"CONTRASTIVE ANALYSIS OF ENGLISH AND SPANISH INTONATION USING COMPUTER CORPORA - A PRELIMINARY STUDY."

Miriam Elizabeth Cid Uribe

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The University of Leeds, Department of Linguistics and Phonetics

ABSTRACT

The thesis presents an account of the design, construction and analysis of a machine-readable corpus of transcribed spoken Spanish. The corpus was compiled from transcriptions of broadcast and conversational speech and was transcribed with prosodic marks by the researcher. Syllable boundaries were also marked. The design was aimed at compatibility with the Lancaster Spoken English Corpus, which already exists, and the primary objective of the research was to discover comparative information about differences between Spanish and English prosody.

Analysis by computer showed differences between the two languages in terms of mean tone-unit lengths and in the frequency of occurrence of different tones. An experiment to investigate the degree to which trained phoneticians (including the researcher) agree in transcribing pitch movements by drawing "pitch curves" showed a reasonable degree of agreement as measured by calculating correlation coefficients, though agreement with computer-extracted fundamental frequency curves was less clear-cut. The thesis discusses the possibility of storing such fundamental frequency information along with the "manual" transcription in the corpus in future development of the work.
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PART ONE : BACKGROUND TO THIS STUDY

CHAPTER ONE
GENERAL INTRODUCTION TO THE STUDY

OVERVIEW : Chapter one is an overall introduction to this comparative study of Spanish and English intonation having two computer corpora of spoken language as its basis. The introduction is expected, then, to acquaint the reader with some current theoretical and practical issues that have prompted the comparative study described in the remaining five chapters of this study as well as with the general procedures followed. Therefore, it deals primarily with two main points:

1. - Reasons for attempting a study of the kind described throughout this work on the intonational systems of English and Spanish. Linguistic, prosodic and pedagogical aspects are to be explored.

2. - Methodological aspects of this research. The tasks carried out in order to accomplish the primary goal of building up a corpus of spoken Spanish that could then be compared to an existing corpus of spoken English are presented.

It is stressed that the present study is to be viewed essentially as a pilot study and evaluation for a subsequent long-term research programme. The basic design of the corpus and the development of techniques for analysis have been regarded as more important than the absolute size of the corpus or the exhaustiveness of the analysis carried out.
1.1. RATIONALE BEHIND THIS STUDY: Among the many aspects involved in the scientific study of language one that has, in recent years, been devoted a great deal of attention is the analysis of the prosodic or suprasegmental elements of speech. Because they are "co-occurrent with sequences of segmental phonemes and of words" (Cruttenden, 1986: 177), these prosodic features are suprasegmental in character; a detailed discussion on the scope of these two terms is presented in Chapter 2.

A review of the available literature shows that descriptions of language systems appear to have given, until fairly recently, priority to segmental phenomena; this seems to be so because while the behaviour of segments suffers modifications on account of changes in the phonological environment in which they occur, suprasegmental features are affected by factors other than those traditionally associated with the purely linguistic domain. These factors, pertaining to such aspects as the idiosyncratic psychological, environmental, and socio-cultural characteristics of the users of one particular system, appear to be more elusive in character and less systematic in occurrence which might, ultimately, account for the lesser degree of attention which prosodic descriptions have been given.

However, it is clear that spoken language is not made up solely of segments; as a vehicle for communication it consists of verbal and non-verbal components intimately related to one another in different levels; they have, therefore, different roles to play in a speech act. Lyons (1981: 144) proposes a difference of domain for these components stating that, while the non-verbal component of language is mostly concerned with the transmission of social and expressive meanings, it is the priority of the verbal component to transmit descriptive meanings. In fact it has been shown by several linguists - Brown and Yule (1981: 10), amongst others - that it is possible to determine the speaker's sex, approximate age and approximate educational status through his or
her voice. There are, then, extra linguistic pieces of information that are conveyed in a very important measure by voice alone, i.e. non-verbal component, a fact upon which there does not seem to be disagreement amongst scholars.

In the process of oral communication, then

"every sentence of spoken language will have superimposed upon the string of word-forms, a characteristic prosodic contour (notably a particular intonation pattern) without which it is not a sentence" (Lyons, 1981 : 105).

If the verbal component of language has found its way in the visual medium through the use of different alphabets, it seems reasonable to agree with Brown and Yule (1983 : 10) that the rhythmic and temporal features of speech together with pause and intonation have found their graphic manifestation in the visual medium in the use of punctuation, capitalisation, italicisation, paragraphing, etc. Notice, though, that there have been known complaints in the sense that written graphics are only a poor representation of prosodic patterns (L. Kaiser, in Abercrombie et al., 1964 : 102-111).

It also seems reasonable to assume that since segments are systemically organised according to describable criteria, prosodic features are similarly likely to exhibit characteristics that reflect the inner organisation of each system. Here is precisely where the difficulties involved in intonational descriptions seem to lie; according to Svetozarova (in Fant and Tatham, 1975 : 501)

"the assessment of a set of intonation contours that oppose each other in the intonation system of a given language, and the assessment of the relevant features of each contour is one of the main problems of intonation studies."

The views on the relationship between the prosodic systems and the structure of sentences for each linguistic system is reflected in the great variety found in various descriptions of several languages available so far.
It is this variation that has principally prompted the study undertaken as the difference in both scope and approaches of the descriptions available for Spanish and those available for English reflect a profound difference in methodology of research as well as in results obtained. We will briefly mention three aspects that have been given consideration in the comparative study described in the pages that follow:

1.1.1. Linguistic aspects: Cruttenden (1986: 144-160) claims that there is an evident lack of appropriate descriptions of intonational systems in general, and he discusses the impoverished situation present in most non-Indo-European languages whose intonation patterns, he affirms, are mentioned only occasionally in books of grammar. In the case of Indo-European languages, he agrees that there are, at present, some individual intonational descriptions such as those for Swedish (Garding, 1983), for Dutch (Collier and 't Hart, 1981), for French (Vaissiere, 1983), and the large number of descriptions available for English. The results shown through these descriptions point to a number of traits which, since they appear to occur in every system, reflect universal linguistic tendencies. As for comparative studies between Indo-European languages, there have been several descriptions that aim at establishing parallel descriptions, e.g. English/French (Delattre, 1963); English/German (Schubiger, 1958; Fox, 1978).

Some of the linguistic aspects that need to be considered in intonational analyses are (1) the relationship between intonation and other levels of linguistic analysis such as grammar, semantics, etc., and (2) the presentation of a detailed phonological description within the framework of a general linguistic theory.

1.1.2. Prosodic aspects: As mentioned earlier on, language has a non-verbal component that is superimposed upon the verbal component to give utterances their total
meaning. According to Martin (1981: 81-92) the prosodic systems of language include stress, centre, juncture, pitch direction, pitch height, utterance unit, and utterance group. The first three combine to determine the rhythm of an utterance while pitch height and pitch direction combine to determine intonation.

The construction of our corpus was intended to be relevant to prosodic studies, but we decided to delimit the scope of our study to intonation alone; although prosodic systems as a whole involve features of rhythm, stress and intonation that work together to make the decodification of the message possible, it is intonation that concerns us most centrally because of considerations of pedagogical aspects that we will refer to next.

1.1.3. Pedagogical aspects: There seems to be a consensus on the fact that most intonational descriptions of both English and Spanish have been prompted by pedagogical considerations. Thus the majority of descriptions for English intonation began to appear when the need for teaching emerged. According to Fox (in Gibbon and Richter, 1984: 120)

"the standard approach to the description of intonation, especially in the extensive pedagogical tradition of English intonation studies, is to establish an intonation 'unit' (...), to assign to this unit a pattern, ..., and to give to this pattern a meaning, ..."

This standard approach for the analysis of English is likely to be found for Spanish as well, though in the case of the latter the descriptions proposed have tended to be more global, giving particular attention only to the end of the intonation contour as variations inside it have been considered less significant.

On the other hand, pedagogical considerations concerned with trying to find out exactly where the differences between the two systems in question lie weighed heavily in the choice of this research. It is not enough to establish the existence of differences among
systems; if we want this information to serve pedagogical purposes, we must know where the differences lie and to what degree. Only then can an appropriate methodology for the teaching of intonation be devised.

This study attempts to establish, with quantitative data, a parallel between the two systems.

1.2. METHODOLOGICAL ASPECTS OF THIS RESEARCH: The first priority has been to build up a corpus of spoken Spanish in which samples in different styles are included. A review of the available literature on Spanish shows that the majority of the publications on the subject take as a basis for the description the reading of texts extracted from pieces of Spanish literature (T. Navarro Tomas, 1974; Quilis y Fernandez, 1985 - 11th ed.), or ready made examples that conform to the theories proposed based on the phonetician's intuition (Alarcos Llorach, 1964; Stockwell and Bowen, 1965). There have been some recent attempts to base descriptions on samples of real speech (Kvavik, 1980; Canellada y Madsen, 1987), and a great emphasis is being placed on acoustic analyses particularly through research at a postgraduate university level (Fernández Corugedo, 1987); the construction of a corpus based on natural language does not seem to have been attempted before.

This material is meant to fill a gap in the availability of Spanish prosodic information since -as fully discussed in Chapter 5- it opens various possibilities for linguistic analysis at different levels. The analysis of the corpus was carried out making use of the Leeds University computer facilities and of the experimental phonetics equipment available in the department of Linguistics and Phonetics at the same University.

As described below (Chapter 5) the corpus in its present state comprises 25,520 words analysed in terms of words, syllables, tones, and tone units. The scope of the corpus is
by no means considered exhausted as the possibilities for incorporating other styles to it has been left open. Neither is the analysis considered exhausted as the material can be looked at from various other angles.

1.2.1. Stages of the research: This research, then, followed four main steps: (i) bibliographic research, (ii) collection of data, (iii) analysis of the data and (iv) comparison between English and Spanish.

1.2.1.1. Literature survey: The relevant published literature on the related areas was reviewed. It was found that, while there is a large amount of published material in the areas of prosody, intonation in general, and the intonation of English in particular as well as for the role of computers in linguistic research, the place of statistics in scientific research, etc., finding information on Spanish intonation was more difficult, as discussed in Chapter 3. This supported the idea that a corpus of the kind produced could serve as a source for further information on Spanish intonation.

1.2.1.2. Collection of data: This step was carried out relying almost entirely on the willingness and good disposition of six native Spanish speakers who provided the spontaneous, unscripted material for the corpus. It was as well thought necessary to have other styles of speech so videos of TV News were recorded in Spain and brought to England for their subsequent analysis.

Since the most important reason to collect this data was for it to be used in a comparison with English, samples of English speech were also collected from two main sources (1) recorded material existing in the Department of Linguistics and Phonetics which provided a style of speech similar to the one for spontaneous Spanish and samples of which were later used for an experiment, and (2) the IBM/Lancaster Corpus for spoken English -SEC- constructed at Lancaster as part of the LOB project.
1.2.1.3. Analysis of the data: The material collected was analysed in three main stages: (1) Auditory analysis; the whole text of the Corpus was auditorily transcribed, first orthographically, then a process of syllabification was carried out, and finally a prosodic transcription was made; at a later stage chosen samples of the data were auditorily transcribed by five experts and their results correlated among them as well as with the results shown by the researcher; (2) Acoustic analysis; fundamental frequency traces were obtained from the selected samples of spontaneous speech already transcribed by the five experts mentioned before, and they were further analysed in a comparative way, (3) Computer analysis; in order to find out the prosodic behaviour of Spanish speakers some computer results had to be obtained. Programmes were written to obtain figures on: number of words in the corpus; number of syllables in the corpus per category, and the average number of syllables per word; number of major tone units in the corpus; total number of minor tone units in the corpus as well as the average number of minor tone units per major tone unit; and frequency of occurrence of each tone per tone unit and in the corpus.

1.2.1.4. Comparison with English: The results obtained from the corpus of spoken Spanish with the sole exception of the item related to syllable counting which is unavailable from SEC, was compared with the English results. The total description of the comparison is to be found in Chapter 6.

Chapter 5 deals with all the processes involved in the corpus construction and full details concerning point 2 of this introduction are discussed in that chapter.

CONCLUDING REMARKS: This chapter has attempted to provide a preliminary view of the reasons behind this research plus the methodology employed. Some concluding remarks must be made at this point:
1. - The lack until now of original, spontaneous and unscripted samples of actual Spanish speech is expected to be lessened by the contribution of this corpus. The work carried out with the samples shows the feasibility of comparing corpora belonging to different systems as long as careful attention is given to compatibility of formats.

2. - The rapid advance in technological resources available today makes the construction and analysis of large-scale language corpora possible. In the particular case of the corpus of spoken Spanish, it is expected that it can serve as a database for other linguistic analyses from perspectives ranging from the purely linguistic, i.e. semantic, lexicological, grammatical, to research in speech technology.

3. - This research seems to reveal the existence of an ample field for further investigation both in the areas of Contrastive Analysis and in the analysis of Spanish prosody.
CHAPTER TWO

NATURE OF INTONATION

OVERVIEW: In this chapter we will present an overall review of the literature available on the aspects that follow:

1) PROSODY, the scope of the term and the different meanings that prosody entails for different lines of thought. A discussion ensues concerning the theoretical approaches used to define the terms 'prosody' and 'suprasegmental', and some specific points are raised concerning prosodic studies.
   a) Prosodic versus suprasegmental the discussion that ensues concerns the theoretical approaches involved in the definition of the terms, and some specific points are raised concerning prosodic studies.
   b) Auditory versus acoustic analyses, the advantages and disadvantages of each of these ways of dealing with prosody are analysed from the point of view of their usefulness for prosodic studies.
   c) Approaches to prosody with special reference to American and European viewpoints.

2) INTONATION is then introduced as one of the universal prosodic systems. A general literature survey concerning intonation is presented covering the following aspects:
   a) Universals of intonation and the division of world languages in terms of these universals.
   b) Approaches to intonation covering Acoustic, Phonological and Phonetic approaches, and their contribution to intonational analyses.
   c) Functions of intonation as viewed from the linguistic and from the
psychological points of view.

d) **Physics of intonation** with special reference to the processes involved in the production of intonation, to the acoustic parameters of intonation and to how these parameters can be measured and the speech signal interpreted.

e) **Perception of intonation** deals with the cognitive processes involved in the decoding of the intonational element of the message as represented in the reception and perception stages.

2.1.- **PROSODY**: No analysis of spoken language can claim to be complete without referring to aspects other than the segmentable, physiologically describable, and physically measurable phonemes. In a description of spoken language due attention must be given to features that affect linguistic units higher than the segment -therefore suprasegmental in scope- be these units the syllable, the word, the phrase, the clause or the sentence.

In the process of communication, we make use of various features that make our message complete; features which hold the message together but which, rather than impinging upon one individual element, affect the whole of the utterance supplying information of a kind different from that supplied by the segmental features. The words we stress, the pauses we make, the pitch we give to both the individual words and to the utterance as well help us to achieve this primary function of speech which is communication.

The special standing of these features in any act of speech was already known to ancient Greek scholars many of whose linguistic studies pointed out the relationship between intensity and pitch relating intensity to the perception of sounds as loud or soft as recalled by Lieberman (1967: 13). They called these features of speech **prosodies** and
used the term to refer to all those aspects which, though not marked in the orthography, affected the whole stretch of utterance by giving it melody. For Greek scholars, then, prosody was synonymous with rhythm, accent and tonal features; they attempted to show prosody later on through the orthographic use of diacritics. Much later in the history of linguistics, prosody became synonymous with metrics and it was mainly used to refer to rhythmic patterns in verse; therefore the emphasis of the studies was on literary prosodics. It is with this latter meaning that prosody tended to be equated until the end of the nineteenth century. However, with poetry being a kind of language that was not at all used as the means of communication in everyday situations by the ordinary man, linguists did not seem to regard prosody as bearing the same level of importance as the segments: it was assumed to belong to poetry alone. It was not until well into the twentieth century that prosody started to be taken out of the fringes of the analysis of language to be brought to the centre of linguistic studies.

There are many reasons for the apparent reluctance to venture into the study of prosody. Crystal (1975: 1) explains this situation by mentioning that intonation analysts had not 'involved themselves with general questions of theory': they had become concerned with putting forward descriptions but had left untouched the area of establishing prosodic phonological categories; on the other hand, for those linguists who did busy themselves with theoretical matters prosody was of no concern.

Furthermore, prosody is not an aspect as easy to describe or even to define as the phoneme: there is still a vagueness about the meaning of the term that begins with its definition by different scholars. For some prosody includes phenomena as different as accent and tonal features as well as rhythm and voicing, while for others prosody should only consider stress, rhythm and intonation leaving those aspects associated with voice quality to another realm, that of paralinguistics. In the first case there tends to be an overlap of prosodic and paralinguistic features which has caused confusion in the use of
the terms. Crystal (1975: 47-64) refers to this state of confusion when he mentions the different possibilities that the term paralanguage comprises for linguists on both sides of the Atlantic; he lists the components as they happen to be described by different people and concludes that the lack of explicit theoretical foundations delimiting the scope of the features has led to this confusion.

In a later attempt at defining the term, Crystal (1985: 249-250) states that prosody is

"a term used in SUPRASEGMENTAL PHONETICS and PHONOLOGY to refer collectively to variations of PITCH, LOUDNESS, TEMPO, and RHYTHM"

and points out the difference in scope with the suprasegmentals when he says that

"sometimes it (prosody) is used loosely as a synonym for 'suprasegmental', but in a narrower sense it refers only to the above variables, the remaining suprasegmental features being labelled PARALINGUISTIC".

Those remaining features are, he claims, variations in TONE of voice which are less systematic than intonation and stress and which will include spasmodic features, the controlled use of breathy or creaky voice, and the use of secondary articulations such as lip-rounding and nasalization.

2.1.1. Prosodic or suprasegmental: The confusion between the terms prosodic and suprasegmental, then, seems to spring from the fact that they both affect units higher than the phoneme. However, as we have seen, there seems to be a slight difference in meaning between these two terms and the choice of one or the other is, apparently, a signal of the particular theoretical position held by the researcher. The use of the term prosody is usually linked to the European tradition which considers as prosodic those features that are residual to the speech act; that is, what is left after the segments are set aside and after
non-linguistic -coughs, sobs- and paralinguistic -vocal effects- have been isolated. In this sense pitch, loudness, tempo, and rhythm are classed amongst prosodies.

At this point it is necessary to refer to yet another concept with which the term prosody is related. It was Firth in the 1940's who claimed the term prosody for a type of linguistic analysis that went beyond the segment, but his use of the term and the scope of the Firthian *Prosodic phonology* is by far more extensive than the concept currently in use amongst phoneticians: it involves an approach towards linguistic analysis that gave rise to a new theory in phonology. At a time when linguistic analyses seemed to be primarily focused on the study of single segments, Firth proposed a type of study whose emphasis was on features different from the segment; in fact, his prosodies affected stretches of utterance and it is possible to speak of 'sentence prosody' or 'syllable prosody' depending on the stretch of utterance that is being dealt with. He called his analysis prosodic and it later grew into a far-reaching theory -prosodic phonology - in which features like nasality, secondary articulations, etc. are classed as prosodies (R. Coates, in Lyons 1987 : 30 - 59).

The use of the term suprasegmental, on the other hand, brings to mind the American structuralist theories which hold the segment as the minimal element of analysis; therefore, any element that affects units higher than the segment are suprasegmental in character. Lehiste (1970 : 1-2) argues that there is not yet a clear delimitation in the term as it has been defined so far; she finds the available definitions unsatisfactory in the sense that if suprasegmentals include any features affecting the segment then voice quality and some other features traditionally classed amongst the paralinguistic ones should also form part of suprasegmentals. This is precisely what Crystal (1975 : 5-7; 1985 : 296-297) tries to clarify in an effort to delimit the scope of these three areas that seem to overlap: the suprasegmental, the paralinguistic and the prosodic.

Probably in an attempt to avoid the use of either term, Martin (1981 : 81-92) speaks of
"speech melody" to refer to

"all non-segmental or non-alphabetical components of utterance, which are to be distinguished from the segmental features comprising the articulated bits of language (almost universally analyzed as vowels and consonants)."

This clearly includes both types of components which he classifies into:

"prosodic and paralinguistic domains which may be distinguished along the parameters of phonetic definition and function. The features of the prosodic systems (e.g. stress, intonational pitch direction) are more discretely coded in the sense that their intra-systemic definition is distinctive in some respects: there is a discrete contrast between intonational rise and fall, and a relatively discrete contrast between the presence or absence of juncture." (Ibid)

To summarise the points made we can say that while in the British sense prosody is to be considered at the same level but covering different domains as para-linguistic and non-linguistic features, the American suprasegmental comprises "secondary" levels amongst which intonation, stress, rhythm are to be grouped together with vowel length, elision, assimilation, etc., since they all have an effect over the segment.

2.1.2. Auditory versus acoustic/instrumental studies: The other aspect that has made prosody keep a secondary place in linguistic analyses is that being so elusive and so much based upon perceptual considerations, there were evident subjective elements involved in its analysis; this was likely to render the description rather unscientific in the sense that results or descriptions done by linguists at any given time were mostly obtained from impressionistic considerations that could hardly be replicated by other scholars under similar circumstances. This is one important fact that needs to be mentioned at this point as it refers to the special standing held by two main ways to approach prosody, namely the auditory and the instrumental, each of which has its advocates and detractors.
Auditory descriptions have been around for a long time, and certain languages, English in particular, have been prosodically described at length by phoneticians who had no instrumental assistance but whose descriptions proved accurate and comprehensive; suffice to mention the names of J. Steele and H. Sweet whose auditorily based descriptions and analyses clearly laid the foundations for modern studies that have confirmed points they raised through observation alone. However; auditory descriptions in general have met with critical scepticism by scholars who question the scientific value of analyses such as those based on intuition and individual phonetic training alone: these analyses are likely to be claimed to have been influenced by the scholars' linguistic habits which are thought to affect their perception. Because an auditory study tries to analyse the perceptual response as "mediated by ear, auditory nerve and brain" (Crystal, 1985: 27) and because difficulties abound when trying to identify and measure the psychological and neurological responses to the speech sign, auditory descriptions alone do not seem to be well favoured just at present.

On the other hand, the purely instrumental approach also has detractors; one of the main complaints is based on the apparent impossibility so far of analysing large amounts of data instrumentally. Having said that, we have to agree, upon observation of recent developments in the field, that the extraordinarily rapid advance of technology is, at present, actually making it possible for phoneticians to plan analyses on a large scale such as is required for the study of spontaneous speech. However; we also have to agree upon the fact that the technology and the computational methods now available for the analysis of the acoustic signal are of fairly recent invention and their usefulness for the analysis of prosody in particular is being continuously tested because of one of the latter's most troublesome characteristics: its dependence on context and therefore its constantly changing nature.

It is also claimed that a purely instrumental analysis is bound to leave many aspects of
meaning untouched due to the characteristics of instrumental measurements which do not allow for much flexibility, i.e. in a perceptual experiment to elicit meaning, such as those carried out by Uldall (1963, in Jones and Laver, 1973: 324-335) or Brown et al. (1980), informants are provided with clues that do not necessarily cover all possible avenues of meaning available in the language being tested.

Though the controversy between one approach or the other seems to be mainly based on the degrees on scientificness with which prosody can be examined, it is not, unfortunately, the only difficulty encountered when dealing with prosodic features: there are still other aspects that need to be mentioned. One of them is that the lack, until recently, of adequate equipment tended to produce seemingly unreliable analyses since objective measurements could not be easily obtained. What is more, once the measurements were finally obtained they proved extremely difficult to interpret because of certain irregularities in the traces that were, initially, attributed to failures or lack of delicacy in the output of the machine. It has only recently been shown that some of the irregularities in the traces are actually due to the activity of the vocal folds themselves and not to failures in the equipment (J. 't Hart, 1984, in Gibbon and Richter, 1984: 193-202).

In spite of all the difficulties pointed out as possible reasons for the apparent reluctance to venture into the field of prosody, and referring particularly to the advantages and disadvantages of purely auditory or purely instrumental descriptions, we have to agree that a serious study of the prosodic features of any language should contemplate the use of both kinds of analyses as the two have important contributions to make: the use of one does not exclude the other but rather complements it. The intuitive judgement of the trained phonetician is confirmed or refuted by the objective measurement obtained instrumentally; conversely, a thorough interpretation of the measurement is only made possible by resorting to the intuition of the phonetician. Though there are various
technical difficulties involved in the analysis of the acoustic signal, the trained phonetician will be prepared to use his judgement to relate the traces to the theoretical framework within which he works.

2.1.3. Approaches to the study of prosody: An overall revision of the systematic studies of prosody carried out so far reveals that they can be either instrumental and experimental or descriptive and theoretical depending on the methodology they favour. In Ladd and Cutler’s terms (1983: 1-3) the former are said to have a concrete approach which defines prosody in physical terms as "those phenomena that involve the acoustic parameters of pitch, duration and intensity" and whose main aim is to "identify the correlations between specific messages and specific acoustic parameters." These acoustic parameters for prosody, namely F0, timing, and amplitude, would perceptually correspond to the sensations of pitch, duration and loudness which relate to the melodic structure of any given utterance. We must not forget, however, that there are inherent difficulties when dealing with a description of this kind because while it is possible to describe the acoustic manifestations of prosody in terms of hertz (Hz), milliseconds (ms), and decibels (dB) for fundamental frequency, duration and intensity respectively, the relation of prosodic features to other subjective values such as attitude and meaning and the perception of pitch poses problems of a different kind.

For D. Scott (in Lyons 1987: 82 - 102), as briefly mentioned above, the great difficulties that emerge when trying to map the acoustic measurements to the linguistic function they relate to are due to the fact that the one-to-one correspondence is blurred because of the interference of contextual influences and subjective values. She claims that "prosodic features are interpretable perceptually and linguistically only with reference to surrounding segments" on the grounds that while the acoustic measurement is objectively describable, the prosodic feature it corresponds to is
relatable to subjective values. In other words, the interpretation of prosodic features can only be made with reference to the context: the impression each of the prosodies leaves on our perception seems to be actually interpreted in terms of the impression left by the other prosodic features. The fundamental frequency, for example, of a particular syllable will be interpreted as high-pitched or low-pitched only when the listener can relate it to the frequency he perceives in the contextual environment in which the particular syllable occurs. In this way, by relating the physical measurement to the linguistic value, we are able to build up the mental representation of the role played by prosody in the particular system we are dealing with. Already Crystal (1975: 68) had referred to this context-dependence relation between the physical manifestation of prosody and its mental representation when he states that

"the non-segmental characteristics of a single syllable (e.g. a pitch, a stress, a duration, an instance of nasalization, a whisper) are uninterpretable until they are put into sequences and related to the voice norms of individuals in specific contexts."

The studies referred to above correspond to the instrumental and experimental type of analysis which, according to Ladd and Cutler (1983: 2), are but one type of study; in the same manner they also talk about the descriptive and theoretical studies which they view as favouring an "abstract approach which sees prosody more from the point of view of its place in linguistic structure than its phonetic nature." This approach classes as prosodic "any phenomena that involve phonological organization at levels above the segment."

It is clear that no matter whether they are named suprasegmental or prosodic, the importance of these features in the act of communication is unquestionable in that they share a similar degree of responsibility with the phoneme in rendering an utterance meaningful. It would seem that changes in tempo, length, stress, intonation are as important for the perception of the meaning of an utterance as the segments; we all know of many instances when the "way" in which something is said weighs as much
or more than the "what" is being said for the elicitation of the meaning of the message. Though there are intrinsic difficulties to prove the degree to which intonation, for example, assists in the transmission of meaning, it is clear that some kind of meaning is conveyed by it; attitudinal meaning in particular has been proved to be transmitted by intonation through various experiments of a perceptual kind carried out so far. In her experiment trying to find out the attitudinal meanings conveyed by intonation contours, Uldall (1973) proved that social and emotional attitudes are clearly transmitted through intonation. In connected speech, she suggests, referential meaning expressing attitudes to the listener, to the subject matter, to the environment are definitely conveyed through the choice of a specific intonation contour. In her results of 1973 she is re-stating what she had previously proven in an experiment carried out in 1960 (reprinted in Bolinger, 1972 : 250 - 259) in which she describes how it is possible for subjects to differentiate and attach attitudinal meaning to sixteen different intonation contours.

Though they are not endowed with specific meanings on their own, the overall effect of the prosodic features on the message must be given due attention. Ladd and Cutler (1983 : 2) discuss the particular standing of prosody by stating that

"it is not a phonetically defined component of language with a set of heterogeneous functions like 'phrase boundary' and 'question'; such messages are not conveyed by the prosody as a peripheral channel running parallel to the text, but as part of the whole linguistic structure of which the prosodic features are one aspect."

This viewpoint reflects the concept of the changing effect of prosody on the message; changes that are effected by different factors. Referring again to the specific case of intonation, for example, Pike (1945) clearly establishes the fluctuation characteristics of intonation meaning when he says that
"rather than being a stable inherent part of words, it is a temporary addition to their basic forms and meaning. Rather than being carried by permanent consonants and vowels, it is carried by a transitory extrinsic pitch contour. Rather than contributing to the intrinsic meaning of a word, it is merely a shade of meaning added to or superimposed upon that intrinsic lexical meaning, according to the attitude of the speaker."

It might seem, therefore, advisable to grant the studies of prosody the general aim of trying to discover the reasons why a given contour happens to be used in a particular context conveying a particular meaning. There is no questioning the fact that prosodic information is conveyed together with the segmental information, as there is no questioning the fact that the former can contradict the latter in which case it will either add something new to the message in terms of attitude of the speaker, e.g. sarcasm added to the adjective 'lovely!' will, undoubtedly, add new information about the feelings of the speaker; or it will cancel out the lexical or semantic meaning transmitted by the segmental signal, e.g. 'he's not home' with a rising pitch will change a negative statement into a query.

It is important to bear in mind that all other things being equal, a change in pitch direction weighs forcibly in the decoding of the meaning conveyed. In general, a change in pitch from a fall to a rise will be a cue for the listener to differentiate between statements or queries or between finality and non-finality (K. Hadding-Koch and M. Studdert-Kennedy, in Phonetica, vol. 11 [1964]: 175-185); a shift of stress from one syllable to another will be enough for the listener to decode the word as either a verb or a noun thus distinguishing the syntactic or even lexical functions of words (H.R. Martin, 1981: 81-92); a change in the place at which a pitch movement starts serves to indicate to the listener that the focus of attention has changed (Brazil, 1986); the range of pitch movement will serve as a perceptual cue for the listener to understand a special attitude on the part of the speaker (Brown et al., 1985: 21-23). In other words, the
meaning of intonation will modify the lexical meaning of a sentence by the addition to
the latter of the attitude of the speaker towards the context; this does not mean, of
course, that both meanings are always contradictory: more often than not there does
exist an agreement between the lexical and the intonation meanings.

2.2.- INTONATION:

"A term used in the study of SUPRASEGMENTAL
PHONOLOGY, referring to the distinctive use of patterns of
PITCH, or melody." (Crystal, 1987 : 162)

2.2.1.- Generalities: Amongst the features that have been classed as prosodic, i.e.
variations of pitch, loudness, tempo, and rhythm, the one that has achieved a level of
paramount importance in recent linguistic studies is intonation. Though, as already
remarked in the previous section, for some time neglected as a subject worthy of
analysis by linguists who gave priority to segmental phonology intonation has, in
recent years, been given a great deal of attention: it has become an important part in
linguistic theory in general as well as in applied linguistics in particular.

In a fashion similar to that pointed out when discussing the terms prosodic and
suprasegmental, when dealing with intonation we face again an ample array of
possible meanings for the term. It seems difficult to find a definition that is totally
satisfactory or even one that reflects agreement of opinion because while for some
linguists, intonation comprises pitch, stress and pause phenomena at a suprasegmental
level (Wode, 1966), for other linguists (Crystal. 1975) intonation refers to the
non-lexical manifestations of speech melody, and yet for others -specifically those who
follow Bolinger's ideas (1970)- intonation is only definable as referring to

"gradient contrasts due to pitch e.g. steep vs. gradual pitch
movements, type of melodic approach to the accented syllable,
relative height of pitch peaks." (Couper-Kuhlen, 1986 : 63)
When dealing with aspects touched upon by Applied Linguistics, the intonation patterns particular to the given language under study should be given proper attention as it has been found that while it is possible for learners to make great progress in the production of segments particular to the target language, segmental accuracy alone is not enough to achieve effective communication; inappropriate choice of intonation patterns in the target language can, at times, lead to misunderstandings in the message, as O'Connor and Arnold (1961: 3) discuss in their treatment of English intonation, or can mark the speaker as a foreigner with an 'accent', as observed by Delattre (1960). Though the former statement was made without presenting objective evidence and has consequently provoked strong counter reactions (cf. Roach, 1983, 18.1), there is no denying that departures from the systemic acceptable patterns of intonation may affect the communicative function of the target language so the systematic study of the speech melody which accompanies all utterances should not be neglected.

2.2.2. Universals in intonation: The universality of intonation is a trait as evident as the universality of the phoneme: no language can be spoken without intonation. Experimental studies have shown that intonation appears to be the first linguistic subsystem that infants seem to control. Bolinger (1978, in H. Greenberg, 1987 : 471-524) points out that there exists an apparent agreement between scholars in the sense that long before the supralaryngeal mechanisms are controlled and the cortical integration has developed, the child is producing speech melodies which follow essentially the same basic patterns, i.e. falls and rises; therefore, Bolinger (ibid) concludes that "human speakers do essentially the same things with fundamental pitch".

The innateness of intonation had already been noted by Lieberman (1967 : 38) who strongly advocates the central rather than peripheral status of intonation in language; he stresses the fact that it must be the product of an innate rather than of an acquired
mechanism which applies to all languages; he proposes a similar status for intonation in all languages though he accounts for the fact that the systemic organization of its elements is different in each one, i.e. in all languages, intonation behaves in a similar manner but in different degrees with patterns recurring either more or less often or reaching higher or lower extents.

All people, unless physically impaired, have the same production and perception organs; equipped with a similar apparatus all speakers alike share capabilities as well as constraints in the task of producing speech. We are all equally capable of producing a range of sounds and melodies that will function according to the system belonging to the particular language. As users of a language we share a knowledge of the intonational system of that language which is translated in the link that is formed between the production -on the part of the speaker- of a given melody and the extraction -on the part of the hearer- of the perceptually relevant pitch movements corresponding to that particular melody; for this link to be possible there must exist a shared level of performance between speaker and hearer. That is, we evaluate sets of co-occurring cues which meanings are the common property of the participants in the act of speech; amongst the phonological cues we always seem to be looking for in order to decode the message we are receiving, special mention should be given to intonation and pause, the former showing the words and phrases that belong together, the latter showing the divisions of the constituents (Bolinger, 1978, in Greenberg, 1978 : 474).

