Mediatic Castilian Pronunciation
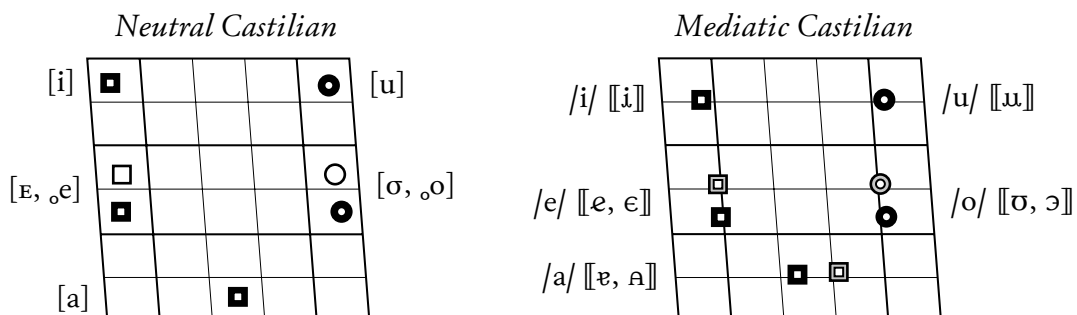
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1.1. Basically, this accent presents more relaxed, less tense, articulations than the neutral Castilian one, both for its vowels and consonants.

As any other mediatic accent of the various languages in the world, even the Castilian one is not completely compact, nor always consistent. In fact, more or less often, it can present certain oscillations towards the neutral accent, or towards some more local features. However, by identifying its most typical features, we obtain what follows, that we present in relation to the neutral accent.

1.2. As for the *vowels*, by normalizing a little its articulations and distributions, we can say that, either in stressed or unstressed syllables, we find less peripheral vocoid articulations on the vocogram, as can be seen quite well in *fig* 1.1, and also in the transcriptions, thanks to the use of special symbols, too. It is true, though (should this accent be independent –as if dealing with a different language– with no need to compare it with a neutral accent), that we might use the main (or normal) symbols, instead of some special –intermediate– ones. In such a way, however, any comparison becomes more useful.

As a matter of fact, it is exactly so for /i, u/ ^{n}[i, u], which are ^{m}[i̱, ʉ]: *límite(s)* ^{n}[ˈliˑmite(ç)] ^{m}[ˈli̱ˑmi̱te(ç)], *taxi* ^{n}[ˈtag̊si] ^{m}[ˈtɐg̊̈si], *futuro* ^{n}[fuˈtuɾo] ^{m}[fʉˈtʉˑɾɘ], *tribu* ^{n}[ˈtɾiβu] ^{m}[ˈtsɪ̱ˑɖʉ]. For /a/ ^{n}[a], we generally find ^{m}[ɐ]; but, ^{m}[ɐ] occurs, in the following contexts: in contact with (*ie* either followed or preceded by) /u/ ^{m}[ʉ], /o/ ^{m}[ʊ, ɘ; ɯ], /χ/ ^{m}[ʁ̝]; or, if preceded by /w/ $^{n/m}$[w]; or, if followed by /nχ/ ^{m}[ɴʁ̝], or by /l#, lC/ $^{n/m}$[l] (which can also be *velar*, ^{m}[ʟ#, lC] – but not *velarized*, [ɫ]): *casa* ^{n}[ˈkaˑsa] ^{m}[ˈkɐˑʂɐ], *causa* ^{n}[ˈkauṣa] ^{m}[ˈkɐʉʂɐ], *baúl* ^{n}[baˈul] ^{m}[bɐˈʉl, -ʟ], *ac-*

fig 1.1. Vocogram showing the five vowel phonemes and the taxophones of neutral and mediatic Spanish.

tuar ⁿ[ˌaɣ̊tuˈaɾ] ᵐ[ˌɐɣ̊tʌˈʌs], *adecuar* ⁿ[ˌaðeˈkwaɾ] ᵐ[ˌɐðɐˈkwʌs], *cacao* ⁿ[kaˈkao]
ᵐ[kɐˈkɑʊ], *ahora* ⁿ[aˈoˑɾa] ᵐ[ɑˈoˑsɐ], *coagular* ⁿ[ˌkwaɣuˈlaɾ] ᵐ[ˌkwɑɣʌˈlɐs], *boa*
ⁿ[ˈboa] ᵐ[ˈbʊɑ], *sal* ⁿ[ˈʂal] ᵐ[ˈʂʌl, ˈʂʌl], *teja* ⁿ[ˈtɛˑχa, -ʞa] ᵐ[ˈtɛˑꝝa], *jabón* ⁿ[χaˈβʊn,
ʞ-] ᵐ[ꝝɑˈꝗʊn], *naranja* ⁿ[naˈɾaɴχa, -ʞa] ᵐ[nɐˈsɑɴꝝa], *almacén* ⁿ[ˌalmaˈθɛn]
ᵐ[ˌalmɐ̆ˈθɛn, ˌʌl-].

