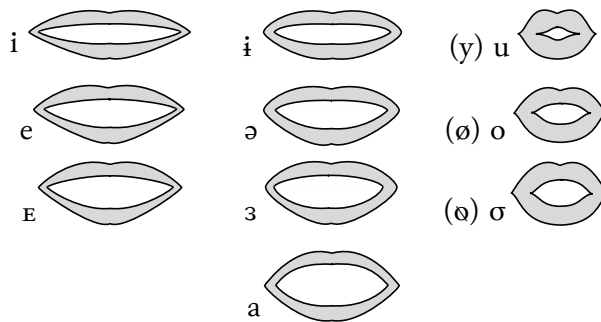
3.5. In *fig* 3.2.1, let us observe attentively the small articulatory differences (which remain within the same vocogram box and use the same symbol) for the taxophones of /a/ [a]. They are so used, when preceded by the (semi)approximants: /ja, ɟa/ [ja, ɟa] (*ia, ea*), /wa, ɯa/ [wa, ɯa] (*ua, uea*; *oa*), even combined as /jwa, ɟɯa/ (*ioa, eoa*), and /jɯu, ɟɯo/ [ɟ�05fu, ɟ̟o] (*ioa, eoa*).

Besides, *fig* 3.2.2 shows the orograms of the eight (semi)approximants, both in isolation and in combination.

fig 3.2.1. Neutral Romanian realizations of /CV/ sequences, recklessly called 'diphthongs', simply because they are spelled using vowel letters.
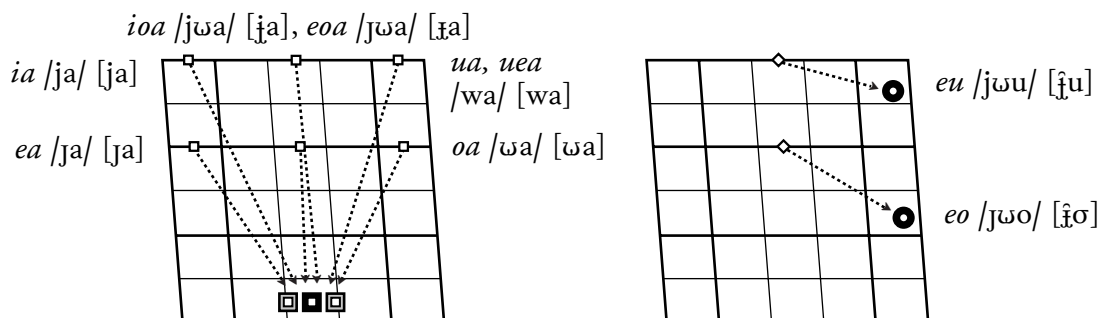
3.6. In addition, *fig* 3.3.1 gives the true Romanian diphthongs in stressed and untressed syllables (while the sequences just seen are decidedly *not* 'diphthongs', but /CV/ structures).

fig 3.2.2. The (semi)approximants shown by themselves, and in usual combination with vowels.
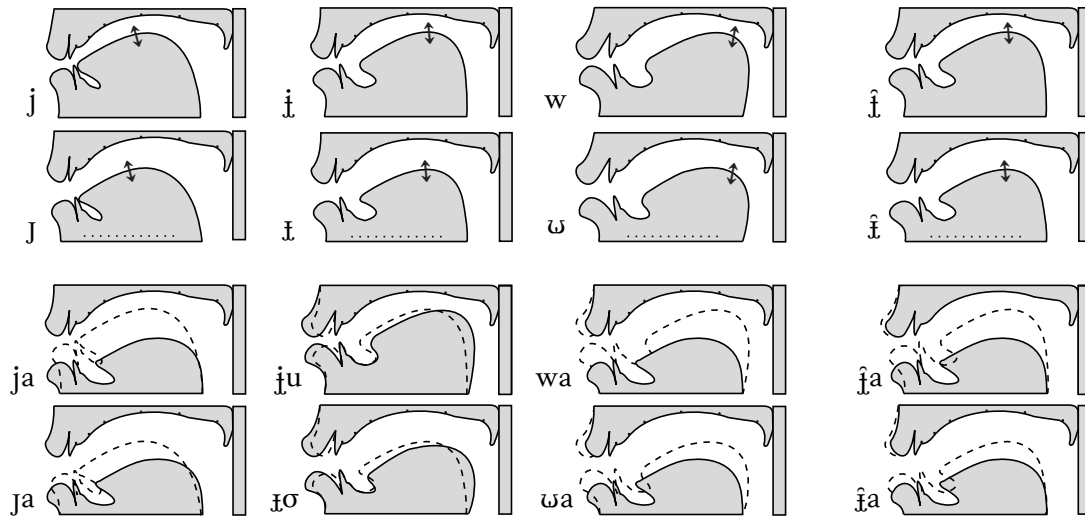
Besides, *fig* 3.3.2 shows seven further true diphthongs, which, in turn, are *not* at all 'hiatuses' (pace traditional –or rather dinosaurian– grammarians and phonologists)!

For the diphthongs we have: *mii* ['mii], *fiu* ['fiu], *lei* ['lɛi], *rai* ['rai], *greu* ['grɛu] (not different from *leucit* [lɛu'ʧit], in spite of different useless 'opinions' and 'notations'), *sau* ['sau] (not different from *saună* ['saunɜ]), *oi* ['ɔi], *ou* ['ɔu], *pui* ['pui], *continuu* [kɔn'ti·nuu] (and *menuu* [mɛ'nuu], as a possible variant of *meniu* [mɛ'niu, mɛ'nju]), *răi* ['rɜi], *rău* ['rɜu], *câine* ['kɨinɛ], *râu* ['rɨu]. Let us notice: *eu* ['ɛu] (phil.) different from *eu* ['jɛu, jɛu] (pron.), which may become [jɐu, jɔu, jɔ, jɔ, ju].

fig 3.3.1. Neutral Romanian true diphthongs (*not* 'hiatuses'), in stressed and unstressed syllables.
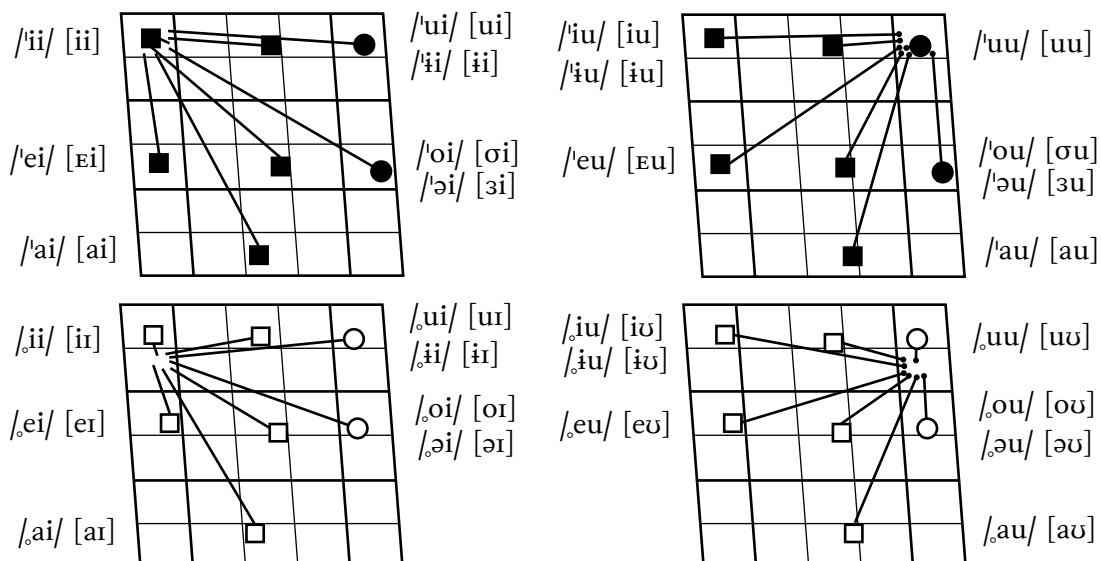
fig 3.3.2. Further neutral Romanian diphthongs: /iV, uV/.
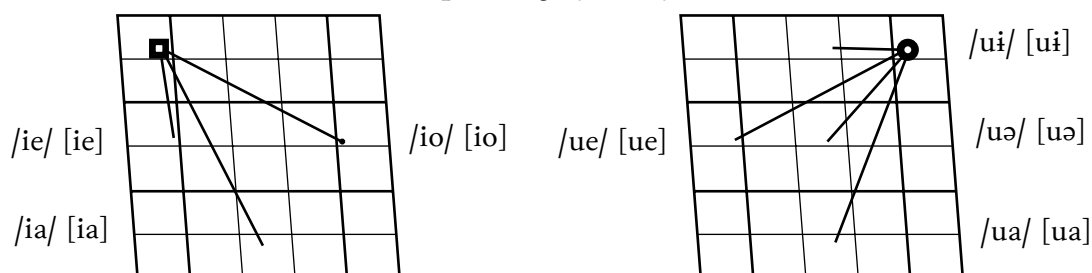
3.7. Anachronistically and antiscientifically, we continue to find, in books and dictionaries, a nonexistent difference between /Vi, Vu/ [Vi, Vu], real diphthongs, and supposed alien '/Vi̯, Vu̯/ [Vi̯, Vu̯]'.

And what is more, in the third millennium, we are forced to see an even worse (and frankly offensive) oddity like '/i̯V, u̯V, e̯V, o̯V/ [i̯V, u̯V, e̯V, o̯V]', called 'diphthongs', for clear and outstanding /jV, wV/ [jV, wV] sequences (of a consonant and a vowel), spelled *ia*, *ua*, and /ʝV, ɰV/ [ʝV, ɰV], spelled *ea*, *oa*, which we are going to see immediately (also in *fig* 3.2.1-2), including their combination: /jɰa, ʝɰa/ [ʝa, ʝa], spelled *ioa*, *eoa*, and [ʝu, ʝo], spelled *eu*, *eo*.

3.8. Examples for the sequences just explained: *biată* [ˈbjaˑtɜ], *beată* [ˈbʝaˑtɜ] (but notice *licean* [ˌlitʃɛˈan]), *fier* [ˈfjɛɾ], *iod* [ˈjɔd], *chior* [ˈcɔɾ], *vreo* [ˈvrʝɔ] (/ʝɰo/), *Gheorghe* [ˈʝɔrʝE], *iubi* [juˈbi], *pe-un* [ˈpʝun] (/ʝɰu/), *piuez* [piˈwɛz], *plouat* [plɔˈwat], *foarte* [ˈfɰaɾtE], *două* [ˈdɔˑwɜ], *plouând* [plɔˈwɨnd], *ioanit* [ˌjɰaˈnit].

Again, misled by written vocalic sequences of three or four elements, we are served up the existence of 'triphthongs' (and even 'tetraphthongs'), which are simply sequences of true vowels and real (semi)approximants (even in polysyllabic words), for monosyllabic structures.

For example: *ia-i* [ˈjai], *iau* [ˈjau], *beau* [ˈbʝau], *iei* [ˈjɛi], *eu* [ˈjɛu] (seen above with many variants), *i-oi da* [jɔiˈda], *rusoaică* [ruˈsɰaikɜ], *socoteai* [ˌsɔkɔˈtʝai]; including bisyllabic structures, like: *maiou* [maˈjɔu], *rouăi* [ˈrɔwɜi], *înșeuai* [ˌɨɲʃE-ˈwai], *înșeuau* [ˌɨɲʃEˈwau].

3.9. Let us take careful note that not all *ea*, *oa*, *eo*, *eoa* sequences have the /CV/ phonic sequences (and combinations) just seen. As a matter of fact, we have: *nea* /ˈnʝa/ [ˈnʝa], *balnear* /balneˈaɾ/ [balnEˈaɾ], *oameni* /ˈɰameni/ [ˈɰaˑmeni], *voalat* /voa-ˈlat/ [vɔaˈlat], *vreo* /ˈvrʝɰo/ [ˈvrʝɔ], *eolitic* /eoˈlitik/ [ɛɔˈliˑtič], *leoarcă* /ˈlʝɰaɾkɜ/ [ˈlʝaɾ-kɜ], *deoarece* /deɰaɾeˈtʃE/ [dEˌɰaɾEˈtʃE; dEˈɰaɾEˌtʃE].

As can be seen, usually, traditional words have the /CV/ structure, while more recent, and more lofty words, including loans, generally have /VV, ˈVV, VˈV/ structures. Alternation between the two types is also possible, at least for some words and phrases.

At the end of ₵ 5, see some miscellaneous examples of these and other realizations in *connected speech* (of neutral and mediatic accents), which may happen to be heard during any normal conversation.

Mediatic peculiarities

3.10. In *mediatic* (or even quick *colloquial*, though not really neutral pronunciation), especially in originally older Romanian words, vowels in initial (mostly stressed position) are often preceded by demi-semi-approximants (*ie* weaker semiapproximants than [j, ɟ, w]: [ᴊ, ꓩ, ᴡ] (*cf fig* 3.4.3-7): *in* [ˈᴊin], *estic* [ˈᴊɛstič], *întru* [ˈꓩɨntɾu], *ăst* [ˈꓩast], *ambră* [ˈꓩambɾɜ], *om* [ˈᴡɔm], *ulm* [ˈᴡulm].

The third vocogram of *fig* 3.4.1 also shows the taxophones of /ə/ [ꭤ, ͵ɜ], including those that possibly occur by vowel harmony: [ɘ, ə, ꭤ, ɐ, ɐ, ɔ] as in *insignă, însă, insultă, eră, caznă, modă*, respectively, and *fără*.

Let us also look well, on the fourth vocogram, at the many taxophones corresponding to /ja/ [ᴊA, ᴊᴀ, ja, ᴊa], but also [Çᴀ, Ça], and even [Cᴀ, ͵Cᴀ], instead of neutral [ja]. Also notice /wa/ [wɑ, ɥ̞ɑ, wa, ɥ̞a], but also [Çɘ, Cɘ, ͵Çɔ, ͵Cɔ], and even [ɥ̞a̧, Ca̧] (in the fifth vocogram), instead of neutral [wa].

It is easy and useful, for the reader, to carefully transform the appropriate neutral examples, already seen, into the corresponding mediatic ones, in order to compare the two accents well, for convenient practice.

fig 3.4.1. Mediatic Romanian vowels.
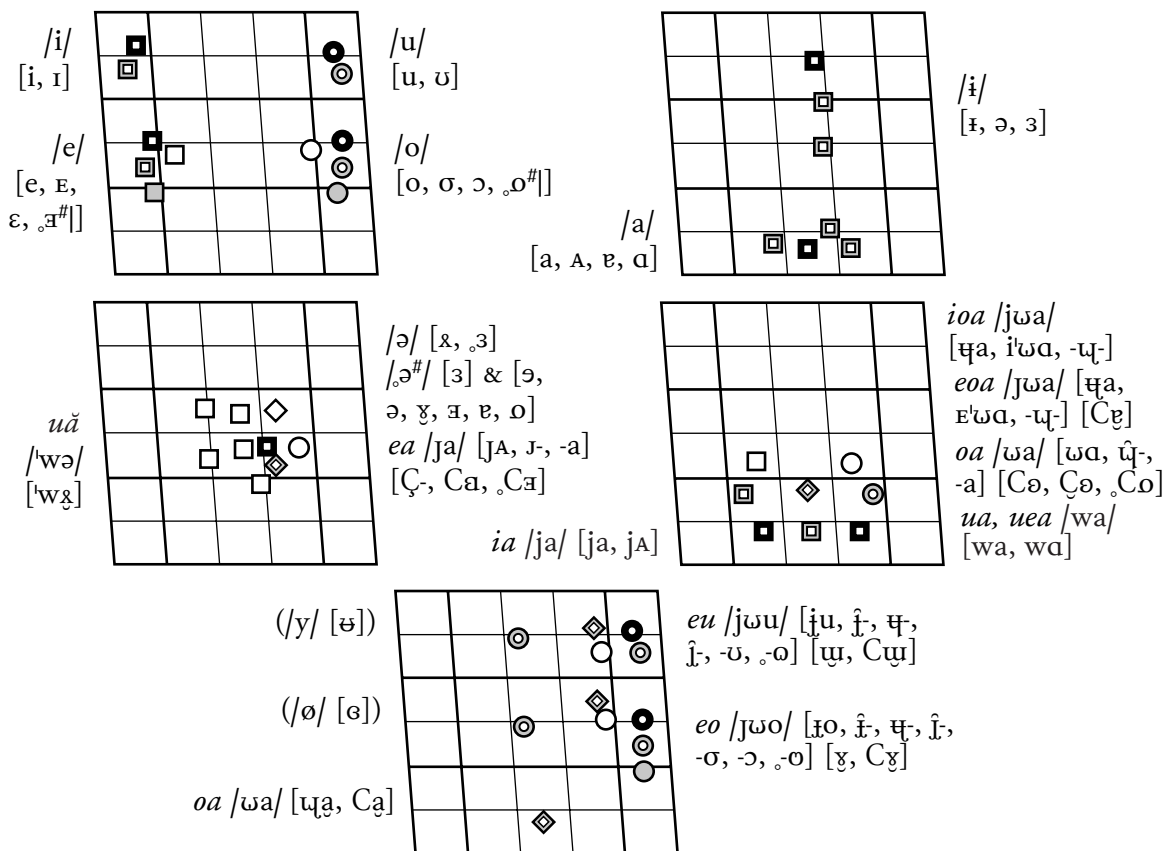
3.11. Besides, in well-established Romanian words, mostly in *colloquial* or *mediatic* accents, /Vi, Vu/ diphthongs (including true or supposed hiatuses), become

fig 3.4.2. Mediatic Romanian diphthongs.
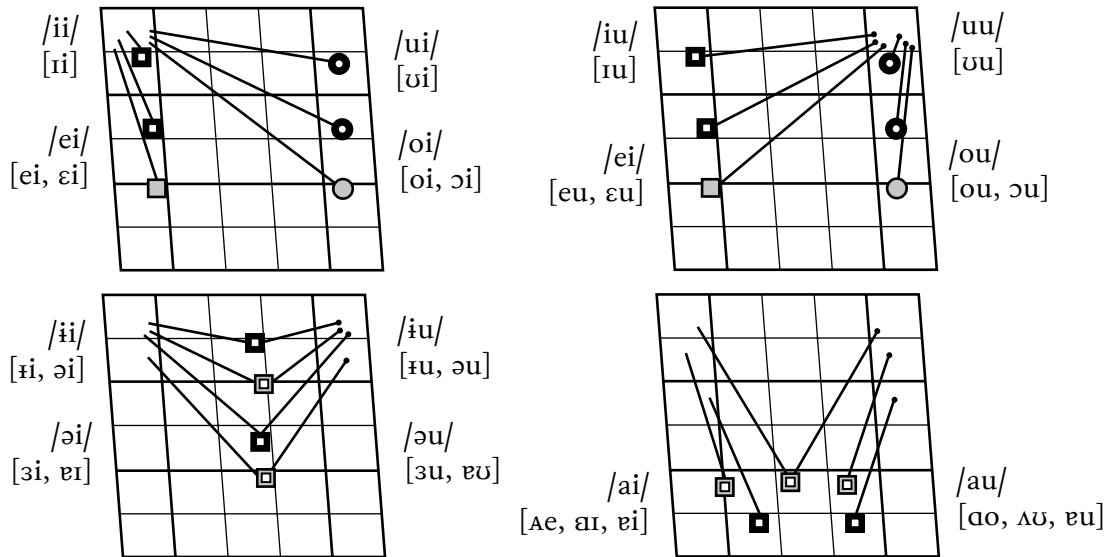
[V⁽ⁱ⁾ɹV, V⁽ⁱ⁾wV] sequences: *fii* [ˈfiɹi], *familie* [faˈmiˑliɹɛ], *cailor* [ˈkaˑɹilor], *oilor* [ˈoˑɹilor], *aur* [ˈaˑwur], *râul* [ˈrɨˑwul], *lua* [luˈwa], *suavitate* [suˌwaviˈtaˑtɛ], *apropia* [aˌpropiˈɹa], *știut* [ʃtiˈwut], *fiind* [fiˈɹind], *copiilor* [koˈpiˑɹilor], *liceele* [liˈtʃɛˑɹɛlɛ], *alcool* [ˌalkoˈwol], *pleoape* [plɛˈɥaˑpɛ] (in addition to 'normal' [plɛˈʝaˑpɛ]), *creioane* [krɛˈɥaˑnɛ] (in addition to 'normal' [krɛˈʝaˑnɛ]).

It is interesting to notice that, in addition to such patterns, which change /VV/ structures into /VCV/ ones, by inserting (demi)(semi)approximants between vowels, even the opposite trend is typical of the mediatic (and some regional) accents. Thus, for /iV/, we very often find /jV/: *italian* [iˌtaliˈan; ˌitaˈljan], *palie* [ˈpaˑliɛ; -liɛ], *ziar* [ziˈar; ˈzjar], *paria* [ˈpaˑria; -rja], *țiuitură* [ˌtsiuiˈtuˑrɜ; ˌtsjui-], *inițial* [iˌnitsiˈal; ˌiniˈtsjal].

3.12. In *mediat*ic and certain *regional* accents, any vowel in contact with a nasal consonant (either before or after, and more so between them) may be more or less nasalized: *dânsa* [ˈdɨ̃nsa], *pânza* [ˈpɨ̃nza], *mână* [ˈmɨ̃ˑnɜ], *mâl* [ˈmɨ̃l].

Especially for /ɨNC/ sequences, in addition to [ɨ̃NC], we can certainly have (and more often so) also [ṆC], besides [ɨ̃ᴺX] (*ie* a seminasal followed by a constrictive), too. With other vowels, /VNC/, we have [V̰ᴺX, V̰NC], besides [ṼNC, ṼᴺX] ([V̰] semi-nasalized, [Ṽ] fully nasalized, mainly in broader accents, including /VNR, VNL/ [V̰ᴺṞ, V̰ᴺḶ], with seminasalized sonants: *un lac* [ṵɳˈḷak], *un rac* [ṵɳˈṛak].

3.13. Final vowels, between a voiceless consonant and a pause, especially in mediatic or regional accents, may often be partially devoiced, [ÇV̥]: *paste* [ˈpastɛ, -tɛ̥], *casa* [ˈkaˑsa, -sḁ], *lupu* [ˈluˑpu, -pṵ].

The same may happen to (semi)approximant + vowel sequences: *vulpea* [ˈvulpja, -pjḁ], *generație* [ˌʒɛnɛˈraˑtsjɛ, -tsjɛ̥]. Also within words, between voiceless consonants: *câteva* [ˌkɨtɛˈva, ˌkɨ̥-], *societate* [ˌsotʃiɛˈtaˑtɛ, ˌso̥-], *suferință* [ˌsufɛˈrintsɜ, ˌsṵ-], *aritmetica* [ˌaritˈmɛˑtika, -ti̥-], *clasicism* [ˌklasiˈtʃism, -si̥-].

fig 3.4.3. All Romanian dorsal (demi)(semi)approximants: orograms.
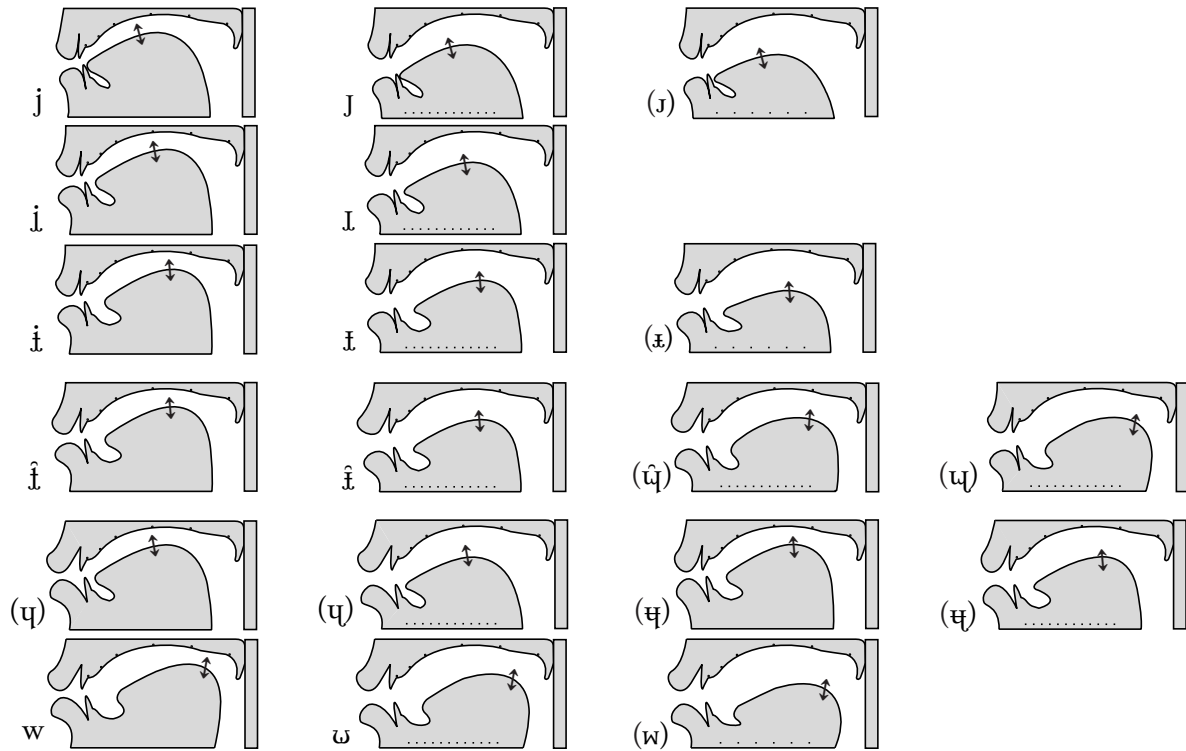
fig 3.4.4. Mediatic Romanian dorsal (demi)(semi)approximants: palatograms.
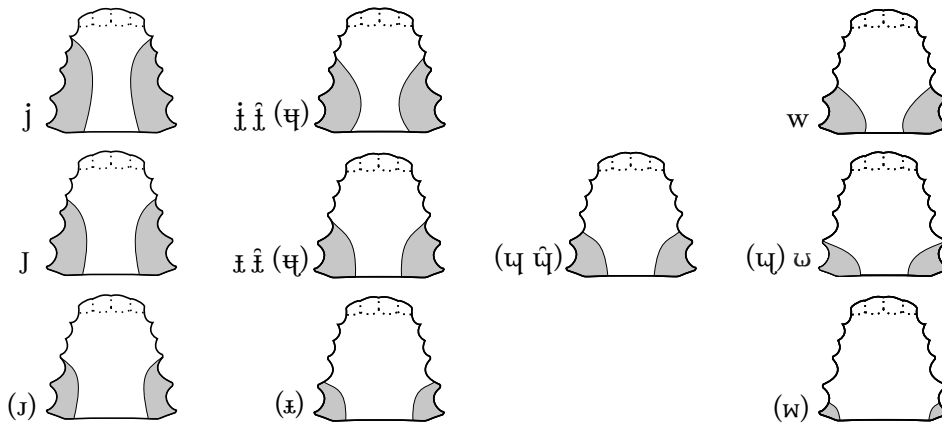
fig 3.4.5. Mediatic Romanian dorsal (demi)(semi)approximants: labiograms.
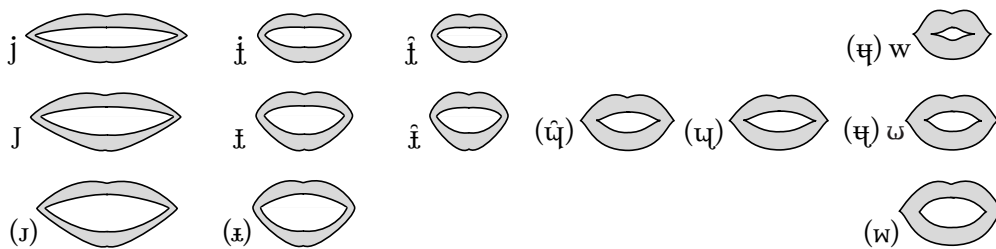
3.14. In loans, we can find: *yearling* [ˈjɜɾlɪŋg], *tweeter* [ˈtwi·tɛɾ], *western* [ˈwɛst-ɛɾn], *walkman* ˈwɔkmɛn].

