

Contents

Romanian Pronunciation & Accents

Geo-social Applications of the Natural Phonetics & Tonetics Method

7	o. A preliminary phonopsis
9	1. A general approach to Natural Phonetics
9	<i>Vowels</i>
11	<i>Voicing</i>
12	<i>Consonants</i>
13	<i>Places of articulation</i>
16	<i>Manners of articulation</i>
21	2. A general approach to Natural Tonetics
21	<i>Prosodic elements</i>
21	<i>Stress</i>
22	<i>Sentence stress</i>
24	<i>Tones</i>
24	<i>Intonation</i>
29	3. Vowels
29	<i>Neutral Romanian vowels (& two xenophonemes)</i>
33	<i>Mediatic peculiarities</i>
37	4. Consonants
37	<i>Neutral consonants</i>
37	<i>Nasals</i>
38	<i>Stops & Stop-strictives (or 'affricates') & Constrictives (or 'fricatives')</i>
38	<i>Approximants (or 'frictionless continuants')</i>
39	<i>Rhotics & Laterals</i>
40	<i>Mediatic consonants</i>
43	5. Structures
43	<i>A peculia Romanian vowel</i>
44	<i>Connected speech</i>
46	<i>Length</i>
46	<i>Stress</i>
48	<i>Miscellanea for practice</i>
51	6. Phonotonetically transcribed texts
51	<i>Intonation patterns</i>
54	<i>The North Wind and the Sun</i>
55	<i>A short conversation</i>

57	7. Regional accents
57	<i>Romanian accent maps</i>
58	<i>Wallachia (București)</i>
59	<i>Transylvania (Cluj)</i>
60	<i>Moldavia (Iași)</i>
60	<i>Moldova (Chișinău)</i>
62	<i>Hungarian-Romanian (in eastern Transylvania)</i>
62	<i>Ukrainian-Romanian (in small northern areas and south-western Odessa)</i>
65	8. Mini-phono-dictionary
73	9. Phonopses of 25 languages (for comparisons)
74	<i>English</i>
75	<i>German & Dutch</i>
76	<i>French & Spanish</i>
77	<i>Portuguese & Italian</i>
78	<i>Russian & Czech</i>
79	<i>Polish & Bulgarian</i>
80	<i>Greek & Hungarian</i>
81	<i>Albanian & Finnish</i>
82	<i>Arabic & Hebrew</i>
83	<i>Turkish & Persian</i>
84	<i>Hindi & Burmese</i>
85	<i>Vietnamese & Chinese</i>
86	<i>Korean & Japanese</i>
87	<i>Main consonant programs</i>
91	10. Annotated Bibliography
98	<i>Official IPA chart</i>

o.

A preliminary phonopsis

o.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 thorough way, with all necessary figures, from \mathfrak{C} 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 /i̇#/ [i̇], with a grammatical function, even in connected speech: *București* /buku'reʃti̇/ [ˌbuku'reʃti̇], *buni* /'buni̇/ [ˈbuːni̇], *bun* /'bun/ [ˈbun]; and *pom* /'pom/ [ˈpɔm] 'tree', *pomi* /'pomi̇/ [ˈpɔːmi̇] 'trees', /'pomii/ [ˈpɔːmi̇] *pomii* 'the trees'. Let us also see: *fi* /'fi/ [ˈfi] 'to be', *fii* /'fii/ [ˈfi̇] 'children', *fiii* /'fiii/ [ˈfi̇i̇] 'the children'. Between a vowel and a pause we have /Vi/ [Vi̇].

It has two median approximants, /j, w/, and two semi-approximants, /ʃ, ʝ/, which are phonemically distinctive, and can combine, producing /jwa, jwa, jwu, jwo/ sequences, which give: [j̥a, j̥a, j̥u, j̥o].

o.2. Let us see well: *ia* /ja/ [ja], *ua* /wa/ [wa], *ea* /ja/ [ja], *oa* /wa/ [wa], *eu* /ju/ [ju], *eo* /ɔ/ [ɔ]: *biată* /'bjatə/ [ˈbjatɔ], *beată* /'bjatə/ [ˈbjatɔ], *cuartă* /'kwartə/ [ˈkwartɔ], *coardă* /'kwardə/ [ˈkwardɔ], *vreun* /'vrɛjun/ [ˈvrɛjun], *vreo* /'vrɛwo/ [ˈvrɛwo]; for *oa*, both [wa] and [wa] are possible, especially word-initially, although not recommendably.

For unstressed /e, ə, o/, the timbres [e, ə, o] are possible, sometimes even for /e, ə, o/, instead of more neutral [ɛ, ə, ɔ].

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

Before /i, e/, /k, g, h/ are [c̥, ɣ, h̥] (postpalatal, with [h̥] even after /i, e/; but normally, we have /k, g, h/ [k, g, h]).

Mainly in mediatic or colloquial accents, voiced dipthongic consonants (/b, d, g; ɖ; 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).

o.3. As will be seen later on, the interrogative protune has a different pattern. Spelling peculiarities: *ă* /ə/ [ɤ], *â* and *î* /i̇/, *c* /tʃ, k/, *ch* /k/, *ci* /tʃ, tʃi/, *cea* /tʃa/, *g* /ɖ, g/, *gh* /g/, *gi* /ɖ, ɖi/, *gea* /ɖa/, *h* /x/ [h], *j* /ʒ/ [ʒ], *s* /s/, *ș* /ʃ/ [ʃ], *ț* /tʃ/, *z* /z/.

o.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 $\text{C} 6$). 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.

2021/5/5

Luciano Canepari [lu'tʃano ˌkane'pa:ri]

University of Venice (Italy)

Natural Phonotonetics

natural.phonetics@gmail.com

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).

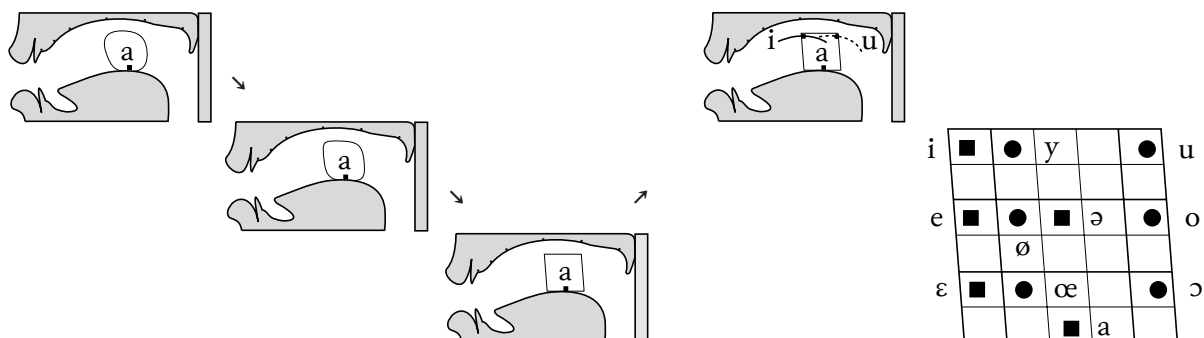
1.2. In the large quadrilateral, 11 vowels have been placed, shown by (square and round) *MARKERS*. The *ROUND* ones refer to vowels articulated with *ROUNDED* lips, while the *SQUARE* ones naturally represent vowels with unrounded –either *SPREAD* or *neutral*– lip position.

The symbols [i, a, u] correspond to Spanish *i, a, u*, as in *utilizar* [uːtiliˈθaɾ] (or Italian *utilità* [uːtiliˈta]), while [e, o] are the ‘closed’ vowels of Portuguese, as in *vê, povo* [ˈvɛ, ˈpovɔ] (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* [ˈsɛtːɛ, ˈɔtːo]). Note also German *Kamm, Tag* [ˈkham, ˈthaːk], *viel, Kuh* [ˈfiːl, ˈkhuː], and –but closer– *Weg, Boot, weg, Loch* [ˈvɛːk, ˈbɔːt, ˈvɛk, ˈlɔχ]. The Italian words written *corressi* and

volto have two different meanings corresponding to two different pronunciations: (*se*) *corressi* ‘(if) I ran’ [koʁʁes:si], and (*io*) *corressi* ‘(I) corrected’ [koʁʁes:si]; (*il*) *volto* ‘(the) face’ [ˈvolto], and (*io*) *volto* ‘(I) turn around’ [ˈvɔlto]. Consequently, the two GRAPHEMES ⟨*e*, *o*⟩ can each represent two different phonemes: /*e*, *ɛ*/ or /*o*, *ɔ*/.

The vowels of a number of languages are concisely shown in \mathfrak{G} 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* [ˈlyn, ˈdø, ˈsoɛl], or German: *Füße*, *Öl*, *zwölf* [ˈfy:ʃɛ, ˈʔø:l, ˈtsfœlf] (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 STRESS. The CHRONEME, /:/, indicates distinctive lengthening of the preceding vowel – for example, in German there is a contrast between *Stadt* [ˈʃtat] ‘city’ and *Staat* [ˈʃtat:] ‘State’. When the same symbol occurs in PHONETIC TRANSCRIPTIONS (in brackets, [], instead of in PHONEMIC TRANSCRIPTIONS, which are written between slashes, / /), it is called a CHRONE, and indicates length which is not distinctive.

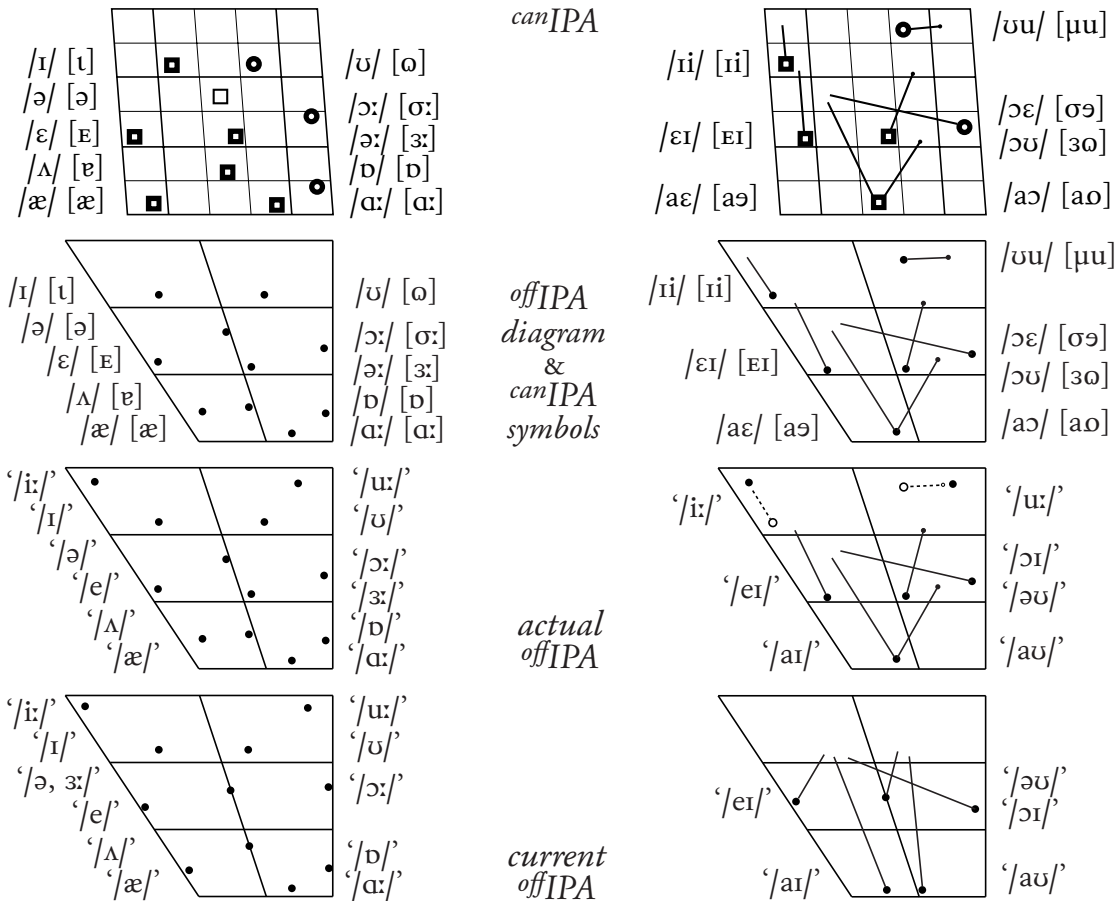
1.4. An example of non-distinctive lengthening is that occurring in Italian word-internal stressed unchecked syllables: *seme*, *solo* [ˈse:me, ˈso:lo].

In conclusion, vowels consist of three fundamental elements: RAISING (of the tongue and jaw), ADVANCING (of the back of the tongue), and lip ROUNDING (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*, *leisure* are voiced: [ˈmæn, ˈrɪŋ, ˈdɪɡ, ˈdʒæz, ˈðriːz] and [ˈleɪzə, ˈliːzə; ˈleɪzə].

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* [ˈsoŋːo, ˈfoʎːo, ˈmamːa, ˈbabːo, ˈɔdʒːɔ].

However, in other languages, /ɲ, ʎ/ are generally found without gemination, as in Spanish: *mañana*, *calle* [maˈɲana, ˈkaˈʎe], or Portuguese *ninho*, *filho* [ˈniɲu, ˈfiʎu].

1.6. The other fundamental group of consonants is that of VOICELESS consonants, as seen in *pack*, *teach*, *south*, *fish* [ˈphæk, ˈtʰi:tʃ, 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* [kaʃːʃe], which in French is [kaʃe]. 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* [ˈbɪlɪi], instead of [ˈbɪl-i].

Consonant gemination is distinctive in Italian, as the following examples demonstrate: *cade*, *cadde* [ˈkaːde, ˈkaːdːe], *tuffo*, *tuffo* [ˈtuːfɔ, ˈtuːfɔː], *nono*, *nonno* [ˈnɔːno, ˈnɔːnːno], *caro*, *carro* [ˈkaːro, ˈkaːrːo]. In neutral Italian, there is also gemination in cases such as *è vero* [eˈvɛːro], *ho sonno* [oˈsɔːno], *a casa* [aˈkaːza], *blu mare* [bluˈmaːre], *così forte* [koˈziːfɔːrte], *tornerò domani* [ˌtoːrneˈrɔd doˈmaːni], *città balneare* [tʃiˈtaː 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										ʀ	
lateral				l			ʎ				

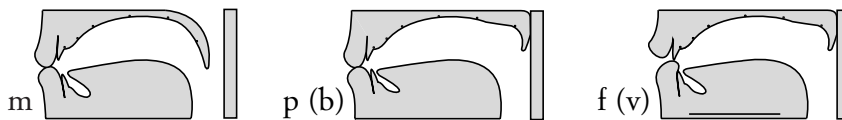
(symbols in brackets –or standing alone [except *h*]– are voiced)

[ŋ; t̪, (d̪); r̪, ʀ; λ] also appear; these are not phonemes of English (and are therefore given in italics), but are very important in certain other languages, or as taxo-phones in words like *cats* [ˈkʰæts] and *heads* [ˈhɛːdz̪]. 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* [mæʔphɛːb̪], and LABIODENTAL ([f, v]), as in *five* [faːv̪]. These articulations are particularly easy to see (fig 1.4).

fig 1.4. Bilabial and labiodental articulations.



Immediately afterwards, we encounter the places: DENTAL ([t, d; θ, ð; s, z], fig 1.5), as in *the thing, seize* [ðəˈθɪŋ, ˈsriz̪], and Spanish *data, zona* [ˈdarta, ˈθɔːna] (in American Spanish we have [ˈsɔːna]); ALVEOLAR ([n; ɲ, ɰ; r; l], fig 1.6), as in *today* [təˈdeɪ], and Spanish or Italian *rana, luna*, Sp. [ˈraːna, ˈluːna], 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; s̪] (although not official IPA).

fig 1.5. Dental articulations.

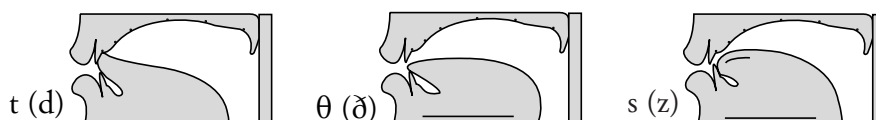
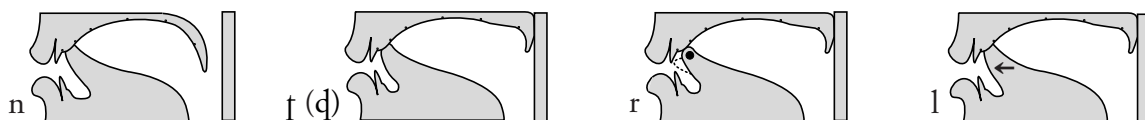


fig 1.6. Alveolar articulations.



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* [ˈreɪn]. 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 POSTALVEOLAR, 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* [tʃhɜːtʃ, 'dʒɛdʒ]. 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-PALATAL 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/ [tʃatʃaˈtʃa].

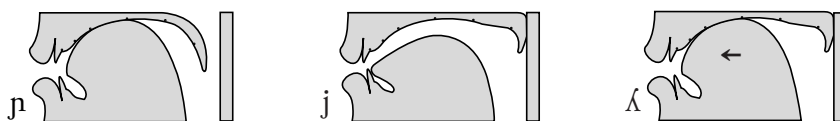
Although it is more complex, this clearer definition surely helps the reader to fully understand the mechanism of its articulation; and the consequential knowledge and phonetic richness leads to much more satisfying practical results. In fact, phonetics should not be carried out unwillingly, proceeding 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.



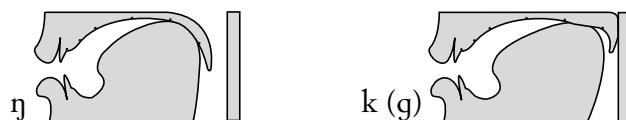
1.12. We next come to the true PALATAL place of articulation (fig 1.8), as with Italian /ɲ, j, ʎ/, or in Castilian Spanish *sueño*, *ciencia*, *calle* [ˈswɛno, ˈθjɛnθja, ˈkaˈle], or in Italian *gnocco*, *paio*, *foglia* [ˈɲokko, ˈpaːjo, ˈfɔʎːʎa]. English has /j/ in *yes*, *unit* [ˈjɛs, ˈjuːnɪt].

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* ['sɪŋ:, 'sɪŋ-ɪŋ/]. Moreover, there are the velar stops, /k, g/, also with their prevelar taxophones, occurring before palatal vocoids (or [j]), as in *cat, get* ['kʰæt, 'gɛt]. In Spanish and Italian, [ŋ] only occurs as a contextual variant (ie taxophone) of the phoneme /n/, as in Sp. *congreso* /kon'gɾeso/ [konŋ'gɾɛ'so] or It. *congresso* /kon'gɾesso/ [konŋ'gɾɛ:sso].

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* ['wɪt, 'wɛn:], or in Spanish *cuatro* ['kwatro], or Italian *uomo* ['wɔ:mo].

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 be 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* /'ʀa:ʀ/ ['ʀa:ʀ], and German *rein* /'ʀa:ɛn/ ['ʀa:ɛn]. Let us observe that [ʀ] is a constrictive, while [ʀ̥] 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* ['hæt], and German *Hans* ['hans].

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.

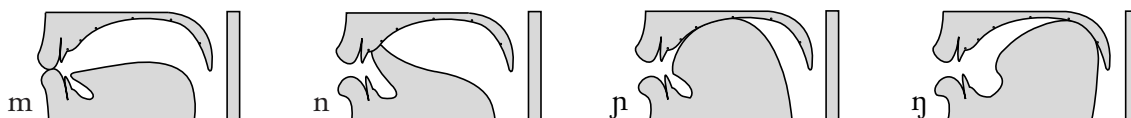
We will now move through the table, from the top downwards, so that we can see these MANNERS of articulation. The presentation will follow a quite precise physiological and articulatory logic, as we shall see.

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, n, ɲ, ɲ, ŋ] in English *man*, *singing* [ˈmæːn, ˈsɪŋŋ], or in Spanish *mar*, *no*, *caña*, *tengo* [ˈmar, ˈno, ˈkaɲa, ˈtɛŋgo], or in Italian *mai*, *no*, *ragno*, *lungo* [ˈmaːi, ˈno, ˈraɲːno, ˈluŋːo], 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.



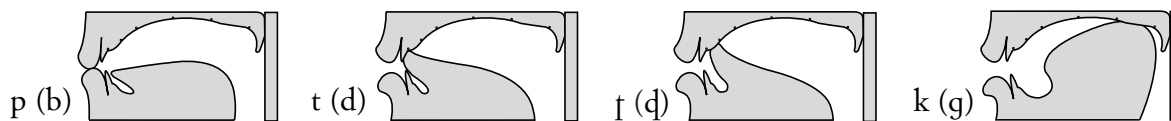
1.18. *Stop* (2). If, instead, the velum is raised (as in all the manners which follow), and a closure occurs, we have the STOP manner of articulation (fig 1.12). Here we have voiced and voiceless consonants, as in [p, b; t, d; ʃ, ʤ; k, g; k, ɡ]: *pen*, *Ben*; *two*, *do*; *cot*, *got* [ˈpʰɛnː, ˈbɛnː; ˈtʰuː, ˈdʰuː; ˈkɒʃ, ˈɡɒʃ]; and [t, d] *diente* (Sp.) [ˈdʝɛntɛ]; *dente* (It.) [ˈdɛntɛ].

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

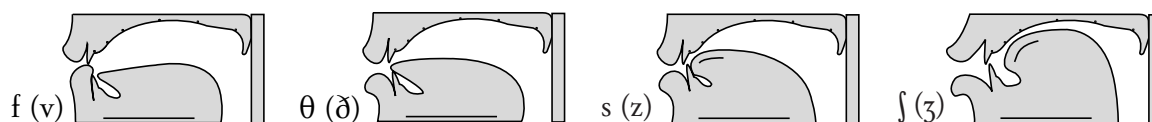
fig 1.12. Stop articulations.



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* [ˈfaɪv, ˈsrɪz, ðɪsˈθɪŋ, ˈæʃ, ˈʃuːʒ]. As we have indicated, a diphonic pair consists of voiceless and voiced elements, sharing the same place and manner of articulation.

The term CONSTRUCTIVE 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.



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, dʒ], as in *match, age* [ˈmætʃ, ˈeɪdʒ]. 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* [ˈkætʃs, ˈhɛdʒz], or French *patchouli, adjectif* [ˈpaʃʃuːli, ˈadʒɛkˈtɪf].

It is important to pay careful attention to the distinction between the stopstrictive symbols, [tʃ dʒ], which are *monograms*, and the symbols for *sequences*, /tʃ, dʒ/, which are similar, but clearly not identical. For instance, in English, we have *patchouli*, [ˈpætʃ-əli, pəˈtʃhʊli/ and *adjective, agent* [ˈædʒəkˈtɪv, ˈeɪdʒənɪ]. 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.

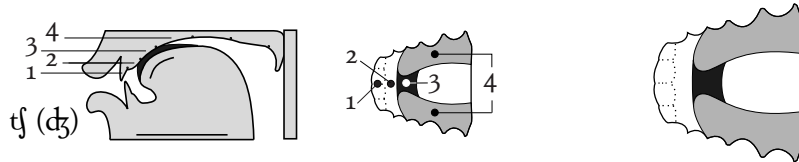
1.21. The best symbols for indicating stopstrictives are MONOGRAMS, as [tʃ, dʒ], which make three fundamental points quite clear: that the sound is a SINGLE

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’: /*mɔdʒo*, *mɔdʒdʒo*/ [*mɔ:dʒo*, *mɔ:dʒ:dʒo*], 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, dʒ] 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.

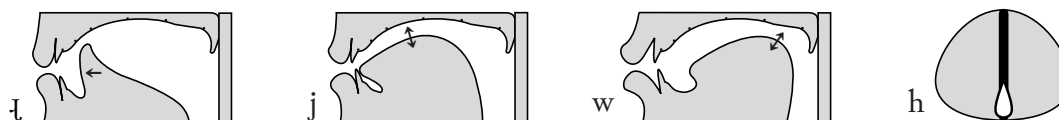
This groove is formed between the blade of the tongue and the part of the palatal vault that it approaches and partially touches. It is through the groove that air escapes, causing the hissing noises which characterize these GROOVED SOUNDS.

1.23. *Approximant* (4). The next manner, following the table of fig 1.3, is the APPROXIMANT manner. It is distinguished from the CONSTRUCTIVE 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 [ɹ, 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* [jμus, jɛs, kɥwaɐt, wɛt] in Italian, *ieri, uomo* [jɛ:ri, uɔ:mo]. 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* [hɛt], German *Hut* [hʊt]. It is voiceless, and produced in the glottis by opening the arytenoids. Therefore, it usually 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 against the alveolar ridge, in the case of [r] in Italian *rana* ['rana], or of the uvula against the postdorsum, as in the [ʀ] theoretically possible for French *rue* ['ʀy] or German *Rast* ['rast].

In Spanish, the alveolar trill is typically longer: *rana* ['r:ana] (sometimes we find '/rrana/'), or, on the contrary, simply *perro* ['pero], for real [pɛrr:ɔ], as opposed to *pero* ['pero] [pɛro]. 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).

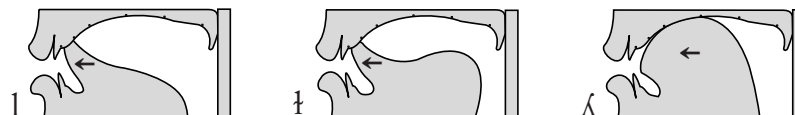
fig 1.16. Trill articulations.



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, λ], as in *lily* ['li-li], or in Castilian Spanish *calle* ['ka'le], or Italian *luglio* ['lu'λ:λo]. English and many other languages do not have any [λ] sound, but rather a velarized alveolar [ɫ], as in *fulfil* [fʊɫfɫ:].

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, /:/, 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* [ʃtat] ‘city’ and *Staat* [ʃtat:] ‘State’).

At times, differences in duration are combined with differences in timbre, as we find, again in German, with *offen* [ʔɔfn̩], *Ofen* [ʔɔ:fn̩].

Duration can also be associated with diphthongization, as in English *bee*, *two* [ˈbi:, ˈtʰu:]. Too often, these last examples are still transcribed [ˈbi:, tu:], 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, [C:]): *vanno*, *detto*, *faccio*, *passo*, *carro*, *gallo* [ˈvan:ɲo, ˈdet:to, ˈfatʃ:tʃo, ˈpas:so, ˈkar:ro, ˈgal:lo].

It is thus important to avoid transcriptions such as [ˈvan:o, ˈdet:o, ˈfatʃ:o, ˈpas:o, ˈkar:o, ˈgal:o] (or, even worse, [ˈfat:ʃo]). Let us also note English: *penknife*, *bookcase*, *this seat* [ˈpɛn.naɪf, ˈbʊk.keɪs, ðɪsˈsi:t].

PHONETIC LENGTH (which is not distinctive) of single elements, whether vowels or consonants, is marked with the CHROME, [ː], or with the SEMI-CHROME, [ˑ] (when less duration is present): English *car*, *card*, *cart*, *cardigan* [ˈkɑ:, ˈkɑ:ɹd, ˈkɑ:ɹt, ˈkɑ:ɹdɪgən], *sea*, *seed*, *seat*, *seeding* [ˈsi:, ˈsi:ɹd, ˈsi:t, ˈsi:ɹdɪŋ].

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* [ˈfæ-

nəli] (and certainly not in front of the stressed vowel, ‘[fʰaənəli]’, nor above the vowel, ‘[fʰáənəli]’. Secondary stress, which is weaker (and generally, phonetic and not phonemic, ie without distinctive value), is denoted by [ː]: *dynamite* [ˈdʰaənəˌmæɪt] (not ‘[dʰaənəm,æɪt]’, nor ‘[dʰáənəmàɪt]’).

Especially in Romance studies, terminological inertia has dragged obviously unscientific 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*, *replace*, *kangaroo* [əˈgɜːo, əˈgɛ(ɪ)n, ɹəˈphleɪs, ˌkʰæŋgəˈɹuː].

Spanish *terminó*, *convoy*, *tendría*, *tomar* [termiˈno, komˈboi, tenˈdria, toˈmar]. Italian: *partirà*, *partirai*, *ferrovia*, *Manin* [partiˈra, partiˈrai, ˌferroˈviːa, maˈninː].

Next we have PENULTIMATE-STRESSED words (stressed on the last but one syllable, better than ‘paroxytone’): *apparent*, *deductive*, *evolution* [əˈphæɹənt, dɛˈdʰɛktɪv, ˌɛvəˈluːʃn] or [ɹivəˈ].

Spanish: *termino*, *mañana*, *hermoso* [terˈmiːno, maˈɲana, erˈmoːso], Italian: *ritorno*, *domani*, *principi* ‘principles’ (also written *princípi*) [riˈtorːno, doˈmaːni, priˌɲiˈtʃiːpi] (different from *principi* ‘princes’, also written *príncipi*); PREPENULTIMATESTRESSED ones (stressed on the last but two syllable, better than ‘proparoxytone’): *dedicate*, *cumbersome*, *curiosity* [dɛˈdɪkheɪt, ˌkʰɜmbəsəm, ˌkʰjʊəˈɹiːɔsəti].

Spanish: *término*, *régimen*, *regímenes* [terˈmiːno, ˈreːximen, ˈreːxiːmeneʃ], Italian: *ritornano*, *domenica*, *termino*, *fabbrica* [riˈtorːnana, doˈmeːnika, ˈterːmiːno, ˈfabːrika].

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

Italian: *terminano*, *fabbricalo* [terˈmiːnana, ˈfabːrikaˌlo]; on the FIFTH TO LAST: *cumulatively*, *positivism* [ˌkʰjʊmjuˌlətɪvli, ˌleɪtɪvli, ˈphɔz-əˌtɪvɪzəm], Italian: *fabbricamelò* [ˈfabːrikameˌlo].

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’ [ˈfabːrikaˌmitʃeˌlo] (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'gatt], where the isolated [ˈtre] 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* [ˈðɛn ˈθɪrɪ ˈnaəs ˈblæk ˈkʰæts ˈɹæn ˈaʊt].

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 highlighted 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* [aʰnev-ə ˈsɛd ˈðæp wəz ˈtʰɪjuː]. Or, in Italian, *Non ho mai detto che questo fosse vero* ‘I never said that was true’ [no,nɔmmaiˈdetto kək,kwesto,fosseˈve:ro.].