1.3. However, the main differences about Spanish vowels are to be found for
/e/ ⁿ[ˈɛ, °ɛ, ₀e; ɹ], which is realized as ᵐ[⁽ⁱ⁾e, ⁽ⁱ⁾ɛ; ɹ], and for /o/ ⁿ[ˈʊ, °ʊ, ₀o; ɯ], which
is ᵐ[⁽ⁱ⁾ʊ, ⁽ⁱ⁾ɔ; ɯ] – always with some normalization and generalization, of course.
Let us say that [ɹ, ɯ] can correspond to the neutral accent possibilities: /eᴵV/ ⁿ[ˈɹɛ;
ǂeᴵV] and /oᴵV/ ⁿ[ˈɯʊ; ǂoᴵV], even if tending to realizations closer to current spelling.
Anyway, let us pay careful attention to what follows.
    In fact, we have the following deviations, according to the criterion presented
above through phonic formulae, with reference to the neutral accent, which –both
in checked and free syllables– has /e, o/ ⁿ[ɛ, ʊ], systematically if stressed (or de-
stressed, in compounds or monosyllables), but /e, o/ ⁿ[e, o], if unstressed.

1.4. Starting with /e/, we have: /e/ ᵐ[ɛ] in free syllables, both internal or final,
either stressed or unstressed, ᵐ[⁽ⁱ⁾e♯, ⁽ⁱ⁾e♯] (while, in neutral pronunciation, we only
have ⁿ[₀e], but ⁿ[ˈɛ, °ɛ]): *leche(s)* ⁿ[ˈlɛˑt͡ʃe(ʂ)] ᵐ[ˈlɛˑt͡ʂe(ç), -(ʂ)], *queso* ⁿ[ˈkɛˑʂo] ᵐ[ˈkɛˑ-
ʂʊ], *excelente* ⁿ[ˌesθeˈlɛnte, ˌeʂ̊θe-] ᵐ[ˌeçθeˈlɛnte, ˌeĝ͡çθe-, ˌeʂθe-, ˌeĝ͡ʂθe-], *desde* ⁿ[ˈdɛʐ-
ðe] ᵐ[ˈdɛʐðe, ˈdeʐ̊-], *llamé* ⁿ[ʎaˈmɛ] ᵐ[d͡ʒɐ̆ˈmɛ, ɡ͡ʝ-, j̃], *el hombre* ⁿ[eˈlʊmbre] ᵐ[e-
ˈlʊmbsɐ].
    Then, for all /⁽ⁱ⁾eV/ sequences, we find ᵐ[⁽ⁱ⁾eV], including /ei, eu/: *ley* ⁿ[ˈlɛi]
ᵐ[ˈlɛi], *peine* ⁿ[ˈpɛine] ᵐ[ˈpɛine], *deuda* ⁿ[ˈdɛuða]ᵐ[ˈdɛuðɐ], *Dulcinea* ⁿ[ˌdulθiˈnɛa]
ᵐ[ˌdulθiˈnɛɐ], *correo* ⁿ[korˈrɛo] ᵐ[kɔsˈɾɛʊ, -ɛʊ] (the last example also shows the in-
fluence of /rː/ [ʂ]).
    On the contrary, we have: ᵐ[⁽ⁱ⁾ɛC♯] for /⁽ⁱ⁾eC♯/ (and for /⁽ⁱ⁾eC♯/, and also /₀eC♯,
₀eC♯/); but ᵐ[ɛ] for /⁽ⁱ⁾eNC, ⁽ⁱ⁾eN♯/ and for /ˈesC, ˈes♯/ (besides /₀esC, ₀es♯/, as in neu-
tral pronunciation), including the sequence ⟨xC⟩, if realized as ᵐ[⁽ⁱ⁾eçC, ⁽ⁱ⁾eʂC] (but
ᵐ[⁽ⁱ⁾eĝ͡çC, ⁽ⁱ⁾eĝ͡ʂC]): *perfectamente* ⁿ[perˈfeɣ̊taˈmɛnte] ᵐ[pɛsˈfeĝ͡tɐˈmɛnte], *verde* ⁿ[ˈbɛr-
ðe] ᵐ[ˈbɛsðe], *guerra* ⁿ[ˈɡɛrːa] ᵐ[ˈɡɛsɐ], *error* ⁿ[erˈrʊr] ᵐ[ɛsˈʂɔs], *laurel* ⁿ[lauˈɾɛl]
ᵐ[lɑʌˈsɛl, -l], *vuelta* ⁿ[ˈbwɛlta] ᵐ[ˈbwɛlta, -l-], *el jefe* ⁿ[elˈχɛˑfe, -ʞ-] ᵐ[elˈꝝɛˑfe], *pez*
ⁿ[ˈpɛθ] ᵐ[ˈpɛθ], *Jaén* ⁿ[χaˈɛn, ʞ-] ᵐ[ꝝɑˈɛn], *siempre* ⁿ[ˈsjɛmpre] ᵐ[ˈʂjɛmpsɐ], *estén*
ᵐ[esˈtɛn] ᵐ[eçˈtɛn, eʂ-], *veces* ⁿ[ˈbɛˑθeʂ] ᵐ[ˈbɛˑθeç, -ʂ].
    In addition, we find /e/ ᵐ[ɛ], for /ˈe(∅)♯/: *usted* ⁿ[uʂˈtɛ, -ɛð] ᵐ[ʌçˈtɛ, -ɛð̊, ʌʂ-]; and,
as we have already seen in some example, in words with /ˈi, ˈu/, /₀e(C)♯/ is [ɛ]: *tio(s)*
ⁿ[ˈtio(ʂ)] ᵐ[ˈtiɔ(ç), -(ʂ)], *vino* ⁿ[ˈbiˑno] ᵐ[ˈbiˑnɔ], *título* ⁿ[ˈtiˑtulo] ᵐ[ˈtiˑtulɔ].
    Equally, we find /e/ ᵐ[ɛ], if preceded by /χ, rː/, even if in unstressed syllables
(while the neutral has ⁿ[ˈχɛ, ₀χe; ˈrːɛ, ₀rːe]): *genial* ⁿ[χeˈnjal, ʞ-] ᵐ[ꝝeˈnjɐl, -l], *gema*
ⁿ[ˈχɛˑma, ˈʞ-] ᵐ[ˈꝝeˑmɐ], *real* ⁿ[rːeˈal] ᵐ[ʂeˈɑl, -l], *guerrero* ⁿ[ɡerˈrɛˑro] ᵐ[ɡɛsˈʂɛˑsʊ].
There are two possibilities, ᵐ[ɛ, e], for /⁽ⁱ⁾χe⁽ᵗ⁾N, ⁽ⁱ⁾rːe⁽ᵗ⁾N/: *gente* ⁿ[ˈχɛnte, ˈʞ-] ᵐ[ˈꝝɛn-
te, ˈꝝen-], *renglón* ⁿ[rːeŋˈɡlʊn] ᵐ[ˈʂeŋˈɡlʊn, ʂen-]. We find /e/ ᵐ[ɛ] also in /eχ/: *eje*
ⁿ[ˈɛˑχe, -ʞe] ᵐ[ˈeˑꝝe], *viejo* ⁿ[ˈbjɛˑχo, -ʞo] ᵐ[ˈbjeˑꝝɔ].

