CHAPTER I

ON THE USE OF PHONETIC SYMBOLS

1. The following is a complete list of symbols used in a narrow transcription of Spanish:

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Example</th>
<th>Symbol</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) VOWELS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>i</td>
<td>ví</td>
<td>a</td>
<td>bajo</td>
</tr>
<tr>
<td>e</td>
<td>canté</td>
<td>o</td>
<td>corredor</td>
</tr>
<tr>
<td>e</td>
<td>perro</td>
<td>o</td>
<td>polo</td>
</tr>
<tr>
<td>a</td>
<td>cata</td>
<td>u</td>
<td>tú</td>
</tr>
<tr>
<td>(b) DIPHTHONGS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>eʊ</td>
<td>beodo</td>
<td>aʊ</td>
<td>caoba</td>
</tr>
<tr>
<td>eʊ</td>
<td>deuda</td>
<td>oʊ</td>
<td>incauto</td>
</tr>
<tr>
<td>ʃi</td>
<td>peine</td>
<td>ʃi</td>
<td>hoy</td>
</tr>
<tr>
<td>ʃi</td>
<td>hay</td>
<td>oʊ</td>
<td>bou</td>
</tr>
<tr>
<td>(c) CONSONANTS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>p</td>
<td>popa</td>
<td>n</td>
<td>año</td>
</tr>
<tr>
<td>b</td>
<td>bomba</td>
<td>ɲ</td>
<td>cinco</td>
</tr>
<tr>
<td>t</td>
<td>tinto</td>
<td>l</td>
<td>hilo</td>
</tr>
<tr>
<td>d</td>
<td>donde</td>
<td>ɾ</td>
<td>vulgo</td>
</tr>
<tr>
<td>c</td>
<td>hacha</td>
<td>ʎ</td>
<td>olla</td>
</tr>
<tr>
<td>ʃ</td>
<td>ya</td>
<td>rr</td>
<td>pARRA</td>
</tr>
<tr>
<td>k</td>
<td>cuenco</td>
<td>r</td>
<td>para</td>
</tr>
<tr>
<td>ɡ</td>
<td>ganga</td>
<td>ɾ</td>
<td>haba</td>
</tr>
<tr>
<td>m</td>
<td>amo</td>
<td>f</td>
<td>café</td>
</tr>
<tr>
<td>n</td>
<td>infante</td>
<td>θ</td>
<td>hizo</td>
</tr>
<tr>
<td>n</td>
<td>uno</td>
<td>ŋ</td>
<td>juzgar</td>
</tr>
</tbody>
</table>

**SPS** 1
### ON THE USE OF PHONETIC SYMBOLS

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<th>Symbol</th>
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</tr>
</thead>
<tbody>
<tr>
<td>ð</td>
<td>mido</td>
<td>x</td>
<td>ojo</td>
</tr>
<tr>
<td>s</td>
<td>oso</td>
<td>ʂ</td>
<td>pegar</td>
</tr>
<tr>
<td>ş</td>
<td>mismo</td>
<td>w</td>
<td>huésped</td>
</tr>
<tr>
<td>ç</td>
<td>jay!</td>
<td>j</td>
<td>haya</td>
</tr>
</tbody>
</table>

- placed above or below the symbol for a voiced consonant, indicates that it is voiceless.
- placed above or below the symbol for a voiceless consonant, indicates that it is voiced.
- ‡ indicates emphatic stress on the following syllable.
- ′ indicates normal stress on the following syllable.
- † is placed after a sound to indicate that it is long.
- ~ is placed over a vowel to indicate that it is nasalised.

2. It is important that phonetic symbols should be used correctly, and not abused. No symbol must be taught until the pupil has learned to recognise the sound it represents; in this way, each new symbol will have its own sound, and not be confused with the orthography. Symbols should be constantly used, once they have been learned.