In practice, it is much more probable that the sentences above would be said as [aʰnev-ə ˈsɛːd̥ ˈðæp wəz ˈtʰɪjuː], or better [aʰnev-ə ˈsɛːd̥ ˈðæp wəz ˈtʰɪjuː], or [aʰnev-ə,sɛd̥ ˈðæp wəz ˈtʰɪjuː] (and [no,nɔmmaiˈdetːo kək,kwesto,fosseˈve:ro.], or [no,nɔmmaiˈdetːo kək,kwesto,fosseˈve:ro.], or also [nonɔmˈmaidetto ˈkək,kwesto,fosseˈve:ro.]).

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* [ðiizəðəˈnjɪu ˈkʰɜw,wɜːkəz əvməʰneɪbə ɹəˈbɜːtə.] can be variously realized, with single or multiple highlights.

We can therefore encounter [ðiizəðəˈnjɪu ˈkʰɜw,wɜːkəz əvməʰneɪbə ɹəˈbɜːtə.], or also [ðiizəðəˈnjɪu ˈkʰɜw,wɜːkəz əvməʰneɪbə ɹəˈbɜːtə.], or possibly [ðiizəðəˈnjɪu ˈkʰɜw,wɜːkəz əvməʰneɪbə ɹəˈbɜːtə.], or else also [ðiizəðəˈnjɪu ˈkʰɜw,wɜːkəz əvməʰneɪbə ɹəˈbɜːtə.]. Notice the importance of the continuative tune [ː], even without a short pause [ː] (or longer: [ː]).

2.7. Of course, similar subdivisions are possible for the corresponding Italian sentence, too: *Questi sono i nuovi colleghi della mia vicina Roberta*: [kwesti,sonoɪˈnwɔːvi kollˈɛ:gi ˌdella,miaviˈtʃiːna roˈberːta:], or also [kwesti,sonoɪˈnwɔːvi kollˈɛ:gi ˌdelˌmiaviˈtʃiːna roˈberːta:], or possibly [kwesti,sonoɪˈnwɔːvi kollˈɛ:gi ˌdella,miaviˈtʃiːna roˈberːta:], or else also [kwesti,sonoɪˈnwɔːvi kollˈɛ:gi ˌdella,miaviˈtʃiːna roˈberːta:].

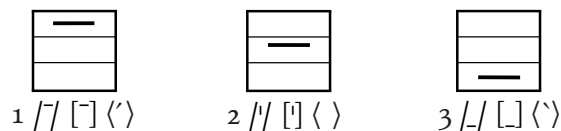
In any case, the elements highlighted can also be grammemes, in cases such as particular contrasts. With the examples above, we can have [ˈðrɪz:], or [ðiizˈɑː] (with *are* highlighted), or even [ðəˈnjɪu] (with *new* destressed, but with *my* highlighted, [ˈmaʰ]), for some particular reason). Quite the same for Italian (and other languages).

Some kind of attenuation can occur in parts of the sentence rendered ‘parenthetical’, as in [ɫəvmæθ'neɪbə ɹə'bɜːʃe.ɫ], where *of my neighbor Roberta* is spoken as a sort of afterthought. Again, similar possibilities occur in the Italian example given: [ɫdel.miavi'tʃiːna ro'ber:ta.ɫ] *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* /r̄o, 'ro, _ro/ ‘to drape, to till, to think’.

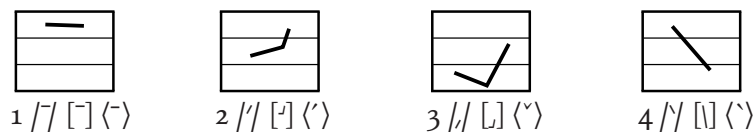
fig 2.1. The three Yoruba tonemes.



In fig 2.2, the four ton(em)es of Mandarin Chinese are shown: *mā, má, mǎ, mà* /ma, 'ma, ,ma, `ma/ ‘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.



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 PRO-TUNE (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* [hɪz'kʰɛzŋz 'nɛɪm ɪzbɑ'θɒl-əmjuː.], the tune is constituted by the full name of *Bartholomew*, while the protune is everything prior to it: *his cousin's name is...*

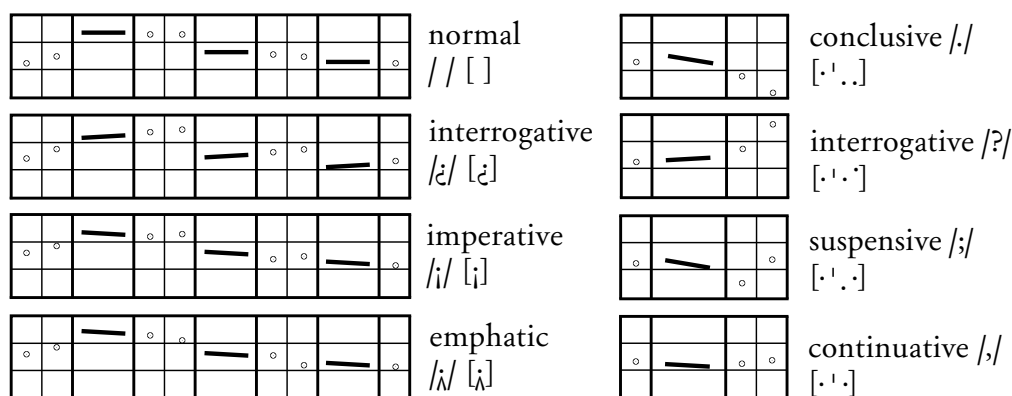
The example of *Bartholomew* is particularly interesting because it allows us to consider the four ideal components of a tune: the *pretonic* syllable (*Bar-*), the *tonic* syllable (*-thol-*), and the two *posttonic* ones (*-omew*).

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, /ɛ/, which is marked, and the continuative intoneme, /,/ – which is unmarked).

2.10. If the example were *his cousin's name is Dick* [hɪz'kʰɛzŋz 'nɛɪm ɪz'dɪk.], 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 [·'·] or [·'·'] (cf fig 2.3), they give diagrams like $\bar{\square}$ or $\bar{\square}$ 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.



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: [ɪə't'dɪkʃnɪ.] and [i'veædʒi..] (*-rite dictionary* and *-pe Verdi*).

The protunes, on the other hand, are [i'dæts mæθ'fɛɪv] and [ðæp'phɛɪʃnt 'θɪŋks ɪz-

ɖʒuːsɛp] (*My favo- and That patient thinks he's Giusep*). The full examples are: [ˈðæts mɑːfɛɪvɪtʃ ˈdɪkʃənɪ..] and [ðæpˈphɛɪʃnt ˈθɪŋks ɪzɖʒuːsɛp-i ˈvɛədi..].

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 ‘[ˈðæt ɪz ˈmaɪ ˈfɛɪvrət ˈdɪkʃənɪ]’.

Or ‘[ˈðæt ˈpɛɪʃnt ˈθɪŋks hɪz ɖʒuːsɛpi ˈvɛədi]’, where the stresses and some un-reduced forms (for current reduced forms or ‘weak forms’) are also unnatural (ie in the cases of ‘/ɪz ˈmaɪ/’ in the first example and ‘/hɪz/’, 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. Children 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 [ˈsmɪθ], and the Italian ones are both pronounced [ˈfrɑŋːko].

And yet, even in textbooks, all too often we find (printed, as well) atrocities such as ‘[Dʒuːsɛpi ˈVɛədi]’ and also ‘/ˈMaɪ/’ absurdly derived from writing conventions! 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, *Dz*, instead of a slightly less forced *Dʒ*, which would at least represent the unity of the sound [ɖʒ] better.

2.13. fig 2.4 will be a useful explanatory tool in order to understand more explicitly 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. Normally 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.

1	See you <i>on Saturday</i> .	
2	(Will they) see you <i>on Saturday?</i>	
3	(If they <i>don't</i>) see you <i>on Saturday...</i>	(it'll be a <i>total disaster</i> .)
4	(If they <i>don't</i>) see you <i>on Saturday...</i>	(don't <i>worry about it</i> .)

We show just four examples, based on the segment *see you on Saturday* (in neutral British pronunciation), expressly to compare them with $\bar{\downarrow}$ and $\bar{\downarrow}$, 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 ($/\downarrow/$ [$\cdot \cdot \cdot$]), of the type shown in fig 2.3: *Christian* [$^{\text{h}}\text{k}\text{r}\text{i}\text{st}\text{j}\text{ən}\cdot$] (and also in three examples in fig 2.4).

The *interrogative tune* is rising ($/\uparrow/$ [$\cdot \cdot \cdot$]), as in the question *Christian?* [$^{\text{h}}\text{k}\text{r}\text{i}\text{st}\text{j}\text{ən}\cdot$]. The third tune, the *suspensive*, is used to create a sort of anticipation, or ‘suspense’. In neutral British pronunciation, it is falling-rising, $/\downarrow\uparrow/$ [$\cdot \cdot \cdot$]: *Although his name’s Christian*, $-\text{[}^{\text{h}}\text{k}\text{r}\text{i}\text{st}\text{j}\text{ən}\cdot\text{]}-\text{he’s no good Christian at all}$.

2.15. In fig 2.3 (as well as in the second example of fig 2.4), we have the *interrogative protune*, $/\downarrow\uparrow/$, 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?* [$\downarrow\text{w}\text{a}\text{i}\text{z}$ (h) vz $\text{n}\text{e}\text{i}\text{m}$ $^{\text{h}}\text{k}\text{r}\text{i}\text{st}\text{j}\text{ən}\cdot$] (or [$^{\text{h}}\text{k}\text{r}\text{i}\text{st}\text{j}\text{ən}\cdot$], 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, $/\downarrow\downarrow/$, and the emphatic one, $/\downarrow\downarrow\downarrow/$, which do not need any explanation.

3. Vowels

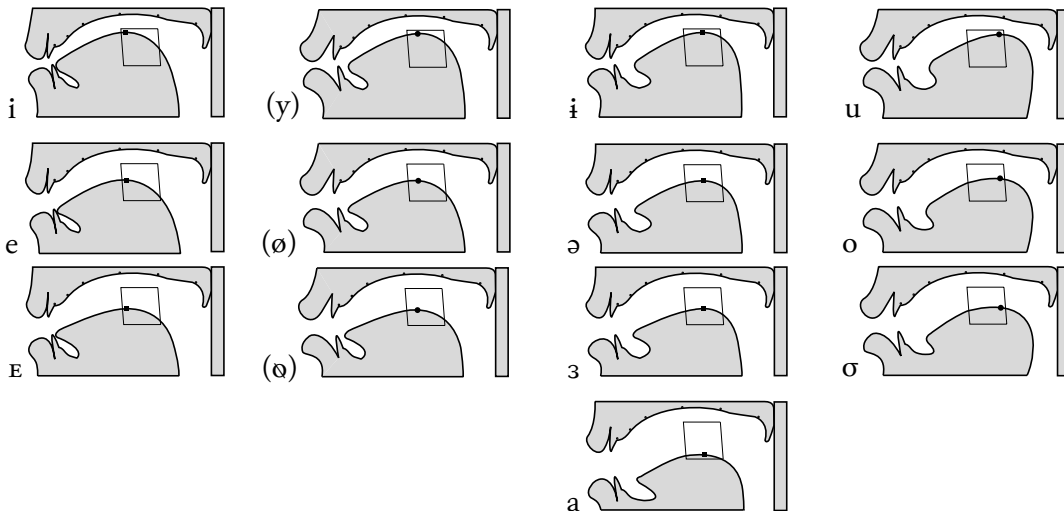
Neutral Romanian vowels (and two xenophonemes)

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

fig 3.1.1. Neutral Romanian vowels.

/i/ [i], /Ci/ [Ci, Ci, Çø, Cø]		/i/ [i]
(/y/ [y])		/u/ [u]
/e/ [ɛ] [ə; ə]		/o/ [ɔ] [ɔ; ɔ]
(/ø/ [ø] [ə; ə])		/ə/ [ə] [ə; ə]
/a/ [a]		

fig 3.1.2. Neutral Romanian vowels: orograms.



3.4. Examples for the vowels: *iris* [i'ris], *elev* [ɛ'lɛv], *amar* [a'mar], *ocol* [ɔ'kɔl], *uluc* [u'luk], *fără* [fɜrɜ], *vârî* [vî'ri] (and two xenophonemes: *tul* [t'yl], *bleu* [blø]).

fig 3.1.3. Neutral Romanian vowels: palatograms.

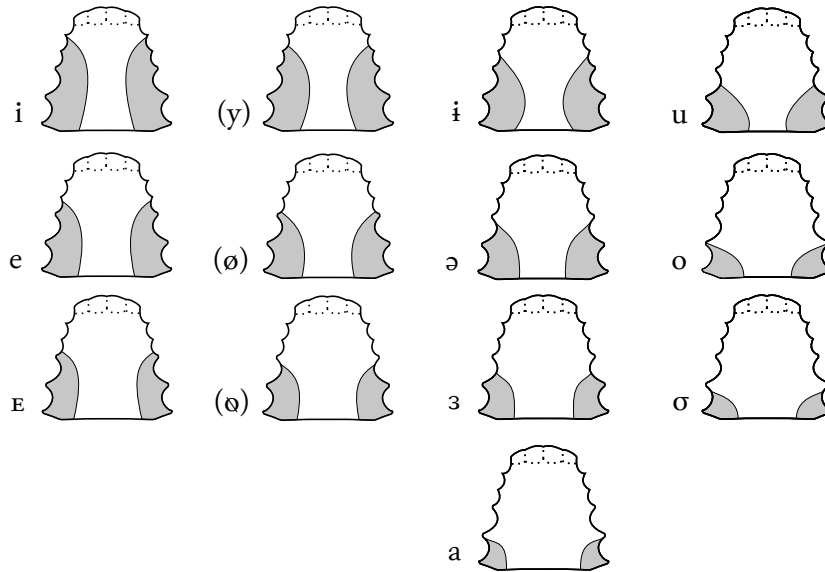
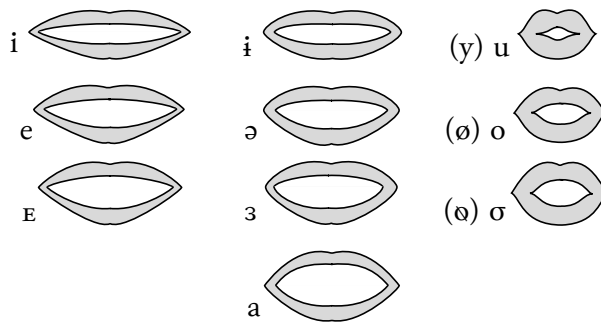


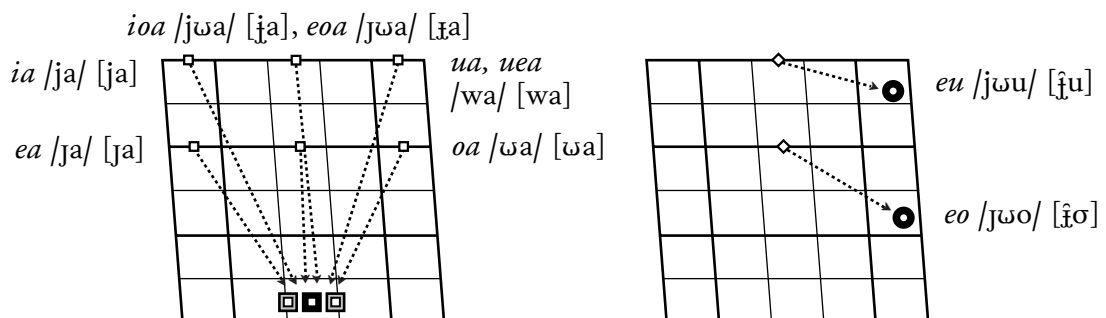
fig 3.1.4. Neutral Romanian vowels: labiograms.



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, ja/ [ja, ja] (*ia, ea*), /wa, wa/ [wa, wa] (*ua, uea; oa*), even combined as /jwa, jwa/ (*ioa, eoa*), and /jwu, jwo/ [ɨu, ɨσ] (*ioa, eoa*).

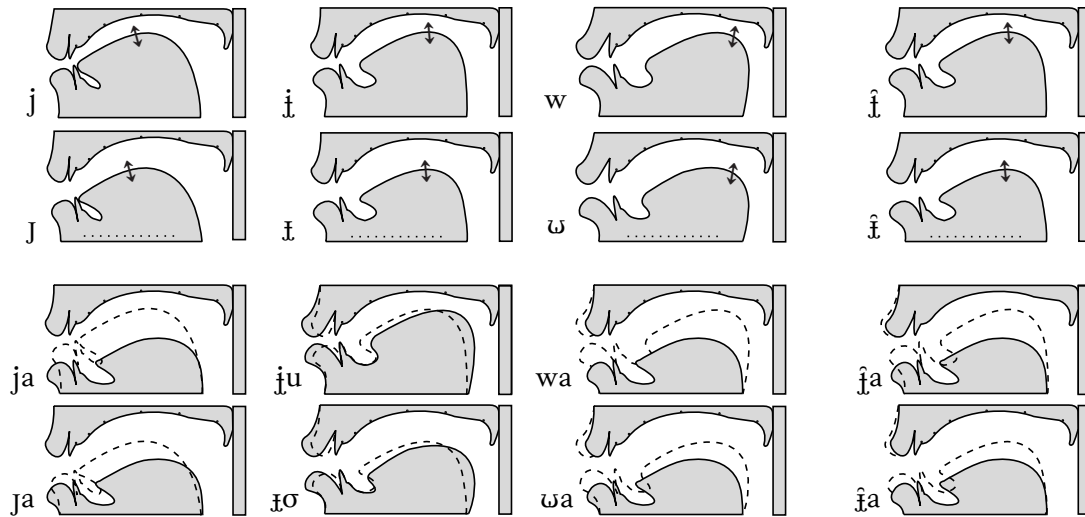
Besides, fig 3.2.2 shows the orograms of the eight (semi)approximants, both in isolation and in combination.

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 unstressed 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* [ˈmi̯i], *fiu* [ˈfi̯u], *lei* [ˈlɛi̯], *rai* [ˈra̯i], *greu* [ˈgrɛu̯] (not different from *leucit* [lɛuˈtʃit], in spite of different useless ‘opinions’ and ‘notations’), *sau* [ˈsau̯] (not different from *saună* [ˈsaun̩]), *oi* [ˈo̯i], *ou* [ˈo̯u], *pui* [ˈpu̯i], *continuu* [kɔnˈtiːnu̯] (and *menuu* [mɛˈnju̯], as a possible variant of *menu* [mɛˈniu, mɛˈnju]), *răi* [ˈr̩ai̯], *rău* [ˈr̩au̯], *câine* [ˈk̩i̯nɛ], *râu* [ˈr̩i̯u]. Let us notice: *eu* [ˈɛu̯] (phil.) different from *eu* [ˈjɛu, jɛu] (pron.), which may become [jɔu, jɔu, jɔ, ʝσ, ʝu].

fig 3.3.1. Neutral Romanian true diphthongs (*not* ‘hiatuses’), in stressed and unstressed syllables.

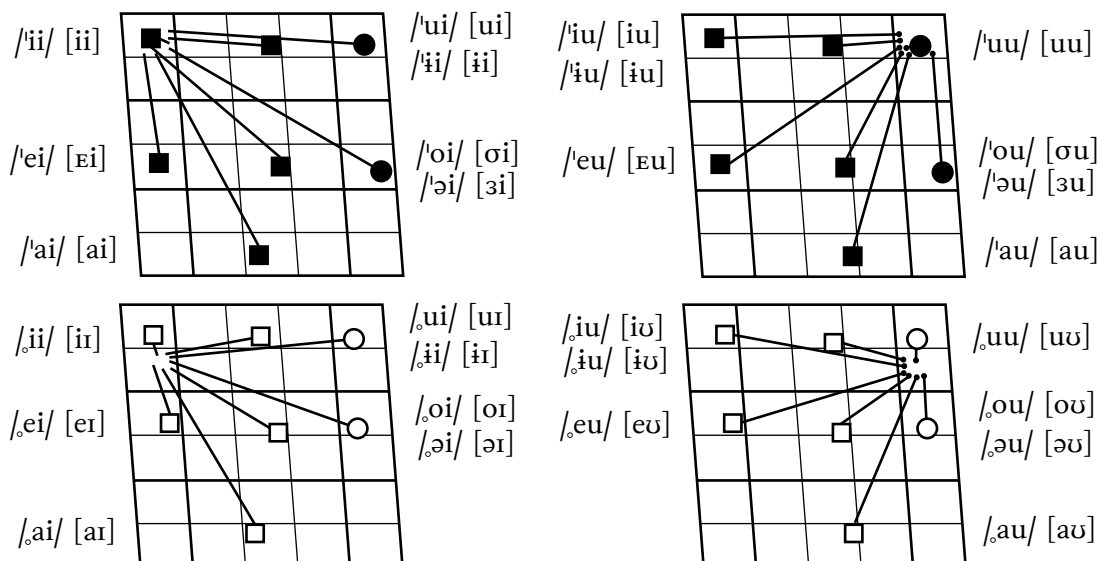
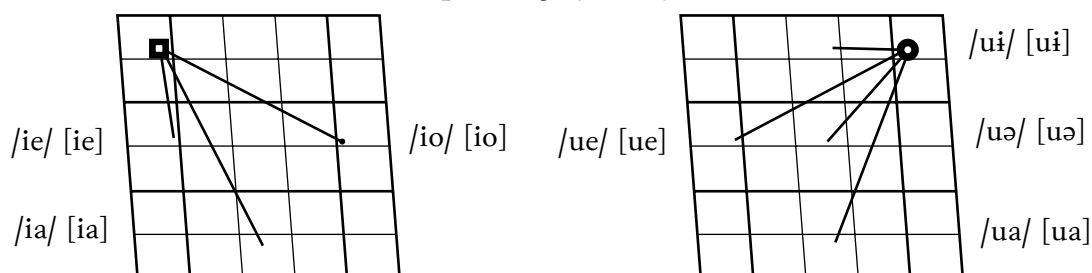


fig 3.3.2. Further neutral Romanian diphthongs: /iV, uV/.



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 'V_i, V_u/ [V_i, V_u].

And what is more, in the third millennium, we are forced to see an even worse (and frankly offensive) oddity like 'iV, uV, eV, oV/ [iV, uV, eV, oV]', called 'diphthongs', for clear and outstanding /jV, wV/ [jV, wV] sequences (of a consonant and a vowel), spelled *ia*, *ua*, and /jV, wV/ [jV, wV], spelled *ea*, *oa*, which we are going to see immediately (also in fig 3.2.1-2), including their combination: /jwa, jwa/ [ja, xa], spelled *ioa*, *eo*, and [ju, xu], spelled *eu*, *eo*.

3.8. Examples for the sequences just explained: *biată* [ˈbjatɨ], *beată* [ˈbjatɨ] (but notice *licean* [liˈtʃeˈan]), *fier* [ˈfjeɾ], *iod* [ˈjoɔ], *chior* [ˈtʃɔɾ], *vreo* [ˈvr̩ʃɔ] (/jwɔ/), *Gheorghe* [ˈg̩ɔɾg̩e], *iubi* [juˈbi], *pe-un* [ˈp̩ɟun] (/jwɔ/), *piuez* [piˈweɨ], *plouat* [plɔˈwat], *foarte* [ˈfwarte], *două* [ˈdɔwɨ], *plouând* [plɔˈwɨnd], *ioanit* [iɔˈanit].

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* [ˈbjau], *iei* [ˈjei], *eu* [ˈjeu] (seen above with many variants), *i-o-i da* [joiˈda], *rusoaică* [ruˈswaikɨ], *socoteai* [sɔˈkɔˈtjai]; including bisyllabic structures, like: *maiou* [maˈjo], *rouăi* [ˈrɔwɨi], *înșeuai* [iɲʃeˈwai], *înșeuau* [iɲʃeˈwau].

3.9. Let us take careful note that not all *ea*, *oa*, *eo*, *eo* sequences have the /CV/ phonic sequences (and combinations) just seen. As a matter of fact, we have: *nea* [ˈnjea] [ˈnjea], *balnear* [balneˈar] [balneˈar], *oameni* [ˈwameni] [ˈwameni], *voalat* [voaˈlat] [vɔaˈlat], *vreo* [ˈvr̩ʃɔ] [ˈvr̩ʃɔ], *eolitic* [eɔˈlitic] [eɔˈlitic], *leoarcă* [ˈljɔarkɨ] [ˈljɔarkɨ], *deoarece* [deɔareˈtʃe] [deɔareˈtʃe; deˈwɔreˈtʃe].

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

At the end of \mathfrak{G} 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

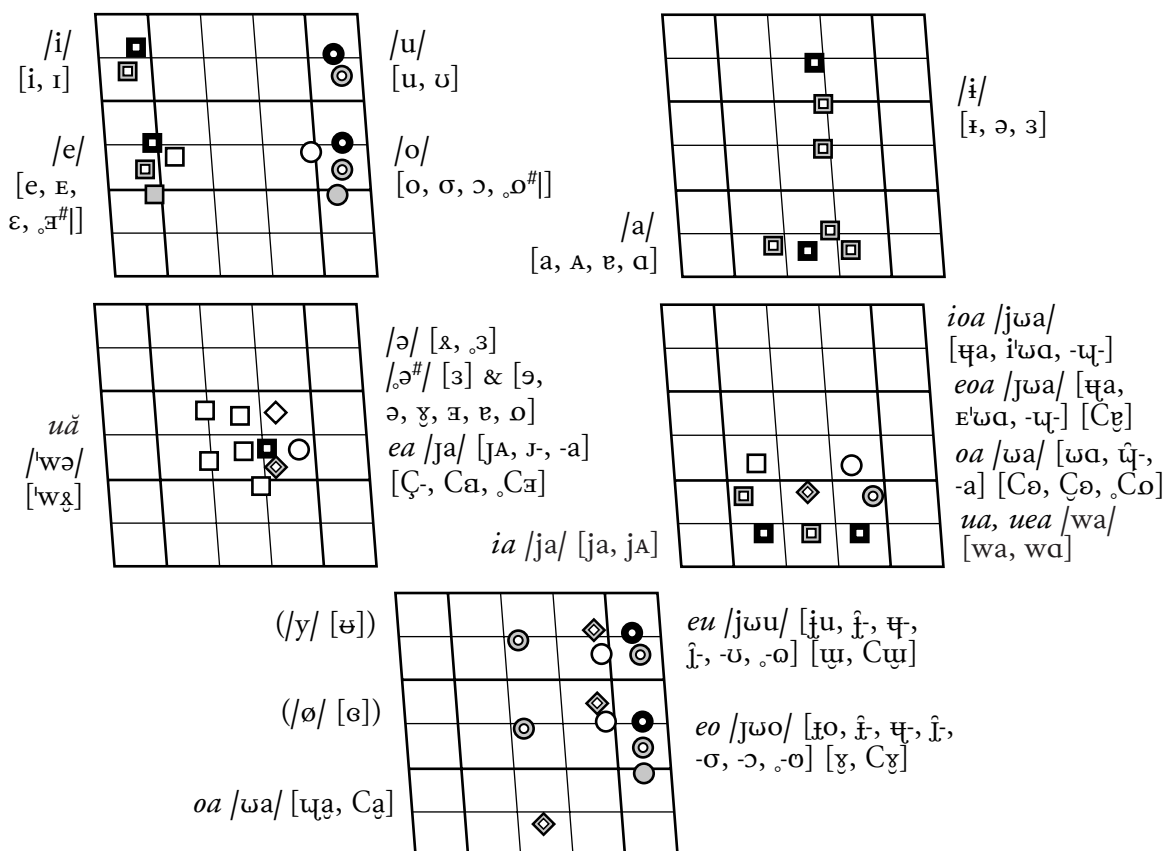
3.10. In *mediatic* (or even quick *colloquial*, though not really neutral pronunciation), especially in originally older Romanian words, vowels in initial (mostly stressed position) are often preceded by demi-semi-approximants (ie weaker semi-approximants than [j, ʃ, w]): [j, ʃ, w] (cf fig 3.4.3-7): *in* [ˈjin], *estic* [ˈjɛstic], *întru* [ˈɨntru], *ăst* [ˈɨast], *ambră* [ˈɨambɾɔ], *om* [ˈwom], *ulm* [ˈwulm].

The third vocogram of fig 3.4.1 also shows the taxophones of /ə/ [ɤ, ɔ], including those that possibly occur by vowel harmony: [ə, ə, ɤ, ɤ, 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/ [ja, ja, ja, ja], but also [ɕa, ɕa], and even [Ca, ɔCa], instead of neutral [ja]. Also notice /wa/ [wa, ɨwa, wa, ɨwa], but also [ɕə, Cə, ɔCə, ɔCə], and even [ɨɤ, Cɤ] (in the fifth vocogram), instead of neutral [wa].

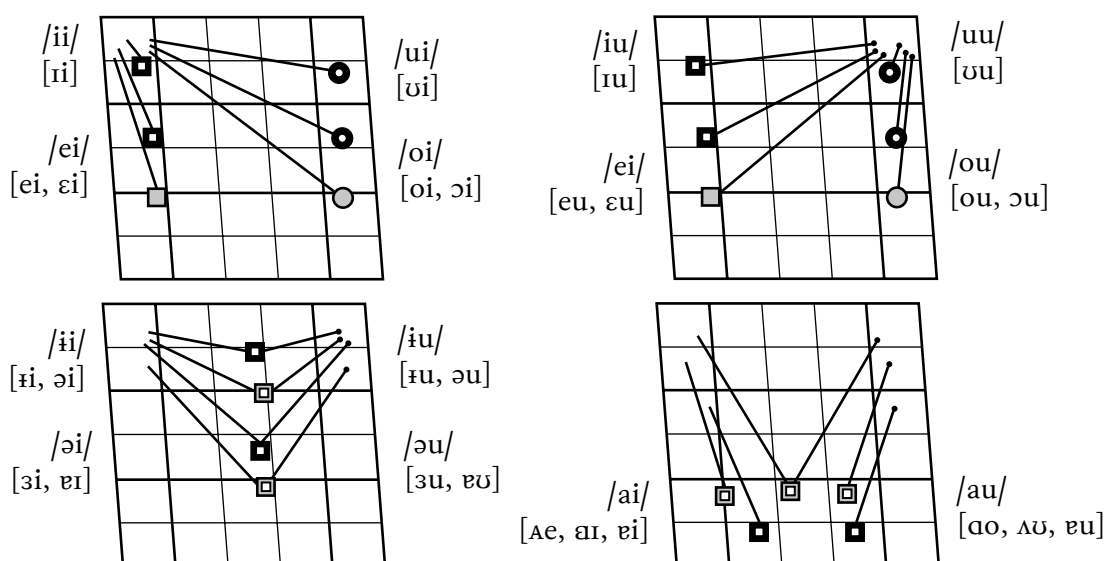
It is easy and useful, for the reader, to carefully transform the appropriate neutral examples, already seen, into the corresponding mediatic ones, in order to compare the two accents well, for convenient practice.