Of course, in /⁽ⁱ⁾ɛrr:V/, we have ᵐ[⁽ⁱ⁾ɛ] (neutral [ˈɛ, °ɛ, ₒe]): *perro* ⁿ[ˈpɛrrːo] ᵐ[ˈpɛꭓ·ꭓʊ], *perros* ⁿ[ˈpɛrrːoʂ] ᵐ[ˈpɛꭓꭓɔç, -ʂ], *perrito(s)* ⁿ[perˈrːiˑto(ʂ)] ᵐ[pɛꭓˈꭓiˑtɔ(ç), -(ʂ)]. Unfortunately, the Hispanic tradition (sadly and harmfully influenced by Spanish spelling – so that it also uses '[V́]', instead of [ˈV]), absurdly, still considers *rr* [V#ɾr:V] as if it were something unitary, giving '[V#r:V]', or rather '[V#r̄V]'! – following the written word-division at the end of a line, with *pe-rro*!

1.5. Passing to /o/, which is ⁿ[ˈʊ, °ʊ, ₒo] in neutral pronunciation, we find ᵐ[ʊ] in free syllables, both stressed or not, either internal or final in a word, ᵐ[⁽ⁱ⁾ʊ#, ⁽ⁱ⁾ʊ#] (while the neutral accent only has ⁿ[ₒo], but ⁿ[ˈʊ, °ʊ]): *loco* ⁿ[ˈlʊˑko] ᵐ[ˈlʊˑkʊ], *locos* ⁿ[ˈlʊˑkoʂ] ᵐ[ˈlʊˑkɔç, -ʂ], *iconográfico* ⁿ[iˌkonoˈɣraˑfiko] ᵐ[iˌkonʊˈɣꭓæˑfiˑkʊ], *calló* ⁿ[kaˈʎʊ] ᵐ[kæˈd͡ʑʊ, -ˈɡꭓʊ, -ˈʝʊ]. Then, for all /⁽ⁱ⁾oV/ sequences, we find ᵐ[⁽ⁱ⁾ʊV], including /oi, ou/: *hoy* ⁿ[ˈʊi] ᵐ[ˈʊi], *bou* ⁿ[ˈbʊu] ᵐ[ˈbʊɰ], *boa* ⁿ[ˈbʊa] ᵐ[ˈbʊɐ], *oboe* ⁿ[oˈβʊe] ᵐ[ʊˈʠʊe].