However, another peculiarity of mediatic Romanian pronunciation, as can be seen by carefully looking mostly at the vocograms of *fig* 3.4.1, is the great variability of the realizations of each vowel phoneme, even if in our examples we insisted mainly on the differences concerning the consonants.

fig 3.4.6. Mediatic Romanian dorsal (demi)(semi)approximants on a vocogram.
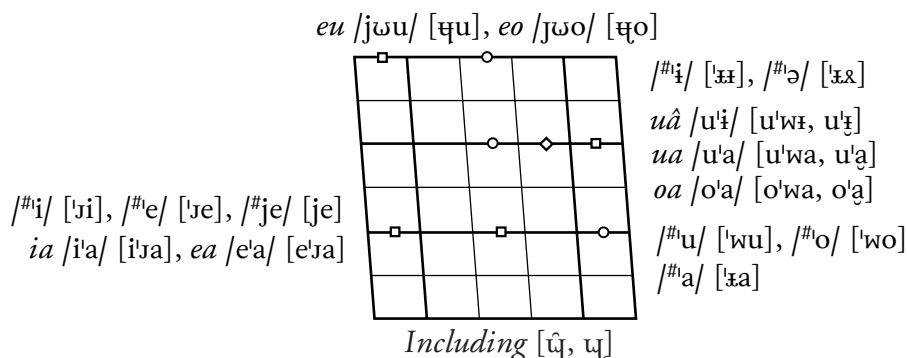
fig 3.4.7. Another way of showing neutral and mediatic Romanian dorsal (-)approximants.
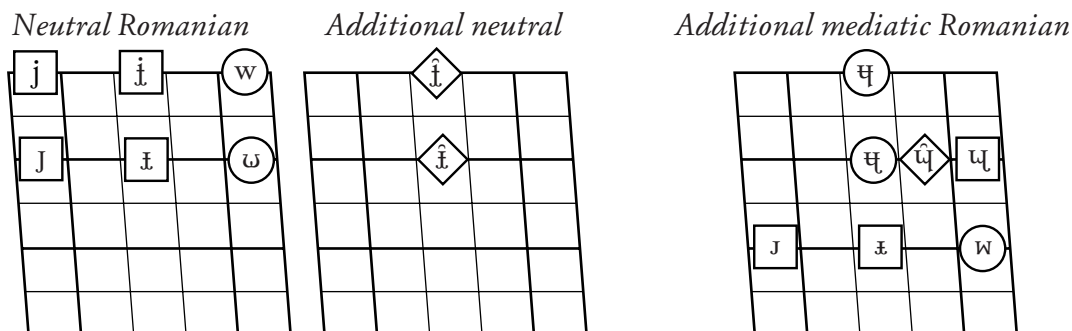
3.15. The vocogram in *fig* 3.4.8 shows the Romanian vowels fit for an 'international' accent of the language. They are sufficient for foreigners who want to speak Romanian in a committed and respectful way. Let us notice carefully that, instead of 7 vowel phonemes, here, we have 9 of them. But this is no useless or bizarre complication, since also (non-neutral) native speakers happen to use /ɹa/ [ɑ] and /ɰa/ [ɐ].

fig 3.4.8. 'International' Romanian vowels.
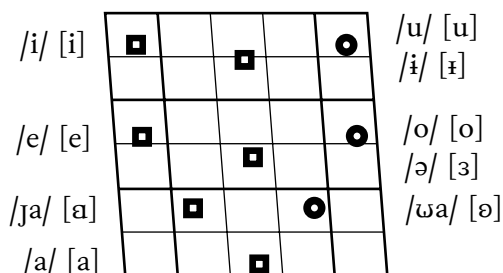
4.
Consonants

4.1. The table in *fig* 4.1 presents the consonants of neutral Romanian with their taxophones, especially numerous for the two *nasal* phonemes, /m, n/ [m, ɱ, ɱ, n, ɳ, ɲ, ɲ, ŋ, ŋ] (shown in *fig* 4.2). There appear further nasals present in other languages or other accents, for comparison (also for all next consonant sets provided below).

fig 4.1. Table of neutral Romanian consonants.

	bilabial	labiodental	dental	alveolar	postalveo-palalatal	postalveo-palalatal protruded retract.	prepalatal	palatal	post-palatal	prevelar	prevelar rounded	velar	velo-labial	laryngeal
N	m [ɱ]		[ɱ] n [ɳ]				[ɲ]	[ɲ]				[ŋ]		
K	p b		t d					[c ɟ]				k g		[ʔ]
KS			ts		tʃ dʒ									
X		f v	s z		ʃ ʒ									
J							j [ɧ]		[ɪ̈] [ɨ̈] ħ w	[ɪ̈] [ɨ̈] ɰ				
							ɟ							
R			[r] ɾ											
L			[ɺ] l [ɭ̺]		[ɭ]									

fig 4.2. Romanian consonants: nasals.

m (m̥) ɱ (ɱ̊)
ɱ n ɳ ɲ
(ɲ) ɲ ŋ ŋ
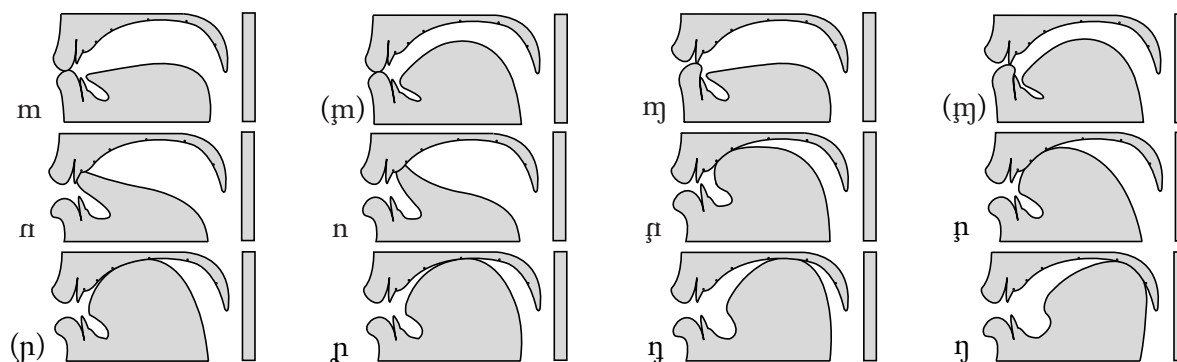
4.2. *fig* 4.3-4 show the *stop* and *stopstrictive* phones that realize the Romanian phonemes of these classes. Let us notice that the generic phonemic symbols for /tʃ, dʒ/ are better represented by slightly retracted contoids, [tʃ, dʒ] (in comparison with those of most other languages).

Let us also notice that the postpalatal taxophones of /k, g/ [c, ɟ] are often represented by means of the less precise official palatal symbols, [c, ɟ]. A weak(er) laryngeal stop is not a phoneme, but it may be used, especially for emphasis mostly before stressed vowels.

fig 4.3. Romanian consonants: stops.
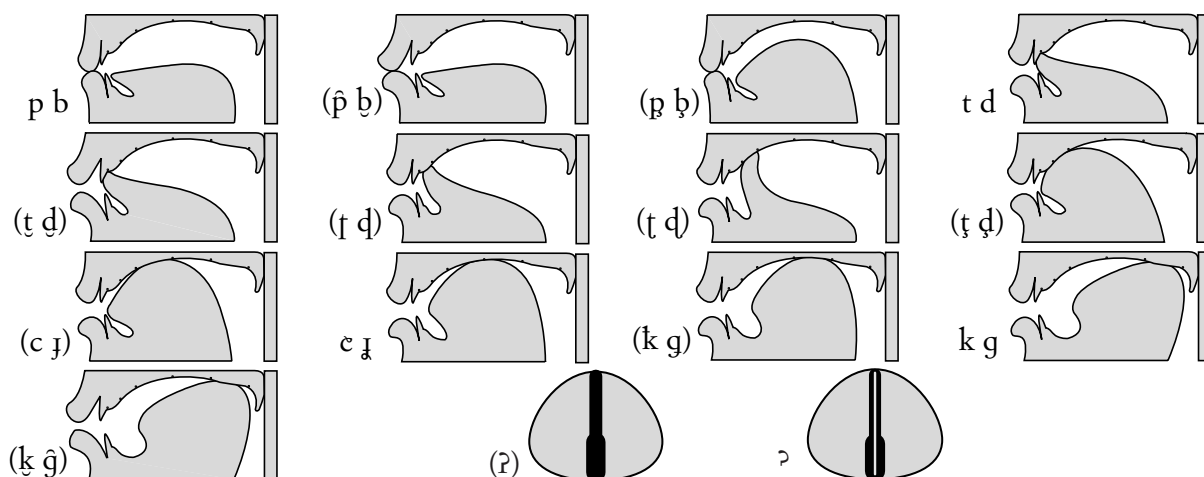
fig 4.4. Romanian consonants: stopstrictives.
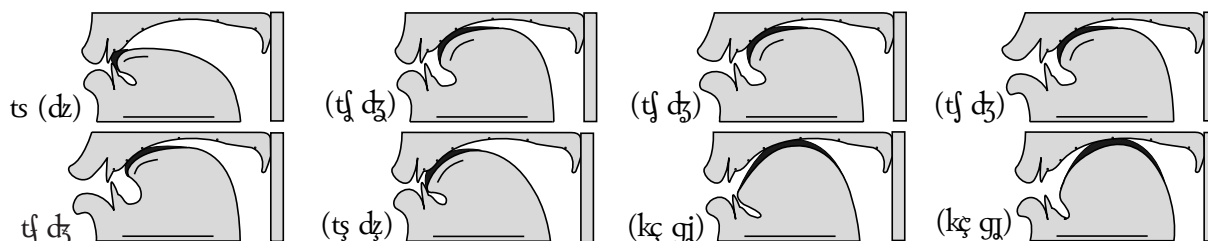
4.3. *fig* 4.5 presents the *constrictives* phonemes and taxophones of Romanian. We find: /f, v; s, z; ʃ, ʒ/ [f,v; s, z; ʃ, ʒ] (let us notice, again, that /ʃ, ʒ/ are [ʃ, ʒ], slightly retracted, as also /tʃ, dʒ/ are [tʃ, dʒ]). We also find /h/ [h, ɦ] (*cf fig* 4.5: as a phoneme it is probably better to use a generic symbol like /h/, rather than '/ɦ/')

fig 4.5. Romanian consonants: approximants (different from those in *fig* 3.2.2 & *fig* 3.4.3-7).
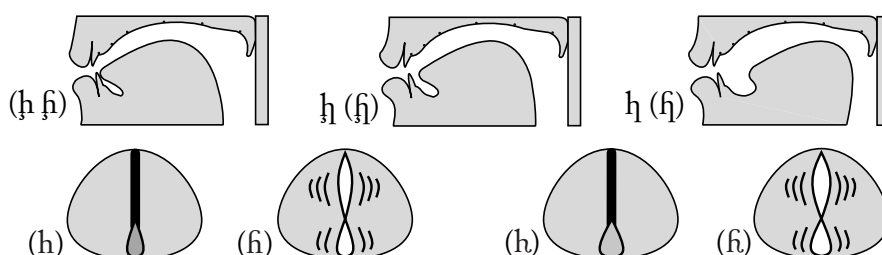
together with the laryngeal (semi)approximants, [h, ɦ; ʰ, ɦ], more typical of other languages, for necessary comparisons.

The other (semi)approximants, that we have already seen in *fig* 3.2.2, are here presented together with other sets, occurring in other languages or accents (*fig* 3.4.3). Besides, we show them under different perspectives, as well, to better clarify their real nature (*fig* 3.4.4-7).

Of course, the (semi)approximants already seen in ℭ 3, in connection with the vowels forming peculiar Romanian /CV/ sequences (blindly and deafly called 'diphthongs'), belong to this consonantal type, although they were better dealt with there.

4.4. *fig* 4.6 and *fig* 4.7 present the *rhotic* and the *lateral* phonemes of Romanian: /ɾ, l/, with their taxophones and other kinds, too, for useful comparisons.

fig 4.6. Romanian consonants: rhotic, /ɾ/ [ɾ] (& possible [r], including others, for comparisons).
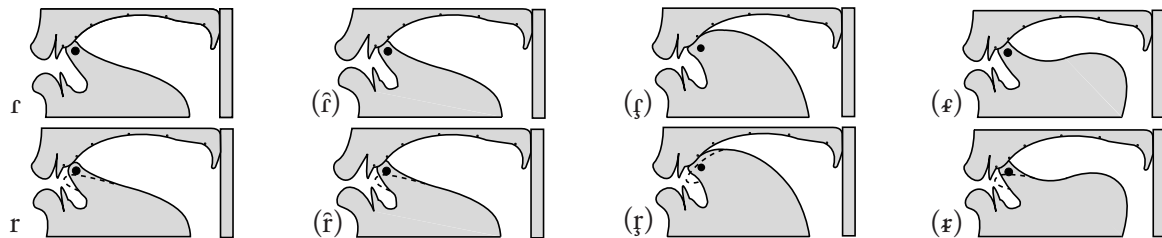
fig 4.7. Romanian consonants: lateral /l/ (with taxophones, [l, ɫ, ʎ,] & others, for comparisons).
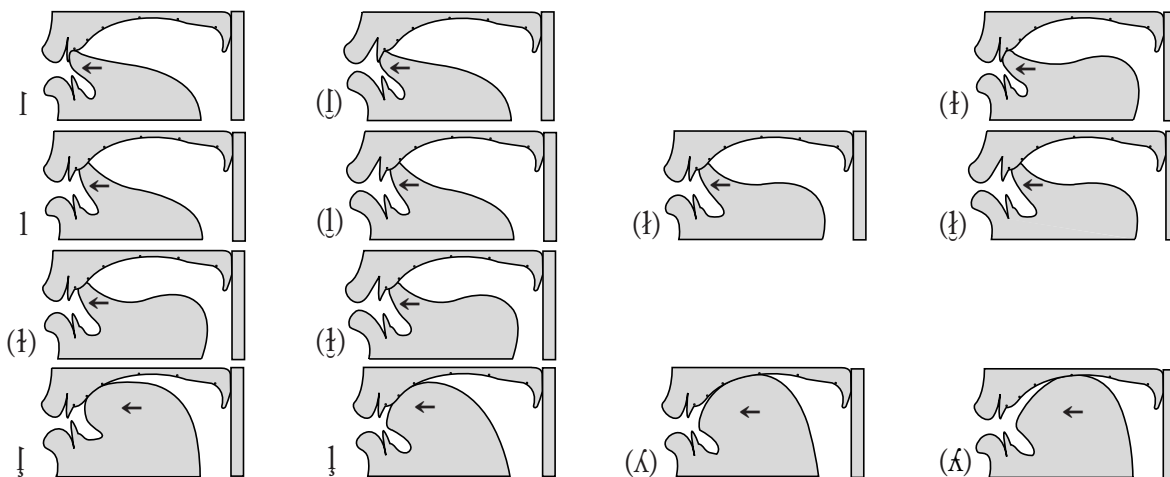
4.5. Examples for the consonants: *măr* [ˈmɜɾ], *cum* [ˈkum], *amfibiu* [amˈfiˑbju], *conversa* [ˌkomˌvɛɾˈsa], *nor* [ˈnoɾ], *an* [ˈan], *dentar* [dɛnˈtaɾ], *incert* [iɲˈʧɛɾt], *din ieri* [diɲˈjɛˑɾi̥], *inchizitor* [iɲˌciz[ci]ˈtoɾ], *include* [iŋˈkluˑdɛ], *branhie* [ˈbraɲhiɛ; -iɟɛ], *prunc* [ˈpɾuŋk], *gong* [ˈgoŋg].

In a kind of pronunciation that may sound too formal, even for modern neutral accents, instead of /n≡C/ (*ie* homorganic /n/ to a following consonant) we can often find [nC] (with any consonant after /n/), as in: *angajat* /angaˈʒat/ [ˌaŋgaˈʒat, ˌanga-].

On the other hand, in broader mediatic (or regional) accents, we also find the

nasalization of the vowel in /VNC/ sequences, including a progressive weakening of the nasal element, including its dropping: [ˌaŋga-, ˌaŋga-, ãŋga-, ˌãˑga-].

4.6. More examples: *pal* [ˈpal], *cap* [ˈkap], *bun* [ˈbun], *cub* [ˈkub], *tact* [ˈtakt], *do* [ˈdɔ], *rod* [ˈrɔd], *cal* [ˈkal], *rac* [ˈrak], *chel* [ˈcEl], *vechi* [ˈvɛˑc̡i], *gol* [ˈgɔl], *rog* [ˈrɔg], *ghid* [ˈɟid], *unghi* [ˈuɲɟi], *țap* [ˈtsap], *hoț* [ˈh̡ɔts], *cer* [ˈtʃEr], *taci* [ˈtatʃi], *ger* [ˈdʒEr], *legi* [ˈlEˑdʒi], *foc* [ˈfɔk], *puf* [ˈpuf], *var* [ˈvar], *mov* [ˈmɔv].
And: *salt* [ˈsalt], *cos* [ˈkɔs], *zar* [ˈzar], *roz* [ˈrɔz], *șold* [ˈʃɔld], *coș* [ˈkɔʃ], *jar* [ˈʒar], *Cluj* [ˈkluʒ], *ham* [ˈham], *rahat* [raˈhat], *vlah* [ˈvlah], *hrib* [ˈh̡rib], *hi!* [ˌʌˈh̡i], *vlahi* [ˈvlah̡i], *rai* [ˈrai̯], *far* [ˈfar], *lin* [ˈlin], *mal* [ˈmal], *alt* [ˈalt], *calcit* [kaɭˈtʃit], *destul ieșit* [ˌdɛstuɭˈjɛˈʃit].

4.7. Especially in *mediatic* (or regional) pronunciation, all voiced consonants (either diphonic or sonant) are more or less devoiced in final position, before a pause, or in contact with a voiceless consonant (either before or after). Here we will use [C̥], although they may also remain intentionally voiced, or become voiceless, too.
Examples: *alb* [ˈalb̥], *abces* [ab̥ˈtʃEs], *absurd* [ab̥ˈsurd̥], *pe când se…* [pEˈkɨnd̥sE], *slăbind pe…* [zlaˈbind̥pE], *crez că…* [ˈkrEzka], *văz cu…* [ˈvazku], *totdeauna* [tɔd̥ˈdjauna, -tˈd̥-], *lihnit de…* [lih̥ˈnid̥dE, -td̥-], *făcut bine* [fɜˈkud̥ ˈbiˑnE, -t ˈb̥-], *tocmai* [ˈtɔg̥mai̯, -km-], *groaznic de mare* [ˈɡrʊazniɡ̥ dEˈmaˑrE], *loc deschis* [ˈlɔɡ̥ dEsˈc̡is, -k d̥-], *fac bine* [ˌfaɡ̥ˈbiˑnE, -kˈb̥-], *colț de piatră* [ˈkɔlts d̥Eˈpjaˑtrɜ, -dz̥ d-].

4.8. For word-initial *s*, followed by a sonant or diphonic voiced consonant, we use [z̥], although in spontaneous speech [z] prevail, while spelling may lead speakers to 'prefer' [s]: *smalț* [z̥ˈmalts], *snop* [z̥ˈnɔp], *slab* [z̥ˈlab̥], *svon* [z̥ˈvɔn̥]. Let us notice: *socialism* [ˌsɔtʃiaˈlism̩, -zm̩; -tʃja-]. Let us also notice (with oscillations as for *s*-): *șluc* [ʒ̥ˈluk], *șmecher* [ʒ̥ˈmEc̡Er̥], *șnit* [ʒ̥ˈnit].

fig 4.8. Table of mediatic Romanian consonants.

	bilabial	labiodental	dental	alveolar	postalveo-palalatal	postalveo-palatal protruded retract.	prepalatal	palatal	postt-palatal	prevelar	prevelar rounded	prevelo-labial	velar	velar rounded	velo-labial	laryngeal
N	m [m̥]		[ɾ] n [ɾ̥]				[ɲ]		[ɲ]	[ŋ]			[ŋ]			
K	p b		t d						[c ɟ]	[k g]			k g			[ʔ]
KS			ts [dz]			tʃ dʒ										
X		f v	s z			ʃ ʒ										
							[h̡]j [h̡]			[i̯] [ɨ̯] [ɥ] h̡	[ɰ̯] w			[h ɦ]		
J							J			[ɨ] [ɨ̯] [ɥ]	[ɰ]	ɰ				
							[ɹ]			[ɨ]			[w]			
R			[r] ɾ													
L			[ɭ] l [l̡]			[l̡]										

Seen the different possibilities, in *neutral* Romanian pronunciation, it is better to follow spelling indications, using preferably voiced or voicelss contoids as they appear.

4.9. The table in *fig* 4.8 gives the contoids of the mediatic Romanian accent. We have already seen in their orograms in this chapter, although palatalized contoids, [Ç] (and rounded ones, [Ç], more typical of some regional accents) are not present in the table.

5.
Structures

A peculiar Romanian vowel

5.1. Romanian has a peculiar kind of pronunciation concerning what its old--fashioned traditional orthography mostly represents as a word-final unstressed -*i* /i̥#/, to indicate plural forms of nouns or adjectives, and of verb singular persons.

It is very important to carefully consider examples like the following ones: *pom* /ˈpom/ [ˈpɒm] (tree), *pomi* /ˈpomi̥/ [ˈpɒˑmi̥] (trees), *pomii* /ˈpomi/ [ˈpɒˑmi] the (trees). The last two words are bisyllabic (in spite of bewildering opinions by 'distinguished' grammarians and phonologists, who happen to call it 'asyllabic *i*' or 'short *i*'): [ˈpɒ#mi̥] and [ˈpɒ#mi].

5.2. It is clear that even [ˌmi̥] is a syllable (in all intents and purposes), although it may seem not to be so, due to its 'exceptionally' voiceless vocoid, [i̥]. This cannot be denied. However, it must be said that [i̥] is present in tunes, and in words uttered isolated as single examples, of course.

In addition, this 'word-final' -*i* /i̥#/ is kept in compounds with *câteși-*, *fieși-*, *oareși-*, *ori-*, as well, as in: *câteșitrei* [ˌkɨteʃi̥ˈtrɛi̥], *fieșicare* [ˌfieʃi̥ˈkaˑrɛ], *oareșicum* [ˌwarɛʃi̥ˈkum], *orice* [ˌori̥ˈt͡ʃɛ], *oricare* [ˌori̥ˈkaˑrɛ].

In tunes, especially when followed by a pause, the /Vi̥#/ diphthongs generally are [Vi̥], rather, or more often, than [Vi̥], although [Vi] may occur, as well. While, in pro-tunes, they are mostly [Vi], even if immediately followed by voiceless consonants.

5.3. Some examples (with mediatic variants, too): *București* [ˌbukuˈrɛʃti̥, -ʃti̥], *nădejdi* [nɜˈdɛʒdi̥, -ʒdi̥], *faci* [ˈfaˑt͡ʃi̥; -t͡ʃ], *mergi* [ˈmɛrd͡ʒi̥; -d͡ʒ], *Coresi* [kɒˈrɛˑsi̥; -ʂ], *francezi* [franˈt͡ʃɛˑzi̥; -z], *sunteți* [sɨnˈtɛˑtsi̥; -t͡ʃ], *lupi* [ˈluˑpi̥; -p̥], *ochi* [ˈɒˑci̥; -c], *unghi* [ˈuɲɟi̥; -ɟ], *flori* [ˈflɒˑri̥, -ɾi̥; -ɾ̥], *ieri* [ˈjɛˑri̥; -ɾi̥; -ɾ̥], *ani* [ˈaˑni̥; -ni̥; -n̥], *speli* [sˈpɛˑli̥; -l̥i̥]; *mii* [ˈmii̥], *trei* [ˈtrɛi̥], *ai* [ˈai̥], *răi* [ˈrɜi̥], *îi* [ˈɨi̥], *cui* [ˈkui̥].

Also: *copii* [kɒˈpii̥], *copiii* [kɒˈpiˑji̥], *aici* [aˈit͡ʃi̥; -t͡ʃ], *grăi* [grɜˈi̥], *mârâi* [ˌmɨrɨˈi̥], *voi* [vɒˈi̥] (verb, but *voi* [ˈvɒi̥] pronoun), *sui* [suˈi̥] (infin., but *sui* [ˈsui̥] pres.), *viile* [ˈviˑjilɛ], *iie* [ˈiˑjɛ; ˈjiˑjɛ], *ie* [ˈiɛ, ˈiˑjɛ; ˈjiˑjɛ]; and: *îmi pare bine* [ˌɨmi̥ˈparɛ ˈbiˑnɛ, ɨmˈp-, ɨm-, m̩-], *îmi dă* [ˌɨmi̥ˈdɜ, ɨmˈ-, ɨm-, m̩-].

5.4. It is true that, in *quick* speech, or in *mediatic* or *regional* accents, instead of [Ci̥], we may also have [Ç] (as already shown, by fusion of the two elements,

producing a non-syllabic phonetic structure): [ˌbukuˈrɛʃt̪, -ʂt̪], *nădejdi* [n̪ɜˈdɛʒd̪,
-ʐd̪], *faci* [ˈfaˑtʃi̯, -tʃ, -t̪ʃi̯, -tʃ, -tʃ], *mergi* [ˈmɛrdʒi̯, -dʒ, -d̪ʒi̯, -dʒ, -d̪ʒi̯], *Coresi* [kɔˈrɛˑʂ],
francezi [fraɲˈtʃɛˑʐ], *sunteți* [sɨn̪ˈtɛˑtsi̯], *lupi* [ˈluˑp̪], *ochi* [ˈɔˑci̯; ˈɔˑkç], *unghi* [ˈuŋɟi̯,
-ɟ], *flori* [ˈflɔˑri̯; -r̪], *ani* [ˈaˑn̪i̯; ˈan̪], *speli* [sˈpɛˑli̯; -l̪].

However, the real phonemic structure remains /Ci̯/, not '/Ç/' (pace Petrovici)!
Compare: *moș* [ˈmɔʃ], *moși* [ˈmɔˑʃi̯, -ʃi̯, -ʃ], *hoț* [ˈh̪ɔts], *hoți* [ˈh̪ɔˑtsi̯, -tsi̯, -tʃ], and: *îți
dă* [ˌɨtsi̯ˈd̪ɜ, -tsi̯-, -tʃˈd̪ɜ], *își dă* [ˌɨʃi̯ˈd̪ɜ, -ʃi̯-, -ʃˈd̪ɜ].

5.5. Notice that the weakly stressed word *și* ('and') keeps a fully voiced vocoid,
[ʃi]. The same is true of final sequences of /C/+/ri, li/: *acri* [ˈaˑkri], *codri* [ˈkɔˑd̪ri],
afli [ˈaˑfli]. In addition, we also find [i#] in words and names of old foreign origin:
tanti [ˈtan̪ti], *Rosetti* [rɔˈsɛˑti].

Connected speech

5.6. Words belonging to a given rhythm group undergo certain fusions, due to
assimilation and elision, including some stress reductions. Some elisions may be
shown in spelling, too, by means of an apostrophe. For instance, we have: *mă a
văzut* → *m'a văzut* [ˌmavaˈzut], *vă întreabă* → *vă 'ntreabă* [vɜn̪ˈtrja˖b̪ɜ], *te-a văzut* →
[ˌtjavɜˈzut], *calul e frumos* [ˈkalu ˌljɛfruˈmɔs → ˈkalui fruˈmɔs],

Usually, grammemes like *mă, vă, se, să, că* are commonly subject to elision,
when followed by a vowel, especially *a-*: *m'ajută* [maˈʒuˑt̪ɜ], *s'apucă* [saˈpuˑkɜ], *v'a
văzut* [ˌvavɜˈzut]. The negative *nu* is included (although it is generally stressed): *n'a
văzut* [ˌnavɜˈzut].