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^(o)JV, V^(o)WV] sequences: *fi* [fiɨ], *familie* [fa'mi'liɛ], *cailor* ['kaɨjilɔr], *oilor* ['ɔɨjilɔr], *aur* [a'wɨr], *râul* ['rɨ'wɨl], *lua* [lu'wa], *suavitate* [su,wavi'ta'tɛ], *apropia* [a,prɔpi'a], *știut* [ʃti'wɨt], *find* [fi'ɨnd], *copiilor* [kɔ'piɨjilɔr], *licele* [li'tʃɛ'ɛɛ], *alcohol* [alkɔ'wɔl], *pleoape* [plɛ'ɕa'pɛ] (in addition to 'normal' [plɛ'ʒa'pɛ]), *creioane* [krɛ'ɕa'ɔnɛ] (in addition to 'normal' [krɛ'ʒa'ɔnɛ]).

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* [i'tali'an; i'tal'jan], *palie* ['pa'liɛ; -liɛ], *ziar* [zi'ar; 'zjaɔ], *paria* ['pa'ria; -rja], *țiuitură* [tɕiu'i'tu'rɜ; tɕjuɨ-], *inițial* [i'nitsi'al; ini'tɕjal].

3.12. In *mediatic* 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* [dɨ̃'ɔsa], *pânza* [pɨ̃'ɔza], *mână* ['mɨ̃'nɜ], *mâl* ['mɨ̃l].

Especially for /iNC/ sequences, in addition to [ɨ̃NC], we can certainly have (and more often so) also [ɨ̃NC], besides [ɨ̃NX] (*ie* a seminasal followed by a constrictive), too. With other vowels, /VNC/, we have [ṽNX, ṽNC], besides [ṽNC, ṽNX] ([ṽ] semi-nasalized, [ṽ] fully nasalized, mainly in broader accents, including /VNR, VNL/ [ṽNR, ṽNL], with seminasalized sonants: *un lac* [ũn'lak], *un rac* [ũn'ɔrak].

3.13. Final vowels, between a voiceless consonant and a pause, especially in mediatic or regional accents, may often be partially devoiced, [C̥V]: *paste* ['paste, -tɛ̥], *casa* ['ka'sa, -sḁ], *lupu* ['lu'pu, -pu̥].

The same may happen to (semi)approximant + vowel sequences: *vulpea* ['vul'pja, -pjḁ], *generație* [ʒɛnɛ'rɑ'tɕjɛ, -tɕjɛ̥]. Also within words, between voiceless consonants: *câteva* [kɨ'tɛ'va, kɨ̃-], *societate* [sɔ'tɕiɛ'ta'tɛ, sɔ-], *suferință* [sufɛ'riɨ'tɜ, sɨ-], *aritmetica* [arit'mɛ'tika, -tĩ-], *clasicism* [klasi'tɕism, -sĩ-].

fig 3.4.3. All Romanian dorsal (demi)(semi)approximants: orograms.

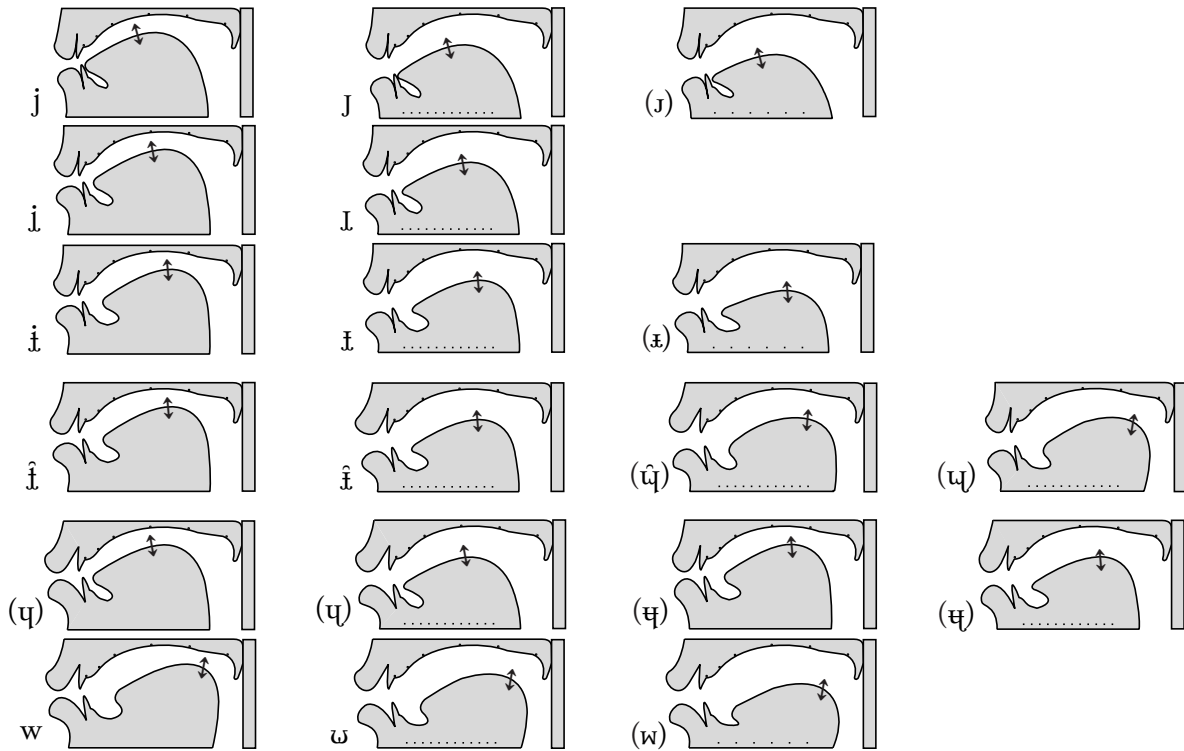


fig 3.4.4. Mediatic Romanian dorsal (demi)(semi)approximants: palatograms.

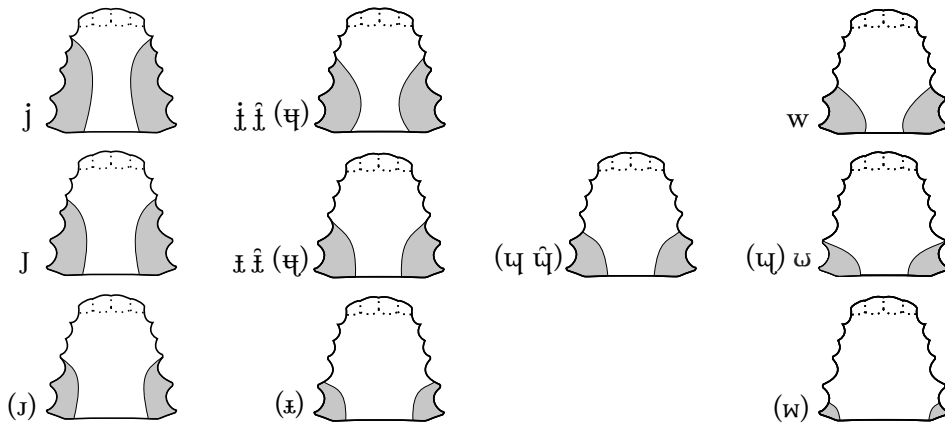
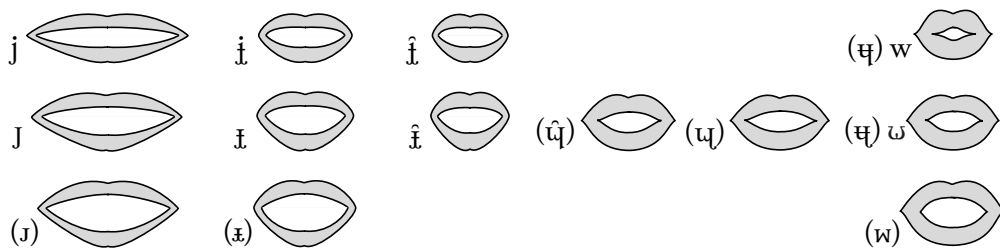


fig 3.4.5. Mediatic Romanian dorsal (demi)(semi)approximants: labiograms.



3.14. In loans, we can find: *yearling* [jɜrlɪŋ], *tweeter* [twɪtɛr], *western* [west-ɛrn], *walkman* wɔkmen].

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.

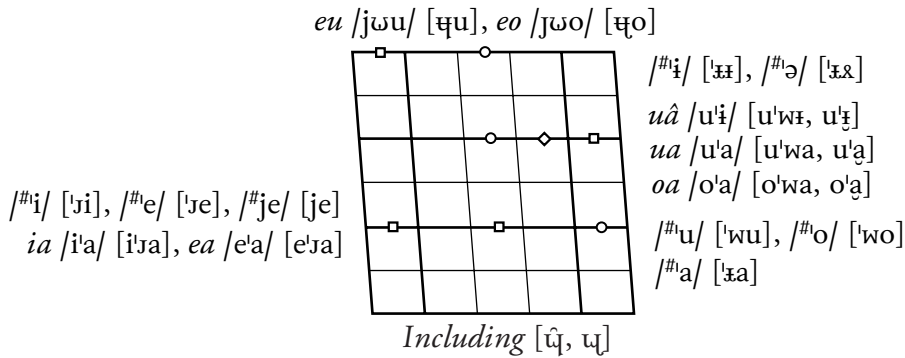
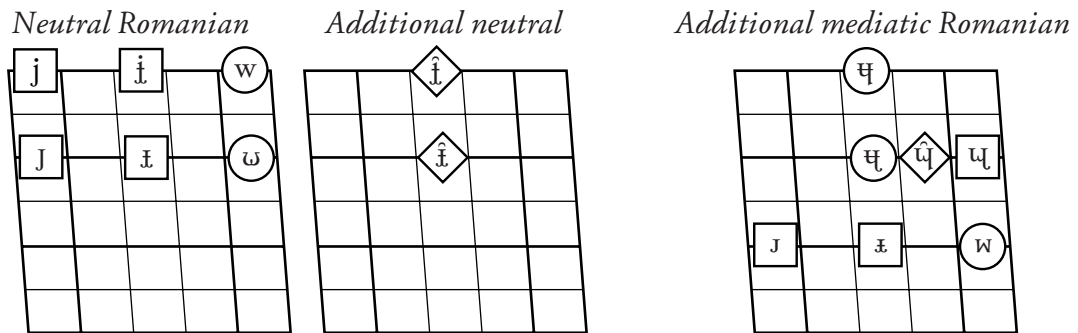
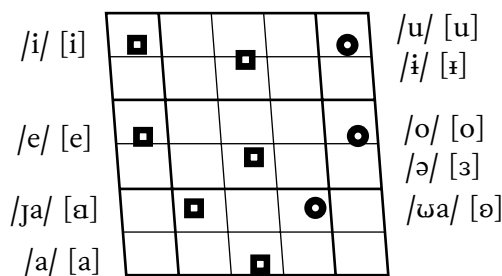


fig 3.4.7. Another way of showing neutral and mediatic Romanian dorsal (-)approximants.



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 /ja/ [a] and /wa/ [ə].

fig 3.4.8. ‘International’ Romanian vowels.



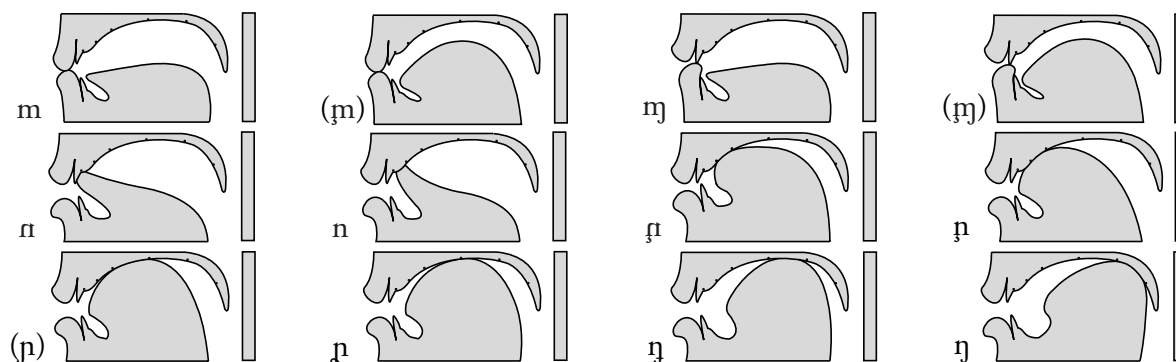
4. Consonants

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, m̥, n, n̥, ɱ, ɲ, ɳ, ŋ, ŋ̥] (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-palatal	postalveo-palatal protruded retract.	prepalatal palatal	post-palatal	prevelar	prevelar rounded velar	velo-labial	laryngeal
N	m [m̥]		[n̥]	n [n̥]		[ɲ]	[ɳ]			[ŋ]		
K	p b		t d					[c̥]		k g		[ʔ]
KS			ts			tʃ dʒ						
X	f v		s z			ʃ ʒ						
J							j [j̥]		[ç] [ç̥]	h	w	
R				[r]			J		[ʁ] [ʁ̥]			
L			[l]	l	[ɭ]		[ɮ]					

fig 4.2. Romanian consonants: nasals.



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, [tʃ̠, dʒ̠] (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.

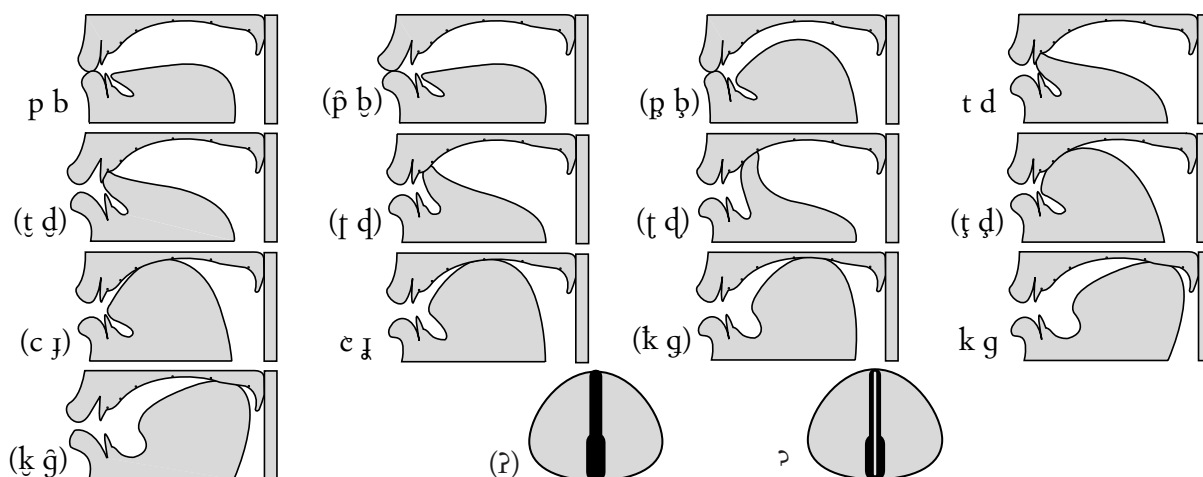
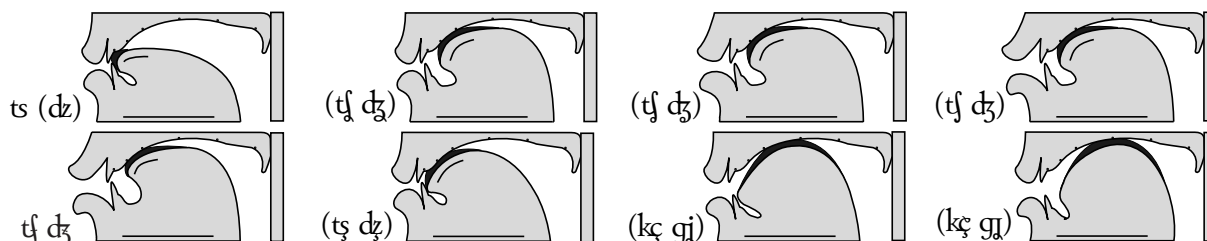
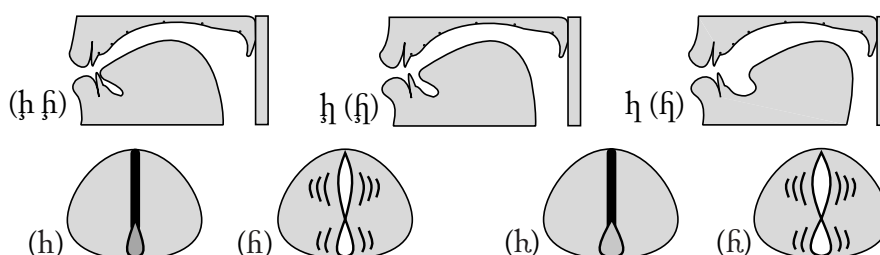


fig 4.4. Romanian consonants: stopstrictives.



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; ʃ̠, ʒ̠] (let us notice, again, that /ʃ, ʒ/ are [ʃ̠, ʒ̠], slightly retracted, as also /tʃ, dʒ/ are [tʃ̠, dʒ̠]). We also find /h/ [h̠, h̠] (cf fig 4.5: as a phoneme it is probably better to use a generic symbol like /h/, rather than ‘/h/’)

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, h̥; ɦ, ɦ̥], 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 $\mathfrak{C} 3$, 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: /r, l/, with their taxophones and other kinds, too, for useful comparisons.

fig 4.6. Romanian consonants: rhotic, /r/ [r] (& possible [r], including others, for comparisons).

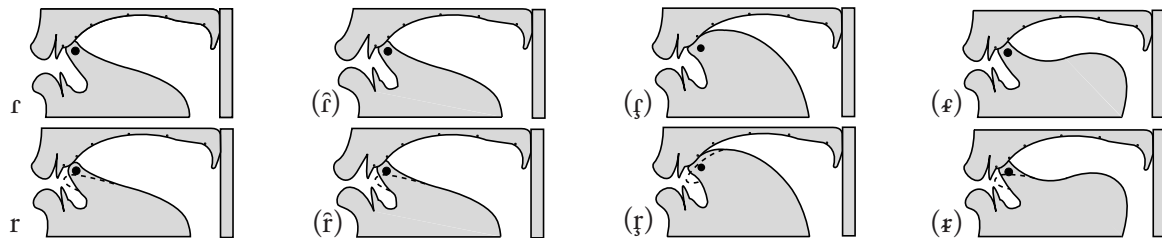
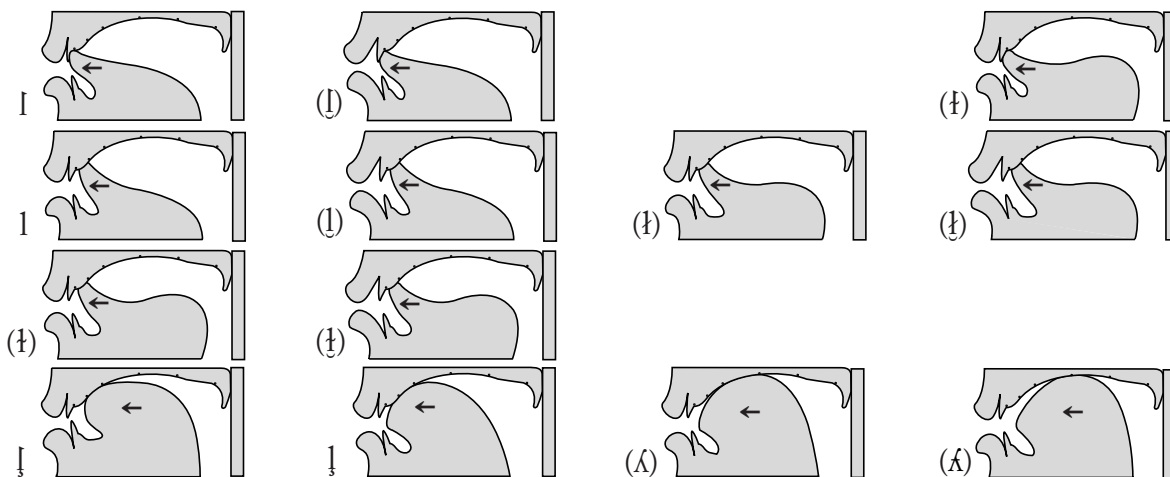


fig 4.7. Romanian consonants: lateral /l/ (with taxophones, [l, l̄, l̥, l̥̄], & others, for comparisons).



4.5. Examples for the consonants: *măr* [ˈmɜr], *cum* [ˈkum], *amfibi* [amˈfiːbi], *conversa* [kɔ̃ˈvɛrˈsa], *nor* [ˈnɔr], *an* [ˈan], *dentar* [dɛnˈtar], *incert* [inˈtʃɛrt], *din ieri* [dinˈjɛri], *inchizitor* [inˈtʃizitor], *include* [inˈkluːde], *branhie* [ˈbranh̥iɛ; -iɛ], *prunc* [ˈpruŋk], *gong* [ˈgɔŋg].

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* /angaˈzat/ [angaˈzat, anga-].

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

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

4.9. The table in fig 4.8 gives the consonants of the mediatic Romanian accent. We have already seen in their diagrams in this chapter, although palatalized consonants, [ç] (and rounded ones, [ç̥], 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* /i̯[#]/, 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* /pɒm/ [pɒm] (tree), *pomi* /pomi̯/ [pɒmi̯] (trees), *pomii* /pomi̯/ [pɒmi̯] 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*’): [pɒ[#]mi̯] and [pɒ[#]mi].

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

In addition, this ‘word-final’ *-i* /i̯[#]/ is kept in compounds with *câteși-*, *fieși-*, *oareși-*, *ori-*, as well, as in: *câteșitrei* [kɪtɛʃi̯[#]trɛi̯], *fieșicare* [fiɛʃi̯[#]kaɾɛ], *oareșicum* [ɔaɾɛʃi̯[#]kum], *orice* [ɔri̯[#]tʃɛ], *oricare* [ɔri̯[#]kaɾɛ].

In tunes, especially when followed by a pause, the /Vi̯[#]/ diphthongs generally are [Vi̯], rather, or more often, than [Vi̯], 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* [bukuɾɛʃti̯, ʃti̯], *nădejdi* [nɔ³dɛʒdi̯, ʒdi̯], *faci* [faɾtʃi̯, tʃi̯], *mergi* [mɛɾdʒi̯, dʒi̯], *Coresi* [kɒɾɛsi̯, si̯], *francezi* [franɾtʃɛzi̯, ʒi̯], *sunteți* [sɪntɛtsi̯, tʃi̯], *lupi* [luɾpi̯, pi̯], *ochi* [ɔɾɛi̯, ci̯], *unghi* [unɣi̯, ɣi̯], *flori* [flɒɾi̯, ri̯, ɾi̯], *ieri* [jɛɾi̯, ri̯, ɾi̯], *ani* [a³ni̯, ni̯, ɳi̯], *speli* [spɛli̯, li̯], *mii* [mi̯i̯], *trei* [trɛi̯], *ai* [ai̯], *răi* [rɔi̯], *îi* [i̯i̯], *cui* [kui̯].

Also: *copii* [kɒpi̯i̯], *copiii* [kɒpi̯i̯i̯], *aici* [ai̯tʃi̯, tʃi̯], *grăi* [grɔi̯], *mârâi* [mɪɾi̯i̯], *voi* [vɒi̯] (verb, but *voi* [vɒi̯] pronoun), *sui* [su̯i̯] (infin., but *sui* [su̯i̯] pres.), *viile* [vi̯jile̯], *iie* [i̯jɛ, j̯i̯jɛ], *ie* [i̯ɛ, i̯jɛ, j̯i̯jɛ]; and: *îmi pare bine* [i̯mi̯paɾɛ bi̯ne, i̯m³paɾɛ, m³paɾɛ], *îmi dă* [i̯mi̯dɔ, i̯m³dɔ, m³dɔ].

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

producing a non-syllabic phonetic structure): [buku'reŋt̪, -ŋt̪], *nădejdi* [nɔ'dɛʒd̪, -ʒd̪], *faci* [fa'tʃi, -tʃ, -tʃi, -tʃ, -tʃ], *mergi* ['mɛrɔʒi, -ɔʒ, -ɔʒi, -ɔʒ, -ɔʒi], *Coresi* [kɔ'reʃi], *francezi* [fraŋ'tʃɛʒi], *sunteți* [sɪn'tɛ'tsi], *lupi* ['luɔp], *ochi* ['ɔci; 'ɔkɕ], *unghi* [uŋgji, -gji], *flori* [flɔ'ri; -ɕ], *ani* ['ani; 'an], *speli* [s'pɛ'li; -ɕ].

However, the real phonemic structure remains /Cj/, not '/C/' (pace Petrovici)! Compare: *moș* [mɔʃ], *moși* [mɔʃi, -ʃi, -ʃ], *hoț* [hɔts], *hoți* [hɔtsi, -tʃi, -tʃ], and: *îți dă* [i'tsi'dɔ, -tʃi, -tʃdɔ], *își dă* [iʃi'dɔ, -ʃi, -ʃdɔ].

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* ['akri], *codri* ['kɔdri], *află* ['afli]. In addition, we also find [i[#]] in words and names of old foreign origin: *tanti* ['tanti], *Rosetti* [rɔ'sɛ'ti].

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* [mavə'zut], *vă întreabă* → *vă 'ntreabă* [vɔn'tɕrɛ'abɔ], *te-a văzut* → [tɕavə'zut], *calul e frumos* [kalu lɕɛfru'mɔs → 'kalui fru'mɔs],

Usually, grammemes like *mă*, *vă*, *se*, *să*, *că* are commonly subject to elision, when followed by a vowel, especially *a*: *măjută* [ma'ʒutɔ], *săpucă* [sa'pu'kɔ], *vă văzut* [vavə'zut]. The negative *nu* is included (although it is generally stressed): *nă văzut* [navə'zut].

5.7. Before *o*-, *u*-, or stressed *a*-, elision is rarer: *se află*, *s'a*- [sɕafɫɔ, 'sa-], *să aibă*, *s'ai*- [sɔ'aibɔ, 'sai-], *se oprește*, *s'o*- [sɕɔ'pɕɛʃtɛ, sɔ-], *să oprească*, *s'o*- [sɔ'ɔpɕɛ'askɔ, sɔ-], *vă o dă*, *v'o dă* [vɔ'ɔdɔ, vɔ-], *să o dea*, *s'o dea* [sɔ'ɔdɛja, sɔ-], *că o dă* [kɔ'ɔdɔ, kɔ-], *se umple*, *s'um*- [sɛ'umplɛ, 'sum-], *încă odată* [iŋkɔ'ɔdɔ'tɔ, -kɔ-]; *nu află*, *n'a*- ['nu,afɫɔ, 'na'fɫɔ], *nu oprește*, *n'o*- ['nu,ɔpɕɛʃtɛ, 'nɔ'pɕɛʃtɛ], *n'o laudă* ['nɔ,lɔudɔ], *nu uraște* ['nu,urɔʃtɛ].

Normally, before *i*-, *e*-, *î*-, elision does not occur: *mă imită* [mɔi'mitɔ], *că examinează* [kɔɛkɕami'nɕɔ'zɔ], *se imaginează* [sɛi,maʒi'nɕɔ'zɔ], *să între* [sɔ'iŋtɕɛ], *mă iartă* [mɔ'jartɔ], and: *nu imită* ['nui,mitɔ],

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

Final vowels are often dropped before identical or similar vowels: *în vărăuna asta* [iŋvɔ'ɕɔ'nasta], *poman aia* [pɔ'ma'ɕanaia], including cases like: *culcuș(ul) un-ai balaur* [kul'kuʃunui ba'laur], *cu urechile* [ku(u)'ɕɛ'ɕile].

Before the grammemes *e*, *ea*, *ei*, *el*, *eu*, *ele*, [jɛ, ja, jɛi, jɛl, jɛu, jɛlɛ], and *era*, *erai*, *eram*, *erați*, *erau*, *este*, *ești*, &ɕ [jɛ'ɕa, jɛ'ɕai, jɛ'ɕam, jɛ'ɕatsi, jɛ'ɕau, jɛ'stɛ, jɛ'ʃti], a

final *-i* is dropped: *mi-e* [mjɛ], *ți-e* [tsjɛ], *și eu* [ʃjɛu], *d'apoi eu* [ˈdaˈpɔjɛu], *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* [jɛra, jɛrai, jɛram, jɛratsɨ, jɛrau], too. More rarely, also *este*, *ești* [jesɛ, jɛʃti] 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* [sɨɪ̯tʁɛˈbɛ], *mă (vă, că) întrebeabă* [mɨɪ̯tʁjɛˈbɨ, v-, k-], *se înșală* [sɛɪ̯nʃalɨ], *și încet* [ʃjɪ̯nʃɛt], *și eu în voce* [ʃjɛuɪ̯vɔˈʃjɛ]. Also with a dropped article: *omul încercat* [ˈɔmuɪ̯ tʃɛˈkat], *omul își mai spuse* [ˈɔmuɪ̯ ʃiˈmaispusɛ].

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, ɨɔ]. Besides, the combinations *-o a-* and *-i u-* are fused into [wa, ɥu] mostly in quicker speech.

Examples: *mi-anunță* [mjɨˈnuntsɨ], *ți-anunță* [tsjɨˈnuntsɨ], *și-anunță* [ʃjɨˈnuntsɨ], *mi-a dat* [mjɨˈdat], *ți-a dat* [tsjɨˈdat], *și-a dat* [ʃjɨˈdat], *și unde* [ʃjɨˈunde], *mi-o dă* [mjɔˈdɨ], *și-o dă* [ʃjɔˈdɨ], *te ajută* [tjɨˈzɪtɨ], *ne ajută* [nɨˈzɪtɨ], *le ajută* [ljɨˈzɪtɨ], *te-a (ne-a, le-a) văzut* [tjɨˈvɨzɪt, nɨjɨ-, ljɨjɨ-], *le aș da* [ljɨˈda, -ɨ].

