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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 ran 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 answer a 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)."
van BERGEM, D. (1993)

II. CORPUS

i. Casos

ALTERNANCIA VOCAL/ SEMICONSONANTE/ CONSONANTE

	[iV]	[i˘V]	[iV]		[jV]	
			+ Ac.	-Ac.	+Ac.	- Ac.
[a]	Dríade	Riada	Viaje	Piador	Yate	Yacal
[e]	Ríete	Diedro	Piedra	Piedad	Yeso	Yegüar
[o]	Ríoseco	Diodo	Diosa	Violín	Yodo	Yogur
[u]	Píure	Diurno	Triunfo	Ciudad	Yuca	Yuré

	[uV]	[u˘V]	[uV]		[ɣ˘V]	
			+ Ac.	- Ac.	+ Ac.	- Ac.
[a]	Falúas	Truhana	Cuatro	Cuartel	Guarda	Guabán
[e]	Bambúes	Dueto	Suelo	Muecín	Huerta	Güemul
[i]	Druida	Huida	Buitre	Tuición	Güira	Güillín
[o]	Búhos	Cuota	Muones	Acuosidad	Aguoso	Antiguos

CONTRASTE SEMICONSONANTE / SEMIVOCAL

	[ịa] / [ại]	[ịe] / [ẹi].	[ịo] / [ọi].	[ịu] / [ụi]
+ Ac.	Viaje / Baile	Piedra / Veinte	Violín / Coirón	Triunfo / Druida
- Ac.	Piador / Caimán	Piedad / Deidad	Diosa / Boina	Ciudad / Cuidado

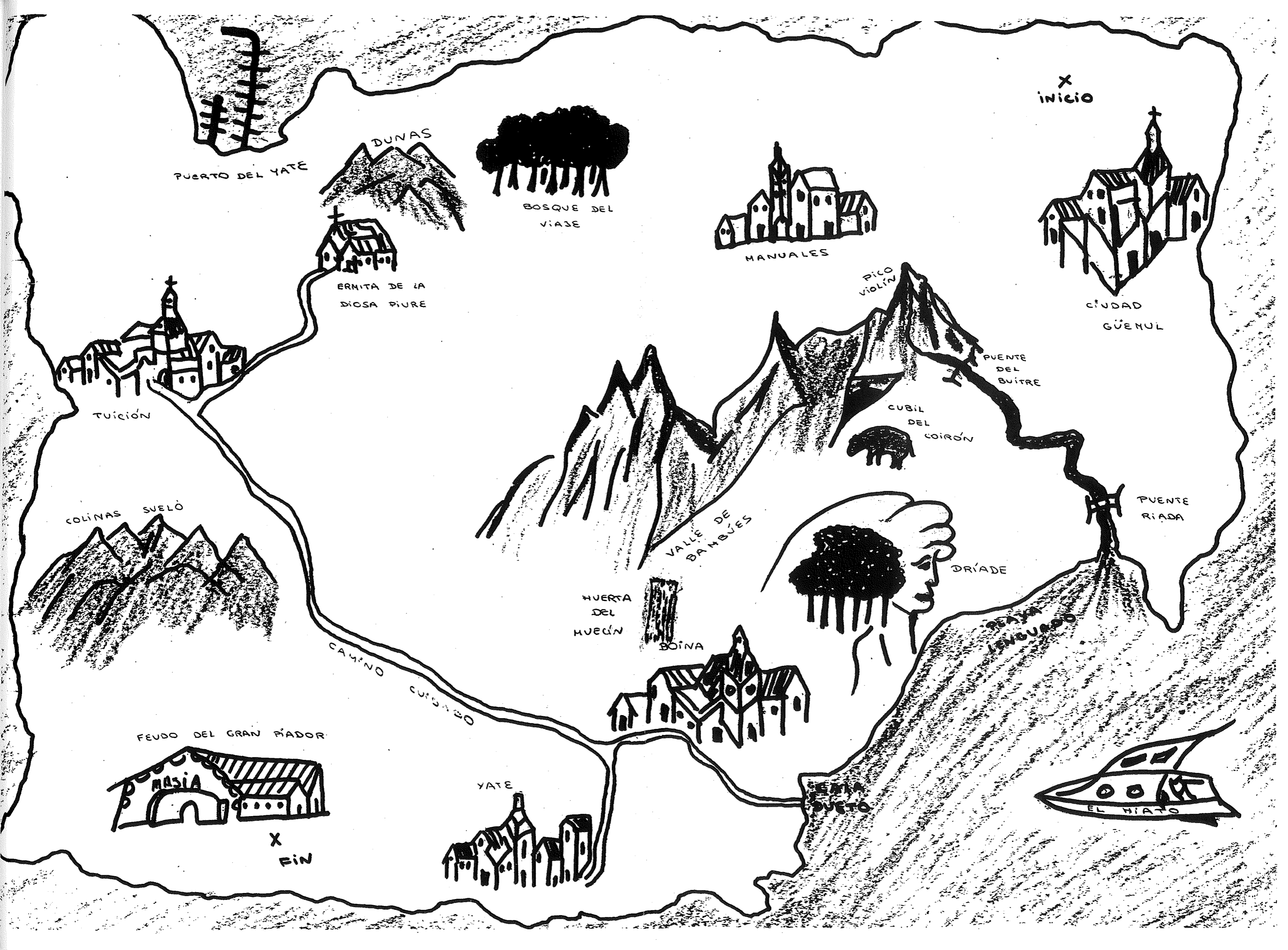
	[ụa] / [ạu]	[ụe] / [ẹu].	[ụo] / [ọu].	[ụi] / [ịu].
+ Ac.	Cuatro / Cauce	Suelo / Feudo	Muones / Goura	Buitre / Piure
- Ac.	Cuartel / Laurel	Muecín / Feudal	Acuosidad / Osohurón	Tuición / Ciudad

