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5.1.4. INVENTARIO FONÉTICO DEL ESPAÑOL

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5.2. INVENTARIO FONOLÓGICO

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ANEXOS

I. ESTILOS

i. Terminología

CLEAR, NEUTRAL AND CASUAL SPEECH

"(...) 'laboratory speech'-- that is, speech materials recorded mostly in read form and consisting of isolated, nonsense syllables, words or phrases-- rather than on investigations of 'natural, spontaneous speech'. (...) instances of clear (listener-oriented), neutral ('citation form') and casual (talker-oriented) speech (...)"

LINDBLOM- LINDGREN (1986)

"(...) examples of clear, neutral and casual speech. The first two styles were obtained from lists of minimal word pairs. The subject who is one of the experimenters 'was instructed' to read the lists and to use a clear or neutral pronunciation respectively. The casual speech was the speech recorded when the subject unprepared was suddenly asked to improvise a story using as many of the test words on his list as possible."

LINDBLOM.- LINDGREN (1985)

"Eliciting clear speech(...) The ideal type of approach appears to be an indirect one according to which clear speech samples are elicited from a subject by the experimental circumstances rather than by an explicit instruction to speak more clearly. An example would be speaking under noisy conditions (...) or speaking to a listener with reduced comprehension due to a hearing loss or a limited command of the language spoken"

LINDBLOM- MOON (1988)

CLEAR AND CITATION FORM SPEECH

"Word lists were prepared and read by the speakers"

KRULL (1991)
"For citation-form speech, subjects received no other instructions than to keep their effort and tempo constant and at comfortable levels. For clear speech, they were explicitly instructed to overarticulate, that is to read the words as clearly as they could"
MOON (1991)

FAST AND CASUAL SPEECH

"In general, casual speech is fast, and it is stylistically marked as intimate, informal and the like. But casual speech need not to be fast"
ZWICKY (1972)

"I set the primary distinction between Fast Speech and Casual Speech processes depending on whether a process is sensitive to the rate of speech; if so, the process is a fast speech process, if not, it is a casual speech process. Then, it is noticed that FS rules are conditioned by purely phonological factors, whose application is expanded or restricted depending on the rate of speech, while CS processes are more or less sensitive to sociological notions and lexical information"
HASEGAWA (1979)

"Zwicky (1972) explicitly grouped fast speech together with casual speech, although he recognized that casual speech is not necessarily fast, nor fast speech necessarily casual. I might add that connected speech is not necessarily either fast or casual since there are rules of connected speech, such as French liaison, that apply at normal rates or even in slow, formal speech"
KAISSE (1985)

"Use of the term 'fast speech' or 'allegro speech' as cover terms for the styles or register at which phonological reduction occurs is well established even though it is recognized that tempo and style are potentially independent. Casual speech can be slow just as careful speech can be fast. In spite of this fact, and in spite of the lack of a formal definition of 'fast' in fast speech, whether it refers to phonemes per second, syllables per second, or words per second, casual speech appears to be associated in some way with increased speaking tempo. This is probably correct in some sense, since if rate of articulation remains constant across a shift in style, a casual version of a given utterance will be faster than a careful version since casual speech typically contains fewer articulatory gestures. Although it is imprecise, the term 'fast
speech' will continue to be used here to refer to that style of speech which is reduced, which may or may not be spoken at a fast tempo"
DALBY (1986)

CONNECTED SPEECH

"A connected discourse consisting of 13 sentences, 236 words and about 1200 phonetic segments was composed and read by the author. The topic of the discourse was a brief semi-technical description of a speech synthesis by rule program"
KLATT (1975)

"Connected speech. (...) sentences and a paragraph, repeated about five times each"
SCULLY-GRABE (1991)

"To begin with, we are faced with a wide variety of terms used to describe pronunciation-in-normal-speech (as distinct from pronunciation-shown-in-dictionaries): 'casual speech', 'informal speech', 'connected speech', 'fast speech', 'fast and casual speech', 'rapid speech' and so on (...). I will prefer the term connected speech". BARRY (1984)