And: *de acolo* [dɨjɨˈkɔˈlɔ], *pe aici* [pɨjɨˈtʃjɨ; paˈ-], *de acesta* [dɨjɨˈtʃɛstɨ], *gătește-te acum* [gɨtʃɛˈtʃɛ tjɨˈkum], *ce bine am făcut* [tʃɛˈbinɨm fɨˈkut], *ce-ai zis?* [tʃɛˈtʃɨiˈzɨs], *ce-aveți* [tʃɨˈvɛtsɨ], *ne-o dă* [nɨˈdɨ], *le-o dă* [ljɨˈdɨ], *de osteneală* [dɨˈɔstɛˈnɨjɨˈlɨ], *pe care o vezi* [pɨˈkɨrɨ ˈvɛˈzɨ].

5.11. Although less frequently, we can also have: *pe om* [pɨˈɔm], *se opinti* [sɨˈɔpɨntɨ], *ne omoară* [nɨˈɔmɔˈrɨ], *o armă* [ˈwɨrmɨ], *o așa namilă de trup* [ɔˈaʃɨˈnamɨlɨ dɛˈtrup], *a imitat* [ajɨˈmat], *a urît* [auˈrɨt], *ne-a urît* [nɨjɨˈrɨt].

In addition: *i-anunță* [jɨˈnuntsɨ], *i-ajută* [jɨˈzɪtɨ], *i-a dat* [jɨˈdat], *i-o dă* [jɨˈdɨ], *dă-i* [dɨjɨ], *laudă-i* [ˈlɔudɨjɨ], *nu-i dă* [nuˈdɨ], *nu-i laudă* [nuˈlɔudɨ], *mi-i dă* [miˈdɨ], *ni-i dă* [niˈdɨ].

Also: *e* and *e(ste)*, after a unstressed vowel, may simply become /vi/ (even in their spelling, with *-i*): *vița-i frumoasă* [ˈvɨtʃɨi frumɔˈsɨ], *calu-i frumos* [ˈkalui frumɔs] (or *calul e(ste)*), *nu-i bun* [ˈnuɨbun], *că-i e(ste) greu* up to: [kɨˈgrɛu], *nu-i veni* [ˈnuɨvɛni, ˈnuɨ vɛˈni].

For *mi-a (ți-a, și-a) dat*, we have either [mjɨˈdat, tsjɨjɨ-] or [mjɨˈdat, tsjɨjɨ-]. In addition, let us consider: *îmi dă* [ɨˈmiˈdɨ, ɨˈmɨˈdɨ], *își dă* [ɨˈʃjɨˈdɨ, ɨˈʃjɨˈdɨ], *îți dă* [ɨˈtsɨˈdɨ, ɨˈtsɨˈdɨ], *nu-ți dă* [ˈnurtsɨˈdɨ].

5.12. Certain *numbers* have alternative forms, with *-sprezece* [-sprɛzɛtʃɛ] reduced to [-sprɛtʃɛ, -spɛtʃɛ, -ʃpɛtʃɛ] (up to the spelling *-șpce*): *11 – unspre(ze)ce* [ˈunspɛzɛtʃɛ, ˈunspɛtʃɛ, ˈunʃpɛtʃɛ, ˈunʃpɛ], *unsprezece*, *unșpe* [ˈunspɛzɛtʃɛ, ˈunspɛtʃɛ, ˈunʃpɛ], *15 – cin(ci)sprezece*, *cinșpe* [ˈtʃɨntʃɨˈsprɛzɛtʃɛ, ˈtʃɨnsprɛzɛtʃɛ, ˈtʃɨntʃɨ], *18 – optsprezece*, *optșpe*, *opșpe* [ˈɔp(t)spɛzɛtʃɛ, ˈɔptʃɛ, ˈɔpʃɛ].

Besides: *51 – cin(ci)zeci și* [ˈtʃɨntʃɨˈzɛtʃɨʃi, ˈtʃɨntʃɨˈzɛtʃɨʃi], and *-zeci și* [-zɛtʃɨʃi] reduced

to [-ZEʦ_ɪ, -ZEʃ_ɪ], or [-ZEʦ_ɪ, -ZEʒ_ɪ] if followed by a voiced phone, as in: 52 – *cinc(iz)eci și doi* [ʦ_ɪɪntʃ_ɪʦ_ɪdɔi, -ʒ_ɪdɔi].

For *-zeci și* preceded by a vowel, we can also find it reduced to [ʃ, ʒ], as in: 21 – *douăzeci și unu* [dɔw₃(ZE) ʃu'nu], 22 – *douăzeci și doi* [dɔw₃(ZE)ʃ 'dɔi, -(ZE)ʒ].

In addition, we can also find 100 – *sute* [su'te] reduced to [ste], as in: 201 – *două sute (și) unu* [dɔw₃sute(ʃi) 'u'nu, 'dɔw₃ste ʃu'nu], and 101 *o sută unu* [o'sut₃ 'u'nu, 'ost₃ 'u'nu].

5.13. Numbers are particularly subject to change stress patterns and undergo further reductions. For instance, we have 20 – *douăzeci* [dɔw₃ZEʦ_ɪ], or 30 – *treizeci* [tɾeizeʦ_ɪ]. But we have: 21 – *douăzeci și unu* [dɔw₃ZEʦ_ɪ ʃi'u'nu], or 36 – *treizeci și șase* [tɾeizeʦ_ɪ ʃi'ʃa'se].

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* [ka'sɜ], *care* [ka're], *capră* [ka'prɜ], *cablu* [ka'blu], *ca* [ka], *caș* [kaʃ], *caz* [kaz], *car* [kar], *cant* [kant], *calm* [kalm], *calma* [kal'ma], *cazma* [kaz'ma], *catâr* [katir], *catarg* [ka'targ], *castor* [kastɔr], *carte* [kartɛ].

Mainly nasal *consonants* may occur geminated (even in speech): *înnoi* [ɪnnɔi; -ɲi], *din nou* [din'nou].

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 of such words, 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*, *gratúit*, *imobíl*, *inedít*, *inutíl*, *labíl*, *microfón*, *neútru*, *nomád*, *orgán*, *paramétru*, *parantéză*, *pendúl*, *pijamá*, *postúm*, *prológ*, *prototíp*, *rugină*, *satelit*, *satír*, *sinóním*, *telefon*, *tragedíe*, *umíl*, *util*, *vertebră*, *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* [kɔ'pi] (copies), *copii* [kɔ'pi] (children), *déși* [dɛ'ʃɪ] (thick), *deși* (although), *háină* (dress), *haină* (bad), *imóbil* (still), *imobil* (building), *módele* (the fashions), *modéle* (models), *úm-brele* (the shadows), *umbréle* (umbrellas), *cântă* [kɪntɜ] ([he] sings), *cântă* [kɪntɜ]

([he] sang), *sună* [ˈsuːnɔ] ([he] plays), *sună* [suːnɔ] ([he] played), &c.

Let us consider: *mobilă* (piece of furniture), *mobilă* (movable), and *mobilă* (legal term) [mɔˈbiːlɔ, ˈmɔːbiːlɔ].

Also: *coréctor* (a person), *corectór* (a device), *diréctor* (a person), *directór* (adj.), but: *profesor* [prɔˈfɛːsɔr, ˌprɔfɛːsɔr], *facsimil* [fakˈsiːmil, ˌfaksiːmil], &c. For *februarie* and *ianuarie*, in addition to normal [ˈfɛbruːˈariɛ, ˌjanuːˈariɛ], we also hear [ˈfɛːbruːˌariɛ, ˌjanuːˌariɛ], also *interesant* [ˌintɛrɛːˈsant] and [ˈintɛrɛːsant], 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* [asuːna], *a vedea* [avɛːdja], *a citi* [atʃiːti], but: *a trece* [aˈtrɛːtʃɛ]; let us also consider the infinitive *a mobila* [amɔːbiːla].

5.18. The stress patterns of lexical *compounds*, generally has a primary stress on the prominent syllable of its second element: *antiinflamator* [antiɪnˌflamaˈtɔr], *televizor* [tɛlɛːˌziːvɔr], so much so when they have forms like: *mașină de spălat* [maˈʃinɔ ˌdɛspɔːˈlat], *suport de umbrelă* [suˈpɔrt dɛumˈbrɛːlɔ; dʒumˌ-].

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*, *cățiva* [kɪtˈva, ˌkɪtɛːˈva, ˌkɪtsɪˈva] (but also [ˈkɪtva, ˌkɪtɛva, ˌkɪtsɪva], 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]), on the first element, giving [ˈˈ]. However, depending on the semantic importance a speaker gives to the each element, we can also find the pattern [ˈˈ], or even [ˈˈ].

Words with such a behavior are, for instance: *cât(e)va*, *cățiva*, *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: *oricare lucru*, *orice lucru*. The same is valid for *precum* [ˈprɛːkum, prɛːkum].

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 [ˈoːlɔ] (but also [ˈoːlɔ]), while *dincolo* is [ˈdɪŋkɔlɔ] (but also [dɪŋkɔːlɔ]). In addition: *(d)apoi* [(d)apɔi] (more rarely [ˈ(d)apɔi]). Also: *suntem* [ˈsuntɛm, sunˈtɛm] (and [ˈiɪ-], including [ˈiɪ-], not only if unstressed). Verb endings in */-Vm*, *-Vtsi/* have [ˈVm, ˈVtsi], while those in */ˈem*, *ˈetsi/* may rhythmically also have */ˌem*, *ˌetsi/* (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 [ˈnuːˌfatʃɛ], *nu tăceți* [ˈnuːˌtɔtʃɛtsɪ], *nu știu* [ˈnuːʃtiu], *nu mai sunt la București* [ˈnumaiˌsunt laˌbukuːrɛʃti, ˌsɪnt, sɪnt-], *eu sunt numai la București* [ˌjɛusunt ˈnuːˌmai laˌbukuːrɛʃti, ˌsɪnt, sɪnt-], *nu sunt bolnav* [ˈnu ˌsuntbɔːlˌnav, ˌsɪnt-, sɪnt-], *ce*

face? [ç'tʃEːfatʃE], *ce faceți?* [ç'tʃEːfatʃETS̩], *ce carte vrei?* [ç'tʃEːkartE ˈvREI̯].

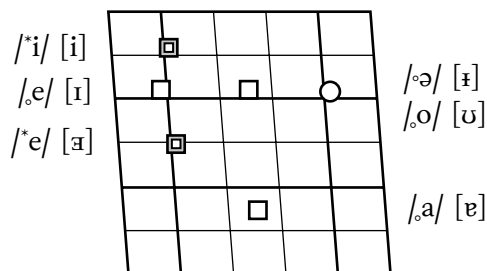
However, in negative questions, we find: *nu face?* [çːnuˈfatʃE]. Notice also the exclamative behavior: *ce smintit ești!* [çːtʃES̩ miŋˈtit, jEʃti̯], *ce carte frumoasă!* [çːtʃE ˈkartE fruˈmɔs̩].

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* [ˈnʌvETS̩], *ce-aveți?* [çːtʃʌˈvETS̩].

Let us also notice: *nu-i bun* [ˈnuiˌbun] (where *-i* corresponds to *este* [jESTE]). Also *să* may follow the same stress pattern (examples fully retranscribed from Lombard 1935, as may others): *să mergem la judecată!* [çːs̩ˌmERdʒEM ˌlaʒudEˈkartɔ], *să mergem dacă vrei, la judecată!* [çːs̩ˌmERdʒEM ˌdakɔˈvREI̯ ˌlaʒudEˈkartɔ]. Also notice: *cel mai mare* [tʃEˌlmaiˈmaːTE] or [tʃEˌl maiˈmaːTE].

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

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



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 [tʃa, tʃEa], *de-a* [dʒa, dEa], *ceapă* [tʃapɔ; tʃjaː-], *cheag* [ˈcag; ˈcɔg], *chiar* [ˈcar; ˈcɔr], *de a-și* [ˈdʒaʃi̯, dEaʃi̯], *să-și* [s̩ʃi̯], *e așa* [jEaʃa, jaʃa; jjaʃa], *e oprit* [jEɔˈprit, j̩ɔ-, jɔ-], *vioi* [viˈoi; viˈɔi], *vioaie* [viˈɔaːjE; viˈɛaːjE], *auz* [aˈuz; aˈwuz], *oază* [ɔˈarɔ; ʋarɔ];

Nicolae [nikɔˈlae; -aːjE], *idea* [iˈdEja], *idee* [iˈdEE; iˈdEːjE], *luni* [ˈluːni̯], *lunii* [ˈluːni], *lunea* [ˈluːnja], *oi vedea-o* [ɔiˈvedjaɔ], *te-oi* [tʃɔi̯], *ardeo-ar* [ˈardʃɔar], *uite-o!* [çːuitʃɔ].

îmi dă [iˌmi̯ˈdɔ, mi̯ˈdɔ], *bate-o!* [çːbatʃɔ], *dă-mi* [ˈdɔˌmi̯, ˈdɔˌm], *că îi* [kɔi̯], *că îl* [kɔi̯], *vecinul începe* [vEˈtʃinu li̯nˈtʃEːpE, vEˈtʃi nuɪ̯n-, nuɪ̯n-], *lupii încep* [ˈluːpi̯i̯n ˈtʃEːp, ˈluːpi̯i̯n], *îi închid ușa* [i̯i̯nˈci ˈduʃa];

ceștilalți [tʃɛʃtʲɪlʲalʲtsɪ], *fieșicare* [fiɛʃi'kaʲɾɛ], *orișicare* [ɔriʃi'kaʲɾɛ], *orișicine* [ɔriʃi-
tʃi'ɾɛ], *oriunde* [ɔri'unde], *verice* [ve'riʲtʃɛ, ve'riʲtʃɛ].

nicicând [nitʃi'kɪnd], *nicidecât* [nitʃide'kit], *ori(și)cât* [ɔri(ʃi)'kɪt], *ori(și)când*
[ɔri(ʃi)'kɪnd], *oriunde* [ɔri'unde]; *casei* ['ka'sei; -si], *mamei* ['ma'mei; -mi]; *cioc* [tʃok;
tʃɔk], *chior* [çɔr; -çɔr], *geam* ['dʒam; 'dʒjam], *gheață* ['ɣartsɔ; 'ɣa-],

scena [sʲtʃɛ'na, ʃ-, ʃ-, ʃ-], *exces* [ɛks'tʃɛs, ɛks-, ɛks-, ɛks-], *unchiu* [uŋɛu; -ɛju], *unghiu*
[uŋɛu; -ɣju], *bronhită* [brɔŋɪ'hɪtɔ], *din chingi* [din'ciŋdʒɪ], *arhitect* [arhɪ'tɛkt]
([-k.t.]), *pictură* [pik'tu'ɾɔ], *monahi* [mɔ'na'hɪ], *lihni* [lih'ni]; *împung* [im'puŋɔ*,
m-], *învoi* [iŋvɔ'i, ŋ-], *întreg* [iŋ'trɛɔ; -g; ɾ-], *închin* [iŋ'cin, ŋ-], *încap* [iŋ'kap, ŋ-];
piatră [pja'tɾɔ; pɟ-, pɟ-], *societate* [sɔtʃiɛ'tatɛ; -tʃɛ-, -tʃɛ-, -tʃɛ-].

lupi [lu'pɪ; 'lu'p], *albi* ['albɪ; 'alb], *dormi* ['dɔrmi; 'dɔrɪm], *vătafi* [vɔ'tafɪ; -taf],
ani ['ani; 'aŋ], *speli* [spe'li; spe'ɪ], *ieri* [jɛ'ri; 'jɛ'ɾ], *vezi* [ve'zi; 've'z], *urși* [urʃɪ; 'urʃ],
ochi ['ɔci; 'ɔc; 'ɔc], *hoți* [hɔ'tɪ; 'hɔ'tɪ], *legi* [le'dʒɪ; 'le'dʒ; 'le'dʒ]; *boccea* [bok'tʃa];
optzeci [opt'ze'tʃɪ; ɔp'sɛ-; ɔp'ze-; ɔb'ze-; ɔb'dze-]; *fotbal* [fɔtbal, 'fɔdbal], *absent*
[ab'sɛnt, ap'sɛnt]; *se* (pron.) [sɛ, sɛ, sɔ, sɔ].

fiul profesorului [fiu(l) pɔfɛ'sɔr(u)lui], *dar vino* [dar'vino, da'vi-], *astfel* [as(t)-
fel], *altceva* [altʃɛ'va, al'tʃɛ-]; *pot să plec* [pɔ(t) 'sɔ 'plɛk].

nu știu [nuʃtiu, -tju], *uliu* [u'liu, -liu], *ulii* [u'li, -lii], *uli* [u'li], *căsoaiei* [kɔ'swa-
jei, 'swa'ji, 'swai], *râu* [riu], *râuri* [riuri], *râurile* [riurile], *serviciu* [ser'viʲtʃu, -tʃu],
studiu [stu'dju, -diu], *giulgiu* [dʒu'dʒu, -dʒju], *Giurgiu* [dʒurdʒu, -dʒju];

neafierind [neafe'riŋd], *neînchipuindu-și* [neiŋcipu'induʃi, neiŋci-], *nevăzut* [ne-
vɔ'zʲut], *neobosit* [neɔbɔ'sit]; *fresce* [fɾɛstʃɛ; -ʃtʃɛ; -ʃtʃɛ-], *eminescian* [emi, nestʃi'an;
-ʃtʃɛ; -ʃtʃɛ-], *exagerat* [ɛksadʒɛ'rat, ɛç-; ɛgza-, ɛɣ-], *exact* [ɛksakt, ɛç-; ɛgzakte, ɛɣ-].

unde e prăjitură? [ɛ'undeje ɪpɾɔʒi'tu'ɾɔ.] or [ɛ'undei deiɾɔʒi'turɔ]; *mă tem că vine*
[mɔ'tɛm kɔ'vine], *mă tem să nu vină* [mɔ'tɛm sɔ'nu'vinɔ]; *ce frumos!* [tʃɛfru'mɔs], *ce*
frumos e! [tʃɛfru'mɔs.jɛ], *ce mare e!* [tʃɛ'ma'ɾɛ], *ce bine a cântat!* [tʃɛ'binea kɪntat,
-ŋja kɪntat], *uite ce frumos e!* [uite tʃɛfru'mɔs.jɛ], *dincoace* [din'kwatʃɛ, din'kwatʃɛ].

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.

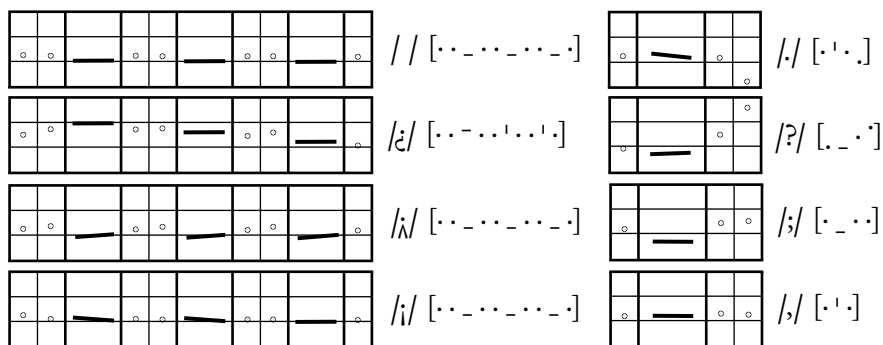
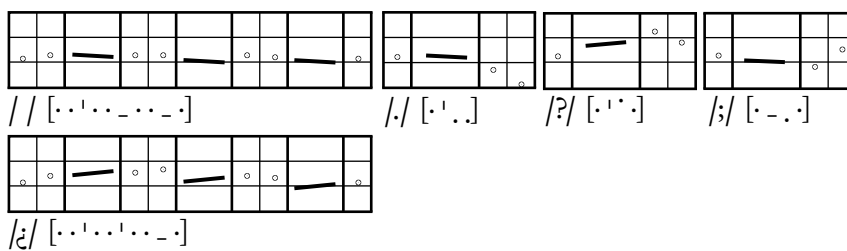


fig 6.2. Mediatic Romanian intonation patterns.



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?

[ˌmjarplɜ_tʃa sɜvɔr_besk ˌbiːne ˌɔmiˈneʃteː
 ʃˌtimtʃe ˌvɛi sɜsˈpuiː
 ˌmultsuˌmesk ˈmultː

ɟʃeˈkrezi ˌdesˈprɪjastaː
 ɟˌkum teˈsimtsi ˈaziː
 ɟˌunde ˈmerdʒemː

ɟvɔrˈbeʃti ˌɔmiˌneʃteː
 ɟˌfrateletʃu ˌɔinteˌleˈdʒeː
 ɟjelˌviːne ˌmiineː

ˌdaˈkɜ ˌnuˌpɔtsi ˌveˌni ˌsimbɜtɜː| aˌmiŋkurˈkatɔː
 ˌkiˌnda maˌʒuns laˌgarɜː| ˌtreˌnul pleˈkaˌseː ˌdeˈʒaː
 ɟˌmerdʒem ˌkuautoˌbuˌzulː| ɟˌsaupeˈʒɔsː
 ˈsuntː (ˈsintː, ˈsɪntː) ˈuˌnaː| ˈdɔwɜː| ˈtreiː| ˌpaˌtruː| ˈtʃiˌntʃiː
 ˈsuntː (ˈsintː, ˈsɪntː) ˈuˌnaː| ˈdɔwɜː| ˈtreiː| ˌpaˌtruː| ˈtʃiˌntʃiː

ˌdaˈkɜ ˌnuˌpɔtsi ˌveˌni ˈsimbɜtɜː| ˌnuje ˌniˌtʃɔ ˌproˈbleˌmaː
 ɟˌmerdʒem ˌkuautoˌbuˌzulː| ɟˌkuˌtreˌnulː| ɟˌsaukumaˌʃiˌnaː
 aˌtʃesta ˌjesteunˌdiktsioˌnar ˌfɔarteu ˈtilː

a_ŧĚsta· jĚstEUn,diktsiŌ_nar_fŰarteU 'til·
 a_ŧĚsta jĚstEUn,diktsiŌ_nar·_fŰarteU 'til·
 a_ŧĚsta jĚstEUn,diktsiŌ_nar_fŰarteU· 'til·
 a_ŧĚsta jĚstEUn,diktsiŌ_nar_fŰarteU "til·

'nu·:| l'spu'sE·:]_nuam f'kurtŌ·
 dE'si'gur·:| l'dra'gʒ·:]
 dE'si'gur·:| l'dra'gʒ·:] 'miine· ,veipri-miuŋ ka'dŌu·
 dE'si'gur·:| l'dra'gʒ·:] 'miine· ,veipri-miuŋ ka'dŌu·

kasʒspun d'rept· l'spu'sE·:]_nusun,tintŌ,tali'tate· 'si'gur·. (_nusint·,_nusnt·)
 l'dra'gʒ·:] ǂ_nutsi_a min_tEfti·:| kʒ,amvʒ-zut·_filmula,ŧĚsta·,sʒptʒ'mi'na trE_kurtʒ·
 ǂdE-ŧĚais 'pus·:| l_nu'mi_a_pa'sʒ··| l_mʒn'treb·:]_da'kʒ jEa,dE'vʒ-rat kŌn'tra'ʒjul·.]

(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.

THIS is a very useful dictionary.
 This is a VERY useful dictionary.
 This is a very USEFUL dictionary.
 This is a very useful DICTIONARY.

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 *canIPA* phonotonic 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?

[_vîntulʃi'swa'rele·seʃer'tau·fi·ka're pre'tinzînd·kɜ·jeʃje'ra,tʃelmaipu'ternik·|kîndjeiv'zuv'ɜ·ve_nînduŋkɜl'ɜr·|îmbrɜ_kat kupal'tɔnul·||jeiseîntse'le'serɜkɜa_tʃe'la ,dîntre'jei·|ka're,vaizbu_ti sɜldez'bra'tʃe·pe,kɜl'ɜr de'pal_tɔn·||va'fir_e,kunɔs'kut·|ka,tʃelmaipu'ternik·||

de'tʃi_vîntul de'nɔr·dîntʃe'pu sɜ_sufle·|ku_twɜtɜ pu'te'rja·|darku_kit su_fla mai'ta're·|kua'tit kɜl'ɜruli ʃîstrîŋ'dʒa·mai-ta're pal'tɔnul·|a,tîtde'birne·|îŋ_kit la_urmɜ'vîntul·re'nun-tsɜ sɜl'skwɜtɜ·|a_tuŋtʃi_swa'releîŋ tʃe'pu sɜstrɜlu_tʃaskɜ·|ʃîîŋku'rînd kɜl'ɜruli·|îŋkɜl_zit·|îʃi'skwa'se 'sîngur pal'tɔnul·|_astfel _vîntul re,kunɔs'ku·|kɜ_swa'rele je'ra,tʃel,maipu'ternik·,dîntre'jei'dɔi·|

ʃîtsiaplɜ_ku·ʃîtsîstɔri'wara·|ʃîvrei sɜtsîstɔpoves'tes kîŋkɜɔ_dartɜ·]. Notice that, in mediatic pronunciation, *istorioara* /isto'rjwara/ is [i'stɔ'rjɜra].

A short conversation

6.5. Let us end with this text.

Bună ziua. Spuneți, ce doriți?

[ˈbunɔ ˈziːwɔː] sˈpuːnɛtsɨː ɕiːtʃɛdɔˈrɨtsɨː] (med. [-wɔː])

(Hello. Tell me, what d'you want?)

Bună ziua. Aș vrea să fac o excursie prin țară.

[ˈbunɔ ˈziːwɔː] aʒˈvrɨja sɔˈfakɔɛks ˈkursɨɛ prɨnˈtsarɔː] (med. [-wɔː] [-sjɛ])

(Hello. I'd like to go on a trip around the country)

Știți unde anume?

[ɕiˈtɨts(i) ˈundɛa ˈnuːmɛː] (med. [-dja])

(Do you know where precisely?)

Nu știu exact. Dumneavoastră ce credeți?

[ˌnuˈʃtɨuɛk ˈsaktː] ɕiːdumnjaˈvwastrɔ ʧɛˈkrɛˈdɛtsɨː]

(No, I don't know exactly. What do you think?)

Dacă vreți la mare, avem camere la trei hoteluri bune în Neptun.

[ˈdakɔ ˈvrɛtsɨː la ˌmaˈrɛː] aˈvɛmˈkamɛrɛ laˈtrɛi ɬɔˈtɛluɾi ˈbuːnɛː ɨnˈnɛptunː] (med. [ɲː])

(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.

[aˈʃprɛˈfɛra ˌlamaˈmaːjaː] ˌdakɔjɛpɔˈsɨːbɨlː ˌdaraʃˈta laˈmaˈrɛ nuˌmaɨˈpatru ˈziːlɛː ˈfiɨŋ kaʒˈvrɨja sɔˈaʒunɕ ʃɨlaˈmunˈtɛː ʃɨdaˈkam ˌtɨmpː ʃɨnˈdɛlˌta ˈduːnɔːriː] (med. [-kɨjɛ])

(I'd prefer Mamaia, if possible. But I only want to stay four days at the seaside, because 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.

[ˈdakɔ ˌvrɛˈtsɨː] puˈtɛtsɨː ˈlwaɔum biˈlɛtɨː ɨn ʧɨrˈkwɨtː]

(If you want, you can get a round ticket)

Adică cum?

[ɕiˈaˈdikɔ ˈkumː]

(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.

[unˌbiˈlɛtɨː ɨn ʧɨrˈkwɨtː ɨnˈsɨamɔnɔ kɔjɛvaˈlaˈbɨlː ˌpɛˌtɔtˈtɨmpul kɔˌlɔtɔˈrɨɛi ˌdumnjaˈvwastrɔː] ʃɨpuˈtɛtsɨː sɔˌɨnˈtrɛˈrupɛtsɨː kɔˌlɔtɔˈria ˌundɛdɔˈrɨtsɨː ˌdɛtʃɨˈatsɨː puˈtja ˈmɛrɕɛ mainˈtʃi laˌmaˈrɛː ˌdjaˈkolɔn ˌdɛlˌtɔː ʃɨaˈpɔiatsɨː puˈtjaː ˈmɛrɕɛun dɛˈva laˈmunˈtɛː]

(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?

[ˈdaː ˈsunɔ ˈbiːnɛː | ʃiˈkam kitˈkɔstɔɪn tɔˈtalː.]

(Yes that sounds good. How much does it cost?)

Depinde de unde plecați și de cât timp stați.

[dɛˈpɪndɛ dɛˈundɛ plɛˈkaʦiː | ʃidɛˈkɔt ˈtɪmpɔ ˈtaʦiː.]

(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 săptămână la munte?

[ˈbiːnɛː | ɕdɛʦiˈkiˈtar kɔˈsta daˈkaʃˈstaː | ˈpatru ˈzɪlɛ ˌlamaˈmajaː | ɕaˈpoiˈtrei ˈzɪlɛɪn ˌdɛltɔː | ɕʃiˈɔˌsɔptɔˈmɪnɔ ˌlaˈmunʦɛː.]

(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 șaiszeci 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.

[ˌlamaˈmajaː | aʦiˈpuʦa sɔˈstatiː | saulaˈhɔˈtɛlu ˌlɪntɛɪˈnatsjɔˌnalː | saulaˈperlaː | ɔˈkameɪɪ kuuˈsiŋɡur ˌpatː | ʃikuˈbaʃɛː | ˈkɔstɔ ʃaiˈzɛʦiː (ʃaiˈzɛʃiː, -zɔ) dɛˈeuɪɔ pɛˈnɔapʦɛː | kaˈzaɾjaɪn ˌdɛltɔ ˌɛstɛdɛɔbiˈʦɛi ˌlafamili ˌloˈkaˈlɛː | ɪnˈsɛim blaˌmunʦɛː | ˌlasinajaː | puˈtɛʦi sɔˈstatiː | launˈhɔˈtɛl ˈbunː || tɔˈate ˈkameɪɛleːa ˌu(i)ŋkaˈlziɪɛ ʦɛnˌtraˈlɔː | ˈbaʃɛː | sauˈduʃː | hɔˈtɛlu ˌlaɪʃiˌbarː | ʃiˌɾɛstauˈraɪntː ʃiˌdiskɔˈtɛˈkɔː | ˈɕjaɾ ʃiˈsalɔ ˌdɛdʒimˈnastikɔː.]

(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 usually 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.

[ʃiˈʦitiː kumˈva ˌdakɔˈʃɛstɛːa ˈpɾɔapɛ dɛˌtɛlekaˈbiːnɔː | ɕsaudeˌtɛlesˈkaunː | aʒˈvɾɛːa sɔˈvɔd pɛiˈsaʒulː.]

(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.

[nuʃtiu ɛkˈsaktː | darˈpɔt sɔˈafluˌ ˌpɪnɔˈmiːnɛː.] (med. [ɛgˈzakt])

(I don't know for certain; but I can find by tomorrow)

Mulțumesc. Atunci revin mâine.