Thus we may conclude that, though all languages use pitch variation, the way in which they make use of it is unique. In an attempt at classifying languages from the point of view of their systemic use of pitch variation, linguists have grouped them as belonging to one of three categories: (a) tone languages like Chinese and some Amerindian languages for instance, in which pitch functions to distinguish lexical items; (b) pitch-or-accent languages like Japanese and the Scandinavian languages for
example, in which pitch is effective in differentiating lexical items but only in restricted types of syllables or words; and (c) non-tonal languages where most European languages are grouped e.g. English, French, Spanish, in which pitch variations function at the level of the utterance rather than at the level of the word to produce meaningful contrasts (Couper-Kuhlen, 1986 : 117 - 118).

This division of world languages from the point of view of their individual use of pitch has been a major concern for scholars, though again the terminology is not always agreed upon. For example, Cruttenden (1986 : 14) gives a somewhat different taxonomy when he divides languages in (1) intonation languages, (2) tone languages and, (3) pitch accent languages; the basic theoretical foundations for the division are, obviously, the same as those guiding Couper-Kuhlen as is apparent in the lexis chosen.

Another prosodic universal refers to the fact that "all languages use intonation, which is the use of pitch variation, to convey syntactic information" (Ladefoged, 1982 : 227). Syllables, words, phrases, sentences in all languages are marked off from one another by variations in pitch; we cannot speak without pitch. Even in the case of whispered speech there is evidence that intonational signals are actually preserved in a number of languages, German amongst them (Lehiste, 1970 : 84-103). Not only syntactic information is conveyed through intonation but universally the boundaries of syntactic units are marked by pitch variation.

Looking at the phenomena of intonation from different angles, there is a physical property of the signal that has led some scholars to postulating another universal. The behaviour of the fundamental in different languages has been under study for a long time now, and it has been observed that a pattern of gradually lowering of the fundamental frequency is manifested in several languages: it has been found in Dutch as
reported by Collier and 't Hart (1971), in English (Maeda, 1976), in Japanese (Fujusaki et al., 1979) French (Vaissiere, 1971), Finnish (Hirnoven, 1970), Danish (Thorsen, 1980) and Swedish (Bruce, 1977); the repetitiveness of the phenomenon has prompted scholars to agree with Bolinger (1978) that this seems to be another universal concerning intonation, i.e. the fundamental lowers as utterances progress in time.

This characteristic has been tackled by various scholars who have referred to it as declination. Ladd (1983: 14) has described the phenomenon as "the overall downward tendency of F0 throughout the course of an utterance"; it is a decline in time which has been explained repeatedly considering several physiological factors that we will mention later on. The importance attributed to this tendency lies in the fact that, together with other features "it contributes to the perception of a sentence spoken in the declarative mode as an acoustic whole; its presence versus its absence contributes to the contrast between declarative and interrogative sentences." (Vaissiere, 1983: 57); it is this tendency which apparently helps us to distinguish between sentence types. Pierrehumbert (1987: 63-75) discusses the interaction of declination with tonal value and prominence; she points out that the phenomenon occurs "within the body of the intonation phrase and frequently over the course of several intonation phrases."

Looking at the different ways in which intonation has been described, we find that there seems to be an agreement on the phonological definition of the term as the contrastive use of pitch in speech. Lehiste (1970: 54) is very explicit in her concept of this feature when she puts forward a definition that reflects the American viewpoint; she refers to intonation as "the use of tonal features to carry linguistic information at the sentence level", and Crystal (1985: 162) adds that it is "the distinctive use of patterns of pitch or melody". There seems to be a generalised agreement as to what the domain of intonation is i.e. the sentence, and this has been made sufficiently clear by all scholars involved in intonation studies. In an attempt at clarifying the domain of intonation Woo
(1972 : 21) writes that

"intonation covers those significant uses of fundamental pitch that are not associated in any way with particular formatives, whether of lexical tone (the lexicon specifies pitch features on every vowel) or of tone harmony (the pitch contour of a formative can be predicted by some rule)."

thus referring to the difference existing between what have been termed intonation languages and tone languages or in Couper-Kuhlen's terms tone languages and non-tonal languages. Knowles (1983 : 227) also writes about the domain of intonation and the particular role it has in the linguistic system stressing that

"Intonation is an autonomous semiotic system, which plays a rather different role than the verbal system; it is part of rhetoric, or the strategies to get the message across."

We may conclude at this point that most definitions given so far tend to stress the importance of intonation as a complementary system for communication in the sense that words and ultimately the whole message cannot exist without speech melody. Yet Bolinger (1964, in Bolinger 1972 : 20) warns that we should not give intonation undue attention on the grounds of its being a novelty in linguistic studies. For him intonation is not as 'central' to communication as some of the other traits of language because if it were, he claims, "we could not understand someone who spoke in a monotone". But the problem is: does anyone really speak in a monotone? Bolinger himself later refers to the little or no likelihood of anyone doing so because involuntarily there will be changes in pitch no matter how hard we try to keep it constant.

What most definitions seem to point at is best reflected in the statement made by Crystal (1969 : 195-252) in the sense that intonation is

"not a single system of contours or levels, but the product of the interaction of features from different prosodic systems. These vary in their relevance, but the most central are tone, pitch range, and
loudness, with rhythmicality and tempo closely related in particular."

2.2.3.- Approaches to Intonation: Intonation has been studied from different angles depending on the level of abstraction with which its analysis has been attempted: at its most abstract level -the phonological level- intonation can be viewed as the bearer of meaningful categories through the grouping of elements in different units; phonetically, intonation can be described as a succession of pitch events whose systematic regularities have to be discovered and described; and finally from the most concrete point of view, that of acoustics, intonation is usually viewed as differences in the fundamental frequency of vibration which result in higher or lower pitches occurring in succession in a given period of time.

In her analysis of English prosody E. Couper-Kuhlen (1986) discusses the approaches to intonation dividing them into Acoustic, Phonological and Phonetic depending on the degree of abstraction aimed at. The acoustic models view intonation as a succession of fundamental frequency curves in time; the phonological models go from the one proposed by Wells in 1945 and that of Pike's in the same year -in which distinctive pitch levels represent pitch phonemes- to the prosodic features approach developed by Crystal in 1975 in which speech melody is the result of the interaction of several prosodic features such as tone, pitch-range, loudness, rhythmicality, tempo, etc. Among these phonological models, the ones proposed for English by Kingdon in 1958, and later by O'Connor and Arnold in 1962, are pedagogically oriented and have as their basic elements the tones at the level of the syllable and the tunes at the level of the sentence; we go into more detail about these models when we deal with the British contribution to intonational studies in Chapter 3. Finally, the phonetic approach takes as its most important element the pause as a phonetic cue to intonation unit boundaries; its main aim is to give explicit descriptions of the different melodic possibilities of a given language identifying formal patterns and their role in speech.
2.2.4. Functions of intonation: The functions that intonation accomplishes in the transmission of the message must be given some attention at this point. These functions are of a diverse nature and must be regarded in relation to both the components of the speech melody and to the psychological load transmitted.

Svetozarova (1975: 501-502) in her description of the inner structure of intonation contours recognises the following as the functions of intonation: (1) the organization and division of a speech chain, (2) the paradigmatic opposition of units of division, (3) the expression of relations between units of division in succession, (4) the expression of relations between the elements within intonation units (for those units in which from the point of view of context, there is more than one unit of meaning), (5) the expression of emotion.

More recently Crystal (1987: 171) has summarised the functions of Intonation as (1) Emotional: since it serves to express a wide range of attitudinal meanings to provide all kinds of vocal emotional expression; (2) Grammatical: because the identification of such major units as clause and sentence often depends on the way pitch contours break up a sentence; and because several specific contrasts such as question and statement, may rely on intonation; (3) Information Structure: through this function the listener can decode what is new and what is already known in the meaning of an utterance; (3) Textual: the construction of larger stretches of discourse relies heavily on this function; (4) Psychological: through this function intonation can help to organize language into units that are more easily perceived and memorized and (5) Indexical: Intonation helps to identify people as belonging to different social groups and occupations thus serving the function of marker of personal identity.

Since intonation signals attitudes and feelings, there is much information that the listener can deduce from the use of the intonation patterns made by the speaker.
Attitudes towards the message being transmitted and towards the listener who has to decode it are conveyed through intonation; states of mind, presence or absence of interest, personal rapport with the listener, are all pieces of information conveyed not necessarily by words but by intonation: clearly changes in pitch may mark changes in attitude as well as specific emotions of the speaker. A connection has been assumed, then, between the prosodic characteristics of speech and various affective messages. An example of this relation is given by Abercrombie (1967: 103) when he emphasises the importance that pitch fluctuations have for the message; as a feature of voice dynamics he stresses that pitch fluctuations are centrally involved in the transmission of affective indices and can be equated with gesture. Important as it is to find the relationship between intonation and emotion, Roach (1983: 137-142) warns us about the complexities involved in relating emotion, attitude and intonation because he maintains that attitude is not shown by intonation alone but by other features -prosodic and paralinguistic- such as body movements and facial expressions as well. The attitudinal function of intonation will, therefore, be the sum total of several features and not only of pitch fluctuations; since attitudinal meanings are likely to be affected by the individual’s own distortions and inhibitions, other prosodic factors should be taken into consideration when establishing the reality of the attitudinal meaning of intonation.

To sum up the functions of intonation, we could perhaps divide them in two big areas: the linguistic and the psychological with the first comprising meanings that deal with the lexicon, semantics, and syntax and the second area comprising the meanings dealing with attitude on the one hand and emotion on the other. For Cruttenden (1986: 75-131), the functions of intonation are to be explained with reference to aspects like intonation-group boundaries, which are mainly determined by syntactic considerations; nucleus placement, which determines the use of narrow or broad focus; old or new information, which particular form is determined by elements like contrastivity, echoes, insists; local meanings; and some tonal features.
2.2.5.- The physics of intonation: Since intonation is such an important area of speech which is produced by the human vocal tract, it seems necessary at this point to give a brief account of the physiological processes involved in phonation. With that purpose we will primarily refer to the myoelastic-aerodynamic theory as developed by Van den Berg in 1958 and which describes phonation as a process that starts with the building up of air pressure below the vocal folds when they are approximated by the activity of the laryngeal muscles. The varying tensions of the muscular system together with the aerodynamic forces resulting from the motion of air through it regulate the activity of the larynx. When the subglottal pressure forces the folds apart, a high-velocity flow of air will pass through the opening between the folds, i.e. the glottis; as the air passes through the glottis a pressure drop across it is produced; at this moment the intervening action of the Bernouilli effect brings the folds together again. Once the glottis is closed the Bernouilli effect ceases and without it the subglottal pressure builds up again sufficiently to force the vocal folds apart once more and the cycle is repeated over and over again producing the vibration that we know as voicing.

However, it is now widely agreed that it is not only the aerodynamic forces that have an effect on the vibration of the folds; the rate at which they vibrate will depend on several independent factors. Lehiste (1970: 54-57) examines these factors and concludes that the rate of vibration will depend on (1) the mass of the vibrating part of the vocal folds; (2) the tension in the vibrating part of the vocal folds; (3) the area of the glottis during the cycle which determines the effective resistance of the glottis and the value of the Bernouilli effect in the glottis; (4) the value of the sub-glottal pressure; and (5) the damping of the vocal folds.

The rate at which the vocal folds vibrate is reflected in the fundamental frequency of the sound wave produced at the glottis; this fundamental frequency is the acoustic correlate
for the physiological activity of the vocal folds and it is the major determinant for the pitch of the voice. Crystal (1985 : 131) mentions fundamental frequency as a term used in acoustic phonetics to refer to "the lowest frequency component in a complex sound wave (other components being known as the 'harmonics')". It is important to say that the fundamental frequency relates the number of complete cycles (opening and closing movements) of vocal cord vibration to a unit of time (per second). This fundamental frequency, F0, shows a close correspondence to pitch movements.

If we agree with Fry (1979 : 68) that the most important function of variation in fundamental frequency variation is as a carrier of intonation, then we must look for sufficient evidence that supports this idea. We find it in the available physiological data that relate the perceptually relevant pitch movements to corresponding activities on the part of the speaker. Collier (1975, a) gives some measurements of the electromyographic signal from the cricothyroid muscle during the production of various different intonation patterns with pitch accents on varying syllables within the utterances; the results show that the activity of this muscle (contraction and relaxation) has a direct influence on the changes of F0 upward and downward respectively.

Speech is produced by the human vocal tract and intonation is part of speech; therefore, both speech and intonation have to be physically describable in terms of the physiology involved in their articulation and since sound travels through the air, there must exist acoustic correlates for any of the manifestations of speech. What matters to us now is to find these articulatory and acoustic correlates for intonation.

P. Lieberman (1967 : 26) claims there is a very clear parallel between both parameters when he describes the speech production process stating that it is
organized in terms of the expiratory airflow from the lungs. Expiration during speech apparently involves the coordinated activity of several groups of muscles in the chest and abdomen. At the end of each expiration the flow of air out of the lungs ceases, and the subglottal air pressure abruptly falls. The fundamental frequency of phonation is directly proportional to the subglottal air pressure."

This last point of Lieberman's description has given rise to controversy as not everyone agrees on attributing the decline of fundamental frequency solely to the effect of this sub-glottal air pressure. Hardcastle (1976 : 86), amongst others, does not agree with the sub-glottal pressure differences being the sole factor responsible for fundamental frequency variations and proposes other explanations for the phenomenon which have been found more feasible; in fact, virtually everyone now agrees that laryngeal adjustments are far more important in F0 changes than subglottal pressure. There does not seem to be a consensus about the matter just at present though, at the moment, the majority opinion is that variations in the fundamental frequency of vibration are principally produced by the length and tension of the vocal cords, factors which are themselves controlled by the intrinsic (and probably extrinsic) muscles of the larynx.

As mentioned before, the subglottal pressure is being regarded as a secondary factor in the rate of vibration of the vocal folds (Cruttenden, 1986 : 3). Summing up, factors such as the longitudinal length of the cords, muscular tension within the cords, rate of the air-flow through the glottis (which partially depends on the sub-glottal pressure), medial compression of the cords, and height of the larynx are all to be considered when analysing the variations of vibration in the vocal folds (Hardcastle, 1976 : 85). Fry (1986 : 64) describes the processes involved in the rate of vibration of the vocal folds stating that the action of the thyro-arytenoid and the crico-thyroid muscles will affect the length of the vocal folds; a change in length will bring about an immediate change in mass with the consequent effect on the tension following. He claims that "for any 'setting' of the vocal folds, therefore, mass, length, and tension are determined by muscle action and the fundamental mode of vibration is due to the resultant of the three
factors. In other words, longer and thicker folds, i.e. greater mass, length and tension, will vibrate at lower frequencies than short and thinner folds; this means that each individual's fundamental frequency is determined by physiological factors. Worth mentioning here is, though, that when in a single speaker the vocal folds are stretched becoming longer, F0 rises because the elongation makes them tauter and thinner thus reducing the vibrating mass. Stiffer, tenser folds vibrate at higher frequencies. This accounts for the phenomenon that individuals as well as groups, e.g. males/ females/ children, show different ranges of fundamental frequencies: men in general use lower frequencies than women do and children show the highest frequencies. The agreed average fundamental frequencies for men, women, and children have been given at 125 Hz, over 200 Hz, and over 300 Hz respectively (Borden and Harris, 1984: 74).

Fundamental frequency is the frequency of vibration of the vocal folds and it can be measured with laboratory apparatus. It is the most important correlate of the sensation of pitch, and there is no denying the important role it plays in the listener's perception of intonation.

"Both the grammatical intonation patterns which form a part of every language system and the emotional variations imposed by individual speakers are conveyed very largely by this means," says D.B. Fry (1979: 68) pointing again at the duality that the intonation systems show when they function to show both grammatical contrasts as well as emotional/attitudinal contrasts.

Because fundamental frequency refers to an acoustic property of a sound while pitch is the auditory correlate of that property, we could say that pitch is perceived fundamental frequency and that, since it belongs to the realm of perception, pitch will essentially be a psychological phenomenon; notice, though, that according to the results obtained by
some psychoacoustic research—notably that of M. Krause in 1984—pitch perception is not to be equated with the perception of the fundamental frequency of a periodic or quasiperiodic acoustic signal. This proposal has been made on the grounds that the physical dimension of fundamental frequency has a primary though not identifying relationship with pitch as a psychological attribute of sound.

The perceptual unit of pitch is the *mel*, while its physical or acoustic measurement is the *Hertz* (Hz). Pitch allows a listener to distinguish sounds on a scale going from low to high though the fact that the end-points for this scale i.e. 'high' and 'low' are highly arbitrary needs to be made clear. Roughly, a rise in frequency would be interpreted as a rise in pitch though not all rises are perceived as such by the listeners; minor rises in frequency of vibration of the vocal cords are not likely to be perceived by the human ear as a rise in pitch: under certain circumstances, rises can be heard as falls and falls can be heard as rises as shown in the work by Hadding-Koch and Studdert-Kennedy (1964). Ladefoged (1982: ) later confirms this viewpoint when he stresses that "equal steps of increasing frequency do not produce the effect of equal steps of increasing pitch" and, since what matters is how people perceive pitch variations, the frequency measurements are only going to be valid and meaningful as long as they show a straightforward relation between the measurement and the way in which it is perceived by the listener.

Though in general we hear a rise in pitch when the frequency of vibration is increased and a lowering in pitch when the frequency is decreased, the relationship is not linear. Because the human auditory system is more responsive to some frequencies than to others, low frequencies of below 1000 Hz tend to be equated to low pitches in a fairly linear way, but as frequencies get higher we need a larger change in frequency to interpret it as a higher pitch (Borden and Harris, 1984: 36). So the problem remains as to when does the listener actually perceive a change in pitch. This has been answered
resorting to the notion of differential threshold, or difference limen (DL) or simply just noticeable difference (JND) which, through calculations in which frequency and intensity are related, can tell us how small a change in stimulus a listener can actually perceive (Denes and Pinson, 1963:114).

As the perceptual correlate for F0, pitch might then seem to be the important factor to look at when dealing with intonation so due attention must be given to it. What we must emphasise is that pitch refers to a feature in auditory phonetics which reflects the subjective quality that corresponds to some degree to our perception of frequency. This correspondence —as mentioned earlier on— is not total since in this particular case factors like the intensity with which an utterance is presented to the listener, for instance, might affect our perception of pitch (Denes and Pinson, 1963:110).

Though occasionally confused as meaning the same thing, it must be emphasised that frequency and pitch do actually refer to the same phenomenon but from different perspectives: Borden and Harris (1984:36) describe pitch as a sensation, as a psychological phenomenon; they say that "pitch is the way in which frequency changes are perceived by the listener"; though not totally synonymous, because frequency refers to an attribute of the stimulus while pitch is a property of the sensation, they are intrinsically related to the different intonational systems.

Frequency is measurable; it is an event of physics that relates to the number of cycles of vibration that air molecules —in this case— undergo per unit of time when set in motion by a source such as the vibrating vocal folds; it is measured in cycles per second (Hz) and changes in the rate of vibration will generally be translated into changes of pitch; the higher the frequency of vibration the higher the pitch; conversely, a decrease in the frequency will result in a lowering of the pitch though, we repeat again, this is not a linear correspondence on account of the way in which the human auditory system
works. What is important to mention here is what Roach (1983:113) brings to attention when he establishes three requirements to be met by pitch differences so that they can be linguistically significant: they must (a) be under the speaker's control, (b) be perceptible, and (c) be contrasting.

Pitch is, then, the perceptual correlate for the physically measurable frequency. Crystal (1985:234) defines pitch as "the attribute of auditory sensation in terms of which a sound may be ordered on a scale from 'low' to 'high'"; or, putting it in another way, "it is that attribute in which variations constitute melody" (Moore, 1982:115); it is then an auditory phonetic feature, hence the impossibility of obtaining direct measurements for it. Probably because it belongs to the auditory realm which is eminently subjective, several discussions concerning its nature have emerged.

One such ongoing discussion is related to the 'relative' character of pitch which has been stressed by W. Jassem (1975:523) when he describes pitch and states that

"as very few people have absolute pitch, there is little doubt that intonation is perceived peripherally in relative rather than absolute terms. It is also common knowledge that relative rather than absolute height of the speech tone is linguistically significant. It is widely accepted that the height of the tone is interpreted in relation to the speaker's range of tones." (in "Auditory Analysis and Perception of Speech" ed. G. Fant and M.A.A. Tatham, A.P., London).

This relativistic view of intonation seems to be the standing taken by several linguists; Abercrombie (1967:107) amongst others. He writes that:

"In the phonological analysis and description of the patterns of speech melody of both tone and intonation languages, it is not absolute pitch that is of importance ... it is the position of the points in the pattern relative to each other that counts, not their frequency in terms of number of vibrations per second ... the intervals between the points in the pattern are absolute and constant in the patterns of musical melody, but they are relative and variable in the patterns of speech melody. Thus a pattern in
speech melody can be either compressed or expanded in the dimension of pitch and still remain the same pattern, although in one case the intervals are smaller and in other larger ... the voice may rest on any one of an infinite number of points (within its possible range) ...

This relativistic view of intonation is refuted by Crystal (1975: 74-83) on three grounds: (1) claiming that intonation is relative will only make sense when some kind of absolutism is brought into the analysis. It is feasible, he claims, for an intonation system to display characteristics that can be explained through relativistic principles at the same time as displaying other properties that can only be explained through some concept of absolute pitch; (2) the concept of 'absolute' has so far been restricted to acoustic definitions thus becoming theoretically misleading, but it can be argued on auditory grounds that each individual makes use of certain perceptually stereotyped norms where absolutism plays a role; and (3) a weaker notion of 'absolute' is needed as it is unrealistic to specify pitch solely in terms of fundamental frequency; different frequency values have to be both interrelated and related to other acoustic factors simultaneously present in speech.

2.2.6 The perception of intonation: At this point it would seem necessary to refer briefly to the perception process that makes it possible for us to distinguish different frequencies and interpret them as different pitches.

To do that, we must first refer to the hearing apparatus whose physical function is to "receive acoustic vibrations and convert them into signals suitable for transmission along the auditory nerve toward the brain" (Denes and Pinson, 1963: 86). It is only when those signals reach the brain, where they are processed, that perception as such happens. So in the hearing process we have two stages: (1) the reception stage, in which physical activities are involved and (2) the perception stage, in which the results of the physical activities are decoded.
During the reception stage, it is the hearing organs the ones that are directly involved. The human hearing apparatus is an intricate system composed of three main sub-groups of organs: (1) the outer ear, which is formed by the visible portions of the ear and the ear canal, has a relatively small role in the hearing process as its main function is to serve as resonator and protector, in the case of the ear canal, of the eardrum; (2) the middle ear, consisting of the auditory ossicles -the malleus, the incus and the stapes- which functions are to increase the amount of acoustic energy that enters the fluid-filled inner ear and to protect it from extremely loud sounds; and (3) the inner ear, consisting of, mainly, an intricate system of cavities in the bones of the skull; the most important of these cavities is the cochlea where the transformation from mechanical vibrations to nerve impulses takes place.

How do all these organs work so as to make hearing possible? Very succinctly we can describe the process by saying that the sound reaches the visible portion -the pinna- of the human auditory system, goes down the meatus and causes the eardrum to vibrate; the vibrations are transmitted through the middle ear by the malleus, the incus and the stapes to the oval window which is the opening leading to the fluid-filled cochlea in the inner ear. Filled with incompressible fluids as well as having rigid bony walls, the cochlea is divided along its length by the Reissner's membrane and by the basilar membrane; it is the movement of the latter in response to sound which is of primary importance as its reaction to different frequencies is affected by its mechanical properties: being relatively narrow and stiff at the base while wider and less stiff at the apex, high frequency sounds will cause a maximum displacement of the basilar membrane near the oval window and very little activity in the rest of the membrane; contrariwise, low frequency sounds will cause a maximum of vibration before the end of the membrane. Hair cells which form part of the structure known as the organ of Corti are attached to the basilar membrane; their job is to transduce mechanical movements into neural activity.
The hearing process is not complete until the results of the physical activities performed during the reception stage are properly decoded in the perception stage. To do so we must rely heavily on psychoacoustic experimentation which, though necessarily based upon subjective considerations, is the only quantitative means at hand to learn how the hearing apparatus responds to sound. We must start by pointing out that the sound waves reaching the ear are mechanical vibrations of air particles and that not all vibrations are perceived as sound; for sounds to be perceptible it is necessary that they are within a certain range of frequencies and intensities.

Since we are mostly concerned with how frequency is interpreted as pitch, let us begin by agreeing with Denes and Pinson (1963) and Borden and Harris (1984) that factors other than frequency alone affect our judgement of pitch; the intensity with which a sound is presented to us is important particularly at either very high or very low frequencies. We must refer as well to the phenomenon mentioned earlier on as JND (Just Noticeable Difference) or DL (Difference Limen) which tells us how small a change a listener can detect. Denes and Pinson claim that the difference limen is not a constant but that it fluctuates depending on both frequency and intensity. Results from an experiment carried out under ideal listening conditions show that our ear perceives about 1,400 different pitches for pure tones at a constant loudness level; conversely, if the frequency is kept constant, the ear perceives about 280 different loudnesses.

The facts stated above do not, however, answer the question of how listeners do track fundamental frequency thus perceiving significant changes in pitch. Apparently, listeners use several perceptual cues to perceive prosodic features: frequency, intensity, and duration are used to perceive stress; silence, vowel lengthening, aspiration, voicing are used as cues to perceive juncture; for intonation, there is still much research to be done before offering a plausible answer. (Borden and Harris, 1984)
CONCLUSIONS: The brief survey of the phenomenon of intonation as a prosodic system actively participating in the transmission of the linguistic message, allows us to draw certain conclusions that are evident throughout this work; they are to be borne in mind as they will, in the end, form the general theoretical framework within whose principles this research has been carried out.

1. - Speech is composed of three systems arranged in a hierarchical order as follows: segmental features, prosodic features, paralinguistic features. The prosodic features, which have had varying status throughout the development of linguistic studies, emerge as belonging to an area where little agreement has been met with reference to terminology, scope and approaches to it.

2. - Amongst the prosodic features, intonation holds a place of pre-eminence whose characteristics -universal and particular to each language- render it a rich field of research. It is an area that can only be approached in the light of its systemic function notwithstanding the fact that linguistic universals of a prosodic kind permeate every system.

3. - Intonation studies range from the theoretical to the experimental; however, the one kind should not be exclusive of the other. A study which is mostly -but not solely- based on an experimental approach seems to serve the purposes of this work better. Being mostly motivated by a pedagogical curiosity as to whereto the parameters of similarity and difference between Spanish and English intonation lie, a type of analysis that was totally exclusive of the other, i.e. theoretical or experimental, was not satisfactory; a presentation and analysis of the problem where both areas have a balanced role was to be favoured.
4. - In the experimental studies, those dealing with the perception of intonation will ultimately shape the general conclusions to be proposed. The perception of intonation is an area where ever-changing subjective considerations play an important role; because of problems inherent in its nature, perception seems to be the most elusive area where perceptual parameters need to be paralleled to objective measurements. The different models proposed so far to deal with the perception of intonation are not totally satisfactory as they fail to relate -in a simultaneous process- the different parameters that cue the perception of pitch.
CHAPTER THREE:
CONTRASTIVE STUDY OF INTONATION

OVERVIEW: Chapter three is to introduce us to those general aspects that are essential for the development of this research. We begin by looking at that aspect of Applied Linguistics in which contrastive analysis finds its proper place and then we go into details of the intonational systems of English and Spanish. In this chapter, therefore, the following areas are to be analysed:

1. Contrastive Analysis as the theoretical framework in which the comparison of two intonational systems, i.e. that of English and that of Spanish, can be realised. The general principles of Contrastive Analysis as part of Applied Linguistics are reviewed and discussed; they serve as the general point of reference in which this research is to be developed.

2. Contrastive Studies on Intonation are presented with special reference to what has been done so far for the intonational systems of Spanish and of English.

3. The Intonation of English is presented in terms of elements, characteristics, form and function as viewed from
   a) The American school of thought
   b) The British contribution

4. The intonation of Spanish is discussed in the light of past and current linguistic trends followed by those scholars who have produced the currently available descriptions of the intonation of Spanish, its elements, characteristics, form and
function.

3.1.- CONTRASTIVE ANALYSIS - GENERALITIES: When dealing with a contrastive study of the kind attempted here, we are entering the area of Contrastive Analysis -CA, for short- which is an important part of study in the field of Applied Linguistics.

Applied Linguistics has -since its emergence as a branch of Linguistics in the 50's- been equated with language teaching. This needs some clarification as, according to Corder (1973 : 10)

" ... whilst applied linguistics and language teaching may be closely associated, they are not one and the same activity. The application of linguistic knowledge to some object -or applied linguistics as its name implies- is an activity. It is not a theoretical study. It makes use of the findings of the theoretical studies."

with the implication that language teaching does concern itself with theoretical matters by applying them to practical situations in a concrete form though not by putting forward linguistic theories of an abstract sort.

Having identified CA as belonging to Applied Linguistics, and having accepted the fact that Applied Linguistics is definitely not synonymous with language teaching though closely associated with it, we should go into some details concerning Contrastive Analysis.

As defined by James (1980 : 2-3), Contrastive Analysis is not concerned with
classification; it is concerned with the differences between languages rather than with their similarities; it is not particularist in the sense that individual, isolated languages are not its scope, but it is not generalist either in the sense that it is not 'language' that matters: it falls somewhere in between these two extremes. According to Candlin (1980, iii), Contrastive Analysis was the natural outcome of the structuralist linguistic theory together with the pattern practice language teaching methodology in vogue during the decade of the 60's. It appeared at a time when pedagogical demands made it necessary for languages to be compared as a means to reach pedagogical goals; it was believed that a full description of the target language paralleled with the description of the mother tongue would certainly make the learning process easier. Corder (1973: 148) called this the "interlingual" or "contrastive" process and pointed out that what the learner should be made aware of was the differences between the two languages rather than the similarities between them. James (1983: 3) fairly recently refers to unavoidable pre-requisite of CA when he says that

"Contrastive Analysis is a linguistic enterprise aimed at producing inverted (i.e. contrastive, not comparative) two-valued typologies (a CA is always concerned with a pair of languages) and founded on the assumption that languages can be compared."

According to how James (ibid) views Contrastive Analysis, its execution involves two consecutive stages: (1) description, and (2) comparison. It must be made clear, though, that these stages are by no means the exclusive property of CA; in fact, they are the stages used in all the areas of Applied Linguistics, though in the latter case they are followed by a third and last stage concerned with organisation and presentation, i.e. the teaching stage. Already Fries (1945: 259) refers to Contrastive Analysis in the context of language teaching when he advocates the pedagogical effectiveness of those teaching materials that are made based on the scientific description of the target language, i.e. the language to be learned, as compared with a parallel description of the native language of
the learner.

But here we are faced with a problem that is the source of the greatest difficulty in Contrastive Analysis: the "parallel description". This is not an easy task to accomplish and the difficulties involved have been recognised from the very early proposals of contrastive analyses; Stockwell and Bowen (1965 : 1-2) for instance, complain about the lack of common grounds to regulate the making of contrastive models situation which, they claim is highly undesirable in terms of the description and the comparison carried out. For Halliday, Strevens and MacIntosh (1964 : 113) a parallel description is not possible, and they base their assumption on the fact that languages are complexes of large numbers of patterns "at different levels and at different degrees of delicacy"; that is, every language is a "system of systems" a fact which would prevent the feasibility of formulations or descriptions that would account for all these systems simultaneously; in view of this situation, they claim that there can be no "overall comparative statements accounting for the differences between two languages."

This position has been later contested by other scholars for whom parallel descriptions are not only possible but necessary in contrastive analyses as long as they comply with certain general principles. One of these principles has been pointed out by James (1983 : 63) for whom, if we are to have a parallel description, it necessarily has to be the same model of description. This is unavoidable because it is a fact that different models of description are better suited to refer to certain features of a given language in a more successful manner than others; if two different models are to be used to describe two different languages, there is a strong likelihood for the resulting descriptions to bring to focus different aspects of the data as different models highlight different areas.

There is much more that could be said about Contrastive Analysis in general, but we
will end this section with the latest definition given of the area that comprises everything we have said so far. Crystal (198 : 74) refers to Contrastive Analysis in the following terms:

"the phrase 'contrastive analysis' identifies a general approach to the investigation of language, particularly as carried on in certain areas of APPLIED LINGUISTICS, such as foreign-language teaching and translation. In a contrastive analysis of two languages, the points of STRUCTURAL difference are identified and these are then studied as areas of potential difficulty in foreign-language learning. Contrastive analyses are SYNCHRONIC; analogous 'contrastive' studies of two states in the history of a language would be grouped under a different heading such as 'COMPARATIVE or HISTORICAL LINGUISTICS'."

3.2 CONTRASTIVE STUDIES OF INTONATION - GENERAL PRINCIPLES: Though Contrastive Analyses of intonation do not seem to abound in the specialized literature available, a study of a few different systems appears to suggest that languages vary in the use of intonation patterns according to style, social class, and sex; the absence of studies of a contrastive kind related to intonation seems to originate, as suggested by Cruttenden (1986: 144-145), in the difficulty of establishing common criteria applicable to all languages and capable of relating the abstract level to the physical or perceptual ones particular to each system. It is undeniable that there exist differences among the intonational systems; it is equally undeniable that the important task is to find out how important these differences are and how stable in time.

If we think of a system as a set of options in a stated environment and we extend this idea from the segmental to the prosodic area, it is obvious that speakers of all languages are presented with a limited number of options from which to choose as well as a limited set of conditions that affect this choice. The task of describing and defining
what these options are for each system should not prove an impossible one as the language universal tendencies we mentioned in Chapter 2 are obviously present in the systems we are to deal with. However, it has to be borne in mind that pitch contrasts are relative by nature so a prosodic cross-language comparison of intonation is likely to prove difficult to carry out as apparently demonstrated by the relatively small number of studies of this kind.

Trying to circumscribe the particular problem of the intonation of English and Spanish, let us re-introduce our topic by bringing to attention what Bowen and Stockwell (1960: 8) said referring to intonation; for them intonation is a technical term that is used to describe voice inflections that occur along with the segments, but these inflections are the last thing a foreign learner masters. Delattre (1963) expands this point when he argues that differences of auditory impression between languages as well as the persistence of foreign accents are due more to "deviating prosodic habits" than to strictly segmental differences brought about by particular formant structures, places and manners of articulation, or production processes. It is a description of these prosodic habits together with an interpretation of their function and meaning that is needed to begin a contrastive study.