ii. Asignación de los casos a los modelos de mapa

MAPA 1	MAPA 2	MAPA 3	MAPA 4
Boina	Aguosa Cascada	Antiguos Pajares	Acuosidad
Bosque del Viaje	Arco del Triunfo	Arroyo Güemul	Area Diurna
Cala Duetto	Camino de Cuota	Caimán Feroz	Bosque de Goura
Ciudad Güemul	Casa de Yegüar	Cala Viaje	Búhos
Colinas Suelo	Cauce del Diedro	Camino suelo	Ciudad de los Guardas
Cubil del Coirón	Ciudad Cuartel	Castillo Feudal	Cordillera Luenga
Dríade	Colinas Ríete	Cima del Buitre	Cuartel del Cuatro
El yate	Cuatro Caminos	Deshierba	Deidad
El Hiato	Deidad	Desierto de Muecín	Falúas
Ermита de la diosa Piure	Druidad	Estación de Güira	Golfo del Hueco
Feudo del Gran Piador	Dunas	Feudo del conde Güillín	Lago Piure
Huerta del Muecín	Ermита de Piedra de Santa Piedad	Monte Diodo	Osohurón
Llano del Yacal	Las Güiras	Posada del Violín	Pico Muones
Manuales	Las Huidas	Puente de la Huida	Pinar de la Piedad
Pico Violín	Los muones	Puente de los Dioses	Posada Guabám
Playa Lenguado	Pico Uniones	Río seco	Triunfo
Puente del Buitre	Roble de Yodo	Roble del Baile	Truhanas
Puente Riada	Rosal	Tuición	Veinte Piedras
Tuición	Valle Acuosidad	Yodo	Yuca
Valle de Bambúes		Yogur	Yuré
Yate			
<i>Ejemplo Extra:</i>	<i>Ejemplo Extra:</i>	<i>Ejemplo Extra:</i>	<i>Ejemplo Extra:</i>
Camino Cuidado	Carretera Deshierba	Camino Luengo	Carretera Duetto