[ˌmʊlʦuˈmɛskː | aˈtuŋʦiː ɾɛˈvim ˈmiːnɛː.]

(Thank you. Then, I'll come back tomorrow).

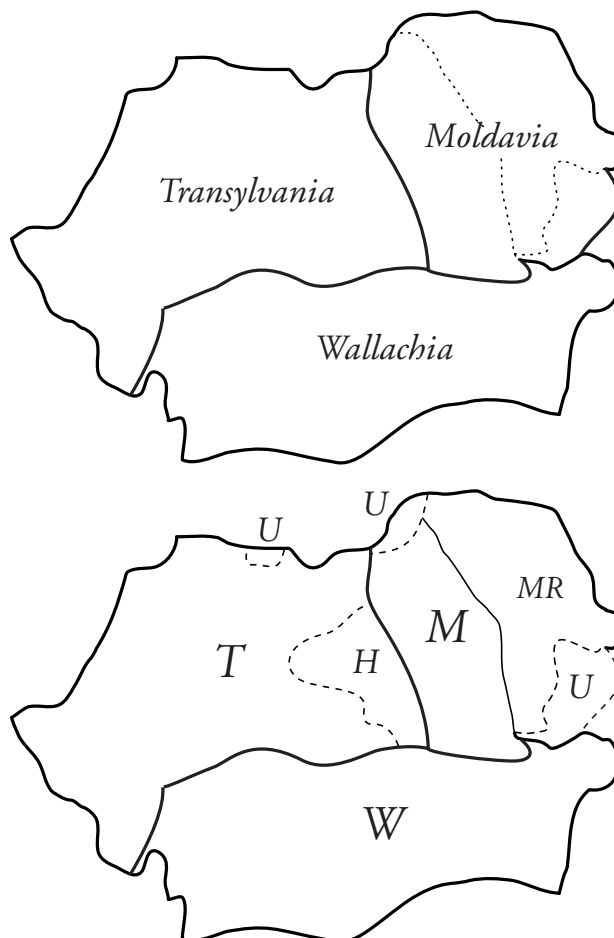
7. Regional accents

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 /r/ [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, ʷa/ [a, ə] &c. In addition to typical regional vocalic peculiarities, also the fundamental *intonation* patterns are shown in their figures.

7.2. /C_i/ [C_i] 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 [m_ɤ, m̄]. /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 /h/ [h, ɦ], may be semiconstrictive; but [#]h/ may become [h] or [∅]. The stops are audibly uttered, when followed by another stop or a pause, [C_{*}C_{*}] (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 [V̄], even in checked syllables or in final position.

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

Wallachia

fig 7.1.1. Romanian regional accents: Wallachia vowels.

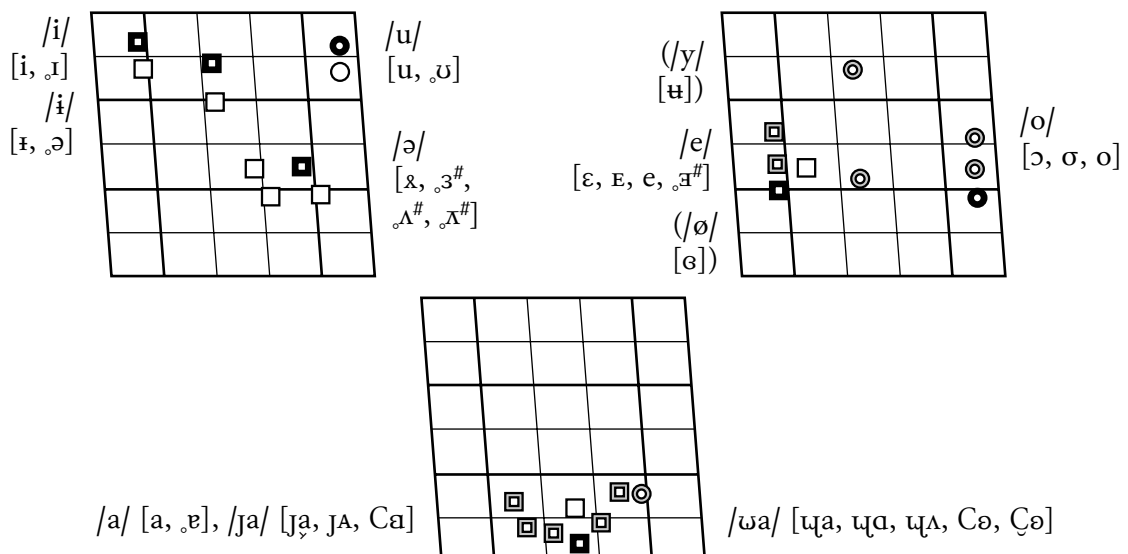


fig 7.1.2. Romanian regional accents: Wallachia diphthongs.

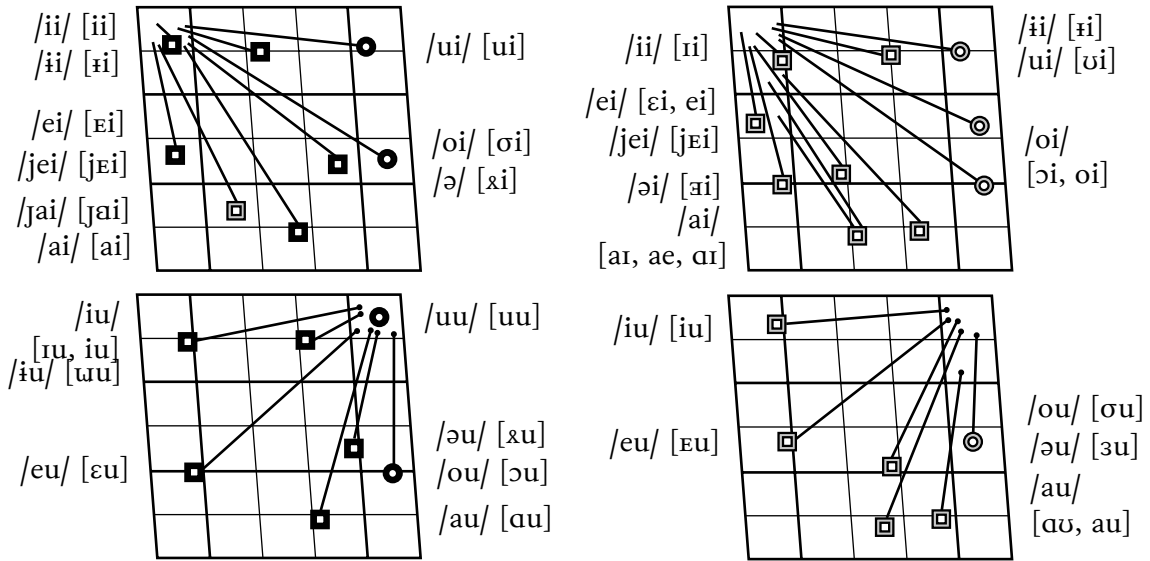
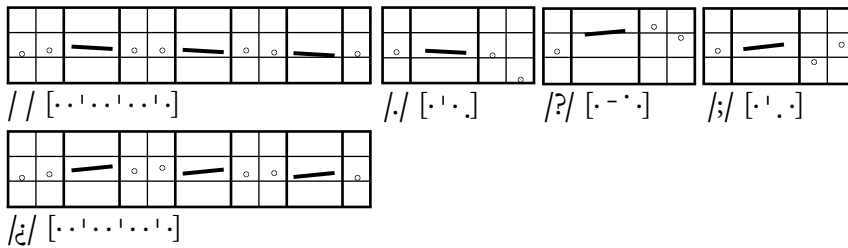


fig 7.1.3. Romanian regional accents: Wallachia main intonation patterns.



Transylvania

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

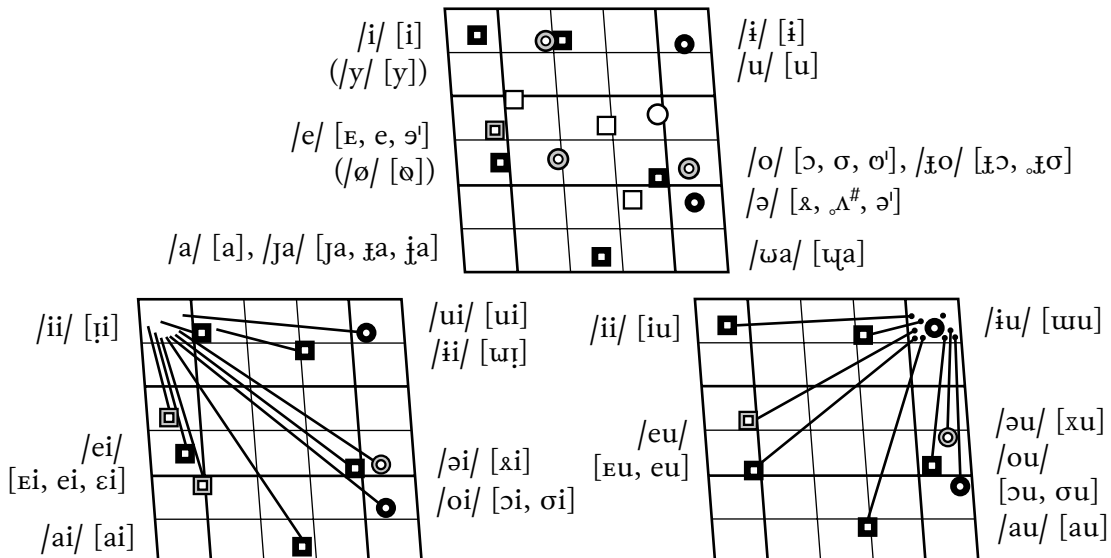
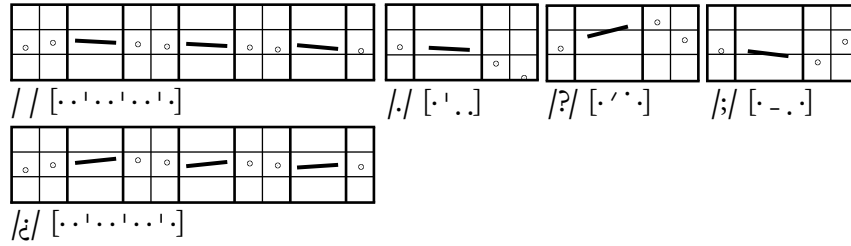


fig 7.2.2. Romanian regional accents: Transylvania main intonation patterns.



Moldavia

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

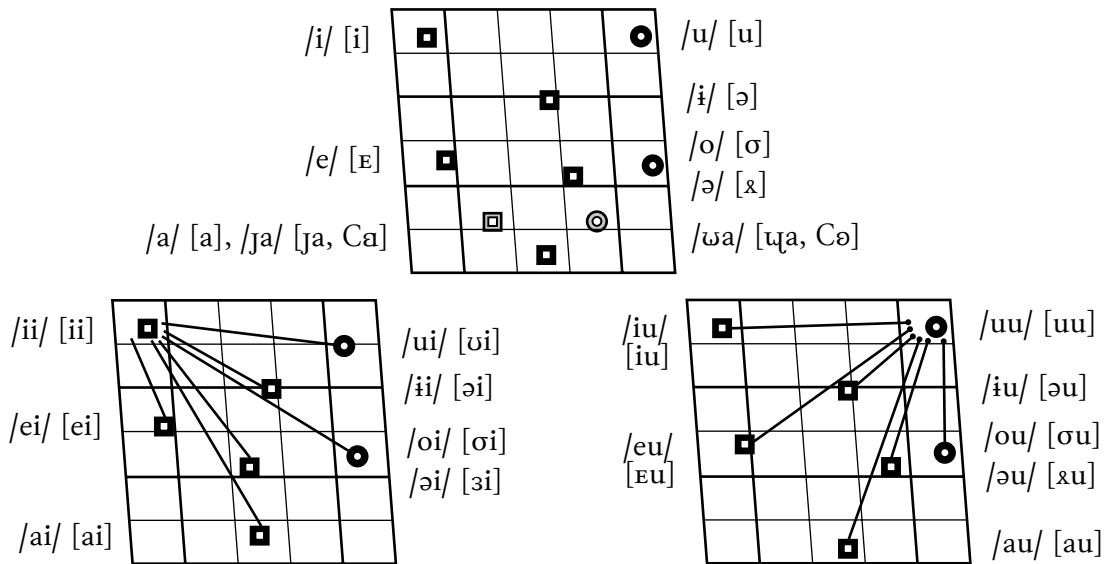
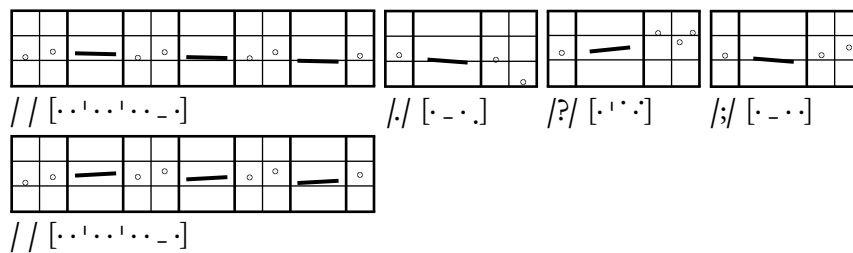


fig 7.3.2. Romanian regional accents: Moldavia main intonation patterns.



Moldova

7.4. In Moldova, in addition to most mediatic and regional Romanian peculiarities, we find: /l/ [ɫ, ɭ]; /C/ before front vowels, /i, e/, may be typically, and frequently, [Ç]: [m, p, b, f, y, n, ʃ, r, l; t, d, c, j, tʃ, dʒ, ʃ, z; h]. Sometimes, they are [Cj] (even in *trenul* [ˈtrɛˈnɨl, ˈtʃɛˈ-, ˈtrjɛˈ-]). Word-initially, /e-/ is practically ‘/je/’ even in *euro, Europa, Elena, elefant*.

There is possible confusion between /ja, ja/ [Cja, ɕa] and /wa, wa/ [Cwa, ɕa]; [V·C] (including strategies for distinguishing /ja, wa/, by changing them into [ija, uwa], even [i'ja, u'wa]). Besides, /h/ [ɸ, ɸ] (semiconstrictive); but also /j/ [j]; /tʃ, dʒ, ʃ, z/ may be [tʃ, dʒ, ʃ, z]; often /tʃ, dʒ/ become /ʃ, z/, while /z/ may be [dz]; in addition, /ts; s, z/ may be [ts; s, z] (with semiconstrictive elements). Instead of demi-semi-approximants [ɹ, ɻ, w], before initial (or between) vowels, true semi-approximants may appear, [ɹ, ɻ, w]. The position of stress in words may be different, as in: *arîpă*, instead of *áripă*.

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

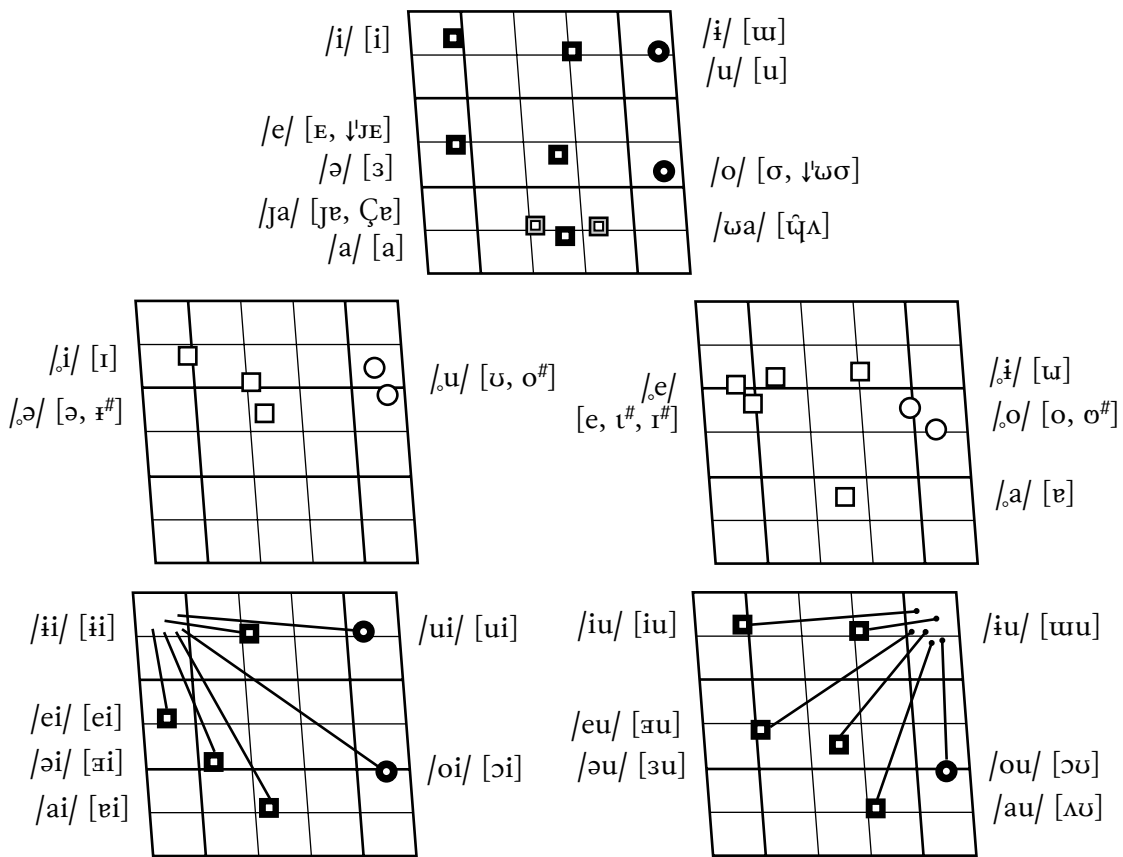
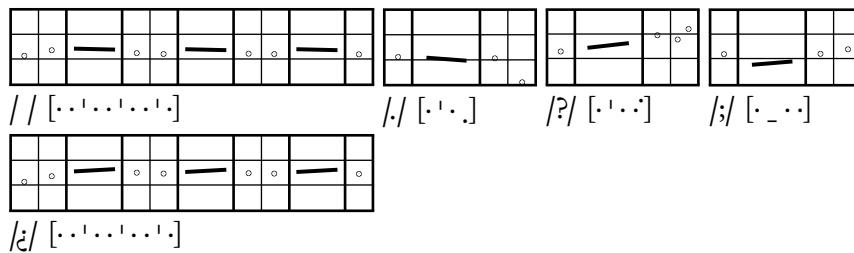


fig 7.4.2. Romanian regional accents: Moldova main intonation patterns.



Hungarian enclave

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

There is possible confusion between /j, j/ and /w, w/, including /ja, ja/ [Cja, Ça] and /wa, wa/ [Cwa, Ça]; [ʷC], in addition to [e'a, o'a] for /ja, wa/. /tʃ, ɟʒ, ʃ, ʒ/ may be [tʃ, ɟʒ, ʃ, ʒ]; and [gʲ, kʲ, ɥ] often appear instead of [c, ɟ, ɥ]. Besides, [ʷC] is possible, mainly with /ʔ/.

fig 7.5.1. Romanian regional accents: Hungarian-Romanian vowels & diphthongs.

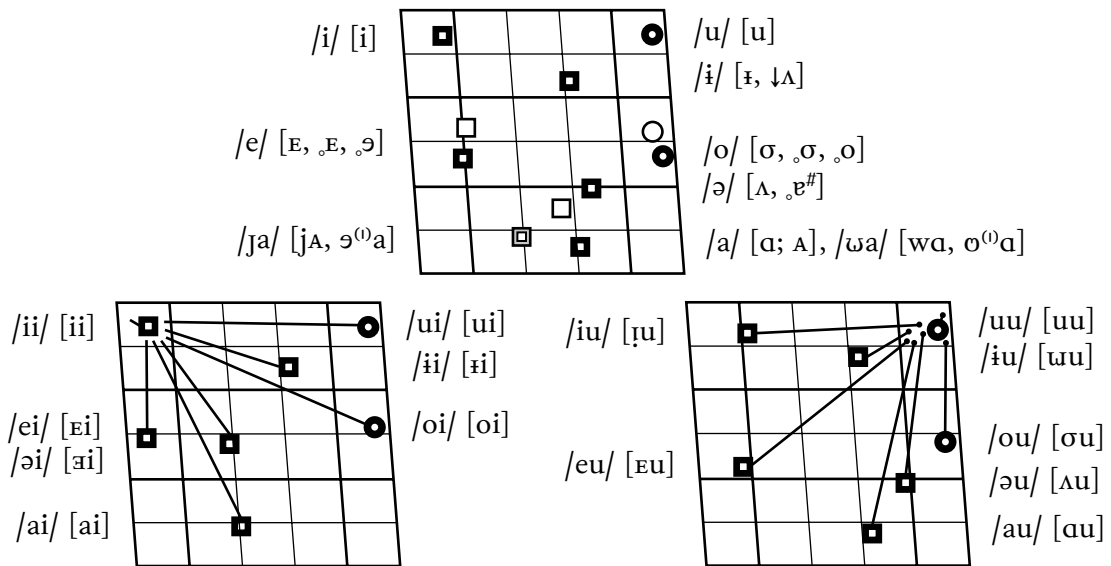
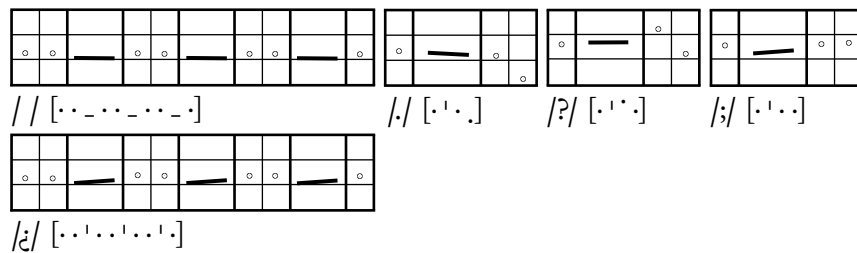


fig 7.5.2. Romanian regional accents: Hungarian-Romanian main intonation patterns.



Ukrainian enclaves

7.6. The Ukrainian-Romanian accent has: /l/ [ł, ł]; /C/ [Ç] before /i, e/ or /j, j/: [ɹ, p, b, f, ɣ, ɲ, ç, ʃ, ɣ; t, d, c, ʃ, tʃ, ɟʒ, ʃ, ʒ; ɥ]. sometimes, instead of [Ç], find: [Cj], and there is possible confusion between /ja, ja/ [Cja, Ça] and /wa, wa/ [Cwa, Ça], in addition to [e'a, o'a] for /ja, wa/. /Ca/ mai possibly become [Cɣa]; /f, v/ are mainly [f, v] (semiconstrictive). There is a strong presence of [ʷ] + /u, o/. /tʃ, ɟʒ, ʃ, ʒ/ may be [tʃ, ɟʒ, ʃ, ʒ]. There are problemes in distinguishing between *ă* and *â*.

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

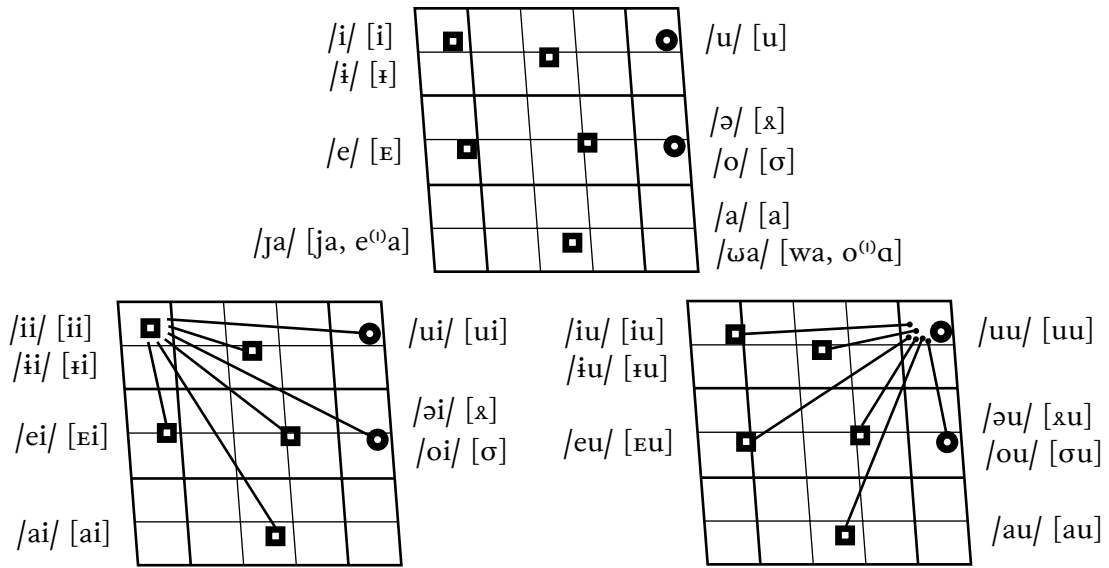
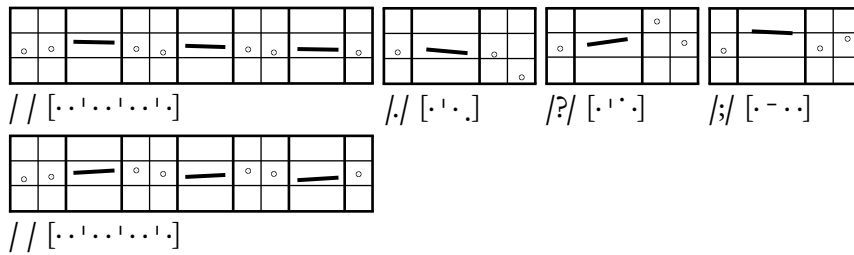


fig 7.6.2. Romanian regional accents: Ukrainian-Romanian main intonation patterns.



8.

Mini-phono-dictionary

A

Aaron 'aːrɔn
Abrud a'brud
Ada Kaleh 'ada ka'lɛ
Adam a'dam
Adamclisi adamkli'si
Adjud ad'ʒud
Agârbiceanu agiːrbi'tʃaːnu
Agerpres aɟɛr'pɾɛs
Aiud a'jud
Alba Iulia 'alba 'juːlia
Alecsandri aleksan'dri
Alecu a'lɛku
Alexandrescu aleksan'dɾɛsku
Alexandru aɛk'sandru
Aman 'aːman, aːman
Andrescu andɾɛ'jesku
Anghel 'aŋɟɛl
Anina aːniːna
Antim an'tim
Antonescu antoː'nesku
Arad aːrad
Ardeal ar'dʒal
Argeş 'arɟɛʃ
Argetoianu ardʒɛtoː'jaːnu
Arghezi ar'ɟɛzi
Aristia arɪstia
Aron 'aːrɔn, aːrɔn
Asachi aːsaːtʃi
Averescu aveː'ɾɛsku
Azuga aːzuːga

B

Baba 'baːba
Babadag baba'dag
Babeş 'baːbɛʃ
Bacău baːkɜu
Baconsky baːkɔnsɟi
Bacovia baːkɔːvia
Bahlui baɟ'lui
Baia Mare 'baja 'maːrɛ
Baia Sprie 'bajas 'pɾiɛ
Balcic baɟ'tʃik
Balta 'balta
ban 'ban
Banat baːnat
bani 'baːni
Barac baːrak
Barbilian barbiliːan
Barbu 'barbu
Bariş 'baːriʃ
Barişiu 'baːriʃiu
Basarab basaːrab
Basarabescu basaraːbesku
Basarabescu basaraːbesku
Basarabia basaːraːbia
Bazargic 'bazardʒik
Băicoi bɜiːkɔi
Băile Herculane 'bɜile ɟɛrkuːlaːnɛ
Băileşti bɜiːlɛːʃti
Bălăceanu bɜlɜːtʃaːnu
Bălcescu bɜlːtʃɛsku
Bălţi 'bɜltsi
Bănăţeanu bɜnɜːtʃaːnu

Băneasa bɔ'ɲjɔ'sɔ
Bănulescu bɔnu'lɛsku
Bărăgan bɔrɔ'gan
Bărnăuțiu bɔr'nɔ'ɬsiu
Bârlad bi'r'lɔd
Bârsan bi'r'sɔn
Bechetu bɛ'ɕɛ'tu
Beiuș bɛ'juʃ
Beldiman beldi'mɔn
Beniuc beni'uk
Bibescu bi'bɛsku
Bihor bi'hɔr
Bistrița 'bistritsɔ
Blaga 'bla'gɔ
Blaj 'blaʒ
Blandiana blandi'a'na
Bogdan bɔg'dɔn
Bogza 'bɔgzɔ
Boian bɔ'jan
Boldești bɔl'dɛʃti
Boliac 'bɔ'liɔk
Bolintineanu bɔlinti'njɔ'nu
Borșa 'bɔrʃɔ
Borsec 'bɔrɛɕk
Botez bɔ'tɛz
Botoșani bɔtɔʃɔ'ni
Brad 'brɔd
Brașov bra'ʃɔv
Brăila brɔ'i'la
Brăileanu brɔ'i'ljɔ'nu
Brăiloiu brɔ'i'lɔ'ju
Brătescu brɔ'tɛsku
Brătianu brɔ'ti'a'nu
Brâncoveanu brɔ'ɲkɔ'vɔ'nu
Brâncuși brɔ'ɲ'kuʃi
Breaza 'brjɔzɔ
Breazul 'brjɔ'zul
Breban brɛ'ban
Bucegi bu'ɕɛ'dʒi
Bucovina buko'vi'na
București buku'rɛʃti
Budai 'bu'dai
Buhuși bu'hɔ'ʃi
Buzău bu'zɔu

Byck 'bik

C

Cahul ka'hul
Calafat kala'fat
Cantacuzino kantaku'zi'no
Cantemir kante'mir
Caracal ka'ra'kal
Caragață kara'gɔ'tsɔ
Caragea kara'dʒɔ
Caragiale kara'dʒɔ'le
Caransebeș kara'n'sɛ'bɛʃ
Caraș 'ka'raʃ
Carei ka'rei
Carp 'karp
Carpați kar'pɔ'tsi
Cartojan kartoʒɔ'n
Catargiu katar'dʒiu
Cavarna ka'varna
Cazaban kaza'ban
Călărași kɔlɔ'rɔ'ʃi
Călimah kɔli'mah
Căliman kɔli'mɔn
Călimanești kɔlimɔ'nɛʃti
Călinescu kɔli'nɛsku
Câmpeni kim'pɛ'ni
Câmpia Turzii kim'pia 'turzi
Câmpina 'kimpina
Câmpulung kimpul'ung
Cârlova ki'r'lɔ'va
Ceaușescu ɕɔu'ʃɛsku
Celibidache ɕɛlibi'da'ɕɛ
Cerna 'ɕɛrna
Cernăuți ɕɛrnɔ'u'ɬi
Cernavodă ɕɛrna'vɔ'dɔ
Cetatea Albă ɕɛ'tatʒɔ 'albɔ
Chendi 'ɕɛndi
Chilia ɕi'lia
Chișinău ɕiʃi'nɔu
Chiva 'ci'va
Chivu 'ci'vu
Christea 'kristʒɔ
Cibin ɕi'bin