3.2.2.- English and Spanish: English and Spanish have both been grouped amongst the so-called Intonation languages due to the fact that the two of them make use of recurrent pitch variations to convey syntactic information: this is the only type of linguistic information transmitted by pitch in English -as well as in other European languages including Spanish- and this marks the difference between them and the so-called tone languages in which pitch variations affect the meaning of a word.

According to D.B. Fry (1979), nucleus placement is but one means that languages use
to put syntactic constituents into focus; other means being word-order, clefting and emphatic or topic markers such as words or bound morphemes. Word order change and the use of clefting are taken to be primary because they are more widely used and Spanish, apparently, seems to be a good example of this since it resorts to word order variation and to clefting for narrow focus.

Bolinger in his article "Intonation Across Languages" (1978 : 471) refers to certain traits which are central to intonation as being both formal and semantic and covering the two main non-tonal uses of pitch variation; he recognises these main forms of pitch of forming closures "(descending lines, closure-final falls and non-falls)", and that of forming accents "(obtrusion for prominence mainly upward)". It has been found in many languages that terminals or closures, are low or falling when indicating finality or assertion while rising when the opposite - including questions of the yes/no type - is meant. Accents, which usually indicate focus and climax in the sentence, tend to be set off by contrasting pitch levels. He points at the universality of these traits when he claims that "most deviations from the central tendencies can be explained in reference to those tendencies."

Some scholars such as Stockwell and Bowen have agreed on a number of similarities between the two intonational systems by listing the elements that are present in both English and Spanish. Stockwell and Bowen (1965 : 19) claim that it is impossible for any utterance in either language to be produced without an intonation pattern which consists of the pitch contour of the phrase and the concluding terminal juncture. Here lies the first similarity between the two languages though it is obvious that the same could be said for any other system if intonation is a language universal. Then they describe the pitch contour which is to consists of some significant levels that occur at certain points in the phrase and which happen to have coincidental occurrences in
English and in Spanish: at the beginning of the phrase, at certain strong stresses, and before the concluding terminal junctures. The components of intonation for both systems are claimed to be (1) stress or relative prominence of syllables, (2) pitch or highness or lowness of tone, and (3) terminal juncture or features that signal phrasing in the utterance. For Stockwell and Bowen and in general for the structuralists stress, in both languages, is considered an important element that strongly affects intonation.

Speech is necessarily broken by pauses that occur, most of the time, at the end of syntactic units such as phrases, clauses, or sentences. Pauses have a linguistic reality serving functions which are either grammatical i.e. separating syntactic units; physiological i.e. breathing; or discoursal i.e. providing time for planning new material. They may be silent or filled with a vocalization (Crystal, 1987:172) and their primary function is to "break the flow of speech into manageable units of communication" (Martin, 1981:81-92). Also known as features of "boundary" or "juncture" they are crucial for the rhythmic organization of a linguistic system; immediately before a pause, there are usually certain features of pronunciation such as a "slight drawling of a vowel" (Stockwell and Bowen, 1965:19), or a sudden change in pitch which will be as significant to indicate the presence of a pause as the pause itself.

Each of the speech events happening between pauses has been called by T. Navarro Tomas a melodic unit which is measured, according to him, by the number of syllables and whose length is determined by the "fundamental principles of the rhythmic tradition of the language" (1968:61-76). Navarro Tomas states that Spanish and English are quite similar as regards the range of their intonation units because in both languages the number of syllables per melodic unit rarely exceeds fifteen syllables though, he says, the tendency for English is an average of six and seven syllables while for Spanish the
average is between seven and eight which does not, obviously, make a remarkable difference. Notice that Navarro Tomas’s conclusions were arrived at after analysing a number of literary texts which were read by a number of informants. In Chapter 6 of this thesis, results are given which show a somewhat different situation as evidenced by the analysis of spoken unscripted Spanish. We will see that the averages given by Navarro Tomas can only be applicable when dealing with one particular style of speech.

As regards each of the three components of intonation, we could establish a parallel between the two languages based on the principles put forward by Stockwell and Bowen. They postulate the following inventory for English and Spanish:

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<tr>
<th></th>
<th><strong>ENGLISH</strong></th>
<th><strong>SPANISH</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Stress</strong></td>
<td>strong</td>
<td>strong</td>
</tr>
<tr>
<td></td>
<td>medial</td>
<td>medial</td>
</tr>
<tr>
<td></td>
<td>weak</td>
<td>weak</td>
</tr>
<tr>
<td><strong>Pitch level</strong></td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>2</td>
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<tr>
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<td>3</td>
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<tr>
<td></td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td><strong>Terminal</strong></td>
<td>Falling</td>
<td>Falling</td>
</tr>
<tr>
<td><strong>Juncture</strong></td>
<td>Rising</td>
<td>Rising</td>
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<tr>
<td></td>
<td>Level</td>
<td>Level</td>
</tr>
</tbody>
</table>
Looking at this chart, it would seem as if the two systems were strikingly similar to one another in terms of components, but the authors responsible for this analysis would claim that these components are distributed differently. In English, for example, it is said that the strong stress serves as the centre, and therefore carries the prominence of the phrase while in Spanish it is the last strong stress of the phrase that bears prominence. The choice of pitch contour is also claimed to be different between both languages; in declaratives English may use a wide fall while Spanish is described by these analysts as favouring the low-fall. Finally, the terminal junctures, though present in both languages, occur in different environments: terminal rising tends to occur only before pauses in Spanish while in English it is perfectly possible for it to happen internally and not necessarily before a pause; terminal level is claimed to occur more frequently in Spanish than in English.

However, it is important to point out that these ideas have sprung from a rather subjective treatment of Spanish intonation done by Stockwell and Bowen and that real data are needed to arrive at more objective conclusions. It is, again, a situation similar to that which gave rise to the first attempt at describing English intonation; that is, their treatment of Spanish intonation is an impressionistic output that needs to be tested against data obtained scientifically and likely to be embodied in a well-defined theoretical approach. Note as well that not only Stockwell and Bowen's description of Spanish but the great majority of current descriptions of this language seem to refer to Spanish as a monolithic entity, as a one and only variety, i.e. that of educated Castilians, not considering the fact that the regional varieties as well as the stylistic ones do show prosodic difference; recently this trend is changing and there have been some attempts at describing some other varieties notably in American universities and particularly on Latin American varieties, e.g. Kvavik's description of Mexican Spanish.
In spite of what was said in the paragraph above, a direct quotation from Stockwell and Bowen (1960:20) might serve as a concluding remark for this foreword to the analysis between the systems that interest us. They say that

"the rise and fall of the pitch through a phrase is important among the over-riding features of the sound system of Spanish and English"

so as to emphasise once more the fact that the similarities between both systems are great in terms of components. It must be borne in mind, though, that these similarities arise from the fact that Stockwell and Bowen are transferring an analysis of English onto Spanish. In fact, Stockwell and Bowen (1965:20) admit that their motivation is pedagogical and argue that, though the possibility of looking at the intonation of Spanish from other angles does exist, they

"retain the more familiar analysis, since it is essentially the one found widely in the texts of descriptive linguistics that teachers are likely to consult".
In other words, their treatment of English and Spanish intonation complies with one of the requirements of Contrastive Analysis that asks for a similar model being applied to both languages; in this particular case, the model applied may well be more suitable for English than it is for Spanish since English is the language it was originally developed for. Stockwell and Bowen do make allowances for this fact, it must be stated, when they write that

"... it should be noted that a treatment of intonation within the context not simply of phonology but of a total grammar would be quite distinct from any of the alternatives referred to above".

at the same time that they admit that differences existing between various intonational analyses are much more trivial than they appear on the surface.

Once again we must look back into one of the premises of Contrastive Analysis that highlights the importance of finding differences rather than similarities between the systems. We must bear in mind that the differences between the two languages we are interested in are to be found (a) in the distribution of the various components, and (b) in low-level phonetic differences that the transcription is too coarse to capture.

3.2.- THE INTONATION OF ENGLISH: Most analyses of English intonation from either American or British linguists seem to have been prompted by pedagogical considerations; these considerations have been caused by the special international standing achieved by English particularly since the second world war. English became the favoured language for business and trade, politics and international relationships, science and technology, art and education, etc.; there appeared a need for English language teaching specialists and this need prompted the development of
teaching methods and techniques that made the teaching/learning process faster and more successful. Linguistic descriptions have been influenced by these considerations, and intonation descriptions of English have not escaped this general tendency which is evident in studies made by both American and British phoneticians.

3.2.1.- Generalities: As stated before, the intonation of English is one of the systems that has been most thoroughly studied particularly during the second half of the century; for several reasons that we are not going to look into here, two particular varieties of English, i.e. RP, and General American -GA- have been the most widely and most thoroughly described; we will, for this particular study, be taking RP as a point of reference.

The meaning of an English utterance is conveyed through the use of the contrastive segments and also through the use of variations of pitch. In English

"intonation is often the sole bearer of a function which in other languages is performed by adverbs, and solely corroborated by intonation" (Schubiger, 1935).

So, intonation serves a grammatical and a semantic purpose. A.C. Gimson (1980) proposes two main functions for English intonation: *Accentual*, in the sense that pitch changes are the most effective way of rendering a syllable or word more prominent; and *Non-Accentual*, that is intonation alone being used to differentiate between statements and questions. This second function will also serve to indicate emotional attitudes on the part of the speaker since it serves as a vehicle to show our feelings with respect to what we are saying. English, then, makes use of intonation as a signal of grammatical structure, i.e. differentiating between statements and questions, and as a signal of personal attitude.
Approaches to the basic unit of intonation vary: different names and different conceptual status have been used depending on the theory proposed. H. Sweet considered the breath-group as the basic intonation unit; his views are later supported by Lieberman who based his definition on physiological/acoustic grounds stating that breath-groups result from the interaction of the respiratory and laryngeal muscular systems. For Lieberman (1967 : 27) a

"breath-group encompasses all the intonational signals that are acoustically or perceptually equivalent to the archetypal breath-group"

which, according to him, must be coordinated with the segmental phonemes. It is here where the differences among languages reside because, he claims, the normal breath-groups in all languages are similar in the sense that they end with a falling fundamental frequency contour, but they differ in the sense that their normal breath-groups vary and in that they allow different admissible modifications in what is their own normal breath-group. Lieberman's description of the breath-group in British English accounts for an initial tension in the laryngeal muscles which is gradually relaxed during the production of the breath-group; this change in tension plus the action of the subglottal pressure would explain the lowering of the pitch towards the end of each breath-group.

A somewhat different view is given by accounts for which grammatical and semantic considerations are important; this group proposes the sense-group as the structural unit of intonation. Trim (1959) challenges this view stating that "the sense group is a purely semantic concept and simply a misnomer for an intuitively perceived token rhythm-group."
Then, there are the phonetic/phonological accounts for which the basic unit is the tone-unit described as a stretch of utterance which has at least one prominent syllable bearing a major pitch movement, i.e. the nucleus. We will stop here to look at the tone-unit in more detail as there seems to be a generalised consensus as to its form, use, and functions and as, under one name or another, it has been recognised as the minimal unit of intonation analysis.

Known under different names -in principle referring to the same phenomenon- such as "tone-unit", "phonological phrase", "phonemic clause", "tone-group", etc. a tone-unit consists of one obligatory component, the nucleus, and of a number of optional constituents, i.e. the head, the pre-head and the tail, which may occur in combination with each other and the nucleus. Martin (1981: 81-92) refers to it as a "stretch of speech with one centre of prominence (centre or accent) and defined at its margins by junctures". This is an important aspect to mention as it has been shown that the tone-unit is an important unit in neural encoding as well: There are strong constraints on the occurrence of slips of the tongue across tone-unit boundaries. The tone-unit can be either a complete, short, simple sentence or it can be part of a more complex sentence. For Halliday (1963: 1-28) the tone-unit, which he calls tone-group, is formed by two elements: the "tonic" and the "pre-tonic" the first being obligatory and the second optional. Crystal describes tone-units as well, though in a somehow more comprehensive way: for him the nucleus is the syllable in a tone-unit which carries maximum prominence, usually due to a major pitch change. It is possible for a tone-unit to have a head which is an optional component represented by a sequence of syllables between the first stressed syllable and the nucleus; there can also be a pre-head which is the number of unstressed syllables at the beginning of a tone-unit; they may precede either the head or the nucleus. The tail, which is considered to be determined
by the pitch contour of the nucleus, is formed by the stressed and unstressed syllables following the nucleus. And according to R. Kingdon (1958), kinetic tones - in which the pitch moves upwards or downwards - are the only ones that may form the nucleus of an intonation group being the nucleus associated with the last fully stressed syllable of the intonation group. For Crystal, who views the nucleus as the bearer of maximum prominence in the tone-unit usually on account of a major pitch change, it is possible for a tone-unit to have a head which is an optional component represented by a sequence of syllables between the first stressed syllable and the nucleus; there can also be a pre-head which is the number of unstressed syllables at the beginning of a tone-unit; they may precede either the head or the nucleus. The tail, which is considered to be determined by the pitch contour of the nucleus, is formed by the stressed and unstressed syllables following the nucleus.

The nucleus is, then, the bearer of the nuclear tone which signals the most prominent movement of the tone-unit. This pitch movement can be simple, complex, or compound. The simple nucleus tone may have a downward movement, Fall, an upward movement, Rise, or it can be characterised by a lack of pitch movement, Level, even though its prominence determined mostly by greater length and loudness qualifies it as a nuclear tone. The complex nuclear tones are characterised by pitch movements first in one direction and then in the other but always affecting or beginning on a single nuclear prominent syllable; they are either Falling/Rising, Rising/Falling, or even in more directions such as Fall-Rise-Fall, Rise-Fall-Rise, etc. The compound nuclear tones show the presence of the maxima of prominence in the same tone-unit. Each of the tone-units, characterised by the use of any of the nuclei mentioned above, have specific uses and functions in English and we will be describing them and stating their uses later on when we make a full description of the intonational system of English.
3.3.2.- The American Contribution: In the American tradition and until the mid 40's, it was common to treat intonation descriptively as composed of segmentable phonemes when the need arose for such a description. Major contributions to the studies of intonation in the United States have been those put forward first by Wells (1945) whose ideas were soon after closely followed by Pike (1945), and later by Trager and Smith (1951). Mostly because of their suitability for teaching purposes, each of their views on intonation have been regarded as highly influential.

The focal point in the American treatment of intonation is the recognition of four pitch levels or pitch phonemes in Pike's terms. Pike considered these four pitch phonemes or levels as the basis for the intonation contours which he defines as "abstracted characteristic sentence melodies" since he recognises that the speakers of any particular language tend to use semi-standardised or formalised pitch sequences in similar ways under similar circumstances.

Pike defends his proposal of a four level system arguing that three would leave many intonation contours aside and that five or six, on the other hand, would leave many contrastive combinations of pitches unused. In Pike's treatment of the intonation of American English, special attention is given to the description and analysis of the intonation contour which he describes as bearing more complexity than merely a rise, a fall, or a fall-rise; he claims each has to be seen in relation to other contours as well as from the viewpoint of their internal structure. For a complete understanding of an intonation contour, he says that

"The size of the interval between beginning and ending points, the height of the beginning point relative to the general pitch level of the sentence, paragraph, conversation, or speaker's norm, the relation to timing, phrasing, stress, and pause ..."
have to be duly accounted for (In Bolinger, 1972: 60-61).

Pike attributes great importance to the meaning and to the attitude conveyed by intonation contours; in the case of the former, he claims that many intonation contours are explicit in meaning as not many changes in pitch are likely to occur without an accompanying change in meaning; as for the latter, he stresses the tremendous connotative power of the intonation contour which he explains by saying that

"the intonation contours, though fluctuating as the speaker's attitude, are as strong in their implications as the attitudes which they represent; in actual speech the hearer is frequently more interested in the speaker's attitude than in his words" (Ibid)

and he goes on to explain how the imbalance between intonation and word content may be interpreted as sarcasm, irony, etc.

For Pike the two most important features of English intonation are (a) the distribution of its contours over phrases, and (b) the addition of shades of meaning to phrases rather than the giving of lexical meanings to words.

Later on and largely based on Pike's proposals, Trager and Smith (1951) added the terminal junctures to Pike's pitch phonemes as markers of boundaries between intonation contours. More than an addition, these terminal junctures came to substitute Pike's tentative pause and final pause as the end of a given intonation contour. The ultimate development for the four-level proposal was the intonational structure outlined by Trager (1964: 266-270) where he discusses the possible intonation patterns for American English as containing five pitch positions - the fifth corresponding to any of three contours - though, he claims, no occurrence of all five is known and he does not
believe in the possibility of them all happening together.

Bolinger also made a major contribution to intonation studies when he attacked the four-level approach and proposed pitch configurations rather than pitch levels or pitch phonemes on the basis of English having an accentual system which he believes to behave more or less separately from pitch in signalling attitudes and syntactic divisions. For Bolinger, pitch configuration is more important than pitch range or level as patterns can be shifted from one pitch range to another without becoming unrecognizable. His attack of the system of levels has been later corroborated by some perceptual experiments (Lieberman, 1965) that demonstrated the lack of correspondence between the levels as stated by Wells, Pike, and Trager/Smith and the perception some trained linguists experienced.

Lately, much work has continued being done on intonation in the United States, and several new developments have occurred which show the shift of emphasis from the sentence to discourse, in terms of domain of study as well as an obvious overall reliance on instrumental analyses. It is important to mention here the contributions made by J.M. Bing (1984) who proposes the utilization of a specific intonation contour to account for a special discourse function dealing with emotions, and by J. Pierrehumbert (1987) who, on a different line, proposes a phonological system of underlying representation for English intonation.

Perhaps the most important characteristic of the traditional American treatment of intonation is their view of stress which is seen as an interacting but independent system analysed in terms of scalar differences in degree of loudness.

3.3.3.- The British Contribution : An overview of the specialized literature
evidences the bias of a large number of British studies towards the teaching of English; in fact and not surprisingly, most descriptions produced have been notable for their pedagogical orientation. This has caused criticism at times on the grounds that descriptions of the kind being offered gave rise to analyses which, though thorough in descriptive detail, were not framed in explicit phonetic theories that could account for the intonational facts under consideration.

In the British phonetic tradition, an interest in intonation started as far back as 1775, when J. Steele made a first attempt at transcribing English intonation resorting to a modified musical notation. H. Sweet (1890) later set important bases that have continued being developed till today, e.g. the notion of the breath-group as the basic unit for intonation which has been taken up and developed by Lieberman. During the 20th century, there have been many major contributions highlighted chronologically by the works of Palmer (1924), Armstrong and Ward (1931), Kingdon (1958), Schubiger (1958), O'Conor and Arnold (1961, 1973), and Crystal (1975); an important figure during the century is, of course, D. Jones whose valuable contribution to intonation studies started in 1909 with the publication of his *Intonation Contours*. As we remarked at the beginning of the section, though there has been an evident change in approach from the time of Sweet's description till today, the pedagogical bias in most British analyses is outstanding; this has been possibly caused by the real need for pedagogically oriented descriptions during the first decades of the century when intonation studies were starting to find a place in phonetic analyses and when the growing needs of a shrinking world transformed English into an international language.

A general overview of the British studies on intonation clearly shows two aspects: an analysis can be made considering the tone as the principal unit of intonation, e.g. Kingdon's views, or it can be made considering the tune as the minimal unit of
analysis, e.g. Jones’s views. The two, however, are not exclusive of one another: a combined analysis is feasible as detailed by O’Connor and Arnold (1961) and by Halliday (1970).

One important aspect to be mentioned about the British studies on intonation is the relevance given to stress as an interrelated system; in most analyses it is the pitch of the stressed syllables which will largely determine the intonation. In this respect Couper-Kuhlen (1986: 67), when analysing the British aproaches to intonation, notes that

"only the pitch of the stressed syllables is considered relevant for the characterization of intonation patterns. The pitch of unstressed syllables is assumed to be predictable in the majority of cases, based on that of the surrounding stressed syllables."

But stress is, apparently, not only highly efficient for intonation, but it is also an important element in marking prominence; Knowles (1983) points out that

"the most important stressed syllables contrast in pitch with surrounding syllables, or bring a pitch movement about."

Important as it is for intonation, stress seems to have a major role in the analysis of rhythm which characteristics are beyond the scope of this particular work so we will not go into it in any detail.

Thus looking at the main trends that are evidenced when analysing the British studies on intonation, we have the following types:

3.2.3.1. The tone analysis. The tone or tonetic analysis has been basically
developed by Kingdon (1958) who recognises two types of tones, i.e. static and kinetic, the former bearing stress but not pitch movement while the latter bears both features. Kingdon recognises the ample possibilities open to the human speech apparatus to produce as many static tones as the voice range allows, but from a practical viewpoint, proposes the consideration of only two -high and low- as essential for an analysis of intonation. As for the kinetic tones, i.e. those showing pitch movement, he recognises five moving tones determined by six factors: (1) direction or directions of pitch change; bearing a semantic function, it renders a pitch rising, falling, falling-rising, rising-falling, or rising-falling-rising; (2) position on the scale of pitches used by the human voice, i.e. high or low; it accomplishes the function of indicating the feelings of the speaker; (3) range of pitches, normal and extended; (4) intensity, i.e. degree of loudness, breath force used, muscular energy expended; (5) duration of the tone on the syllable, i.e. adding expression as well as emphasis; and (6) variation in the rate of pitch change.

Kingdon summarises the intonation of English as consisting of

"basically a slowly descending series of level tones usually starting at or near the top of the normal voice range and finishing at or near the bottom. The stresses fall on the more important words in an utterance and are interspersed with unstressed syllables that occupy pitches between those occupied by the stressed syllables on either side of them."

Because each of the tones can be produced at either a high or a low level in the voice range, each time he utters one the speaker is faced with an unscapable binary choice that will have to be made for every possible tone including the static ones and those used for emphasis. Kingdon's tonetic notation which seems to rely more on the listener's judgement of the speaker's voice-range than on the listener's identification of an
arbitrary pitch-level has been found to correspond more closely to actual frequency curves than other systems (Lieberman, 1965).

3.2.3.2. The tune analysis: Mainly developed by Jones (1909) and later taken up by Armstrong and Ward (1931), and again influenced by practical purposes, this type of analysis reduces the intonational system of English to two main tunes: Tune I falling and Tune II Rising which will, according to Armstrong and Ward (ibid) be enough to account for the melodic phenomena of English. Because of its eminently pedagogical orientation, this analysis does resort to a great degree of generalisation; it is also mostly suitable to describe one variety of English, i.e. Received Pronunciation, since the occurrences of both tunes are exemplified only through instances of RP speech.

This is perhaps one of the greatest shortcomings of the Tune analysis as its transfer to other varieties of English would demand drastic changes; the description of other varieties using the tune analysis can not be done "without loss of descriptive accuracy" (Couper-Kuhlen, 1986 : 71). On the other hand, the most striking characteristic of this analysis is that the main emphasis is placed on the terminal pitch variation thus neglecting all variations that occur inside the tune itself.

The tune analysis has recently re-entered the intonation discussion through the works of Liberman and Sag (1974), Liberman (1978), and Sag and Liberman (1975).

3.2.3.3. The tone-tune analysis: A later British approach to intonation which is, as most others, much influenced by pedagogical considerations is that developed by O'Connor and Arnold (1961, 1973). Based on structuralist assumptions, it can be considered a tone-tune analysis in the sense that it recognises six nuclear tones which
are likely to happen with various degrees of combination in intonation groups, i.e. tunes. A similar analysis is that proposed by Halliday (1970) who recognises three related sub-systems in English intonation: tonality, tonicity, and tone; Halliday claims these three subsystems play different roles in English grammar. For Halliday (ibid) the five primary tones, which are capable of further subdivision to show finer distinctions within them, are the ones that give significant intonational contrasts in English.

Recently, Crystal (1969) has taken a somewhat different view on intonation when he bases his description on interacting prosodic features amongst which pitch-direction, pitch-range, loudness, rhythmicality, pause, etc. form the system.

To end this overall view of the British approaches to intonation, special mention should be given to the attention that the intonation in discourse has been receiving in recent years; as we saw in the section on the American contribution, this seems to be the trend in intonational studies nowadays. The emphasis of an analysis based on discourse is, according to Fox (in Gibbon and Richter, 1984: 120-133), to overcome the limitations of the traditional analysis that was based on isolated tone-groups and on the assignment of discourse meaning in an atomistic way. Fox proposes to look on the intonational features in discourse as seen in their structural context before assigning the patterns specific functions within the structural relationships disregarding any external meanings of an attitudinal kind.

3.3. THE INTONATION OF SPANISH: A survey of the available literature on the subject of Spanish intonation shows that this prosodic system does not appear to have received the same degree of attention as the Spanish segmental system; intonation is an evidently much less developed area than the intonation of English, for instance. It is also evident that much of the information available and the considerations proposed
until fairly recently seem to have been largely arrived at on the bases of subjective, impressionistic observations. It is only in the last few years that there seems to have been a shift in emphasis in studies of Spanish prosody and more research of an experimental and instrumental sort is being carried out. Also noticeable is a bias towards describing the Castilian educated variety of Spanish with very little material on either other Spanish or Latin American varieties.

3.3.1. Generalities: Spanish intonation has traditionally been described in a global rather than in an atomistic way in terms of intonation contours where the end of the contour is the one that bears linguistic significance. In this respect, we could agree that this approach towards the intonation of Spanish resembles the tune analysis of English since in both cases the variations before the nucleus are not described as it is the end of the contour that seems to matter.

An overview of the literature available takes us back to 1956 when Stockwell, Bowen and Silva-Fuenzalida published their *Spanish Juncture and Intonation* which was to become the theoretical basis for the series of contrastive/pedagogical studies on Spanish/English developed in the early 60's; the motivation behind the studies was pedagogical and the approach used was structural, but the results obtained from its application were not totally satisfactory.

Their study reflects the view of American phoneticians with respect to Spanish intonation; they recognise and describe the elements that are present in all Spanish utterances and which occur, or are linguistically arranged, in a kind of hierarchical order. Stockwell et al propose the following inventory for the prosodic system of the Spanish language: (1) one terminal open (plus) juncture, which is a segment with no physical reality beyond a distributional one; (2) three terminal junctures,
which are described as transition phenomena identified as the places where pauses are likely to occur and whose main effect is that of retardation of the utterance; the retardation referred to is manifested by a drawling of a vowel or by any of the following: a drop in pitch level thus causing a retardation on the tempo with a terminal fall; an abrupt pitch rise accompanied by cessation of phonation thus causing retardation of the tempo with a terminal rise; and by a cessation of phonation hence a retardation in tempo not accompanied by any change in pitch movement; thus the three terminal junctures in Spanish are Fall, Rise, or Level; (3) three pitches, which in the case of Spanish are described in terms of levels as low, mid and high; and (4) three stresses, which in Spanish are usually described in relation to other elements already described; in this language, the strong, medial and weak stresses can be described either phonetically or phonologically though in the first case it is claimed that yet another degree of stress can be found.

In a manner similar to the structuralist treatment of American English, T. Navarro Tomas (1974) and others after him (Martínez Celdrán, 1984; Canellada y Madsen, 1987) claim that Spanish intonation is to be described in terms of three different significant levels at the end of an intonation contour which are manifested in five inflexions: "cadencia", a low fall (Terminación grave) which expresses absolute finality; "anticadencia", which constitutes the end of a subordinate clause, and is a high rise; "semicadencia", which is a fall but less acute than the 'cadencia', and expresses non-finality, series of elements, uncertainty; "semianticadencia", which is a rise, but less high than that of the 'anticadencia', reflecting oppositions and contrasts of a secondary kind; and "level", which ends at the same level as the body of the group, reflecting the interruption of an idea. He thus distinguishes five different significant 'tonemas' -pitch shapes plus final musical pitch- that would account for the entire Spanish intonational system. For T. Navarro Tomas, the intonation of
Spanish can be reduced to two basic patterns:

![Patterns A and B]

Quilis (1981), on the other hand, has later suggested that only three inflexions are necessary to account for the intonational phenomena of Spanish; notice as well that he even thinks that only two inflexions -rise and fall- would be enough to describe the Spanish intonational system, as the level tone is considered by him as an allotone of the fall. The results of this research, as we shall see in Chapter 6, seem to reflect the feasibility of Quilis' proposal. Notice that none of the accounts referred to so far make any provisions to account for details of internal variations of pitch inside the 'phonic group'.

Navarro Tomas regards the melodic unit as the "shortest portion of speech with a sense of its own and with a definite musical form" (1968 : 61) which can be measured, as verses are, by the number of syllables and which coincides with the phonic group; the latter he has referred to as that part of the discourse that occurs between two pauses. He claims that the grouping of words into melodic units is done according to the particular rhythmic tradition of the language and that there is an evident difference between the length of melodic units in ordinary conversation -which favours short units- and text reading -which shows longer units. The results obtained from the analysis of the corpus of spoken Spanish certainly show that this is the case for Spanish and that stylistic variation is a determinant in the length of melodic units.

The recurrence of the patterns of the elements described above forms the intonation of Spanish of which the main units can be considered to be the phonic group; in this
definition there is agreement between T. Navarro Tomas and Quilis and Fernandez as that "portion of discourse between two pauses". The importance of the phonic group lies in the fact that the tonal behaviour of each group provides the levels that are characteristic of intonation.

In Spanish, then, the phonic group or 'tonema' including the phonemes of juncture, pitch and stress is the basic element of intonation whose main function is both grammatical and attitudinal and whose main forms are represented by the Falling 'tonema', the Rising 'tonema', and the Level 'tonema'.

CONCLUSIONS: The overview of the intonational systems of English and Spanish prompts certain conclusions:

1. - The evident imbalance in both scope and approaches between the existing analyses of the English and Spanish intonational systems, makes it imperative to devise a unified descriptive model that accounts for the contrastive features of both languages.

2. - Though some analyses of the intonational phenomena of English have been based on natural language, very little has been done in this respect for Spanish whose descriptions are mostly based on reading texts and on the analysis of literary texts and dictations.

3. - The available descriptions of the intonational systems of both Spanish and English show the influence exerted by (1) pedagogical considerations, which have prompted several descriptions mostly framed within the principles of Contrastive Analysis, and (2) text-based descriptions, which seem to be much favoured as opposed to corpus-based descriptions.
PART TWO:
CORPUS CONSTRUCTION AND ANALYSIS

CHAPTER FOUR
THE IBM/LANCASTER CORPUS AND THE DESIGN OF A SPANISH EQUIVALENT

OVERVIEW: Part II of this thesis is to be entirely concerned with the various aspects involved in the construction of spoken language corpora. For that purpose we will cover three main areas:

1. - Corpus construction: first, we will look into the general technicalities that need to be taken into consideration in order to build up any corpus; special attention is to be given to the ways used to construct language corpora so far.

2. - The IBM/Lancaster Corpus: then we will look into the way in which one particular corpus -the IBM/Lancaster Corpus of Spoken English- was constructed; the objectives, methodology used and a description of the different versions of the corpus are to be discussed.

3. - The construction of a Spanish equivalent: the next stage in this chapter is the description of the processes involved in the construction of this corpus of spoken Spanish, the matching processes that were carried out in order to make it comparable with the SEC Corpus, and the elaboration of a model that would enable the contrastive
study of both systems.

4.1.- CORPUS CONSTRUCTION - GENERALITIES: As man and society change so does language; as man and science advance so do the methods of studying language; as man and technology progress so do the techniques to analyse language. There is a noticeable difference between descriptive studies and those based on instruments with each category having specific aims; while at some point in history it was necessary to produce descriptions for the man of letters and at another it was necessary to provide for the necessities of a growing population who wanted to learn another language, the time came when man found it increasingly necessary to think of ways to teach machines how to analyse language. We are now in the time of the computer and a growing need has been felt for studies on artificial intelligence, studies that are primarily meant to teach computers "how to think and 'behave' (in certain respects) like human beings" (Leech, 1987: 2). Where else, but in language, could artificial intelligence be better tested or applied? But linguistics alone could not meet the challenge; contributions from other fields were needed so a new interdisciplinary field - computational linguistics - developed. The methods of computational linguistics, at present, can be divided in two main groups: those mostly applied by artificial intelligence researchers, and those currently becoming applied by automatic language analysts.

Artificial intelligence favours an inference-based approach which makes use of methods
assume that computers, in order to process natural language, must be able to draw on an extensive resource of knowledge about the world to which the natural language makes reference, and must also have the ability to reason, i.e. to draw inferences on the basis of that knowledge (Leech, 1987: 2).

This approach has come under the criticism of some scholars, Sampson (1987) amongst others, who find it unrealistic in the sense that, because it is based on inflexible rules where real-life language is given no attention, it lacks authenticity. The approach favoured by the other group of computational linguists, is corpus-based, and it assumes that

"if we analyse quantitatively a sufficiently large amount of language data, we will be able to compensate for the computer's lack of sophisticated knowledge and powers of inference, at least to a considerable extent. ... through probabilistic predictions, it (the corpus-based approach) is able to deal with any kind of English language text which is presented to it: it is eminently robust. The probabilistic system makes the best 'guess' available to it, based on textual material that has been analysed in the past." (Leech, 1987: 3)

For Sampson (in Garside, Leech and Sampson, 1987: 16) the most outstanding features of this approach are:

"(i) analytic techniques which depend on statistical properties of language structure rather than on absolute logical rules; and (ii) a focus on authentic data drawn from unrestricted domains of discourse rather than on invented examples."

This last point has been a sore point in linguistic analyses for a long time; in fact, resorting to ready-made samples of language has stopped being satisfactory for many linguists. Quirk (1960), for instance, already expounded on the needs for real language corpora on the grounds that samples of natural language gathered together in one corpus could be used in linguistic studies of different kinds be they grammatical, semantic, phonetic, etc.
4.1.1. The Brown and the Lob Corpora: The claim to fame of W.N. Francis and H. Kucera (1964) is to have produced the first well-known machine-readable corpus at a time when computer technology was relatively primitive and the advance was not as rapid as it is today. What they produced, known as the Brown Corpus but officially bearing the name of Brown University Standard Corpus of Present-day American English, became the source from which much useful information for many studies was extracted; scholars in the fields of linguistics, psychology, education, philosophy, etc. have profited from the material of this corpus.

