

two allophones which are distributed in the following arbitrary but consistent fashion.

[e]—Mid-high spread front. The tongue is arched forward in the mouth to a level somewhat above the mid-position but lower than the position of Spanish/i/. The lips are spread wider than in English. The sound is much like the first element of the diphthong in English *mate*: *mesa, he, peso, anhelo, feo, tarea, parte*.

DISTRIBUTION. Syllable final.

INTERFERENCE. Students attempt to substitute the full diphthong of *mate* or the [e] of *pet*. An appropriate sound can be learned by practicing the English name for the letter *a* without gliding into the diphthong.

[e]—Mid-front spread. The tongue is in nearly the same position for [e] but is lower in the mouth. The sound is much like /e/ in *met*: *ser, perro, sentir, papel, mesta*. The consonant /s/ affects the opening less than the others.

DISTRIBUTION. In all syllables whose final element is a consonant, most commonly /r, l, n, s/.

INTERFERENCE. Students may project the diphthong of *hot*. The substitution of the vowel of *met* produces no significant accent.

/a/: [a]; *a, ha*

[a]—Low central spread. The mouth is opened wide, the tongue lies flat, and the corners of the mouth are pulled slightly back: *para, alto, mamá, casa, a*.

DISTRIBUTION. All positions.

INTERFERENCE. Americans commonly substitute the vowel of *am* or *small*, and schwa. The projection of the vowel of *hot* or *par* produces no observable accent.

/o/: [o], [ɔ]; *o, ho*

A meticulous description of Spanish reveals the presence of two allophones of /o/ in open and closed syllables. There is, however, so much free variation that no pedagogical benefit can be derived from insisting on the distinction. The substitution of either the /o/ of *co-* in *co-operate* or the /o/ of *for* produces no significant accent: *con, formal, por, doctor, tropical*.

The sound is mid-back rounded. The tongue is arched toward the back of the roof of the mouth. It may be somewhat higher when /o/ is syllable final. The lips are pushed forward and rounded.

INTERFERENCE. Students regularly substitute the diphthong of *go*, which is like Spanish *bou*, the schwa very frequently in unstressed position, and, in reading, the [a] sound of *hot*.

REVIEW

1. What are the precise differences between a vowel, a semivowel, a semi-consonant, and a consonant?
2. How are the above confused by the native?
3. In what environments does the native frequently change a semiconsonant to a consonant?
4. What are the native's spelling problems?
5. Does an orthographic diphthong have anything to do with speech?
6. What always serves as the nucleus of a syllable?
7. How can the number of syllables in a word be discovered?
8. What is the distribution of semiconsonants? Semivowels?
9. Which two vowels are most like consonants? In what way?
10. In dealing with semivowels and semiconsonants, what three factors must the student work with?
11. Can you give a phonetic description of each vowel, semivowel, and semiconsonant?
12. How is [y] spelled?
13. What are the component parts of a phonetic diphthong?
14. Do "weak" and "strong" have any bearing on the phonemic function of vowels?
15. How many real diphthongs are there in Spanish?
16. The non-nuclear element of a diphthong or triphthong is always what?
17. What does the written accent over *í* and *ú* tell the reader?
18. What are the possible syllable structures?
19. What happens when a suffix is added to a word ending in a semivowel?
20. Can a semivowel be syllable initial?
21. Can you define *high, mid, low, front, back, rounded, spread, tense, lax*?
22. What are the five major differences between Spanish and English vowels?
23. What are the three major teaching problems associated with the vowels?
24. What is the sound called schwa?
25. In terms of the schwa, how are English and Spanish different?
26. What kind of minimal pair helps stop English projections?
27. How does environment affect English and Spanish vowels?
28. What are the common English projections for the various Spanish vowels?
29. Where will students more frequently substitute an English diphthong for a single Spanish vowel?

MARTÍNEZ Y MARTÍNEZ, AMPARO. CURSO DE PRONUNCIACIÓN DEL ESPAÑOL PARA ALUMNOS EXTRANJEROS. MONTERREY, N.L.: I.T.E.S.M., 1969, pp. 77-81.

SINERESIS:

Reducción dentro de la palabra, de vocales que normalmente no forman una sola sílaba.

1. Dos vocales iguales se pronuncia solamente una.

¶a = albahaca

¶e = acreedor

¶i = nihilista

∅o = cooperativa, alcohol

EXCEPCIONES: Las palabras de dos sílabas con vocal repetida, no se reducen. Ejemplo: leer, crear, etc., deben pronunciarse las dos vocales sin suprimir ninguna.

2. La vocal /e/ más /a/, /o/, cambia a /i/. La vocal /o/ más /a/, /e/ cambia a /u/. Repita después de su profesor produciendo la sinéresis.