In addition, we have: ᵐ[⁽ⁱ⁾ɔC#] for /⁽ⁱ⁾oC#/ (also for /⁽ⁱ⁾oC#/, while the neutral accent has ⁿ[ˈʊC#, ˈʊC#], but ⁿ[ₒoC#, ₒoC#]). There is /o/ ᵐ[ɔ] even in sequences /⁽ⁱ⁾osC, ⁽ⁱ⁾os#/ (while the neutral accent has ⁿ[ˈʊʂC, ˈʊʂ#], but ⁿ[ₒoʂC, ₒoʂ#]): *bosco* ⁿ[ˈbʊʂko] ᵐ[ˈbɔçkʊ, -ʂ-], *boscos* ⁿ[ˈbʊʂkoʂ] ᵐ[ˈbɔçkɔç, -ʂkɔʂ], *forma* ⁿ[ˈfʊrma] ᵐ[ˈfɔꭓmæ], *horror* ⁿ[orˈrːʊr] ᵐ[ɔꭓˈꭓɔꭓ], *olmo* ⁿ[ˈʊlmo] ᵐ[ˈɔlmʊ, -ʟ-], *olmos* ⁿ[ˈʊlmoʂ] ᵐ[ˈɔlmɔç, -ʟ-, -ʂ], *optar* ⁿ[oβˈtar] ᵐ[ɔβ̞ˈtæꭓ], *doctor* ⁿ[doɣ̞ˈtor] ᵐ[dɔɣ̞ˈtɔꭓ]. However, we find ᵐ[ʊ] for /⁽ⁱ⁾oNC, ⁽ⁱ⁾oN#/: *donde* ⁿ[ˈdʊnde] ᵐ[ˈdʊndɛ], *compré* ⁿ[komˈprɛ] ᵐ[kɔmˈpꭓɛ].

Let us observe that, in mediatic pronunciation, /e, o/ behave in a parallel and systematic way, with only one exception for /es#, esC,/ and /os#, osC/: ᵐ[⁽ⁱ⁾eç#, ⁽ⁱ⁾eçC̦, ⁽ⁱ⁾eꭓ̦C̦] (or ᵐ[⁽ⁱ⁾eʂ#, ⁽ⁱ⁾eʂC̦, ⁽ⁱ⁾eꭓ̦C̦]) ᵐ[⁽ⁱ⁾ɔç#, ⁽ⁱ⁾ɔçC̦, ⁽ⁱ⁾ɔꭓ̦C̦] (or ᵐ[⁽ⁱ⁾ɔʂ#, ⁽ⁱ⁾ɔʂC̦, ⁽ⁱ⁾ɔꭓ̦C̦]). This happens independently from the position of stress: ⁿ[ˈɛʂ#, ˈɛʂC̦, ˈɛꭓ̦C̦, ₒeʂ#, ₒeʂC̦, ₒeꭓ̦C̦] and ⁿ[ˈʊʂ#, ˈʊʂC, ˈʊꭓ̦C̦, ₒoʂ#, ₒoʂC, ₒoꭓ̦C̦]. Therefore, let us consider: *Andrés* ⁿ[anˈdrɛʂ] ᵐ[ænˈdꭓæç, -ʂ], *peces* ⁿ[ˈpɛˑθeʂ] ᵐ[ˈpeˑθeç, -ʂ], *desde* ⁿ[ˈdɛzðe] ᵐ[ˈdeꭓ̦ðe, ˈdeꭓ̦-], *estoy* ⁿ[eʂˈtʊi] ᵐ[eçˈtʊi, eʂ-], *dos* ⁿ[ˈdʊʂ] ᵐ[ˈdɔç, ˈdɔʂ], *nosotros* ⁿ[noˈsʊˑtroʂ] ᵐ[nʊˈʂʊˑtꭓɔç, -ʂ], *cosmos* ⁿ[ˈkʊzmoʂ] ᵐ[ˈkɔꭓ̦mɔç, -ꭓ̦mɔʂ].

We find /o/ ᵐ[ɔ] even in /oχ/: *ojo* ⁿ[ˈʊˑχo, -ꭕo] ᵐ[ˈɔˑꭓ̦ɔ], *mojar* ⁿ[moˈχar, -ꭕ-] ᵐ[mɔˈꭓ̦ɐꭓ]. In addition, we have /o/ ᵐ[ɔ], for /o(Ø)#/: *reloj* ⁿ[r̝eˈlʊ, -oχ] ᵐ[ꭓ̦eˈlɔ, -ɔꭓ̦]; and, as already seen in some examples, in words with /ˈi, ˈu/, the structure /ₒo(C)#/ is [ɔ]: *actúo* ⁿ[aɣ̞ˈtuo] ᵐ[ɐɣ̞ˈtuɔ], *mudo* ⁿ[ˈmuˑðo] ᵐ[ˈmuˑðɔ], *último* ⁿ[ˈultimo] ᵐ[ˈultimɔ].