<i>Cibinul</i> tʃi'bi'nul	D
<i>Cihac</i> tʃi'hak	
<i>Cioran</i> tʃo'ran	<i>Daniel</i> dani'el
<i>Cipariu</i> tʃi'pa'riu	<i>David</i> 'da'vid
<i>Cârlova</i> ki'rlo'va	<i>Davila</i> davi'la
<i>Cisnădie</i> tʃiznɔ'die	<i>Dâmbovița</i> 'dimbovitsa
<i>Ciuc</i> 'tʃuk	<i>Dănăilă</i> dɔnɔ'i'lɔ
<i>Cloșca</i> 'kloʃka	<i>Dej</i> 'deʒ
<i>Cluj</i> 'kluʒ	<i>Delavrancea</i> dela'vrantʃa
<i>Coandă</i> 'kɔandɔ	<i>Densușianu</i> densuʃi'a'nu
<i>Codlea</i> 'kodlja	<i>Deva</i> 'de'va
<i>Codreanu</i> ko'drɛanu	<i>Dimitrie</i> di'mi'trie
<i>Comănești</i> komɔ'nɛʃti	<i>Dinu</i> 'di'nu
<i>Conachi</i> ko'na'ci	<i>Dobrogea</i> do'bro'dʒa
<i>Constanța</i> kon'stantɔsa	<i>Dobrogeanu</i> dobro'dʒa'nu
<i>Constantin</i> kon'stantin	<i>Doină</i> 'doinɔ
<i>Constantinescu</i> kon'stanti'nesku	<i>Dolj</i> 'doʃʒ
<i>Corabia</i> ko'ra'bia	<i>Donici</i> 'do'ni'tʃi
<i>Coresi</i> ko're'si	<i>Dorohoi</i> do'ro'hoi
<i>Corneliu</i> ko'rne'liu	<i>Dosofteiu</i> dosof'teju
<i>Coșbuc</i> koʒ'buk	<i>Dracul</i> 'dra'kul
<i>Costache</i> ko'sta'ce	<i>Dracula</i> dra'ku'la
<i>Costantinescu</i> ko'stanti'nesku	<i>Dragoslav</i> dragoʒ'lav
<i>Costin</i> ko'stin	<i>Drăgănești</i> drɔgɔ'nɛʃti
<i>Cotnari</i> ko'tna'ri	<i>Drăgășani</i> drɔgɔ'sa'ni
<i>Cotrubaș</i> ko'tru'baʃ	<i>Drăgoiu</i> drɔ'goju
<i>Cotruș</i> ko'truʃ	<i>Drobeta</i> dro'be'ta
<i>Covasna</i> ko'vazna	<i>Duca</i> 'du'ka
<i>Crainic</i> 'krainik	<i>Dumitrescu</i> dumi'tresku
<i>Craiova</i> krajo'va	<i>Dumitriu</i> dumi'triu
<i>Crasna</i> 'krazna	<i>Dumitru</i> du'mitru
<i>Creangă</i> 'kreŋgɔ	<i>Dunăre</i> 'du'nɔre
<i>Cristea</i> 'kristja	<i>Dunărea</i> 'du'nɔrja
<i>Criș</i> 'kriʃ	
<i>Crișan</i> kriʃ'an	E
<i>Crișana</i> kriʃ'ana	
<i>Crișul Alb</i> 'kriʃu 'alb	<i>Eforie</i> efo'rie
<i>Crișul Negru</i> 'kriʃul 'ne'gru	<i>Eftimiu</i> efit'miu
<i>Cucuteni</i> kuku'te'ni	<i>Eliade</i> eli'a'de
<i>Cugir</i> ku'dʒir	<i>Elisabeta</i> elisa'be'ta
<i>Curtea de Argeș</i> 'kurtja de'ardʒɛʃ	<i>Emil</i> e'mil
<i>Cuza</i> 'ku'za	<i>Eminescu</i> emi'nesku
	<i>Eminovici</i> e'mi'novitʃi

Enescu E'nesku

H

F

Făgăraș fəgə'raʃ
Fălticeni fəlti'tʃe'ni
Fetești fe'teʃti
Filiași fili'aʃi
Filimon fili'mɔn
Filipescu fili'peʃku
Focșani fokʃani
Gafencu ga'feŋku
Galaction galakti'ɔn
Galați ga'latsi
Gane 'ga'ne
Gaster 'gaster
Găești gə'jeʃti
Gârla Mare 'girla 'marɛ
Gârleanu gir'ljanu
Georgescu dʒɔr'dʒesku
Gheorghe 'gɔrɣe
Gheorghiu 'gɔrɣu
Gheorghiu Dej 'gɔrɣu 'deʒ
Gherea 'gɛrja
Gherla 'gɛrla
Ghiață 'giasɔ
Ghica 'gika
Giurgeni dʒur'dʒe'ni
Giurgiu 'dʒurdʒu
Glina 'glinə
Goga 'gɔ'ga
Golescu gɔ'lesku
Golestan gɔles'tan
Gorj 'gɔrʒ
Grigore gri'gɔ're
Grigorescu gri'gɔ'reʃku
Groza 'grɔ'za
Gumelnița gu'mel'nitsə
Gura Humorului 'gura hu'mɔ'rului

Hamangia haman'dʒia
Harghita har'ɣirta
Haskil hascil
Hașdeu haʒ'dɛu
Hățeg 'hatʃeg
Hârșova 'hirsɔva
Heliade hɛli'a'dɛ
Hodoș 'hɔ'dɔʃ
Hogaș 'hɔ'gaʃ
horă 'hɔ'rɔ
hore 'hɔ're
Horezu hɔ're'zu
Horia 'hɔ'ria
Hotin hɔ'tin
Hrisanide hrisa'nidɛ
Huedin huje'din
Hunedoara hunɛ'dɔ'ara
Hurmuzachi hurmu'za'ci
Huși 'huʃi

I

Iacob 'jakɔb
Ialomița 'jalɔmitsə
Iași 'jaʃi
Ibrăileanu ibrɔzi'ljanu
Ieremia jɛrɛ'mia
Ilfov 'ilfɔv
Iliescu ili'esku
Ioan jan (/jwan/)
Ion 'jɔn
Ionel jɔ'nɛl
Ionescu jɔ'nesku
Iordan 'jɔrdan
Iorga 'jɔrgə
Iosif jɔ'sif
Isaccea i'saktʃə
Ismail izma'il
Ispirescu ispi'reʃku
Istrati istrati
Istria 'istria

J

Jebel ʒɛbɛl
Jebeleanu ʒɛbɛ'lja'nu
Jimbolia ʒim'bɔ'lia
Jiu 'ʒiu
Junimea ʒu'ni'mja

K

Kogălniceanu kɔgɔlni'tʃa'nu

L

Lahovari lahɔ'va'ri
Lazăr 'la'zɔr
Lăzăreanu lɔzɔ'rja'nu
Leonid lɛɔ'nid
leu 'lɛu
Levaditi lɛva'diti
Lipatti li'pati
Lipova 'lipɔva
Liviu 'li'viu
Lovinescu lɔvi'nɛsku
Luca 'lu'ka
Luchian lu'can
Luduș 'lu'duʃ
Lugoj 'lu'gɔʒ
Lupeni lu'pɛ'ni
Lupescu lu'pɛsku

M

Macedonski matʃɛ'dɔnsɛi
Maior 'majɔr
Maiorescu majɔ'tɛsku
Mamaia ma'maja
Mangalia maŋ'gɔ'lia
Maniu ma'niu
Manoilescu manɔ'ilɛsku
Maramureș mara'mu'reʃ

Marea Neagră 'marja 'nja'grɔ
Marghiloman marʃilo'man
Matei ma'tɛi
Maurer 'maurɛr
Mavrocordat mavrɔkɔr'dat
Măcin mɔ'tʃin
Mănescu mɔ'nɛsku
Medgidia mɛdʒi'dia
Mediaș 'mɛ'diaʃ, -i'aʃ
Mehadia mɛ'hɔ'dia
Miercurea Ciuc 'mjɛrku'ɔja 'tʃuk
Mihăescu mi'hɔ'jesku
Mihai mi'hai
Mihail mi'hail
Mihalache mi'hala'ɔɛ
Mihalovici mi'halo'vitʃi
Minovici 'min'ɔvitʃi
Minulescu minu'lɛsku
Mircea 'mirʃa
Mirea 'mirja
Miron 'mirɔn; -rɔn
Mironescu mirɔ'nɛsku
Mizil mi'zil
Moinești moi'neʃti
Moldova mol'dɔ'va
Moldovenesc moldɔ've'nɛsk
Moldovița moldɔ'virtsɔ
Morariu mɔ'rariu
Moravița mɔ'ravirtsɔ
Movilă mɔ'vilɔ
Munca 'muŋka
Munteanu mun'tja'nu
Muntenia mun'tɛ'nia
Munții Apuseni 'muntsi apu'sɛ'ni
Mureș 'mu'reʃ
Muscel mustʃɛl

N

Napoca na'pɔ'ka
Nădlac nɔd'lak
Năsăud nɔsɔ'ud
Năvodari nɔvɔ'dari

Neculce nE'kuɫʃE
Negoiul nE'gɔʃul
Negru Vodă 'nEgru 'vɔ'dɔ
Negruzzi nE'gru'tsi
Nenitescu nENi'tESku
Nicolae nikɔ'laʃE
Niculae niku'laʃE
Niculescu niku'lESku
Nistru 'nistru
Nucet nu'tʃET

O

Ocna Mureș 'ɔkna 'mu'ɾEʃ
Ocnele 'ɔknele
Octavian ɔktavi'an
Odobescu ɔdɔ'bESku
Odorhei ɔdɔr'hEi
Odorheiul Secuiesc ɔdɔr'hEjul sEku'jESk
Olt 'ɔlt
Oltenia ɔl'tE'nia
Oltenița ɔl'tE'nitsa
Onciul 'ɔɲʃul
Oradea ɔ'rɔdʃa
Oravița ɔ'rɔvitsa
Orăștie ɔrɔʃ'tiE
Orașul Stalin ɔ'raʃuls 'ta'lin
Orhei ɔr'hEi
Orșova 'ɔrʃɔva
Otescu ɔ'tESku
Otomani ɔtɔ'ma'ni
Oțelul Roșu ɔ'tʃELul 'rɔʃu
Ovid ɔ'vid

P

Pallady pa'lardʃi, -i
Panaït pana'it
Pașcani paʃ'ka'ni
Pauker 'paucEɾ
Pavelescu pave'lESku
Pârvan pi'r'van

Perlea 'pErlʃa
Petică 'pE'tikɔ
Petrașcu pE'traʃku
Petrescu pE'trESku
Petrila pE'tri'la
Petroasa pE'trɔ'asa
Petroșani pE'trɔʃ'ani
Petroșeni pE'trɔʃ'e'ni
Petrovici 'pE'trɔvitʃi
Petru 'pE'tru
Philippide fili'pi'dE
Piatra 'pjatra
Piatra Mare 'pjatra 'ma'ɾE
Piatra Neamț 'pjatra 'njamts
Pietroasa pjE'trɔ'asa
Pillat pilat
Pitești pi'tEʃti
Ploești plo'jEʃti
Ploiești plo'jEʃti
Pop 'pɔp
Popescu pɔ'pESku
Popovici 'pɔpɔvitʃi
Popp 'pɔp
Porțile de Fier 'pɔrtsile defi'ɛɾ
Prahova 'pra'hɔva
Preda 'pɾE'da
Predeal pɾE'djal
Prut 'pɾut
Pucioasa pu'tʃɔ'asa
Pușcariu puʃka'riu
Putna 'putna

R

Racovița 'ra'kovitsa
Racoviță 'ra'kovitsɔ
Radu 'ra'du
Razelm ra'zE'lm
Rădăuți rɔdɔ'ɔ'u'tsi
Rădescu rɔ'dESku
Rădulescu rɔdu'lESku
Rebreanu rE'bɾɛ'janu
Reghin rE'ʃin

Reșița 'reʃitsa
Retezat rete'zat
Râmnic 'rimnik
Râmnicu Sărat 'rimniku sɜ'rat
Râmnicu Vâlcea 'rimniku 'vɨlʃa
Râșnov 'riʃnov
Rodna 'rodna
Roman 'roman
România romi'nia
Rompres rom'pres
Rosetti ros'e'ti
Roșiori roʃi'o'ri
Roșiorii de Vede roʃi'o'ri de've'de

S

Săcueni sɜku'je'ni
Sadoveanu sado'vjanu
Sahia sa'hia
Salonta sal'onta
Sarmizegetusa sarmize'ʒe'tu'sa
Satu Mare 'satu 'ma're
Săcele sɜ'tʃe'le
Sălaj sɜ'laj
Sânnicolau Marc snniko'lau 'mark
Scânteia ski'nte'ja
Sebastian sebas'tjan, -i'an
Sebeș 'se'beʃ
Securitate sekuri'ta'te
Segarcea se'gartʃa
Semănătorul semɜnɜ'to'rul
Sfântu Gheorghe s'fintu 'ʒo'ʒe
Sibiu si'biu
Sighet 'si'ʒet
Sighetu Marmăției 'si'ʒetu marma'tsiei
Sighișoara si'ʒiʃo'ra
Silistra si'listra
Sima 'si'ma
Simeria si'me'ria
Simion simi'o'n
Șimleu Silvaniei Ńim'leu sil'va'niei
Sinaia si'na'ja
Siret si'ret

Slănic slɜ'nik
Slatina s'la'tina
Slavici s'la'vitʃi
Slobozia slobo'zia
Solca 'solka
Someș 'so'meʃ
Sorescu so'resku
Sovata so'vata
Stalin s'ta'lin
Stamatu sta'matu
Stan stan
Stancu stan'ku
Stănescu stɜ'nesku
Stere s'te're
Stoica s'to'ika
Strehaia stre'haja
Sturdza s'turdza
Suceava su'tʃava
Sulina su'li'na

Ș

Șiria Ńiria
Ștefan Ńte'fan

T

Tătărăscu tɜtɜ'rɜsku
Tătărescu tɜtɜ'resku
Târgoviște ti'rgo'viʃte
Târgu Jiu 'ti'rgu 'ʒiu
Târgu Mureș 'ti'rgu 'mu'reʃ
Târgu Neamț 'ti'rgu 'njamts
Târgu Ocna 'ti'rgu 'o'kna
Târgu Secuiesc 'ti'rgu seku'jesk
Târnava 'ti'rnava
Târnăveni ti'rnɜ've'ni
Techirghiol te'ci'ʒiol
Tecuci te'ku'tʃi
Teleorman teleo'rman
Teodoreanu teodo'rjanu
Tighina ti'ʒina

<i>Timiș</i> 'tɪmɨʃ	<i>Văcărescu</i> vəkəkɨ'resku
<i>Timișoara</i> timɨʃwara	<i>Văcărești</i> vəkəkɨ'reʃtɨ
<i>Timoteiu</i> timo'teju	<i>Vădastra</i> vəkɨ'dastra
<i>Tisa</i> 'tɨsa	<i>Vede</i> 've'de
<i>Titu</i> 'tɨtu	<i>Vedea</i> 've'dja
<i>Titulescu</i> titu'lesku	<i>Viața Românească</i> vi'atsa rɔmɨ'njaskək
<i>Topârceanu</i> topɨr'tʃanu	<i>Victor</i> 'viktɔr
<i>Toplița</i> 'toplɨtsa	<i>Vieru</i> 'vjɨ'ru
<i>Transilvania</i> transil'varnia	<i>Vâlcea</i> 'vɨl'tʃa
<i>Trotuș</i> 'trɔ'tuʃ	<i>Vintilă</i> vin'tɨ'lək
<i>Tulcea</i> 'tu'l'tʃa	<i>Vișeu</i> viʃeu
<i>Turda</i> 'turda	<i>Vișeu de Jos</i> viʃeu de'ʒos
<i>Turnu Măgurele</i> 'turnu məkɨ'gure'le	<i>Vișeu de Sus</i> viʃeu de'sus
<i>Turnu Severin</i> 'turnu seve'rin	<i>Vișeu</i> viʃeu
<i>Turtucaia</i> turtu'kaia	<i>Vlad</i> 'vlad
	<i>Vladimirescu</i> vladimi'resku
	<i>Vlahuța</i> vla'hutsa
	<i>Vlaicu</i> 'vlaiku
	<i>Vlăhița</i> vləkɨ'hit̥sa
	<i>Voiculescu</i> voiku'lesku
	<i>Voronca</i> vorɔ'nka
	<i>Voroneț</i> vorɔ'nets
	<i>Vrancea</i> 'vrantʃa
Ț	
<i>Țara Bârsei</i> 'tsara bɨrsei	
<i>Țepeș</i> 'tse'peʃ	
U	
<i>Ureche</i> u're'e	X
<i>Ursuleac</i> ursu'ljak	
<i>Urziceni</i> urzi'tʃɛ'nɨ	<i>Xenopol</i> kse'nɔ'pɔl
V	Z
<i>Valahia</i> vala'hia	<i>Zaharia</i> zaħa'ria
<i>Valea</i> 'valja	<i>Zalău</i> zaləu
<i>Valea lui Mihai</i> 'valja luimi'hai	<i>Zamfirescu</i> zamfi'resku
<i>Valea Vișeuului</i> 'valja viʃeuului	<i>Zărnești</i> zəkɨ'neʃtɨ
<i>Varlaam</i> varla'am	<i>Zeani</i> 'zja'nɨ
<i>Vasile</i> va'si'le	<i>Zeletin</i> zele'tin
<i>Vaslui</i> vas'lui, vaz-	<i>Zimnicea</i> 'zimnitʃa
<i>Vatra Dornei</i> 'vatra dɔrnei	<i>Zlatna</i> zlatna

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.

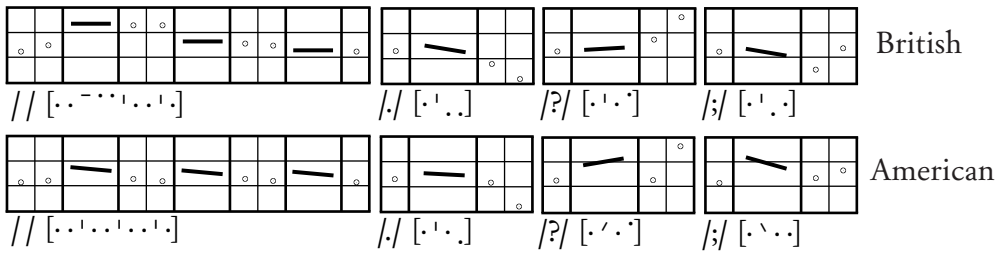
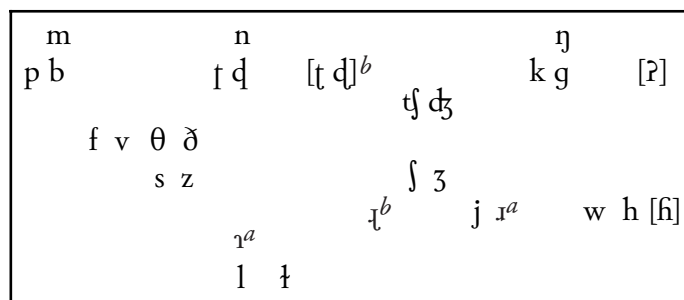
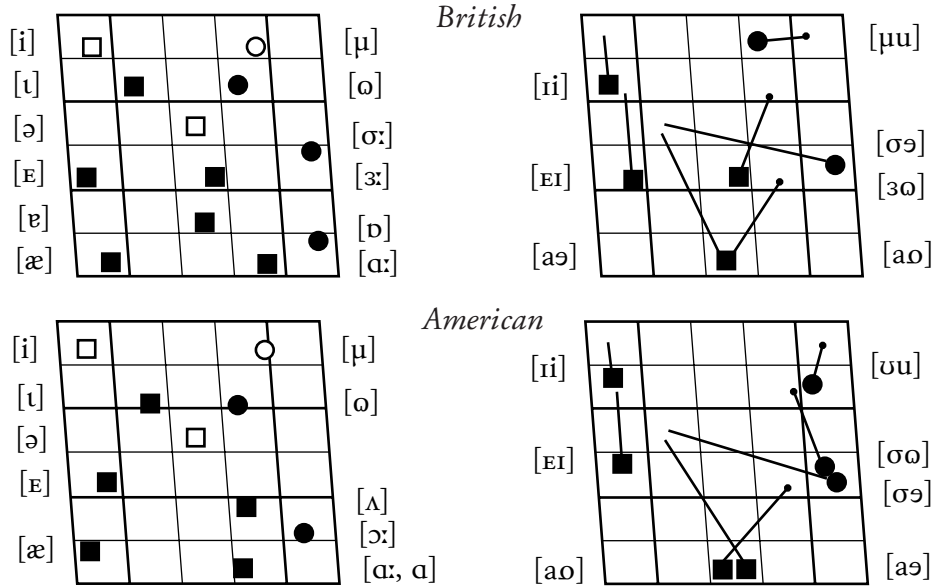


fig 9.2. German.

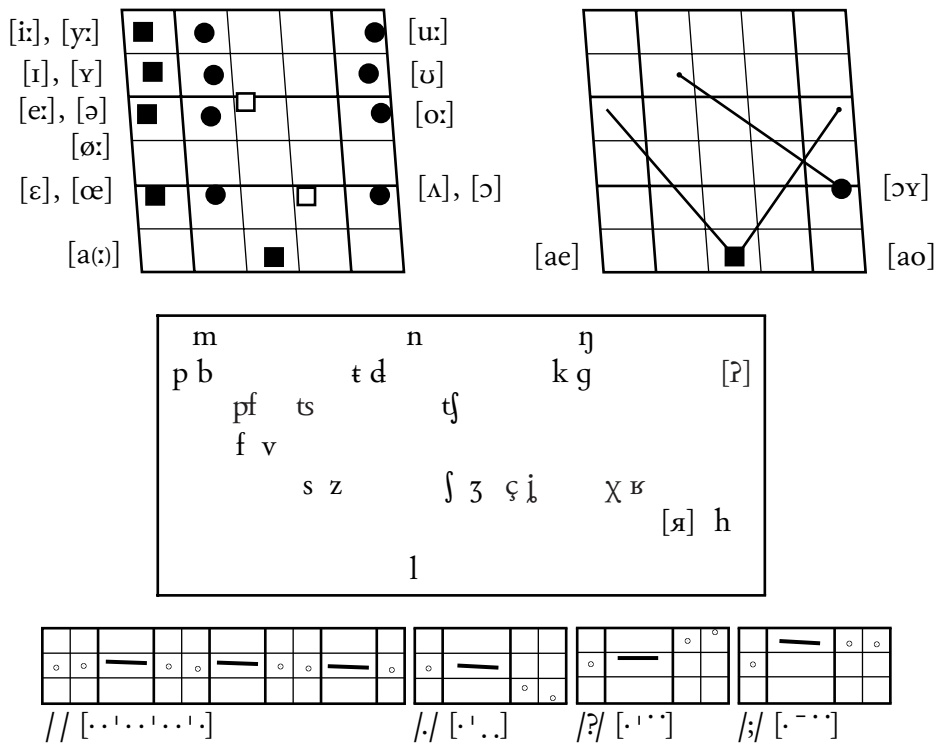


fig 9.3. Dutch.

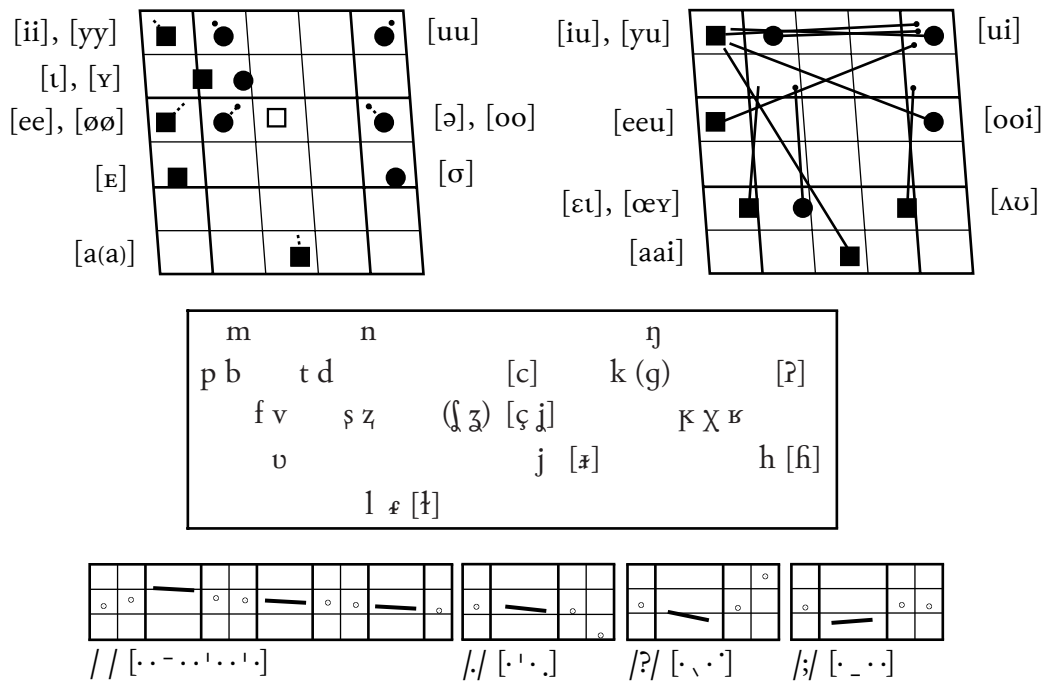


fig 9.4. French.

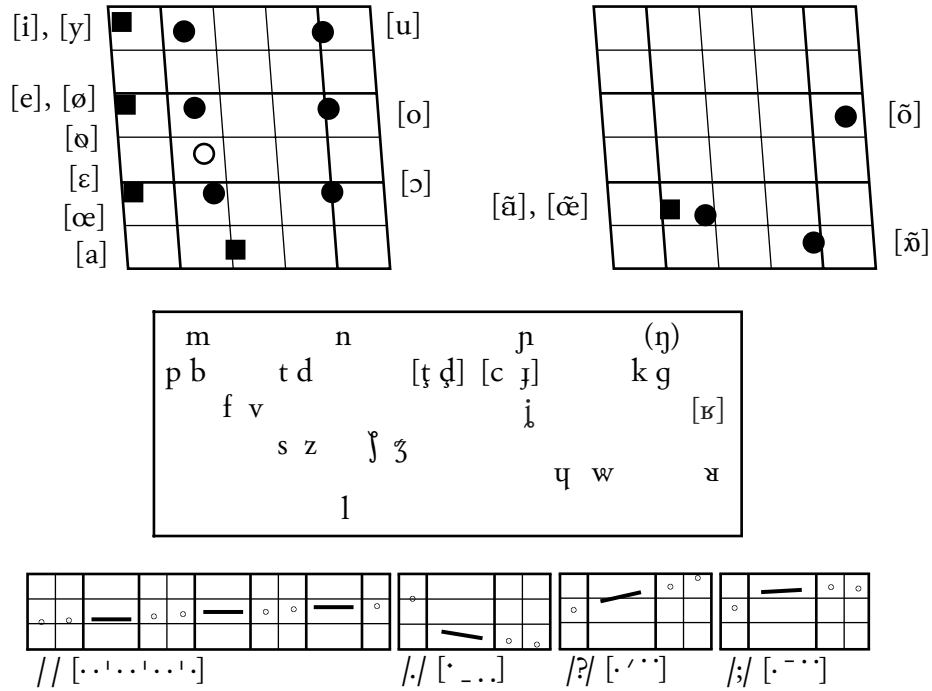


fig 9.5. Spanish.

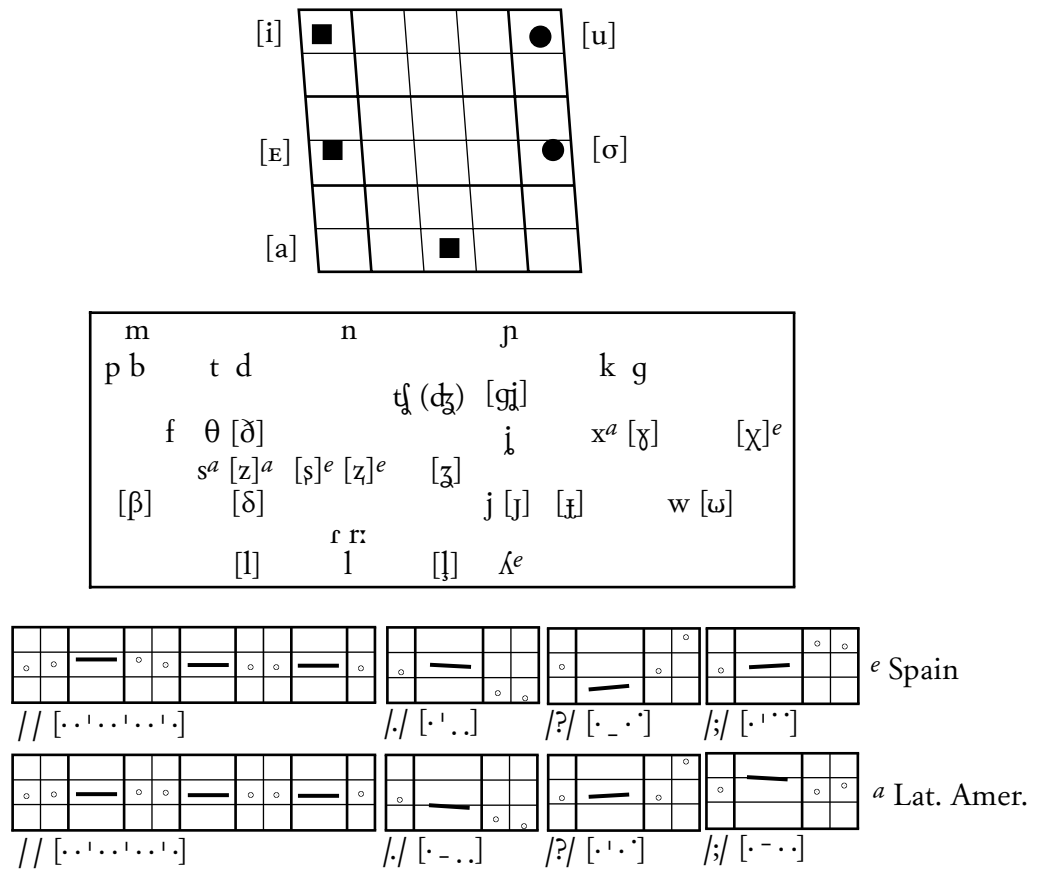


fig 9.6. Portuguese.