3. EAR-TRAINING. As soon as the pupil has been taught two or three speech-sounds, the teacher should repeat them aloud, varying the order, for dictation. If the pupil cannot distinguish one sound from another, they should be repeated to him very slowly until he notices the difference. When all the sounds in Spanish have been studied, there will be an almost endless variety of combinations of sounds (which have, of course, no meaning) for dictation. These “meaningless words” may, at a later stage, be even further complicated by the addition of sounds from other languages. It is a good plan for the teacher to read out a short passage in Spanish, from time to time, to be taken down in phonetic symbols. This will
ON THE USE OF PHONETIC SYMBOLS

ensure that the pupil is transcribing what he hears, and not what he thinks he ought to hear.

4. PHONETIC TRANSCRIPTIONS. At least once a week the pupil should transcribe, as far as he is able, a passage of Spanish, and all the mistakes should be carefully noted. Phonetic transcriptions should be read aloud in oral classes.

5. All the examples should be repeated aloud to make sure that they are properly understood. It cannot be urged sufficiently that practice is essential in learning the pronunciation of a language, and if a pupil is supervised by a native or a qualified teacher, he should soon make good progress. No book can teach a sound, but it can give indications of how to make a sound, and thus lay a groundwork of knowledge on which to base a fluent pronunciation, which comes only with constant practice and association with fluent speakers.

CHAPTER II

ON THE MAKING OF SPEECH-SOUNDS

6. When we speak, the breath passes slowly from the larynx and goes out through the mouth or the nasal cavity, or both. The resultant sound is dependent upon two things: the position of the vocal cords, and the position or movement of the organs of articulation.

7. THE VOCAL CORDS. The vocal cords are two membranes in the larynx which can be vibrated. The space between the cords, called the glottis, can be closed and opened again, causing a plosion or plosive consonant, written ? in phonetic notation.
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This sound, which is used in English, most Germanic languages and Arabic, is not heard in Spanish.

Diagram No. 1. Organs of Articulation

1. lips; 2, teeth; 3, alveolar or teeth ridge; 4, blade of tongue; 5, hard palate; 6, front of tongue; 7, soft palate or velum; 8, back of tongue; 9, uvula; 10, root of tongue; 11, pharyngeal cavity (pharynx); 12, epiglottis; 13, esophagus or food passage; 14, position of vocal cords; 15, wind-pipe

8. When the vocal cords are loosely closed, a passage of air causes them to vibrate: this vibration is called voice. No voice is heard when the vocal cords are wide apart. When voice is
ON THE MAKING OF SPEECH-SOUNDS

added to a sound made by the air in its passage through the mouth or the nasal cavity, the process is called voicing. Voicing is given to voiceless consonants to make them voiced.

Examples: p, t, k (voiceless) and b, d, g (voiced).

9. The vocal cords may also be partially closed, and the resulting sound, when air is breathed through the glottis, is a whisper.

10. Organs of Articulation. Diagram No. 1 shows that there are many organs which are used in the articulation of speech-sounds. Some of these organs of articulation are movable.

11. The Lips. The lips may be pressed together as for p, b, m, or the lower lip may touch the upper teeth as in f, v. They may be rounded as for o and u, or they may be spread as for i.

12. The Tongue. The blade, which includes the tip, the front and the back of the tongue are all movable. By moving the tip we make t, d, n, i, r, etc. By changing the position of the front of the tongue we can move from i to a, and by raising the back, we can change from a to u.

13. The Soft Palate. This is used as a trap-door between the pharynx and the nasal cavity. When the soft palate is lowered, the resulting speech-sound is given a nasal quality and is called nasal, since the whole or part of the air-stream passes through the nasal cavity. When the soft palate is raised, no air can pass through the nasal cavity.

Examples: Compare b, d (soft palate raised) and m, n (soft palate lowered).

14. The Uvula. The movement of the uvula has no part in the pronunciation of Spanish or English, but examples of its use may be heard in the Parisian r’s (a rolled uvular r,
6 ON THE MAKING OF SPEECH-SOUNDS

r, and a fricative uvular r, ʔ) and in the Arabic voiceless plosive, q.

15. The movable organs can, of course, be put in many other positions, and are so used for other languages.

16. If we raise the soft palate and allow a voiced sound to pass through the mouth, without audibly impeding its progress,

we are articulating a vowel, or more particularly, an oral vowel. A nasal vowel is made when the same conditions are observed, save for a lowering of the soft palate (see Diagram No. 2).