Equally, we find /o/ ᵐ[ɔ], if preceded by /χ, r:/, even in unstressed syllables (while the neutral accent has ⁿ[ˈχʊ, ₒχo, (ꭕ); ˈrːʊ, ₒrːo]): *joven* ⁿ[ˈχʊˑβen, ꭕ-] ᵐ[ˈꭓ̦ɔˑʠen], *joroba* ⁿ[χoˈrʊˑβa, ꭕ-] ᵐ[ꭓ̦ɔˈʂʊˑʠæ], *roca* ⁿ[ˈrːʊˑka] ᵐ[ˈꭓ̦ɔˑkæ], *rojo* ⁿ[ˈrːʊˑχo, -ꭕo] ᵐ[ˈꭓ̦ɔˑꭓ̦ɔ], *rocío* ⁿ[r̝oˈθio] ᵐ[ꭓ̦ɔˈθiɔ]. There are two possibilities ᵐ[ɔ, ʊ], for /⁽ⁱ⁾χo⁽#⁾N, ⁽ⁱ⁾r:o⁽#⁾N/: *jondo* ⁿ[ˈχʊndo, ꭕ-] ᵐ[ˈꭓ̦ɔndʊ, ˈꭓ̦ʊn-], *rombo* ⁿ[ˈrːʊmbo] ᵐ[ˈꭓ̦ɔmbʊ, ˈꭓ̦ʊm-], *romper* ⁿ[r:omˈpɛr] ᵐ[ꭓ̦ɔmˈpæꭓ, ꭓ̦ʊm-].

Of course, we have ᵐ[⁽ⁱ⁾ɔ] also for /⁽ⁱ⁾orr:V/ (neutral [ˈʊ, °ʊ, ₒo]): *zorro* ⁿ[ˈθʊrrːo] ᵐ[ˈθɔꭓꭓʊ], *zorros* ⁿ[ˈθʊrrːoʂ] ᵐ[ˈθɔꭓꭓɔç, -ʂ].

1.6. As for the *consonants*, the typical Castilian articulatory laxity is quite clear. It weakens all continuous contoids (*ie* constrictives & approximants) and stop-stric-

fig 1.2. Consonantal phonemes, with neutral and mediatic taxophones.

tives, by softening them by one degree (in our ^{can}IPA classification), while voiceless prenuaclear stops do not change.

Thus, in prenuclear position, the constrictives become semi-constrictives, /f/ ⁿ[f, v] ^m[f, v]; /θ/ ⁿ[θ, ð] ^m[θ, ð]: *fósforo(s)* ⁿ[ˈfoṣforo(ṣ)] ^m[ˈfɔçfɤɕɐç, -ṣfɤɕɐṣ], *cerviz* ⁿ[θɛɾˈβiθ] ^m[θɛɕˈʠiθ].

For /s/ ⁿ[ṣ, z̧] we have ^m[ṣ, z̧], in prenuclear position, and ^m[ç, z̧; ṣ, z̧] in postnuclear position: *casas* ⁿ[ˈkaˑṣaṣ] ^m[ˈkɐˑṣɐç, -ṣ], *estamos* ⁿ[eṣˈtaˑmoṣ] ^m[eçˈtɐˑmɔç, eṣtɐˈmɔṣ], *los árboles* ⁿ[loˈṣarβoleṣ] ^m[loˈṣɐɕʠoleç, -eṣ], *isla* ⁿ[ˈizla] ^m[ˈiz̧lɐ, ˈiz̧-], *los barrios nuevos de Madrid* ⁿ[loz̧ˈβarːjoz̧ ˈnwɛβoz̧ ˌðɛmaˈðrið] ^m[lɔz̧ˈʠɐɕɕjɔz̧ ˈnwɐˑʠɔz̧ ˌðɛmɐˈðiˑð, lɔz̧ˈʠɐɕɕjɔz̧ ˈnwɐˑʠɔz̧].

The central approximants, /j, w/, do not change, ^{n/m}[j, w], including the semi-approximants deriving from prevocalic /e, o, a/, ^{n/m}[ʝ, ɰ, ɹ]: *pie* ⁿ[ˈpjɛ] ^m[ˈpjɐ], *buey* ⁿ[ˈbwɛi] ^m[ˈbwɐi], *teatro* ⁿ[ˈtʝaˑtro, teˈaˑtro] ^m[ˈtʝɐˑtɕʊ, teˈɐˑtɕʊ], *poeta* ⁿ[ˈpɰɛˑta, poˈɛˑta] ^m[ˈpɰeˑtɐ, poˈeˑtɐ], *coagula* ⁿ[kɰaˈɰuˑla, koa-] ^m[kɰɐˈɰuˑlɐ, koɐ-].