iii. Modelos de mapas

MAPA 1- INSTRUCTOR



X INICIO

PUERTO DEL YATE

DUNAS

BOSQUE DEL VIAJE

MANUALES

CIUDAD GÜENUL

ERMITA DE LA DIOSA PIURE

PICO VIOLÍN

PUENTE DEL BUITRE

CUBIL DEL COIRÓN

PUENTE RIADA

TUICIÓN

VALLE DE BAMBUES

DRIÁDE

HUERTA DEL MUECÚN

BOINA

CAMINO CURVADO

COLINAS SUELO

FEUDO DEL GRAN PIADOR

MASIA

YATE

PUERTO BUETO

EL HIATO

X FIN

MAPA 2- DIBUJANTE

INICIO

DIRECCIÓN

FIN

DESIERTO DE HUECÍN

MONTE DIODO

FEUDO DEL
LONDE
GÜILLÍN

CAMINO SUELO

PUENTE
DE LOS
DIOSES

CASTILLO
FEUDAL

DESHERBA

CIMA
DEL
BUITRE

RÍO SECO

ARROYO
GÜENUL

PUENTE
DE LA
HUIDA

CAIMÁN
FEROZ

ANTIGUOS
PAJARES

DRUIDA

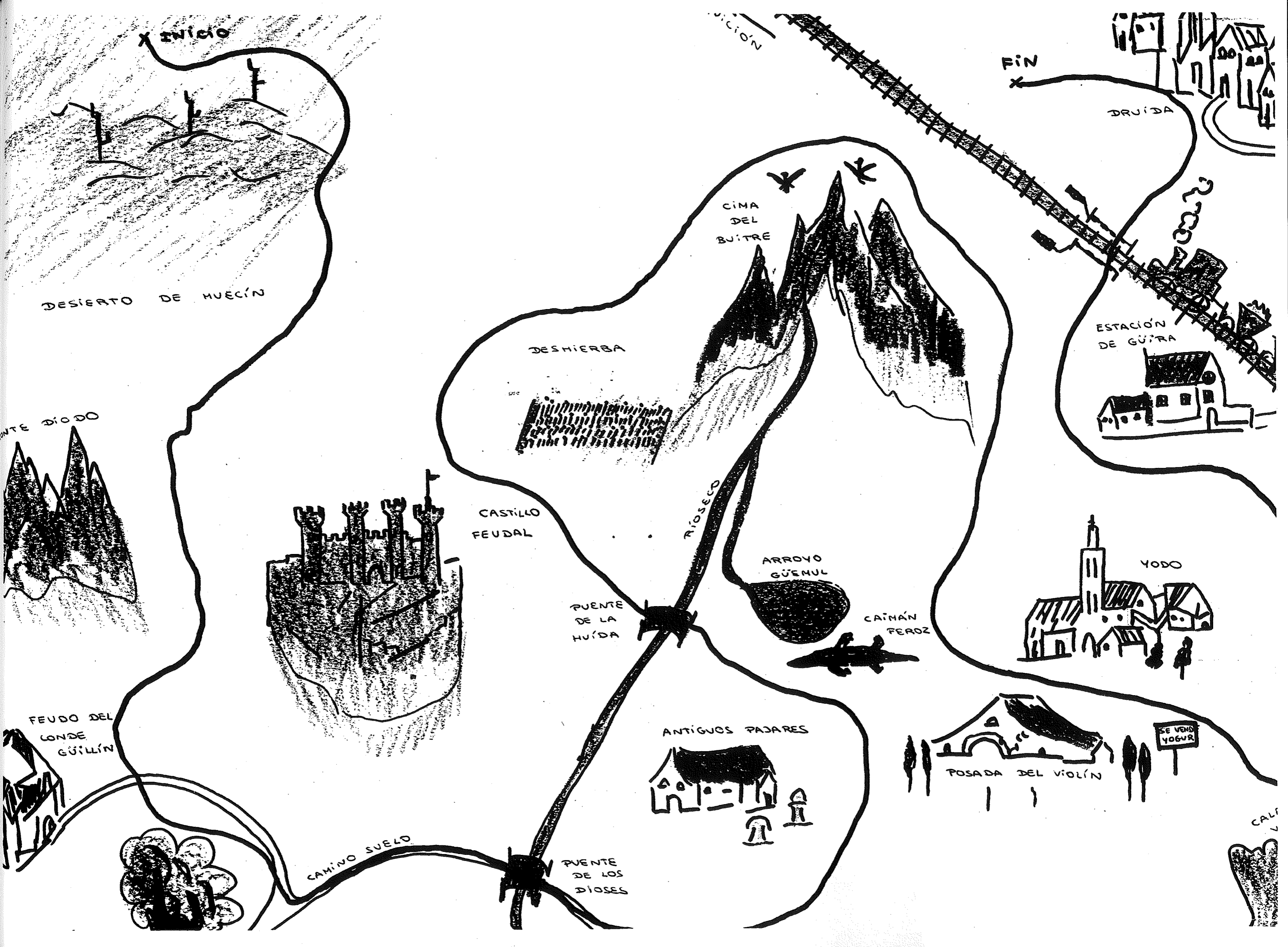
ESTACIÓN
DE GÜIRA

YODO

POSADA DEL VIOLÍN

SE VENDE
YOGUR

CALF



MAPA 2- INSTRUCTOR

x inicio

DESIERTO DE MUECÍN

MONTE DIOSO

FEUDO DEL CONDE GUILLÍN

ROBLE DEL BAILE

CAMINO SUELO

CASTILLO FEUDAL

PUNTE DRUIDA

PUNTE DE LOS DIOSSES

CIMA DEL BUITRE

RIOSCO

ARROYO GÜEMUL

CAIMÁN FERROZ

ANTIGUOS PADARES

POSADA DEL VIOLÍN

YOSO

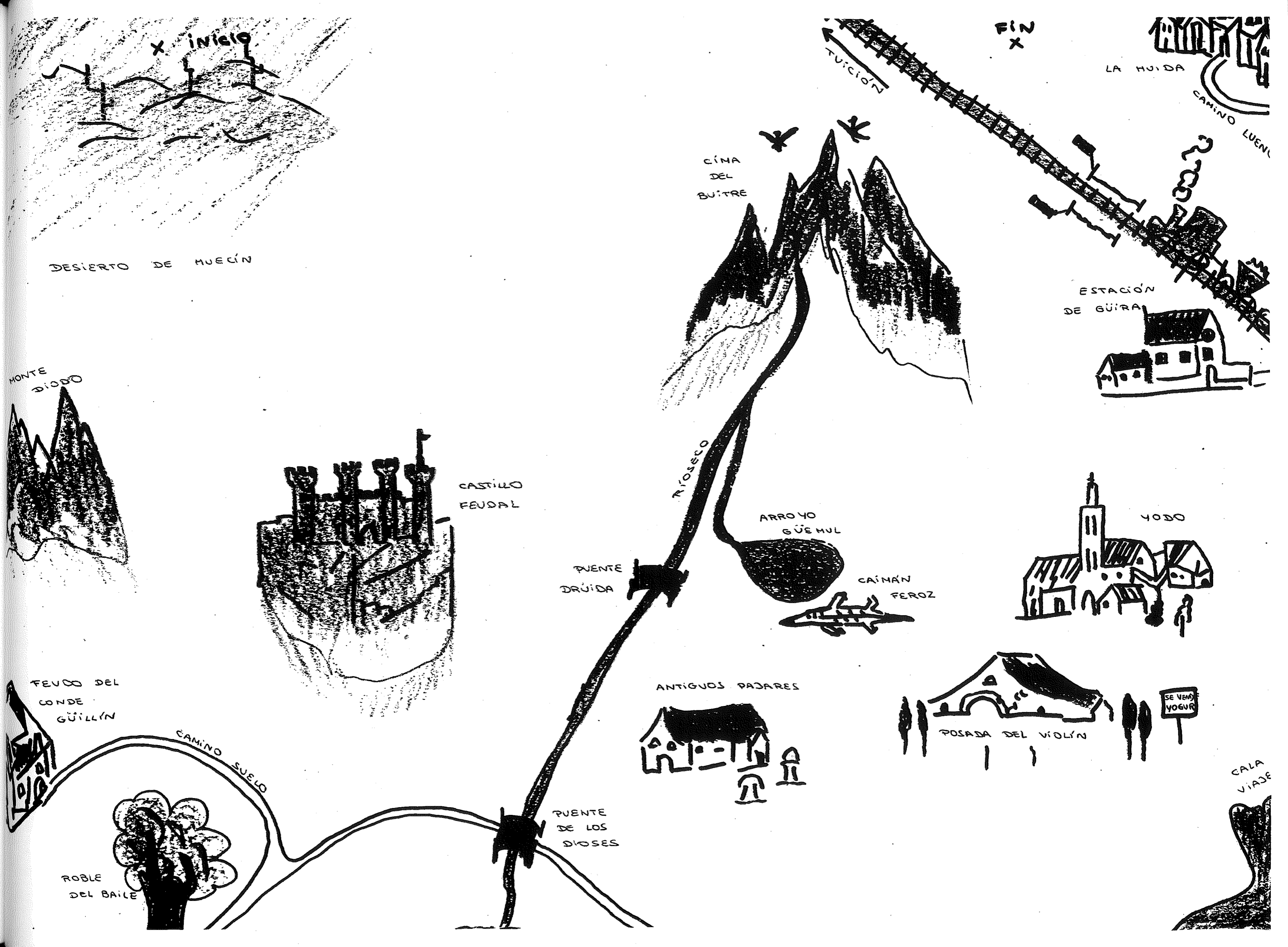