17. Any speech-sound which is not a vowel is called a consonant.

18. Vowels. Vowels are classified according to the position of the tongue. If the front of the tongue is raised as high as possible, without causing friction, we can make a sound which marks the limit of vowel production. This is called a cardinal vowel, and is represented by the symbol i. If we lower and
retract the tongue, as far as possible without causing friction, we mark the opposite limit of vowel production; this is cardinal vowel a. Intermediate vowels (e, ë and a) are chosen so as to give four equal degrees of acoustic separation between i and a. ñ, ò and u continue the same series of equal degrees of acoustic separation along the line of back vowels.

Diagram No. 3. Tongue positions of the Cardinal Vowels

19. There is no cardinal vowel in English or Spanish, but three, i, ë and a, are used in French. The same symbols are used in English and Spanish, to represent those vowels which are nearest the cardinal vowels.

20. The position of any vowel could be shown on Diagram No. 3, but for practical purposes a straight-line figure, joining i, a, ñ and ù, is used.

21. When the front of the tongue is raised, the vowel is said
ON THE MAKING OF SPEECH-SOUNDS

to be a close front vowel, and when it is lowered, the vowel is called an open front vowel. Similarly, by raising and lowering the back of the tongue, we have a close back vowel and an open back vowel. Vowels which are neither close nor open are classified as half-close or half-open (see Diagram No. 4).

22. DIPHTHONGS. A diphthong is a gliding sound, in which the organs of speech start in the position of one vowel-sound, and immediately proceed in the direction of another. Whether a word contains a pure vowel or a diphthong is a matter to be determined aurally, and the fact that a letter is formed of two ligatured vowel-letters, such as ae, o, does not mean that its sound is a diphthong. This is a popular error due to confusion with digraph.

Diagram No. 4. The Spanish Vowels
CHAPTER III

FRONT VOWELS

23. There are three front vowels in Spanish, i, e and a. None of these sounds occurs in educated southern English and the learner must not confuse them with similar English sounds, some of which are diphthongs.

Diagram No. 5. The Spanish Front Vowels and the vowel-sounds substituted for them by English learners

( ) denote English vowels [ ] denote French vowels

i

24. EXAMPLES: y i, di, ribera ri'bera, hijo 'ixo, Madrid ma'dri, villa 'bi'a, mirra 'mirra, sitio 'sitjo, ahi a'li.

25. DESCRIPTION: The front of the tongue is raised to a very close position, and the lips are spread. The space between the teeth is the same as for the English vowel-sound in see. The soft palate is raised. Greater energy must be used than in English.

26. ARTICULATION: To make i, the tip of the tongue must
10 FRONT VOWELS

be pressed against the lower teeth; the pupil must then spread his lips and say the English vowel i (as in sea) with great energy. If he speaks educated southern English, the result should be a perfect Spanish i. Sometimes the tongue position is too high and friction is heard. In this case it is quite simple to avoid causing friction and therefore to lower the tongue to the required position. Unfortunately, English people do not all have the same pronunciation: while some pronounce sea, sir, others say si or sə (r is the vowel-sound in bit and ə is the final vowel-sound in mother). In teaching i, the following method should be tried if the pupil does not use a pure vowel in his pronunciation of sea. By watching his mouth in a mirror he can see how his tongue moves slightly while he says the word sea. For the Spanish word si, his tongue must not move at all, and his tongue must remain in the same position the whole time. Once the diphthong element has been removed, the vowel may be taught in the normal way.

27. -ir: the ending -ir (ir) is usually mispronounced ə by English learners. i and r should first be practised separately, the pause between them always growing smaller until they can be said together.

28. Unstressed i must be as well pronounced as stressed i. Example: imitär is pronounced imi'tar, not imi'tə.

29. Exercises:

(a) Practise i long, then short. Alternate with English i and ə.

(b) Read out several times:

pi, bi, ti, di, etc.
ip, ib, it, id, etc.
iris ɪ'iris, insistɪr insɪstɪr, inhibɪr inɪ'bir, crisis ɪ'krɪsə,
vigil ɪbiləxɪl, tris trɪs, sɪlɪn sɪlɪn, Cid ɑɪd, quintɪn kin'tɪn.