In England, work on the building of a similar corpus started in 1970 at the University of Lancaster. The idea was to compile samples of British English to match those of the American one and the result was the construction of what is currently known as the LOB, i.e. Lancaster, Oslo, Bergen Corpus. Finished in 1978, the LOB Corpus was organized so as to match as closely as possible both the length and the content of the Brown Corpus. Both the Brown and the LOB Corpora are a little over a million words long each, and their major contribution to linguistic studies is that

"both sources of data, rather than concentrating on limited types of texts to be used for specific purposes, aim at a general representation of text types for use in research on a broad range of aspects of the language." (S. Johansson, 1978:1)

The main characteristics of the LOB Corpus—we are particularly interested in this piece of work as it is used in part of the investigation we will deal with presently—are the following, as summarised from the "Manual of Information" produced by S. Johansson et al (ibid):

a) Its aim is to assemble a British English equivalent to the Brown University Corpus
of American English.

b) It contains 500 printed texts of about 2,000 words each or about 1 million words in all.

c) All texts are chosen from publications made in 1961.

d) The texts are organized in twelve different categories corresponding as closely as possible to those in the Brown Corpus.

e) The main coding key consists of alphanumeric characters that represent themselves plus a set of characters representing themselves except when preceded by * in which case they mean something different.

f) The material is available on magnetic tape.

The Brown and LOB corpora are not the only well-known computer corpora for the English language: the London-Lund Corpus that consists of texts taken from The Survey of English Usage (Svartvik and Quirk, 1980) contains around 435,000 words; the Leuven Drama Corpus that consists of about a million words of English dramatic texts; the Birmingham Collection of English Text containing more than 20 million words; and the Oxford Text Archive which contains a whole library of texts of various languages are the best-known British corpora. In America the corpora have reached a far larger scale as the corpus being used for speech recognition at IBM's Thomas J. Watson Research Centre in New York which is reported to contain 60 million words, and the corpus in use by the Mead Data Corporation which is said to have a text bank of 5 billion words. Compared with these figures, the scope of the Brown and the LOB Corpora seems minute, but then there is the argument of the aims of each corpus. G. Leech (1987 : 6) argues that

"the concept of a finite 'standard' corpus, such as the Brown Corpus and the LOB Corpus were designed to be, is already out of date. As John Sinclair (Compiler of the Birmingham Collection) points out (Sinclair, 1982), the problem of
data-capture, for corpus-based research, is becoming a question of how to select, from the vast quantities of machine-readable text in existence, the right sample for a particular purpose.

So we reach again the main purpose for the construction of a Corpus: its linguistic usefulness in the widest sense since the text is there for any particular purpose the linguist researcher wants it.

We are particularly interested in the steps that should be taken for the building up of a corpus that will be specifically collected with the purpose of analysing prosodic information in general and intonation in particular. With that purpose, we will now turn to the investigation carried out at Lancaster University which resulted in the construction of the SEC Corpus. To do so grammatical tagging was applied to the problem of intonation assignment thus bringing together two formerly independent areas of research: computational linguistics and phonetics.

4.2. THE LANCASTER/IBM CORPUS: The construction of a corpus of spoken English is a task that, no doubt, makes a tremendous contribution to the linguistic studies of the language. In the particular case of the corpus of spoken English as devised by the team of professionals from Lancaster University and IBM was particularly interesting for the purpose of this investigation since it served as the framework on which the model to analyse the intonational system of Spanish was to be based.

4.2.1. The construction of SEC: The main aim of the project that resulted in SEC, was
"to take a conventional written text as input, and convert it automatically into a detailed phonetic transcription, including intonation marking. This transcription is intended to be used as input to a speech synthesizer to produce high quality speech with natural-sounding rhythm and intonation." (Knowles, 1987 : )

The project started in 1984, and it collected and analysed data over a three-year year period with great importance being given to both the use of natural language input and to the production of realistic output. With this purpose all texts used were written English that conformed to the normal orthographic conventions; since expansion of digits and contractions as well as recognition of compounds and lists are a necessity in text processing no previous changes were effected in the normal text. In short the objectives of the project were twofold: "(1) the collection of a suitable corpus of contemporary spoken English to provide models; (2) the development of a set of rules for intonation assignment." (Knowles, 1987 in Garside, Leech and Sampson, 1987 : 141)

Why was it felt necessary to build up a corpus specifically designed for the analysis of intonation? G. Knowles (1987, in Garside, Leech and Sampson, 1987 : 140), co-author of the corpus, bases his reasons on the then current state of intonation studies which, he states, followed one of two approaches: instrospection and the analysis of natural data. He is not happy with the pre-eminence given to the use of the instrospection approach because (1) he feels that the intuitive feelings of linguists do not necessarily mirror speech accurately; (2) moreover, he claims that since the object analysed are highly predictable sentences that the linguists themselves have invented the end result is some "theories about the intonation of an invented language closely related to English, but which is not English itself." (ib.); (3) furthermore, the invented examples do not reflect real language phenomena as they have been invented to show
'interesting' intonation patterns that are not likely to happen often in real language situations; so the real-language phenomena have not been dealt with properly, Knowles concludes. Because of all these shortcomings in the instrospection approach Knowles stresses that "a study based on invented data leads to a common-sense description consistent with what one might intuitively expect to find in the intonation system. The study of real texts reveals patterns which one is unlikely to discover by introspection, and indeed some which run counter to common sense." (ib)

Nevertheless and in spite of all the negative aspects that he points out concerning instrospection, Knowles does find some good points about it as well; for example, he says that individual rules and patterns can be isolated thus making it possible for linguists to invent examples to illustrate them. In fact, instrospection in itself is not rejected but the data commonly used is labelled unacceptable. What is more, he says that "given natural data, instrospection is the only practical method of separating our interacting patterns." (ib) Thus he sees instrospection as complementary to the use of natural data: he accepts the validity and usefulness of instrospection as long as it is applied to real data and not to the introspection of other linguists.

Considering all the points made before, it was strongly felt that a corpus of real English had to be built. To do so, Knowles feels that it is essential to create a corpus of appropriate texts which, in this particular case, should be composed of samples of contemporary English in a large variety of different styles but observing certain general restrictions: (1) quality of recording; it must be made under studio or near-studio conditions to ensure its suitability to be analysed instrumentally, e.g. to extract F0 traces from the acoustic signal; (2) quality of text; prepared monologues read by skilled speakers are favoured against conversational speech on the grounds of the former's greater suitability for synthetic speech; (3) accent and dialect; only text in
standard British English spoken with Received Pronunciation are to be considered as non-standard dialects usually present important sociolinguistic variables in intonation.

So bearing in mind all the aims that needed to be achieved and the approaches that were likely to be used, the restrictions that had to be borne in mind, work on the construction of the *Machine-Readable Corpus of Spoken English* began at Lancaster University in September 1984 with the collaboration of the Speech research Group at IBM UK Scientific Centre. Let us examine SEC in detail since it served as the example for the work undertaken for this doctoral thesis.

Originally targeted to be 100,000 words long, SEC is a collection of machine-readable samples that consists of 52,637 words of contemporary spoken British English. Aimed primarily to serve as a database for analysis and for testing the intonation assignment programs, SEC exists in five main forms, hence the decrease in length as the production of each version was extremely time-consuming:

1. *SPOKEN RECORDING* was produced mainly by IBM UK Scientific Centre using high-quality equipment and tapes suitable for instrumental analysis. The total duration of the recording is 339 minutes 18 seconds.

2. *UNPUNCTUATED TRANSCRIPTION* was made using the spoken recordings which text was typed directly onto the computer. Standard orthographic conventions were kept but, to avoid circularity, no punctuations were marked.

3. *PUNCTUATED TRANSCRIPTION* was generated from the unpunctuated transcription. Volunteer punctuators, unrelated with the project, were given a text and asked to insert punctuation without listening to the recorded text. This version is used
as input to the intonation assignment program.

4.- PROSODIC TRANSCRIPTION as version 3, was generated from the unpunctuated transcription but independently. It was made using both the unpunctuated text as well as the audio tapes. A set of 14 characters was used to represent prosodic features in the text; they were a modified version of O'Connor and Arnold's (1963) notation. The transcription was done by two phoneticians working on different texts, or on different parts of the same text; in each case there was a short section which was transcribed by both phoneticians.

5.- TAGGED VERSION; it was produced independently using the CLAWS 1 word-tagging system; using the orthographic text as input, it is meant to allow for an analysis of the influence of syntax on prosody. "CLAWS (Constituent-Likelihood Automatic Word-Tagging System) 1 is a system developed at the Universities of Lancaster, Oslo, and Bergen for tagging English-language texts: that is, for assigning to each word in a text an unambiguous indication of the grammatical class to which this word belongs in the text" (Garside, 1987 : 30). A later, modified version has been developed since then under the name of CLAWS 2.

The five different versions were produced so that they could be of assistance to those researching in the fields of speech synthesis and of speech recognition, and they have already been found useful for teaching purposes in the phonetics area at the University of Lancaster.

SEC is composed of 53 texts, the majority of which were obtained from the BBC and, following the conventions used in the LOB Corpus Project, are divided in 11 categories labelled according to topic in the following manner:
<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>No. WORDS</th>
<th>%</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. COMMENTARY: consisting of 12 reports of world events, the texts are more informal than those in Category B.</td>
<td>9066</td>
<td>17</td>
<td>64:30</td>
</tr>
<tr>
<td>B. NEWS BROADCAST; consisting of 4 news reports of current events in Britain and abroad, the style is more formal than that in A.</td>
<td>5235</td>
<td>10</td>
<td>29:12</td>
</tr>
<tr>
<td>C. LECTURE TYPE I; it consists of one text aimed at a general audience.</td>
<td>4471</td>
<td>8</td>
<td>30:00</td>
</tr>
<tr>
<td>D. LECTURE TYPE II; aimed at restricted audiences it consists of three lectures designed to be used as part of an Open University Course.</td>
<td>7451</td>
<td>14</td>
<td>57:00</td>
</tr>
<tr>
<td>E. RELIGIOUS BROADCAST; highly formal, the text contains liturgy.</td>
<td>1503</td>
<td>3</td>
<td>11:18</td>
</tr>
<tr>
<td>F. MAGAZINE-STYLE REPORTING; in-depth reporting of financial news, it consists of four texts.</td>
<td>4710</td>
<td>9</td>
<td>25:30</td>
</tr>
<tr>
<td>G. FICTION; consisting of five texts, this category contains stories aimed at children and at adults.</td>
<td>7299</td>
<td>14</td>
<td>46:25</td>
</tr>
<tr>
<td>H. POETRY; this category consists of five readings in a highly formal style.</td>
<td>1292</td>
<td>2</td>
<td>9:00</td>
</tr>
</tbody>
</table>
| I. DIALOGUE; consisting of six texts of varying degrees of formality, this category


includes dialogues on different topics.

K. PROPAGANDA; it comprises two texts on charity appeals.

M. MISCELLANEOUS; it consists of nine texts on different topics.

The last column of the figure above shows the total duration per category though it does not say much about each sample. The total duration of the whole corpus was of 339 minutes 18 seconds, but each individual text lasted an average of 6 minutes with some of them lasting considerably more and some considerably less. The reason given for this unequality in the length of each text is the need to have complete sections of speech so as to safeguard the naturalness of each sample.

The texts themselves covered an ample range of subjects and were divided, accordingly, in the categories already mentioned. Special mention should be given to the weight each category held in the corpus as there is an evident difference among them. Fairly informal speech such as that sampled in the 12 different texts on Commentary grouped in Category A, for instance, was given priority forming 17% of the Corpus; on the contrary, highly stylised samples of speech such as that in Category E which contained two religious broadcasts, and Category H which was formed by the reading of 5 poems, only covered a small 5% of the whole Corpus between them thus reflecting the little weight formal speech has in a Corpus of the kind of SEC. Collected in a period of almost three years, the texts were recorded in November 1984; November and December 1985; January, November, and December 1986; and January and March 1987.
The speakers were chosen on the basis of their accent: they had to speak RP or a variety close to it; speakers with strong definable regional accents were not included. This deliberate choice of one particular variety was made on the basis of the sociolinguistic connotations attached to strongly definable regional accents as well as to the ready accessibility in understanding attached to the chosen RP. Particularly interesting in the choice of speakers is the evident predominance of male speakers: only 30% of the corpus contained female speakers; this is due -according to the authors- to the character of the recorded texts and to their origin as in certain programs like News and Commentary, the BBC still favours males.

4.3. THE DESIGN OF AN EQUIVALENT CORPUS OF SPANISH: The building up of a corpus of spoken language entails, as we saw earlier, a series of decisions that need to be made particularly if this corpus is to be used as a database for a comparative study between two systems. In the case of this corpus, the main aims of the research required a very specific set of samples that could be matched to the IBM/Lancaster Corpus, but that could also provide a type of language that is not readily available in other corpora of Spanish i.e. spontaneous speech.

4.3.1. The Building of the Spanish Corpus: The design of a Corpus of spoken Spanish equivalent to the IBM/Lancaster Corpus of Spoken English meant the deciding on a series of factors that would, inevitably have significant long-term effects on the research. The factors that were taken into consideration were:

a. - Equal number of female and male informants. In order to avoid having one of the sexes majoritarily represented in the samples, four female native speakers of Spanish and three male native speakers of Spanish were chosen as informants. Weighing heavily on this decision was the purpose of making of this corpus a source of original
material for further linguistic research, and providing samples of female speech as well as male speech seemed important to us for future research.

b. - Known level of educational and cultural background in all informants. For consistency, all informants whose speech is presented in this study are professionals in Spain with at least five years of University studies.

c. - Similar age groups in the informants. In order to ensure the use of a common language from the point of view of lexicon and semantics, the chosen informants were all in their late twenties or early thirties.

d. - Known geographical origin of informants so as to be able to separate different varieties of Spanish. This Corpus intends to be non standardised in terms of variety of language used so no particular region was sought to be especially represented; contrariwise, those informants known to originate from different regions of Spain were preferred.

e. - Different styles of speech that ranged from the very informal (of the kind used when talking with a friend) to very formal such as the one used when reading poetry. For the sake of comprehensiveness of styles, different samples were included with special emphasis on spontaneous, unscripted speech.

f. - In the chosen TV excerpts the various aspects outlined above were considered. We attempted to include samples of speech covering the majority of situations likely to be discussed on a TV programme including as well a special report *in situ* of a remote part of the world.
4.3.2. The informants for the Spanish corpus: In total there were seven native speakers of Spanish who recorded in the studio of the department of Linguistics and Phonetics at Leeds University.

**Lourdes Unzueta Zamalloa**, 30 years old, born in Durango, Bizkaia, Spain; medical doctor; reading for an M.A. degree in Community Medicine at Leeds University; she speaks Spanish, Euskera, English, and French.

**Alicia Fernández**, 27 years old; born in Avilés, Asturias, Spain; graduate in English philology; 'lectoría' in Spanish in the department of Spanish and Portuguese at Leeds University; she speaks Spanish and English.

**Pilar Miguel González**, 26 years old; born in Villadiego, Burgos, Spain; student of English philology in Madrid and at present language assistant for several high schools in Leeds; she speaks Spanish, English and Czech.

**Amaia Mendikoetxea Pelayo**, 25 years old; born in Valladolid, Castilla, Spain; graduate in English philology, 'lectoría' in Spanish in the department of Spanish and Portuguese at Leeds University and reading for an M.A. degree in Linguistics at York University; she speaks Spanish, English and French.

**Josep Figueras y Marimón**, 29 years old; born in Mediñà, Girona, Spain; medical doctor; reading for an M.A. degree in Community Medicine at Leeds University; he speaks Spanish, Catalan, and English.

**Carlos Iribarren Guerrero**, 27 years old; born in Madrid, Spain; medical doctor; reading for an M.A. degree in Community Medicine at Leeds University; he speaks Spanish and English.

**Ricardo Ramos Montero**, 29 years old; born in Puente Almué, León, Spain; electronic engineer; reading for a Ph.D. degree in Information Processes at Leeds University; he speaks Spanish and English.
4.3.3. The instruments and materials for the analysis of the Spanish Corpus: The spontaneous speech material which makes up 36% of the total of the corpus was recorded in the studio of the department of Linguistics University using the available equipment, i.e. reel to reel recorder, cassette recorder, video recorder; laryngograph, storage oscilloscope, mingograph and fundamental frequency meter; computer hardware Masscomp MC5500 with computer software Audlab.
4.3.4. The Corpus of Spoken Spanish: The Corpus of spoken Spanish contains 25,520 words appearing in 45 texts grouped in fifteen different categories. Therefore, each text has been assigned to a general category represented by a capital letter. The position of the text in the corpus is shown by the number immediately after the category. The letter after this number shows the sex of the speaker. After this information, the initial of the speaker in Categories A,B,C,D, E and F is given; the rest of the categories show whether the style of speech was reading (R) or reporting (P). In those cases where there is more than one speaker belonging to each group in a given category, an additional number has been given to identify this second speaker.

Apart from the fifteen general categories in the corpus there is one category -the very first to appear- which contains 18 chosen utterances in Spanish and 18 chosen utterances in English; these utterances have been taken from the various pieces of spoken material containing spontaneous speech in an attempt to provide some evidence about the possible parallels between the two systems; these thirty-six samples form the material used to evaluate the reliability of the transcription of the corpus as it relates the auditory and the acoustic results obtained.

4.3.4.1. The Categories of the Corpus: The following is a tabular description of the corpus of Spoken Spanish:

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Category X</td>
<td>Spontaneous Speech Selection</td>
</tr>
<tr>
<td>Category A</td>
<td>Spontaneous Speech- Dialogue (Spanish speakers)</td>
</tr>
<tr>
<td>Category B</td>
<td>Spontaneous Speech- Autobiography (Spanish speakers)</td>
</tr>
<tr>
<td>Category C</td>
<td>Spontaneous Speech- Anecdote (Spanish Speakers)</td>
</tr>
<tr>
<td>Category D</td>
<td>Poetry Reading (Spanish speaking informants)</td>
</tr>
<tr>
<td>Category E</td>
<td>Prose Reading (Spanish Speaking informants)</td>
</tr>
<tr>
<td>Category F</td>
<td>Fiction Reading (Spanish speaking informants)</td>
</tr>
</tbody>
</table>
Category G  TV Report
Category H  TV News Headlines
Category I  TV News on Home affairs
Category J  TV News on Political Scandal
Category K  TV News on Weather conditions and Forecast
Category L  TV News on Tourism
Category M  TV News on Sports
Category N  TV News on International affairs
Category O  TV Miscellaneous News

From categories A to F, the speech was collected in the Studio of the Phonetics Laboratory of the Department of Linguistics and Phonetics at Leeds University and the samples were provided by the seven Spanish speaking informants described in the preceding section.

From Category G to O, the material was taken from recordings made from four TV programmes broadcast on different places of Spain in the month of August, 1988.

4.3.4.2. Breaking into Categories. Below is a general description of the contents of each category.

CATEGORY X: Spontaneous Speech Random Selection.

X1  Spanish native speakers
X1F  Spanish female speakers
   X1FL  Lourdes Unzueta Zamalloa
   X1FP  Pilar Miguel González
   X1FA  Alicia Fernández
In this category the style of speech is spontaneous and the speakers are talking to each other in a normal conversation. Excerpts have been edited from the whole texts making sure that each of the twelve informants is represented with the same number of utterances; care was taken to choose sentences that would grammatically and semantically be reasonably equivalent in English and in Spanish.

**CATEGORY A : Spontaneous Speech Dialogue.**

A0  First pair of Spanish Speakers  
A0FL Spanish speaking female  
A0MJ Spanish speaking male  

A1  Second pair of Spanish speakers  
A1FA Spanish speaking female  
A1MC Spanish speaking male
A2 Third pair of Spanish speakers
A2FP Spanish speaking female
A2MR Spanish speaking male

In this category the style of speech is spontaneous and unscripted. The speakers were asked to describe a picture which, apart from seven differences, was otherwise similar. The informants were placed in two adjacent rooms; they could not see each other but could hear each other through headphones. The instructions they received were to try to discover, through description, the seven differences.

CATEGORY B : Spontaneous Speech - Autobiography.

B0 Spanish speaking females
B0FL Lourdes Unzueta Zamalloa
B0FP Pilar Miguel González
B0FA Amaia Mendikoetxea Pelayo

B1 Spanish speaking males
B1MJ Josep Figueras y Marimón
B1MC Carlos Iribarren Guerrero
B1MR Ricardo Ramos Montero

The style of spontaneous speech collected in this section is more formal than in Category A; the informants were asked to produce an autobiography in an unscripted manner.

CATEGORY C : Spontaneous Speech - Anecdote.

C0 Spanish speaking females
C0FL Lourdes Unzueta Zamalloa
C0FP Pilar Miguel González
C0FA Amaia Mendikoetxea Pelayo
The style of speech in this category is more informal than that in Category B, though less informal than that in Category A. The informants were given instructions so as to deal with and were also given a limited time. They were asked to describe something they particularly remembered of past experiences.

**CATEGORY D : Poetry Reading.**

D0 Spanish speaking females  
D0FL Lourdes Unzueta Zamalloa  
D0FP Pilar Miguel González  
D0FA Amaia Mendikoetxea Pelayo

D1 Spanish speaking males  
D1MJ Josep Figueras y Marimón  
D1MC Carlos Iribarren Guerrero  
D1MR Ricardo Ramos Montero

The speech collected for this category is highly formal; the material is scripted. It is a poem by the Spanish poet Antonio Machado called "Noche de Verano". The poem was read by the six Spanish informants.

**CATEGORY E: Descriptive Prose Reading.**

E0 Spanish speaking females  
E0FL Lourdes Unzueta Zamalloa  
E0FP Pilar Miguel González  
E0FA Amaia Mendikoetxea Pelayo
In this section the informants were asked to read a descriptive passage about Arequipa, in Perú. The passage is called "El Duro Inicio" and it refers to the literary beginnings of the writer Mario Vargas Llosa. Scripted material.

**CATEGORY F : Narrative Prose Reading**

<table>
<thead>
<tr>
<th>Identification Code</th>
<th>Gender</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>E1</td>
<td>Male</td>
<td>Josép Figueras y Marimón</td>
</tr>
<tr>
<td>E1MC</td>
<td>Male</td>
<td>Carlos Iribarren Guerrero</td>
</tr>
<tr>
<td>E1MR</td>
<td>Male</td>
<td>Ricardo Ramos Montero</td>
</tr>
</tbody>
</table>

This scripted material recorded by the six Spanish speaking informants contained the beginning of the novel "Cien Años de Soledad" by Mario Vargas Llosa.

**CATEGORY G : TV report**

<table>
<thead>
<tr>
<th>Identification Code</th>
<th>Gender</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>F0</td>
<td>Female</td>
<td>Lourdes Unzueta Zamalloa</td>
</tr>
<tr>
<td>F0FL</td>
<td>Female</td>
<td>Pilar Miguel González</td>
</tr>
<tr>
<td>F0FP</td>
<td>Female</td>
<td>Amaia Mendikoetxea Pelayo</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Identification Code</th>
<th>Gender</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>F1</td>
<td>Male</td>
<td>Josép Figueras y Marimón</td>
</tr>
<tr>
<td>F1MC</td>
<td>Male</td>
<td>Carlos Iribarren Guerrero</td>
</tr>
<tr>
<td>F1MR</td>
<td>Male</td>
<td>Ricardo Ramos Montero</td>
</tr>
</tbody>
</table>

In this category the type of speech analysed is spontaneous as the report was made in situ by a team of reporters. It was made in Ladakh and is highly descriptive.
 CATEGORY H :  TV News Headlines.

 H1    Telediario
       H1FR  Female Newsreader
       H1MR  Male Newsreader

 CATEGORY I :  TV News - Internal Affairs

 I1    Students' Exchange. (Telediario, August 8, 1988)
       I1MR  Male newsreader
       I1FP  Female Reporter
       I1MS  Male interviewed

 I2    Train Accident. (Telediario, August 9, 1988)
       I2MR1 Male newsreader
       I2MR2 Male newsreader
       I2MP  Male reporter
       I2MS  Male interviewed
       I2MR1 Male newsreader
       I2MR2 Male newsreader

 I3    Traffic conditions. (Telenorte, August 8, 1988)
       I3MR1 Male newsreader
       I3MP  Male reporter
       I3MR2 Male newsreader

 I4    Transport. (Telediario, August 8, 1988)
       I4MR1 Male newsreader
       I4FP  Female reporter
       I4MR2 Male newsreader

 I5    Drug Smuggling. (Telediario, August 9, 1988)
       I5MR  Male newsreader
       I5FP  Female reporter

 I6    Drugs in Gaols (Telenorte, August 8, 1988)
I6FR  Female newsreader  
I6FP  Female reporter  
I6MS  Male interviewed

17 Personality Kidnapped. (Telenorte, August 8, 1988)  
I7MR  Male newsreader  
I7FP  Female Reporter  
I7FS  Female interviewed

I8 Radio Station. (Telenorte, August 8, 1988)  
I8MR  Male newsreader  
I8FP  Female Reporter

CATEGORY J : Political Scandal.

J1 Agents sent to Prison. (Telenorte, August 9, 1988)  
J1MR  Male newsreader  
J1FP  Female reporter

J2 Agents sued (Telediario, August 9, 1988)  
J2MR  Male Newsreader  
J2FP  Female reporter  
J2FR  Female newsreader  
J2MS  Male interviewed  
J2FS  Female interviewed

CATEGORY K : Weather Conditions and Forecast.

K1 Weather Forecast (Telediario, August 9, 1988)  
K1FR  Female newsreader  
K1FP  Female reporter

K2 Weather Forecast. (Telenorte, August 8, 1988)  
K2FR  Female newsreader
CATEGORY L: Tourism.

L1 Tourism in the North. (Telenorte, August 8, 1988)
   L1MR Male newsreader
   L1FP Female Reporter

L2 Tourism in the South. (Telediario, August 9, 1988)
   L2MR Male newsreader
   L2FP1 Female reporter
   L2MP1 Male reporter
   L2MS Male interviewed
   L2FP2 Female reporter
   L2MP2 Male reporter

CATEGORY M: News on Sports

M1 Football (Telediario August 8, 1988)
   M1MR1 Male newsreader
   M1MP Male reporter
   M1MR2 Male newsreader

M2 Handball (Telediario, August 8, 1988)
   M2FP Female reporter

M3 Bullfighting. (Telediario, August 8, 1988)
   M3MR Male newsreader
   M3FP Female reporter

M4 Sailing. (Telediario, August 9, 1988)
   M4MR Male newsreader
   M4MP Male reporter

M5 Nautics. (48 Horas, August 9, 1988)
   M5FP Female reporter
   M5MP Male reporter

N1 Youth released. (Telediario, August 9, 1988)
   N1MR Male newsreader
   N1MP Male reporter

N2 Airbus shot down. (Telediario, August 9, 1988)
   N2FR Female newsreader
   N2MP Male reporter

N3 Base Closed. (Telediario, August 8, 1988)
   N3FR Female newsreader

N4 Death Penalty. (Telediario, August 8, 1988)
   N4FR Female newsreader
   N4MP Male reporter

N5 Tragedy in mine. (Telediario, August 9, 1988)
   N5FR Female newsreader
   N5FP Female reporter

N6 Cemetery discovery. (Telediario, August 9, 1988)
   N6FR Female newsreader
   N6MR Male reporter

CATEGORY O : Miscellaneous News.

O1 Pop Concert. (Telediario, August 8, 1988)
   O1MR Male newsreader
   O1FP Female reporter

O2 Pop concert. (Telediario August 9, 1988)
   O2MR Male newsreader
   O2MP Male reporter
As previously stated, the categories of this corpus of spoken Spanish are not finite; other aspects can be given consideration so as to be introduced in the Corpus. For example, radio programmes as well as TV programmes; the speech of children as well as that of young professionals; a well-defined regional variety as opposed to the general variety presented here, etc. It is expected that the principles developed here and the techniques of analysis are later used particularly in the specific case of Chilean Spanish.

On the other hand, the existing different versions of the Corpus allow for the latter's usefulness in many other linguistic analyses that do not necessarily have to be phonetically-oriented.

CONCLUDING REMARKS: In this chapter we have tried to present two language corpora together so as to explore the possibilities of establishing a parallel between them. The corpus for spoken English had already been devised and it was taken as a model for the construction of the corpus of spoken Spanish. The building of
the latter permits us to conclude the following:

1. - The Categories are non-finite; the categories of the corpus are open for the inclusion of other styles or topics. There are many aspects that have been left unseen such as lecture-type speech, preaching, political speeches, etc. In general, highly stylised speech as well as more samples of scripted material can be easily included.

2. - The Model is repeatable; it was one of this aims, when the construction of this corpus started, to offer a model that could be applied to (a) specific varieties of Spanish be they regional or social, and (b) any other type of linguistic study be it lexicological, or grammatical.

3. - The Comparison is feasible; as shown previously when the procedures for the Brown Corpus were closely followed in the construction of the LOB corpus, following the principles established for the construction of the SEC corpus, the construction of this corpus of spoken Spanish proved feasible. The length of this corpus has been considered less important than the development of techniques of analysis; this is the aspect which we will discuss in the next chapter.
CHAPTER FIVE

TRANSCRIPTION OF THE CORPUS AND EXPERIMENT TO EVALUATE.

OVERVIEW: As the construction of this corpus entails its prosodic transcription by the researcher, it was felt necessary to investigate the validity of the results presented. Therefore, Chapter 5 is to deal with the following main two aspects:

1. The conventions used for the transcription of the corpus as well as the final outcome, i.e. the different versions of the corpus, are presented and discussed. A full description of the steps taken throughout the preparation of the different stages is given.

2. An experiment to evaluate the accuracy of the transcription is described and the results arrived at are discussed. The experiment itself involves the participation of expert phoneticians, the presentation and discussion of statistical results, and the analysis of auditory as well as of acoustic measurements.

5.1. THE CONVENTIONS USED: The samples of speech forming this corpus of spoken Spanish underwent four main stages in their preparation for the corpus. Of these stages, versions of the first and the last accompany this thesis; for reasons of space the written versions of the second and third stages are not fully provided though some examples of each are. The stages of transcription of the corpus of spoken Spanish, then, were: (i) the recording stage, copy of which accompanies this thesis; (ii) the orthographic transcription stage, process which is fully described below; (iii)
the syllabification stage which is also fully described; and (iv) the prosodically transcribed version which accompanies this thesis as well as the recorded version.

5.1.1. The recorded version: The recorded version of the Corpus of Spanish is the result of:

1. real speech produced by seven native Spanish speaking informants who provided samples of six different styles -therefore categories- of speech already described in chapter four: (i) Spontaneous dialogue, (ii) Autobiography, (iii) Anecdote, (iv) Poetry reading, (v) Narrative reading, and (vi) Descriptive reading.

2. Video recording of three News programmes and Commentary as broadcast in the Spanish Television Network; and

3. Video recording of a special TV report carried out by a team of journalists, cameramen and reporters in Ladakh.

The recorded version has been edited so that the material coincides with the classification in Categories. Thus, Category A0 is the first recording in the tape. There is a recorded heading for each of the samples which identifies it keeping the categorisation conventions already described in Chapter 4.

5.1.2. The orthographic transcription stage: Once the tapes were recorded, the speech samples were orthographically transcribed by the researcher. In a manner different from that utilized in Lancaster, the orthographic version of spoken Spanish does contain all the punctuation marks that Spanish conventions prescribe for the written language. This stage was thought necessary as the Corpus has been made so
that it can be used by other researchers in the areas of grammar, lexis or semantics, and also as there was only one person involved in the transcription. Below is an example of what the orthographic version looks like; the sample corresponds to Category C -Anecdote, spontaneous speech; it was the speech of a native Spanish speaker -0- who was a female -F- and whose name initial was L; the full name of this informant was also given in Chapter 4. Special Option characters had to be used as the usual keyboard of the Macintosh Plus PC does not provide for the Spanish accent mark, initial question mark, or for the tilde on the 'n'.

[COFL] Como anécdota ... bueno; voy a comentar una anécdota que ..., que en su tiempo fue peligrosa, pero que ..., que ahora la recuerdo la verdad un poco graciosamente.

Eh ... Mi amiga Amaya, estaba en aquel tiempo ... Habia sacado recientemente el carnet de conducir ..., y bueno, si a mí no me gusta mucho el conducir, creo que a ella t ..., le gusta todavía menos, ¿no?

Entonces eran los primeros días que ella tenía el carnet. Y ... Ibanos de Durango a ... Vamos, a un barrio que hay allí, que se llama Goyuria, que tiene bastantes curvas y bastante ... aldapa. Bastante ... cuesta. Era cuesta arriba.

Ibanos ... Ella iba conduciendo, su hermana Isar iba adelante, y yo iba detrás.

Y en un momento, en una de las curvas, cuando había una cuneta hacia un lado; yo no se cómo. Resulta que nos quedamos con el coche atravesado en la mitad de la carretera, cerca de una cuneta; y ... casualidad como son las cosas, en aquella cuneta había una casa en la que vivía el que luego iba a ser su, su marido, ¿no?

El caso es que yo no se cómo ..., cómo pasó ..., pero ya enderezó el coche; y bueno, poco a poco fuimos hasta arriba, llegamos a Goyuria, y
... Todas a salvo.

5.1.3. Syllabification stage: After the text had been orthographically transcribed, its syllabification process started. This was thought necessary as the syllable holds a place of great importance for the Spanish language. In Spanish, as in many other languages, the concept of syllable is as difficult to define and delimit as the concept of word. T. Navarro Tomas (1985 : 28) defines the syllable as the most elementary phonetic group which consists of one or various segments; acoustically, it is a phonic group bounded by the successive depressions of the perception of the segments; physiologically, the syllable is an articulatory nucleus occurring between two successive depressions in the muscular activity. In this particular case, and since we were working with the orthographic text, the syllabification was primarily made based on typological divisions rather than on phonological or phonetic ones; in Spanish, the typological classification of syllables groups them in the following descending order of frequency of occurrence according to Quilis and Fernández (1985 , 11th ed.):

CV
CVC
V
CCV
VC
CCVC
VCC
CVCC
CCVCC

The Spanish language shows a very clear predilection for the open syllable, i.e. that which ends in a vowel and which begins with a consonant. However, in connected
speech phenomena like 'hiato', i.e. two vowels which do not usually appear together, happen at syllable boundary and form two different syllables, e.g. 'a-cre-e-do-res'; 'sineresis', i.e. the compression of the two syllables into one either by eliding one vowel or by changing it into a semivowel, e.g.'a-cre-do-res', 'vie-jo'; 'si-na-le-fa', i.e. the compression of vowels at word boundary into one syllable, e.g. 'ten-go+u-no' are very common. These features are marked at a later stage.

Two steps were then taken to carry out the syllabification process:

5.1.3.1. Grammatical syllabification: the text was syllabified following the traditional grammatical usage of defining a Spanish syllable as a graphic combination of (1) a vowel, (2) a vowel and a consonant, (3) a consonant and a vowel, (4) two consonants and a vowel where the vocalic elements is the nucleus, etc. At this stage the hyphen (i.e. - ) was introduced to mark syllable division inside the word while the blank space separating words was kept.