ESTACIÓN DE GÜIRA

LA HUIDA

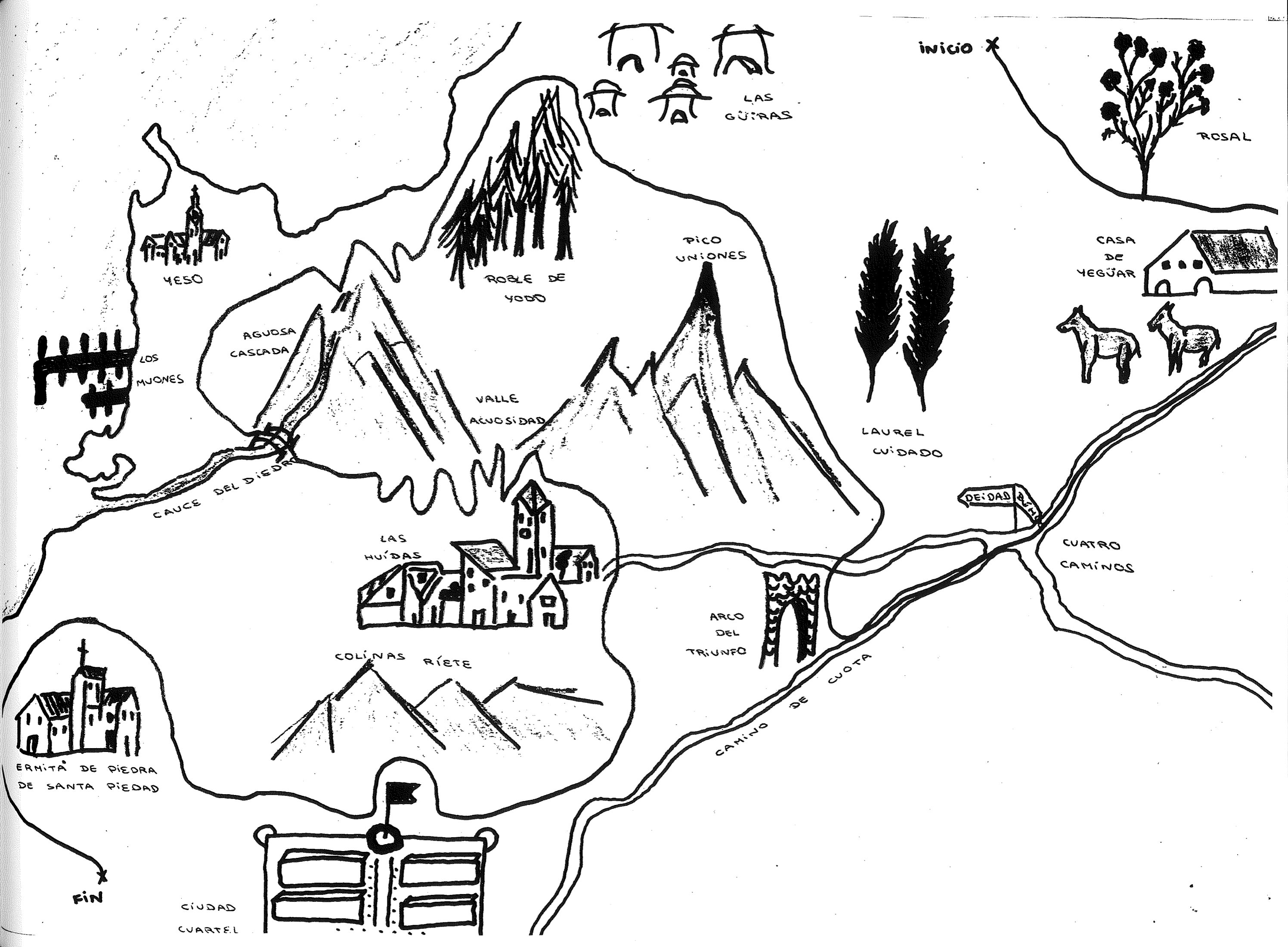
CAMINO LUENO

FIN X

TUICIÓN



MAPA 3- DIBUJANTE



INICIO X

ROSAL

LAS GUIRAS

PICO UNIONES

ROBLE DE YODO

CASA DE YEGUAR

YESO

AGUOSA CASCADA

VALLE AGUOSIDAD

LAUREL UIDADO

LOS MUONES

CAUCE DEL DIEDRO

DEIDAD BUE

CUATRO CAMINOS

LAS HUIDAS

ARCO DEL TRIUNFO

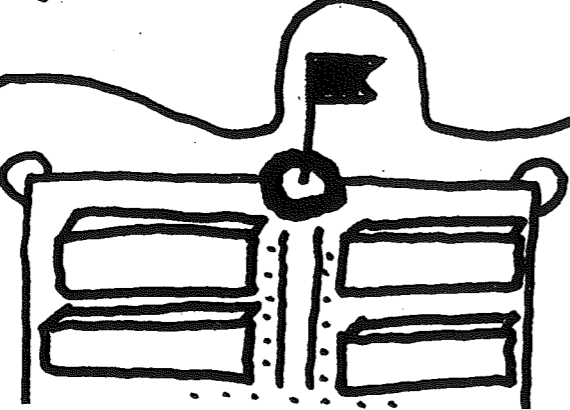
COLINAS RIETE

CAMINO DE CUOTA

ERMITA DE PIEDRA DE SANTA PIEDAD

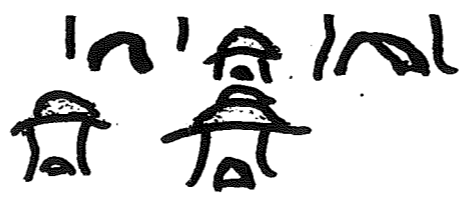
FIN X

CIUDAD CUARTEL