"In contrast to the monosyllabic vowels uttered in isolation, those in ordinary connected speech (...). Affirmative short sentences containing a continuous three-vowel sequence were composed as the speech material for vowel identification"
KUWABARA (1985)

"Connected speech. (...) oral reading of two scripts totaling approximately 600 words"
CRYSTAL.-HOUSE (1988)

"Connected speech (...) Adolescents were interviewed in self-selected friendship groups of three, at school, by one of the principal investigators or a project research assistant. The interviews ranged freely over whatever topics the students wished to talk about, and every effort was made to place the speakers at their ease."
INGRAM (1989)
CONTINUOUS SPEECH

"Continuous speech. We recorded continuous speech, i.e., a read prose passage. (...) When each word is spoken in isolation there is no assimilation between words and the words are stressed. In continuous speech many sounds, even whole words, can be left out. There is normally no pause between the words and coarticulation effects are much more prominent."
KVALE - FOLDVik (1991)

"Natural continuous speech was obtained by asking each subject to relate a previously read story, and to answering question posed about the subject's work, travel, etc."
KRULL (1991)

SPONTANEOUS SPEECH

"A total of 80 min of the spontaneous speech of seven adult, native speakers of American English (general American dialect) was recorded. Five of these speakers were students at Brown University who were recorded as a group during a dinner conversation. The other two speakers were members of the faculty who were recorded while they lectured to their classes."
LIEBERMAN et al. (1985)

"(Spontaneous speech) The greater part of the recording is a lively monologue supported by brief questions and comments. There are three main topics in this monologue: a) about the subject's profession and daily work; b) about travelling by train in Europe; and c) about the political situation in a European country that the subject knows relatively well. In addition, the subject related the contents of a short story that he had been asked to read a few weeks earlier"
ENGSTRAND. - KRULL (1988)

"(…) to study special properties of spontaneous speech (…) talkers were invited to speak spontaneously on a variety of topics"
FOWLER (1988)
"The corpus consisted of two hours of spontaneous speech. Each subject was recorded approximately one hour. He was, in an informal interview, asked questions posed by the experimenter about his arrival to Stockholm, his impressions of Sweden, his studies and projects. He was also required to describe and analyse a film which he had seen recently"
DUEZ (1989)

"The recordings were made while the subject and the experimenter were engaged in a conversation over some topic that evolved in a relatively natural way during the course of the session. The experimenter's role was mainly to keep the subjects talking by inserting comments and questions as needed. The topic of the conversation rather than the experimental setting soon dominated the speakers' interest. This resulted in what can be described as long stretches of informal monologue with frequent and rapid style variations on a phonetic scale ranging from highly casual to relatively elaborated speech forms.
ENGSTRAND (1989)

"(Spontaneous speech). The speaker, a professional male Dutch newsreader, was interviewed for about an hour and a half. The speaker was asked to talk about his childhood, his career, etc. In response to these questions, he produced quite long monologues. The interviewer remained very much in the background, talking only when the speaker remained silent."
BLAAUW, E. (1991)

"(Spontaneous speech). The particular Swedish dialogue that we have chosen for our study is a radio listener's conversation over the telephone with the program leader of a popular radio program "Ring sa spelar vi". The French example represents a turn section of a political debate"
BRUCE-TOUATI (1991)

"(Spontaneous speech). (...) we made an audio-recording of about one and a half hour of spontaneous speech by asking our speaker to tell freely about a number of suggested subjects for conversation, like his course of life and career, his favorite meal, a favorite book, etc."
KOOPMANS- van BEINUM, F. (1991)
"(Spontaneous speech). The examples are taken from an interview recorded at Ischia (Naples, Italy) in 1989 in absolutely natural condition, i.e. in presence of environmental and communicational noise. On that occasion two students from the University of Naples interviewed a native young man (...). The conversation (....) concerned the ways of life in the island of Ischia and the professional activity of AC, who was completely unaware of the real linguistic purposes of the interview."
MATURI (1991)