5.1.3.2. Features of connected Speech: at this stage, instances of assimilation, elision, compression, were marked as well as keeping the orthographic and word-internal division markings already made. The following are the markings added, and their meanings:

c) * hesitation or incompletion
d) + compression at word boundary
e) ~ compression at syllable boundary
f) > elision
g) @ lengthening
The same orthographic text with the punctuation marks and capitalisations plus paragraph divisions was used; the only change was the removal of the question and exclamation marks which were taken off on the grounds of simplification as in this version they would not provide any useful information. Thus the text with the syllabication and the markings for connected speech looks like this:

C-o-mo a-né-c-do-ta ... bue-no; voy a co-men-tar u-na+a-né-c-do-ta que@..., que+en su tiem-po fue pe-li-gro-sa, pe-ro que@..., que+a-ho-ra la re-cuer-do la ver-dad un po-co gra-cio-sa-men-te.

E@....Mi a-mi-ga+A-ma-ya, es-ta-ba en a-quel tiem-po... Ha-bf-a sa-ca-do re-cien-te-men-te+elcar-net de con-du-cir ... y bue-no, si a mí no me gus-ta mu-cho el con-du-cir, cre-o que a e-lla t*..., le gus-ta to-da-vf-a me-nos, no.

E-@... Mi a-mi-ga+A-ma-ya, es-ta-ba en a-quel tiem-po... Ha-bf-a sa-ca-do re-cien-te-men-te+elcar-net de con-du-cir ... y bue-no, si a mí no me gus-ta mu-cho el con-du-cir, cre-o que a e-lla t*..., le gus-ta to-da-vf-a me-nos, no.

En-ton-ces e-ran los pri-me-ros di-as que+ella te-ní a el car-net. Y@*... I-ba-mos de Du-ran-go a@... va-mos, a un ba-rio que hay a-llí, que se lla-ma Go-yu-ria, que tie-ne bas-tan-tes cur-vas y bas-tan-te@... al-da-pa. Bas-tan-te@... cues-ta. E-ra cues-ta+a-rri-ba. I-ba-mos ... E-lía+i-ba con-du-cien-do, su+her-ma-na i-sar i-ba+a-de-lan-te, y yo i-ba de-trás.

E-@... Mi a-mi-ga+A-ma-ya, es-ta-ba en a-quel tiem-po... Ha-bf-a sa-ca-do re-cien-te-men-te+elcar-net de con-du-cir ... y bue-no, si a mí no me gus-ta mu-cho el con-du-cir, cre-o que a e-lla t*..., le gus-ta to-da-vf-a me-nos, no.

5.1.4. Prosodically transcribed version: This is the fourth step in the preparation of the Corpus of Spoken Spanish. It was done taking versions one -the
recorded version- and three - the syllabified version- as bases. In this stage, orthographic markings such as the accent mark, capitalisation, and paragraph divisions were removed for the sake of neatness in the visual output and so as not to duplicate information. Major and minor tone units were marked taking into consideration the aspects covered below:

5.1.4.1. **Major tone unit boundary placing:** this was done on syntactic grounds and considering the length of the pause as the decisive element. A relatively long pause together with a grammatical division in sentence or in coordinating clause qualified for divisions in major tone units; therefore, major tone units will mostly coincide with full sentences, or with conditional clauses, time clauses, and adverbial clauses. Syllabification marks are kept as there is some further use for them when the stage of counting of syllables per tone unit - an important aspect to look at in the comparison of these two languages - is reached. Major tone unit boundaries were marked by a double bar. So the next marking added to the samples was

h) \[ \text{Major tone unit} \]

5.1.4.2. **Minor tone unit boundary marking:** The marking of minor tone unit boundaries in the corpus of spoken Spanish proved troublesome for the researcher in the sense that decisions had to be made as to where the minor tone unit boundaries were to be placed i.e. at a place of actual or potential pause. At this stage, special reference was made to the division of the sentence in "phonic groups" as proposed by Canellada y Madsen (1987: 127-134) plus the following considerations: presence of a pause either realised or potential; presence of a break in the pitch movement; perceptible changes of tempo in the speaker; and hesitations affecting the flow of speech. At this stage of the analysis of the corpus, the following prosodic marking was
Once the major and minor tone units were actually marked, it was the time to insert the intonation markings. For this purpose yet another set of characters had to be used and added to the samples of speech; in this case and because of the lack of correspondence between the characters in the keyboard of the Macintosh Plus computer and the resulting characters in the Amdahl and Masscomp systems, it was decided to use numbers to indicate specific tones:

\[
\begin{align*}
  j) & \quad 2 \quad \text{high fall} \\
  k) & \quad 3 \quad \text{low fall} \\
  l) & \quad 4 \quad \text{high rise} \\
  m) & \quad 5 \quad \text{low rise} \\
  n) & \quad 6 \quad \text{rising-falling} \\
  o) & \quad 7 \quad \text{falling-rising} \\
  p) & \quad 8 \quad \text{level}
\end{align*}
\]

It should be noted that a different version of the corpus with symbols incorporated rather than numbers is also available.

The sample of speech with all the added characters looks, then, like this:

\[
[\text{COFL}] \quad \ll 8\text{Co-mo a-7nec-do-tal 2bue-no} \ll \\
\ll 8\text{voy a co-men-2tar u-na+a-7nec-do-ta que@} \ll \\
\ll 8\text{que+en su 2tiem-po fue 8pe-li-5gro-sa} \ll \\
\ll 8\text{pe-ro 2que@l que+a-8ho-ra 1a re-6cuer-do 1a ver-7dad 1 un 8po-co gra-3cio-sa-8men-tell}
\]
I llamé a mi amigo en aquel tiempo. Ha hablado y se cansó de conducir en el camino de conducir. Y también si a mil no me gusta mucho el conducir porque ella te gusta toda vida nosotros no. En entonces ranlos primeros días que ella tenía el carnet y él iba a través de duerme gol. Va más a un barrio que hay al sur que se llama goyuaria. Que tiene bastantes curvas y también al día siguiente está esta. Y ibas más. Ella iba conduciendo su hermana iba adelante y yo iba detrás. Y en una de las curvas cuando había una cuadra hacia el lado donde espero cómo y bueno. El caso es que yo no sé cómo y pero al volver el coche a través de la carretera en la cerca de una cuadra. Y casi como son las cosas en aquella cuadra había una casa en la que vivía el que iba a ser su madre ano. El caso es que yo no sé cómo y pero al volver el coche a través de la carretera en la cerca de una cuadra. Y casi como son las cosas en aquella cuadra había una casa en la que vivía el que iba a ser su madre ano.
transcription of the SEC, the equivalent digital representation marked in the Spanish corpus, and their meaning. Notice that not all ASCII code characters are used for the Spanish transcriptions and that the duality of levels, i.e. high versus low, is only kept in the simple unidirectional tones; complex tones for Spanish are only considered to be high rise-fall and high fall-rise. For finer details of complex tone levels for Spanish more precise measurements are needed as well as a more detailed theory of intonation that accounts for these facts.

<table>
<thead>
<tr>
<th>ASCII Character Code</th>
<th>Digit for Spanish</th>
<th>Prosodic representation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Minor tone-unit boundary</td>
</tr>
<tr>
<td>II</td>
<td>II</td>
<td>Major tone-unit boundary</td>
</tr>
<tr>
<td>174</td>
<td>2</td>
<td>High Fall</td>
</tr>
<tr>
<td>173</td>
<td>3</td>
<td>Low Fall</td>
</tr>
<tr>
<td>172</td>
<td>4</td>
<td>High Rise</td>
</tr>
<tr>
<td>171</td>
<td>5</td>
<td>Low Rise</td>
</tr>
<tr>
<td>162</td>
<td>6</td>
<td>Rise-fall (High)</td>
</tr>
<tr>
<td>161</td>
<td>7</td>
<td>Fall-rise (High)</td>
</tr>
<tr>
<td>249</td>
<td>8</td>
<td>Level</td>
</tr>
</tbody>
</table>
5.2 EXPERIMENT TO EVALUATE THE RELIABILITY OF THE TRANSCRIPTIONS: The analysis of data from prosodic transcriptions coming from different sources usually poses problems of reliability that need to be clarified in order to validate the results presented. It is a well-known fact proven by experimental data -as discussed in Chapter 2- that the perception of pitch in general and of variations in pitch direction in particular is by no means a straightforward process: what in one context might be perceived as a rise in pitch could in others be perceived as a fall. There is, then, a fundamental problem of reliability present in the transcription of prosody. On the other hand, there is not always a coincidental result between the auditory transcription made by phoneticians and the acoustic measurements provided by machines. In order to validate any transcription done, its reliability has to be put to the test.

The people involved in the construction and analysis of the SEC, i.e. the IBM/Lancaster Corpus, found a way to validate their transcription by having two experts transcribe sections of text; parts of these sections overlapped in the sense that they were being transcribed by both experts. Therefore, there is an important percentage of the total corpus which has been transcribed by two phoneticians; their individual results were then compared and the transcriptions validated.

In our case, such a procedure was not possible just at present. Thus, as a means of checking on this aspect, an experiment that involved the participation of five phoneticians was devised. The problem posed by their agreement, or lack of it, in the results obtained was also taken into consideration as shown in the next section.

5.2.1. The data: various samples of spoken Spanish and of spoken English were selected by the researcher and given to five experts to analyse. This selected material
consisted of 18 Spanish sentences taken from Category A -Spontaneous speech- and 18 English sentences selected from a similar kind of speech whose recordings are available in the department of Linguistics and Phonetics. When selecting the 36 token samples some aspects were considered amongst which we must mention (i) sentence structure, i.e. simple, complex and compound sentences were chosen from both groups; (ii) sentence type, i.e. questions, statements, negations were selected in nearly equal numbers from both languages; (iii) overall length, as the number of syllables is an important parameter to be considered, a similar length was sought for the samples in both languages; (iv) number of samples per speaker, this was kept to a fixed number per informant, i.e. three sentences; (v) same number of male and female informants, this is a particularly sensitive area in the collection of speech as a bias towards one sex of informants or another must be carefully avoided.

The thirty-six chosen sentences were presented to the experts in the same form as they appear below, i.e. there were no punctuation marks, accent marks or tildes in the texts. The token sentences were:

- Yo tengo aquí a una señorita o señora de pelo largo un poco rizado en las puntas
- Aha como es el calcetín tiene algún dibujo el tuyo
- La televisión tiene una lámpara arriba con la pantalla caída
- Lo que veo es un cuadro con una señora con vamos el cuadro con un marco bastante ancho y la señora tiene el pelo oscuro y tú que tienes ahí
- Ah tú que te refieres a los bordes contando todas las rayas que puedan aparecer
- La jarra tiene un asa y es la normal típica tradicional
- Bueno más abajo en la misma pared que el cuadro hay un bolso colgado de un clavo
- El sobre blanco como está a la derecha o a la izquierda
- Tú crees que hemos de considerar incluso las pequeñas diferencias en estos pequeños
cacharros

- Y luego la cortina cuantas lineas tiene
- Tiene uno dos tres cuatro y se asoma un poco el quinto la punta del quinto
- Aparte de la pata central tiene cuatro patitas mas cortas
- Que hay encima del taburete
- Cinco son siete no
- Hay algun detalle que puedas ver en la correa o es toda lisa
- Oh hay dos cacharros arriba eh
- Pues tengo un sobre blanco una carta a medio esc
- Llegamos a la silla caida otra vez siguiendo para abajo
- It's a kitchen well it looks like a kitchen with the television in but there's clothes there's a tie
- On top of the table there's a tin can which has been opened with the lid pushed back pushed up
- And you've got the tiles haven't you
- Yes and there's also another picture directly above the cupboard isn't there
- A shirt it's got one button on it and it's got no cuffs on it either
- Have you got a a kind of scullery or a little bathroom
- Above the table there's there's a sock which is folded over
- Has it got gussets your sock
- Yeah it's a toe cap and there is a lace up
- Mm I look to have a salt and pepper pot in on the bottom shelf as well
- Has it got two little buttons on it one in each corner the bottom corner
- How how many's that we've got
- Yes how many how many little legs supporting the central leg of the table
- Well I have got a picture and it's picture number one and it's a complete mess
- But there are one two three four five tiles vertically
- Some motif and has is your picture shape is it sort of round and there's a circle inside it
- Whereabouts is that
- A heart or a spade which one

5.2.2. The analysis of the data: The samples were given to five experts who were expected to transcribe them tonetically. None of the experts is a native speaker of Spanish and two of them are not native speakers of English, but have lived in an English speaking environment for more than twenty years. The experts were provided with (i) a cassette recording of the sentences they had been asked to transcribe; (ii) a written version of these sentences which did not contain any punctuation marks apart from sentence initial capitalisation; (iii) an illustration of the kind of transcription they were requested to do, i.e. Roach's (1984) tonetic illustration, (iv) a set of prosodic characters to be used when marking the intonation, i.e. an adaptation of Knowles' (1987) characters, and (v) a sheet with instructions.

The tasks they were asked to carry out were twofold: (1) to transcribe each of the sentences tonetically using the lines provided under each sentence as upper and lower pitch limits, and (2) to transcribe each of the sentences prosodically using the set of characters provided. The information they provided was subjected to three main analytic procedures:

5.2.2.1. Pitch curves: the markings the experts provided for each syllable in each sentence were measured in mm. from the line representing the lower pitch limit to the line representing the higher pitch limit; for each of the syllables; therefore, there should have been five measurements per syllable. Then a mean value for these measurements was calculated; this was later used in the drawing of the averaged pitch curve. Below
are two examples that illustrate the procedure so far; the rest of the figures appear in Appendix A of this thesis.

Notice the use of [ >] in some measurements. This indicates a glide in the movement; that is, the figure before [ >] is indicating the beginning of the glide while the one after it indicates the end of the glide. In some of the measurements provided, there are two [ >] marks which means that the glide is a complex one of the type Fall-rise-fall.
Sentence No 2: Aha como es el calcetín tiene algún dibujo el tuyo

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<th>P.I.R.</th>
<th>M.A.S.</th>
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</table>

Table No. 1: Spanish sentence No 2; experts' measurements.

Taking the average for each syllable as the figure to be used, we were then able to draw the averaged pitch curve; the individual transcribers’ curves were originally differentiated by the use of colour details, but this has been lost in the processes of reducing and photocopying.
Sentence No. 26: Has it got gussets, your sock?

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<th>A.T.C.E.</th>
<th>P.I.R.</th>
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</tr>
<tr>
<td>2</td>
<td>16</td>
<td>16</td>
<td>28</td>
<td>18</td>
<td>24</td>
<td>20.4</td>
</tr>
<tr>
<td>3</td>
<td>21</td>
<td>29</td>
<td>28</td>
<td>32</td>
<td>23</td>
<td>26.6</td>
</tr>
<tr>
<td>4</td>
<td>26</td>
<td>32</td>
<td>28 &gt; 10</td>
<td>30 &gt; 14</td>
<td>17 &gt; 2</td>
<td>26.6 &gt; 16.8</td>
</tr>
<tr>
<td>5</td>
<td>11</td>
<td>22</td>
<td>13</td>
<td>8</td>
<td>4 &gt; 21</td>
<td>10 &gt; 15</td>
</tr>
<tr>
<td>6</td>
<td>18</td>
<td>20</td>
<td>13</td>
<td>11</td>
<td>26</td>
<td>17.6</td>
</tr>
<tr>
<td>7</td>
<td>21</td>
<td>26</td>
<td>16 &gt; 29</td>
<td>13 &gt; 23</td>
<td>32</td>
<td>21.6 &gt; 26.2</td>
</tr>
</tbody>
</table>

Table No. 2: English sentence No. 26; experts' transcriptions.
In order to find out the degree of agreement shown by the experts, these figures, i.e. the measurements for each syllable as well as the mean, were correlated with the F0 values obtained by the application of the Gold/Rabiner routine; this stage will be explained in the next section. Now we will look into the degree of agreement between the experts. This was done using the Minitab statistical package to calculate Pearson correlation coefficients. If all the experts agreed totally about pitch, then we would get a coefficient of 1 between phoneticians. The correlations were done for all possible 1-to-1 comparisons (a) for each sentence, and (b) for all 18 of English and all 18 of Spanish put together.

By way of example, we will show the results corresponding to the level of agreement reached by the phoneticians in the same two sentences we have exemplified before as produced by the running of the Minitab program. The first two columns of data indicate the syllable read; in the case of our examples, there are three dots after syllable 4: they indicate that the counting continues. C2, C3, C4, C5, C6 indicate the individual experts and their measurements; C7 is the average of these measurements; and C8 is the F0.

The second part of the results show the correlation between the experts.

```
read 'm2k data' c1-c8
19 ROWS READ

ROW  C1  C2  C3  C4  C5  C6  C7  C8
1  1  6  19  14  7  21  13.4  120
2  2 23  26  31  24  29  26.6  110
3  3  17  19  28  24  33  24.2  175
4  4  12  21  28  27  33  17.6  160

MTB > correlation c2-c8

    C2   C3   C4   C5   C6   C7
C2  0.585  0.566  0.782
C3  0.679  0.572  0.421  0.256
C4  0.535  0.466  0.820  0.741  0.623
C5  0.632  0.767  0.531  0.473  0.362  0.648
C6  0.883  0.820  0.531  0.473  0.362  0.648
C7  0.580  0.645  0.473  0.362  0.648
```
In this particular case, for 19 observations there was a correlation coefficient of agreement between the experts of 0.648 (significant at the 1% level) which would correspond to the predictions we had made.

The English sentence is shorter. The observations were seven and the conventions explained above apply here as well.

As we can see, the result shows a lower correlation coefficient among the experts which is of 0.157.
Now, let us look at what the statistical results show concerning the correlations between the experts for (a) all Spanish sentences and (b) all English sentences.

<table>
<thead>
<tr>
<th>Spanish Sentence No.</th>
<th>No. of observations</th>
<th>Overall correlation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>32</td>
<td>0.522</td>
</tr>
<tr>
<td>2</td>
<td>19</td>
<td>0.648</td>
</tr>
<tr>
<td>3</td>
<td>23</td>
<td>0.357</td>
</tr>
<tr>
<td>4</td>
<td>50</td>
<td>0.165</td>
</tr>
<tr>
<td>5</td>
<td>27</td>
<td>0.632</td>
</tr>
<tr>
<td>6</td>
<td>20</td>
<td>0.858</td>
</tr>
<tr>
<td>7</td>
<td>27</td>
<td>0.517</td>
</tr>
<tr>
<td>8</td>
<td>39</td>
<td>0.443</td>
</tr>
<tr>
<td>9</td>
<td>31</td>
<td>0.102</td>
</tr>
<tr>
<td>10</td>
<td>13</td>
<td>0.513</td>
</tr>
<tr>
<td>11</td>
<td>25</td>
<td>0.848</td>
</tr>
<tr>
<td>12</td>
<td>23</td>
<td>0.834</td>
</tr>
<tr>
<td>13</td>
<td>10</td>
<td>0.835</td>
</tr>
<tr>
<td>14</td>
<td>6</td>
<td>0.942</td>
</tr>
<tr>
<td>15</td>
<td>23</td>
<td>0.741</td>
</tr>
<tr>
<td>16</td>
<td>10</td>
<td>0.713</td>
</tr>
<tr>
<td>17</td>
<td>21</td>
<td>0.204</td>
</tr>
<tr>
<td>18</td>
<td>16</td>
<td></td>
</tr>
</tbody>
</table>

Table No. 3: Correlations for Spanish sentences.
As we mentioned earlier, the number of observations per sentence refers to the number of syllables measured. Looking at these results we can calculate a single correlation figure: putting all the judges' figures into a grand correlation calculation for all sentences gives .358 for English and .364 for Spanish. The score is well above the 1% significance level (p < .01). The difference between English and Spanish was also investigated: a Mann-Whitney U-test was chosen, as the correlation figures could not be taken to exhibit a normal distribution. The difference was not significant.

Notice that, though there are critical significance values for correlation coefficients, it is the comparisons that are more important to us than the absolute level of correlation; that is, what is significant is the agreement or disagreement amongst the experts in their perception of the pitch contour.
This level of agreement was taken a step ahead when the results of the researcher were brought into the experiment. Her transcriptions were correlated with those of the five other experts in order to find out how reliable her prosodic transcription of the corpus was; the results, obtained following the same procedures as those used for the five experts show that her transcriptions for English have an overall correlation of .240 which means a significance level of 1% ($p < .01$) while for Spanish the overall correlation of agreement between the researcher and the other five experts was .217 which shows that is there is a correlation at 2% ($p < .02$).

As explained above, each expert was assigned a different colour and his/her markings were projected and copied keeping the same scale. Once these markings had been measured and the mean value for each syllable in each sentence had been reached, the level of agreement amongst the experts was checked by the calculation of correlation coefficients whose results we have discussed above. These results permit us to assume that the knowledge of the language exerts some influence on the perception of pitch curves as there is greater disagreement in the perception of English pitch curves than in the perception of Spanish pitch curves. Furthermore, the results obtained from the curves drawn by the researcher - which show a greater level of agreement with the experts in the case of the English sentences and a lower level of agreement with the experts in the case of the Spanish sentences- seem to reinforce the assumption concerning the influence that the knowledge of the language exerts on the hearer.

5.2.2.2. Tonetic marks: the judges had been asked to provide both tonetic and prosodic markings for the chosen sentences. Some of them provided the latter; all of them provided the former; however, special allowances have to be made for the fact that (a) the experts were not consistent in their marking of tone unit boundaries, i.e., some of them marked them and some did not, and those who did produce some marking did
not do so all the time; and (b) the suggested transcription conventions were not always followed as some experts preferred using their own systems.

These differences posed obvious difficulties for the analysis of the data as each judge's markings had to be seen in the perspective of the sentence itself and in the perspective of the measures provided by the other four experts. See appendix B for the figures on experts' judgement and F0.

5.2.2.3. Comparison with acoustic analysis: The first method to extract F0 traces from the speech signal was, as recounted by León and Martin (in Bolinger, 1972: 30-47), the kymograph which although not accurate enough to analyse segmental detail, showed a high degree of accuracy in the analysis of duration, intensity and pitch. The kymograph is essentially simple as the sound waves are transmitted through a rubber tube to a drum with a stylus mounted on it; as the sound wave produces vibrations, the stylus reproduces the number of them on paper. A later development than the kymograph was the oscilloscope which makes it possible to measure the same parameters of duration, intensity and pitch with a greater degree of precision. The spectrograph is another instrument that can also be used to measure pitch changes by following in it the curve of the fundamental; its reliability has made it a favourite in intonation studies, but it is very slow. A number of specialised hardware devices known generically as "pitchmeters" have been developed, but all tended to be unreliable. A more recent development in instruments for measuring frequency has been the melodic analyser developed in Toronto, which is described by León and Martin (op.cit.). Computer techniques are clearly the most promising means to a clear and reliable F0 trace, either working in a special instrument such as the Kay "Visi Pitch" or running on a general-purpose laboratory computer. Techniques which derive F0 from a simultaneous laryngograph trace have a considerable advantage, but to make
such a recording in a natural speech context is rarely convenient. The best hope in the future is for the development of intelligent, computer procedures that will be able to exploit expert knowledge about probable F0 behaviour.

Notice, though, that in general the extraction of F0 traces is still a problem except when dealing with carefully chosen data. There are still phenomena that make the trace unclear; and this has to be accounted for in the analysis. In this case, the technique we used was the Gold/Rabiner F0 extraction routine running within the Audlab package on a Masscomp 5500 computer. The pictures obtained for each sentence are shown on the following pages.

Correlation coefficients were calculated for agreement between expert judges -averaged- and the F0 trace; it was not expected that agreement here could be good, and it was therefore surprising that for Spanish the judges' average values correlated highly (.358, p < .01) with F0 though for English the correlation was only .159 (non-significant). For the researcher herself the pitch curve/ F0 correlation was .108 in the case of Spanish and .089 for English (both non-significant).
Yo tengo aquí a una señorita ... o señora, de pelo largo un poco rizado en las puntas.
Ahá. ¿Cómo es el calcetín? ¿Tiene algún dibujo, el tuyo?
¿La televisión tiene una lámpara arriba, con la pantalla caída?
Lo que veo es un cuadro, con una señora, con ... vamos; el cuadro con un marco bastante ancho, y la señora tiene el pelo oscuro. ¿Y tú qué tienes ahí?
Ah, tú. ¿Qué te refieres a los bordes? ¿Contando todas las rayas que puedan aparecer?
La jarra tiene un asa; y es la normal, típica, tradicional.
Bueno. Más abajo, en la misma pared que el cuadro, hay un bolso; colgado de un clavo.
¿El sobre blanco, cómo está? ¿A la derecha o a la izquierda...? Eh...
¿Tú crees que hemos de considerar incluso las pequeñas diferencias en estos pequeños cacharros?

AUDLAB Version 2.2 Screen Image:
Y luego la cortina, ¿cuántas líneas tiene?
Tiene uno dos tres, cuatro; y se asoma un poco el quinto. La punta del quinto.
Aparte de la pata central, tiene cuatro patitas más cortas.
¿Qué hay encima del taburete?
¿Cinco? Son siete, ¿no?
¿Hay algún detalle que puedas ver en la correa o es toda lisa?
¡Oh! Hay dos cacharros arriba, ¿eh?
Pues tengo: un sobre blanco, una carta a medio esc ...

AUMLAB Version 2.2 Screen Image :
Llegamos a la silla caída otra vez; siguiendo para abajo.
It's a kitchen. Well; it looks like a kitchen with the television in, but there's clothes. There's a tie ...
On top of the table, there's a tin can which has been opened. With the lid pushed back; pushed up.
And you've got the tiles, haven't you?
Yes. And there's also another picture directly above the cupboard, isn't there?
A shirt. It's got one button on it, and it's got no cuffs on it either.
Have you got a ... a kind of scullery? Or a little bathroom?
Above the table there's a sock, which is folded over.
Has it got gussets your sock?
Yeah. It's a toe, cap, and there is a lace up.
Mm; I look to have a salt and pepper pot in on the bottom shelf as well.
Has it got two little buttons on it? One in each corner? The bottom corner?
How, how many's that we've got?
Yes. How many, how many little legs supporting the central leg of the table?
Well. I have got a picture and it's picture number one and it's a complete mess.
But there are one, two, three, four, five tiles vertically.
Some motif. And has ...? Is your picture shape ...? Is it sort of round and there's a circle inside it?
Whereabouts is that?

AUDLAB Version 2.2 Screen Image:

Time-related chart with labeled axes:
- Time (secs)
- Pitch
- Frequency (Hz)

Audio waveform with peak values:
- Time: 0.000 to 1.163
- Pitch: 4.00e+02
- Frequency: 0.00 to 4.00
A heart or a spade? Which one?
It is to be emphasised, though, that however good the extraction of F0 may be, it is not
the same as the auditory sensations; however, it proves a useful analytical tool
nevertheless. Important to notice as well is the fact that the storing of F0 traces together
with the corpus as part of the database is easy in the sense that the same storage
medium and data structure can be used. The drawback of this technique is that the
analysis generates very large strings of numbers representing F0 which, for an
experiment such as this, proves too much data to handle easily.

We think that, ideally, for future research both the F0 trace and the phoneticians' pitch
curves would be digitised at very high accuracy. This would be a job requiring some
technology that was not easily available to us at the time of the experiment. In our case
digital values for the phoneticians' pitch traces and for F0 were done manually on the
basis of one value per syllable, or two in the case of pitch glides. At a later stage the
two figures for pitch glide were averaged to simplify statistical processing.

5.2.2.4. Discussion: As said elsewhere, the reliability of experts' transcriptions
has been questioned on account of their inevitable 'subjective' judgements which are
suspected to be influenced by their knowledge of the language.

The best-known study of inter-judge agreement is that of Lieberman (Lieberman,
1965), in which he set out to test whether a linguist using the Trager-Smith notation for
pitch phonemes did actually use an objective procedure that accounted for the physical
acoustic signal or not. The results he obtained prompted his conclusion that linguists
appear to perceive intonation contours as complete entities rather than as successions of
pitches and stresses. He proved the inadequacy of the Trager-Smith system of
phonemic levels, and seemingly advocated the appropriateness of a system in which the
whole contour was significant. His main finding was that pitch level -'phonemic'
transcription was heavily influenced by knowledge of linguistic structure, thus reflecting a native language competence, while the drawing of pitch curves was less liable to this effect.

In the case of this study, we would predict that the experts' transcriptions should be no better for English than for Spanish in terms of objective accuracy since L1 knowledge can cause distortions. This prediction is based on the facts that (a) none of the judges was a native speaker of Spanish, and (b) two judges were not native speakers of English. Our results reflect that the prediction was justified as shown in the figures in section 5.2.2.1.

From this we might infer that the validity of the transcriptions in the rest of the data reported here is reasonably reliable (though a higher correlation had been expected). Phonetically trained judges seem to agree reasonably well among themselves though to a lesser extent with computer-extracted F0 traces. We therefore conclude that transcriptions of one variety of Spanish by a speaker of another variety of Spanish should be no more liable to interference than any other expert's prosodic transcriptions. To sustain our conclusion we provide the general results of the transcriptions of the token 36 sentences done by the researcher which show a significant (p < .02) between her transcriptions and those of the five experts. What is more important in addition to the agreement with other judges is the consistency of the transcriber's work; it has not been possible to quantify this but every effort has been made to ensure consistency.
CHAPTER SIX

RESULTS FROM COMPUTER ANALYSIS

OVERVIEW: Chapter Six is to deal entirely with the results obtained through the analysis by computer of the corpus of spoken Spanish and its subsequent comparison with the existing IBM/Lancaster corpus of spoken English. Three main aspects are to be discussed in full in this chapter:

1. Extracting information from language corpora in which some general points concerning the appropriateness, usefulness and scope of spoken corpora are discussed. Various ways of extracting information from a corpus are shown as applied to the particular case of the corpus of spoken Spanish.

2. Results on Spanish is to deal with the way in which the spoken Spanish material was handled and analysed. Tables of results concerning (a) number of syllables per word, (b) number of words per tone unit, (c) number of minor tone units per major tone units, (d) number of major tone units per utterance, and (e) frequency of occurrence of tones in tone units. These results are obtained from each of the samples forming the different categories of the corpus; the grouping of the samples of speech in these categories was made, as fully explained in Chapter 4, on the basis of (i) Style of speech, i.e. spontaneous or scripted; read or improvised; formal, informal, friendly, or colloquial, (ii) topic, i.e. news were grouped according to subject; thus sports news were all in one category, international news in another, etc.

3. Comparison with the English Corpus where we will try to establish a possible parallel between the prosodic systems of both languages in the light of the
results obtained.

6.1. EXTRACTING INFORMATION FROM LANGUAGE CORPORAS:
Language corpora are usually gathered for different purposes and analysed in different ways according to the goal of the investigation. We have already mentioned how language corpora are constructed and the processes that their analysis entails with special reference to all-purpose language corpora such as the Brown Corpus or the LOB corpus; more specifically oriented corpora like the SEC corpus have also been referred to. In the case of SEC, note that the attention is mostly directed towards the analysis of prosody though it actually makes provisions for grammar analysis by its preparation for the CLAWS1 tagging system.

In general, useful corpora are often too large for manual analysis and computers become a necessary tool to speed up the process; notice though that computers cannot, by any means, do anything that could not be done manually, i.e. counting occurrences of items, grouping items together, calculating percentages, etc. The main use of computers has been to count occurrences of particular items as well as their co-occurrences. Perhaps the most attractive feature that computers offer to the linguist is that, in principle, there is no limit as to how much data can be extracted, nor as to how much data a corpus should contain thus broadening the former limitations enforced by the physical inability of the linguist to handle large amounts of data.

Information can be extracted from a language corpus by means of computer analysis by using either (i) specially written programs like FORTRAN, (ii) specially designed text processing language as SPITBOL, for instance (iii) a package designed for the purpose like OCP for example; and (iv) an operating system.
It is important to stress here that in the case of the present study, this should be viewed not as a complete corpus analysis but as a preliminary study on a moderately-sized corpus one of whose main purposes is to explore a number of techniques for data extraction. It is hoped that in future years the corpus will be greatly expanded, and a standard computational approach to the analysis developed.

6.1.1. Ways to extract information from a corpus: The jobs that need doing when trying to extract information from a corpus range from the very simple to the very complex. At the simplest level, any word-processing packages will allow one to carry out fairly simple operations such as locating all occurrences of a particular string or pattern, reformatting the text into short lines -or even one word per line- and globally altering certain characters for the purposes of comparing two files transcribed using two different conventions. The bulk of the present corpus was typed in and edited with the MacWrite package on an Apple Macintosh Plus before being transferred to the University's central mainframe computer (Amdahl).

However, many of the tasks that we wanted done were beyond the power of this word-processing program and it became necessary to consider some of the alternatives we mentioned above and which we will refer to in detail:

6.1.1.1. Specially-written programs in conventional programming languages: most high-level programming languages are capable of manipulating textual data, and are useful in that they have been designed for handling large amounts of data rapidly. One obvious example is FORTRAN-77, which, though now obsolescent, has been the language used in writing many widely-used packages. A
number of programs were written in this language for some basic data analysis (see acknowledgements). The C language is well suited to programming for character handling and string manipulation, and the best-known handbook for this language (Kernighan and Richie, 1978) contains many examples. No programs were written in C for the present work, though the possibility was seriously considered. C is the principal programming language used on projects in the Leeds University Linguistics and Phonetics Department.

The disadvantage of programming in this way is the ad-hoc nature of the operation as programs tend to take a long time to write, and to be useful only for the specific question under investigation.

6.1.1.2. Specially designed text-processing language: An alternative is to use a language specially designed for the purpose. The best-known text-processing language is SPITBOL, which is widely taught to students of linguistics and literary computing. SPITBOL has very powerful pattern-matching capabilities and is well suited to corpus work. However, it suffers from several disadvantages: it is not easy to use, and it takes a long time to learn to the point where useful results can be produced. In addition, it is not a well-known language outside our own specialist field, and this makes it difficult to get help with problems unless a specialist is at hand. Several pilot attempts at practical SPITBOL programs were made by the writer, but it was decided not to pursue this further.

6.1.1.3. Specially-designed packages: The most widely used package for textual corpus-based research in OCP, the Oxford Concordance Package. This is described in Hockey (1980), and in full detail in Hockey and Martin (1988).
This package is convenient, reasonably widely-used and well documented. However, at the time of the construction of the corpus some doubt was expressed by experts as to whether it would be able to deal with the job of analysing the occurrence and distribution of prosodic marks, the size of tone-units and the number of words per tone-unit. As with SPITBOL some pilot programs were tried out (for word-count and index), but the plan to use OCP was eventually abandoned.