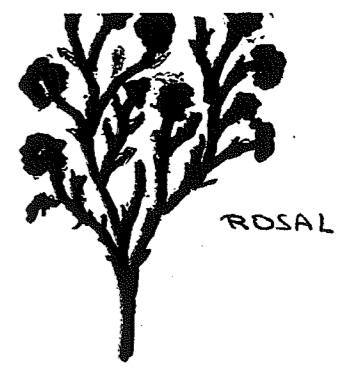


MAPA 3- INSTRUCTOR

INICIO X



LAS HUÍDAS



ROSAL



YESO

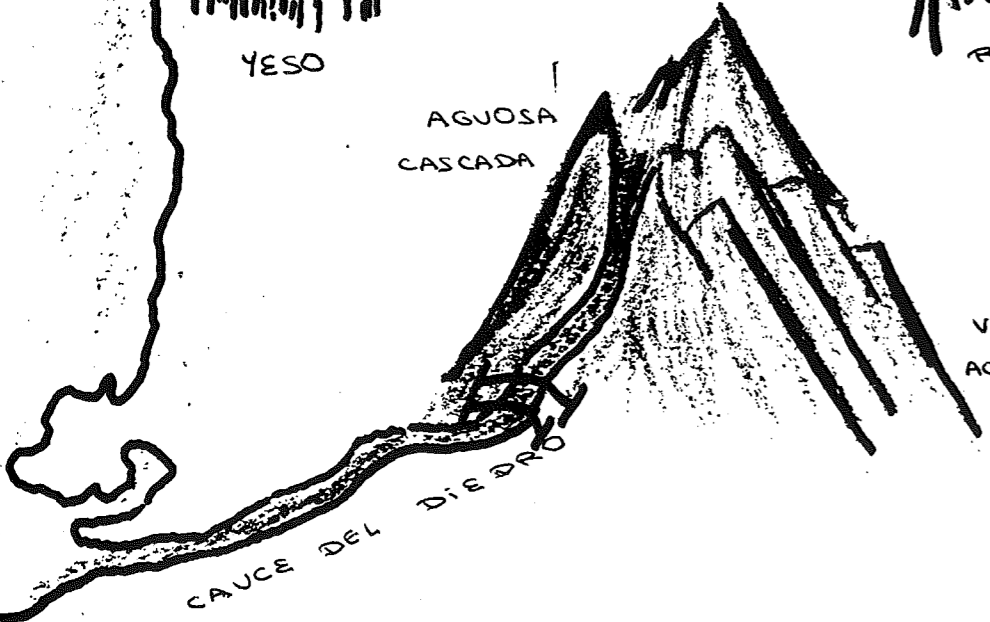


ROBLE DE YODO

CASA DE YEGUAR

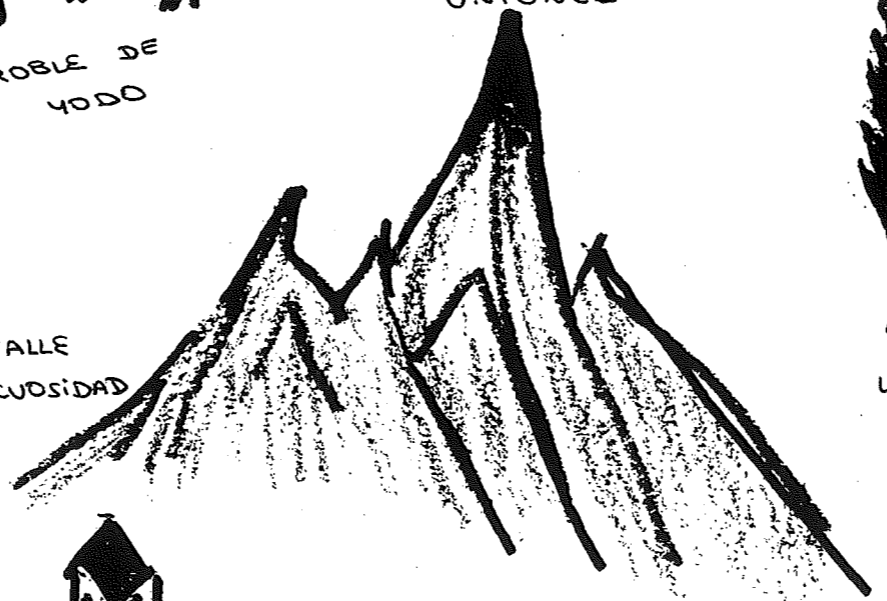


AGUOSA CASCADA



VALLE ACUOSIDAD

PICO UNIONES



LAUREL CUIDADO



VELOCIDAD BUENOS

CUATRO CAMINOS

LAS GUIRAS



CARRETERA DESHIERBA



ARCO DEL TRIUNFO

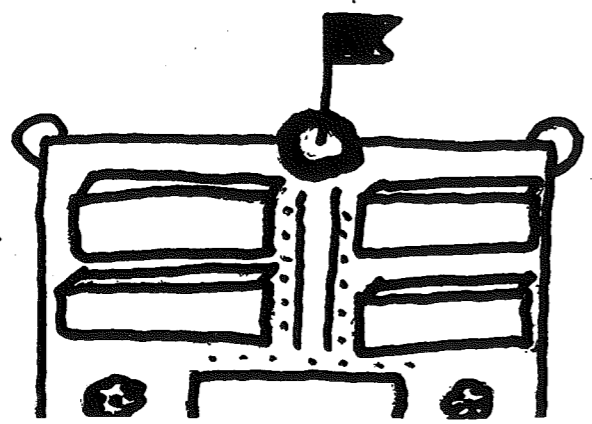
COLINAS RIETE



CAMINO DE WOTA



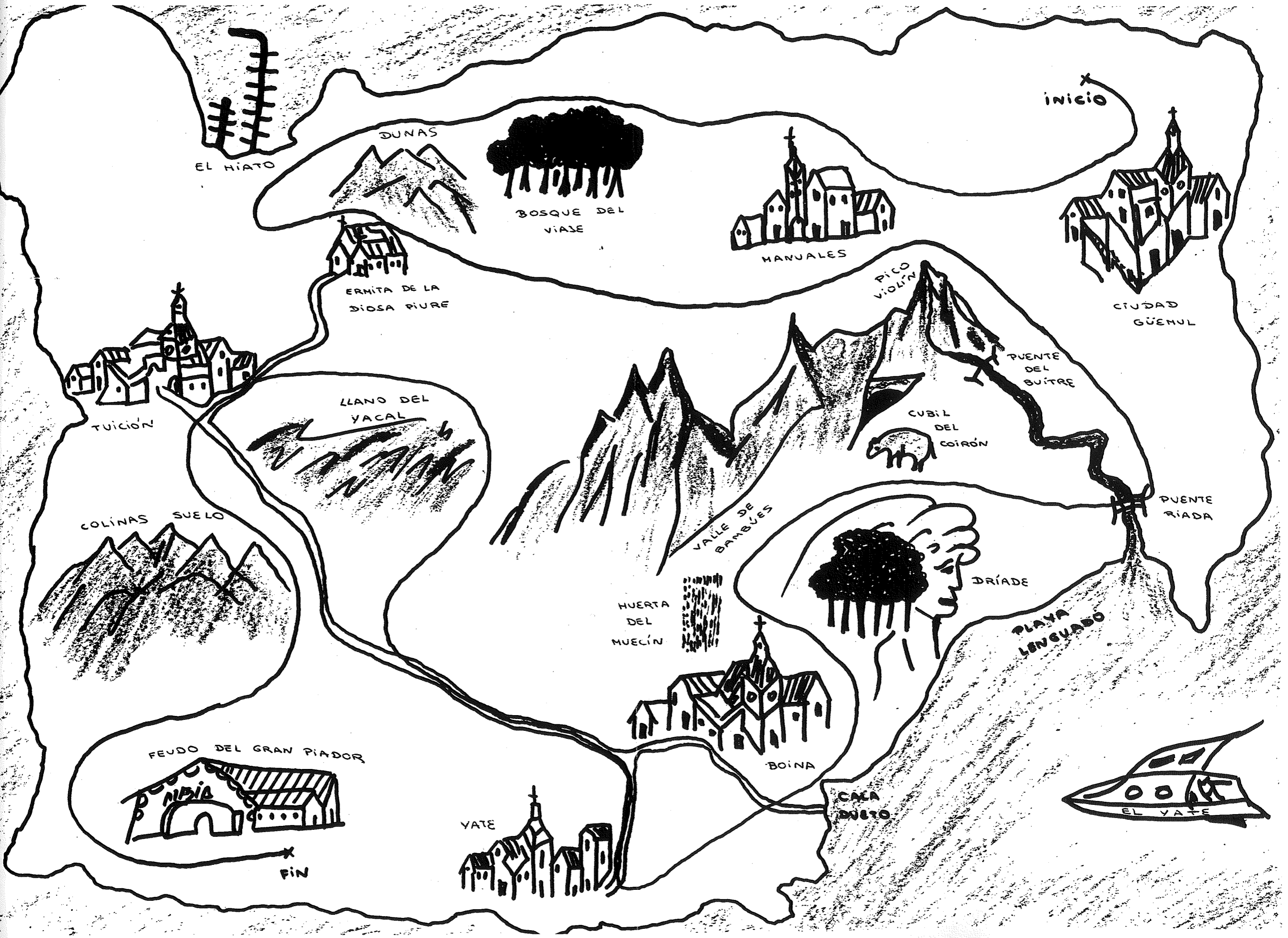
ERMITA DE PIEDRA DE SANTA PIEDAD