Non-central approximants become semi-approximants, (/b, d/) ⁿ[β, ð] ^m[ʠ, ð]: *he bebido* ⁿ[ˌɛβeˈβiˑðo] ^m[ˌeʠeˈʠiˑðɔ], *abrir* ⁿ[aˈβɾiɾ] ^m[ɐˈʠɕiɕ], *árbol* ⁿ[ˈarβol] ^m[ˈɐɕʠɔl], *unidades* ⁿ[ˌuniˈðaˑðeṣ] ^m[ˌuniˈðɐˑðeç, -ṣ], *esbozo* ⁿ[ez̧ˈβoˑθo] ^m[ez̧ˈʠoˑθʊ, ez̧-], *estrabismo* ⁿ[ˌeṣtraˈβizmo] ^m[ˌeçtɕɐˈʠiz̧mʊ, ˌeçtɕɐˈʠiz̧-].

The stopstrictives become stop-semi(con)strictives, /tʃ/ ⁿ[tʃ] ^m[tʂ], /ɡʝ/ ⁿ[ɡʝ, ɡʝ, ʝ] ^m[ɖʐ, ɡʐ, ʝ]: *muchacha* ⁿ[muˈtʃaˑtʃa] ^m[mɯˈtʂɐˑtʂɐ], *cónyuge* ⁿ[ˈkoɲɡʝuχe, -ɲɡʝ-, -ʁe] ^m[ˈkoɲɖʐɯɹe, -ɲɡʐ-, -ɲʝ-], *yayo* ⁿ[ˈɡʝaˑʝo, ˈɡʝ-] ^m[ˈɖʐɐˑdʐʊ, ɡʐɐˑɡʐʊ, ˈʝɐˑʝʊ].
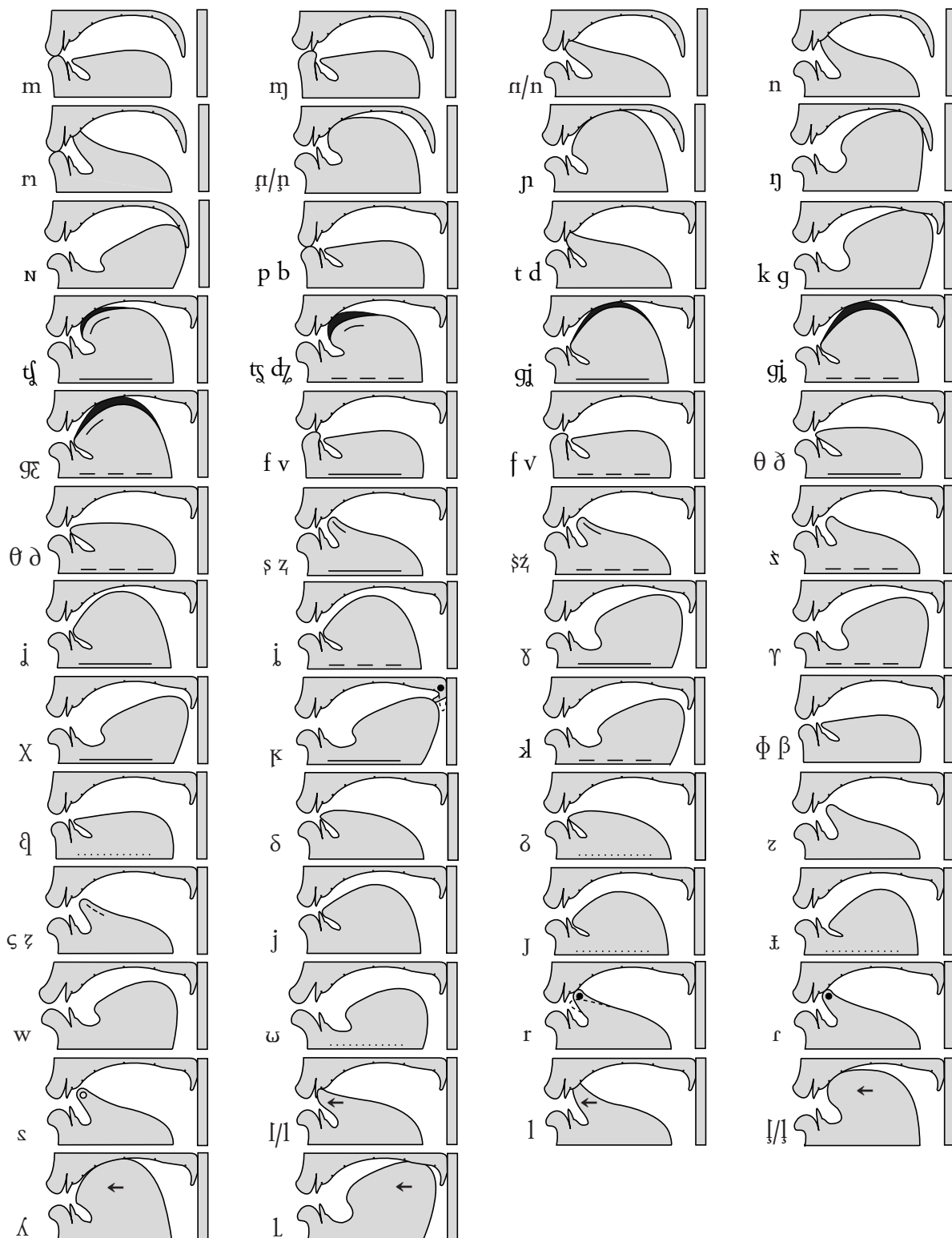
Besides becoming a semiconstrictive, /χ/ loses its uvular vibrations, as well, ⁿ[χ, ʁ] ^m[ɹ]: *Jorge* ⁿ[ˈχorχe, ˈʁorʁe] ^m[ˈɹɔɕɹe].