6.1.1.4. An operating system: UNIX: At first sight it would seem strange to consider doing corpus research by using an operating system, but UNIX is widely held to have capabilities for work of this sort that make it more like a programming language. Virtually all research computers in the department are UNIX machines (Masscomp and Sun), and there is therefore a lot of expertise in UNIX among research workers.

UNIX provides a wide range of tools for manipulating textual data, including a number of powerful editors, sophisticated file-handling and a number of special utilities such as grep, awk, sed, and tr which have been used in the present work. One factor that is important in the present research is that it should be possible to continue the work in Chile at the end of this period of study. Anything local and non-standard would make this difficult, but UNIX is available world-wide, even on low-cost computers, and any special operations developed for the research can easily be transported.

UNIX is not available on the Amdahl computer used for storing the corpus, and it was therefore decided to transfer the material via the campus network to the Phonetics Laboratory Masscomp 5500 machine which uses UNIX. Unfortunately, in the process some of the longer files were truncated, reducing the size of the corpus in the Masscomp version by around 20%. It was felt that the overall results should not be too
affected by this, since the corpus remained fairly large and most of the files were unaffected.

Most of the results used for our comparison of English and Spanish were produced with UNIX, and a series of subsidiary versions of the corpus were generated for specific purposes such as word-counting, tone-unit statistics and conversion of tone-marking codes. The various UNIX commands were stored in command files known as shellscripts, and were generally run overnight to avoid overloading the Masscomp during the working day.

It is intended that future work on the Spanish corpus should, as far as possible, make use of UNIX for the analysis programs.
6.2. RESULTS FROM SPANISH CORPUS: As we said before, the corpus was analysed in different manners and resorting to different computers. The first set of results was obtained with a FORTRAN -77 programme; it was thought of as a preliminary pilot analysis that would prepare us for the actual comparison with the SEC. There were four main aspects that we looked into when analysing the corpus of spoken Spanish:

6.2.1. Words: The corpus of spoken Spanish consists of a total of 25,520 words divided in 15 different Categories. The following is the number of words per Category and the percentage that each category has in the total corpus.

<table>
<thead>
<tr>
<th>Classification</th>
<th>Category Name</th>
<th>No. of Words</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Category A</td>
<td>Spontaneous Speech-Dialogue</td>
<td>6,246</td>
<td>24.74</td>
</tr>
<tr>
<td>Category B</td>
<td>Spontaneous Speech-Autobiog.</td>
<td>920</td>
<td>3.60</td>
</tr>
<tr>
<td>Category C</td>
<td>Spontaneous Speech-Anecdote</td>
<td>2,073</td>
<td>8.12</td>
</tr>
<tr>
<td>Category D</td>
<td>Poetry Reading</td>
<td>344</td>
<td>1.34</td>
</tr>
<tr>
<td>Category E</td>
<td>Descriptive Reading</td>
<td>1,408</td>
<td>5.51</td>
</tr>
<tr>
<td>Category F</td>
<td>Narrative Reading</td>
<td>1,655</td>
<td>6.48</td>
</tr>
<tr>
<td>Category G</td>
<td>TV Report</td>
<td>2,811</td>
<td>11.01</td>
</tr>
<tr>
<td>Category H</td>
<td>TV News Headlines</td>
<td>256</td>
<td>1.00</td>
</tr>
<tr>
<td>Category I</td>
<td>TV Home News</td>
<td>2,847</td>
<td>11.15</td>
</tr>
<tr>
<td>Category J</td>
<td>TV News: Political Scandal</td>
<td>708</td>
<td>2.77</td>
</tr>
<tr>
<td>Category K</td>
<td>TV News: Weather Conditions</td>
<td>459</td>
<td>1.79</td>
</tr>
<tr>
<td>Category L</td>
<td>TV News: Tourism</td>
<td>1,033</td>
<td>4.04</td>
</tr>
<tr>
<td>Category M</td>
<td>TV News: Sports</td>
<td>1,767</td>
<td>6.92</td>
</tr>
<tr>
<td>Category N</td>
<td>TV News: International News</td>
<td>1,514</td>
<td>5.93</td>
</tr>
<tr>
<td>Category O</td>
<td>TV News: Miscellaneous</td>
<td>1,439</td>
<td>5.63</td>
</tr>
</tbody>
</table>

Table No. 5: Words per category
These results show the pre-eminence that Spontaneous Speech has in this Corpus. Adding up the three Categories for Spontaneous Speech, we have a total of 9,239 words which form the 36.46% of the total Corpus. Notice this particularly important situation since, as far as we know, at present there are no available descriptions of Spanish which are so pre-eminently based on natural, spontaneous speech as is the case of this study. This lack of actual information has been noticed for some time and changes are happening in the most recent studies; important to mention here is the latest contribution done by Canellada y Madsen (1987) which does contain samples of spontaneous speech thus marking a notorious shift of emphasis from most previous descriptions.

In this corpus, on the other hand, the reading style in general covers 3,407 words thus comprising a 13.3% of the total corpus. The evidently highly stylised speech of poetry reading has been given a very minor percentage of the total on two main grounds: (1) it is the style of speech whose prosody has been most often described, i.e. Navarro Tomas (1974), Quilis y Fernández (1981), and (2) it is a style that is not likely to reflect everyday language.

Now let us see the breaking of these categories in sub-categories. This has been done by grouping the different samples according to topic. Thus table 2 contains the number of words appearing in each of the passages forming each one of the categories.

<table>
<thead>
<tr>
<th>Passage Classification</th>
<th>Passage Name</th>
<th>No. of Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>A0</td>
<td>Spontaneous Speech-First pair</td>
<td>2,000</td>
</tr>
<tr>
<td>A1</td>
<td>Spontaneous Speech-Second pair</td>
<td>2,352</td>
</tr>
<tr>
<td>A3</td>
<td>Spontaneous Speech-Third pair</td>
<td>1,894</td>
</tr>
<tr>
<td>B0</td>
<td>Females Autobiography</td>
<td>574</td>
</tr>
<tr>
<td>B1</td>
<td>Males Autobiography</td>
<td>346</td>
</tr>
</tbody>
</table>
Table No. 6: Words per passage.

<table>
<thead>
<tr>
<th>Column</th>
<th>Title</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>C0</td>
<td>Females Anecdote</td>
<td>974</td>
</tr>
<tr>
<td>C1</td>
<td>Males Anecdote</td>
<td>1,099</td>
</tr>
<tr>
<td>D0</td>
<td>Female poetry reading</td>
<td>192</td>
</tr>
<tr>
<td>D1</td>
<td>Males poetry reading</td>
<td>192</td>
</tr>
<tr>
<td>E0</td>
<td>Female Descriptive Reading</td>
<td>704</td>
</tr>
<tr>
<td>E1</td>
<td>Male Descriptive Reading</td>
<td>704</td>
</tr>
<tr>
<td>F0</td>
<td>Female Narrative Reading</td>
<td>827</td>
</tr>
<tr>
<td>F1</td>
<td>Male Narrative Reading</td>
<td>828</td>
</tr>
<tr>
<td>G1</td>
<td>TV Report-Ladakh</td>
<td>2,818</td>
</tr>
<tr>
<td>H</td>
<td>TV Headlines</td>
<td>256</td>
</tr>
<tr>
<td>I1</td>
<td>TV News: Students Exchange</td>
<td>302</td>
</tr>
<tr>
<td>I2</td>
<td>TV News: Train Accident</td>
<td>714</td>
</tr>
<tr>
<td>I3</td>
<td>TV News: Traffic Conditions</td>
<td>472</td>
</tr>
<tr>
<td>I4</td>
<td>TV News: Transport</td>
<td>310</td>
</tr>
<tr>
<td>I5</td>
<td>TV News: Drug smuggling</td>
<td>157</td>
</tr>
<tr>
<td>I6</td>
<td>TV News: Drugs in gaols</td>
<td>247</td>
</tr>
<tr>
<td>I7</td>
<td>TV News: Personality kidnapped</td>
<td>210</td>
</tr>
<tr>
<td>I8</td>
<td>TV News: Radio Station</td>
<td>440</td>
</tr>
<tr>
<td>J1</td>
<td>TV News: Agents sent to prison</td>
<td>248</td>
</tr>
<tr>
<td>J2</td>
<td>TV News: Agents sued</td>
<td>460</td>
</tr>
<tr>
<td>K1</td>
<td>TV News: Weather forecast</td>
<td>194</td>
</tr>
<tr>
<td>K2</td>
<td>TV News: Weather forecast</td>
<td>265</td>
</tr>
<tr>
<td>L1</td>
<td>TV News: Tourism in the North</td>
<td>293</td>
</tr>
<tr>
<td>L2</td>
<td>TV News: Tourism in the South</td>
<td>770</td>
</tr>
<tr>
<td>M1</td>
<td>TV News: Football</td>
<td>410</td>
</tr>
<tr>
<td>M2</td>
<td>TV News: Handball</td>
<td>385</td>
</tr>
<tr>
<td>M3</td>
<td>TV News: Bullfighting</td>
<td>304</td>
</tr>
<tr>
<td>M4</td>
<td>TV News: Sailing</td>
<td>287</td>
</tr>
<tr>
<td>M5</td>
<td>TV News: Nautics</td>
<td>381</td>
</tr>
<tr>
<td>N1</td>
<td>TV News: Youth Released</td>
<td>363</td>
</tr>
<tr>
<td>N2</td>
<td>TV News: Airbus shot down</td>
<td>309</td>
</tr>
<tr>
<td>N3</td>
<td>TV News: Base Closed</td>
<td>58</td>
</tr>
<tr>
<td>N4</td>
<td>TV News: Death penalty in India</td>
<td>235</td>
</tr>
<tr>
<td>N5</td>
<td>TV News: Tragedy in mine</td>
<td>83</td>
</tr>
<tr>
<td>N6</td>
<td>TV News: Cemetery discovered</td>
<td>274</td>
</tr>
<tr>
<td>N7</td>
<td>TV News: Nuclear waste unwanted</td>
<td>192</td>
</tr>
<tr>
<td>O1</td>
<td>TV News: Pop concert</td>
<td>359</td>
</tr>
<tr>
<td>O2</td>
<td>TV News: Pop concert</td>
<td>100</td>
</tr>
<tr>
<td>O3</td>
<td>TV News: Art commentary</td>
<td>244</td>
</tr>
<tr>
<td>O4</td>
<td>TV News: Business</td>
<td>125</td>
</tr>
<tr>
<td>O5</td>
<td>TV News: Lottery results</td>
<td>31</td>
</tr>
<tr>
<td>O6</td>
<td>TV News: Horoscope</td>
<td>580</td>
</tr>
</tbody>
</table>

6.2.2. Syllables: It was felt that this corpus should contain syllable boundary information as the composition of the syllable bears such a great importance for the
analysis of the Spanish language. A phonological corpus should ideally contain syllable boundary information; this information, in principle, may later make it possible to supply this automatically by syllabification rules. In Chapter 5 (5.1.3.) we referred to the proposal forwarded by Quilis and Fernández (1985) concerning the decreasing order of frequency of occurrence in the Spanish syllable type; now we would like to offer examples of actual occurrences of each of these syllable types as found in the corpus itself:

CV o-ca-sión
CVC a-las
V o-lor
CCV pri-ma-ve-ra
CVC a-las
VC en-ton-ces
CCVC mues-tran
VCC ins-pi-ra-ción
CVCC cons-ta
CCVCC trans-por-te

Notice, too, that in the counting of syllables other features have been considered as well. At word boundary, [+] was used to indicate what in Spanish is the phenomenon of 'sinalefa', i.e. two vowels at word boundary compressed in only one syllable e.g. la+au-dien-cia = three syllables rather than four. Inside the word, i.e., at syllable boundary [>] was used to indicate the elision of a consonant thus causing a diphthong to be pronounced in one syllable rather than two separate syllables, e.g. cla-va>do = two syllables rather than three. These are the two main features that ultimately affected the counting of syllables.
This made it possible to count the total number of syllables in the corpus which was 50,037 syllables. In Spanish, then, and according to what we measured in this corpus, words seem to be composed of a mean 1.96 syllables per word.

However, it is to be noted that mean word length may well vary according to the style of the language in the passage; therefore, a syllable-per-word figure was calculated for each passage.

<table>
<thead>
<tr>
<th>passage</th>
<th>No. of words</th>
<th>No. of syllables</th>
<th>mean syllable</th>
</tr>
</thead>
<tbody>
<tr>
<td>A0</td>
<td>2,000</td>
<td>3,575</td>
<td>1.78</td>
</tr>
<tr>
<td>A1</td>
<td>2,352</td>
<td>3,986</td>
<td>1.69</td>
</tr>
<tr>
<td>A2</td>
<td>1,894</td>
<td>3,193</td>
<td>1.68</td>
</tr>
<tr>
<td>B0</td>
<td>574</td>
<td>1,098</td>
<td>1.98</td>
</tr>
<tr>
<td>B1</td>
<td>346</td>
<td>709</td>
<td>2.04</td>
</tr>
<tr>
<td>C0</td>
<td>973</td>
<td>1,850</td>
<td>1.90</td>
</tr>
<tr>
<td>C1</td>
<td>1,099</td>
<td>1,997</td>
<td>1.81</td>
</tr>
<tr>
<td>D0</td>
<td>192</td>
<td>363</td>
<td>1.89</td>
</tr>
<tr>
<td>D1</td>
<td>192</td>
<td>381</td>
<td>1.98</td>
</tr>
<tr>
<td>E0</td>
<td>704</td>
<td>1,546</td>
<td>2.19</td>
</tr>
<tr>
<td>E1</td>
<td>704</td>
<td>1,375</td>
<td>1.95</td>
</tr>
<tr>
<td>F0</td>
<td>828</td>
<td>1,722</td>
<td>2.07</td>
</tr>
<tr>
<td>F1</td>
<td>827</td>
<td>1,720</td>
<td>2.07</td>
</tr>
<tr>
<td>G1</td>
<td>2,811</td>
<td>5,474</td>
<td>1.94</td>
</tr>
<tr>
<td>H1</td>
<td>256</td>
<td>544</td>
<td>2.12</td>
</tr>
<tr>
<td>I1</td>
<td>302</td>
<td>676</td>
<td>2.23</td>
</tr>
<tr>
<td>I2</td>
<td>714</td>
<td>1,457</td>
<td>2.04</td>
</tr>
<tr>
<td>I3</td>
<td>472</td>
<td>1,068</td>
<td>2.26</td>
</tr>
<tr>
<td>J4</td>
<td>310</td>
<td>684</td>
<td>2.20</td>
</tr>
<tr>
<td>I5</td>
<td>157</td>
<td>349</td>
<td>2.22</td>
</tr>
<tr>
<td>I6</td>
<td>242</td>
<td>542</td>
<td>2.23</td>
</tr>
<tr>
<td>I7</td>
<td>210</td>
<td>434</td>
<td>2.06</td>
</tr>
<tr>
<td>I8</td>
<td>440</td>
<td>969</td>
<td>2.20</td>
</tr>
<tr>
<td>J1</td>
<td>248</td>
<td>544</td>
<td>2.19</td>
</tr>
<tr>
<td>J2</td>
<td>460</td>
<td>1,017</td>
<td>2.21</td>
</tr>
<tr>
<td>K1</td>
<td>194</td>
<td>447</td>
<td>2.30</td>
</tr>
<tr>
<td>K2</td>
<td>265</td>
<td>546</td>
<td>2.06</td>
</tr>
<tr>
<td>L1</td>
<td>293</td>
<td>654</td>
<td>2.23</td>
</tr>
<tr>
<td>L2</td>
<td>740</td>
<td>1,551</td>
<td>2.09</td>
</tr>
<tr>
<td>M1</td>
<td>410</td>
<td>827</td>
<td>2.01</td>
</tr>
<tr>
<td>M2</td>
<td>381</td>
<td>772</td>
<td>2.00</td>
</tr>
<tr>
<td>M3</td>
<td>304</td>
<td>602</td>
<td>1.98</td>
</tr>
<tr>
<td>M4</td>
<td>287</td>
<td>551</td>
<td>1.91</td>
</tr>
</tbody>
</table>
Table No 7 : Average No. of syllables per passage.

The figure above reflects a difference in the syllabification for the various styles. Considering the different levels of formality and the styles delivered, the categories have been divided in four main groups going from the least scripted to the most formal:

GROUP 1 includes those passages appearing in spontaneous, unscripted speech; hence Categories A, B, and C.

GROUP 2 includes only one Category -Category G- as it comprises a mixture of scripted and unscripted speech.

GROUP 3 includes those passages which contain scripted speech, i.e. passages read from given texts; hence Categories D, E, and F.

GROUP 4 includes the speech in the rest of the Categories as it is all read television news texts. Hence the results which clearly show a difference in the make-up of words depending on style:

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>M5</td>
<td>381</td>
<td>797</td>
</tr>
<tr>
<td>N1</td>
<td>363</td>
<td>767</td>
</tr>
<tr>
<td>N2</td>
<td>308</td>
<td>663</td>
</tr>
<tr>
<td>N3</td>
<td>58</td>
<td>137</td>
</tr>
<tr>
<td>N4</td>
<td>235</td>
<td>404</td>
</tr>
<tr>
<td>N5</td>
<td>83</td>
<td>173</td>
</tr>
<tr>
<td>N6</td>
<td>274</td>
<td>590</td>
</tr>
<tr>
<td>N7</td>
<td>192</td>
<td>398</td>
</tr>
<tr>
<td>O1</td>
<td>359</td>
<td>720</td>
</tr>
<tr>
<td>O2</td>
<td>100</td>
<td>199</td>
</tr>
<tr>
<td>O3</td>
<td>244</td>
<td>507</td>
</tr>
<tr>
<td>O4</td>
<td>125</td>
<td>215</td>
</tr>
<tr>
<td>O5</td>
<td>31</td>
<td>73</td>
</tr>
<tr>
<td>O6</td>
<td>580</td>
<td>1,171</td>
</tr>
</tbody>
</table>
Table No. 9 : Average number of syllables per word according to style.

At this stage it was not thought necessary to break each group into its corresponding categories and sub-categories since the mean values obtained clearly show the difference in choice of words among the various styles. This difference could be attributed to (1) the presence of the monosyllabic hesitation expression represented in the text by 'e@', (2) the several repetition of monosyllables like 'si', 'no' 'm' for emphasis and of the articles 'el' and 'la' as a hesitation cover-up. 'Sinalefa' and 'sinéresis' which shorten words by decreasing numbers of syllables appear to be more frequent in those passages belonging to Groups 1 and 2, and less frequent in the more formalised samples in Groups 3 and 4. The situation reflects the change produced for the reading of scripted texts where the possibilities for natural spontaneous repetitions, false starts, and hesitations are not given.

6.2.3. Tone-units. The corpus is divided into major and minor tone units; we followed Canellada y Madsen's (1987) principles for tone-unit division in Spanish. In the whole corpus there are 3,631 major and 8,610 minor tone units marked; major tone units contain an average of 2.37 minor tone units and an average of 7.02 words; minor tone units contain an average of 2.96 words.
Again the corpus was analysed on a passage by passage basis; the results are first presented by Category as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>No. Major TU's</th>
<th>No Minor TU's</th>
<th>Av.Minor per Major</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1,847</td>
<td>2,685</td>
<td>1.45</td>
</tr>
<tr>
<td>B</td>
<td>166</td>
<td>392</td>
<td>3.36</td>
</tr>
<tr>
<td>C</td>
<td>366</td>
<td>754</td>
<td>2.06</td>
</tr>
<tr>
<td>D</td>
<td>47</td>
<td>114</td>
<td>2.42</td>
</tr>
<tr>
<td>E</td>
<td>155</td>
<td>386</td>
<td>2.49</td>
</tr>
<tr>
<td>F</td>
<td>271</td>
<td>492</td>
<td>1.58</td>
</tr>
<tr>
<td>G</td>
<td>244</td>
<td>764</td>
<td>3.13</td>
</tr>
<tr>
<td>H</td>
<td>11</td>
<td>67</td>
<td>6.09</td>
</tr>
<tr>
<td>I</td>
<td>123</td>
<td>812</td>
<td>6.60</td>
</tr>
<tr>
<td>J</td>
<td>23</td>
<td>232</td>
<td>10.08</td>
</tr>
<tr>
<td>K</td>
<td>33</td>
<td>152</td>
<td>4.60</td>
</tr>
<tr>
<td>L</td>
<td>51</td>
<td>326</td>
<td>6.39</td>
</tr>
<tr>
<td>M</td>
<td>114</td>
<td>519</td>
<td>4.40</td>
</tr>
<tr>
<td>N</td>
<td>59</td>
<td>455</td>
<td>7.71</td>
</tr>
<tr>
<td>O</td>
<td>121</td>
<td>460</td>
<td>2.38</td>
</tr>
</tbody>
</table>

Table No. 10: Major and Minor Tone Units per Category.

Since the mean number of minor tone units -hereafter 'min.TUs'- per major tone units -hereafter 'maj.TUs'- might vary according to style, a figure was calculated for each passage. The total number of maj.TUs is given plus the total number of min.TUs; the mean of min.TUs per maj.TUs is thus obtained.

<table>
<thead>
<tr>
<th>Passage</th>
<th>No. Maj.TU's</th>
<th>No. Min.TU's</th>
<th>Av. Min. per Maj.TU</th>
</tr>
</thead>
<tbody>
<tr>
<td>A0</td>
<td>625</td>
<td>823</td>
<td>1.31</td>
</tr>
<tr>
<td>A1</td>
<td>705</td>
<td>1,058</td>
<td>1.50</td>
</tr>
<tr>
<td>A2</td>
<td>517</td>
<td>804</td>
<td>1.55</td>
</tr>
<tr>
<td>B0</td>
<td>99</td>
<td>234</td>
<td>2.36</td>
</tr>
<tr>
<td>B1</td>
<td>67</td>
<td>158</td>
<td>2.35</td>
</tr>
<tr>
<td>C0</td>
<td>183</td>
<td>361</td>
<td>1.97</td>
</tr>
<tr>
<td>C1</td>
<td>183</td>
<td>393</td>
<td>2.14</td>
</tr>
<tr>
<td>D0</td>
<td>24</td>
<td>57</td>
<td>2.37</td>
</tr>
<tr>
<td>D1</td>
<td>23</td>
<td>57</td>
<td>2.47</td>
</tr>
<tr>
<td>E0</td>
<td>90</td>
<td>201</td>
<td>2.23</td>
</tr>
<tr>
<td>E1</td>
<td>65</td>
<td>185</td>
<td>2.84</td>
</tr>
</tbody>
</table>
Table No. 11: Major and Minor Tone Units per passage

These results clearly show that the style of speech will, again, bear an evident effect on the composition of the T.U.s. The less formal the speech, the greater the number of min.TUs. per maj.TU; conversely, scripted speech shows a tendency for longer maj.TUs in terms of syllables, and containing fewer and longer min.TUs.
Following the principle applied in Table 5 for dividing the corpus according to styles, we see that the average of min.TU per maj.TU varies with the degree of formality and with whether the text is scripted or not. The Categories of the corpus were divided in the same four groups already established with the following results:

<table>
<thead>
<tr>
<th>Group</th>
<th>Maj.TU</th>
<th>Min.TU</th>
<th>Average Min.per Maj.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2,379</td>
<td>3,831</td>
<td>1.61</td>
</tr>
<tr>
<td>2</td>
<td>244</td>
<td>764</td>
<td>3.13</td>
</tr>
<tr>
<td>3</td>
<td>473</td>
<td>992</td>
<td>2.09</td>
</tr>
<tr>
<td>4</td>
<td>535</td>
<td>3,023</td>
<td>5.65</td>
</tr>
</tbody>
</table>

Table No. 12: Tone Unit composition according to styles.

As the length of the tone-unit was thought to be an important parameter to be considered when dealing with our comparison of Spanish and English speech, a mean length in terms of syllables was calculated for both maj.TUs and min.TUs.

\[
\text{Maj.TUs} = 13.78 \quad \text{syllables} \\
\text{Min.TUs} = 5.8 \quad \text{syllables}
\]

Notice, though, that these average results do not entirely reflect the great difference in the length of the tone-units when there is a change in style.

6.2.4. Tones: The total number of tones marked in the corpus of spoken Spanish is 19,626 with the number of occurrences of each tone per passage distributed in the following manner:
<table>
<thead>
<tr>
<th>passage</th>
<th>tone 2</th>
<th>tone 3</th>
<th>tone 4</th>
<th>tone 5</th>
<th>tone 6</th>
<th>tone 7</th>
<th>tone 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>A 0</td>
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<td>55</td>
<td>79</td>
<td>67</td>
<td>196</td>
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</tbody>
</table>

Table No. 13 : Tone occurrences per passage.
What we have shown above are the results obtained from the computer analysis for the corpus of spoken Spanish. We used a Fortran-77 program which, when the comparison with English started, was abandoned in favour of the UNIX program. In the following section we will see the results obtained from the comparison.

Notice that in the process of transferring data from the University computer network, where the Fortran program was applied, to the Masscomp 5500, where the UNIX program was applied, parts of the largest files were truncated which is reflected in the individual figures though not necessarily in the percentages which was what we most relied on. Before showing the analysed figures in the comparison of Spanish and English, we shall show the two sets of results -those from FORTRAN and those from UNIX- as from now on we will be dealing with the latter.

<table>
<thead>
<tr>
<th></th>
<th>FORTRAN</th>
<th>UNIX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Words accounted for</td>
<td>25,520</td>
<td>24,921</td>
</tr>
<tr>
<td>Major Tone units</td>
<td>3,631</td>
<td>3,459</td>
</tr>
<tr>
<td>Minor Tone units</td>
<td>8,610</td>
<td>8,386</td>
</tr>
</tbody>
</table>

Table No. 14 : FORTRAN and UNIX results.

We find that the differences could be accounted for in the material truncated while transferring; besides they are not likely to affect the percentages we were presenting so we decided to use the results obtained through UNIX for the comparison that we will
6.3.COMPARISON WITH ENGLISH: The SEC corpus for English was fully described in Chapter 4. Here we will refer to the computer results we obtained for its comparison with the Spanish Corpus. As we have mentioned before, notice that in the case of SEC there are parts of the corpus that were transcribed twice.

The results that we obtained from SEC and those from the corpus of spoken Spanish made it possible for us to attempt a comparison on three main grounds: (i) words; as we are particularly interested in the total length of the two corpora, the length per categories in both of them, and the composition of tone-units; (ii) tone-units; as we assumed that major and minor tone-units showed a different behaviour in both languages in terms of length and occurrences; and (iii) tones; as the occurrence of tones was a matter of the greatest priority for this comparison. The information we obtained for the syllable in Spanish, which was one of the important aspects we looked at, was not matched with similar data from English as the information was not available.

6.3.1. Words: SEC comprises a total of 52,637 words distributed in 53 texts divided in 11 categories in the following manner:

<table>
<thead>
<tr>
<th>Category</th>
<th>No of Words</th>
<th>Percentage in Corpus</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>9,066</td>
<td>17%</td>
</tr>
<tr>
<td>B</td>
<td>5,235</td>
<td>10%</td>
</tr>
<tr>
<td>C</td>
<td>4,471</td>
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</tr>
<tr>
<td>D</td>
<td>7,451</td>
<td>14%</td>
</tr>
</tbody>
</table>
As explained before, the SEC material was transcribed by two phoneticians who worked either on the same pieces, i.e. passages of text, or on totally different ones; there was also part of the Lancaster corpus that was transcribed by both. The first phonetician transcribed 45,547 words; the second phonetician transcribed 34,536 words and both of them transcribed 9,431 words. This means that the first transcriber worked alone on 75% of the corpus; the second did the same on 55% of the corpus, and they made a duplicate transcription of 30% of the total of the corpus. We must bear these figures in mind as they will be referred to in the final comparison with Spanish.

Let us look into the second parameter that we think important for our comparison:

6.3.2. Tone-units: In the case of SEC, and because there were two transcribers, we have to deal with two sets of figures which will become eventually averaged in order to have a manageable percentage with which to work for comparative purposes.

The first transcriber -hereafter B.J.W.- transcribed 53 texts with a total of 45,547 words divided in 2,532 Maj.T.U.s. Therefore, the Maj.T.U.s have an average of 17.98 words. The texts she worked on are in the table below:

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<th>Words</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
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<td>1,503</td>
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</tr>
<tr>
<td>F</td>
<td>4,710</td>
<td>9%</td>
</tr>
<tr>
<td>G</td>
<td>7,299</td>
<td>14%</td>
</tr>
<tr>
<td>H</td>
<td>1,292</td>
<td>2%</td>
</tr>
<tr>
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<td>6,826</td>
<td>13%</td>
</tr>
<tr>
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<td>M</td>
<td>3,352</td>
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</table>

Table No. 15: Words per category in SEC.
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<th>Average Min. per Maj.</th>
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Table No. 16: Major and Minor Tone Units in SEC; BJW.

The figures in Table No. 10 permit us to conclude that for transcriber No. 1, there is an average of 6.61 Min.T.U.s per Maj.T.U.; minor tone units have an average of 4.97 words while the average of words per major tone unit is 17.98.

The second transcriber does not show a large difference in the results he obtained. G.O.K. transcribed 35 texts totalling 34,536 words which he divided in 1,709 Maj.T.U.s thus having an average of 20.2 words per major tone unit which is slightly higher than the figure provided by transcriber B.J.W. Details of the texts he transcribed are the following:

<table>
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<tr>
<th>Category</th>
<th>Maj.T.U.</th>
<th>Min.T.U.</th>
<th>Average Min. per Maj.</th>
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</thead>
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<td>199</td>
<td>3.61</td>
</tr>
<tr>
<td>A07</td>
<td>30</td>
<td>165</td>
<td>5.5</td>
</tr>
<tr>
<td>A09</td>
<td>30</td>
<td>216</td>
<td>7.2</td>
</tr>
<tr>
<td>A11</td>
<td>31</td>
<td>188</td>
<td>6.06</td>
</tr>
<tr>
<td>B02</td>
<td>90</td>
<td>488</td>
<td>5.42</td>
</tr>
<tr>
<td>B04</td>
<td>49</td>
<td>213</td>
<td>4.34</td>
</tr>
<tr>
<td>C01</td>
<td>106</td>
<td>699</td>
<td>6.59</td>
</tr>
<tr>
<td>D01</td>
<td>82</td>
<td>341</td>
<td>4.14</td>
</tr>
<tr>
<td>D0</td>
<td>261</td>
<td>353</td>
<td>5.78</td>
</tr>
<tr>
<td>D03</td>
<td>53</td>
<td>342</td>
<td>6.45</td>
</tr>
<tr>
<td>E01</td>
<td>53</td>
<td>238</td>
<td>4.49</td>
</tr>
<tr>
<td>E02</td>
<td>27</td>
<td>151</td>
<td>5.59</td>
</tr>
<tr>
<td>F01</td>
<td>25</td>
<td>124</td>
<td>4.96</td>
</tr>
<tr>
<td>F03</td>
<td>33</td>
<td>205</td>
<td>6.21</td>
</tr>
<tr>
<td>E04</td>
<td>73</td>
<td>421</td>
<td>5.76</td>
</tr>
<tr>
<td>G01</td>
<td>147</td>
<td>398</td>
<td>2.70</td>
</tr>
<tr>
<td>G02</td>
<td>72</td>
<td>198</td>
<td>2.75</td>
</tr>
<tr>
<td>G04</td>
<td>79</td>
<td>207</td>
<td>2.62</td>
</tr>
<tr>
<td>G05</td>
<td>100</td>
<td>243</td>
<td>2.43</td>
</tr>
</tbody>
</table>
Table No. 17 : Major and Minor Tone Units : GOK.

Thus transcriber G.O.K. finds an average of 5.55 words per minor tone unit, an average of 4.43 Min.T.U.s per Maj.T.U. and the latter are found to have an average of 20.2 words.

In the SEC corpus there was also a part that was transcribed by both phoneticians. This forms a 30% of the whole corpus and comprises 20 texts which were divided in major and minor tone units as follows:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>H02</td>
<td>8</td>
<td>71</td>
<td>8.87</td>
</tr>
<tr>
<td>H03</td>
<td>6</td>
<td>30</td>
<td>5.00</td>
</tr>
<tr>
<td>H05</td>
<td>7</td>
<td>50</td>
<td>7.14</td>
</tr>
<tr>
<td>J01</td>
<td>52</td>
<td>275</td>
<td>5.28</td>
</tr>
<tr>
<td>J02</td>
<td>26</td>
<td>56</td>
<td>2.15</td>
</tr>
<tr>
<td>J03</td>
<td>41</td>
<td>96</td>
<td>2.34</td>
</tr>
<tr>
<td>J04</td>
<td>7</td>
<td>15</td>
<td>2.14</td>
</tr>
<tr>
<td>J06</td>
<td>141</td>
<td>426</td>
<td>3.02</td>
</tr>
<tr>
<td>K01</td>
<td>46</td>
<td>211</td>
<td>4.58</td>
</tr>
<tr>
<td>M01</td>
<td>3</td>
<td>28</td>
<td>9.33</td>
</tr>
<tr>
<td>M04</td>
<td>13</td>
<td>78</td>
<td>6.00</td>
</tr>
<tr>
<td>M06</td>
<td>44</td>
<td>280</td>
<td>6.36</td>
</tr>
<tr>
<td>M07</td>
<td>10</td>
<td>47</td>
<td>4.7</td>
</tr>
<tr>
<td>M08</td>
<td>7</td>
<td>36</td>
<td>5.14</td>
</tr>
</tbody>
</table>
Table No. 18 : Major and Minor Tone units : duplicate transcription.

For these twenty texts which had a duplicate transcription, then, the figures show that in 9,481 words transcribed, there were 508 maj.TUs which contained 1,915 min.TUs.; therefore per Major there was an average 18.66 words; per minor there was an average 4.95 words and per major there was an average 3.76 minor tone units.