CIUDAD CUARTEL

+ FIN

MAPA 4- DIBUJANTE



INICIO

EL HIATO

DUNAS



BOSQUE DEL VIAJE



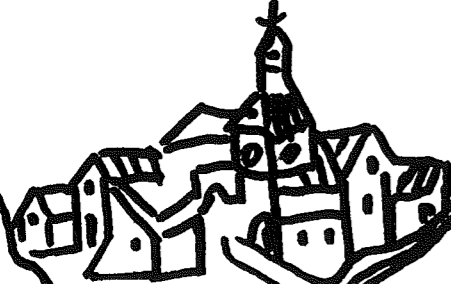
MANUALES



CIUDAD GUENUL



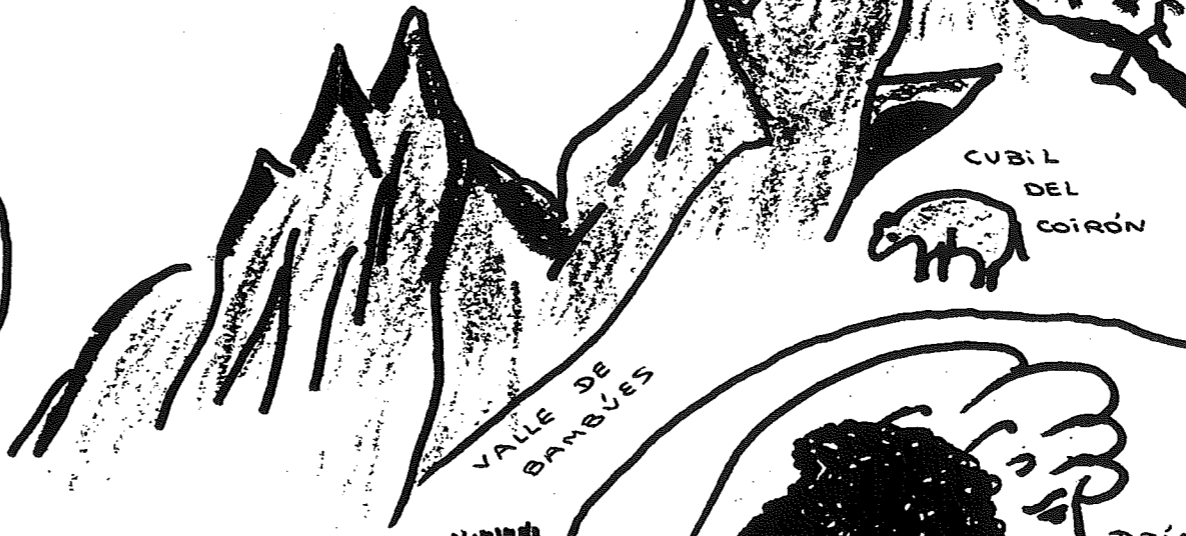
ERMITA DE LA DIOSA PIURE



TUICION



LLANO DEL YACAL



VALLE DE BAMBUES

PICO VIOLIN

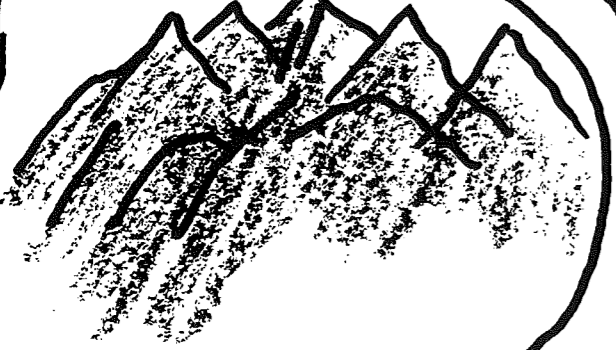
PUENTE DEL BUITRE



CUBIL DEL COIRON

PUENTE RIADA

COLINAS SUELO



HUERTA DEL MUELIN



DRIADE

PLAYA LENGUADO

FEUDO DEL GRAN PIADOR



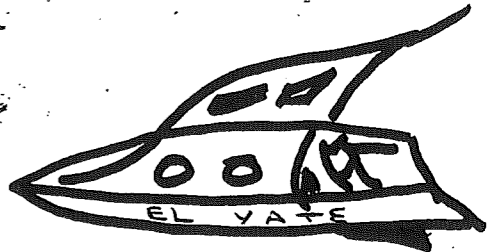