"(Spontaneous speech). For the spontaneous speech, The Finnish Broadcasting Company (YLE) provided the professional recordings of the 1988 Olympic Ice Hockey coverage, and the radio broadcasts of the 1986 and 1991 Ice Hockey World Championships"
MOORE (1991)

"(Spontaneous speech). The speakers who knew each other outside the frame of the experiment, were invited to hold an informal conversation of about 15 minutes in an anechoic room"
BEECKMANS et al. (1989)

"Three short conversation scenarios of Japanese (59 short sentences) were produced in seven different styles. (...) Three of them were produced in reading styles with different speeds (slow, normal and fast) and four were produced in a face-to-face conversation with different speaking styles (normal, hurried, angry and polite). All of them were produced by one male Japanese narrator"
SAGISAKA.- KAIKI (1991)

"Speech stimuli were chosen from the recordings of 2 male speakers (S1 and S2) who each told an interviewer 'spontaneously' something about themselves and afterwards read out their own literally transcribed (although somewhat polished for false starts, etc.) spontaneously spoken text"
LAAN.- van BERGEM (1993)

FLUENT SPEECH

"Fluent conversational speech"
BOND (1981)

"Fluent speech"
HARRIS et al. (1981)
CONVERSATIONAL SPEECH

"Natural conversational English (...) data were collected from two subjects involved in conversation"
SHOCKEY (1991)

READ SPEECH

"The selected words were pronounced in three different manners, namely 'read from a word list' (W), 'uttered as a word through the presentation of pictures' (P), and 'read from a list of sentences' (S)."
II. CORPUS

i. Casos

**ALTERNANCIA VOCAL/ SEMICONSONANTE/ CONSONANTE**

<table>
<thead>
<tr>
<th></th>
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<td>Riada</td>
<td>Viaje</td>
<td>Piador</td>
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<td>[e]</td>
<td>Ríete</td>
<td>Diedro</td>
<td>Piedra</td>
<td>Piedad</td>
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<td>[o]</td>
<td>Ríoseco</td>
<td>Diodo</td>
<td>Diosa</td>
<td>Violín</td>
</tr>
<tr>
<td>[u]</td>
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<td>Diurno</td>
<td>Triunfo</td>
<td>Ciudad</td>
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<td>Truhana</td>
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<td>Dueto</td>
<td>Suelo</td>
<td>Muecín</td>
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<td>Huida</td>
<td>Buitre</td>
<td>Tuición</td>
</tr>
<tr>
<td>[o]</td>
<td>Búhos</td>
<td>Cuota</td>
<td>Muones</td>
<td>Acuosidad</td>
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### CONTRASTE SEMICONSONANTE / SEMIVOCAL

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<td>Piedra / Veinte</td>
<td>Violín / Coirón</td>
<td>Triunfo / Druida</td>
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<tr>
<td>- Ac.</td>
<td>Piador / Caimán</td>
<td>Piedad / Deidad</td>
<td>Diosa / Boina</td>
<td>Ciudad / Cuidado</td>
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<tr>
<th></th>
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<th>[uo] / [ou]</th>
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<td>Suelo / Feudo</td>
<td>Muones / Goura</td>
<td>Buitre / Piure</td>
</tr>
<tr>
<td>- Ac.</td>
<td>Cuartel / Laurel</td>
<td>Muecín / Feudal</td>
<td>Acuosidad / Osohurón</td>
<td>Tuición / Ciudad</td>
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### ii. Asignación de los casos a los modelos de mapa

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<td>Estación de Güira</td>
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<td>Pico Violín</td>
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**Ejemplo Extra:**

- Camino Cuidado: Carretera Deshierba
- Camino Luengo: Carretera Dueto
iii. Modelos de mapas
MAPA 3- DIBUJANTE
MAPA 4- DIBUJANTE