5.7. Before *o-, u-*, or stressed *a-*, elision is rarer: *se află, s'a-* [ˈsjaflɜ, ˈsa-], *să aibă,
s'ai-* [sɜˈaibɜ, ˈsai-], *se oprește, s'o-* [sɜ̯ɔˈprɛʃtɛ, sɔ-], *să oprească, s'o-* [sɜˌɔprɛˈaskɜ, ˌsɔ-],
vă o dă, v'o dă [vɜˈɔˈd̪ɜ, vɔ-], *să o dea, s'o dea* [sɜɔˈd̪ja, sɔ-], *că o dă* [kɜɔˈd̪ɜ, kɔ-], *se
umple, s'um-* [sɛˈumplɛ, ˈsum-], *încă odată* [ˌɨŋkɜɔˈd̪aˑt̪ɜ, -kɔ-]; *nu află, n'a-* [ˈnuˌaflɜ,
ˈnaˑflɜ], *nu oprește, n'o-* [ˈnuɔˌprɛʃtɛ, ˈnɔˈprɛʃtɛ], *n'o laudă* [ˈnɔˌlaud̪ɜ], *nu uraște*
[ˈnuuˌraʃtɛ].

Normally, before *i-, e-, î-*, elision does not occur: *mă imită* [mɜiˈmiˑt̪ɜ], *că ex-
aminează* [kɜɛk̪ˌsamiˈnjaˑzɜ], *se imaginează* [sɛiˌmaʒiˈnjaˑzɜ], *să intre* [sɜˈin̪trɛ], *mă
iartă* [mɜˈjart̪ɜ], and: *nu imită* [ˈnuiˌmiˑt̪ɜ],

5.8. The imperative unstressed final *-ă*, followed by the pronoun *o*, is regularly
dropped: *laud'o* [ˈlaud̪ɔ]. Before vowels, *dintru* and *întru* are shortened: *într-una*
[ɨn̪ˈtruˑna].

Final vowels are often dropped before identical or similar vowels: *în vărăuna
asta* [ˌɨɱvɜˌrɜuˈnasta], *poman aia* [ˈpɔˈmaˌnaja], including cases like: *culcuș(ul) un-
ui balaur* [kulˈkuʃunui baˈlaur], *cu urechile* [ku(u)ˈrɛˑcilɛ].

Before the grammemes *e, ea, ei, el, eu, ele*, [jɛ, ja, jɛi, jɛl, jɛu, ˌjɛlɛ], and *era,
erai, eram, erați, erau, este, ești*, &c [jɛˌra, jɛˌrai, jɛˌram, jɛˌratsi̯, jɛˌrau, ˌjɛstɛ, ˌjɛʃt̪i̯], a

final *-i* is dropped: *mi-e* [mjɛ], *ți-e* [tsjɛ], *și eu* [ʃjɛu], *d'apoi eu* [ˈdaˑpɔˌjɛu], *nu mai e greu* [ˈnu majɛˈgrɛu].

5.9. Let us observe that, in phrases and sentences, for rhythmical reasons, we can certainly have *era, erai, eram, erați, erau* [ˌjɛɾa, ˌjɛɾai, ˌjɛɾam, ˌjɛɾatsi̯, ˌjɛɾau], too. More rarely, also *este, ești* [jɛsˌtɛ, jɛʃˌti] are possible.

Although spelling does not change, the initial *î-* of the preposition *în* and of the prefixes *în- îm-* may be dropped after any final vowels (which do not fall): *să întrebe* [sɜɲˈtrɛˑbɛ], *mă (vă, că) întrebeabă* [mɜɲˈtrja̯ˑbɜ, v-, k-], *se înșală* [sɛɲˈʃaˑlɜ], *și încet* [ʃiɲˈtʃɛt], *și eu în voe* [ʃjɛuɱˈvɔˑjɛ]. Also with a dropped article: *omul încercat* [ˈɔ-muɲ tʃɛɾˈkat], *omul își mai spuse* [ˈɔmuʃi̯ maisˈpuˑsɛ].

5.10. In rhythm groups, final unstressed *-i*, followed by initial *e-, a-, o-, u-*, becomes [jɛ, ja, jɔ, ju], while final *-e* plus *a-, o-* becomes [ja, ɟɔ]. Besides, the combinations *-o a-* and *-i u-* are fused into [ɯa, i̯u] mostly in quicker speech.

Examples: *mi-anunță* [mjaˈnuntsɜ], *ți-anunță* [tsjaˈnuntsɜ], *și-anunță* [ʃjaˈnuntsɜ], *mi-a dat* [mjaˈdat], *ți-a dat* [tsjaˈdat], *și-a dat* [ʃjaˈdat], *și unde* [ʃjundɛ], *mi-o dă* [mjɔˈdɜ], *și-o dă* [ʃjɔˈdɜ], *te ajută* [tjaˈʒuˑtɜ], *ne ajută* [njaˈʒuˑtɜ], *le ajută* [ljaˈʒuˑtɜ], *te-a (ne--a, le-a) văzut* [ˌtjavˈzut, ˌnja-, ˌlja-], *le aș da* [ljaʃˈda, -ʒ-].

And: *de acolo* [djaˈkɔˑlɔ], *pe aici* [pjaˈiˑtʃi; pa-], *de acesta* [djaˈtʃɛsta], *gătește-te acum* [gɜˈtɛʃtɛ tjaˈkum], *ce bine am făcut* [tʃɛˈbinjaɱ fɜˈkut], *ce-ai zis?* [ɟ̊ˈtʃai ˈzis], *ce-aveți* [ˈtʃaˑvɛtsi̯], *ne-o dă* [nɟɔˈdɜ], *le-o dă* [lɟɔˈdɜ], *de osteneală* [ˌdɟɔstɛˈnjaˑlɜ], *pe care o vezi* [pɛˈkaɾɟɔ ˈvɛˑzi̯].

5.11. Although less frequently, we can also have: *pe om* [ˈpɟ̊ɔm], *se opinti* [ˌsɟ̊ɔpiɲˈti], *ne omoară* [nɟɔˈmɯaˑrɜ], *o armă* [ˈɯarmɜ], *o așa namilă de trup* [ˌɯaʃaˈnamilɜ dɛˈtrup], *a imitat* [ˌaimiˈtat], *a urît* [auˈrɨt], *ne-a urît* [njauˈrɨt].

In addition: *i-anunță* [jaˈnuntsɜ], *i-ajută* [jaˈʒuˑtɜ], *i-a dat* [jaˈdat], *i-o dă* [jɔˈdɜ], *dă-i* [ˈdɜi̯], *laudă-i* [ˈlaudɜi̯], *nu-i dă* [nuiˈdɜ], *nu-i laudă* [nuiˈlaudɜ], *mi-i dă* [miiˈdɜ], *ni-i dă* [niiˈdɜ].

Also: *e* and *e(ste)*, after a unstressed vowel, may simply become /Vi/ (even in their spelling, with *-i*): *viața-i frumoasă* [ˈvjatsai fruˈmɯaˑsɜ], *calu-i frumos* [ˈkalui fruˈmɔs] (or *calul e/este*), *nu-i bun* [ˈnuiˌbun], *că-i e(ste) greu* up to: [kɜiˈgrɛu], *nu-i veni* [ˈnuivɛˌni, ˈnui vɛˈni].

For *mi-a (ți-a, și-a) dat*, we have either [mjaˈdat, tsja-, ʃja-] or [mɟaˈdat, tsɟa-, ʃɟa-]. In addition, let us consider: *îmi dă* [ɨmi̯ˈdɜ, ɨmˈdɜ], *își dă* [ɨʃi̯ˈdɜ, ɨʃˈdɜ], *îți dă* [ɨtsi̯ˈdɜ, ɨtsˈdɜ], *nu-ți dă* [ˈnuˑtsi̯ˈdɜ].

5.12. Certain *numbers* have alternative forms, with *-sprezece* [-sprɛˌzetʃɛ] reduced to [-sprɛtʃɛ, -sptʃɛ, -ʃptʃɛ] (up to the spelling *-șpce*): *11 — unspre(ze)ce* [ˈunsprɛˌzetʃɛ, ˈunsˌprɛtʃɛ; ˈũnsprɛtʃɛ, ˈũɲʃprɛ, ˈũɲʃprɛ̥], *unsprezece, unspe* [ˈunsprɛˌzetʃɛ, ˈunsˌprɛtʃɛ, ˈuɲʃprɛ], *15 — cin(ci)sprezece, cinșpe* [ˈtʃiɲtʃisprɛˌzetʃɛ, ˈtʃinsprɛˌzetʃɛ, ˈtʃiɲʃprɛ], *18 — optsprezece, optîșpe, opșpe* [ˈɔp(t)sprɛˌzetʃɛ, ˈɔptɨʃprɛ, ˈɔpʃprɛ],

Besides: *51 — cin(ci)zeci și* [ˌtʃiɲtʃi̯ˈzeˑtʃiʃi̯, tʃiɲˈzeˑtʃiʃi̯], and *-zeci și* [-ˌzetʃiʃi̯] reduced

to [-ᴢᴇtʃi̥, -ᴢᴇʃi̥], or [-ᴢᴇʤi̥, -ᴢᴇʒi̥] if followed by a voiced phone, as in: *52 – cinc(iz)eci și doi* [ˈtʃiɲtʃᴇʃˈdɔi̥, -ʒˈdɔi̥].

For *-zeci și* preceded by a vowel, we can also find it reduced to [ʃ, ʒ], as in: *21 – douăzeci și unu* [ˈdɔwɜ(ᴢᴇ) ˈʃuˑnu], *22 – douăzeci și doi* [ˈdɔwɜ(ᴢᴇ)ʃ ˈdɔi̥, -(ᴢᴇ)ʒ].

In addition, we can also find *100 – sute* [ˈsuˑtᴇ] reduced to [stᴇ], as in: *201 – două sute (și) unu* [ˈdɔwɜˌsutᴇ(ʃi) ˈuˑnu, ˈdɔwɜstᴇ ˈʃuˑnu], and *101 o sută unu* [ɔˈsutɜ ˈuˑnu, ˈɔstɜ ˈuˑnu].

5.13. Numbers are particularly subject to change stress patterns and undergo further reductions. For instance, we have *20 – douăzeci* [ˌdɔwɜˈᴢᴇˑtʃi̥], or *30 – treizeci* [tʀᴇiˈᴢᴇˑtʃi̥]. But we have: *21 – douăzeci și unu* [ˈdɔwɜˌᴢᴇˑtʃi ʃiˈuˑnu], or *36 – treizeci și șase* [ˈtʀᴇizᴇtʃi̥ ʃiˈʃaˑsᴇ].

Length

5.14. Vowels in stressed free (or open) syllables are half-long, in word-internal position, when they occur in a tune.

Otherwise, they are short, *ie* in protunes or in word-final position (and in checked –or closed– syllables): *casă* [ˈkaˑsɜ], *care* [ˈkaˑʀᴇ], *capră* [ˈkaˑpʀɜ], *cablu* [ˈkaˑblu], *ca* [ˈka], *caș* [ˈkaʃ], *caz* [ˈkaz], *car* [ˈkaʀ], *cant* [ˈkant], *calm* [ˈkalm], *calma* [kalˈma], *cazma* [kazˈma], *catâr* [kaˈtɨʀ], *catarg* [kaˈtaʀg], *castor* [ˈkastɔʀ], *carte* [ˈkaʀtᴇ].

Mainly nasal *consonants* may occur geminated (even in speech): *înnoi* [ˌɨnnɔˈi; -ˈʊi], *din nou* [dinˈnɔu].

Stress

5.15. In Romanian words, the position of phonic stress is often rather different from that of other Romance languages. It is more like in French even when a last syllable is still present.

Here, we list a number or such word, for useful comparisons, by simply putting an *acute accent* over the stressed vowel: *academíe, barométru, candíd, capsúlă, catédra, celúlă, cinemá, comedíe, dialóg, dificíl, elíce, evadáre, extáz, fertíl, funébru, genéză, gratuít, imobíl, inedít, inutíl, labíl, microfón, neútru, nomád, orgán, paramétru, parantéză, pendúl, pijamá, postúm, prológ, prototíp, rugínă, satelít, satír, sinoním, telefón, tragedíe, umíl, utíl, vertébră, zodiác.*

5.16. As Romanian stress is (theoretically) free to fall on any of the last four syllables, it obviously can provide minimal pairs, with different meanings.

Thus, we happen to find: *ácele* (needles), *acéle* (those, f.), *cópii* [ˈkɔˑpi] (copies), *copíi* [kɔˈpii] (children), *déși* [ˈdᴇˑʃi] (thick), *deșí* (although), *háină* (dress), *haínă* (bad), *imóbil* (still), *imobíl* (building), *módele* (the fashions), *modéle* (models), *úmbrele* (the shadows), *umbréle* (umbrellas), *cântă* [ˈkɨntɜ] ([he] sings), *cântă* [kɨnˈtɜ]

([he] sang), *sună* [ˈsuˑnɜ] ([he] plays), *sună* [suˈnɜ] ([he] played), &c.

Let us consider: *móbilă* (piece of furniture), *mobílă* (movable), and *mobilă* (legal term) [moˈbiˑlɜ, ˈmoˑbilɜ].

Also: *coréctor* (a person), *corectór* (a device), *diréctor* (a person), *directór* (adj.), but: *profesor* [proˈfɛˑsoɾ, ˌprofɛˈsoɾ], *facsimil* [fakˈsiˑmil, ˌfaksiˈmil], &c. For *februarie* and *ianuarie*, in addition to normal [ˌfɛbruˈaˑɾiE, ˌjanuˈaˑɾiE], we also hear [ˈfɛˑbru̯arjE, ˈjanu̯arjE], also *interesant* [ˌinteɾɛˈsant] and [ˈinteɾɛˌsant], more in mediatic accents.

5.17. Infinitives (except those in *-e*) are stressed on their last vowel (which does not have any written accent at all): *a suna* [ˌasuˈna], *a vedea* [ˌavɛˈd̠ʝa], *a citi* [ˌatʃiˈti], but: *a trece* [aˈtrɛˑt͡ʃE]; let us also consider the infinitive *a mobila* [aˌmobiˈla]).

5.18. The stress patterns of lexical *compounds*, generally has a primary stress on the prominent syllable of its second element: *antiinflamator* [ˌantiim̩ˌflamaˈtoɾ], *telejurnal* [ˌtɛlɛʒuɾˈnal], so much so when they have forms like: *mașină de spălat* [maˈʃinɜ ˌdɛspɜˈlat], *suport de umbrelă* [suˈpoɾt dɛumˈbɾɛˑlɜ; d̠ʝum-].

However, compounds with first elements *cât-*, *fie-*, *ori-*, *oriși-*, *oare-*, *oareși-*, *veri-*, and second elements *-care*, *-când*, *-ce*, *-cine*, *-cum*, *-unde*, *-va*, have a main stress on the second element, as in: *câtva*, *câteva*, *câțiva* [kɨtˈva, ˌkɨtɛˈva, ˌkɨtsi̯ˈva] (but also [ˈkɨtva, ˈkɨtɛva, ˈkɨtsi̯va], for what we are about to say).

5.19. For longer compounds, in addition to the more usual structure with main stress on the second element, may have an intermediate stress between primary and secondary ([ˈ�царˑ]), on the first element, giving [ˈ˺ ˈ]. However, depending on the semantic importance a speaker gives to the each element, we can also find the pattern [ˈ ˈˑ], or even [ˈ ˈ].

Words with such a behavior are, for instance: *cât(e)va*, *câțiva*, *fiecare*, *oarecine*, *oareșicine*, *orice*, *orișicum*. When such words are followed by one with stress on the first syllable, more often the more prominent syllable is in their first element, as in: *óricare lúcru*, *órice lúcru*. The same is valid for *precum* [ˈprɛˑkum, prɛˈkum].

5.20. Further words, which oscillate for stress in phrases and sentences (even with a rhythm secondary stress instead of a primary one), are: *așa*, *ăsta*. Besides, *acolo* and *încolo* have [-ˈoˑlo] (but also [-oˈlo]), while *dincolo* is [ˈdiŋkolo] (but also [diŋˈkoˑlo]). In addition: *(d)apoi* [(d)aˈpoi] (more rarely [ˈ(d)aˑpoi̯]). Also: *suntem* [ˈsuntɛm, sunˈtɛm] (and [-ɨn-], including [-n̩-], not only if unstressed). Verb endings in /-Vm, -Vtsi̯/ have [-ˈVm, -ˈVtsi̯], while those in /-ˈem, -ˈetsi̯/ may rhythmically also have /-₀em, -₀etsi̯/ (given their infinitive form with unstressed /-e/).

5.21. The negative *nu* and the interrogative *ce* are generally stressed, [ˈ], while a following word in their rhythmic group are [ˌ]:

nu face [ˈnuˑˌfat͡ʃE], *nu tăceți* [ˈnuˑtɜˌt͡ʃEtsi̯], *nu știu* [ˈnuʃˌtiu], *nu mai sunt la Bucureşti* [ˈnumai̯ˌsunt laˌbukuˈɾɛʃti, -ˌsɨnt, sn̩t-], *eu sunt numai la Bucureşti* [ˌʝeusunt ˈnuˑmai laˌbukuˈɾɛʃti, -sɨnt, sn̩t-], *nu sunt bolnav* [ˈnu ˌsuntboɭˈnav, ˌsɨnt-, ˌsn̩t-], *ce*

face? [¿ˈʧɛˌfaʧɛ], *ce faceți?* [¿ˈʧɛˈfaʧɛtsi̥], *ce carte vrei?* [¿ˈʧɛˈkaɾtɛ ˈvɾei̥].

However, in negative questions, we find: *nu face?* [¿nuˈfaˈʧɛ]. Notice also the exclamative behavior: *ce smintit ești!* [ʌˈʧɛs minˈtitˌjɛʃti̥], *ce carte frumoasă!* [ʌˈʧɛ ˈkaɾtɛ fruˈmʊaˈsɜ].

5.22. When *nu* or *ce* are immediately followed by a vowel, they are elided, but the phrase stress remains on the newly formed phonic syllable: *n'aveți* [ˈnaˈvɛtsi̥], *ce-aveți?* [¿ˈʧaˈvɛtsi̥].

Let us also notice: *nu-i bun* [ˈnui̥ˌbun] (where *-i* corresponds to *este* [ˌjɛstɛ]). Also *să* may follow the same stress pattern (examples fully retranscribed from Lombard 1935, as may others): *să mergem la judecată!* [ˌsɜˈmɛɾʤɛm ˌlaʒudɛˈkaˈtɜ], *să mergem dacă vrei, la judecată!* [ˈsɜˌmɛɾʤɛm ˌdakɜˈvɾei̥·| ˌlaʒudɛˈkaˈtɜ]. Also notice: *cel mai mare* [ˌʧɛlmaiˈmaˈɾɛ] or [ˈʧɛl maiˈmaˈɾɛ].

5.23. In very quick and broad speech, more mediatic or regional than neutral, /i, e/, after sibilant and shibilant consonants, /ts, s, z; ʧ, ʤ, ʃ, ʒ/, may become [ɪ, ɐ], preceded by an asterisk in the vocogram of *fig* 5, which also shows that unstressed /e, ə, o; a/ may become [ɪ, ɨ, ʊ; ɐ].

fig 5. Possible vowel variants in quicker and broader speech.

$$/^*i/ \ [i]$$
$$/_\circ e/ \ [\iota]$$
$$/^*e/ \ [\text{ɐ}]$$
$$/^\circ ə/ \ [\text{ɨ}]$$
$$/_\circ o/ \ [\text{ʊ}]$$
$$/_\circ a/ \ [\text{ɐ}]$$
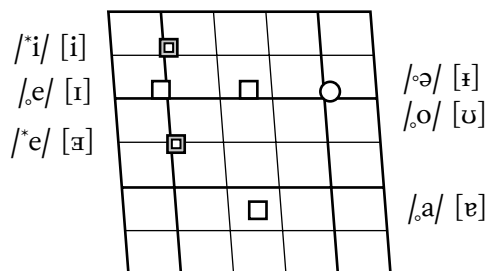
Miscellanea for practice

5.24. Here, we present some miscellaneous examples of some current realizations, which can be heard when listening to native speakers, either neutral or mediatic. Besides, some of these examples show that, in rhythm groups, /C#V/ are [#CV]:

ce-a [ʧa, ʧɛˌa], *de-a* [dja, dɛˌa], *ceapă* [ˈʧaˈpɜ; ʧjaˈ-], *cheag* [ˈcag; ˈcjag], *chiar* [ˈcaɾ; ˈcjaɾ], *de a-și* [ˈdjaˈʃi̥, dɛˈaˈʃi̥], *să-și* [ˌsɜˈʃi̥], *e așa* [jɛaˈʃa, jaˈʃa; jɹaˈʃa], *e oprit* [jɛoˈpɾit, jɨo-, jo-], *vioi* [viˈoi̥; viˈjoi̥], *vioaie* [viˈʊaˈjɛ; viˈɥaˈjɛ], *auz* [aˈuz; aˈwuz], *oază* [oˈaˈzɜ; ˈʊaˈzɜ];

Nicolae [ˌnikoˈlaɛ; -aˈjɛ], *idea* [iˈdɛˌja], *idee* [iˈdɛɛ; iˈdɛˈjɛ], *luni* [ˈluˈni̥], *lunii* [ˈluˈni], *lunea* [ˈluˈnja], *oi vedea-o* [ˌoivɛˈdjao̥], *te-oi* [ˈʧoi̥], *ardeo-ar* [ˈaɾʤoaɾ], *uite-o!* [ʌˈuitʤo̥].

îmi dă [ˌɨmi̥ˈdɜ, m̩ˈdɜ], *bate-o!* [ʌˈbaˈʧo̥], *dă-mi* [ˈdɜˈmi̥, ˈdɜˈm̩], *că îi* [ˌkɜi̥], *că îl* [ˌkɜl], *vecinul începe* [vɛˈʧinu liɲˈʧɛˈpɛ, vɛˈʧi nui̥ɲ-, nuɲ-], *lupii încep* [ˈlupii̥ɲ ˈʧɛp, ˈlupiɲ], *îi închid ușa* [ɨi̥ɲˈci ˈduˈʃa];

ceștilalți ['t͡ʃɛʃtʲ‚laltsʲ], *fieșicare* [‚fiɛʃʲ'ka·rɛ], *orișicare* [‚orʲʃʲ'ka·rɛ], *orișicine* [‚orʲʃi-'t͡ʃi·nɛ], *oriunde* [‚orʲ'undɛ], *verice* ['vɛ·rʲt͡ʃɛ, ‚vɛrʲ't͡ʃɛ].

nicicând [‚nit͡ʃʲ'kɨnd], *nicidecât* [‚nit͡ʃʲdɛ'kɨt], *ori(și)cât* [‚orʲ(ʃi)'kɨt], *ori(și)când* [‚orʲ(ʃi)'kɨnd], *oriunde* [‚orʲ'undɛ]; *casei* ['ka·sɛi; -si], *mamei* ['ma·mɛi; -mi]; *cioc* ['t͡ʃok; 't͡ʃʲok], *chior* ['cor; -'cjor], *geam* ['d͡ʒam; 'd͡ʒjam], *gheață* ['ɟa·tsɜ; 'ɟja-],

scena [s't͡ʃɛ·na, ʂ-, ʃ-, ʃ̢-], *exces* [ɛks't͡ʃɛs, ɛkʂ-, ɛkʃ-, ɛkʃ̢-], *unchiu* ['uɲcu; -cju], *unghiu* ['uɲɟu; -ɟju], *bronhită* [broŋ'hʲi·tɜ], *din chingi* [diɲ'ciɲd͡ʒʲ], *arhitect* [‚arhʲi'tɛkt] ([-k̟‚t‚]), *pictură* [pik'tu·rɜ], *monahi* [mo'na·hʲi], *lihni* [lih'ni]; *împung* [ɨm'puŋɡ‚, m̩-], *învoi* [ɨmvo·'i, m̩-], *întreg* [ɨn'trɛɡ; -ɡ̊; n̩-], *închin* [ɨɲ'cin, ɲ̍-], *încap* [ɨŋ'kap, ŋ̍-]; *piatră* ['pja·trɜ; 'pj-, 'pʲ-], *societate* [‚sot͡ʃiɛ'ta·tɛ; -t͡ʃjɛ-, -t͡ʃʲɛ-, -t͡ʃʲɛ-].

lupi ['lu·pʲ; 'lu·p̩], *albi* ['albʲ; 'alb̩], *dormi* ['dormʲ; 'dorm̩], *vătafi* [vɜ'ta·fʲ; -'ta·f̩], *ani* ['a·nʲ; 'a·n̩], *speli* [s'pɛ·lʲ; s'pɛ·l̩], *ieri* ['jɛ·rʲ; 'jɛ·r̩], *vezi* ['vɛ·zʲ; 'vɛ·z̩], *urși* ['urʃʲ; 'urʃ̩], *ochi* ['o·cʲ; 'o·c; 'o·c̩], *hoți* ['ho·tsʲ; 'ho·ts̩], *legi* ['lɛ·d͡ʒʲ; 'lɛ·d͡ʒ; 'lɛ·d͡ʒ̩]; *boccea* [bok't͡ʃa]; *optzeci* [opt'zɛ·t͡ʃʲ; op'sɛ·-; op'zɛ·-; ob'zɛ·-; ob'd͡zɛ·-]; *fotbal* ['fotbal, 'fodbal], *absent* [ab'sɛnt, ap'sɛnt]; *se* (pron.) [sɛ, se, sɜ, sə].

fiul profesorului ['fiu(l) profɛ'sor(u)lui], *dar vino* [‚dar'vi·no, ‚da'vi·-], *astfel* ['as(t)-fɛl], *altceva* ['alt͡ʃɛva, 'alt͡ʃɛ-]; *pot să plec* ['po(t) 'sɜ 'plɛk].

nu știu ['nuʃ‚tiu, -‚tju], *uliu* ['u·lju, -liu], *ulii* ['u·li, -liʲ], *uli* ['u·lʲ], *căsoaiei* [kɜ'swa-jɛʲ, -'swa·ji, -'swaʲ], *râu* ['rɨu], *râuri* ['rɨurʲ], *râurile* ['rɨurilɛ], *serviciu* [sɛr'vi·t͡ʃu, -t͡ʃju], *studiu* [s'tu·dju, -diu], *giulgiu* ['d͡ʒuld͡ʒu, -d͡ʒju], *Giurgiu* ['d͡ʒurd͡ʒu, -d͡ʒju];

neaferind [‚nɛafɛ'rind], *neînchipuindu-și* [‚nɛɨɲcipu'ʲnduʃʲ, ‚nɛɲci-], *nevăzut* [‚nɛ-vɜ'zut], *neobosit* [‚nɛobo'sit]; *fresce* ['frɛst͡ʃɛ; -ʃt͡ʃɛ-; -ʃt͡ʃɛ-], *eminescian* [‚ɛmi‚nɛst͡ʃi'an; -ʃt͡ʃ-; -ʃt͡ʃ-], *exagerat* [ɛk‚sad͡ʒɛ'rat, ɛc-; ɛɡ‚za-, ɛɟ-], *exact* [ɛk'sakt, ɛc-; ɛɡ'zaktɛ, ɛɟ-].

unde e prăjitură? [¿'undɛjɛ ‚prɜʒi'tu·rɜ·‚] or [¿'undɛi dɛi‚prɜʒi‚turɜ]; *mă tem că vine* [mɜ'tɛm kɜ'vi·nɛ], *mă tem să nu vină* [mɜ'tɛm sɜ'nu·‚vinɜ]; *ce frumos!* [‚ʌt͡ʃɛfru'mos], *ce frumos e!* [‚ʌt͡ʃɛfru'mos‚jɛ], *ce mare e!* [‚ʌt͡ʃɛ'ma·rɛ], *ce bine a cântat!* [‚ʌt͡ʃɛ'binɛa kɨn'tat, -nja kn̩'tat], *uite ce frumos e!* [‚ʌ'uitɛ ‚t͡ʃɛfru'mos‚jɛ], *dincoace* ['diŋkwat͡ʃɛ, diŋ'kwa·t͡ʃɛ].