FIN

YATE



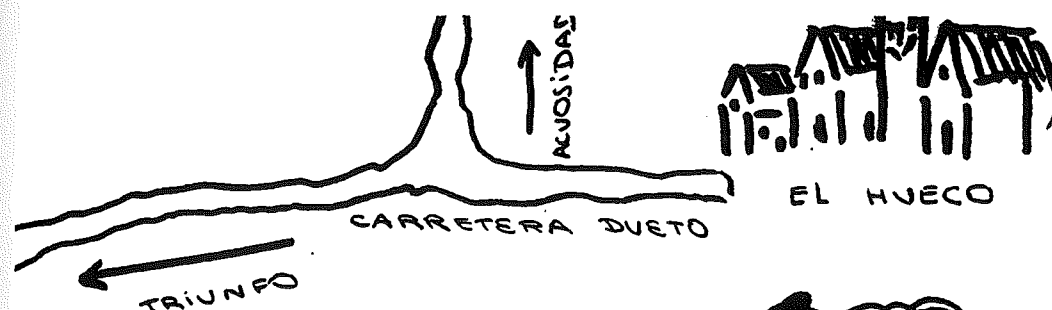
BOINA

CALA DUBTO

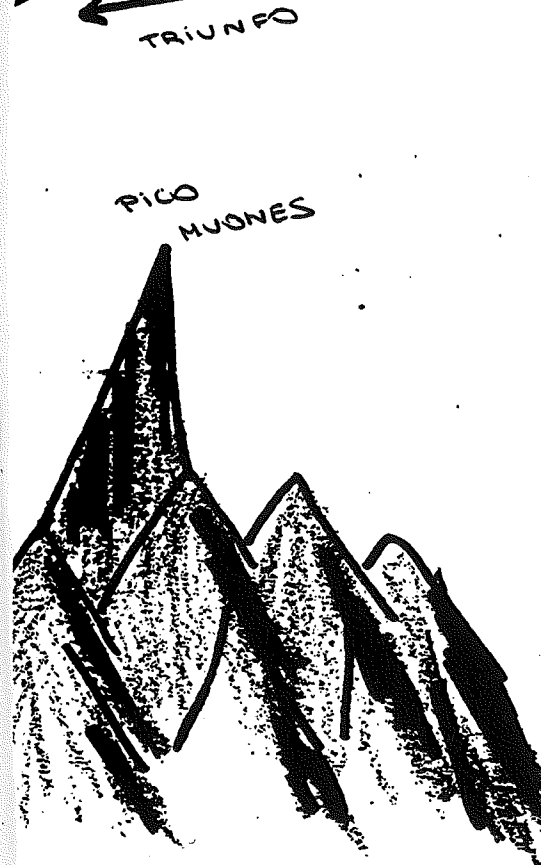
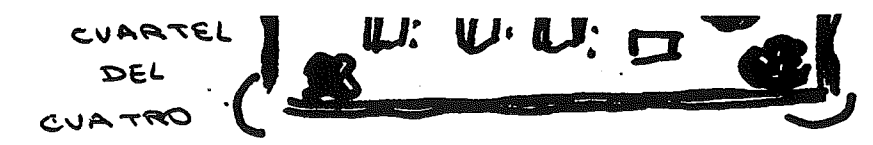


EL YATE

MAPA 4- INSTRUCTOR

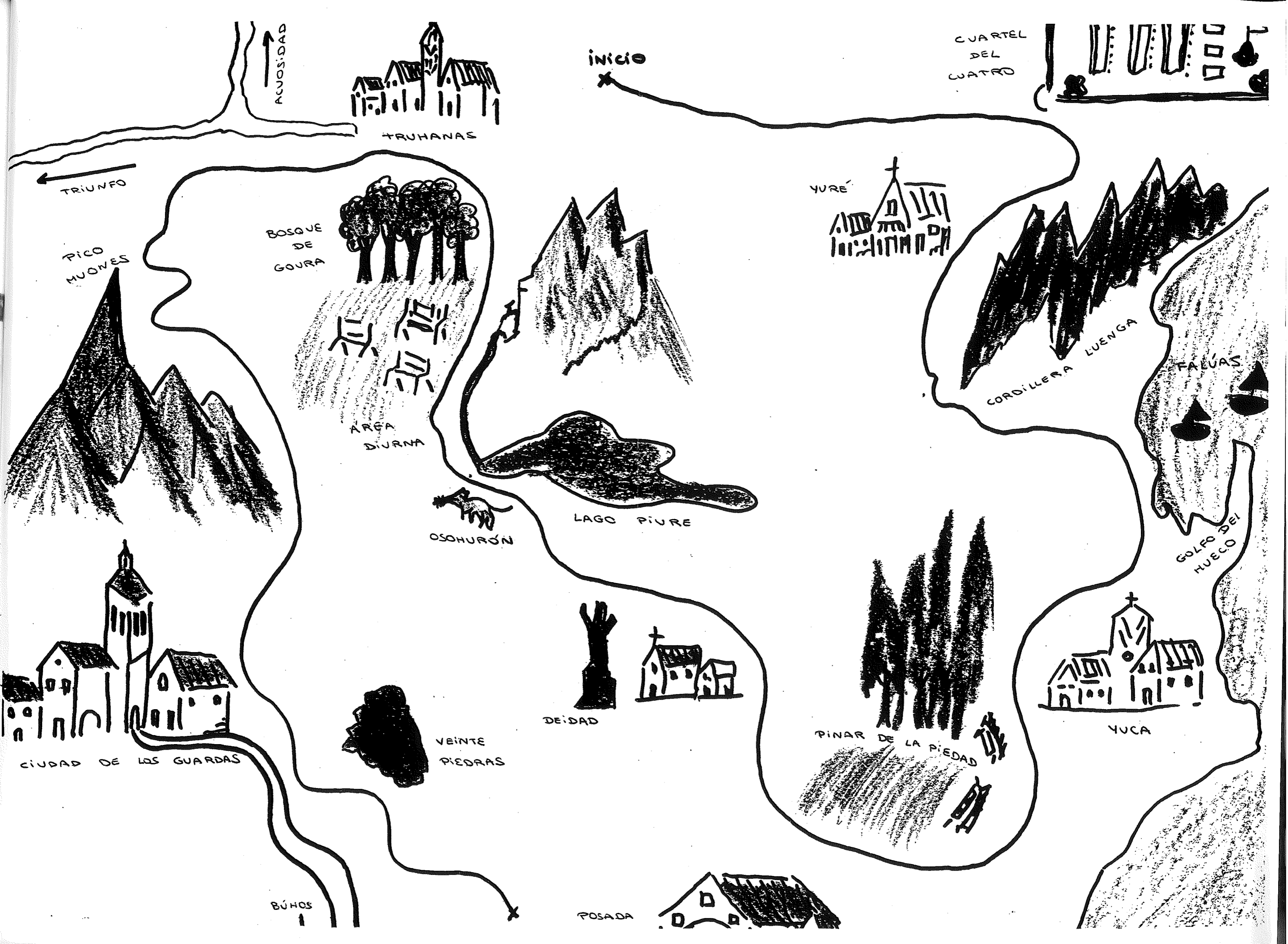


X INICIO



X FIN





ACUOSIDAD



TRUHANAS

INICIO

CUARTEL DEL WATRO



TRIUNFO

PICO MUONES

BOSQUE DE GOURA



AREA DIURNA



YURE



CORDILLERA LUENGA

FALÚAS

GOLFO DEL HUECO

OSOHURÓN

LAGO PIURE

VEINTE PIEDRAS

DEIDAD



POSADA

PINAR DE LA PIEDAD

YUCA

CIUDAD DE LOS GUARDAS

BÚHOS