Summarising the three sets of results we have as a conclusion that the SEC corpus was found to be divided in the following manner:

<table>
<thead>
<tr>
<th>Category</th>
<th>Maj.T.U.</th>
<th>Min.T.U.</th>
<th>Average Min. per Maj.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A04</td>
<td>26</td>
<td>92</td>
<td>3.53</td>
</tr>
<tr>
<td>B01</td>
<td>22</td>
<td>96</td>
<td>4.36</td>
</tr>
<tr>
<td>B02</td>
<td>20</td>
<td>85</td>
<td>4.25</td>
</tr>
<tr>
<td>B03</td>
<td>23</td>
<td>92</td>
<td>4</td>
</tr>
<tr>
<td>B04</td>
<td>23</td>
<td>65</td>
<td>2.82</td>
</tr>
<tr>
<td>C01</td>
<td>13</td>
<td>65</td>
<td>5</td>
</tr>
<tr>
<td>D01</td>
<td>16</td>
<td>64</td>
<td>4</td>
</tr>
<tr>
<td>D02</td>
<td>25</td>
<td>97</td>
<td>3.88</td>
</tr>
<tr>
<td>D03</td>
<td>15</td>
<td>59</td>
<td>3.93</td>
</tr>
<tr>
<td>E01</td>
<td>24</td>
<td>68</td>
<td>2.83</td>
</tr>
<tr>
<td>E02</td>
<td>16</td>
<td>73</td>
<td>4.56</td>
</tr>
<tr>
<td>F01</td>
<td>20</td>
<td>85</td>
<td>4.25</td>
</tr>
<tr>
<td>F02</td>
<td>22</td>
<td>111</td>
<td>5.04</td>
</tr>
<tr>
<td>G01</td>
<td>33</td>
<td>122</td>
<td>3.69</td>
</tr>
<tr>
<td>G02</td>
<td>44</td>
<td>112</td>
<td>2.54</td>
</tr>
<tr>
<td>G05</td>
<td>32</td>
<td>84</td>
<td>2.62</td>
</tr>
<tr>
<td>H04</td>
<td>21</td>
<td>75</td>
<td>3.57</td>
</tr>
<tr>
<td>J01</td>
<td>16</td>
<td>82</td>
<td>5.12</td>
</tr>
<tr>
<td>J06</td>
<td>72</td>
<td>258</td>
<td>3.58</td>
</tr>
<tr>
<td>M06</td>
<td>25</td>
<td>130</td>
<td>5.2</td>
</tr>
</tbody>
</table>
Table No 19 : Average Tone Unit figures for SEC.

The average figures for minor tone units, major tone units and words as provided by the two transcribers show an important agreement in their appreciation.

6.3.3. Tone occurrence: When dealing with the tones, we had to make a conversion of the ASCII code characters used for the transcription of SEC so that the equivalent for the Spanish could be found. Thus we converted the SEC codes into the digits used for Spanish as explained in Chapter 5.

We will only give the percentages found for each tone in SEC as we have to compare these with the findings for Spanish.

<table>
<thead>
<tr>
<th>TONE</th>
<th>BJW</th>
<th>GOK</th>
<th>DUP</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>41.87%</td>
<td>29.29%</td>
<td>40.70%</td>
</tr>
<tr>
<td>3</td>
<td>12.73%</td>
<td>23.06%</td>
<td>16.34%</td>
</tr>
<tr>
<td>4</td>
<td>2.98%</td>
<td>3.51%</td>
<td>3.12%</td>
</tr>
<tr>
<td>5</td>
<td>10.88%</td>
<td>15.22%</td>
<td>10.05%</td>
</tr>
<tr>
<td>6</td>
<td>0.13%</td>
<td>0.20%</td>
<td>0.29%</td>
</tr>
<tr>
<td>7</td>
<td>15.22%</td>
<td>13.85%</td>
<td>13.72%</td>
</tr>
<tr>
<td>8</td>
<td>16.16%</td>
<td>14.84%</td>
<td>15.75%</td>
</tr>
</tbody>
</table>
Table No. 20: Percentage of frequency of occurrence of tones for English.

The table above reflects the obvious preference for wide falling tones in English; in fact the high fall shows a pre-eminence over any other tone.

6.4. RESULTS FROM BOTH CORPORA: Before going into the comparison of the two corpora, it is important to bring to attention the fact that the Spanish corpus was analysed in two different ways; we have already mentioned the results obtained through the use of a FORTRAN program so now we will refer to the results obtained through UNIX. Let us remind the reader that, in the process of transferring the corpus from the university central computing system to the Masscomp 5500 where Unix would be run, an important part of the text was lost. In spite of this the corpus analysed with UNIX showed the following results:

<table>
<thead>
<tr>
<th>Total No. of words</th>
<th>24,921</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total No. of Major Tone Units</td>
<td>3,459</td>
</tr>
<tr>
<td>Total No. of Minor Tone Units</td>
<td>8,386</td>
</tr>
</tbody>
</table>

Therefore, in Spanish and according to the computer results obtained from the corpus, maj.TUs have an average length of 7.2 words, min.TUs show an average length of 3.0 words and maj. TUs are composed of an average 2.4 min.TUs. This helps us to establish the relationship between both languages through the table below; let us remember that the SEC contains a total of 52,637 words and the Spanish corpus contains 24,921 words.
Table No. 21: Components of both corpora.

The table above reflects a difference in the length of the components which can be originated in two factors: (1) the pre-eminence in the Spanish corpus of spontaneous, unscripted speech which shows a marked preference for monosyllables; contrariwise the SEC was mostly based on reading texts, and (2) in averaging the results details concerning the particular preference for longer or shorter tone units depending on choice of style get lost.

The other aspect that was particularly interesting to look at was the tones. Results in percentages from the computer analysis tell us the following:

<table>
<thead>
<tr>
<th>Tone</th>
<th>English</th>
<th>Spanish</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>37.28</td>
<td>11.17</td>
</tr>
<tr>
<td>3</td>
<td>17.36</td>
<td>13.15</td>
</tr>
<tr>
<td>4</td>
<td>3.20</td>
<td>0.84</td>
</tr>
<tr>
<td>5</td>
<td>12.13</td>
<td>9.90</td>
</tr>
<tr>
<td>6</td>
<td>0.20</td>
<td>13.44</td>
</tr>
<tr>
<td>7</td>
<td>14.26</td>
<td>10.56</td>
</tr>
<tr>
<td>8</td>
<td>15.58</td>
<td>40.91</td>
</tr>
</tbody>
</table>

Table No. 22: The tones of English and Spanish: average frequency of occurrence.
The results we have used for this comparison are those obtained with UNIX; as we already saw, the analysis of the results obtained with the FORTRAN program reflects a very similar situation that does not merit further comment. However, it is important to stop and reflect on the results obtained from the comparison of both corpora.

The results obtained for Spanish and for English seem to reflect a series of areas where the two languages differ. In the first place, we have already mentioned the length of the tone units which, we believe, would need further investigation in terms of syllable composition as well. Concerning the intonation, the results seem to show a slight preference in Spanish for the low fall thus confirming some impressionistic assumptions in the sense that while English seems to favour the wide fall (High fall), Spanish shows preference for a much smaller fall; our results seem to confirm this point. On the other hand, English seems to favour rises in a larger proportion than Spanish; adding the high rise, the low rise and the fall-rise, English shows a 29.59% as opposed to only 21.3% preference for the same tones in Spanish. The latter, though, shows a much higher percentage for rise-falls than English. This would lead us to assume that in general Spanish seems to favour falls rather than rises while English does the opposite, but this would be misleading.

There is yet another important aspect that needs to be mentioned here: it is the extremely high frequency of occurrence of what we called 'level tone' in Spanish; the difference between both languages concerning this particular tone is enormous and this leads us to postulate the behaviour of this level tone as an allotone of either the falling or the rising tones.
GENERAL CONCLUSIONS

The general conclusions we have arrived at can be summarised under four headings:

1. The corpora; it is clear that the existing corpus of prosodically transcribed English is a useful resource for research in prosody and for future developments in speech technology. The need for a comparable corpus of spoken Spanish is clearly established, and as far as is known no such corpus exists at present.

2. Scope of this corpus; in the limited time available, it has only been possible to lay the foundations of the corpus, and it is planned that development of the corpus will continue for many years when the author returns home. Ideally this will be collaborative work which will maintain contact with British researchers, with Spanish researchers who have recently been contacted and who are interested in the project, and with other specialists in Latin America.

Particularly important is to continue the investigation in the area of co-occurrence of tones, a question which it was not possible to tackle in this research. We are fully aware of the importance that this information has for a study on contrastive intonation and therefore bring it to the attention of any future researcher.

The development of the corpus has been a learning process and much of the early computer coding has turned out to be in a less than ideal format. This is a situation which can be remedied when there is time to revise and improve it in the reasonably near future.

3. Information extracted from the corpus; it will be recalled that the primary
goal of the research reported in this thesis is to enable some comparisons to be made between English and Spanish prosody. Figures extracted from the corpus have shown that (a) English seems to favour longer tone units -both minor and major- than Spanish; the average length of English major tone unit is of 18.46 words while the Spanish one is noticeably shorter: 7.2 words; the average number of minor tone units per major tone unit is also a matter of discrepancy between both languages as in English there is an average 3.95 minor tone units per major tone unit while in Spanish the average is of 2.4; (b) there seems to be a greater tendency for rising tones in English than in Spanish; this is shown by the choice of either simple rises -high and low- or complex rises -fall-rise.

In addition, some language-specific information has been extracted. The Spanish corpus contains the innovation of syllable boundary marking, and while the exact placement of the boundaries may be open to dispute, the counting of syllables becomes possible. Such counting has revealed that Spanish leans towards words that have an average of 1.96 syllables.

Information about prosody can be expected to vary according to style of speaking, and in both languages some preliminary investigation of this matter was attempted. Thus for Spanish the categories were divided in four groups depending on the degree of formality of the speech used; greater degree of formality in style as well as use of scripted speech was reflected in (a) length of words, as monosyllables, hesitation expressions, and other manifestations of spontaneous speech, are avoided; (b) length of tone units, which increases together with the degree of formality and (c) tone-unit conformation, as more colloquial speech asks for quick turn-takings, tone units tend to get smaller as the degree of formality decreases.

A theoretical question that has emerged concerns the level tones. The extraordinarily
frequency of occurrence of the level tone in Spanish seems to suggest that we are in fact dealing not with a tone in its own right but with an allotone which is contextually conditioned. In this respect, then, the results obtained from the analysis of this corpus appear to support the theoretical point of view that purports two inflexions for the Spanish language, with a level tone that will perform the function of an allotone of either.

4.- Validation of transcription; it was felt useful in the early stages to examine how reliable and consistent expert transcribers are in dealing with prosodic material from more than one language, since it is inevitable that some of our conclusions about English/Spanish differences will be influenced by differing transcription conventions. A panel of judges was used to transcribe selected extracts of English and Spanish, using both conventional phonological marking and impressionistic pitch-curve drawing. In general it was found that judges agreed reasonably well with each other. To extend the experiment wider, the data was analysed acoustically to extract the fundamental frequency, and a simple correlation metric was calculated between the human judges' transcription of "pitch curves" and the F0. Finally, the author (who was the principal transcriber of the main corpus) compared her own transcriptions with those of the other judges and with the F0. It was concluded that a reasonable degree of agreement on auditory judgements with other experts existed, though the relationship between auditory judgement and acoustically analysed fundamental frequency was less reliable.

Judges who used "tonetic pitch marking" showed considerable variability, as shown in Appendix A. It has proved possible to quantify this, but it is felt that if this proved feasible, it could show lower agreement than in the drawing of the pitch curves. It must be stressed that while individual phoneticians may differ in their interpretation of transcription conventions, a crucially important factor is the day-to-day consistency of
the transcriber, something that we are unable to measure.
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APPENDIX A:

The experts' transcriptions, the averaged pitch curve, and the F0 traces of the 18 Spanish sentences and the 18 English sentences are contained here. The figures are numbered in subsequent order according to their appearance in the text; the conventions go from page 1a to page 36a.
Bien yo tengo aquí a una señora de pelo largo, un poco rizado en las puntas.
Figure 2: Spanish Sentence No 2.

"Añád cómo es el calcetín tiene algún dibujo el tuyo"
Spanish Sentence No. 3. La televisión tiene una lámpara arriba con la pantalla caída.
Figure 4: Spanish Sentence No. 4.

Spanish Sentence No. 4: Lo que veo es un cuadro con una señora con vistos e - cuadro con un marco bastante ancho y la señora tiene el pelo oscuro y tu que tienes el... [transcriptions and graph with pitch analysis]
Spanish Sentence No. 5.

Ah, te refieres a los bordes contando todas las rayas que puedan aparecer.

Figure 5: Spanish Sentence No. 5.
Spanish Sentence No. 6.

La jarra tiene un asa y es la normal tipica tradicional.

Figure 6: Spanish Sentence No. 6.
Figure 7: Spanish Sentence No. 7.

Bueno, más abajo en la misma pared que el cuadro, hay un bolso colgado de un clavo.
Figure 8: Spanish Sentence No. 8.
Spanish Sentence No 9.

Tu crees que hemos de considerar incluso las pequeñas diferencias en estos pequeños cacharros.

Figure 9: Spanish Sentence No. 9.
Spanish Sentence No. 10.

y luego | la cortina cuantas líneas tiene

'Experts' Transcriptions

Transcriptions' Average

F0 Traces

Figure 10: Spanish Sentence No. 10.
Spanish Sentence No. 11.

Tiene uno, dos, tres, cuatro, y se asoma un poco el quinto la punta del quinto.

Experts' Transcriptions

Transcriptions' Average

F0 Traces

Figure 11: Spanish Sentence No. 11.
Spanish Sentence No. 12.

Figure 12: Spanish Sentence No. 12.
Spanish Sentence No 13. Que hay encima del taburete

Experts' Transcriptions

Transcription's Average

F0 Traces

Figure 13: Spanish Sentence No. 13.
Figure 14: Spanish Sentence No. 14.

Cinco son siete no

Experts' Transcriptions

Transcriptions' Average

F0 Traces

Figure 14: Spanish Sentence No. 14.
Spanish Sentence No 15.

Hay algún detalle que puedas ver entre en la correa o es toda lisa.
Spanish Sentence No 16.

Oh hay dos cacharros arriba en

Experts' Transcriptions

Transcriptions' Average

F0 Traces

Figure 16: Spanish Sentence No. 16.
Figure 17: Spanish Sentence No. 17.

Llegamos a la silla caída otra vez siguiendo para abajo.
Spanish Sentence No. 18

Pues tengo un sobre blanco || una carta a medio escrito

Experts' Transcriptions

Transcriptions' Average

FO Traces

Figure 18: Spanish Sentence No. 18.
Figure 19: English Sentence No. 1.

It's a kitchen, well it looks like a kitchen with the television in but there's clothes, there's a tie.
on top of the table there's a tin can which has been opened with the lid pushed back pushed up
English Sentence No. 3. And you've got the tiles, haven't you.

Experts' Transcriptions

Transcriptions' Average

F0 Traces

Figure 21: English Sentence No. 3.
English Sentence No 4.

And there's also another picture directly above the cupboard isn't there.

Experts' Transcriptions

Transcriptions' Average

F0 Traces

Figure 22: English Sentence No. 4.
English Sentence No. 5.

A shirt it's got one button on it and it's got no cuffs either.

Figure 23 : English Sentence No. 5.
Figure 24: English Sentence No. 6.
English Sentence No. 7.

Above the table there's a sock which is folded over.

Experts' Transcriptions

Transcriptions' Average

F0 Traces

Figure 35: English Sentence No. 7.
Figure 26: English Sentence No. 8.

"Has it got gussets, your sock?"
Figure 27: English Sentence No. 9.

Yeah, it's got a toe cap and it's a lace up.
Figure 28: English Sentence No. 10.

Mm, I look to have a salt and pepper pot in on the bottom shelf as well.
English Sentence No. 11. Has it got two little buttons on it? One in each corner, the bottom corner.
English Sentence No. 12.

How many is that we've got

Figure 30: English Sentence No. 12.
English Sentence No. 13: Yes how many how many little legs supporting the central leg of the table.

Figure 31: English Sentence No. 13.
Figure 32: English Sentence No. 14.
But there are one two three four five tiles vertically.
Figure 34: English Sentence No. 16.

Some motif and has is your picture shape is it sort of round and there's a circle inside it yeah.
Figure 36: English Sentence No. 18

A heart or a spade, which one?
Figure 35: English Sentence No. 17.

- English Sentence No. 17
  
  Whereabouts is that

- Experts' Transcriptions

- Transcriptions' Average

- F0 Traces
APPENDIX B:

This appendix is to contain the 36 tables that show the experts' measurements of the token sentences plus the measurement of the F0 traces obtained using the Gold/Rabiner pitch tracking routine.
Sentence No. 1: Bien; yo tengo aquí a una señorita o señora de pelo largo un poco rizado en las puntas.

<table>
<thead>
<tr>
<th>Syl</th>
<th>M.A.</th>
<th>T.A.</th>
<th>A.T.C.E.</th>
<th>P.I.R.</th>
<th>M.A.S.</th>
<th>Average</th>
<th>FO</th>
</tr>
</thead>
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| 38 | 15 | 17 > 7 | 32 | 37 | 33 | 26.8 > 24.8 | 180 > 160 |
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Tu crees que hemos de considerar incluso las pequeñas diferencias en estos pequeños cacharros.

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Sentence No 17: Llegamos a la silla caída otra vez siguiendo para abajo.

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Sentence No 19: It's a kitchen. Well it looks like a kitchen with the television in, but there's clothes; there's a tie.

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Sentence No. 22: And there's also another picture directly above the cupboard; isn't there?

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Sentence No 23: A shirt. It’s got one button and it’s got no cuffs on it either.

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Sentence No 24: Have you got a kind of scullery or a little bathroom?

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Sentence No 25: Above the table, there's a sock which is folded over.

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Sentence No. 26:  Has it got gussets, your sock?

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Sentence No 27: Yeah. It's got a toe cap and it's a lace up.

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Sentence No 28: Mm. I look to have a salt and pepper pot in on the bottom shelf as well.

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Sentence No. 29: Has it got two little buttons on it? One in each corner? The little corner?

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Sentence No 30: How many is that we've got?

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Sentence No 31: Yes, how many little legs supporting the central leg of the table?

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Sentence No. 32: Well; I've got a picture and it's picture number one and it's a complete mess.

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Sentence No 33: But there are one two three four five tiles vertically.

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Sentence No. 34: Some motif. And has, is your picture shape, is it sort of round and there's a circle inside it, yeah?

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Sentence No 35: Whereabouts is that?

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Sentence No 36: A heart or a spade? which one?

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APPENDIX C:

This last section contains the prosodically transcribed version of the Corpus of Spoken Spanish.
Spontaneous Conversation - First Pair

First Pair

Lourdes

Josep

12:24-02:19 nos han enseñado un 2po-col de claus-tr-o-2fo-bial 5noill
12:24-02:19 un 7u-na*1 5u-na*1 u-na 8ca-ma-ra de-al8-la 3-mien-tol 3tuill (risas)
12:24-02:19 lo-mo que no 8va-mos a en-con-8trar las di-fe-3ren-cias 5ehill
12:24-02:19 a-men-tol 3tull (risas)
12:24-02:19 3tull (risas)
12:24-02:19 Va-lel por 7don-de+em-pe-2za-mos por la 6fo-toll por e-6jcm-ploll
12:24-02:19 va-ro 2ya po-de-mos em-pe-5zarli 60 noll
12:24-02:19 3M@&il 2sill
12:24-02:19 3Sill
12:24-02:19 7Por la 7fo-toll 4noll
12:24-02:19 Te+han a-vi-d3a-dol a 2uil 2yll
12:24-02:19 No 3noll en-han 8di-cho 5na-dall 8pe-ro.@*il me+han 8di-cho que tan 7pron-to
como la 8puer-ta es-te ce-5rra-da*il
12:24-02:19 8Ah puesill de+ael5cuer-doll 8emp*il
12:24-02:19 Yo cre-0 que 7ya*po-8de-mos em-pe-3zarli 3sill
12:24-02:19 Em-pe-3za-mos por la 7fo-toll
12:24-02:19 Por la 3fo-toll 2sill
12:24-02:19 Bienll 8yo ten-go a-2qui+a+a+8na@l 8se-no-7ri-tall8o se-2no-ral de 8pe-lo 71ar-goll un
8po-co ri-8za-do en las 7pun-tasill
12:24-02:19 2sill con 21as@*il con las 7pun-tas 7vuel-tas ha-cia+a+3rrri-bal 4noll
12:24-02:19 8xe-ct-a-3men-tell
12:24-02:19 Co-mo se lle-7va-bae-ce@ll 8vein-te 3a-nosllpor e-3jcm-ploll
12:24-02:19 8xe-ct-a-3men-tell
12:24-02:19 Mh-2mhill
12:24-02:19 Mas ca-rac-te-7ris-ti-casill 8tie-ne un 7cuez-loll 8por su-7pues-toll@l 8cua-dro es
nor-5mall es-8ta col-2ga-doll se-7ve@ll el 5cla-vo y 5el@ll
12:24-02:19 12cla-vo@ll
12:24-02:19 La 5a-sal pa-ra col-2garll
12:24-02:19 Mh-2mhill
12:24-02:19 Es i-3guall el 5tuyoll
12:24-02:19 2sill el 7pe-lo 3que es-12cla-ro o os-5cu-roll
12:24-02:19 8pe-lo es os-3cu-roll
12:24-02:19 Os-3cu-roll
12:24-02:19 Sill
12:24-02:19 Pe-ro 2tie-ne 8al-go de 8cla-aro por la 3fren-tel 5noillmas 7cla-aro por la 3fren-tell
12:24-02:19 8xac-ta-3men-tell
12:24-02:19 Pe-rol o 8se-ay 2cre-o q*il
IIE-8xac-ta-3men-tell

IIQue te-8ne-mos el 3mis-moll

IIDe-7ba-jo del!* 2cua-drol 8que 3tie-nesll

IIDe-8ba-jo del 2cua-drol 7hay 2o-tro@l 5gan-choll

IIAOMJ

IIAOFL

II8Sill

II8Y de-a+6hi es-ta col-8ga-dol+un 3bol-soll

IIAOFL

II8Co-mo 4esl el 4bol-soll

IIAOFL

IIEl 2bol-so 5e@s*! rec-tan-gu-5larll 5con@l y 8tie-ne u-na 7ta-pall por en-7ci-mall

IIAOFL

IIL3Sill 8es ab-so-2lu-tam*ll

IIAOFL

IILY es-8ta+un 7po-col 8in-cli-3na-doll

IIAOFL

II8Sill

II2Es1 la 8ba-se 8mas 8an-cha que la+a+al-7tu-rall 8mas o 3me-nosll 3sill

IIAOFL

II8E-xac-ta-3men-tell e-8xac-ta-3men-tell y la@*1 la di-2ga-mosll la 8ta-pa de+es-te

IIAOFL

II6bol-sol 8co-mo 3esll

IIAOFL

II8Es-2tal es-8ta co-mo 3suel-tall 8tie-ne+un 2po-co la*1 la*ll

IIAOFL

II8Es-8ta co-mo 3suel-tall

IIAOFL

IIa 2pun-ta+ha-cia+a-3ri-ball

IIAOFL

II2Bue-no pue{sll me 8te-mo que las di-fe-2ren*ll

IIAOFL

II8No se 2ve nin-8gu-n 7bro-chel ni 3na-dall

IIAOFL

II8Me 8te-mo que las di-fe-7ren-ciasll 2no son a-3quill8e-8xac-ta-3men-tell(Risas)

IIAOFL

II2Va-lell

II2Bienll

IIAOFL

IISe-5gui-nosll a 2ver l 8con la+es-ca-6le-rall

IIAOFL

IIDe+a-2cuer-doll la es-ca-3le-rall 6cu-en-tos pel-8da-nos 4tie-nell

IIAOFL

II2Tie-nel 8u-no dos 4resl 3cu-a-troll 8y se+a-2so-ma+un po-co el 3quin-toll la 8pun-ta
del

IIAOFL

II8E-8xac-ta-3men-tell 8es lo 3mis-moll 8co-mo 7es el@*1 el a-8po-ya-3bra-zosll o

IIAOFL

IISe-8xac-ta-3men-tell

IIAOFL

II2La ba-7ran-dall

IIAOFL

II2La ba-3ran-dall e-8xac-ta-3men-tell

IIAOFL

II8Mm@ll 8no 6sel 8co-mo de-6cirll 8es@ de*ll

IIAOFL

II8De ma-4de-rall

IIAOFL

II8De 2sill pa-8re-ce que 8es u-na es-ca-8le-ra de ma-5de-rall y 8tie-ne 8dos 5pos-tesll

IIAOFL

III2Sill

IIAOFL

II4Ahll 8dos 5po-yosll 8y@l y 8hay un a-5bri-goll

IIAOFL

II3Sill

IIAOFL

IICol-3ga-doll

IIAOFL

II3Sill

IIAOFL

II3Hayll

IIAOFL

IIEl a8bri-gol es os-7cu-ro*1 7cla-roll

IIAOFL

II8Es 3cla-roll

IIAOFL

II8Es 3cla-roll

IIAOFL

II8m@ll y 2tie-ne u-8na@l 6me-dia+a-ber-7tu-rall a-3trasll

IIAOFL

IlI3-na 2me-dia+a-ber-8tu-ra+a-3trasll e-8xac-ta-3men-tell

IIAOFL

II2Sill

IIAOFL

II8Me 2te-mo que+a-6qui tam-po-co es-8tan las di-fe-3ren-ciasll

IIAOFL

III8Mm@ll 8ahll 8y@ll

IIAOFL

IIEn el pri-8mer pel-8da-nos de la cs-ca-7le-rall 2que*1 8que 3hayll

IIAOFL

II2Hay u-na bo-3te-1lla

IIAOFL

II8Hay u-na bo-2te-1lla
Con el cue-llo a mí me mos más con el cue-lllo que me-ll con el cue-llo ha-cía la de-3re-chal 3va-mos 4noll

Con el cue-llo ha-cía la ha-bi-ta-3cion ll 3sill

Con el cue-llo ha-cía la de-3re-chal 8ha-cía la ha-bi-ta-3cion ll

Ti-le va al al-8gun ti-po de 7mar-cal o 4algoll

2sill 2ie-ne un@ 2ie-ne un ll 8a 3verll 2u@n l 8co-mo es 2estoll 2u-na@ll

Si 2ue-nol 8u-na-e-ti-3que-tall

2sill 2u-na e-ti-3que-tall 3bien ll

8U-na-e-ti-3que-tall 2va-mos ll pa-7re-ce que es la 3mis-mall un 8po-co mas a 2llal 8de la ba-5te-llal 7ha-cía la di-2ga-mos ll 8en el l-6ni-cio de la es-ca-5te-ral 7hay un@l 8hay 8al-mo ha-4dol ll

2sill 8un co-3jill 2m@ll

Un co-4jill con 7ra-ya-sil e-8xac-ta-7men-tell 8cuans-tas 8ra-ya-s 6tie-ne+y ell 4tu-yoll

8Tres 5ra-yassill

2Mh-mill

8Y+a la de-7re-chal 8hay co-mo 2tres bo-ton-3ci-tos ll

2Sill

7u-na@l a-ba-8tu-ra ce-2rra-dal di-3ga-mos ll

2Sill

2Y l el co-2jin tam-8bien 7tie-nell 2u-na@l una 6som-brall

2Sill la 4verll 3sill

8U-na pe-8que-nas 3som-brall

2Y 6tie-ne 8dos 3pun-tas ll 4noll 8es pun-tia-3gu-doll

8Es pun-tia-3gu-doll e-8xac-ta-3men-tell

8Dos 2pun-tas ll 2sill

3Bien ll 2va-mos 3bien ll

8Has 8has-ta-ta-7ho-ra*ll

8Has ta el mo-5men-toll 8no+he-mos en-con-2tra-do nin-3gu-nall 3bien<ll(ri-sas)

2Lue-gol a la iz-6quier-da del co-4jill 8hay un@l 8un pa-sa-4dor ll en el 7sue-lloll

2Sill

8Mh-2mhll 8con@l con los a-gu-7je-ros ha-cía@l 8ha-cía el 3sue-lloll 4noll

2Sill e-8xac-ta-3men-tell

8Mmll 8tie-ne 8a-gu-je-5ri-tosll

2Y l con 8u-na pe-7que-n@l 8pun-ta de 7gan-chol en la+iz-3quier-dall

2Sill 8pa-ra+a-ga-3rra-dill

4Sill lue-go 3que+y all un 8po-co 2mas ha-cía la+iz-8quier-da del 8pa-sa-3dor ll

8A la+iz-7quier-da@l 2hay un p*ll un pu-3che-roll

8Un pu-3che-roll 2e@l 5tie-ne@l 6an-sa el pu-4che-roll

8Te-ne un 5a-sall 2sill

8Un 2a-sall

8Cer-ca 8del co-la-5dor ll

3Sill

8Y lue-go 7tie-ne@l 5ta-pall

3Sill

Con 8o-tra pe-7que-na@l ll

6A-sall

:A-2si-ta en 8la@l 8en la 3ta-pall

3Bienll 8pues tam-2po-co es a-3quill

2Na-dall

2Bien ll ha-cía 8don-de 3va-mos ll 8que te pa-3re-cell 8ha-cía la ven-5ta-nall o con-ti-7mua-mos ha-cía+el 7me-dio de la ha-bi-ta-3cion ll
II80@I 8con-ti-2nua*ll 8con-ti-5nua-mosll 8e@l pe-8ga-do al co-la-5dorl hay una*ll7hay un ma-le-2tinl en el 3sue-loll 4noll 2tie-nes 4tull
IIIE-8xac-ta-3men-tell 3sill pe-2ga-doll
IIIEs 2un*l 8un ma-le-2tinll q* 8tie-ne un 5a-sa@l
IIISill
II2Y@l y 5u-na@l he-8bi-lla pa-ra ce-3rrarl 4noll
IIIE-8xac-ta-3men-tell
IIILa 8o-tra no se 3veill
IIILa 8o-tra no se 3veill
IIILa@*l es-8ta ta-2pa-da con la 3si-llall
IIIE-8xac-ta-3men-tell un 8po-co mas a-711a dell 8del ma-le-4tinll
IIISill
IIISi a-6ca-so po-8dri-a-mos cu-4briil 7to-do lo que+es la 3zo- nal des-de el 2ma-le-4tinl 2hasta@l el 8cuar-to de 5ba-noll
IIII8va*ll
IIIE-88ca la iz-2que-42-dall
IIIE-88ca la iz-2que-42-dall
IIIE-8Por-que+es un 2cua-dro de-li-mi-3ta-doll
IIIE-88si 2sill
IIIPY 6lue-go po-8de-mos con-ti-8nuar del ma-le-5till 8ha-caia+el 2res-to de la+ha-bi-ta-3cionll
IIIE-3E-soll
IIIE-3E-soll
IIIE-Te pa-6re-cell
IIIE-2Va-ll 2va-ll 2bienll
IIIE-Ex-ce-len-tell 3bienll 2e@*l 8del ma-le-5till 8ha-caia la ven-7ta-nal 2que 5vesl 4tull
IIIE-8Hay un 8ins-tru-7men-toll 2cre-o que+8es un ber-bi-2quil 4noll 8de@*ll
IIIE-8E-8xic-ta-3men-tell 2sill
IIIE-8un ta-7a-droll 8un ber-bi-7qui c@*l 8no se 3co-mo se *l 8que se-3rrall
IIIE-8Sill
IIIE-8De ha-8cer a gu-2je-rosl 3va-mosll 8en la pa-2redl 4noll
IIIE-8Tu 2cre-es que+8ie-mos de 8con-si-de-2ralr in-8elu-so las pe-2que-nas di-fe-2ren-ciaslen 8es-tos pe-8que-nos ca-6cha-rosill
IIIE-8Pues i-2gual 4noll 8por-que si 5no+a ver 2cuau-doll 8co-mo 8va-mos a en-con-2trarl las di-fe-3ren-cia-sll (risas)
IIIE-8Me 8te-mo que 3noll
IIIE-8Al-2gu-na ten-8dre-mos que bus-3carl 4noll si 4no*ll
IIIE-8Cia-roller 8va-mos a 2verill
IIIE-8Va-lel 8bue-no en-6ion-ces es-te ber-bi-8qui 7tie-ne@ll 8e@*l 8tie-ne 3va-mosll la 7tie-rall
IIIE-8Sill
IIIE-88ue-ta-2nua*ll 8ejun-to-al ma-le-2tinl 4noll la 2pun-tall
IIIE-8Hmml
IIIE-8Y@l 8lue-go 2no sel 8pues po-8dri-a-mos de-3cirll la 8di-rec-5cio@nll 8va-mosll 2no cre-o que a-5quil 8ha-ya di-fe-7ren-ciasl 4noll 8es la 2u-ni-ca di-rec-cion po-6si-bie pa-ra 5u@*l 8ber-bi-3quil 8con el rec-2tan-gu-lo 8ha-caia 1 +es-ca-5le-rall
IIIE-8Sill
IIIE-88 y el 7man-go@l 2cer-ca del 8pe-3rio-di-coll
IIIE-8xac-ta-3men-tell
IIIE-8Que+es-8ta en el 3sue-loll 4m*ll
IIIE-8Sill se-2gu-ro que la di-fe-3ren-cial 8no es-ta+a-3quill
IIIE-8Se-gu-3oro que 3noll
IIIE-8Lue-go mas a-6lla del ber-bi-5quil y o 8ve-o+un pe-7rio-di-coll que 7tie-ne@*ll2a ver
8cuan-tas 7pa-gi-nasll 5u-nal 2dosl 8tres 8cu-a-tro 7pa-gi-nasll

8Sill

I83Noll 3uyll

I88Bue-no 51a@l 51a*l la pri-8me-ra 7pla-nal es-51a@l cor-2ta-dal 4noll la 2pun-tall o
8ses+++en re-a-li-2-dadl 8son 5cua-trol 13u-nal 2dosll

I8Vamos a 4verll 8co-mo 6co-mo que+es-8ta cor-5ta-dall

I8Sill 2yo 5ten-go*ll 2yo 8cre-o 2que+es cor-3ta-dall 8o se-al se 5venl 3unal 8dosll
3tresl 2ho-jasl 4noll

I8Sill

I8Y 2ule-gol 8la que se-2ri-a la 7cuar-tall

I8Sill

I82Tie-nel el 5an-gu-lo@l su-pe-8rior-de-5re-choll

I8Sill

I8Ets-2ta 8co-mo cor-3ta-doll

I8OMI

I7Bien pue sill

I8Tie-ne un 2cor-tell

I8OMI

I86Cree-o 8que+he-mos en-con-5tra-dol la pri-2me-ra di-fe-3ren-ciall

I8AFoll

I8A3Hill 2u-noll 2biennl 2va-tell(Risas)

I8OMI

I87Por-que*ll 8por-que mi pe-6rio-di-co 5tie-ne@l 8u-na 2d@os tres 7cuau-tro*ll 2bue-no
8co-mo cor-3ta-doa la 2que te re-3tie-resll

I8OMI

I88Co-mo si+hu-2bie-ra*ll 8co-mo si+hu-7bie-se cor-3ta-do un@l un 8tro-zo de
pe-7rio-di-coll