In postnuclear position, before a C or a pause, we have /f/ ^{n/m}[ɸ, β], /θ/ ⁿ[θ, ð] ^m[θ, ð]: *afta* ⁿ[ˈaɸta, ˈaβ-] ^m[ˈɐɸtɐ, ˈɐβ-], *afgano* ⁿ[aβˈɣaˑno] ^m[ɐβˈɣɐˑnɔ], *diez* ⁿ[ˈdjɛθ] ^m[ˈdjɛθ], *juzgar* ⁿ[χuðˈɣaɾ, ʁ-] ^m[ɹɯðˈɣɐç].

Very often, *f* and *v*, (especially) in mediatic pronunciation, follow the official spelling, with 'international' realizations, ^m[f, v]: *afta* ^m[ˈɐftɐ], *afgano* ^m[ɐvˈɣɐˑnɔ].

The current mediatic solution for the very frequent structures /s[#], sC/ uses the alveolar semi-grooved approximants, [ç[#], çÇ, z̧Ç] (but they can alternate with the

fig 1.3. Neutral and mediatic contoid orograms.

grooved semi(con)strictives, ᵐ[ş, ź], less different from neutral realizations): *estamos cansados* ⁿ[eş'taˑmoş kan'şa(ˑð)oş] ᵐ[eç'tɐ'mɔç kɐn'şɐˑðɔç, -ʌɔç, eş'tɐ'mɔş -ɔş], *rasgo* ⁿ['r:azɣo] ᵐ['ʂɐɣʊ, 'ʂɐʑ-], *cisne* ⁿ['θizne] ᵐ['θiʑne, θiʑ-].

1.7. The *postnuclear* stop phonemes /p, b; t, d/ become approximants, /p, b/ ⁿ/ᵐ[β], /t, d/ ⁿ/ᵐ[ð] (except in emphatic, or intentionally clear, pronunciation, as happens in the neutral accent): *apto* ⁿ['aβto] ᵐ['ɐ̜β̞tɤ], *abdomen* ⁿ[aβ'ðơ·men] ᵐ[ɐ̜β̞-'ðơ·mɐn], *vodka* ⁿ['boꝺka] ᵐ['bɔꝺ̞kɐ], *atmósfera* ⁿ[að'mɔşfera] ᵐ[ɐ̜ð'mɔꞔfɐꞅɐ, -ꞩ-], *advierto* ⁿ[að'βjɛrto] ᵐ[ɐ̜ð'β̞jɛstɤ]. In the same contexts, postnuclear /k, g/ (which in neutral pronunciation become the constrictive ⁿ[ɣ]), are realized as semi-constrictive ᵐ[ɣ]: *actor* ⁿ[aɣ̊'toɾ] ᵐ[ɐ̜ɣ̊'tɔs], *dogma* ⁿ['doɣma] ᵐ['dɔɣmɐ].

For /ɾ/ ⁿ[ɾ], besides normal ᵐ[ɾ], we frequently find the alveolar semi-tap ᵐ[ɾ̞] (with no full contact), or even the voiced alveolar approximant ᵐ[ɹ] (however, evaluated less favorably). Thus, we use [ɾ̞], which is an intermediate contoid between [ɾ, ɹ]: *caro* ⁿ['kaɾo] ᵐ['kɐ·ɾ̞ɤ], *curar* ⁿ[ku'ɾaɾ] ᵐ[kʉ'sɐs], *sobre* ⁿ['şơ·βɾe] ᵐ['şơ·β̞ɾ̞ɐ], *perder* ⁿ[peɾ'ðɛɾ] ᵐ[pɛɹ'ðɛs], *prepararse* ⁿ[ˌpɾepa'ɾaɾşe] ᵐ[ˌpɾ̞ɐpɐ'sɐsꞩɐ].