6.
Intonation
& transcribed texts

Intonation patterns

6.1. fig 6.1 shows the four protunes and four tunes of *neutral* Romanian intonation, while fig 6.2 highlights the main differences of the *mediatic* accent.

fig 6.1. Neutral Romanian intonation patterns.
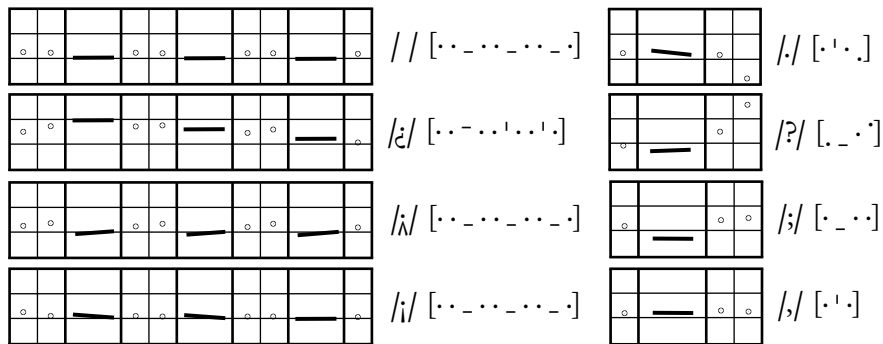
fig 6.2. Mediatic Romanian intonation patterns.
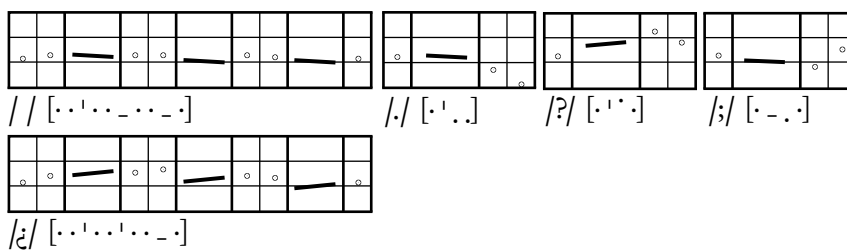
6.2. The following set of sentences illustrates the patterns.

Mi-ar plăcea să vorbesc bine românește.
Știm ce vrei să spui.
Mulțumesc mult.

Ce crezi despre asta?
Cum te simți azi?
Unde mergem?

Vorbești românește?
Fratele tău o înțelege?
El vine mâine?

Dacă nu poți veni sâmbătă, am încurcat-o.
Când am ajuns la gară, trenul plecase deja.
Mergem cu autobuzul sau pe jos?
Sunt: una, două, trei, patru, cinci.
Sunt: una, două, trei, patru, cinci…

Dacă nu poți veni sâmbătă, nu e nicio problemă.
Mergem cu autobuzul, cu trenul sau cu mașina?
Acesta este un dicționar foarte util.

Acesta *este un dicționar foarte util.*
Acesta este un ***dicționar*** *foarte util.*
Acesta este un dicționar ***foarte*** *util.*
Acesta este un dicționar foarte ***util***.

Nu, spuse, nu am făcut-o.
Desigur, dragă.
Desigur, dragă, mâine vei primi un cadou.
Desigur, dragă. Mâine vei primi un cadou.

Ca să spun drept, spuse, nu sunt în totalitate sigur.
Dragă, nu-ți amintești că am văzut filmul acesta săptămâna trecută?
De ce ai spus „nu-mi pasă", mă întreb, dacă e adevărat contrariul?

[ˌmjaɾplɜ‿ʧa sɜvɔɾ‿bɛsk ‿biˑnɛ ˌɾɔmɨˈnɛʃtɛˑ.
ʃ‿timʧɛ ‿vɾɛi sɜsˈpuiˑ.
ˌmultsu‿mɛsk ˈmultˑ.

¿ʧɛ‿kɾezɨ̩ ˌdɛsˈpɾɟasta·.
¿‿kum tɛˈsimtsɨ̥ ˈazɨ̩·.
¿‿unɖɛ ˈmɛɾʤɛm·.

¿vɔɾ‿bɛʃtɨ̩ ˌɾɔmɨ‿nɛʃtɛˑ
¿‿fɾaˑtɛlɛtɜu ˌɔɨntɛ‿lɛˑʤɛˑ
¿jɛl‿viˑnɛ ‿mɨinɛˑ·

‿daˑkɜ ˌnu‿pɔtsɨ̩ vɛ‿ni ‿sɨmbɜˌtɜˑ| aˌmɨŋkuɾˈkatɔˑ.
‿kɨnda ma‿ʒuns la‿gaˑɾɜˑ| ‿tɾeˈnul plɛˈkaˑsɛˑ. ˌdɛˈʒaˑ.⌋
¿‿mɛɾʤɛm ˌkuautɔ‿buˑzul·| ¿ˌsaupɛˈʒɔs·.
ˈsunt (ˈsɨntˑ, ˈsn̩tˑ) ˈuˑnaˑ| ˈdɔwɜ·| ˈtɾɛiˑ| ‿paˑtɾu·| ˈʧiɲʧɨ̩.
ˈsunt (ˈsɨntˑ, ˈsn̩tˑ) ˈuˑnaˑ| ˈdɔwɜ·| ˈtɾɛiˑ| ˈpaˑtɾuˑ| ˈʧiɲʧɨ̩

‿daˑkɜ ˌnu‿pɔtsɨ̩ vɛ‿ni ˈsɨmbɜˌtɜˑ| ‿nujɛ ‿niˑʧɔ pɾɔˈblɛˑmaˑ.
¿‿mɛɾʤɛm ˌkuautɔˈbuˑzul| ¿ku‿tɾeˈnul·| ¿ˌsaukumaˈʃiˑnaˑ.
a‿ʧɛsta jɛstɛun̩ˌdiktsiɔ‿naɾ ˈfʊaɾtɛu ˈtilˑ.

a‿t͡ʃesta·· ˌjesteunˌdiktsio‿naɾ ‿fwaɾteu ˈtil·.
a‿t͡ʃesta ˌjesteunˌdiktsio‿naɾ·· ‿fwaɾteu ˈtil·.
a‿t͡ʃesta ˌjesteunˌdiktsio‿naɾ ‿fwaɾteu·· ˈtil·.
a‿t͡ʃesta ˌjesteunˌdiktsio‿naɾ· ˈfwaɾteu ˈˈtil·.

ˈnu·¦ ˌsˈpu·se·ᴊ ‿nuaŋ fɜˈku·to·.
deˈsi·guɾ·¦ ˌˈdɾa·gɜ·ᴊ
deˈsi·guɾ·¦ ˌˈdɾa·gɜ·ᴊ| ˈmɨine· ˌveipɾi‿miuŋ kaˈdou·.
deˈsi·guɾ·¦ ˌˈdɾa·gɜ·ᴊ| ˈmɨine· ˌveipɾi‿miuŋ kaˈdou·.

ˌkasɜsˈpun ˈdɾept· ˌsˈpu·se·ᴊ ‿nusunˌtɨntoˌtaliˈta·te· ˈsi·guɾ·. (‿nusɨnt·ˌ‿nusn̩t·)
ˌˈdɾa·gɜ·ᴊ¦ ¿‿nutsi̯a min‿teʃti̯·¦ kɜˌamvɜ‿zut·· ‿filmulaˌt͡ʃesta· ˌsɜptɜˈmɨ·na tɾeˌku·tɜ·
¿de⁻t͡ʃais ˈpus·¦ ⌐‿nu·mi̯ ‿pa·sɜ··'| ˌmɜn̩ˈtɾeb·ᴊ¦ ‿da·kɜ jeaˌdevɜ‿rat kon̩ˈtra·rjul·.]

(I'd like to speak Romanian well.
We know what you mean.
Thank you very much.

What do you think about it?
How are you feeling today?
Where are we going?

Can you speak Romanian?
Does your brother understand it?
Is he coming tomorrow?

If you can't come on Saturday, we'll be in trouble.
When I arrived at the station, the train had gone.
Shall we go by bus, or on foot?
There are one, two, three, four, five.

If you can't come on Saturday, there's no problem.
Are you going by bus, by train, or by car?
This is a very useful dictionary.

Tʜɪs is a very useful dictionary.
This is a ᴠᴇʀʏ useful dictionary.
This is a very ᴜsᴇғᴜʟ dictionary.
This is a very useful ᴅɪᴄᴛɪᴏɴᴀʀʏ.

No, he said, I haven't done it.
Of course, my dear.
Of course, my dear. You'll have it tomorrow.
Of course, my dear, you'll have it tomorrow.

As a matter of fact, he said, I'm not at all sure.
Don't you remember, dear, we saw that movie last week?
Why did you say 'I don't mind', I wonder, when the opposite is true?)

The North Wind and the Sun

6.3. 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?

6.4. There follows the Romanian version, in *can*IPA phonotonetic transcription.

Vântul și soarele se certau, fiecare pretinzând că el era cel mai puternic, când ei văzură venind un călător îmbrăcat cu paltonul. Ei se înțeleseră că acela dintre ei, care va izbuti să-l dezbrace pe călător de palton, va fi recunoscut ca cel mai puternic.

Deci vântul de nord începu să sufle cu toată puterea; dar cu cât sufla mai tare, cu atât călătorul își strângea mai tare paltonul, atât de bine, încât la urmă vântul renunță să-l scoată. Atunci soarele începu să strălucească, și în curând călătorul, încălzit, își scoase singur paltonul. Astfel vântul recunoscu că soarele era cel mai puternic dintre ei doi.

Ți-a plăcut istorioara? Vrei să ți-o povestesc încă o dată?

[˷vɨntuɭ ʃiˈswaˑɾɛlɛ· sɛʧɛɾˈtau·| fiɛ˷kaɾɛ ˌpɾɛtiɲˈzɨnd· kɜ˷jɛɭ jɛɾaˌʧɛlmaipu˷tɛɾnik··| ˌkɨndjɛivɜˈzuˑɾɜ· vɛ˷ninduŋkɜlɜˈtɔɾ· ˌɨmbɾɜ˷kat kupaɭˈtɔnul·|| jɛisɛɨntsɛˈlɛˑsɛɾɜ kɜa˷ˈʧɛˑla ˌdintɾɛˈjɛi·| ˌkaɾɛˌvaizbu˷ti sɜldɛzˈbɾaˑʧɛ· pɛˌkɜlɜˌtɔɾ dɛpaɭ˷tɔn··|| vaˌfiɾɛˌkunɔsˈkut·| kaˌʧɛlmaipuˈtɛɾnik·||

ˌdɛʧi˷vɨntul dɛˈnɔɾ· diɲʧɛˈpu sɜ˷suˈflɛ··| ku˷twaˑtɜ puˈtɛˑɾja·| ˌdaɾku˷kɨt su˷fla maiˈtaˑɾɛ··| kuaˈtɨt kɜlɜˈtɔˑɾuɭ ʃistɾiɲˈʤa· mai˷taˑɾɛ paɭˈtɾɔnul··| aˌtɨtdɛˈbiˑnɛ| iŋ˷kɨt la˷uɾmɜ ˈvɨntul· ˌɾɛnuɲ˷tsɜ sɜlsˈkwwatɜ·| a˷tuɲʧi ˷swaˑɾɛlɛɨɲ ʧɛˈpu sɜsˌtɾɜlu˷ˈʧaskɜ··| ʃiɨŋkuˈɾɨnd kɜlɜˈtɔˑɾul·| ˌɨŋkɜl˷zit··| iʃisˈkwaˑsɛ ˈsiŋguɾ paɭˈtɔnul·| ˷astfɛl ˷vɨntul ɾɛˌkunɔsˈkuˑ·| kɜ˷swaˑɾɛlɛ ˌjɛɾaʧɛlˌmaipuˈtɛɾnik·· ˌdintɾɛjɛiˈdɔi̯·|

¿ˌtsiaplɜ˷kuˑ· ¿tisˌtɔɾiˈwaˑɾa·|| ¿˷vɾɛi sɜˌtsiɔpɔvɛsˈtes kɨŋkɜɔ˷daˑtɜ·]. Notice that, in mediatic pronunciation, *istorioara* /istɔˈrjwara/ is [ˌistɔˈrʲaˑra].

A short conversation

6.5. Let us end with this text.

Bună ziua. Spuneți, ce doriți?
[ˈbunɜ ˈziˑwɜˑ| sˈpuˑnɛtsi̯˳| ¿ˌʧɛdoˈriˑtsi̯˳ˑ] (med. [-ɯɤˑ])
(Hello. Tell me, what d'you want?)

Bună ziua. Aș vrea să fac o excursie prin țară.
[ˈbunɜ ˈziˑwɜˑ| aʒˈvrɹa sɜˈfakɔɛks ˈkuɾsiɛ priɲˈtsaˑrɜˑ] (med. [-ɯɤˑ] [-sjɛ])
(Hello. I'd like to go on a trip around the country)

Știți unde anume?
[¿ʃˈtits(i̯˳) ˈuɲdɛa ˈnuˑmɛˑ] (med. [-dja])
(Do you know where precisely?)

Nu știu exact. Dumneavoastră ce credeți?
[ˌnuʃˈtiuɛk ˈsaktˑ| ¿ˌdumɲaˈvɯastrɜ ʧɛˈkrɛˑdetsi̯˳]
(No, I don't know exactly. What do you think?)

Dacă vreți la mare, avem camere la trei hoteluri bune în Neptun.
[ˈdakɜ ˈvrɛtsi la‿maˑrɛˑˑ| aˌvɛmˈkamɛɾɛ laˈtrei ḥoˈtɛluɹi ˈbuˑnɛˑ¦ iɲˈnɛptunˑ] (med.[n̩ˡ])
(If you want to go to the seaside, we have rooms in three good hotels in Neptun)

*Aș prefera la Mamaia, dacă e posibil. Dar aș sta la mare numai 4 zile, fiindcă aș
vrea să ajung și la munte, și dacă am timp, și în delta Dunării.*
[ˌaʃpɾɛˈfɛɾa ˌlamaˈmaˑjaˑ| ˌdakɜjɛpoˈsiˑbilˑ| ˌdaɾaʃˈta laˈmaɾɛ nuˌmaiˈpatɾu ˈziˑlɛˑ| ˈfiiɲ
kaʒˈvrɹa sɜaˈʒuŋk ʃilaˈmuɲtɛˑ| ʃidaˈkam ‿timpˑˑ| ʃiɲˈdɛlta ˈduˑnɜriˑ] (med. [-kȶjɛ])
(I'd prefer Mamaia, if possible. But I only want to stay four days at the seaside, be-
cause I'd like to go the mountains, as well, and the Danube Delta if I have time)

Dacă vreți, puteți lua un bilet în circuit.
[ˈdakɜ ‿vrɛˑtsi̯ˑˑ| puˈtɛtsi̯˳ ˈlwaɯum biˈlɛtiɲ ʧiɾˈkwitˑ]
(If you want, you can get a round ticket)

Adică cum?
[¿aˈdikɜ ˈkumˑ]
(How does that work?)

*Un bilet în circuit înseamnă că e valabil pe tot timpul călătoriei dumneavoastră.
Și puteți să întrerupeți călătoria unde doriți. Deci ați putea merge mai întâi
la mare; de acolo în deltă și apoi ați putea merge undeva la munte.*
[ˌumbiˈlɛtiɲ ʧiɾ‿kwitˑˑ iɲˈsjamnɜ kɜˌjevaˈlaˑbilˑ¦ ɾɛˌtoˈtimpul kɜˌlɜtoˈɾiɛi ˌdumɲa-
ˈvɯastrɜˑ¦| ʃipuˈtɛtsi̯ sɜintrɛˈɾupetsi̯˳ kɜˌlɜtoˈɾia ˌuɲdɛdoˈriˑtsi̯˳ˑ| ˌdetʃi̯˳atsi̯˳ puˈtɹa
ˈmɛɾʤɛ mainˈtȶi la‿maˑrɛˑˑ| djaˈkoloɲ ‿dɛltɜˑˑ¦ ʃiaˈpoiatsi̯˳ puˈtɹaˑ¦ ˈmɛɾʤɛuɲ dɛ-
ˈva laˈmuɲtɛˑ]
(A round ticket is valid for the whole of your journey. You can make stops along
the way as you wish. So you could go first to the seaside; then to the Delta
and then on to somewhere in the mountains)

Da, sună bine. Și cam cât costă în total?
[ˈdaˑ| ˈsunɜ ˈbiˑnɛ| ¿ʃiˈkam kɨtˈkɒstɜin tɒˈtalˑ]
(Yes that sounds good. How much does it cost?)

Depinde de unde plecați și de cât timp stați.
[dɛˈpindɛ dɛˈundɛ plɛˌkaˑtsi̯ˑ| ʃidɛˈkɜt ˈtimps ˈtaˑtsi̯ˑ]
(It depends when you leave and how long the trip lasts)

Bine, deci cât ar costa dacă aș sta 4 zile la Mamaia? Apoi 3 zile în deltă, și o săptă-
mână la munte?
[ˈbiˑnɛ| ¿detʃikɨˈtar kɒsˈta daˌkaʃsˈtaˑ| ˈpatru ˈzilɛ ˌlama_maˑjaˑˑ|¦ ¿aˌpɒiˈtrɛi ˈzilɛin
_dɛltɜˑˑ| ¿ʃiɒˌsɜptɜˈmɨnɜ laˈmuntɛˑ]
(Fine. How much would it be if I stay four days in Mamaia? Then three days in
the Delta, and a week in the mountains?)

La Mamaia ați putea să stați sau la hotelul Internațional, sau la Perla. O cameră
cu un singur pat și cu baie costă șaizeci de euro pe noapte. Cazarea în deltă este
de obicei la familii locale. În schimb la munte, la Sinaia, puteți să stați la un
hotel bun. Toate camerele au încălzire centrală, baie sau duș. Hotelul are și bar,
și restaurant și discotecă, chiar și sală de gimnastică.
[ˌlamaˈmaˑjaˑ| ˌatsi̯puˈtja sɜsˈtaˑtsi̯ˑ| ˌsaulahɒˈtɛlu ˌlintɛrˌnatsjɒ_nalˑˑ| ˌsaulaˈpɛrlaˑ|¦ ɒ-
ˈkamɛrɜ kuunˈsiŋgur _patˑˑ| ʃikuˈbaˑjɛˑ| ˈkɒstɜ ʃaiˈzɛtʃi̯ (ˈʃaizɛʃi̯, -zɜ-) dɛˈɛurɒ pɛ-
ˈnɒaptɛˑ| kaˈzarjain ˈdɛltɜ ˌɛstedɛɒbiˈtʃei lafaˈmili lɒˈkaˑlɛˑ| ɨnsˈc͡çim bla_muntɛˑˑ|
ˌlasiˈnaˑjaˑ| puˈtɛtsi̯ sɜsˈtatsi̯ ˌlauŋhɒˈtɛl ˈbunˑ‖ ˈtɒatɛ ˈkamɛrɛlea ˌu(ɨ)ŋkalˈzirɛ tʃɛn-
_traˑlɜˑˑ| ˈbaˑjɛˑ| sauˈduʃˑ| hɒˈtɛlu ˌlarɛʃi_barˑˑ| ʃiˌrɛstauˈrantˑ ʃiˌdiskɒ_tɛˑkɜˑˑ| ˈc͡çarˑ
ʃiˈsalɜ ˌdedʒimˈnastikɜˑ]
(In Mamaia you could stay at the Hotel International or at the Hotel Perla. A
single room with a bath costs 60 euros per night. In the Delta you would usu-
ally stay with local families. In the mountains, on the other hand, in Sinaia,
you can stay at a good hotel. All the rooms have central heating and a bath
or shower. The hotel also has a bar, a restaurant, a disco and even a gym)

Știți cumva dacă este aproape de telecabină sau de telescaun? Aș vrea să văd
peisajul.
[¿ʃˈtitsi̯ kumˈva ˌdakɜˈjɛstɛa ˈprɒapɛ dɛˌtɛlɛka_biˑnɜˑˑ| ¿saudɛˌtɛlɛsˈkaunˑ| aʒˈvrja sɜ-
ˈvɜd pɛiˈsaˑʒulˑ]
(Do you know whether it's close to the cable car or chain lift? I would like to see
the surroundings)

Nu știu exact; dar pot să aflu până mâine.
[nuʃˈtiu ɛkˈsaktˑ| darˈpɒt sɜˈaˑfluˑ ˌɨˌpɨnɜˈmɨinɛˑˌ] (med. [ɛgˈzakt])
(I don't know for certain; but I can find by tomorrow)

Mulțumesc. Atunci revin mâine.
[ˌmultsuˈmɛskˑ| aˈtuɲtʃi̯ˑ rɛˈvim ˈmɨinɛˑ]
(Thank you. Then, I'll come back tomorrow).

7.
Regional accents

Romanian accent maps

7.0. The maps in *fig* 7.0 present the three major areas (top map, including Moldova): *Transylvania*, *Wallachia*, *Moldavia*.

The bottom map shows: T(ransylvania), W(allachia), M(oldavia), and MR (*ie* Moldova Republic), H (*ie* the Hungarian enclave in Transylvania), and U (*ie* the two Ukranian areas on the North and the eastern one in Odessa, Ukraine), with mixed speakers.

fig 7.0. Romanian regional accents.
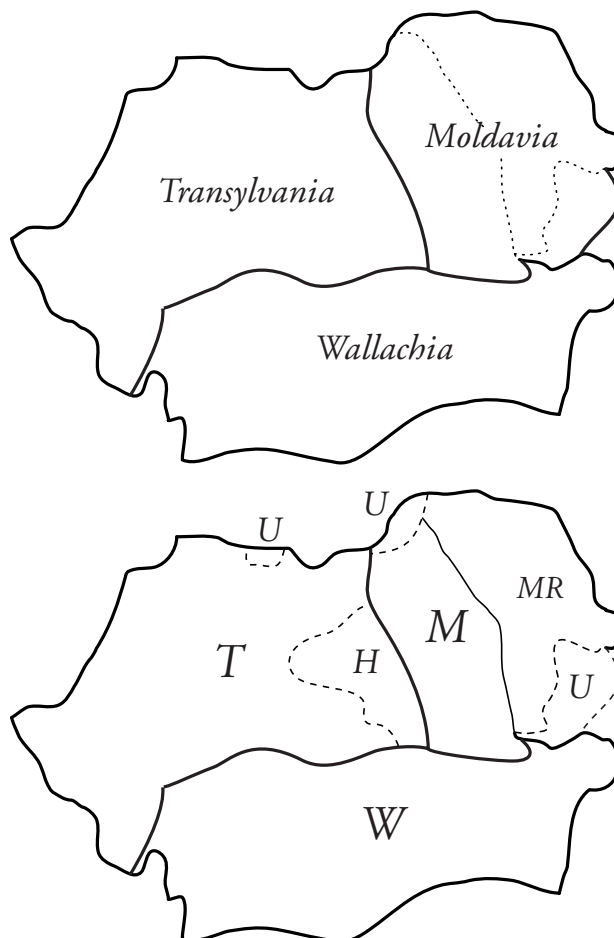
7.1. The three autochthonous regional accents of Romania (Wallachia, Transylvania, Moldavia), may generally present all which is typical of the mediatic accent for the *consonants*, often adding further peculiarities, as a more frequent use of /ɾ/ [r], and /ts/ [dz], by voice assimilation.

The same is also true for the *vowels*, in addition to what is shown in their figures, including /ja, ωʁ/ [a, ə] &c. In addition to typical regional vocalic peculiarities, also the fundamental *intonation* patterns are shown in their figures.

7.2. /Ci̯/ [Ci̯] may be intense, [Ç], not only with sonants, but also with stops and others, in addition to being palatalized (and intense, too). /CjV/ may be [ÇV]. Consonants followed by front vowels may be palatalized, or else labialized, if followed by rounded vowels.

/l/ may be half-velarized, [ɫ], especially in syllable-final position, mostly in Wallachia and Moldavia. Final /om#/ may be [mu̯, m̩]. /tʃ, dʒ, ʃ, ʒ/ may be [tʃ, dʒ, ʃ, ʒ], in addition to [tʃ, dʒ, ʃ, ʒ].

The sonants in final position, before a pause (or a voiceless consonant), may be fully devoiced, or not. The constrictives may be semiconstrictive. Also /ɦ/ [ɦ, ɦ̥], may be semiconstrictive; but /#h/ may become [h] ɔɾ [∅]. The stops are audibly uttered, when followed by another stop or a pause, [C˳C˳l] (also sonants and other consonants may do so, in such contexts).

7.3. Especially in Transylvania, but also elsewhere, vowels in stressed syllable may be [Vˑ], even in checked syllables or in final position.

Vowels followed by palatalized /k, g, ɦ/ (especially if in syllable or word final position), /VC/ may become [VᶦC].

Wallachia

fig 7.1.1. Romanian regional accents: Wallachia vowels.

/a/ [a, ˳ɐ], /ja/ [ja̽, ja, Ca]   /ωa/ [ɥa, ɥɑ, ɥʌ, Cə, Çə]

fig 7.1.2. Romanian regional accents: Wallachia diphthongs.

fig 7.1.3. Romanian regional accents: Wallachia main intonation patterns.

Transylvania

fig 7.2.1. Romanian regional accents: Transylvania vowels & diphthongs.

fig 7.2.2. Romanian regional accents: Transylvania main intonation patterns.

/ / [· ·ˈ· ·ˈ· ·ˈ·]   /./ [·ˈ· ·]   /?/ [·ʹ ʹ·]   /;/ [· – ·]

/¿/ [· ·ˈ· ·ˈ· ·ˈ·]

Moldavia

fig 7.3.1. Romanian regional accents: Moldavia vowels & diphthongs.

/i/ [i]   /u/ [u]
                          /ɨ/ [ə]
/e/ [ɛ]   /o/ [ɔ]
                          /ə/ [ʁ]
/a/ [a], /ʝa/ [ʝɑ, Cɑ]   /ɯa/ [ɥa, Cə]

/ii/ [ii]   /ui/ [ʊi]
               /ɨi/ [əi]
/ei/ [ei]   /oi/ [ɔi]
               /əi/ [ɜi]
/ai/ [ai]

/iu/ [iu]   /uu/ [uu]
               /ɨu/ [əu]
/eu/ [ɛu]   /ou/ [ɔu]
               /əu/ [ʁu]
               /au/ [au]

fig 7.3.2. Romanian regional accents: Moldavia main intonation patterns.

/ / [· ·ˈ· ·ˈ· · _ ·]   /./ [· – ·]   /?/ [·ˈ ·]   /;/ [· – ·]

/ / [· ·ˈ· ·ˈ· · _ ·]

Moldova

7.4. In Moldova, in addition to most mediatic and regional Romanian peculi-
arities, we find: /l/ [ɫ, ɫ]; /C/ before front vowels, /i, e/, may be typically, and fre-
quently, [Ç]: [m̦, p̦, ḇ, f̦, ɣ, ɲ, f̦, ɾ̦, l̦; ț, d̦, c, ɟ, tʃ, dʒ, ʃ, ʒ; ħ]. Sometimes, they are
[Cj] (even in *trenul* [ˈtrɛˑnul, ˈtʃɛˑ-, ˈtrjɛˑ-]). Word-initially, /e-/ is practically '/je/' even
in *euro, Europa, Elena, elefant.*

There is possible confusion between /ja, ɟa/ [Cja, Ça] and /wa, ɰa/ [Cɰa, Ça]; [ˈV·C] (including strategies for distinguishing /ja, wa/, by changing them into [ija, uɰa], even [iˈja, uˈɰa]). Besides, /h/ [ɧ, ʜ] (semiconstrictive); but also /j/ [i̯]; /tʃ, dʒ, ʃ, ʒ/ may be [tʃ, dʒ, ʃ, ʒ]; often /tʃ, dʒ/ become /ʃ, ʒ/, while /z/ may be [dz]; in addition, /ts; s, z/ may be [ts; s̩, z̩] (with semiconstrictive elements). Instead of demi--semi-approximants [ʝ, ɫ, w], before initial (or between) vowels, true semi--approximants may appear, [j, ɫ, ɰ]. The position of stress in words may be different, as in: *arípă*, instead of *áripă*.

fig 7.4.1. Romanian regional accents: Moldova vowels & diphthongs.

fig 7.4.2. Romanian regional accents: Moldova main intonation patterns.

Hungarian enclave

7.5. The Hungarian-Romanian accent is frequently advanced: *mátematic, própaganda* (instead of *matemátic, propagánda*) or *élementar, apróximativ, rómân* (instead of *elementár, aproximatív, román*). Very frequently, we have /ɾ/ [r]. There are problems in distinguishing between ă and â.