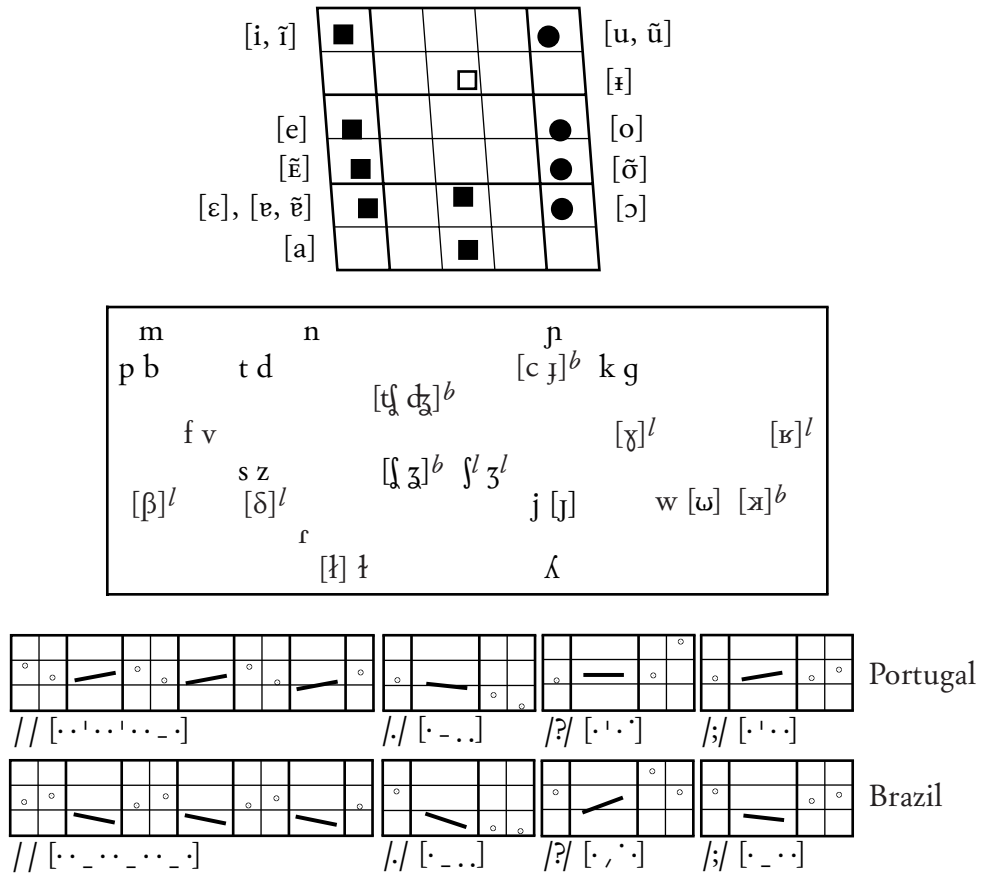


fig 9.7. Italian.

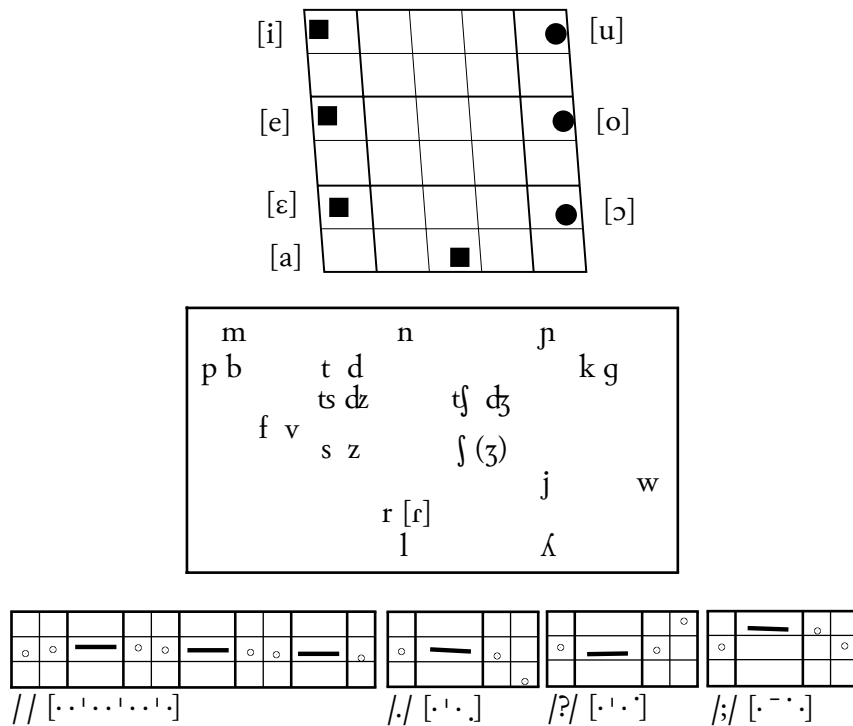


fig 9.8. Russian.

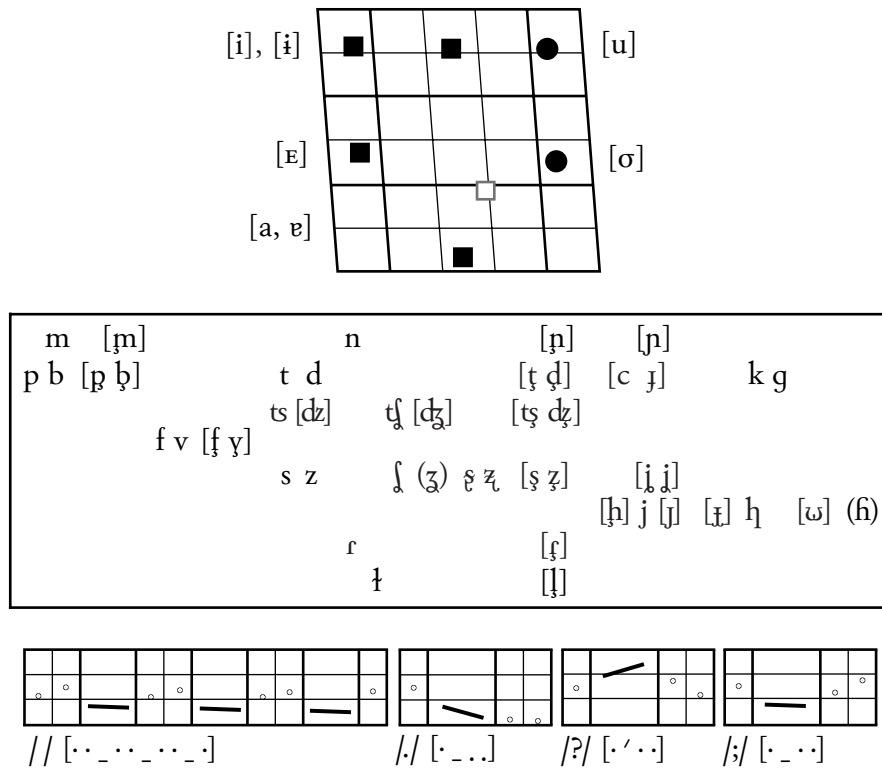


fig 9.9. Czech.

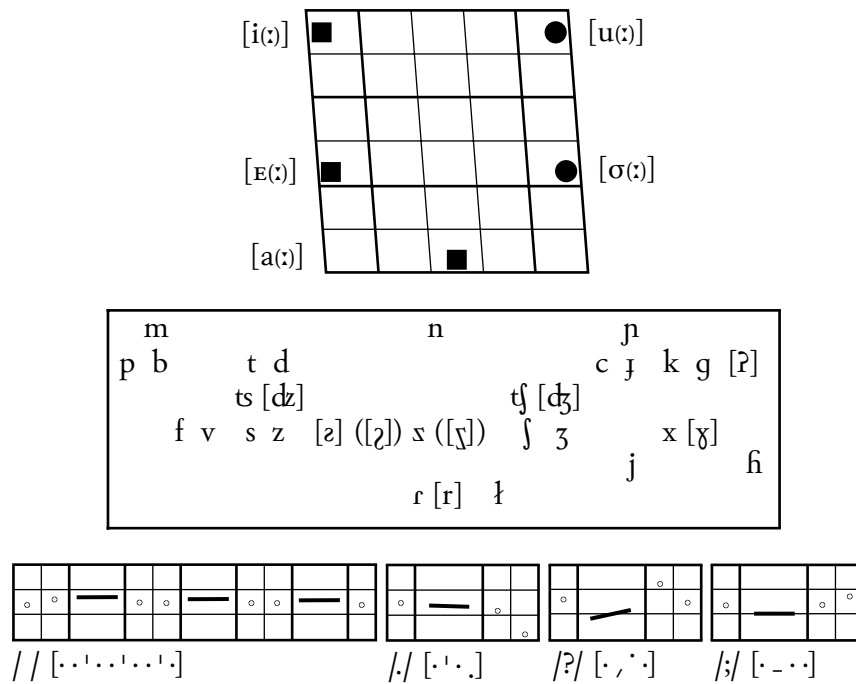


fig 9.10. Polish.

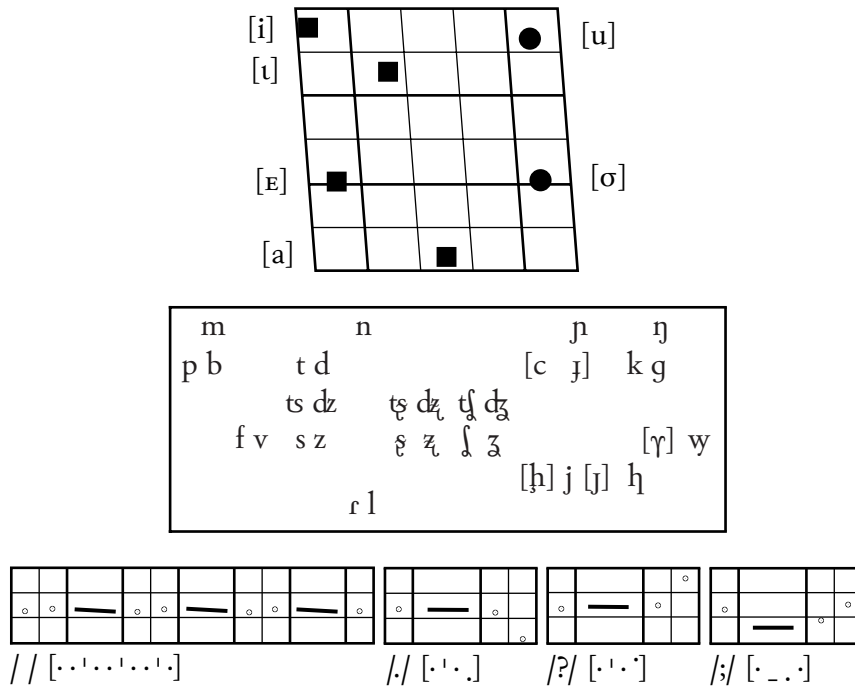


fig 9.11. Bulgarian.

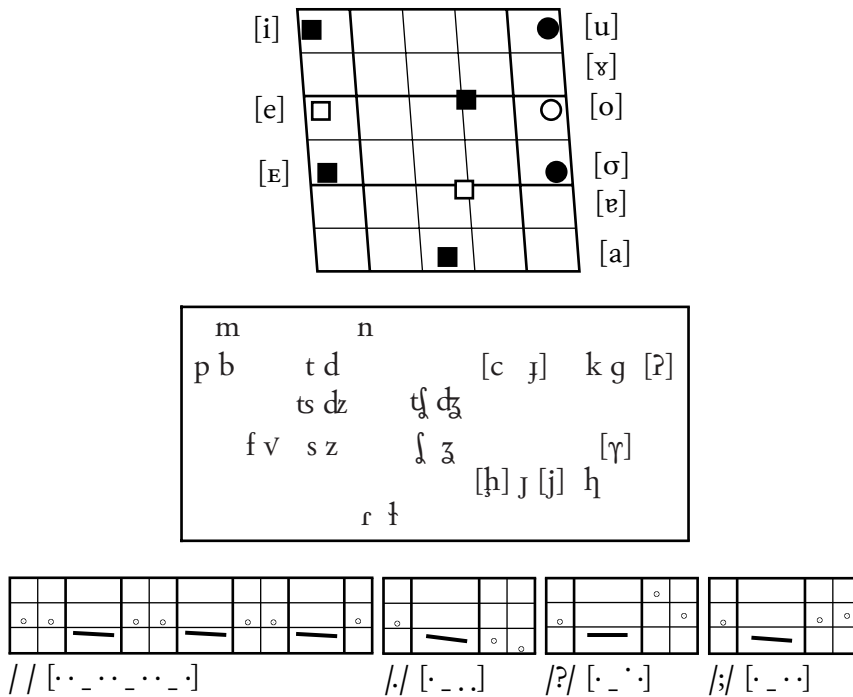


fig 9.12. Greek.

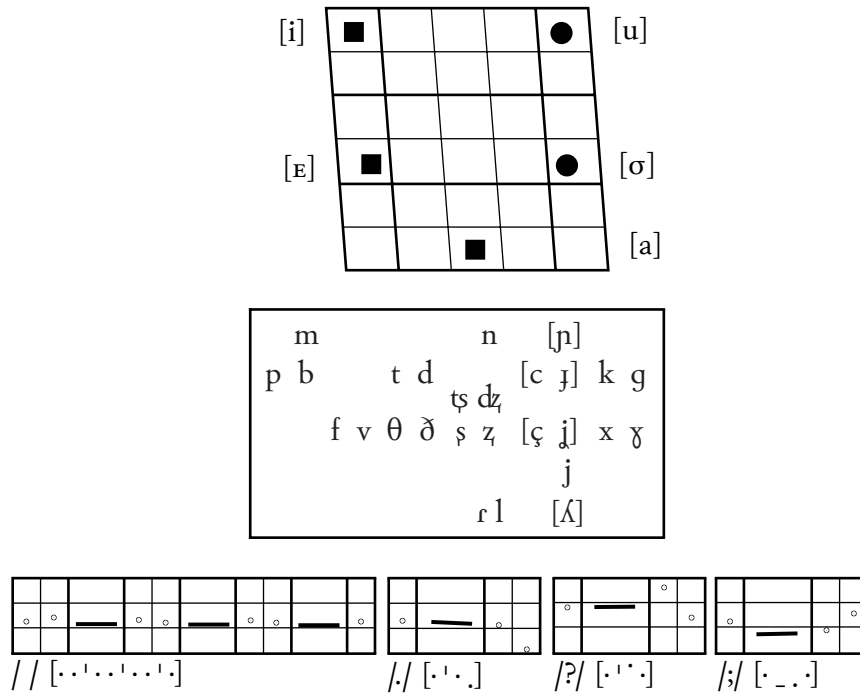


fig 9.13. Hungarian.

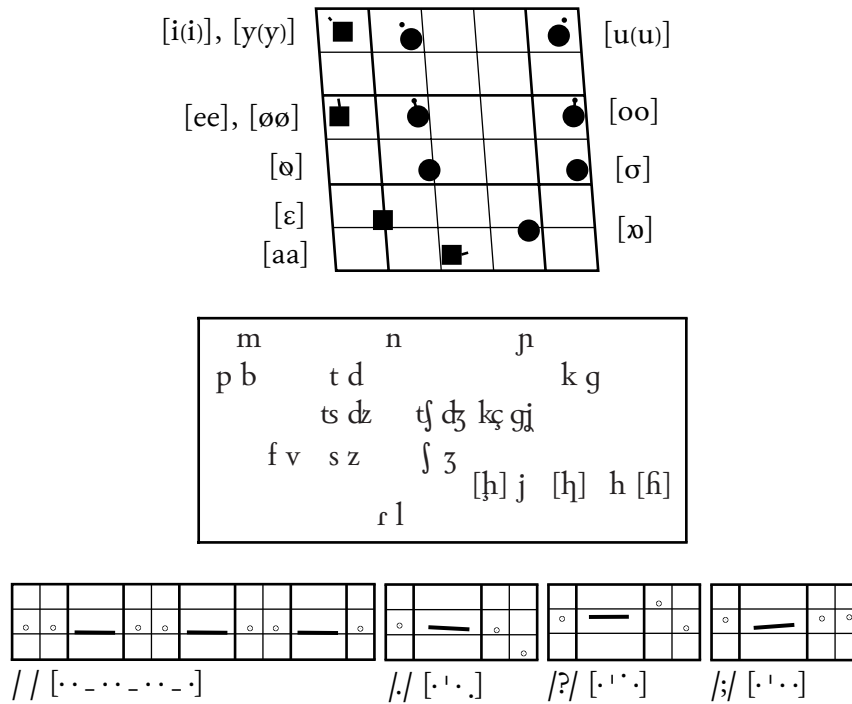


fig 9.14. Albanian.

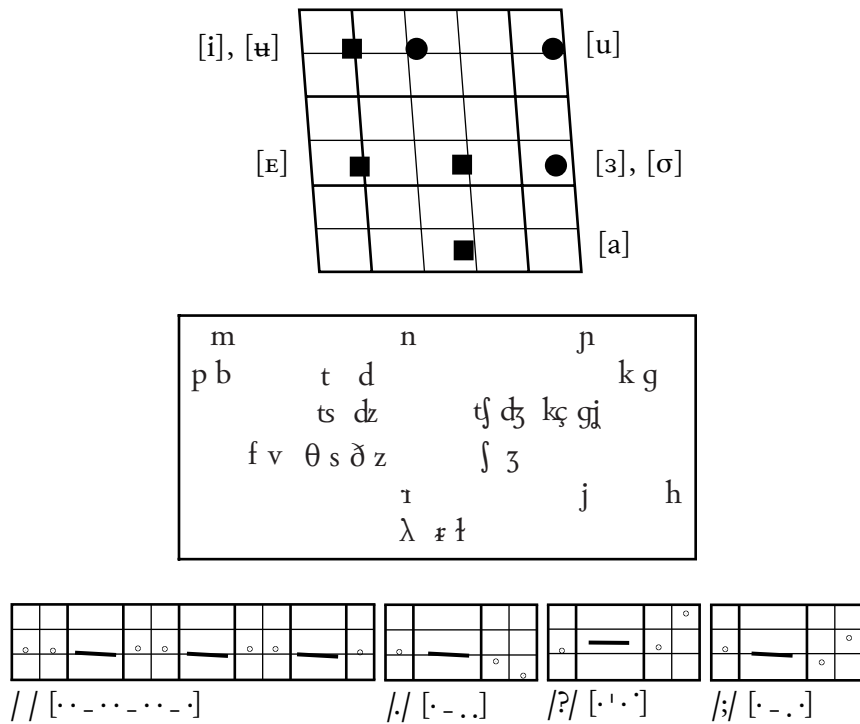


fig 9.15. Finnish.

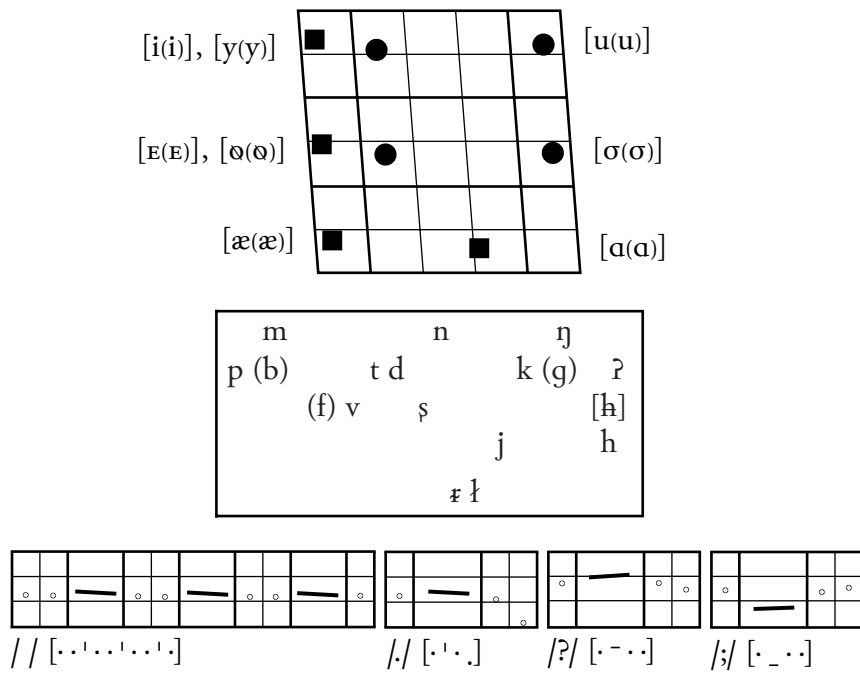


fig 9.16. Arabic.

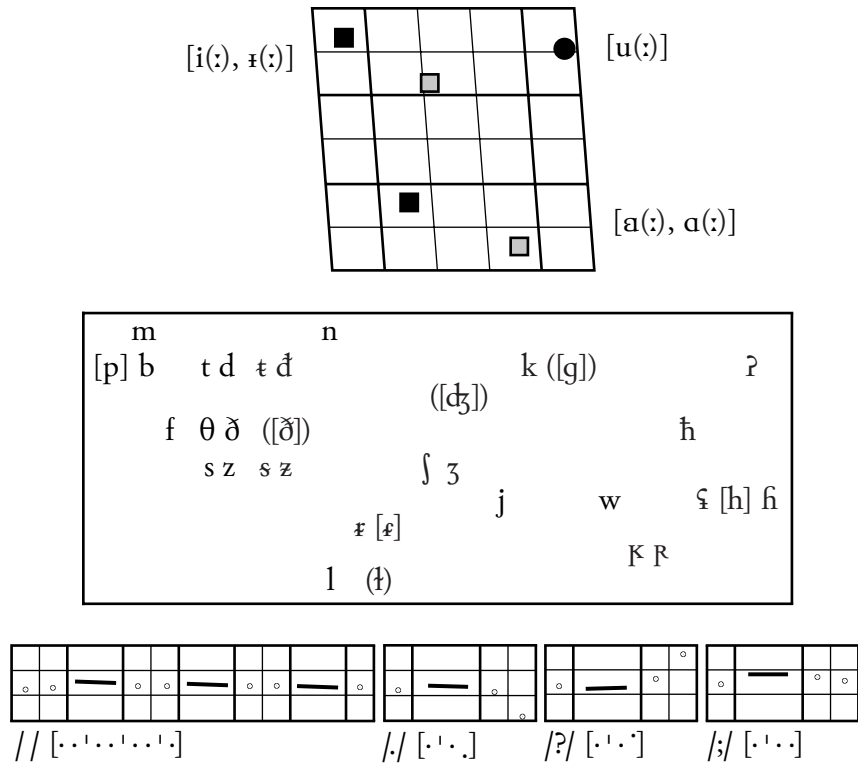


fig 9.17. Hebrew.

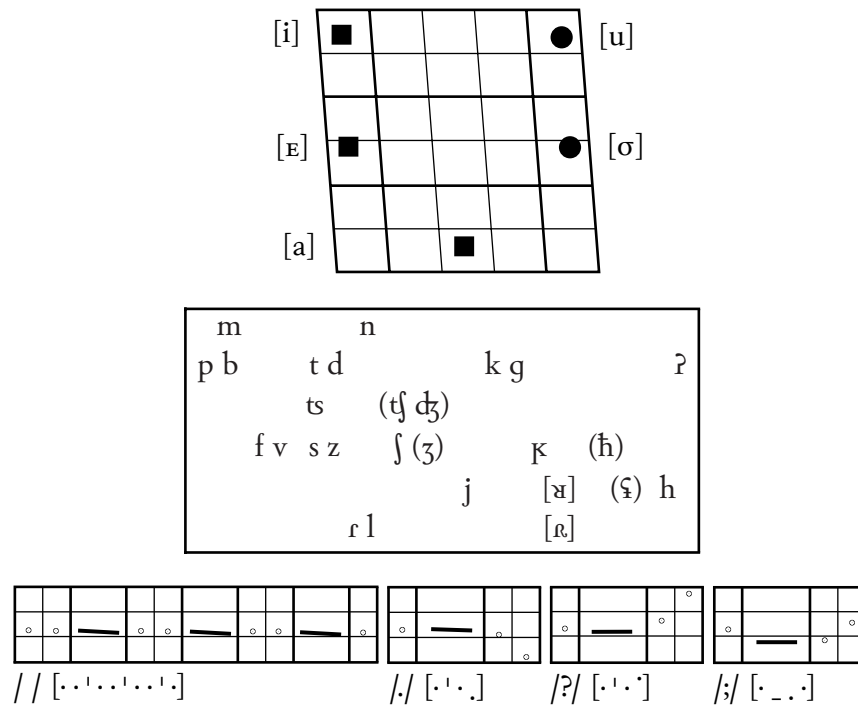


fig 9.18. Turkish.

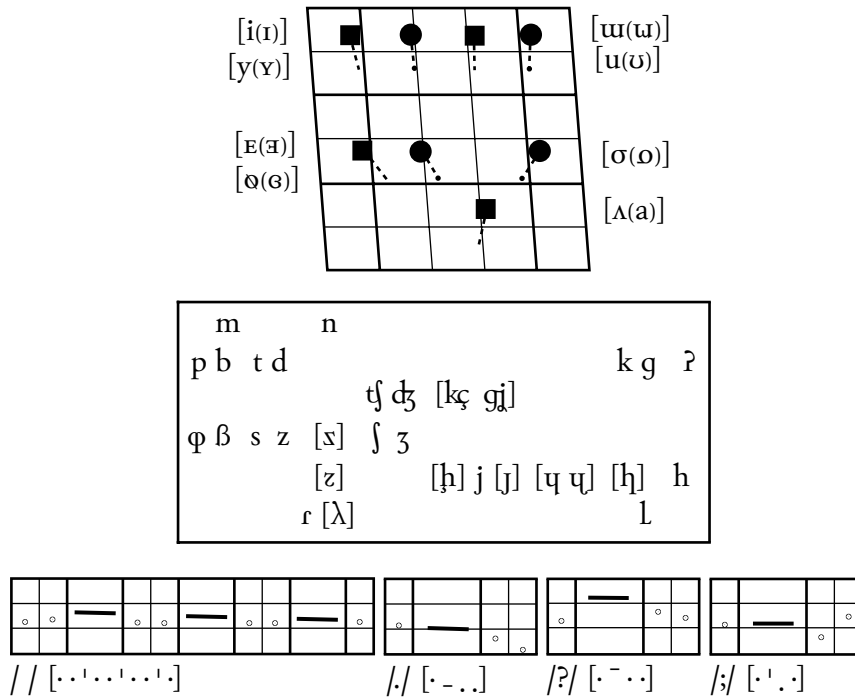


fig 9.19. Persian.

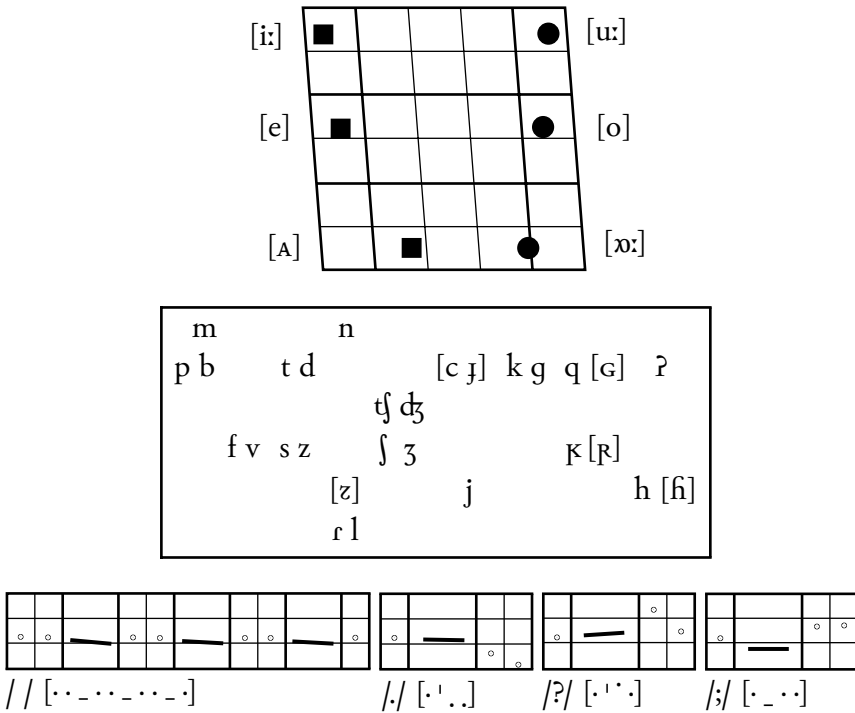


fig 9.20. Hindi.

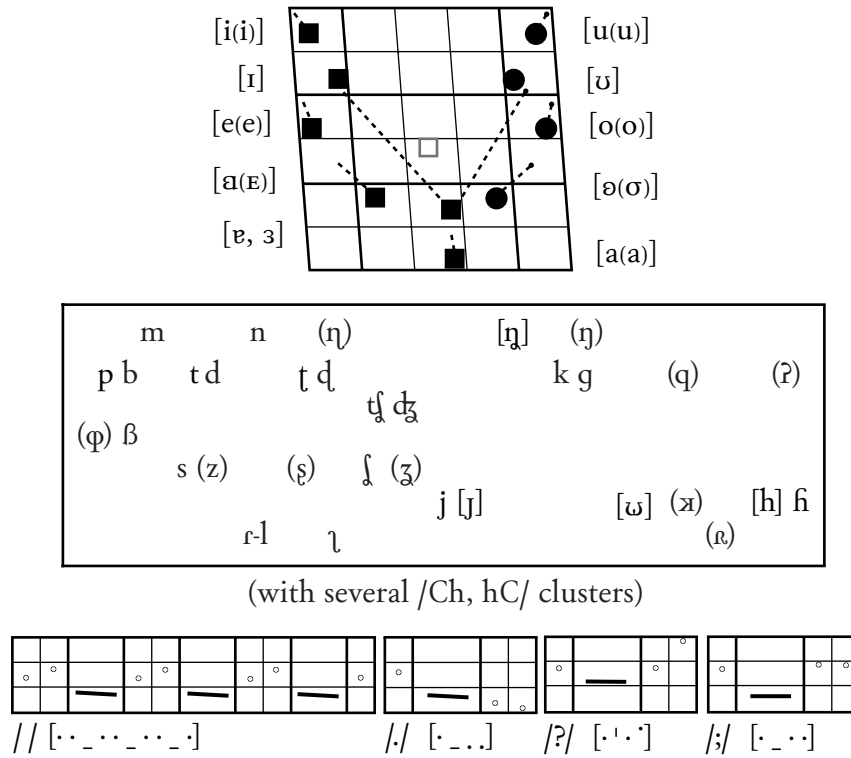


fig 9.21. Vietnamese.