For /r/ ⁿ[r], we often have ᵐ[ꞧ] and, for /rr/ ⁿ[rr], the sequence ᵐ[ꞧꞧ] (or ᵐ[ꞧꞧ, ꞧꞧ]): *carro* ⁿ['karro] ᵐ['kɐꞧꞧɤ], *rubio* ⁿ['r̥u·βjo] ᵐ['ꞧʉ·β̞jɐ], *honra* ⁿ['onr·a] ᵐ['ơnꞧɐ], *alrededor* ⁿ[ˌalrˑeðe'ðoɾ] ᵐ[ˌɐ̜lꞧɐð̞ɐ'ð̞ɔs], *subrayar* ⁿ[ˌşuβrˑa'jaɾ] ᵐ[ˌʂ̺ʉ̜β̞ꞧ̞ɐ'dʑɐs, -'ɡꭓɐs, -'j̞ɐs].

For /l/, as we have already said above, besides [l], we can also have the *velar* realization ᵐ[ᴌ#, ᴌꞇ]: *lugar* ⁿ[lu'ɣaɾ] ᵐ[lʉ'ɣɐs], *hablar* ⁿ[a'βlaɾ] ᵐ[ɐ̜'β̞ᴌɐs], *flor* ⁿ['floɾ] ᵐ['flɔs], *fiel* ⁿ['fjɛl] ᵐ['fjɛl, -ᴌ], *salto* ⁿ['şalto] ᵐ['ʂ̺ɐltɤ, 'ʂ̺ɐᴌ-], *alba* ⁿ['alβa] ᵐ['ɐ̜ᴌβ̞ɐ, 'ɐ̜ᴌ-], *alcalde* ⁿ[al'kalde] ᵐ[ɐ̜l'kɐlde, ɐ̜ᴌ'kɐᴌð̞e], *el oro* ⁿ[e'loˑro] ᵐ[e'lơˑsɤ], *el toro* ⁿ[el-'toˑro] ᵐ[ɛᴌ'tɤˑɾɤ, ɛᴌ-], *colchón* ⁿ[kol'tʃon] ᵐ[kɔᴌ'tʃon, kɔᴌ-].

Normally, /ʎ/ becomes /ɡj/ ⁿ[ɡj, ɡj, j̞] ᵐ[dʑ, ɡꭓ, j̞]: *lluvia* ⁿ['ʎu·βja] ᵐ['dʑʉ·β̞jɐ, 'ɡꭓ-, 'j̞-], *pollo* ⁿ['poˑʎo] ᵐ['pơ·dʑɤ, -ɡꭓɤ, -j̞ɤ], *un llano* ⁿ[uɲ'ʎaˑno] ᵐ[ʉɲ'dʑɐ·nɤ, ʉɲ'ɡꭓ-, ʉɲ'j̞-], *el llano* ⁿ[eʎ'ʎaˑno] ᵐ[ɛᴌ'dʑɐ·nɤ, ɛʎ'ɡꭓ-, ɛʎ'j̞-, ɛᴌ-].

The nasal contoids correspond well to the neutral ones, but for /nn/ we also have [ŋn]: *solenne* ⁿ[şo'lɛⁿne] ᵐ[ʂ̺o'leŋnɐ], *mano* ⁿ['maˑno] ᵐ['mɐ·nɤ], *niño* ⁿ['niˑɲo] ᵐ['niˑɲɤ], *enfermo* ⁿ[eɱ'fɛrmo] ᵐ[eɱ'fɛsmɤ], *diente* ⁿ['djɛnte] ᵐ['djɛntɐ], *ancha* ⁿ['antʃa] ᵐ['ɐ̜ntʃɐ], *banco* ⁿ['baŋko] ᵐ['bɐ̜ŋkɤ], *franja* ⁿ['franꭓa] ᵐ['fʂ̺ɐ̜nꭓɐ], *álbum* ⁿ['alβun] ᵐ['ɐ̜lβ̞ʉn, -ŋ, -ɱ, -m], *módem* ⁿ['mɔ·ðen] ᵐ['mɔ·ðɐn, -ŋ, -m] (generally, in the mediatic accent, *-m* /nꞈ/ has different realizations, more or less influenced by Spanish phonology –or by spelling, by now– [n, ŋ, -ɱ, m]. As can be seen in fig 1.3, [ɱ] is simultaneously bilabial and alveolar).

1.8. The intonation patterns of the mediatic accent are similar to the neutral ones.

fig 1.4. Neutral and mediatic Castilian-Spanish tonograms.

Neutral Castilian

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

Mediatic Castilian

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