There is possible confusion between /j, ʝ/ and /w, ɰ/, including /ja, ʝa/ [Cʝa, Ça] and /wa, ɰa/ [Cɰa, Ça]; [ˈV·C], in addition to [eˈa, oˈa] for /ʝa, ɰa/. /tʃ, dʒ, ʃ, ʒ/ may be [tʃ, dʒ, ʃ, ʒ]; and [ɡj, kç, ḥ] often appear instead of [c, ɟ, ḥ]. Besides, [ˈV·C] is possible, mainly with /ʔ/.

fig 7.5.1. Romanian regional accents: Hungarian-Romanian vowels & diphthongs.
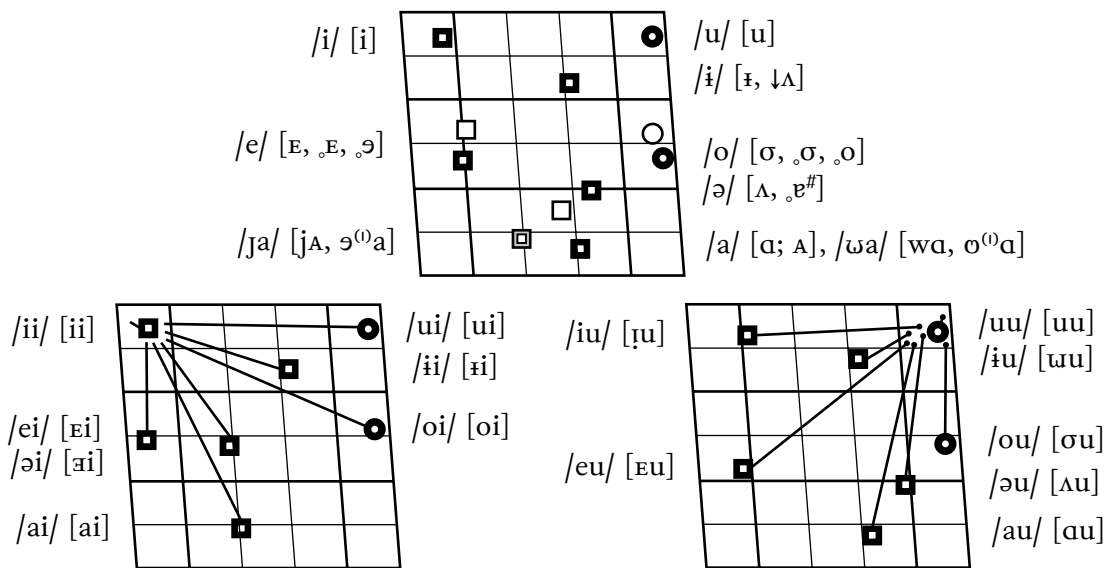
fig 7.5.2. Romanian regional accents: Hungarian-Romanian main intonation patterns.
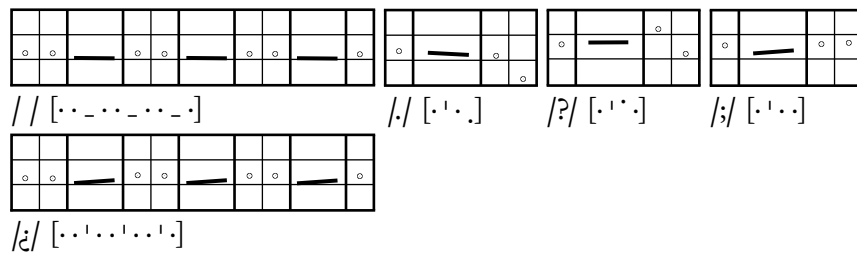
Ukrainian enclaves

7.6. The Ukranian-Romanian accent has: /l/ [ɫ, ɫ]; /C/ [Ç] before /i, e/ or /j, ʝ/: [m̦, p̦, b̦, f̦, ɣ, ɲ, ɾ̦, r̦, l̦; ţ, ḑ, c, ɟ, ţʂ, dʑ, ʂ, ʐ; ḥ]. sometimes, instead of [Ç], find: [Cʝ], and there is possible confusion between /ja, ʝa/ [Cʝa, Ça] and /wa, ɰa/ [Cɰa, Ça], in addition to [eˈa, oˈa] for /ʝa, ɰa/. /Ca/ maɨ possibly become [Cɟa]; /f, v/ are mainly [f, v] (semiconstrictive). There is a strong presence of [#ɰ] + /u, o/. /tʃ, dʒ, ʃ, ʒ/ may be [tʂ, dʐ, ʂ, ʐ]. There are problemes in distinguishing between ă and â.

fig 7.6.1. Romanian regional accents: Ukrainian-Romanian vowels & diphthongs.

/i/ [i]
/ɨ/ [ɨ]   /u/ [u]

/e/ [ɛ]   /ə/ [ɤ]
                                            /o/ [ɔ]

                                            /a/ [a]
/ʝa/ [ja, e⁽ⁱ⁾a]   /wa/ [wa, o⁽ⁱ⁾ɑ]

/ii/ [ii]
/ɨi/ [ɨi]   /ui/ [ui]   /iu/ [iu]   /uu/ [uu]
                                   /ɨu/ [ɨu]

/ei/ [ɛi]   /əi/ [ɤ]   /eu/ [ɛu]   /əu/ [ɤu]
                      /oi/ [ɔ]   /ou/ [ɔu]

/ai/ [ai]   /au/ [au]
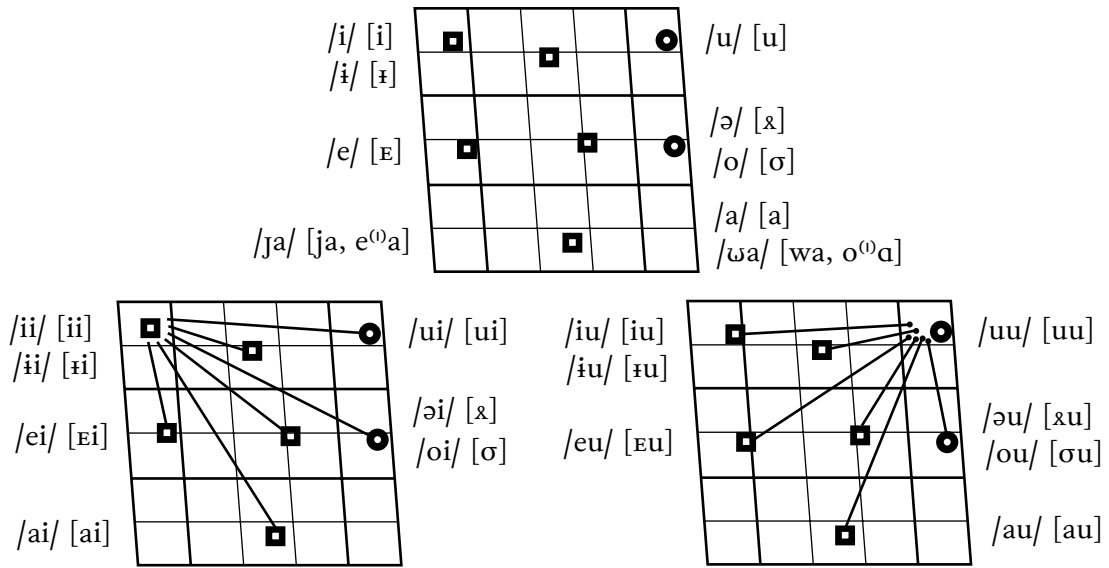
fig 7.6.2. Romanian regional accents: Ukrainian-Romanian main intonation patterns.

/ / [· ·ˈ· ·ˈ· ·ˈ·]   /./ [·ˈ·.]   /?/ [·ˈˈ·]   /;/ [·‒··]

/ / [· ·ˈ· ·ˈ· ·ˈ·]
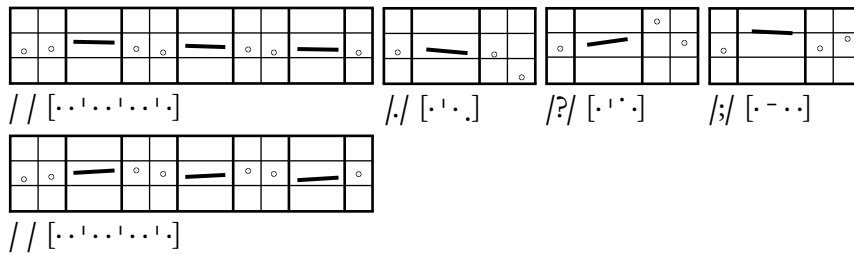
8.
Mini-phono-dictionary

A

Aaron ˈaˑɾɔn
Abrud aˈbɾud
Ada Kaleh ˈada kaˈlɛ
Adam aˈdam
Adamclisi adamkliˈsi
Adjud adˈʒud
Agârbiceanu agɨɾbiˈʧaˑnu
Agerpres aʤɛɾˈpɾes
Aiud aˈjud
Alba Iulia ˈalba ˈjuˑlia
Alecsandri alɛksaɲˈdɾi
Alecu aˈlɛku
Alexandrescu alɛksaɲˈdɾesku
Alexandru alɛkˈsaɲdɾu
Aman ˈaˑman, aˈman
Andreescu aɲdɾɛˈjesku
Anghel ˈaŋɟɛl
Anina aˈniˑna
Antim aɲˈtim
Antonescu aɲtɔˈnɛsku
Arad aˈɾad
Ardeal aɾˈdɟal
Argeș ˈaɾʤɛʃ
Argetoianu aɾʤetɔˈjaˑnu
Arghezi aɾˈɟɛˑzi̯
Aristia aɾisˈtia
Aron ˈaˑɾɔn, aˈɾɔn
Asachi aˈsaˑci̯
Averescu avɛˈɾesku
Azuga aˈzuˑga

B

Baba ˈbaˑba
Babadag babaˈdag
Babeș ˈbaˑbeʃ
Bacău baˈkɜu
Baconsky baˈkɔɲsci̯
Bacovia baˈkɔˑvia
Bahlui bahˈlui
Baia Mare ˈbaja ˈmaˑɾe
Baia Sprie ˈbajas ˈpɾiɛ
Balcic baɫˈʧik
Balta ˈbaɫta
ban ˈban
Banat baˈnat
bani ˈbaˑni̯
Barac baˈɾak
Barbilian baɾbiliˈan
Barbu ˈbaɾbu
Bariț ˈbaˑɾits
Barițiu ˈbaˑɾitsiu
Basarab basaˈrab
Basarabescu basaɾaˈbɛsku
Basarabescu basaɾaˈbɛsku
Basarabia basaˈraˑbia
Bazargic ˈbaˑzaɾʤik
Băicoi bɜiˈkɔi
Băile Herculane ˈbɜilɛ ɦɛɾkuˈlaˑnɛ
Băilești bɜiˈlɛˑʃti̯
Bălăceanu bɜlɜˈʧaˑnu
Bălcescu bɜɫˈʧesku
Bălți ˈbɜɫtsi̯
Bănățeanu bɜnɜˈtsjaˑnu

Băneasa bɜ'nɟaˑsa

Bănulescu bɜnu'lɛsku

Bărăgan bɜrɜ'gan

Bărnuțiu bɜr'nuˑtsiu

Bârlad biɾ'lad

Bârsan biɾ'san

Bechetu bɛ'ʨɛˑtu

Beiuș bɛ'juʃ

Beldiman bɛldi'man

Beniuc bɛni'uk

Bibescu bi'bɛsku

Bihor bi'ɦɔɾ

Bistrița 'bistritsa

Blaga 'blaˑga

Blaj 'blaʒ

Blandiana blandi'aˑna

Bogdan bɔg'dan

Bogza 'bɔgza

Boian bɔ'jan

Boldești bɔl'dɛʃti̯

Boliac 'bɔˑliak

Bolintineanu bɔlinti'nɟaˑnu

Borșa 'bɔɾʃa

Borsec 'bɔɾsɛk

Botez bɔ'tɛz

Botoșani bɔtɔ'ʃaˑni̯

Brad 'bɾad

Brașov bɾa'ʃɔv

Brăila bɾɜ'iˑla

Brăileanu bɾɜi'ljaˑnu

Brăiloiu bɾɜi'lɔˑju

Brătescu bɾɜ'tɛsku

Brătianu bɾɜti'aˑnu

Brâncoveanu bɾiŋkɔ'vjaˑnu

Brâncusi bɾiŋ'kuˑʃi̯

Breaza 'bɾjaˑza

Breazul 'bɾjaˑzul

Breban bɾɛ'ban

Bucegi bu'ʧɛˑʤi̯

Bucovina bukɔ'viˑna

București buku'ɾɛʃti̯

Budai 'buˑdai

Buhuși bu'ɦuˑʃi̯

Buzău bu'zɜu

Byck 'bik

C

Cahul ka'ɦul

Calafat kala'fat

Cantacuzino kantaku'ziˑnɔ

Cantemir kantɛ'miɾ

Caracal ka'raˑkal

Caragață kara'gaˑtsɜ

Caragea kara'ʤa

Caragiale kara'ʤaˑlɛ

Caransebeș karan'sɛˑbɛʃ

Caraș 'karaʃ

Carei ka'rɛi

Carp 'kaɾp

Carpați kaɾ'paˑtsi̯

Cartojan kaɾtɔ'ʒan

Catargiu kataɾ'ʤiu

Cavarna ka'vaɾna

Cazaban kaza'ban

Călărași kɜlɜ'raˑʃi̯

Călimah kɜli'maɦ

Căliman kɜli'man

Călimanești kɜlimɜ'nɛʃti̯

Călinescu kɜli'nɛsku

Câmpeni kim'pɛˑni̯

Câmpia Turzii kim'pia 'tuɾzi

Câmpina 'kimpina

Câmpulung kimpu'luŋg

Cârlova kiɾ'lɔˑva

Ceausescu ʧau'ʃesku

Celibidache ʧɛlibi'daˑʨɛ

Cerna 'ʧɛɾna

Cernăuți ʧɛɾnɜ'uˑtsi̯

Cernavodă ʧɛɾna'vɔˑdɜ

Cetatea Albă ʧɛ'tatja 'albɜ

Chendi 'ʨɛndi

Chilia ʨi'lia

Chișinău ʨiʃi'nɜu

Chiva 'ʨiˑva

Chivu 'ʨiˑvu

Christea 'kɾistja

Cibin ʧi'bin

Cibinul ʧiˈbɨˈnul
Cihac ʧiˈhak
Cioran ʧɔˈran
Cipariu ʧiˈpaˈɾiu
Cârlova kɨɾˈlɔˈva
Cisnădie ʧiznɜˈdiɛ
Ciuc ˈʧuk
Cloșca ˈklɔʃka
Cluj ˈkluʒ
Coandă ˈkuaɳdɜ
Codlea ˈkɔdlʲa
Codreanu kɔˈdɾʲanu
Comănești kɔmɜˈnɛʃtį
Conachi kɔˈnaˈcį
Constanța kɔnsˈtaɳtsa
Constantin kɔɳstaɳˈtin
Constantinescu kɔɳstaɳtiˈnɛsku
Corabia kɔˈɾaˈbia
Coresi kɔˈɾɛˈsį
Corneliu kɔɾˈnɛˈliu
Coșbuc kɔʒˈbuk
Costache kɔsˈtaˈcɛ
Costantinescu kɔstaɳtiˈnɛsku
Costin kɔsˈtin
Cotnari kɔtˈnaɾį
Cotrubaș kɔtɾuˈbaʃ
Cotruș kɔˈtɾuʃ
Covasna kɔˈvazna
Crainic ˈkɾainik
Craiova kɾaˈjɔˈva
Crasna ˈkɾazna
Creangă ˈkɾʲaɳgɜ
Cristea ˈkɾistʲa
Criș ˈkɾiʃ
Crișan kɾiˈʃan
Crișana kɾiˈʃaˈna
Crișul Alb ˈkɾiʃu ˈlalb
Crișul Negru ˈkɾiʃul ˈnɛˈgɾu
Cucuteni kukuˈtɛˈnį
Cugir kuˈʤiɾ
Curtea de Argeș ˈkuɾtʲa dɛˈaɾʤɛʃ
Cuza ˈkuˈza

D

Daniel daniˈɛl
David ˈdaˈvid
Davila daviˈla
Dâmbovița ˈdɨmbɔvitsa
Dănăilă dɜnɜˈiˈlɜ
Dej ˈdɛʒ
Delavrancea dɛlaˈvraɲʧa
Densușianu dɛɳsuʃiˈaˈnu
Deva ˈdɛˈva
Dimitrie diˈmiˈtɾiɛ
Dinu ˈdiˈnu
Dobrogea dɔˈbɾɔˈʤa
Dobrogeanu dɔbɾɔˈʤaˈnu
Doină ˈdɔinɜ
Dolj ˈdɔɭʒ
Donici ˈdɔˈniʧį
Dorohoi dɔɾɔˈhɔi
Dosofteiu dɔsɔfˈtɛˈju
Dracul ˈdɾaˈkul
Dracula dɾaˈkuˈla
Dragoslav dɾagɔzˈlav
Drăgănești dɾɜgɜˈnɛʃtį
Drăgășani dɾɜgɜˈsaˈnį
Drăgoiu dɾɜˈgɔˈju
Drobeta dɾɔˈbɛˈta
Duca ˈduˈka
Dumitrescu dumiˈtɾɛsku
Dumitriu dumiˈtɾiu
Dumitru duˈmiˈtɾu
Dunăre ˈduˈnɜɾɛ
Dunărea ˈduˈnɜɾʲa

E

Eforie ɛfɔˈɾiɛ
Eftimiu ɛftiˈmiu
Eliade ɛliˈaˈdɛ
Elisabeta ɛlisaˈbɛˈta
Emil ɛˈmil
Eminescu ɛmiˈnɛsku
Eminovici ɛˈmiˈnɔvitʧį

Enescu ɛˈnɛsku

F

Făgăraș fɜgɜˈraʃ
Fălticeni fɜltiˈtʃɛˈni̯
Fetești fɛˈtɛʃti̯
Filiași filiˈaˑʃi̯
Filimon filiˈmɔn
Filipescu filiˈpɛsku
Focșani fɔkˈʃaˑni̯
Gafencu gaˈfɛŋku
Galaction galaktiˈɔn
Galați gaˈlaˑtsi̯
Gane ˈgaˑnɛ
Gaster ˈgastɛr
Găești gɜˈjɛʃti̯
Gârla Mare ˈgi̠rla ˈmaˑrɛ
Gârleanu gi̠rˈlja̠nu
Georgescu dʒɔrˈdʒɛsku
Gheorghe ˈ ̟ʝɔr ̟ʝɛ
Gheorghiu ̟ʝɔrˈ ̟ʝu
Gheorghiu Dej ̟ʝɔrˈ ̟ʝu ˈdɛʒ
Gherea ˈ ̟ʝɛˑrja
Gherla ˈ ̟ʝɛrla
Ghiață ˈ ̟ʝaˑtsɜ
Ghica ˈ ̟ʝiˑka
Giurgeni dʒurˈdʒɛˈni̯
Giurgiu ˈdʒurdʒu
Glina ˈgliˑna
Goga ˈgɔˑga
Golescu gɔˈlɛsku
Golestan gɔlɛsˈtan
Gorj ˈgɔrʒ
Grigore griˈgɔˑrɛ
Grigorescu grigɔˈrɛsku
Groza ˈgrɔˑza
Gumelnița guˈmɛlnitsa
Gura Humorului ˈgura ħuˈmɔˑrului

H

Hamangia ħamaɲˈdʒia
Harghita ħarˈ ̟ʝiˑta
Haskil ˈħaseil
Hașdeu ħaʒˈdɛu
Hațeg ˈħaˑtsɛg
Hârșova ˈħi̠rʃova
Heliade ħɛliˈaˑdɛ
Hodoș ˈħɔˑdɔʃ
Hogaș ˈħɔˑgaʃ
horă ˈħɔˑrɜ
hore ˈħɔˑrɛ
Horezu ħɔˈrɛˈzu
Horia ˈħɔˑria
Hotin ħɔˈtin
Hrisanide ħrisaˈniˑdɛ
Huedin ħujɛˈdin
Hunedoara ħunɛˈdɯaˑra
Hurmuzachi ħurmuˈzaˑci̯
Huși ˈħuˑʃi̯

I

Iacob ˈjaˑkɔb
Ialomița ˈjaˑlɔmitsa
Iași ˈjaˑʃi̯
Ibrăileanu ibrɜiˈlja̠nu
Ieremia jɛrɛˈmia
Ilfov ˈilfɔv
Iliescu iliˈɛsku
Ioan ˈ ̟an (/jɯan/)
Ion ˈjɔn
Ionel jɔˈnɛl
Ionescu jɔˈnɛsku
Iordan ˈjɔrdan
Iorga ˈjɔrga
Iosif ˈjɔˑsif
Isaccea iˈsaktʃa
Ismail izmaˈil
Ispirescu ispiˈrɛsku
Istrati isˈtraˑti̯
Istria ˈistria

J

Jebel ʒɛˈbɛl
Jebeleanu ʒɛbɛˈlʲaˑnu
Jimbolia ʒimˈbɔˑlia
Jiu ˈʒiu
Junimea ʒuˈniˑmʲa

K

Kogălniceanu kɔgɜlniˈʧaˑnu

L

Lahovari lahɔˈvaˑri̥
Lazăr ˈlaˑzɜr
Lăzăreanu lɜzɜˈrʲaˑnu
Leonid lɛɔˈnid
leu ˈlɛu
Levaditi lɛvaˈdiˑti̥
Lipatti liˈpaˑti̥
Lipova ˈliˑpɔva
Liviu ˈliˑviu
Lovinescu lɔviˈnɛsku
Luca ˈluˑka
Luchian luˈcan
Luduș ˈluˑduʃ
Lugoj ˈluˑgɔʒ
Lupeni luˈpɛˑni̥
Lupescu luˈpɛsku

M

Macedonski maʧɛˈdɔnsci̥
Maior ˈmaˑjɔr
Maiorescu majɔˈrɛsku
Mamaia maˈmaˑja
Mangalia maŋˈgaˑlia
Maniu maˈniu
Manoilescu manɔiˈlɛsku
Maramureș maraˈmuˑrɛʃ

Marea Neagră ˈmarʲa ˈnʲaˑgrɜ
Marghiloman marɟilɔˈman
Matei maˈtɛi
Maurer ˈmaurɛr
Mavrocordat mavrɔkɔrˈdat
Măcin mɜˈʧin
Mănescu mɜˈnɛsku
Medgidia mɛdʤiˈdia
Mediaș ˈmɛˑdiaʃ, -iˈaʃ
Mehadia mɛˈh̩aˑdia
Miercurea Ciuc ˈmʲɛrkurʲa ˈʧuk
Mihăescu mihɜˈjesku
Mihai miˈh̩ai
Mihail mih̩aˈil
Mihalache mih̩aˈlaˑcɛ
Mihalovici miˈh̩aˑlɔviʧi̥
Minovici ˈminˑɔviʧi̥
Minulescu minuˈlɛsku
Mircea ˈmirʧa
Mirea ˈmirʲa
Miron ˈmiˑrɔn; -ˈrɔn
Mironescu mirɔˈnɛsku
Mizil miˈzil
Moinești mɔiˈnɛʃti̥
Moldova mɔlˈdɔˑva
Moldovenesc mɔldɔvɛˈnɛsk
Moldovița mɔldɔˈviˑtsa
Morariu mɔˈraˑriu
Moravița mɔˈraviˑtsa
Movilă mɔˈviˑlɜ
Munca ˈmuŋka
Munteanu munˈtʲaˑnu
Muntenia munˈtɛˑnia
Munții Apuseni ˈmuntsi apuˈsɛˑni̥
Mureș ˈmuˑrɛʃ
Muscel musˈʧɛl

N

Napoca naˈpɔˑka
Nădlac nɜdˈlak
Năsăud nɜsɜˈud
Năvodari nɜvɔˈdaˑri̥

Neculce nɛˈkuʃʧɛ
Negoiul nɛˈɡɔˑjul
Negru Vodă ˈnɛɡru ˈvɔˑdʒ
Negruzzi nɛˈɡruˑtsi̯
Nenitescu nɛniˈtɛsku
Nicolae nikɔˈlaˑjɛ
Niculae nikuˈlaˑjɛ
Niculescu nikuˈlɛsku
Nistru ˈnistru
Nucet nuˈʧɛt

O

Ocna Mureș ˈɔkna ˈmuˑrɛʃ
Ocnele ˈɔknɛlɛ
Octavian ɔktaviˈan
Odobescu ɔdɔˈbɛsku
Odorhei ɔdɔrˈɦɛi
Odorheiul Secuiesc ɔdɔrˈɦɛjul sɛkuˈjɛsk
Olt ˈɔlt
Oltenia ɔlˈtɛˑnia
Oltenița ɔlˈtɛˑnitsa
Onciul ˈɔɲʧul
Oradea ɔˈraˑdja
Oravița ɔˈraˑvitsa
Orăștie ɔrʒʃˈtiɛ
Orașul Stalin ɔˈraʃuls ˈtaˑlin
Orhei ɔrˈɦɛi
Orșova ˈɔrʃɔva
Otescu ɔˈtɛsku
Otomani ɔtɔˈmaˑni̯
Oțelul Roșu ɔˈtsɛlul ˈrɔˑʃu
Ovid ɔˈvid

P

Pallady paˈlaˑdi̯, -i
Panait panaˈit
Pașcani paʃˈkaˑni̯
Pauker ˈpauʧɛr
Pavelescu pavɛˈlɛsku
Pârvan pɨrˈvan

Perlea ˈpɛrlja
Petică ˈpɛˑtikʒ
Petrașcu pɛˈtraʃku
Petrescu pɛˈtrɛsku
Petrila pɛˈtriˑla
Petroasa pɛˈtrʊaˑsa
Petroșani pɛtrɔˈʃaˑni̯
Petroșeni pɛtrɔˈʃɛˑni̯
Petrovici ˈpɛˑtrɔviʧi̯
Petru ˈpɛˑtru
Philippide filiˈpiˑdɛ
Piatra ˈpjaˑtra
Piatra Mare ˈpjatra ˈmaˑrɛ
Piatra Neamț ˈpjatra ˈnjamts
Pietroasa pjɛˈtrʊaˑsa
Pillat piˈlat
Pitești piˈtɛʃti̯
Ploești plɔˈjɛʃti̯
Ploiești plɔˈjɛʃti̯
Pop ˈpɔp
Popescu pɔˈpɛsku
Popovici ˈpɔˑpɔviʧi̯
Popp ˈpɔp
Porțile de Fier ˈpɔrtsilɛ dɛfiˈɛr
Prahova ˈpraˑɦɔva
Preda ˈprɛˑda
Predeal prɛˈdjal
Prut ˈprut
Pucioasa puˈʧʊaˑsa
Pușcariu puʃˈkaˑriu
Putna ˈputna

R

Racovița ˈraˑkɔvitsa
Racoviță ˈraˑkɔvitsʒ
Radu ˈraˑdu
Razelm raˈzɛlm
Rădăuți rʒdʒˈuˑtsi̯
Rădescu rʒˈdɛsku
Rădulescu rʒduˈlɛsku
Rebreanu rɛˈbrjaˑnu
Reghin ˈrɛˑɣin

Reșița ˈrɛˌʃitsa
Retezat rɛtɛˈzat
Râmnic ˈrɨmnik
Râmnicu Sărat ˈrɨmniku sɜˈrat
Râmnicu Vâlcea ˈrɨmniku ˈvɨ̞lt͡ʃa
Râșnov ˈrɨʃnɔv
Rodna ˈrɔdna
Roman ˈrɔˑman
România rɔmɨˈnia
Rompres rɔmˈprɛs
Rosetti rɔˈsɛˑti
Roșiori rɔʃiˈɔri̥
Roșiorii de Vede rɔʃiˈɔri dɛˈvɛˑdɛ