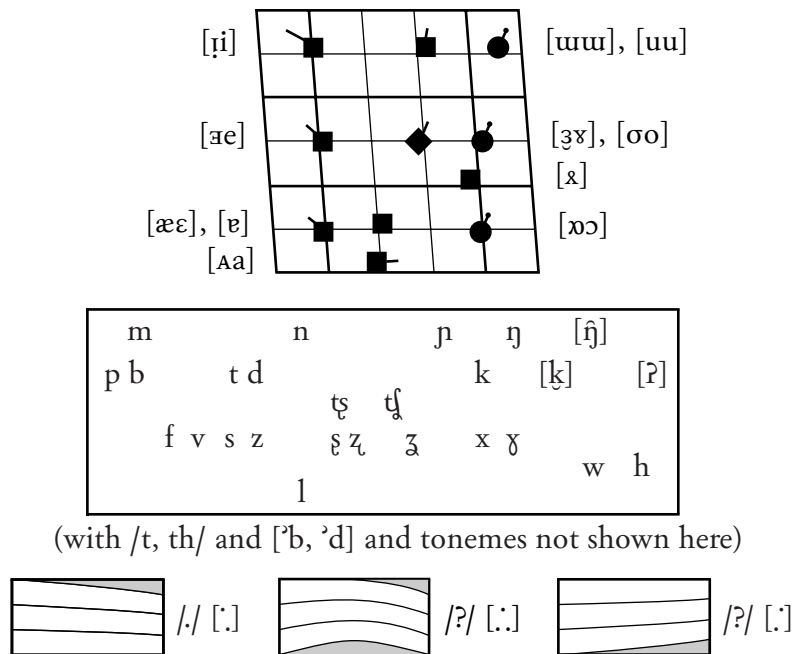


fig 9.22. Burmese.

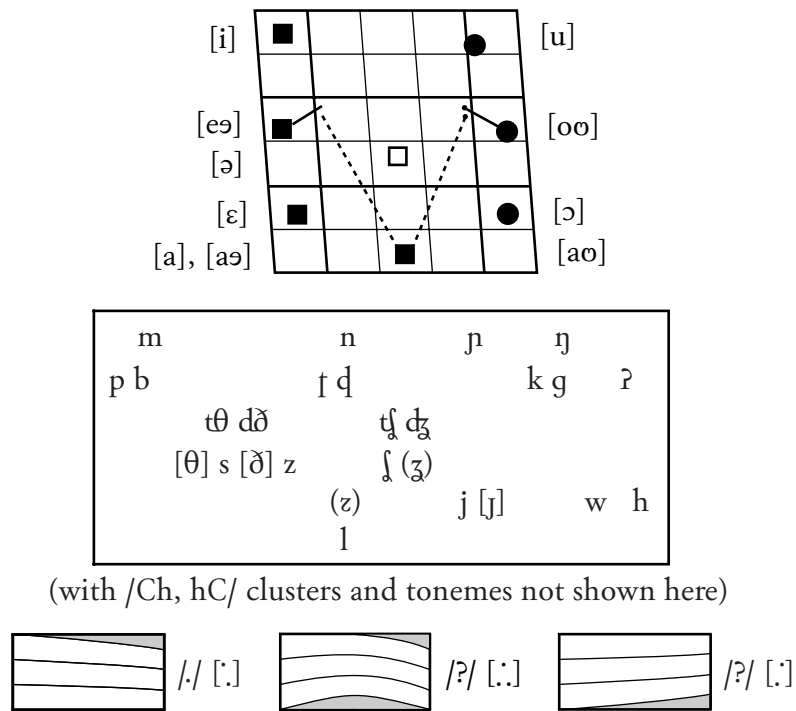


fig 9.23. Chinese.

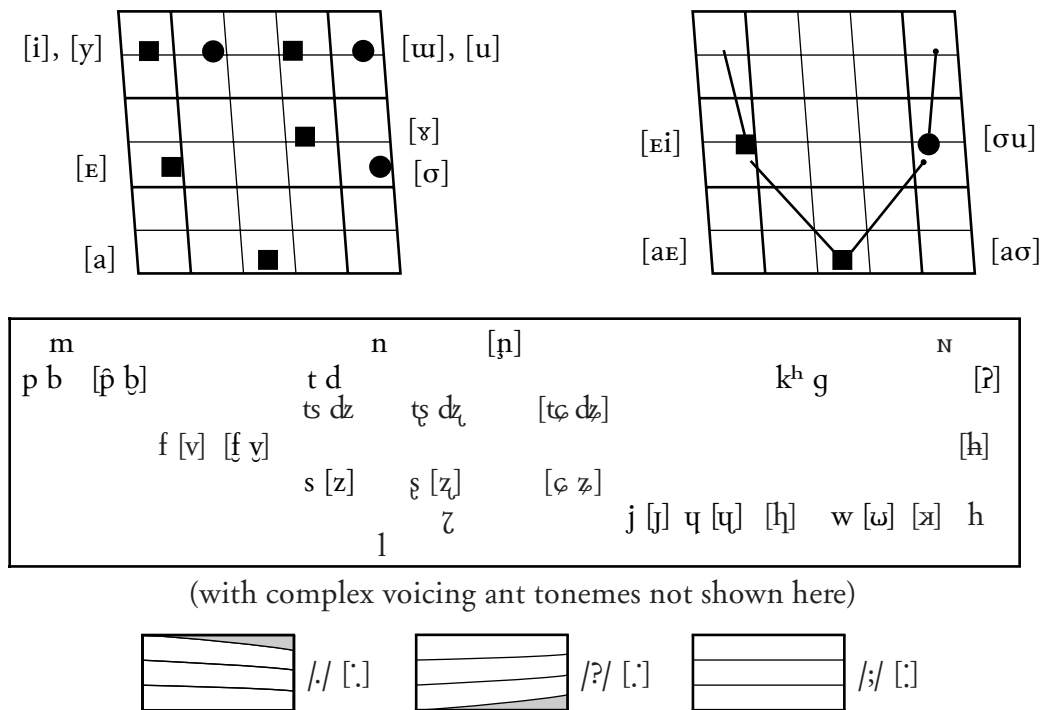
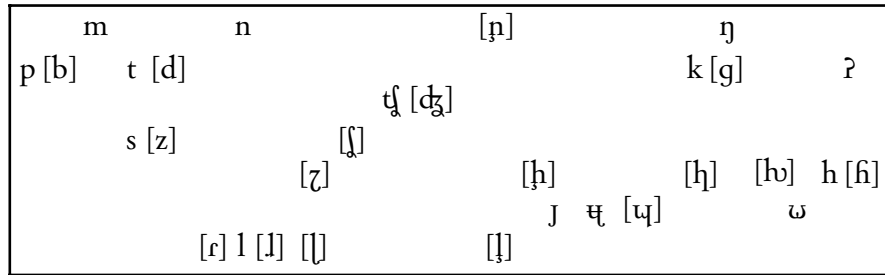
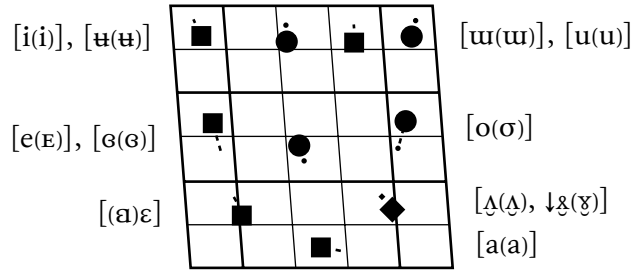


fig 9.24. Korean.



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

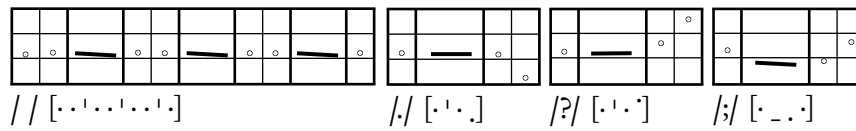
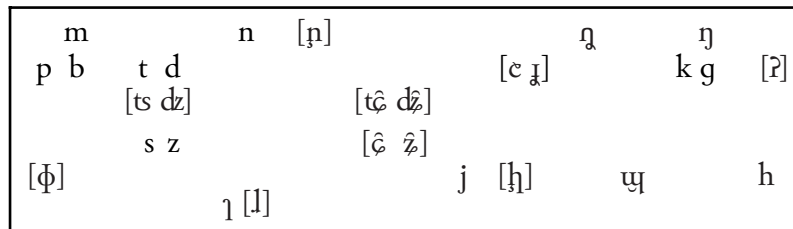
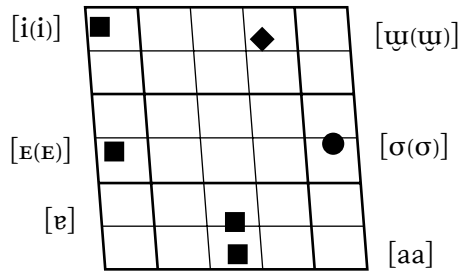
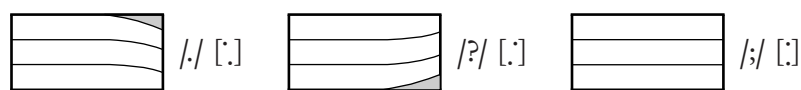


fig 9.25. Japanese.



(with tonal patterns)



Main consonant orograms

fig 9.26.1. Main nasals.

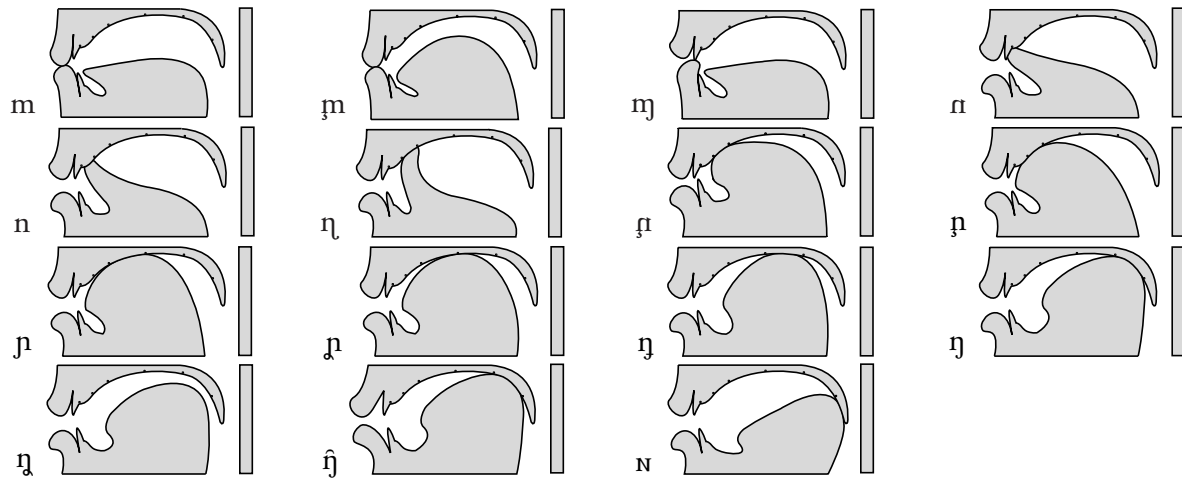


fig 9.26.2. Main stops.

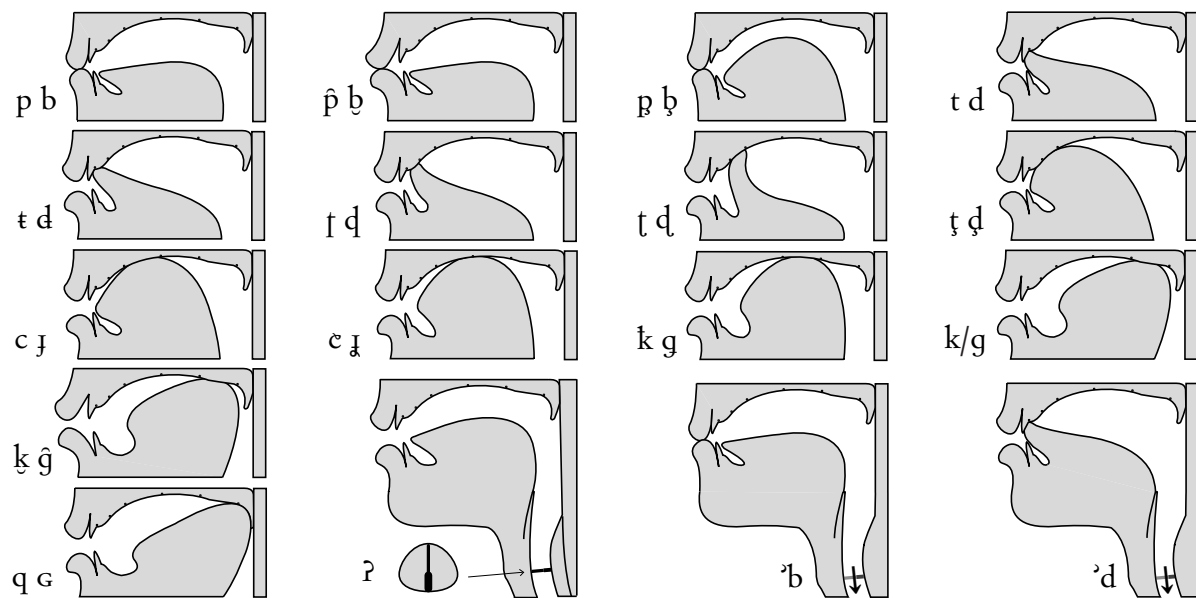


fig 9.26.5. Main approximants (and semi-approximants).

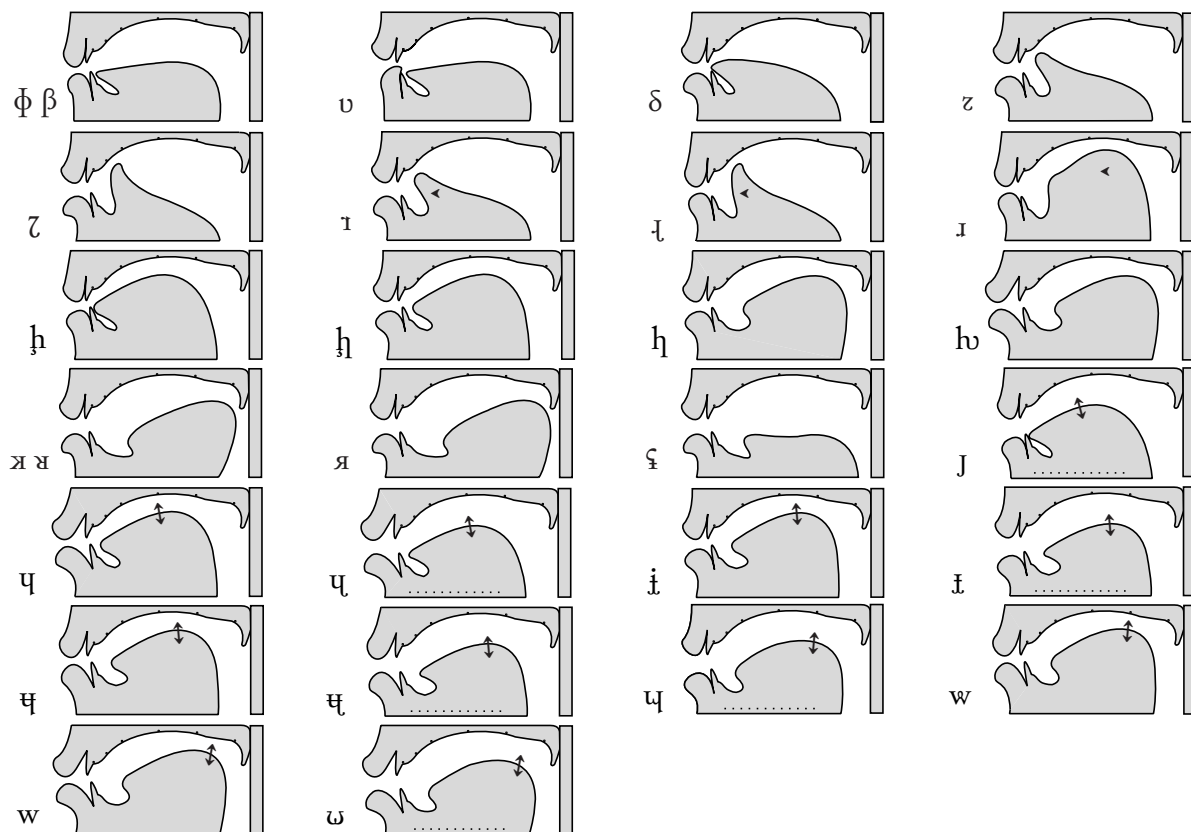


fig 9.26.6. Main 'rhotics'.

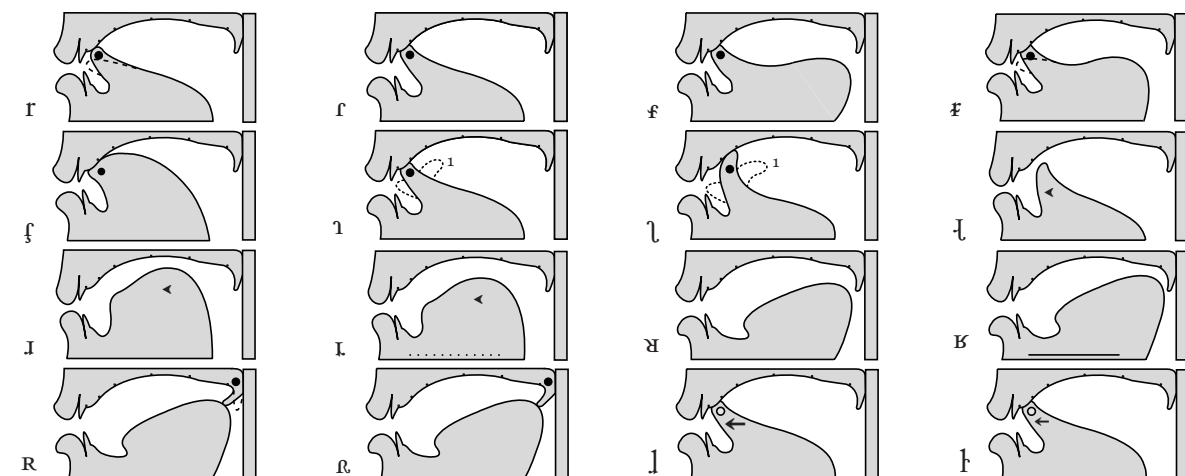
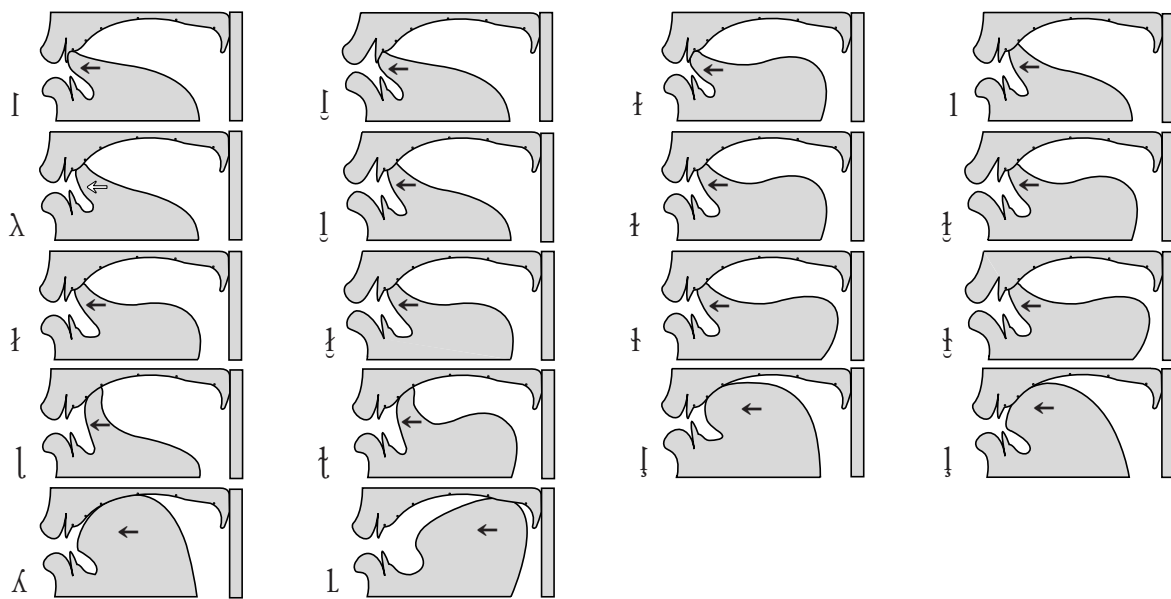


fig 9.26.7. Main laterals.



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 *canIPA* 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 ξ and ζ , instead of ς and τ .

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 [dʒ, tʃ, ts], the less strange among them also used [ɛ̃a, ɔ̃a, ɔ̃o] (more recently [ɛ̃a, ɔ̃a, ɔ̃o], or [ɛ̃a, ɔ̃a, ɔ̃o]), instead of [ja, wa, ʃo], and [i̇, i̇, i̇], for [i̇, i̇] (including some other ‘choices’, such as [i̇, i̇], for /i̇/, or: ȩa, ȩa, ũa, ũa!

Let us pay particular attention to the practically useless (and misleading) letter \hat{a} , sillily reintroduced into the alphabet, which represents the same phoneme as \hat{i} : /i̇/ [i̇]. 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, \hat{a} 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 clarified 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 /VV, VV/ [VV, VV] may be true diphthongs, while both /V̇V/ [V̇V] 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, ω/ [j, ɟ; w, ω], also combined as /jω, ɟω/ to give [ɟ̠, ɟ̡, ɟ̢, ɟ̣], 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: '[l̠eāk], [l̡eāk], [l̢eāk], [ḷeāk]', for the first!

Let us add: *ea* /'ja/ [ʲja, ɟja, ɟɐ, ɐɐ]! 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 serious 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 *can*IPA.

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

— (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*; *can*IPA.

- (2004²) *Manuale di pronuncia italiana* [‘Handbook of Italian Pronunciation’]. Bologna: Zanichelli; with 2 enclosed audiocassettes, also downloadable from our *canipa.net* website; it introduces *modern* neutral pronunciation, in addition to the *traditional* one, besides other types, including 22 regional koinés; *canIPA*.
- (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; *canIPA*.
- (2007²) *A Handbook of Pronunciation. English, Italian, French, German, Spanish, Portuguese, Russian, Arabic, Hindi, Chinese, Japanese, Esperanto*. München: Lincom; *canIPA* 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 *canIPA* 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 [L1: 121 native with variants], bilingual [L2: 63], foreign [LS: 30]; *canIPA*.
- (2016²) *German Pronunciation & Accents*. München: Lincom; neutral, mediatic, traditional, international, regional and foreign accents, not only in Germany, Austria and Switzerland; *canIPA*.
- (2017) *French Pronunciation & Accents*. München: Lincom; neutral, mediatic, traditional, international, regional and foreign accents, not only in France; *canIPA*.
- (2017) *Portuguese Pronunciation & Accents*. München: Lincom; neutral, mediatic, traditional, and international pronunciations, 22 regional and several foreign accents; *canIPA*.
- (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; *canIPA*.
- (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; *canIPA*.
- (2020) *Greek Pronunciation & Accents*. München: Lincom; international, neutral, mediatic, traditional pronunciations, regional accents, including diachronic stages, with a chapter on Ancient Greek; *canIPA*.
- (2020) *Persian Pronunciation & Accents*. München: Lincom; communicative, neutral, mediatic, traditional, international pronunciations, with regional and bordering accents; *canIPA*.
- (2021) *Ancient Greek Pronunciation & ‘Modern’ Accents*. München: Lincom; classical neutral pronunciation, with ‘modern’ western accents ; *canIPA*.

- (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 *DiPI* 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 unsuccessful updating; IPA.
- CAZACU, B. *et alii* (1939) *A course in contemporary Romanian*. București: Editura didactică și pedagogică; mixed 'Romanian' IPA, with [i, e, o, u, Ci; k, g, h, g] for [j, j, w, w, Ci; e, j, h, 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 *intralinguistic* rather than *interlinguistic* transcriptions, and sometimes in an outdated style; IPA, with /a, a:/, 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) *Colloquial 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 și de punctuație (1971). București: 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 ‘phonospelling’, rather than according to the official spelling, often with accents over vowels, *í, é, á, ó, ú*, including *î, â, ă*, and other diacritics under them, *ị̂, ɛ̣, ɔ̣, ụ*, and *-ị*, 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*; *canIPA*.
- & — (forth.) *Catalan Pronunciation & Accents*. München: Lincom; neutral, and mediatic pronunciations, with regional accents; *canIPA*.
- & — (forth.) *Spanish Pronouncing Dictionary/Diccionario de pronunciación española*. München: Lincom; *canIPA*.
- SARLI, M. (2014²) *Romanian Grammar*. Helsinki: Books on Demand; interesting though with ‘Romanian’ *IPA*, with [ɛ̣, ɔ̣, ị, Cj, g] for [j, ω, ɪ, ị, Cj, 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) *Dicționar de pronunțare a limbii române*. Cluj-Napoca: Clusium; ‘Romanian’ *IPA*, with mixed fonts of different style and dimension, and exactly [^e, ^o, Cⁱ]

for [j, ɤ, Ci], and [k, ɡ, k̄, g] for [c, ʃ, h, g] [[ç, ʁ, h, g]]; lists only certain common words, with no Names.

THOMAS, J.M.C. *et alii* (1976) *Initiation à la phonétique* ['Introduction to Phonetics'].

Paris: PUF; completed by the vinyl record by Bouquiaux *et alii*; expanded IPA.

VASILIU, 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)

(ʎy@)

	Bilabial	Labiodent.	Dental	Alveolar	Postalveol.	Retroflex	Palatal	Velar	Uvular	Pharyng.	Glottal
Plosive	p b			t d		ʈ ɖ	c ɟ	k ɡ	q ɢ		ʔ
Nasal		m		n		ɳ	ɲ	ŋ	ɴ		
Trill		ʙ		ʀ					ʀ		
Tap or Flap				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.				ɹ		ɻ	j	ɰ			
Lateral app.				ɭ		ɮ	ʎ	ʟ			

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

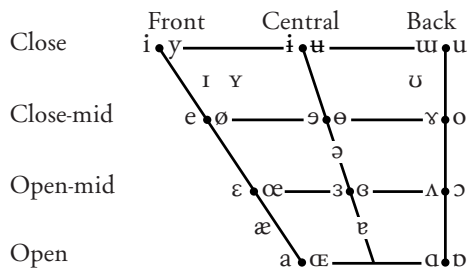
CONSONANTS (NON-PULMONIC)

Clicks	Voiced implosives	Ejectives
◌ Bilabial	ɓ Bilabial	ʼ as in:
Dental	ɗ Dental/alveol.	ɓ' Bilabial
! (Post)alveolar	ɟ Palatal	t' Dental/alveol.
‡ Palatoalveolar	ɠ Velar	k' Velar
Alveol. lateral	ɠ Uvular	s' Alveol. fricat.

OTHER SYMBOLS

- ◌ Voiceless alveolo-palatal fric.
- ◌ Voiceless labial-velar fric.
- ◌ Voiced labial-velar app.
- ◌ Voiced labial-palatal app.
- ◌ Voiceless epiglottal fric.
- ◌ Voiced epiglottal fric.
- ◌ Epiglottal plosive
- ◌ Voiced alveolo-palatal fric.
- ◌ Voiced alveolar lateral flap
- ◌ Simultaneous ʃ and x
- ◌ Affricates and double articulat. can be represented by two symbols 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 | | CONTOUR |
| ◌ or ◌ | Extra-high | ◌ or ◌ | Rising |
| ◌ | High | ◌ | Falling |
| ◌ | Mid | ◌ | High rising |
| ◌ | Low | ◌ | Low rising |
| ◌ | Extra-low | ◌ | Rising-falling |
| ↑ | Downstep (relative) | ↗ | Global rise |
| ↓ | Upstep (relative) | ↘ | Global fall |

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

◌ Voiceless	◌ ◌	◌ Breathy voiced	◌ ◌	◌ Dental	◌ ◌
◌ Voiced	◌ ◌	◌ Creaky voiced	◌ ◌	◌ Apical	◌ ◌
◌ Aspirated	◌ ◌	◌ Linguolabial	◌ ◌	◌ Laminal	◌ ◌
◌ More rounded	◌ ◌	◌ Labialized	◌ ◌	◌ Nasalized	◌ ◌
◌ Less rounded	◌ ◌	◌ Palatalized	◌ ◌	◌ Nasal release	◌ ◌
◌ Advanced	◌ ◌	◌ Velarized	◌ ◌	◌ Lateral release	◌ ◌
◌ Retracted	◌ ◌	◌ Pharyngealized	◌ ◌	◌ No audible rel.	◌ ◌
◌ Centralized	◌ ◌	◌ Velarized or pharyngealized	◌ ◌		
◌ Mid-centralized	◌ ◌	◌ Raised	◌ (w = voiced labial-velar fricative)		
◌ Syllabic	◌ ◌	◌ Lowered	◌ (x = voiceless velar approximant)		
◌ Non-syllabic	◌ ◌	◌ Advanced Tongue Root	◌ ◌		
◌ Rhotacized	◌ ◌	◌ Retracted Tongue Root	◌ ◌		

SUPRASEGMENTALS

- ◌ Primary stress
- ◌ Secondary stress: ˈfəʊnəˈtɪʃən
- ː Long aː
- ◌ Half-long aˑ
- ◌ Extra-short ǎ
- ◌ Syllable break: ˌi.ækt
- ◌ Minor (foot) group
- ◌ Major (intonation) gr.
- ◌ Linking (absence of a break)