1. ea = ia	2.	3. eo = io	4. oa = ua	5. oe = ue
arrear	blanquear	Leonel	boardilla	cohete
menear	Beatriz	teólogo	coartada	Coello
marear	aldeano	geografía	coágulo	coherente
planear	gorgear	geólogo	toalla	roedor
línea	torear	Cleopatra	soasar	coexistir

SINALEFA:

Reducción de vocales entre palabras en el habla rápida o común.

1. Dos vocales iguales, una al final y otra al principio de la siguiente palabra, se pronuncia solamente una. Repita después de su profesor produciendo la sinalefa.

(Las columnas comienzan en la página siguiente.)

1.

¶ a

Ana Alicia

esa amiga

casa antigua

vieja amistad

muchacha amable

2.

¶ o

este espejo

vende esmalto

tiene elegancia

espere enfrente

quiere estudiar

3.

¶ i

casi igual

mi infancia

si insiste

fui invitado

salí indignada

4.

∅ o

no olvida

mucho odio

niño ocupado

Pedro Ortíz

caso horroroso

5.

¶ u

su universo

espíritu ufano

tribu humilde

ímpetu unánime

tu universidad

2. La vocal /a/ al final de una palabra se omite generalmente ante otra vocal inicial de la siguiente palabra. Repita las frases después de su profesor produciendo la sinalefa.

1. ¶ o

Rosa Elena

la escuela

tanta espera

fruta escasa

buena hermana

2. ¶ i

Martha Idalia

niña inquieta

alma inmortal

tema interesante

chica inteligente

3. ¶ o

Clara Olmedo

nueva oficina

nuestra oferta

camisa holgada

persona honrada

(La columna #4 ¶ u, continúa en la siguiente página)

4. u a u
 nada usual
 Sara Uribe
 falda usada
 tema universal
 llamada urgente

3. La vocal /e/ al final de palabra se debilita y cambia a /i/ cuando la siguiente palabra empieza con las vocales /a/, /o/, /u/. Se pronuncian juntas como diptongo. Repita despues de su profesor produciendo la sinalefa.

- | | | |
|------------------------|------------------------|------------------------|
| 1. <u>e</u> a <u>i</u> | 2. <u>e</u> o <u>i</u> | 3. <u>e</u> u <u>i</u> |
| dice algo | viene Olga | espere usted |
| este año | este otro | de una pieza |
| este abanico | entre ojos | puede usarse |
| corre aprisa | triste ocasión | vive un médico |
| tiene hambre | sigue olvidado | parece humilde |

NOTA: La vocal /e/ final de palabra ante inicial /i/ se omite por debilitamiento.

e i
 esc intento
 parque inmenso
 hombre ilustre
 esc individuo
 carne importada

4. La vocal /o/ al final de palabra se debilita cambiando a /u/ antes de las vocales /a/, /e/, /i/ y se pronuncian juntas en diptongo. Repita despues de su profesor produciendo la sinalefa.

- | | | |
|------------------------|------------------------|------------------------|
| 1. <u>o</u> a <u>u</u> | 2. <u>o</u> e <u>u</u> | 3. <u>o</u> i <u>u</u> |
| lago azul | todo en vano | Pedro Ibarra |
| último acto | niño español | claro intento |
| vino anoche | mucho estilo | quiero investigar |
| único aviso | tuvo herencia | muchacho indígena |
| tengo hambre | gesto expresivo | técnico industrial |

NOTA: La vocal /o/ final de palabra ante inicial /u/ se omite por debilitamiento.

o u
 niño hurano
 Ramiro Ugarte
 caso urgente
 huerto umbroso
 muchacho humilde

5. Una vocal débil al final de palabra, ante vocal inicial fuerte, se pronuncia en diptongo. Repita imitando a su profesor.

- | | | |
|---------------|---------------|---------------|
| 1. <u>i</u> a | 2. <u>i</u> e | 3. <u>i</u> o |
| mi amor | casi empieza | si obedeco |
| casi aborta | mi escuela | mi opinion |
| ni avisa | ni esperanzas | si hubiera |
| si aparece | casi oculto | mi uniforme |
| 4. <u>u</u> a | 5. <u>u</u> e | 6. <u>u</u> i |
| tu amistad | tu esposo | tu invento |

112 (las columnas continúan en la página siguiente)

- | | | |
|---------------|---------------|----------------|
| 4. su actitud | 5. su engaño | 6. su oro |
| su alma | tu ingenio | tu olvido |
| su enojo | su invitación | su oportunidad |

LA SINALEFA EN FRASES:

Repita despues de su profesor produciendo las sinalefas.

No <u>quiero</u> su <u>oro</u>	<u>Mírate</u> en <u>ese</u> <u>espejo</u>
<u>Pedro</u> <u>Alanís</u> <u>vá</u> a <u>Asia</u>	Me <u>engañó</u> con su <u>actitud</u>
Presentó un <u>tema</u> <u>interesante</u>	El <u>niño</u> <u>africano</u> <u>estudió</u> <u>aquí</u>

Es inspector me trae entré ojos
 No opino igual ni quiero hacerlo