<center>S</center>

Săcueni sɜkuˈjɛˑni̥
Sadoveanu sadɔˈvjaˑnu
Sahia saˈɦia
Salonta saˈlɔnta
Sarmizegetusa sarmizɛd͡ʒɛˈtuˑsa
Satu Mare ˈsatu ˈmaˑrɛ
Săcele sɜˈt͡ʃɛˑlɛ
Sălaj sɜˈlaʒ
Sânnicolau Marc sɲnikɔˈlau ˈmark
Scânteia skɨnˈtɛˑja
Sebastian sɛbasˈtjan, -iˈan
Sebeș ˈsɛˑbɛʃ
Securitate sɛkuriˈtaˑtɛ
Segarcea sɛˈɡart͡ʃa
Semănătorul sɛmɜnɜˈtoˑrul
Sfântu Gheorghe sˈfɨntu ˈɟɔrɟɛ
Sibiu siˈbiu
Sighet ˈsiˌɟɛt
Sighetu Marmației ˈsiɟɛtu marmaˈtsiɛi
Sighișoara siɟiˈʃʷaˑra
Silistra siˈlistra
Sima ˈsiˑma
Simeria siˈmɛˑria
Simion simiˈɔn
Șimleu Silvaniei ʃimˈlɛu silˈvaˑniɛi
Sinaia siˈnaˑja
Siret siˈrɛt

Slănic slɜˈnik
Slatina sˈlaˑtina
Slavici sˈlaˑvit͡ʃi̥
Slobozia slɔbɔˈzia
Solca ˈsɔlka
Someș ˈsɔˑmɛʃ
Sorescu sɔˈrɛsku
Sovata sɔˈvaˑta
Stalin sˈtaˑlin
Stamatu staˈmaˑtu
Stan sˈtan
Stancu sˈtaŋku
Stănescu stɜˈnɛsku
Stere sˈtɛˑrɛ
Stoica sˈtɔika
Strehaia strɛˈɦaˑja
Sturdza sˈturdza
Suceava suˈt͡ʃaˑva
Sulina suˈliˑna

<center>Ș</center>

Șiria ʃiˈria
Ștefan ʃˈtɛˑfan

<center>T</center>

Tătărăscu tɜtɜˈrɜsku
Tătărescu tɜtɜˈrɛsku
Târgoviște tɨrˈɡɔˑviʃtɛ
Târgu Jiu ˈtɨrɡu ˈʒiu
Târgu Mureș ˈtɨrɡu ˈmuˑrɛʃ
Târgu Neamț ˈtɨrɡu ˈnjamts
Târgu Ocna ˈtɨrɡu ˈɔkna
Târgu Secuiesc ˈtɨrɡu sɛkuˈjɛsk
Târnava ˈtɨrnava
Târnăveni tɨrnɜˈvɛˑni̥
Techirghiol ˈtɛˑcirɟɔl
Tecuci tɛˈkuˑt͡ʃi̥
Teleorman tɛlɛɔrˈman
Teodoreanu tɛɔdɔˈrjanu
Tighina tiˈɟiˑna

Timiș ˈtiˑmiʃ
Timișoara timiˈʃwaˑra
Timoteiu timɔˈtɛˑju
Tisa ˈtiˑsa
Titu ˈtiˑtu
Titulescu tituˈlɛsku
Topârceanu tɔpɨˈʧaˑnu
Toplița ˈtɔplitsa
Transilvania transilˈvaˑnia
Trotuș ˈtrɔˑtuʃ
Tulcea ˈtuɭʧa
Turda ˈturda
Turnu Măgurele ˈturnu mɜguˈrɛˑlɛ
Turnu Severin ˈturnu sɛvɛˈrin
Turtucaia turtuˈkaˑja

Ț

Țara Bârsei ˈtsara ˈbɨrsɛi
Țepeș ˈtsɛˑpeʃ

U

Ureche uˈrɛˑʧɛ
Ursuleac ursuˈljak
Urziceni urziˈʧɛˑni̯

V

Valahia vaˈlaˑʝia
Valea ˈvaˑlja
Valea lui Mihai ˈvalja luimiˈʝai
Valea Vișeului ˈvalja viˈʃɛului
Varlaam varlaˈam
Vasile vaˈsiˑlɛ
Vaslui vasˈlui, vaz-
Vatra Dornei ˈvatra ˈdɔrnɛi

Văcărescu vɜkɜˈrɛsku
Văcărești vɜkɜˈrɛʃti̯
Vădastra vɜˈdastra
Vede ˈvɛˑdɛ
Vedea ˈvɛˑdja
Viața Românească viˈatsa rɔmɨˈnjaskɜ
Victor ˈviktɔr
Vieru ˈvjɛˑru
Vâlcea ˈviɭʧa
Vintilă vinˈtiˑlɜ
Vișeu viˈʃɛu
Vișeu de Jos viˈʃɛu dɛˈʒɔs
Vișeu de Sus viˈʃɛu dɛˈsus
Vișeul viˈʃɛul
Vlad ˈvlad
Vladimirescu vladimiˈrɛsku
Vlahuța vlaˈʝuˑtsa
Vlaicu ˈvlaiku
Vlăhița vlɜˈʝiˑtsa
Voiculescu vɔikuˈlɛsku
Voronca vɔˈrɔŋka
Voroneț vɔrɔˈnɛts
Vrancea ˈvraɲʧa

X

Xenopol ksɛˈnɔˑpɔl

Z

Zaharia zaʝaˈria
Zalău zaˈlɜu
Zamfirescu zamfiˈrɛsku
Zărnești zɜrˈnɛʃti̯
Zeani ˈzjaˑni̯
Zeletin zɛlɛˈtin
Zimnicea ˈzimniʧa
Zlatna zˈlatna

9.
Phonopses of 25 languages (for comparisons)

9.1. According to the phonetic method, the pronunciation of another language is done contrastively, by comparing the characteristics of the language to be studied and those of one's own mother tongue.

For the latter, at least its neutral accent is presented, although in a simplified way. In fact, only the diphthongs which are not just simple combinations of existing phonemes are here shown, possibly as independent phonemes, often with unpredictable realizations. In more complete books (with specific teaching purposes), also the regional accents of both languages are presented.

9.2. However, in this book it is not possible to provide everything and for several languages. The books already published (and those in preparation, indicated in the bibliography), which belong to the series *X Pronunciation & Accents*, are thought to be useful. They are on: English, German, Dutch, French, Spanish, Portuguese, Italian, Russian, Greek, Chinese, Japanese, Hindi, Turkish, Arabic, Hebrew.

9.3. Therefore, here, we will at least provide the iconic phonopses of 26 languages, as for their *vowels*, *consonants* and *intonation*, a little simplified (but still more accurate than what can be found in so many other books). They are derived from those books or from *Handbook of Pronunciation* and *Natural Phonetics & Tonetics*, where much more can be found in comparison with what has been provided here. In fact, here, for tonal languages, we have also omitted their tonemes, while showing their marked tunes, with further simplifications.

9.4. Thus, it will be useful to carefully compare the phonopses of one's own language (and also those of other languages one wants to know), to see directly what is similar or different. In the indicated books, there are more than 300 such phonopses. *fig* 9.27.1-7 give a number of orograms of the contoids which are necessary to facilitate the comparison between different languages.

9.5. Symbols given between [ ] are important taxophones (or combinatory variants), while those between ( ) are possible additional phonemes or xenophonemes. Since we do not consider clusters like /Ch/ as unitary phonemes in possible opposition to simple /C/, they do not appear in the consonant tables provided.

fig 9.1. English.

British

American

British

American

fig 9.2. German.

[iː], [yː] ■ ● ● [uː]
[ɪ], [ʏ] ■ ● ● [ʊ]
[eː], [ə] ■ ● □ ● [oː]
[øː]
[ɛ], [œ] ■ ● □ ● [ʌ], [ɔ]
[a(ː)] ■

● [ɔʏ]
■ [ae] [ao]

```
   m              n              ŋ
p b          t d              k g              [ʔ]
     pf   ts            tʃ
     f  v
          s  z       ʃ  ʒ  ç ʝ      χ ʁ
                              [я]  h
               l
```

// [·· ' ·· ' ·· ' ·]   /./ [· ' ..]   /?/ [· ' ']   /;/ [· ‾ · ·]

fig 9.3. Dutch.

[ii], [yy] ■ ● ● [uu]   [iu], [yu] ■ ● ● [ui]
[ɪ], [ʏ] ■ ●
[ee], [øø] ■ ● □ ● [ə], [oo]   [eeu] ■ ● [ooi]
[ɛ] ■ ● [ɔ]   [ɛɪ], [œʏ] ■ ● ■ [ʌʊ]
[a(a)] ■   [aai]

```
   m           n                ŋ
p b      t d              [c]        k (g)              [ʔ]
     f  v      ʂ ʐ      (ʃ ʒ) [ç ʝ]              ʞ χ ʁ
     ʋ                          j  [ɰ]              h [ɦ]
          l  ʟ [ɬ]
```

// [·· ‾ ·· ' ·· ' ·]   /./ [· ' ..]   /?/ [· ˎ ·]   /;/ [· _ ··]
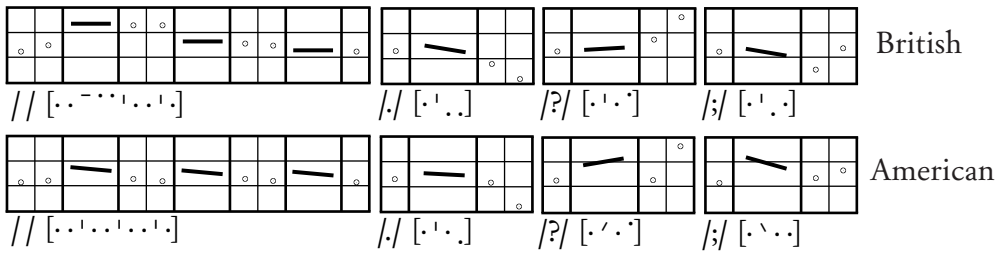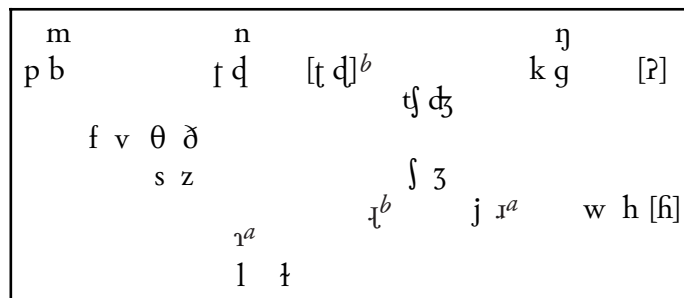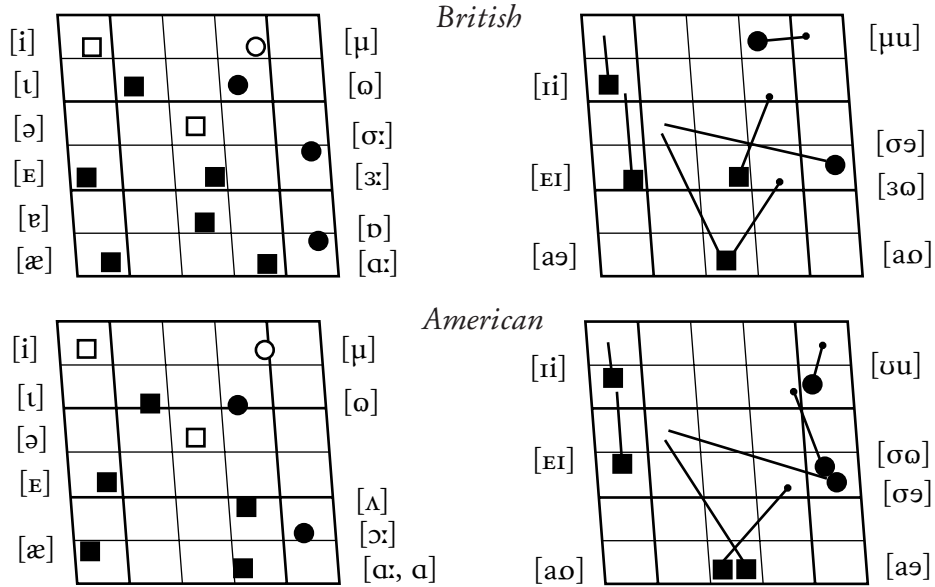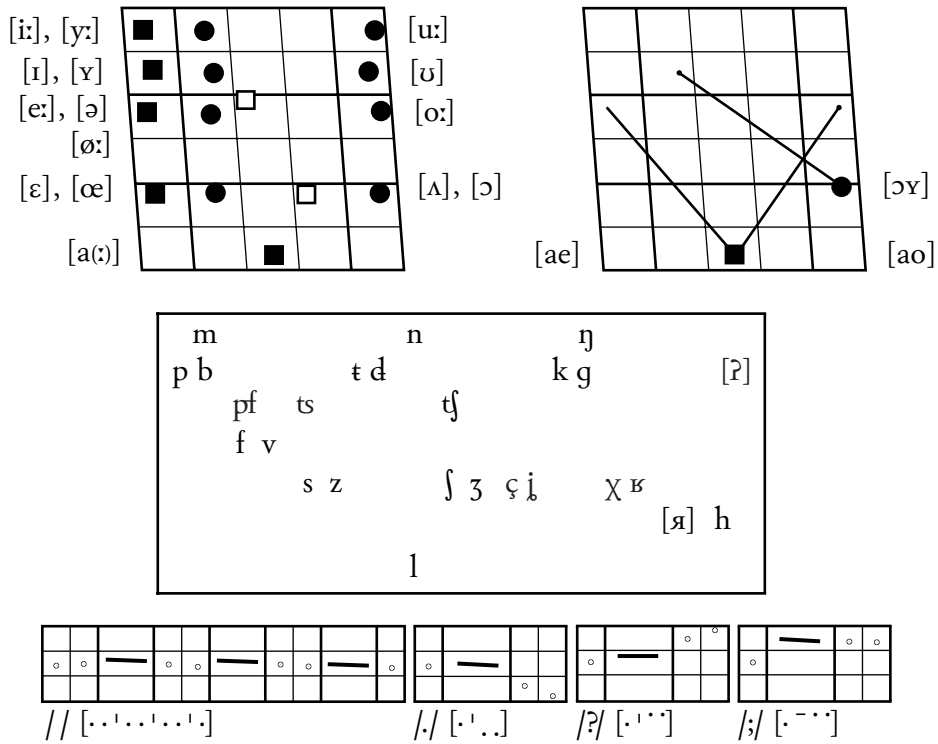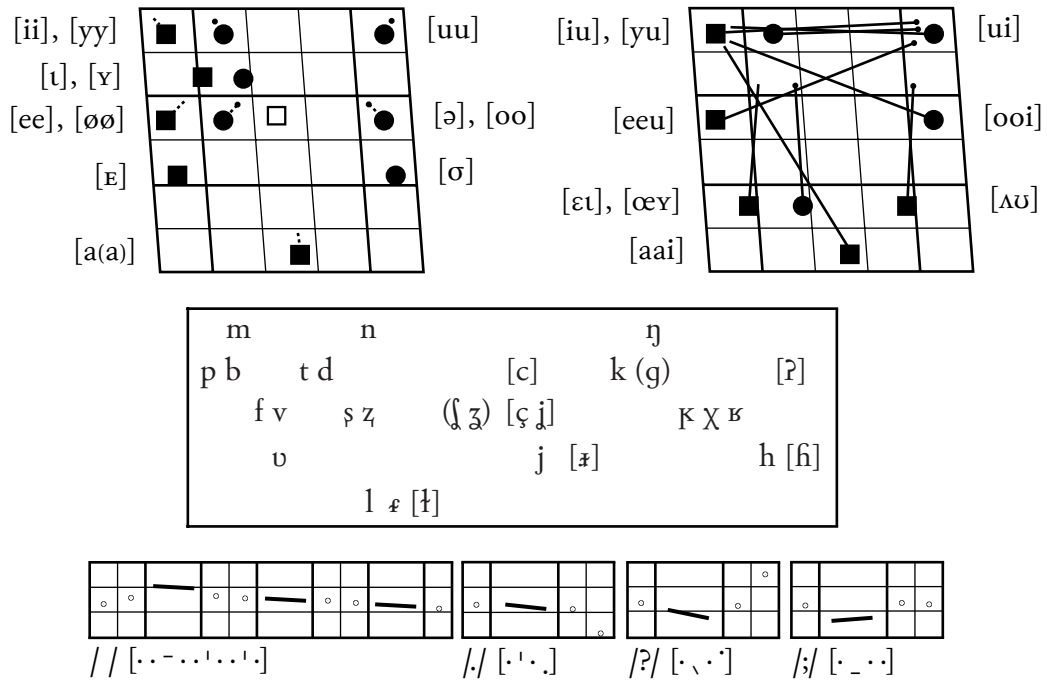
fig 9.4. French.

fig 9.5. Spanish.

e Spain

a Lat. Amer.

fig 9.6. Portuguese.

[i, ĩ] ■ ● [u, ũ]

□ [ɨ]

[e] ■ ● [o]

[ɛ̃] ■ ● [õ]

[ɛ], [ɐ, ɐ̃] ■ ■ ● [ɔ]

[a] ■

m   n   ɲ
p b   t d   [c ɟ]^b   k g
       [t͡ʃ d͡ʒ]^b
     f v   [ɣ]^l   [ʁ]^l
     s z   [ʃ ʒ]^b ʃ^l ʒ^l
[β]^l   [ð]^l   j [ʝ]   w [ɰ] [ʀ]^b
      ɾ
    [ɫ] ɬ   ʎ

Portugal

/ / [··'··'··-·]   /·/ [·-..]   /?/ [·'·ˈ]   /;/ [·'··]

Brazil

/ / [··_··_··_·]   /·/ [·_..]   /?/ [·ˌ'·]   /;/ [·_··]

fig 9.7. Italian.

[i] ■ ● [u]

[e] ■ ● [o]

[ɛ] ■ ● [ɔ]

[a] ■

m   n   ɲ
p b   t d   k g
      ts d͡z   t͡ʃ d͡ʒ
    f v
    s z   ʃ (ʒ)
             j   w
   r [ɾ]
   l   ʎ

/ / [··'··'··'·]   /·/ [·'·.]   /?/ [·'·ˈ]   /;/ [·ˉˉ·]
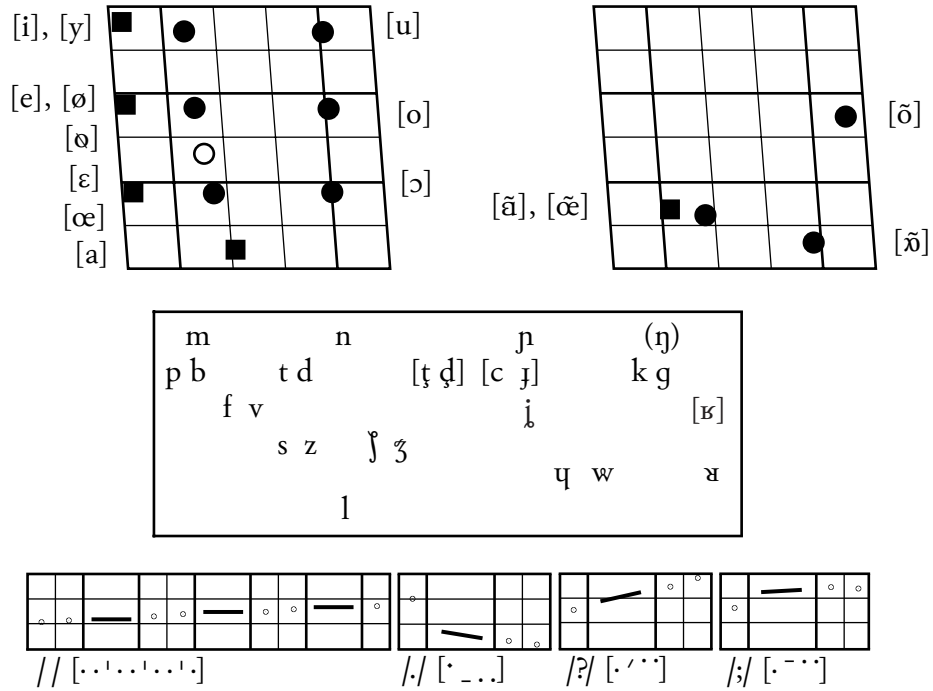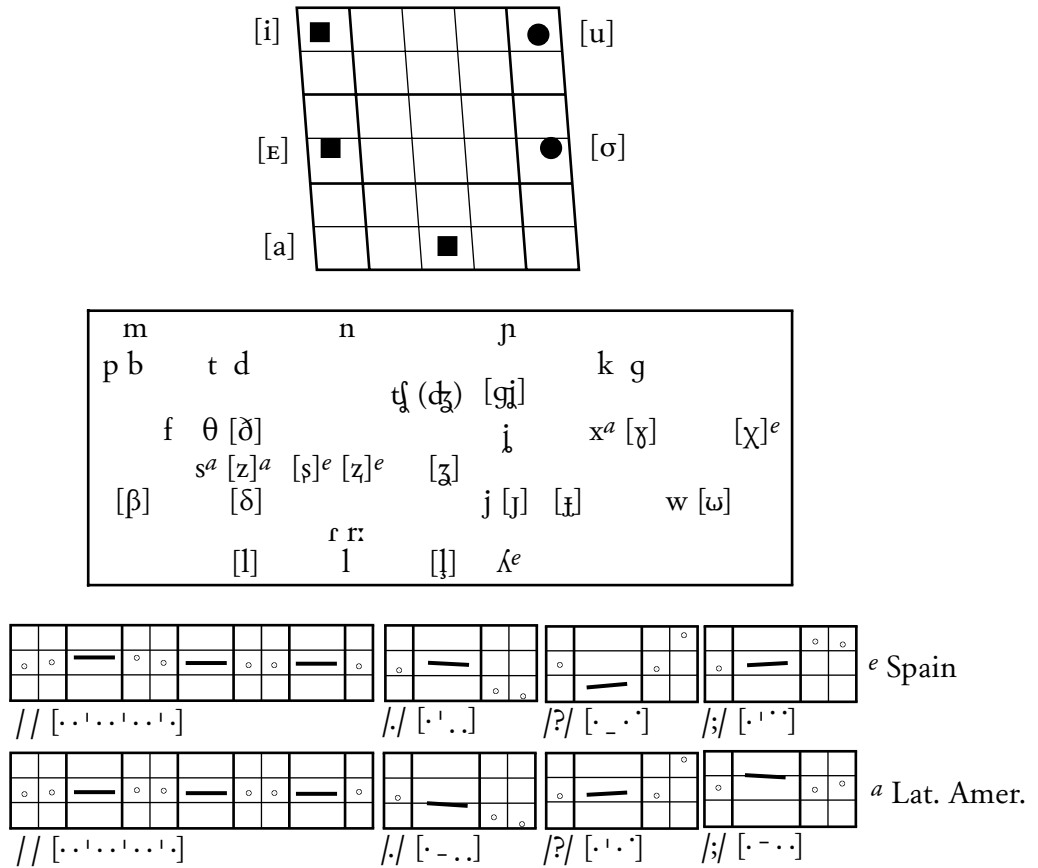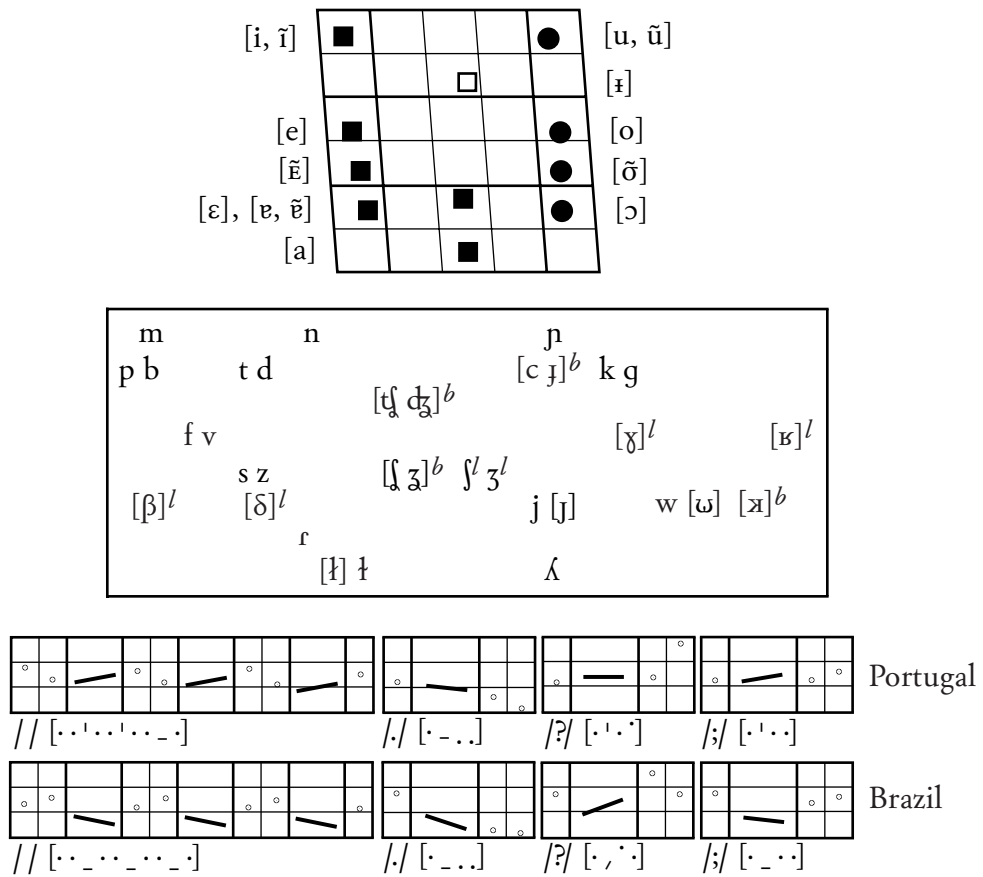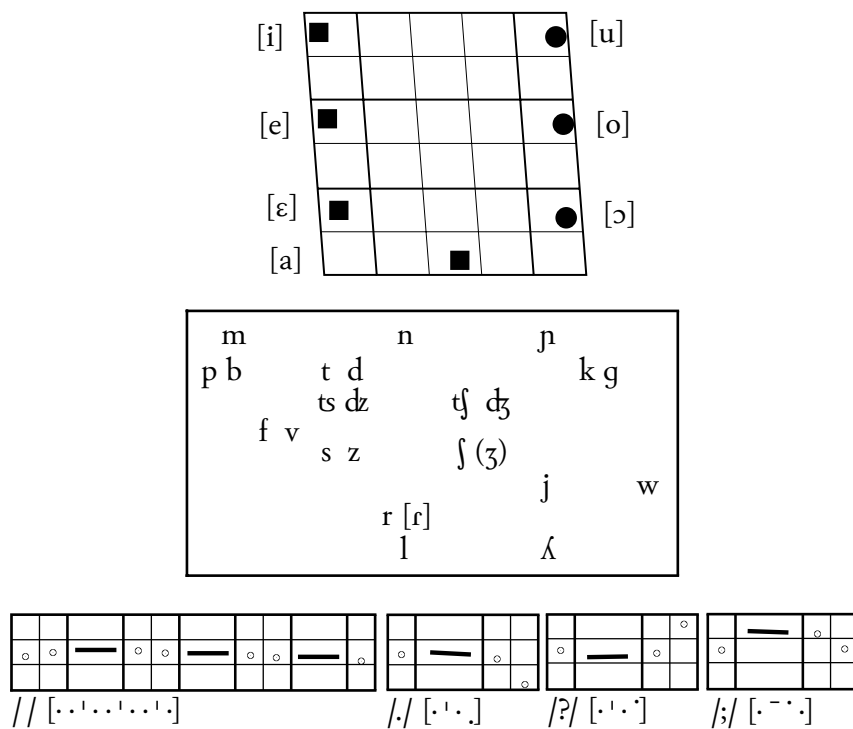
fig 9.8. Russian.
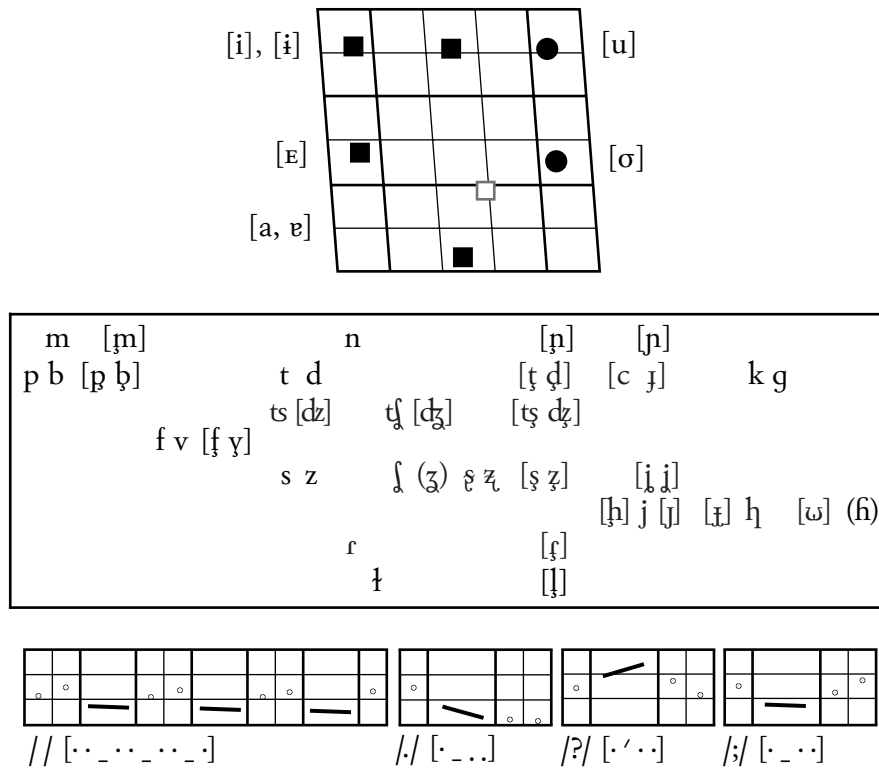
fig 9.9. Czech.
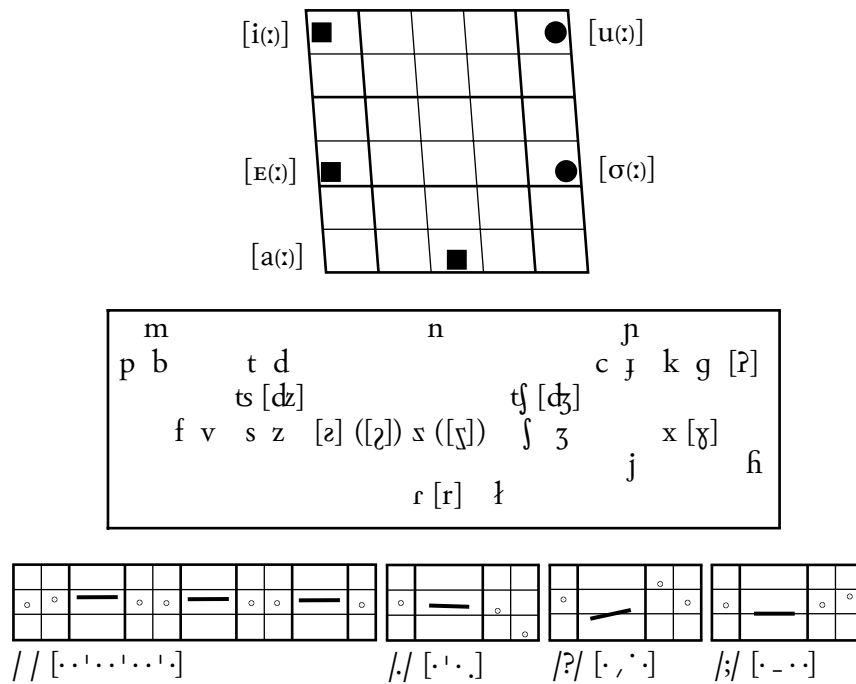
fig 9.10. Polish.
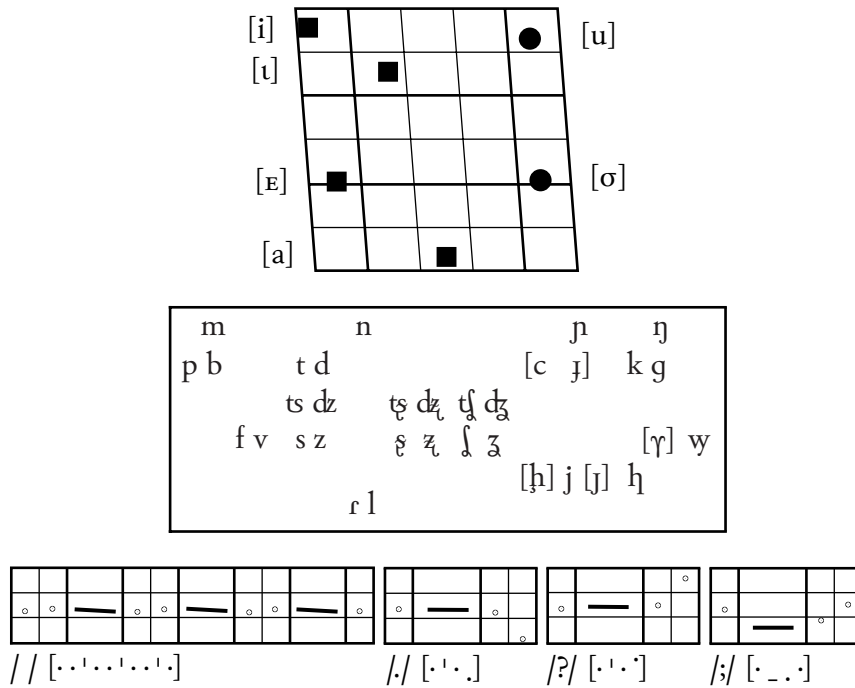
fig 9.11. Bulgarian.

fig 9.12. Greek.

m n [ɲ]	
p b t d [c ɟ] k g	
tʂ dʐ̡	
f v θ ð ʂ z̡ [ç j̡] x ɣ	
j	
ɾ l [ʎ]	

/ / [·˙'··'··'·]   /./ [·'·.]   /?/ [·'˙·]   /;/ [·‗·]

fig 9.13. Hungarian.

m n ɲ	
p b t d k g	
ts dz tʃ dʒ kç gʝ	
f v s z ʃ ʒ	
[ʐ̡] j [ħ] h [ɦ]	
ɾ l	

/ / [··‗··‗··‗·]   /./ [·'·.]   /?/ [·'˙·]   /;/ [·'·.]

fig 9.14. Albanian.

[i], [ʉ]   [u]

[ɛ]   [ɜ], [ɵ]

[a]

```
   m           n           ɲ
p b       t   d                   k g
          ts  dz       tʃ dʒ  kç gj
     f v  θ s ð z       ʃ ʒ
                   ɻ            j        h
                   ʎ  ɾ ɫ
```


/ / [·· _ ·· _ ·· _ ·]   /./ [· – ..]   /?/ [· ' ·˙]   /;/ [· – .·]

fig 9.15. Finnish.

[i(i)], [y(y)]   [u(ʉ)]

[ɛ(ɛ)], [ɵ(ɵ)]   [ɵ(ɵ)]

[æ(æ)]   [ɑ(ɑ)]

```
   m           n           ŋ
p (b)     t d           k (g)   ʔ
     (f) v      ʂ              [ħ]
                   j        h
              ɾ ɫ
```


/ / [·· ' ·· ' ·· ' ·]   /./ [· ' ·.]   /?/ [· – ··]   /;/ [· _ ··]

fig 9.16. Arabic.

[i(ː), ɨ(ː)]   [u(ː)]

[a(ː), ɑ(ː)]

```
        m              n
[p] b    t d  � ɖ                    k ([g])              ʔ
                          ([dʒ])
         f  θ ð  ([ð̠])                              ħ
         s z  ʂ ʐ          ʃ ʒ
                                j          w        ʕ [h] ɦ
                    ɻ [ɭ]
                                           ꞯ ʀ
              1  (ɬ)
```


/ / [··ˈ··ˈ··ˈ·]   /./ [·ˈ·.]   /?/ [·ˈ·˙]   /;/ [·ˈ··]

fig 9.17. Hebrew.

[i]   [u]

[ɛ]   [σ]

[a]

```
        m              n
p b        t d              k g              ʔ
           ts      (tʃ dʒ)
        f v  s z      ʃ (ʒ)        ꞯ      (ħ)
                          j      [ʁ]  (ʕ) h
              ɾ l                 [ʀ]
```


/ / [··ˈ··ˈ··ˈ·]   /./ [·ˈ·.]   /?/ [·ˈ·˙]   /;/ [·_..·]

fig 9.18. Turkish.

[i(ɪ)]
[y(ʏ)]   [ɯ(ɯ)]
                                    [u(ʊ)]

[ɛ(ɜ)]
[ɵ(ɵ)]   [ɤ(ɵ)]

                                    [ʌ(a)]

```
   m        n
p b   t d                    k g   ʔ
            tʃ dʒ [kç gɟ]
φ ß  s z  [ʐ]  ʃ  ʒ
         [ʑ]        [ɦ] j [ʝ] [ɥ ɥ] [ɦ]  h
         ɾ [ʎ]                        ʟ
```


/ / [··ˈ··ˈ··ˈ·]   /./ [·‒..]   /?/ [·⁻··]   /;/ [·ˈ·]

fig 9.19. Persian.

[iː]   [uː]

[e]   [o]

[ʌ]   [ɒː]

```
   m         n
p b     t d          [c ɟ] k g q [ɢ]  ʔ
             tʃ dʒ
   f v  s z      ʃ ʒ         ʁ [ʀ]
         [ʑ]         j           h [ɦ]
         ɾ l
```


/ / [··‒··‒··‒·]   /./ [·ˈ..]   /?/ [·ˈ·]   /;/ [·‒··]

fig 9.20. Hindi.

[i(i)]   [u(ʊ)]
[ɪ]   [ʊ]
[e(e)]   [o(o)]
[ɑ(ɛ)]   [ə(σ)]
[ɐ, ɜ]   [a(a)]

m   n   (ŋ)   [ɳ]   (ŋ)
p b   t d   ʈ ɖ   k g   (q)   (ʔ)
                    ʧ ʤ
(φ) ß
        s (z)   (ʂ)   ʃ (ʒ)
                        j [ʝ]   [ɯ] (ʁ)   [h] ɦ
        ɾ-l   ɭ   (ɾ)

(with several /Ch, hC/ clusters)

/ / [·· _ ·· _ ·· _ ·]   /./ [·_..]   /?/ [·'··]   /;/ [·_··]

fig 9.21. Vietnamese.

[ɹi]   [ɯɯ], [uu]
[ɟe]   [ɜɤ], [σo]
                                         [ɤ]
[æɛ], [ɐ]   [ɒɔ]
[ʌa]

m   n   ɲ   ŋ   [ɧ]
p b   t d   k   [ḵ]   [ʔ]
                    ʈʂ ʧ
        f v s z   ʂ ʐ   ʒ   x ɣ
                                      w h
                    l

(with /t, th/ and [ˈb, ˈd] and tonemes not shown here)

/./ [·]   /?/ [:]   /?/ [:]

fig 9.22. Burmese.

[i] ■ ● [u]

[eə] ■ ● [oʊ]
[ə]   □
[ɛ] ■ ● [ɔ]
[a], [aə] ■ [aʊ]

	m		n	ɲ	ŋ	
p b			t ɗ		k g	ʔ
	tθ dð		tʃ dʒ			
	[θ] s [ð] z		ʃ (ʒ)			
	(z)		j [ʝ]	w	h	
	l					

(with /Ch, hC/ clusters and tonemes not shown here)

 /./ [ˈ]   /ʔ/ [ːˈ]   /ʔ/ [ˈ]

fig 9.23. Chinese.

[i], [y] ■ ● ■ ● [ɯ], [u]

■ [ɤ]
■ ● [o]
[ɛ] ■

[a] ■

[ɛi] ■ ● [ou]

[aɛ] ■ [aʊ]

	m		n	[ɳ]			ɴ
p b	[ɓ ɓ̥]		t d			kʰ g	[ʔ]
			ts dz	tʂ dʐ	[tɕ dʑ]		
	f [v] [f̩ v̩]						[ɦ]
			s [z]	ʂ [ʐ]	[ɕ ʑ]			
			ʐ̩	j [ʝ] ɥ [ɥ̥] [ɥ] f	w [ɰ] [ʁ] h		
	l						

(with complex voicing ant tonemes not shown here)

 /./ [ˈ]   /ʔ/ [ːˈ]   /ʲ/ [ˈ]

fig 9.24. Korean.

[i(i)], [ʉ(ʉ)]   [ɯ(ɯ)], [u(u)]

[e(ᴇ)], [ɞ(ɞ)]   [o(ᴑ)]

[(ɑ)ɛ]   [ʌ(ʌ)], ↓ɤ(ɤ)]
           [a(a)]

m		n		[ɲ]		ŋ
p [b]	t [d]				k [g]	ʔ
			ʧ [ʤ]			
	s [z]		[ʃ]			
		[ʑ]		[ɕ]	[ɦ]	[ʮ] h [ɦ]
				ʝ ɥ̊ [ɥ]	ɰ	
	[ɾ] l [ɭ] [ʎ]		[ɫ]		

(with /Ch, Cʔ/ clusters and complex voicing)

/ / [··ˈ··ˈ··ˈ·]   /./ [·ˈ·.]   /ʔ/ [·ˈ·˙]   /;/ [·_.·]

fig 9.25. Japanese.

[i(i)]   [ɯ(ɯ)]

[ᴇ(ᴇ)]   [ᴑ(ᴑ)]

[ɐ]

[aa]

m		n	[ɲ]			ɳ	ŋ	
p b	t d				[c ɟ]		k g	[ʔ]
	[ts dz]			[tɕ dʑ]				
	s z			[ɕ ʑ]				
[ɸ]					j [ʝ]	ɥ		h
		ɺ [ɭ]						

(with tonal patterns)

/./ [ˈ·]   /ʔ/ [ˈ·]   /;/ [ˈ·]

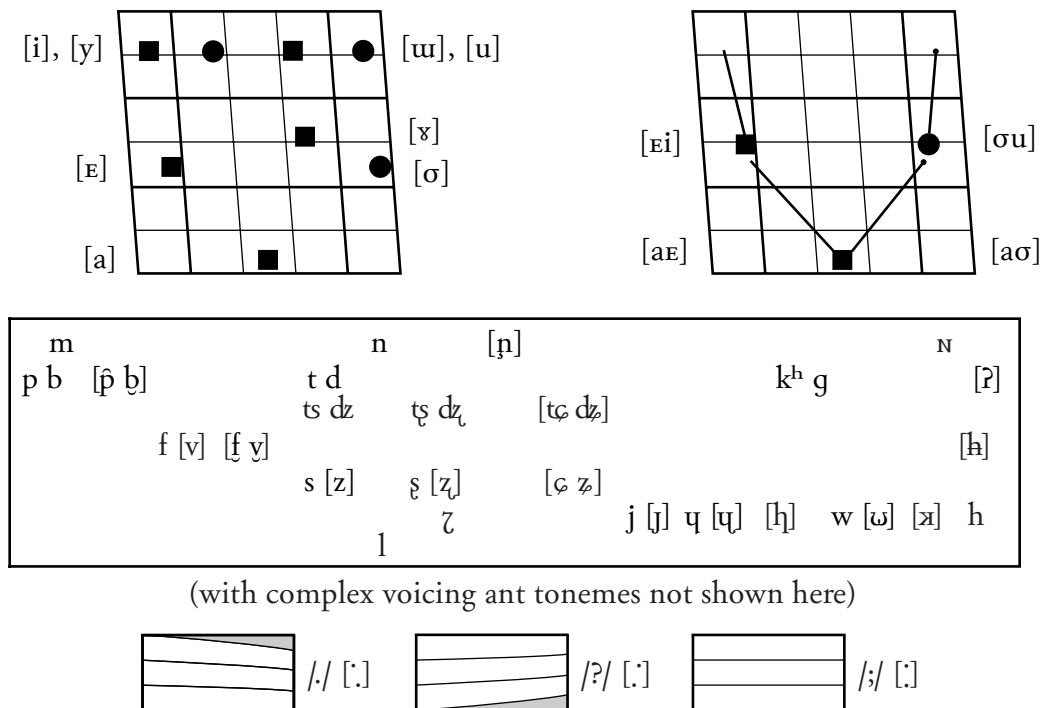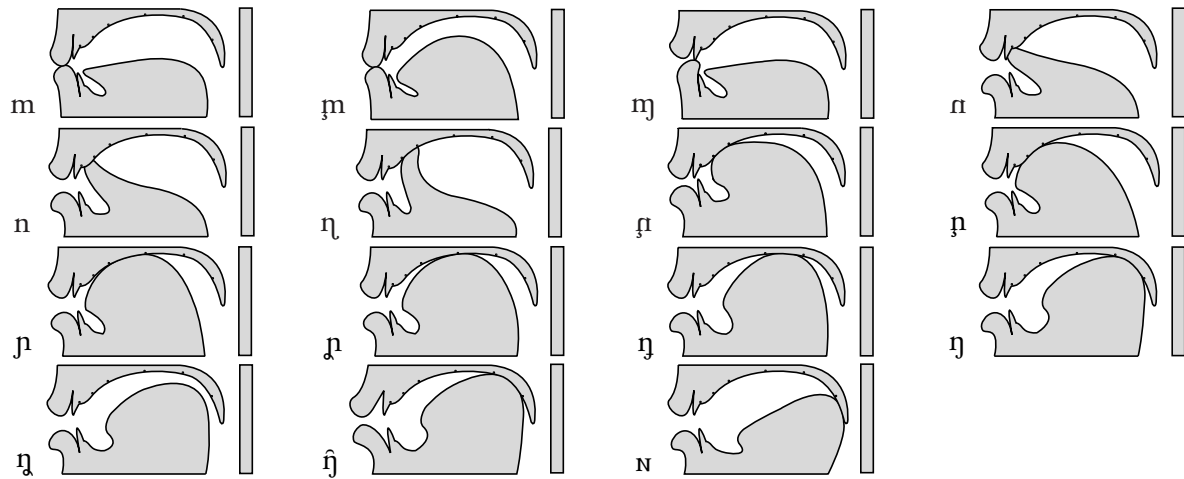## Main consonant orograms

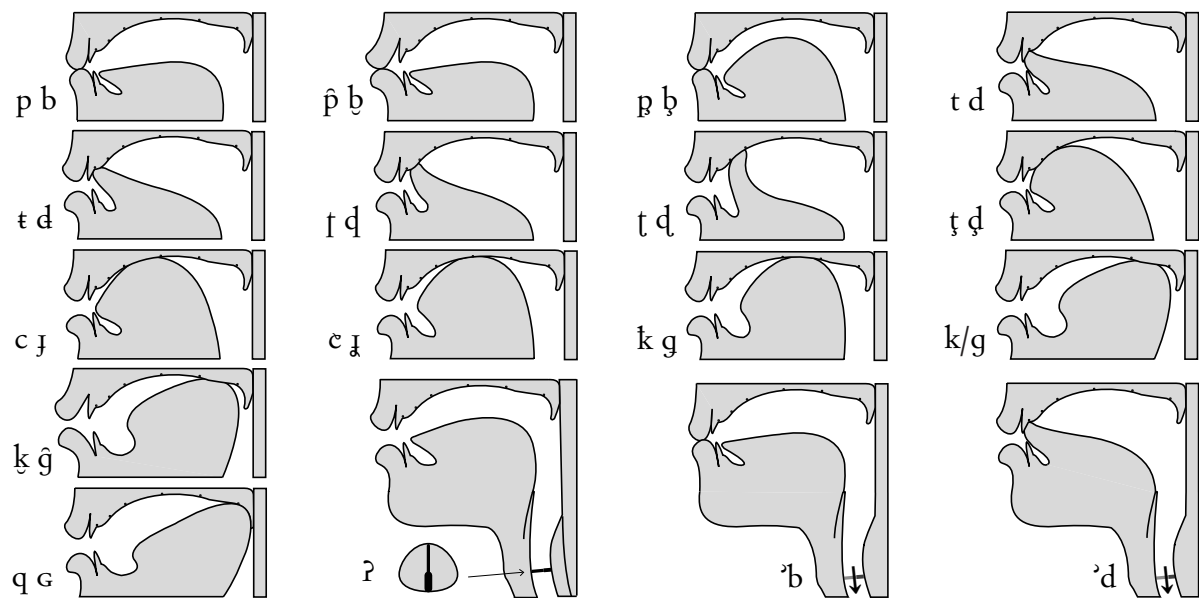fig 9.26.1. Main nasals.

fig 9.26.2. Main stops.

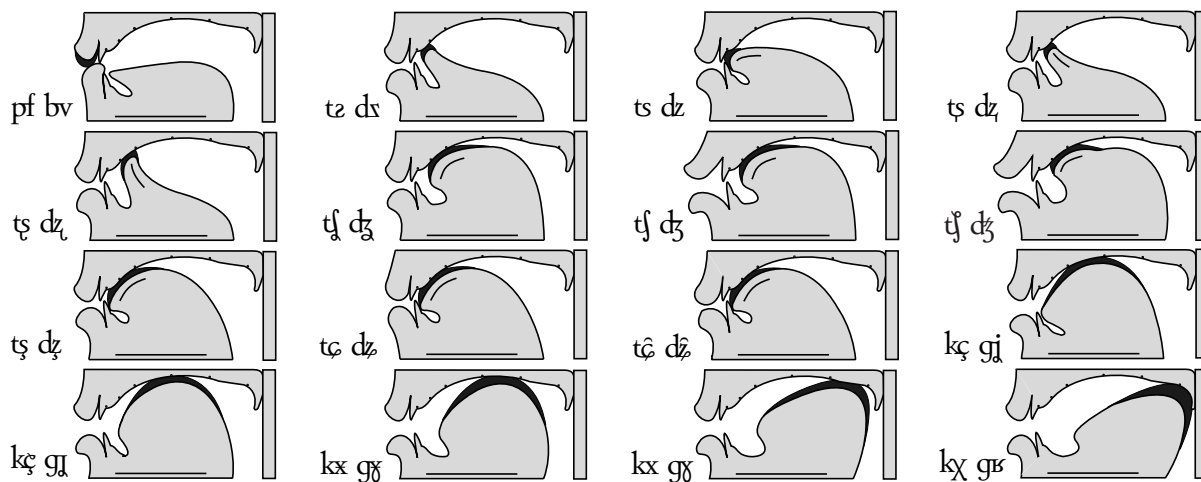fig 9.26.3. Main stop-strictives (or 'affricates').
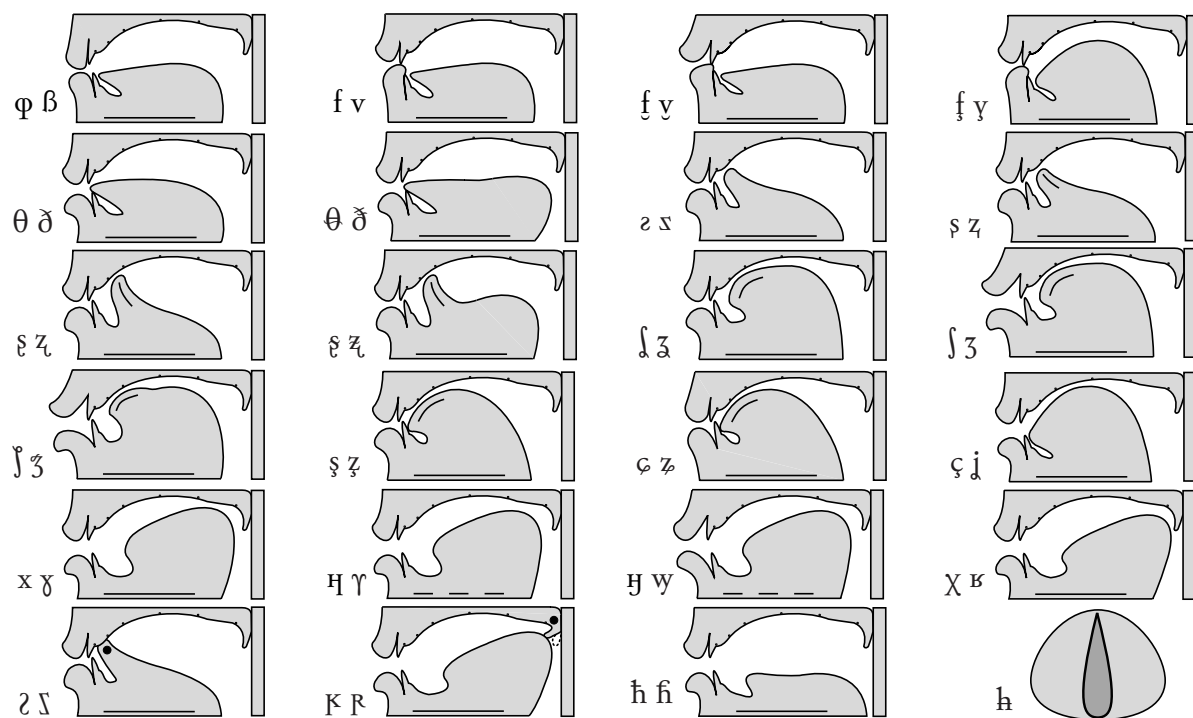

fig 9.26.4. Main constrictives (or 'fricatives').

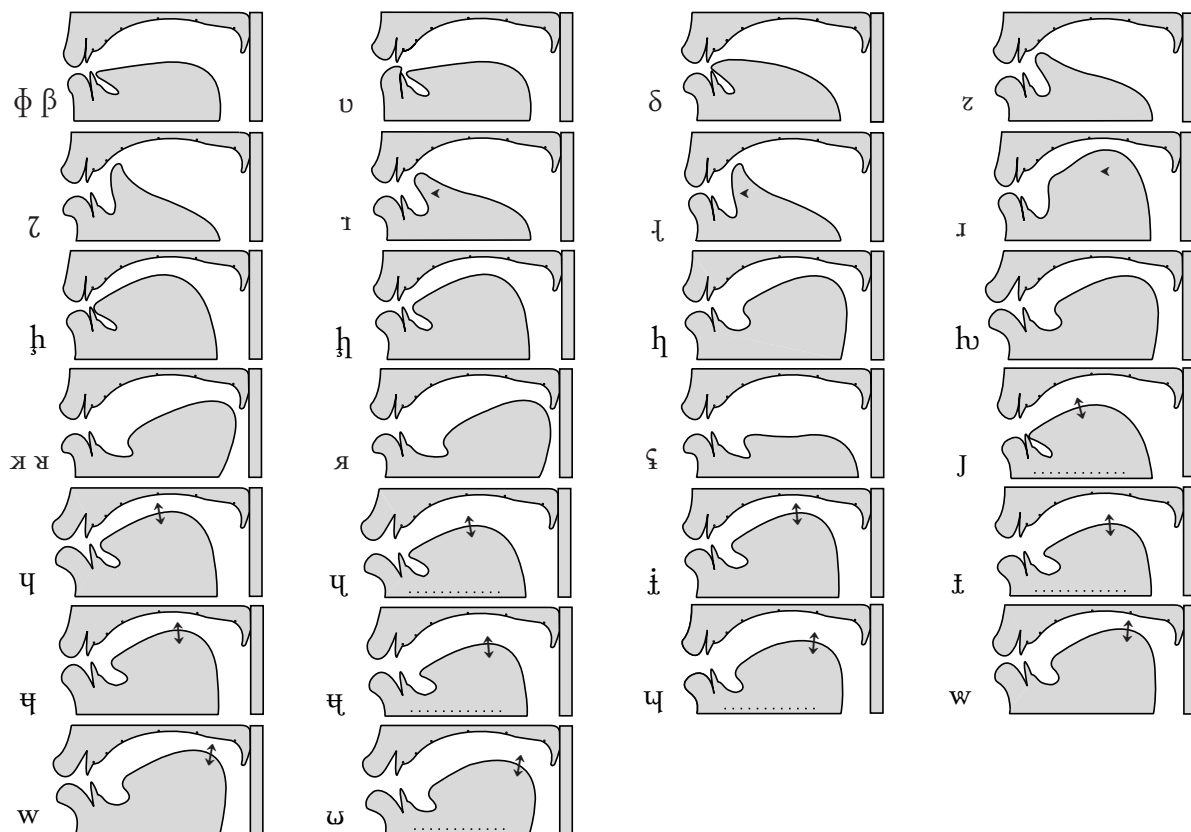fig 9.26.5. Main approximants (and semi-approximants).
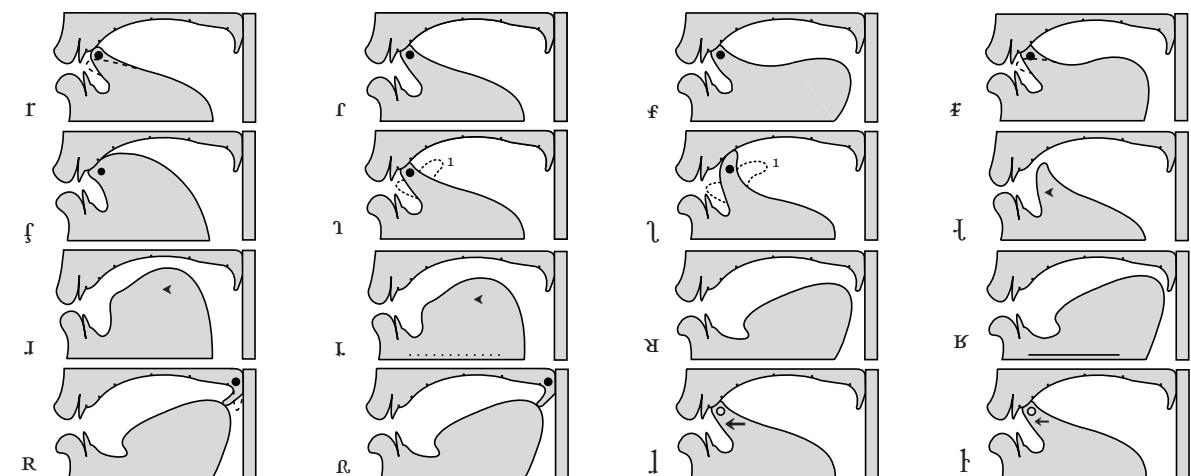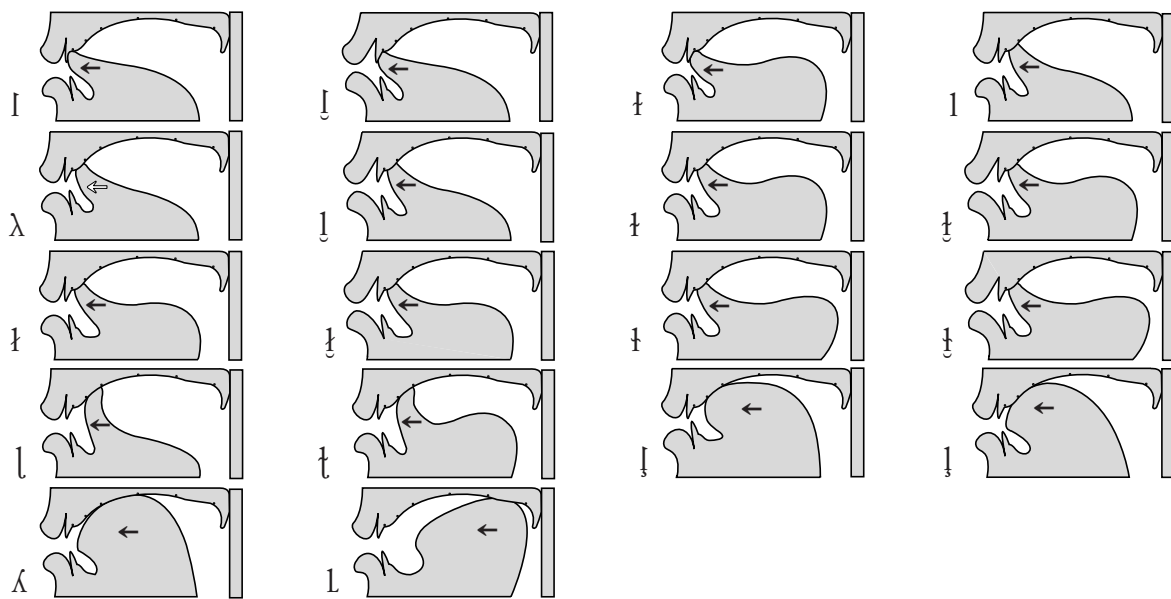

fig 9.26.6. Main 'rhotics'.

fig 9.26.7. Main laterals.

10. Annotated Bibliography

A number of our examples have been taken from some of the few titles listed in this Bibliography, but they have been retranscribed (or transcribed, if needed), following our ^{can}IPA method, also adapting their spelling, following its reform rules or adding it, if not present.

Unfortunately, even in Romania, books and articles are too often published using ş and ţ, instead of ș and ț.

We call 'Romanian *IPA*' the IPA version traditionally used by a number of authors for transcribing this language, often in italic, rather than in plain Roman character, as today. In addition to [dʒ, tʃ, ts], instead of [d͡ʒ, t͡ʃ, t͡s], the less strange among them also used [e͡a, o͡a, e͡o] (more recently [e̯a, o̯a, e̯o], or [ᵉa, ᵒa, ᵉo]), instead of [ja, wa, ɟo], and [ɨ, ɨ, ɨ̞], for [ɨ̞, ɨ̞] (including some other 'choices', such as [ï, î], for /ɨ/, or: ĭa, ĕa, ŭa, ŏa!

Let us play particular attention to the practically useless (and misleading) letter *â*, sillily reintroduced into the alphabet, which represents the same phoneme as *î*: /ɨ/ [ɨ]. The only excuse for keeping it is that some family names may have one or the other grapheme, to identify them. Nowadays, in common words, *â* is only used in word--middle position.

Back to phonic symbols, unfortunately (and incredibly, indeed!), the very unnatural (and really brutal) idea of considering only graphic vowel sequences (as if they actually were something to rely on for 'higher' phonic debates) is hard to be defeated and ultimately clarefied scientifically.

Arguably, it should be naturally obvious (for anyone who may be considered to be a 'rational being') that spelling is a notorious 'antedeluvian' and insulting offense… It is sadly true that even certain 'phonological' lucubrations are not better than that, when they absurdly rely on spelling, without any hesitation.

Therefore, only /ˈVV, VV/ [ˈVV, VV] may be true diphthongs, while both /VˈV/ [VˈV] and /CV/ [CV] are not, even if poorly written using only 'vowel letters'! Traditional learning is certainly culpable for that, unless people can really manage to 'think with their own heads'. Let us hope for the best (for them, too)!

Of course, many less useful (or, rather, useless) books and articles do not appear here. We certainly do not indicate anything written by Emil Petrovici, because of his highly unnatural 'phonemics', with the normal Romanian consonant phonemes 'accompanied' by three more or less absurd series of 'consonants': 'palatalized', 'labialized', and 'labio-palatalized', for 72 consonantal 'phonemes'!

It is true that we use *four* dorsal (semi-)approximant phonemes, /j, ɟ; w, ɰ/ [j, ɟ; w, ɰ], also combined as /jɰ, ɟɰ/ to give [ɟ̞, ɟ̞, ɟ̞, ɟ̞], for neutral pronunciation (and seven more, for mediatic pronunciation). But this is done exactly for the opposite reason, *ie* to provide surer transcriptions, and to clearly distinguish, for instance, between *leac* /'ljak/ ['ljak] and *leal* /le'al/ [le'al], without resorting to less clear and more circus-like things as: '['lɛ͡ak], [lɛ̯ák], [lᵉák], [lᵉák]', for the first!

Let us add: *ea* /'ja/ ['ja, ˌja, ˌjɐ, ˌjɐ]! But, even if speakers oscillate much (neutral ones, too, in colloquial speech), without those approximant and semiapproximant symbols, it would not be possible to describe exactly the real pronunciation of Romanian, including the mediatic and regional accents, which must not be confused or ignored.

As for the pronunciation of Names, unfortunately, none of the three titles indicates them (except very occasionally), which is a serius problem (although *Îndreptar* lists Greek and Latin names, indicating their accents). However, Tătaru's and the Academia's dictionaries, for common words, almost provide acceptable 'solutions', although and because their lists are heterogeneous, including the pronunciations provided, not rarely different.

Around the World, there are many 'inverted' publishers, who continue to produce 'inverted' books, *ie* those irritating 'things' with the title on their spine written from bottom to top, instead of from top to bottom (with consequent absurd and tiresome neck exercises, when looking through the books on library shelves).

So, when a (seriously made) book is put on a table with its front cover up, the title is seen regularly, on the spine appearing in a complete logical and natural way. Unfortunately, it seems that such a practice is not the 'preferred' one by Romanian publishers (and too many others, as well)!

Academia română (2005²) *Dicționarul ortografic, ortoepic, și morfologic al limbii române.* București: Univers Enciclopedic; less 'ortoepic' than promised, and with no real transcriptions, but strange 'respelling': in a word, unreliable stuff from the other millennium (or worse)!

Bouquiaux, L. *et alii* (1976) *Initiation à la phonétique.* Paris: puf/orstom; a vinyl record to be used in connection with Thomas *et alii*; expanded *IPA*.

Canepari, L. (1983) *Phonetic Notation / La notazione fonetica.* Venezia: Cafoscarina; with 2 enclosed audiocassettes; almost *ᶜᵃⁿIPA*.

— (1986³) *Italiano standard e pronunce regionali* ['Standard and Regional Italian Pronunciations']. Padua: Cleup; with 2 enclosed audiocassettes, the second one is about regional pronunciations, aslo downloadable from our *canipa.net* website; almost *ᶜᵃⁿIPA*.

— (2000/2009) *Dizionario di pronuncia italiana* ['Italian Pronouncing Dictionary']. Bologna: Zanichelli; 60,000 forms with transcription and pronunciation variants, which correspond at least to 180,000 actual words; with many variants and degrees of acceptability: *modern* neutral, *traditional* neutral, *acceptable*, *tolerated*, *slovenly*, *intentional* and *lofty*; *ᶜᵃⁿIPA*.

— (2004²) *Manuale di pronuncia italiana* ['Handbook of Italian Pronunciation']. Bologna: Zanichelli; with 2 enclosed audiocassettes, aslo downloadable from our *canipa.net* website; it introduces *modern* neutral pronunciation, in addition to the *traditional* one, besides other types, including 22 regional koinés; *can*IPA.

— (2007) *Pronunce straniere dell'italiano – ProSIt* ['Foreign Pronunciations of Italian']. München, Lincom; precise descriptions of the foreign accents of 43 language groups, not only European, with intonation and more or less marked internal variants; *can*IPA.

— (2007²) *A Handbook of Pronunciation. English, Italian, French, German, Spanish, Portuguese, Russian, Arabic, Hindi, Chinese, Japanese, Esperanto.* München: Lincom; *can*IPA transcriptions, as in this book.

— (2007) *Natural Phonetics & Tonetics. Articulatory, auditory, and functional.* München: Lincom; updated edition of previous title; the first part gives a complete presentation of the *can*IPA method and symbolization; while, the second part provides accurate phonosyntheses of 241 living languages and 71 dead ones; on our website, the latter are 81, freely downloadable.

— (2016²) *English Pronunciation & Accents.* München: Lincom; with more than 200 different accents [ʟ1: 121 native with variants], bilingual [ʟ2: 63], foreign [ʟs: 30]; *can*IPA.

— (2016²) *German Pronunciation & Accents.* München: Lincom; neutral, mediatic, traditional, international, regional and foreign accents, not only in Germany, Austria and Switzerland; *can*IPA.

— (2017) *French Pronunciation & Accents.* München: Lincom; neutral, mediatic, traditional, international, regional and foreign accents, not only in France; *can*IPA.

— (2017) *Portuguese Pronunciation & Accents.* München: Lincom; neutral, mediatic, traditional, and international pronunciations, 22 regional and several foreign accents; *can*IPA.

— (2018) *Italian Pronunciation & Accents.* München: Lincom; neutral, traditional, mediatic pronunciations, with 22 regional and 43 foreign accents, not only European, with intonation and more or less marked internal variants and subvariants, with further chapters on Italian dialects, Latin and other diachronic stages, and many downloadable sound files from our *canipa.net* website; *can*IPA.

— (2019) *Hebrew Pronunciation & Accents.* München: Lincom; international, neutral, mediatic, traditional pronunciations, with Jerusalem and five 'ethnic' accents, including 40 'return-regional' accents, and a couple of diachronic stages, with counseling by Maya Mevorah; *can*IPA.

— (2020) *Greek Pronunciation & Accents.* München: Lincom; international, neutral, mediatic, traditional pronunciations, regional accents, including diachronic stages, with a chapter on Ancient Greek; *can*IPA.

— (2020) *Persian Pronunciation & Accents.* München: Lincom; communicative, neutral, mediatic, traditional, international pronunciations, with regional and bordering accents; *can*IPA.

— (2021) *Ancient Greek Pronunciation & 'Modern' Accents.* München: Lincom; classical neutral pronunciation, with 'modern' western accents ; *can*IPA.

— (2021) *Latin Pronunciation & Ancient & Modern Accents.* München: Lincom; with different ancient accents and 'modern' national ones; *canIPA.*

— (2021) *Sanskrit Pronunciation & 'Modern' Accents.* München: Lincom; classical neutral pronunciation, with 'modern' regional accents in the Indian subcontinent; *canIPA.*

— (forth.) *Italian Pronouncing Dictionary | Dizionario di pronuncia italiana.* Rome: Aracne; updated and expanded full version of the 2000/2009 *DíPI* edition; *canIPA.*

— & Balzi, F. (2016) *Turkish Pronunciation & Accents.* München: Lincom; neutral, mediatic and international pronunciations, and regional accents; *canIPA.*

— & Cerini, M. (2016²) *Dutch & Afrikaans Pronunciation & Accents.* München: Lincom; neutral, mediatic, traditional, international, and regional accents, not only in the Netherlands, Flanders, and South Africa; *canIPA.*

— & — (2017²) *Chinese Pronunciation & Accents.* München: Lincom; neutral and mediatic Mandarin, with 10 regional and Taiwanese accents; *canIPA.*

— & — (2020²) *Arabic Pronunciation & Accents.* München: Lincom; neutral and mediatic accents, including 'regionational' accents; with contributions from Maurizio Pugliese; *canIPA.*

— & Giovannelli, B. (2012⁴) *La buona pronuncia italiana del terzo millennio* ['Good Italian Pronunciation for the Third Millennium']. Rome: Aracne; neutral pronunciation, with a cd containing recordings, also downloadable from the *canipa.net* website; *canIPA.*

— & Maggi, F. (forth.) *Latin Pronouncing Dictionary.* Rome: Aracne; presented and realized according to useful phonic principles; *canIPA.*

— & Miotti, R. (2021) *Spanish Pronunciation & Accents.* München: Lincom; neutral, mediatic, traditional, international, and regional accents, not only in Spain and Latin America; English version corresponding to Miotti & Canepari's *Pronunciación y acentos del español* ; *canIPA.*

— & Miscio, F. (2017²) *Japanese Pronunciation & Accents.* München: Lincom; neutral, mediatic and international pronunciations, and 20 regional accents; *canIPA.*

— (2018) *Japanese Pronouncing Dictionary. From Transliteration to Phonotonetics.* München: Lincom; *canIPA.*

— & Pugliese, M. (2018) *A note on MBG pronunciation: 'multicultural Berlin German',* in the *canipa.net* site; *canIPA.*

— & — (2018) *A note on MLE pronunciation: 'multicultural London English',* in the *canipa.net* site; *canIPA.*

— & — (2018) *A note on MPF pronunciation: 'multicultural Paris French',* in the *canipa.net* site; *canIPA.*

— & — (2019) *Finnish Pronunciation,* in the *canipa.net* site; *canIPA.*

— & — (2020) *Welsh Pronunciation,* in the *canipa.net* site; *canIPA.*

— & — (2021) *Galician Pronunciation & Accents.* München: Lincom; neutral, traditional, mediatic pronunciations, and regional accents; *canIPA.*

— & Sharma, G. (2017²) *Hindi Pronunciation & Accents.* München: Lincom; neutral, mediatic and international pronunciations, and 16 regional accents; *canIPA.*

— & Vitali, D. (2018) *Russian Pronunciation & Accents.* München: Lincom; neu-

tral, mediatic, traditional, international, and some regional accents; ^{can}*IPA*.

Catford, J.C. (1988) *A Practical Introduction to Phonetics.* Oxford: Clarendon Press; guided drills to develop phonetic kinesthesia, to be performed accurately, step by step; however, the 2001 edition should be avoided because of too many technical problems during its unsuccesful updating; *IPA*.

Cazacu, B. *et alii* (1939) *A course in contemporary Romanian.* București: Editura didactică și pedagogică; mixed 'Romanian' *IPA*, with [i̯, e̯, o̯, u̯, Cⁱ; k̓, g̓, ħ, g] for [j, ɟ, ɰ, w, Ci̯; c̓, ɟ, ɦ, g], with useful chapters and two vinyl records (1969).

Chapman, W.H. *et alii* (1988³) *Introduction to Practical Phonetics.* Horsleys Green: Summer Institute of Linguistics; substantially *IPA*.

Chitoran, I. (2002) *The Phonology of Romanian.* Berlin: Mouton de Gruyter; an optimality phonanistic book, rather than phonemic, on an extremely limited monothematic subject which gives only a very partial and idiosyncratic view on a part of what the title promises and should provide, besides, mixing up neutral and mediatic pronunciations; no spelling at all, but only a sort of 'transcription'.

Daniliuc, L. & Daniliuc, R. (2000) *Descriptive Romanian Grammar.* München: Lincom; with loony 'Romanian' *IPA*.

Dascălu, L. (1989) *Intonation et prosodie,* in *Lexikon der Romanistischen Linguistik: Rumänisch.* Tübingen: Niemeyer, 7-13; non-*IPA*.

Deletant, D. & Alexandrescu, Y. (1989) *Teach Yourself Romanian.* London: Hodder & Stoughton; pseudo-phonetics, but with an audiocassette.

Duden Aussprachewörterbuch (2015⁷, 1962¹) Berlin: Dudenverlag; the 'Duden 6'; also gives person, family, and place names belonging to various languages, with their original pronunciation, but unfortunately, with *intra*linguistic rather than *inter*linguistic transcriptions, and sometimes in an outdated style; *IPA*, with /a, aː/, but /r/, however, now, at last, it accepts '/r/'vocalization' also after short vowels, although it continues using only /r/; nothing on intonation, and a very short section on reduced forms; *IPA*.

However, its first edition was our best 'friend' during school time, bringing there interesting books on languages and phonetics, rather than the boring expected ones, not to waste precious time. Among the preferred books there were various Linguaphone courses –set up by renowned phoneticians and also recorded by selected radio speakers– which had a whole disc out of sixteen devoted to the phonetics of the language taught, with full *IPA* transcriptions of the various examples, accurately chosen to show the phonic structure; later on, we used those same lists, adequately completed, also for our studies on the different accents, including the social, regional, and foreign ones. Unfortunately, after the sixties, those courses became like all others, practically with no attention to phonetics.

Graur, A. & Rosetti, A. (1938) *Esquisse d'une phonologie du roumain,* in Bulletin de Linguistique, 5-29; non-*IPA*.

Gönczöl-Davies, R. & Deletant, D. (2002³) *Colloquail Romanian.* London: Routledge; pseudo-phonetics, but with mp3 files.

Handbook of the International Phonetic Association (1999). Cambridge: C. Univ. Press; although it should be a reliable and advisable guide for transcribing and describing the pronunciation of languages, it honestly cannot be considered such; *IPA*.

Haudricourt, A.G. & Thomas, J.M.C. (1976) *La notation des langues. Phonétique et phonologie* ['Language notation. Phonetics and phonology']. Paris: Inst. Géographique National; with 2 enclosed vinyl records; adapted *IPA*.

Îndreptar otografic, ortoepic şi de punctuaţie (1971). Bucureşti: earsr; no transcriptions at all.

Jones, D. (1956) *Cardinal Vowels*. London: Linguaphone Institute; 2 [78 rpm] records with booklet; now face a of both records are downloadable; *IPA*.

— (1967³) *The Phoneme: its Nature and Use*. Cambridge: Heffer; still better than so many more or less recent productions (which woolily try to deal with this serious and important subject, but only ridiculing it, continually 'inventing' absurd phonological theories); *IPA*.

Laver, J. (1980) *The Phonetic Description of Voice Quality*. Cambridge: CUP; with a non-enclosed audiocassette; *IPA*.

Lombard, A. (1936) *La prononciation du roumaine*. Uppsala Universitets Årsskrift, 104-176: Lundequist; very interesting, but with 'peculiar' phonetic concepts and symbols, and not always 'neutral' pronunciation.

— (1974) *La langue roumaine*. Paris: Klincksieck; words are written in a kind of 'phono-spelling', rather than according to the official spelling, often with accents over vowels, *í, é, á, ó, ú,* including *î̂, â̂, ă̂,* and other diacritics under them, *į, ę, ǫ, ų,* and *-į̊,* interesting, but with 'peculiar' phonetic concepts and symbols, and not always 'neutral' pronunciation; wisely its title does not mention 'grammar', being much better than common grammars, especially recent ones, because it focuses special attention to pronunciation and phonetics, even if still using 'diphthongs and triphthongs' based on spelling rather than actual speech, *ie* on written vowels, instead of real sounds: true consonants are different from vowels.

Miotti, R. & Canepari, L. (2021) *Pronunciación y acentos del español* ['Spanish Pronunciation & Accents']. München: Lincom; neutral, mediatic, traditional, international, and regional accents, not only in Spain and Latin America; Spanish version of Canepari & Miotti's *Spanish Pronunciation & Accents*; *can IPA*.

— & — (forth.) *Catalan Pronunciation & Accents*. München: Lincom; neutral, and mediatic pronunciations, with regional accents; *can IPA*.

— & — (forth.) *Spanish Pronouncing Dictionary/Diccionario de pronunciación española*. München: Lincom; *can IPA*.

Sarli, M. (2014²) *Romanian Grammar*. Helsinki: Books on Demand; interesting though with 'Romanian' *IPA*, with [ę, ǫ, ⁱ, Cj, g] for [ɟ, ɯ, ɫ, į, Cį, g]…

Smalley, W.A. (1964²) *Manual of Articulatory Phonetics*. Terrytown (ny): Practical Anthropology; with 33 non-enclosed [18 cm, 19 cm/s] reels, lasting 32 hours; non-*IPA*.

Tagliavini, C. (1923) *Grammatica della lingua rumena*. Heidelberg: Gros; meritorious for using *IPA* for every word, although of the 'Roumanian' kind, but insufficiently explained.

Tâtaru, A. (1978) *The Pronunciation of Romanian and English*. Frankfurt: Haag-Herchen; badly type-and-hand-written 'Romanian' *IPA*.

— (1999²) *Dicţionar de pronunţare a limbii române*. Cluj-Napoca: Clusium; 'Romanian' *IPA*, with mixed fonts of different style and dimension, and exactly [ᵉ, ᵒ, Cⁱ]

for [ɟ, ɯ, Ci̥], and [ḱ, ǵ, ɦ, g] for [c, ɟ, ḥ, g] ⟦c̤, ɟ̣, ḥ, g⟧; lists only certain common words, with no Names.

Tʜᴏᴍᴀs, J.M.C. *et alii* (1976) *Initiation à la phonétique* ['Introduction to Phonetics']. Paris: ᴘᴜғ; completed by the vinyl record by Bouquiaux *et alii*; expanded *IPA*.

Vᴀsɪʟɪᴜ, E. (1989) *Fonétique et phonématique*, in *Lexikon der Romanistischen Linguistik: Rumänisch.* Tübingen: Niemeyer, 1-7; non-*IPA*.

INTERNATIONAL PHONETIC ALPHABET
(official: 1993, corrected in 1996, and updated in 2005)

CONSONANT (PULMONIC)

(ℒ𝓊ⓐ)

	Bilabial	Labiodent.	Dental	Alveolar	Postalveol.	Retroflex	Palatal	Velar	Uvular	Pharyng.	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k g	q ɢ		ʔ
Nasal	m	ɱ		n		ɳ	ɲ	ŋ	ɴ		
Trill	ʙ			r					ʀ		
Tap or Flap		ⱱ		ɾ		ɽ					
Fricative	ɸ β	f v	θ ð	s z	ʃ ʒ	ʂ ʐ	ç ʝ	x ɣ	χ ʁ	ħ ʕ	h ɦ
Lateral fric.				ɬ ɮ							
Approxim.		ʋ		ɹ		ɻ	j	ɰ			
Lateral app.				l		ɭ	ʎ	ʟ			

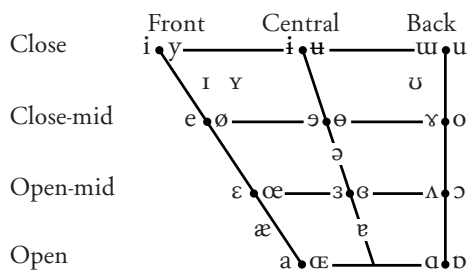Where symbols appear in pairs, the one to the right is voiced. Shaded areas denote articulations judged impossible.

CONSONANTS (NON-PULMONIC)

Clicks		Voiced implosives		Ejectives	
ʘ	Bilabial	ɓ	Bilabial	ʼ	as in:
ǀ	Dental	ɗ	Dental/alveol.	pʼ	Bilabial
ǃ	(Post)alveolar	ʄ	Palatal	tʼ	Dental/alveol.
ǂ	Palatoalveolar	ɠ	Velar	kʼ	Velar
ǁ	Alveol. lateral	ʛ	Uvular	sʼ	Alveol. fricat.

OTHER SYMBOLS

ʍ	Voiceless labial-velar fric.	ɕ	Voiceless alveolo-palatal fric.
w	Voiced labial-velar app.	ʑ	Voiced alveolo-palatal fric.
ɥ	Voiced labial-palatal app.	ɺ	Voiced alveolar lateral flap
ʜ	Voiceless epiglottal fric.	ɧ	Simultaneous ʃ and x
ʢ	Voiced epiglottal fric.	t͡s	Affricates and double articulat. can be represented by two sym-
ʡ	Epiglottal plosive	k͡p	bols joined by a tie bar if necess.

VOWELS

Where symbols appear in pairs, the one to the right (and ʊ) is rounded.

TONES & WORD ACCENTS

LEVEL

ő	or ˥	Extra-high	
ó	˦	High	
ō	˧	Mid	
ò	˨	Low	
ȍ	˩	Extra-low	

CONTOUR

ǒ	or ˥	Rising	
ô	˥	Falling	
᷄	˥	High rising	
᷅	˥	Low rising	
᷈	˥	Rising-falling	

↑ Downstep (relative)   ↗ Global rise
↓ Upstep (relative)   ↘ Global fall

DIACRITICS (Diacritics can be placed above a symbol with a descender, eg ŋ̊)

̥	Voiceless	d̥ u̥	̤	Breathy voiced	b̤ a̤	̪	Dental	t̪ d̪
̬	Voiced	t̬ s̬	̰	Creaky voiced	b̰ a̰	̺	Apical	t̺ d̺
ʰ	Aspirated	tʰ dʰ	̼	Linguolabial	t̼ d̼	̻	Laminal	t̻ d̻
̹	More rounded	ɔ̹ o̹	ʷ	Labialized	tʷ dʷ	̃	Nasalized	ẽ õ
̜	Less rounded	ɔ̜ o̜	ʲ	Palatalized	tʲ dʲ	ⁿ	Nasal release	dⁿ
̟	Advanced	u̟ o̟	ˠ	Velarized	tˠ dˠ	ˡ	Lateral release	dˡ
̠	Retracted	e̠ i̠	ˤ	Pharyngealized	tˤ dˤ	̚	No audibile rel.	d̚
̈	Centralized	ë ö	̴	Velarized or pharyngealized	ɫ t̴			
̽	Mid-centralized	ě ǒ	̝	Raised	e̝ (ɹ̝ = voiced labial-velar fricative)			
̩	Syllabic	n̩ ɹ̩	̞	Lowered	e̞ (β̞ = voiceless velar approximant)			
̯	Non-syllabic	e̯ o̯	̘	Advanced Tongue Root	e̘ o̘			
˞	Rhotacized	ɚ ɑ˞	̙	Retracted Tongue Root	e̙ o̙			

SUPRASEGMENTALS

ˈ	Primary stress
ˌ	Secondary stress: ˌfoʊnəˈtɪʃən
ː	Long aː
ˑ	Half-long aˑ
̆	Extra-short ă
.	Syllable break: ɹi.ækt
ǀ	Minor (foot) group
‖	Major (intonation) gr.
‿	Linking (absence of a break)