I8OMI

I88Pe-ro en 2que di-rec-3cionll

I8OMI

I88Puesl 2ya te 5di-goll el 7an-gu-lo su-pe-7rior-de-3re-choll

I8OMI

I8Es de-2crii no 2ves nin-8gun an-gu-lo 6rec-tol 8en la pri-8me-ra 6pa-gi-nall

I8OMI

I8Noll 3noll

I8OMI

I82Puesl a-qui es-2ta la pri-8me-ra di-fe-3ren-ciall

I8OMI

I8A4Hill 2u-noll 2biennl 2va-tell(Risas)

I8OMI

I8En mi pe-5rio-di-co t*ll 8tie-ne un 2an-gu-lo 5rec-to*ll la pri-8me-ra 6pa-gi-na se
5venl 8co-mo 6dos rec-5tan-gu-losl lo@*ll se ven 6tres co-5lum-nasll

I8OMI

I8T 2sill 8es-te 2tres co-5lum-nasll

I8OMI

I8En la de la iz-6quier-da y 81a de la de-5re-chal hay un rec-6an-gu-lo en 8ca-da 5u-null

I8OMI

I8Sill

I8OMI

IY+en la 6par-te su-pe-8rior del pe-7rio-di-coll a-8hi hay un rec-7an-gu-lo
3ian-goll bue-no son 2dos cu-a-3tra-dol di-3ga-mosll

I8OMI

I82Hill 2ahl

I8OMI

I8En 8ca-da 31a-dol 8de las co-3lum-nasll

I8OMI

I8Pue 2ju-si-toll 8es que a 8mi me 5fal-ta*ll yyo 8ten-go 5so-o*ll 8un pe-8que-no
rec-2an-gu-lo el de la iz-3qui-er-dall 8por-que+en el 70-tro*ll 8va-mos 2es*ll8han
cor-8ta-dol el pe-7rio-di-coll y se 2ve*ll di-8ga-mos 7u-nasll 8tres 2i-neasl 8de@l la
se-8gun-da 3ho-jall

I8OMI

I8Biiennl 8es-ce-3ien-tell

I8OMI

I8O 8se-a que 2a+hil 8a-hi es-2tal 2u-na di-fe-3ren-ciall

I8OMI

I84Pue sill ya te-2ne-mos 8u-na de las 3cin-coll 8es-te pe-5rio-di-coll

I8OMI

I8Cin-coll 2son 7tie-sel 4noll

I8OMI

I8Stie-tell

I8OMI

I82Ahill yo 7yo+he+yen-ten-8di-do 8que+e-ran 3tie-tell o 8se-a que to-da-2vi-a nos
5fal-tall(Risas)

I8OMI

I82Ahill yo 7cre-o que 8son 5cin-col 4hill

I8OMI

I82Va-tell(Risas) 8a 2verll

I8OMI

I8ISi 4noll 8no sa-6li-mos de+a-4quil has-ta ma-3na-nall el pe-7rio-di-co es-8ta di-3ba-jo
de@*ll
Sil de 8un ta-bu-5re-tell
8-8xac-ta-3men-tell 8de un ta-bu-5re-tell 8e@ de-la-8men-te+es-8ta de-6ba-jo de 8u-na
de las 5pa-tasl del 8ta-bu-7re-tell

8De+a-4cuer-doll

8Que hay en-7ci-ma del ta-bu-3re-tell
8Tie-ne 8tres 3pa-tasl 8el ta-bu-5re-tell

8Sill

8Y+hay 5un@1 cu-2chi-ilol hin-8ca-8do+a-3hill
8Cla-3va-doll 3sill 2y@* el cu-5chi-ilol 8es un cu-7chi-illo*2m@l
8De co-7ci-nal 5noll es-2ta@l 7o se-a@ll
8Un cu-8chi-llo de co-5ci-nall se 7ve un pe-8que-no cla-5vi-toll 8en el 5man-goll

\[8En el 3man-goll 3sill\]
8Sill 8pue-des 4ver-toll
8Sill 8Mh-3mhill
8Dela-3va-doll 3sill 2y@* el cu-5chi-llo 8es un cu-7chi-llo*2m@ll

\[8De co-7ci-nal 5noll es-2ta@l 7o se-a@ll\]
8Sill de+a-3cuer-doll va-2ya-mos a la 8te-le-vi-3sionl
8Va-tell

8m@ 3sill va-2ya-mos a la 8te-le-vi-3sionll8ta@ 7te-le-vi-sionl2m@l 2bue-noll
8tie-ne 8dos 7man-dos l2en*l en su 6par-te+in-fe-5riorll

8Sill
8La pan-2ta-llla@l 2c@*a@...ll 8no+es e-8xac-ta-7men-te rec-tan-gu-3larl 8bue-no es la
nor-6mal pan-8ta-llla de un 8te-le-vi-3sorl4chll
8Sill rec-tan-gu-7lar o-3blon-gal 4noll a-2sill 2cla-roll
88xac-ta-3men-tell en-5ci-mal 8hay u-2n@al 7lam-pa-pa-roll
88xac-ta-3men-tell en-5ci-mal 8hay u-2n@al 7lam-pa-pa-roll
88xac-ta-3men-tell en-5ci-mal 8hay u-2n@al 7lam-pa-pa-roll

8Sill
8Que 5tie-ne@l la pan-8ta-llla de la 5lam-pa-rall 5co-mo@l 7suel-tall
8Sill 8y tor-2ci-dal 4noll
8Tor-2ci-dal e-8xac-ta-2men-tell
8Sill
8Ha-cia la+iz-3quier-dall
8Tor-8ci-dal+ha-cia la iz-3quier-dall e-8xac-ta-3men-tell la 8par-te mas 3ba-jal es-5tu@l a
la iz-7quier-dall 8tu a la de-3re-cha 8de la@l de la 3lam-pa-rall 8que 4tie-ncesll

8Sill
8Hay un 3va-soll
8Hay un 3va-soll
8Hay un 3va-soll
88mmill

88xac-ta-3men-tell
8Un 8va-so con 3tres ra-8yi-tasill
8Es-ta 7lilenol o va-3ci-oli
8Es-8ta va-3ci-oill
8Es-8ta va-3ci-oill

8Sill tie-ne 8tres 7ra-yasill 8y lue-go 5tie-nelt el 7bor-de su-po-8rior es 2masll2c@ll
8Sill
88Mas 3fiuer-tell 4noll 3ne-groll
8Mas fuen-tell e-8xac-ta-2men-tell
88Sill
8Bien lla 5me-sa@l que so-8por-ta+el 8te-le-vi-5sorl2e@ll 8es u-na
7me-sal 2va-mosl nor-3mall(risas)

8Sill
8Mas
88U-na 7me-sa de 8te-le-vi-3sorll
8Sill(risas) U-na 8me-sa de te-le-vi-3sorll
8Con 8cu-tro 7pa-tasl 8por su-7pues-toll
8Cua-tro 2pa-tasl l2sill
<AOMJ> 118. Ah 8no 2nol es-3pe-rall 8co* 8ah 2tul 8que 2que te re-2tie-res a los 3bord-desil
con-7tan-do 8to-das las 7ra-yas que 8pue-dan apa-re-4ceril
</AOMJ>

<AOMJ> 118E-2xac-ta-3men-tell
</AOMJ>

<AOMJ> 118Ah es-3pe-rall en-7ton-cesl 8u-no 2dosl 8tres 7cua-troll 3cin-coll
</AOMJ>

<AOMJ> 112Cin-coll e-8xac-ta-3men-tell
</AOMJ>

<AOMJ> 112Son 3cin-coll3sill 2y el pet*! el pe*ll
</AOMJ>

<AOMJ> 11nos me-6tie-mos en el 6cuar-to de 5ba-noll
</AOMJ>

<AOMJ> 11El pe-8ta-cho es-5ta@l co-3si-dol 4noll 8tie-ne u-nas pun-7ta-dasll
</AOMJ>

<AOMJ> 112Sill
</AOMJ>

<AOMJ> 118A la iz-3quier-dal 4noll
</AOMJ>

<AOMJ> 112Sill
</AOMJ>

<AOMJ> 118Y 7tie-ne@ll
</AOMJ>

<AOMJ> 118Bue-no 2co-moll 7co-mo que+es-8ta co-3si-doll 6don-dell
</AOMJ>

<AOMJ> 118A la@l la cor-7ti-nal
</AOMJ>

<AOMJ> 112Sill 3bue-noll 2cla-roll 2si 12sill 5tie-ne punt*ll
</AOMJ>

<AOMJ> 11Y 2tie-go la cor-5ti-nal 8tie-ne 3pun-tosl 4noll 8pun-tos 3ne-grosll
</AOMJ>

<AOMJ> 118E-xac-ta-3men-tell 2sill
</AOMJ>

<AOMJ> 112Va-lell
</AOMJ>

<AOMJ> 11nos me-7tie-mos en el 7cuar-to de 5ba-noll
</AOMJ>

<AOMJ> 112Va-lell
</AOMJ>
Second pair

Alicia

Carlos

12Ay1 8que de 2puer-tasll (Risas)

1Tu 2tie-nes u-na 8luz 7ro-ja a-4hill

13Bue-noll me pa-2re-ce que po-8de-mos em-pe-3zarill 2x@*Il

1Ya 8ya 2ya+hay que+em-pe-3zarill 2ahill

1Cre-o que 3sill 8va-mos a 3verill 2tu@*Il

12Bue-noll 8bue-no 2tu em-pie-6zas e@*Il des-cri-6bien-do*Il 8tu* 8lo que 2ves en tu*Il

18Mi@ di-3bu-joll

18En tu di-5bu-jo y@*Il em-2pie-za*por 7u-na@l por 8u-na es-5qui-nall

1Sill por la es-7qui-na@I iz-2quier-da+a-6nta-ball don-de+es-2ta el 6nu-me-roll

1Sill 2nu-me-ro 3dosl 4noll

1Sill 8bue-no 8yo 7ten-go el 8nu-mero 3u-noll (Risas)8lo que 7ve-o es 2un@*l8un 7cu-a-droll

1Sill

1Con 8u-na se-7no-rall

1Sill

12Con@*l 8va-mos el 2cua-dro con un 2mar-co bas-2tan-te@l 7an-choll 2y@*l la se-2no-ra 8tie-ne+el 8pe-lo+os-3cu-roll y 2tu* 8que 2tie-nes a-3hill

1Si 3sill el 8pe-lo+os-2cu-roll

1Lo 2mis-moll

12Bue-nol la 7par-te*Il en la 2par-te de la 7fren-tel

1Sill

1Co-mo de 3me-chasll 8muy 2bienll 2que*Il

18Mas a-5ba-jo l que es lo que 8tie-nes 3tull

13Bue-nol 8mas a-7ba-jo*Il en la 6mis-ma pa-8red que+el 7cua-dro*Il

1Sill

18Hay un 6bol-so col-7ga-do de 8un 3cla-voll

18Sill 8un 2po-co inc*Il

18n-cli-6na-do 8ha-cia la iz-3quier-dall

18E-so 3sill2sill

1A-8pro-xi-2ma-da-5men-te 8u-nos@l 8trein-ta 3gra-dosll

18Enso es lo que 7ten-go yo tam-3bienll y 5lu-e-go@*l a-2hi hay u-na+es-ca-3le-ral 4noll

12Sill

12@*l 2den@*Il en 8don-de+el pa-sa-6ma-nos de la es-ca-5le-ra+hay 2un@* lu-na cha-6que-tal me pa-2re-ce que 6sill u-na cha-8que-ta de 6hom-brel 8de-be de 5serll

18L-u-na cha-2que-ta de 3hom-brell col-3ga-dall 3sill

12Sill a-8si co-5mo@*l col-5ga-dall
Con las so-21a-pas 7ha-cia. 
Ha-cia+a 7rri-ball
Ha-cia la 5de* l 2ha-cia el* mi 7ran-do 8ha-cia la de-3re-chal 4noll
Il25sil 8bue-nol 3sill 8mas o 3me-nosil (risas)
I3Bienil 2cuan*l 8cuan-tos es-ca-2lo-nes 8tie-ne tu@ es-ca-6ie-rall 8tie-ne 6cua-troll
Il2U@-no dos 4tress 2cua-troll 3cua-troll 3sill
IY 2que 2ves en*1 8en 2el e*l 8en 7el*l 2ul-ti-mo es-ca-3ionll
IEn el pri-3me-rol 2va-mosil em-pe-8zan-do por a-3ba-joll
IEn el pri-6me-rol em-pe-8zan-do por a-6ba-joll
Il7Sill 8u-na bo-6te-llall
Il8U-na bo-2te-llall muy 3bienll
ICon su+e-ti-2que-ta y 7to-doll 8muy 3bienll y 2jus-tol2jus-to de-8ba-jo de la bo-5te-llall
Il8Sin ni-2vel de 3liquido 3den-troll 4noll
Ilno 8ve-o 3na-dal 2noll
Il3Bienil Y 8jus-to de-7ba-joll
Il2Ve-o+una al5mo-ha-dall
Il7Con*il
Il2Tie-ne 8tres 5ra-yassll
IlY 8tres 3pun-tosil a la de-3re-chall
Il2Sill 8e-so 3esll
Il8Muy 3bienll
Il8Y 7lue-go@*il 8que 2mas 8ves 2tull
Il2Bue-no*il 2va-mos a*1 2va-mos a des-cri-8bir las pa-7re-desil pri-7me-rol si tepa-7re-ccl y 8lue-go pa-2sa-mos al*il
Il3sill 8Al 3sue-loll
Il8Al 2sue-loll 3bue-noll 8en la pa-5red de*l 12de*il 8mas le-5ja-nall
Il2Sill
IlLa pa-2red de*l de a-5ilall 8yo 7ve-o*il 2bue-noll 2hay u-na ven-7ta-nall
Il2Sill
Il4EHill 2con@*il 8u-na per-6ia-nal que+es-2ta@l 8en-tre-a-7bier-tall
Il2Sill a 8me-dio su-2birl 2sill
Il8Es de-2circi es-8tas+a 2me-dio su-5birll
Il8Mh-2mhill
Il8U-na cor-7tina con un@l 2c@l con 8un re-7mien-doll
Il2Sill
Il8Que+es 5co*il 8en@l 8en po-si-2cion 5de@l de 2rom-bo de 7car-tasll
Il8E-so 2esl 8e-2xac-toll la cor-2ti-nal 2tie-ne al-8gun di-6bu-joll
Il8e@ 2noll 5tie-ne*il la cor-8ti-na 5tie-nel 8u-nas 2li-ne-as ver-ut-7ca-1esll
Il2Sill
Il8Y 2es*il y@l 8u-na 8se-rie de 6pun-tosll
Il2Sill 3e-so esil 8u-na es-8pe-cie de pin-2ti-taasl 4noll 8tie-ne la 7mi-a tam-3bienll de-8tan-te 5jus-tol 8yo 8ten-go u-na te-le-5sionll
Il2Sill
Il8Que+es-8ta+en-chu-7fa-dall a 8e-sa pa-7redll
Il3Bienil pri-3me-rall la 8mi-a 2no es-8ta+en-chu-3fa-dall
Il8A-2hall (risas)
IlO-3keyll
IlA-8van-za 3bienll 2bue-noll la 8mi-a 7si es*il 8tie-ne+el cor-5donl 8yl es-8ta di-2rec-ta-men-te-8en el en-7chu-fell
Il8Mh-2mhill
Il8e@*il y 8lue-go en-2ci-ma de la te-le-5sionl 8hay 2u-na@l 7lam-pa-rall con 8u-na
Pan-6ta-lilaque+es-8ta tor-7ci-dall

A1MC 118A-2hall
A1FA 118Y@ tam-8bien en 2la@*1 es-8qui-na de-7re-cha+1 8hay un 3va-soll
A1MC 118Un 8va-so a la de-7re-chall va-3ci-oll
A1FA 118Sill 3cre-oll
A1MC 118A-2hall 8y 2el 8la 2la@*1 la 7co-mo se 5illa-mail la 8co-sa 5es-tal de la
3lam-pa-rall8la@*1
A1FA 118Ahl la pan-6ta-llall
A1MC 11La pan-8ta-lla es-2ta@*1 mi-2rando 5ha-cia*1 8ha-cia el 3cua-drol 4noll 8mas 2bienll
A1FA 118S@1 8@1 es-2pe-ra-tell
A1MC 11Ha-cia la pa-2red del 3cua-droll
A1FA 118Sill 8si 2sill 8e-so 3esll y@*1 de-5ba-jo de la te-le-vi-4sionl 6tu tie-nes 5al-goll
A1MC 118Sill 8un*l 8u-na es-2pe-cie de*1 de a-zu-ca-6re-roll 2al-go a-5sill
A1FA 118Sill
A1MC 118Con 7u-nal cu-2cha-ra*1 a-po-6ya-dall
A1FA 118Sill 8e-so 3esll 8yo tam-3bienll 8y 7lue-gol 8me-dio es-con-6di-do de-8tras 5de*1 8e-sa
pa-5rodles-2ta unl 8ta-bu-7re-tell
A1MC 118Sill con 8un cu-5chi-lloll
A1FA 118Con 8un cu-2chi-lloll
A1MC 118Con 7un cu-8chi-llo cla-5va-do*1 a 5u-nosl cu-a-8ren-ta+y 2cin-co 3gra-dosl 4noll
A1FA 118E-so esll 8bue-no 2sill 8mas o 3me-nosl(Risas)
A1MC 118Sill 3Bienll(Risas)
A1FA 118Y+es-2la@1 ll 2u-na de-e-sas*1 8de la@*1 3pa-tas del 8ta-bu-5re-te*1 por
2cier-to2cuan-tas 5tie-nell
A1FA 118Tressll
A1FA 118Tressll 8el@ 8mi-o tam-3bienll
A1MC 118Yo ve-o 6ressll 7de-be ha-ber*1 ll pro-6ba-ble-men-te 8de-be ha-5ber*1 3o-tral
es-con-3di-dall
A1FA 118Sill (Risas) 8De-be ha-8ber 3cua-troll 3sill
A1MC 118Y+es-8ta+a-po-6ya-do en 8un pe-7rio-di-cooll
A1FA 118Sill
A1MC 118Que 2tie-ne la pri-8me-ra 5pa-gina@*1 3ro-tall
A1FA 118Ahll el 8mi-o 3noll (Risas)
A1MC 118Num-ber 3twoll
A1FA 118Cre-o que 2es*1 2va-mos 7cre-o que 2no est*1 8no 2nol 7no es-ta 2ro-tall 2co-mo
es-8ta 3ro-tall8el 3u-yoll
A1MC 118Ml@*1 pe-5rio-di-cooll 7tie-ne la@*1 8la es-5qui-na@*1 ll la es-6qui-na su-pe-8rior
de-5re-chall la 8tie-ne 3ro-tall
A1FA 118Ahll 8no 2noll el 8mi-o 2no llel 8mi-o es-8ta en-te-3ri-toll (Risas)
A1MC 118Bienll en-6ton-cesll 8va-mos a pa-7sar al*1 al 8cu-ar-to de 5ba-nol 8que se 2vell
A1FA 118Sill 8e-so 3esll
A1MC 118Que+es-8ta la 2puer-tal en-tre-a-5bier-tall
A1FA 118Sill
A1MC 118Yo ve-o+un 7cu-boll
A1FA 118Sill 8yo tam-2bienll
A1MC 117Con su@*1 7a-sall
A1FA 118Si 2sill tam-8bien el 7mi-oll
A1MC 115U-nal to-8a-1la col-7ga-dall
A1FA 118Sill
A1MC 118Con 5u-na t*1 con 8un di-2bu-jol 8que+es 5u-na r*1 8u-na 5ti-rall
A1FA 118U-na ra-2yi-tall 2sill
A1MC 118Y 7lue-gol pues 2e-sol de-be 2ser unl 2un@* 18un 1a-7va-boll
<A1FA> Il3Sill
<A1MC> IlQue 8no 2nol 8no se ve 2na-dal en par-ti-7cu-1arll
<A1FA> Il851 2bue-noll se 8ve+el 7gri-foll
<A1MC> Il8Y+en el 2fon-do se 5ven*1 se 2venl 8u-na* 8u-na 2tira de*1 8de@* 3de+es-to 18de de+a-zu-3le-josl 5noll
<A1FA> Il8De+a-zu-3le-josl 4noll
<A1MC> IlA-pa-8ren-te-men-te+es-8tan 7to-dosll 8no hay nin-8gu-no 7ro-toll no 8fal-ta nin-7gu-noll
<A1FA> Il2Noll el 8mi-o tam-3po-coll son 2va-rias*1 2va-rias@ e@1 2gru-pos de+a-zu-3le-josll
<A1MC> Il2Bienll en-3ton-ces en*ll de-8tras de la 6puer-ta del 5ba-no hay+u-na+es-7co-ball
<A1FA> Il2Sill
<A1MC> Il8U-na+es-7co-ball
<A1FA> IlY@1 lde-6lan-te 8jus-to de la+es-5co-ball 8hay 2u-na*1 6l@a-tal pa-6re-cel 4noll
<A1MC> IlA-2hal 2u-na 6la-tall 3sill
<A1FA> Il2Sill 3bue-noll y de-21ante-0 8jus-to de la 4la-tal 8que 3tie-nesll
<A1MC> Il5U-na@s 8u-nas 3ga-fasll(Risas)
<A1FA> Il2Sill 8e-so 2esll 8yo tam-3bienll(Risas)
<A1MC> Il8U-na 3ga-fasll 8de mon-8u-ra 5ne-grall
<A1FA> Il3Sill 2y@1 8muy 3sim-plesl 4noll
<A1MC> Il8Mh-2mhll
<A1FA> Il2Bue-noll se-8gui-mos por 8e-sa pa-5redl 8de* que+es-8ta+al 8la-do de la+es-4co-ball
<A1MC> Il3Bienll que 6ves a-3bo-ra+en la 8par-te de a-6ri-ball
<A1FA> Il3Bue-noll 8hay u-na+es-8tan-te-5ri-a il que 7tie-ne@*1 en-7ci-mal 8u-na bo-2te-llal
tum-5ba-dall
<A1MC> Il5Sill
<A1FA> Il2Que@1 8un cal-ce-5tinnl
<A1MC> IlA-2hal co-mo 5esf el cal-ce-3tinnl
<A1FA> Il2que@1 2el cal-ce*ll
<A1MC> Il8Tie-ne+al-8gun di-7bu-joll el 7tu-yoll
<A1FA> Il8e@3 3bue-noll 8tie-ne sim-ple-7men-tel 8el di-7bu-jo de*1 la pun-7te-ra y del ta-2lonll
so-la-3men-tell
<A1MC> Il5M@ll
<A1FA> Il2Y1 8na-da 2masll
<A1MC> Il8Y+u-na ra-2yi-ta+a-4ri-ball
<A1FA> Il8U-na ra-2yi-ta-a-3ri-ball
/A1MC> Il8Ver-ti-4calll 3Bienll
/A1FA> Il2Sill 8muy pe-3que-nall
<A1MC> Il8mh-2mhll
/A1FA> IlY 5lu-go hay 8u-naa es-6par-cie de de-7ja-rall 8en la es-8qui-na de-5re-cha de la
es-tan-te-7ri-11 all 8sin di-5bu-jo nin-7gu-noll
/A1MC> Il8Si1n di-3bu-joll 3bienll
/A1FA> IlY 2lu-go+un 8po-co mas a-7llal en e-sa pa-5redl 8hay 5un@*1 2dib*1 7hay un*1
3cu-droll 2de@l 8for-ma o-va-5la-dall
/A1MC> Il2Sill
/A1FA> Il8Que pa-7re-ce que@l den* 2va-mos*ll 8tie-ne tam-8bien su 7mar-coll y pa-8re-ce que
8es u-na 6flor oll
/A1MC> Il2S18Sill 8u-na 2florll
/A1FA> Il8No se+e-2xac-ta-men-te 3que esll
/A1MC> Il2Bienll
/A1FA> IlY 2lu-e-go 5pues m@*ll en e-sa pa-8red 7mis-ma+l a-po-8ya-da 8con-tra la pa-58redl
8hay u-na me-7si-tall
/A1MC> Il8Mh-2mhll
Con un 6an-fo-ral pa$re-ce 6es-to*ll 2c@*ll

Con un 7an-fo-rall

Con 3tiie-ne sus@l 1dos 7a-sasll

Con 3tiie-ne sus@l 1dos 7a-sasll

Con un y+un 7an-fo-rall

Con un 7an-fo-rall

Con un y+un 7an-fo-rall

Con un 7an-fo-rall

Con un 7an-fo-rall

Con un 7an-fo-rall

Con un 7an-fo-rall

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Con un 7an-fo-rall

Con un 7an-fo-rall

Con un 7an-fo-rall

Con un 7an-fo-rall
8u-na+es-3pe-cie de*! de 7a*! 8co-mo de 8a-pa-ra-7dorl con 5un@l

II2Sill

IICon 5un a@lcon 5u-na*!

II1Mo-li-3ni-lli 4noll 8tie-ne+en-6ci-mall

IICon 5u@-nal con 8u-na de 51as*! de las 2puer-tasl a-7bier-tasll

II1Sill 18e-so 3esll

II1Pues a-7rrri-ba+hay 8un mo-li-8ni-llo 2de ca-5fel 4noll

II1Sill

II2Con 5su@ll 6es-to de-be 8ser u-na+es-8pe-cie de ca-5jonl pe-que-6ni-toll 4noll

II3Sill 8y+un 3a-saill

IICon 2un 7a-saill

II2Bue-noll 3sill 8de+es-to que 8da-ba 7vuel-tasl 4noll no 2se 8co-mo se 3illa-mall(Risas)

II3Bicni Y 2luie-go+5u-na@l 5u-na@ll

II1U-na to-7e-rai 4noll pa-6re-cell 3sill

II1U-na+es-8pe-cie de te-6ie-ral 3sill 8con 7su@l 8con su ta-pa-7de-rall

II1Sill es-8ta com-5ple-toll 1a-sal la ta-pa-5de-rall

II1A-sal 2y@ll 3tuill 8ha-cia 2don-de+es-ta mi-6ran-do el*ll

II1A-saill pi-to-3rrri-llo de*ll

II1Ei 8Ei pi-to-6rrri-1oll 8ha-cia+el cal-ce-6tinnl

II18Pues 2ha-cia@ll 3sill 8ha-cia+el cal-ce-3tinnl

II1OE-2keyll

II18Y 7den-trol 7ve-o puesll 8co-mo+2un par de ca-6cha-rros 8cn 1a+8es-ta-tie-6ri-a de+a-5ri-ball

II1M@ll

II18E@ 2u@-no a-si 5mas*! 8mas re-3don-doll 8y el 5obro@*! 8pues 8no 3seo@l 5con@*ll

II1Con su 8ta-pa-6de-rall

II2Sill 8u-no con la 8ta-pa-3de-rall 3sill

II18Ei de-3ri-ball

II2Sill

II1Y 2que ves a-6ba-joll

II1Y+a-7a-joll 8hay 2dos ca-8cha-rros a-7rrri-bal 4eohl

II18Mh-2mhl! 2Dosill 3sill

II1Y a-7a-jo@ll pues 8u-nas vi-na-5je-raal pa-5re-cel 4noll

II17Sill 2sll 3sill

II5Con@*ll ca-da 8u-na mi-8ran-do+ha-cia+un 61a-doll 3sill

II12Sill 7e-sol me pa-8re-ce+e-a 8mi tam-3biennl 2sill sin ni3ve*! 2sin e*ll pa-8re-ce que+es-8tan va-6ci-as 16am-basll 4noll

II1Sill 2sill 2no se 8ve 3na-dall

II2Bue-noll

II1Y 2jus-tol 8jus-to de-5lantel 8hay un za-3pa-tol y 8o-tro cal-ce-4tinnl

II1M@ el za-6pa-tol 8tie-ne+un cor-3donl col-6gan-doll

II18E@ 2sill 8se-so 3esll 3sill que 3masl 3vesill

II18E@ 2bienl 3bue-noll 2yo cre-o que 8va-mos a em-pe-8zar por el 6sue-lo! 6yall

II17Sill 4noll

II13Bue-noll pri-2me-ro po-8de-mos 8ver a-5qui en el*ll en la es-8qui-na de a-7ba-joll

II18De la de-5re-chal 2la*ll a 3me-sal 8es-ta 4gran-del que 2hayll

II17Sill

II1Que 8tie-ne+u-2na cor-7ba-tall

II2Sill

II1Col-5gan-do@ll 8en 2el*! 8en 2el@*! 8en el 3la*! 8en 3el@l 7la-do es-te@ll
En la esquina izquierda hay 6u-na bo-5te-1ll

De-8gan-do ha-cia+2es-te 3la-doll 8lue-go hay 6u-na bo-5te-1ll

Il2Ahll 2yo no 8ve-o 3e-sol 4ehll

I2Ahll 8yo cre-o que+2es-tol 8de-be ser 6o-tral di-fe-6ren-ciall

I8De-be 2serl de se-3gu-rol

I2Bue-no en-7ton-ces *ll 5lue-go 8jun-to+a 7la-*l a la 8bo-7e-lla+hay 8u-na 5ja-rrall

Il2Sill

I2U-na 6ja-rra *ll a-pa-8ren-te-8men-te va-7ci-ll

Il2Sill 5con-*l con 8un 7a-sal nor-5malll

Il5U-na *l u-na 8ho-ja de pa-3pell que pa-8re-ce+u-na 7car-tall

Il2Sill 8y+un 75o-brell

IlEn-8ci-ma de un 5so-brell 8so-brell 5noll

Il2Bue-nol el 8so-bre+en-3ci-ma 14noll

IlEl 8so-bre+es-5tal de-6ba-jo de la 3car-tall

Il2Ahll 8en el 7mi-o es-8ta en-2ci-mall

Il3Bienll

Il2O-tra di-fe-3ren-ciall

Il3Bienll

Il3Sill

Il2Si-gol des-cri-8bi-en-do 8yo 1a 5me-sal 4ehll

Il3Bienll

Il2Lue-goll 3hay *l 8e@*2un bo-7li-gra-foll 8o u-na 6plu-mall

Il7Sill

IlMé pa-8re-ce+un bo-3li-gra-foll pa-2re-ce+u-na 5plu-mall

Il3Sill

Il8En la es-5qui-nal de-5re-cha do@*l 8de 5tal 8de la 7me-sall

IlA-2hall

Il8U-na 5la-tal a-7bier-tall

Il8Ahh 3bue-noll yo 2no po-7 dri-a de-8cirl que+es-8ta+a-6bier-tall

Il8U-na 2la-ta a-3bier-tal 8cl-a-ra-7men-tell

Il8Bue-noll en el7 mi-ol 8des-de 7lue-go no se 6ve Lal que+es-8te a-3bier-tall

Il8Pues 5bue-noll 8o-tra di-fe-5ren-ciall

Il2Que 3tie-nell 2u-na *ll a 2la-pa- a-5si@l co-mo le-van-6pla-dall

Il2Si-goll 8ti-pi-ca 7la-ta con la* 5con 1a@ll

Il8Ta pa le-van-3ta-dall

Il8Ta pa le-van-3ta-dall

Il2Noll pues la 7mi-a es-ta ce-3rra-dall(RISAS)

Il2U-na *l 8u-na 7pi-pall

Il2Sill

IlQue+es 8to-da 7blan-call
II3Sill
IICon 8dos 7par-tess
II2Sill 3sill
IIY+8en la es-5qui-na@l iz-7quier-dall
II4SilI
IIU-na cu-7cha-rall
II2Sill
IIMi-8ran-do+ha-cia+a-6rri-ball
II8E-so 3sill e-3xac-toll
IIYo cre-o que 2ya es-ta 8to-da la 6me-sal des-6cri-tall de-8ba-jo de la 5me-sall
II2Sill de-7ba-jo**II
II4Que ve* 12que 6vesl 6tull
IIYo ve-o+7u-na+es-6pe-cie de 8ca-ja de za-5pa-tosll que 7tie-ne@l
8co-mo+u-na+e-ti-7que-tall en 2la@l 8par-te 8mas es-7tre-chall
II5u-na+e**II 3blan-call
II3Bu-e-noll 8u-na+e-ti-8que-ta 3blan-call 3sill
IIQue 8no tie-ne 7na-da es-3cri-tol 4noll
IINa-dall Y 8ue-go+u-na sar-3tenll 8jus-to en-5ci-mall
II2Mmmill
IIEs@ sin 3na-dall tam-8bien pa-8re-cc-va-7ci-all 8con su*1 con 2un 5man-gol que
8mi-ra+ha-cia la iz-7quier-dall
II2Bienll
II2Y 8ue-gol 8hay u-na ca-6mi-sal ti-8ra-da en el 7sue-loll
II3Sill
II3Que+es-8ta+a-bo-to-7na-dall
II8Mh-2mhill
II3Blan-call 8to-2tal-men-tell a-5sil pe-que-5ni-tall
II4Sill
II2Y@l 8jus-to de-2lan-tel de la 2me-sal tam-8bienll 2va-mos 18pa-ra el 8o-tro 5la--doll
8est* 8hay 2u-nal u-na 8si-li-la ti-2ra-da en el 7sue-loll
II4Sill
II5jus-to*l 8don-de+es-2tal el res-3pal-de de la 5si-li-la llhay u-na 5car-tall
II2Quel que+es 8un**II
II2Que+es el@l 6as de co-ra-5zo-nesll si 2no me+e-qui-5vo-coll
IIUn 2as de co-ra-3zo-nesll 3sill
II2Y@l 8ci-a si a-6hi+es-con-8di-do con la 5si-li-la llhay un 3li-broll
II7-bier-toll
IIA-3bier-toll 3sill
IIEn la pri-2me-ra 7pa-gi-nall
II2Sill
II3Bue-no la*ll a-7bier-ta 8so-la-3men-te la*ll
II3La cu-3bier-tall
II2La cu-3bier-tall
II2Sill 8e-so 3sill
II2Sill 8que* y* 8q* 8q* 4que**II 8pue-des 7ver la*l la cu-3bier-tal del 6li-broll que 6hayll
II8Hay u-na+es-7pe-cie de pe-5que-no@lltam-5bien@l 8co-mo se 2lla-mall 8no 2sell
8co-mo si tu-8vie-ra+un 7nom-bre o 8al-go a-3sill
II3Sill 8co-mo el 2u-tu-lo del 6li-brol na-da 3masl 4noll
II3Sill 8si+8si 3sill
II2Y 8ue-gol en el 6lo-mo del 5li-brol hay 2dos*l 2dos**II co-mo 2dos 7ti-rasll 4noll
II2Y 8o-so 8ve-o+3u-nall(Risas)
II3Bu-e-noll pues 2cre-o que a-5quil 2es-te 8tie-ne 3dosll
II Ahi 8es-te 8tie-ne+u-na 8so-lall
II Bientl 3o-trail
II Ah 2bue-no s*l l8en el 6lo-mol l3sil 8tie-ne 8dos 3tu-rasil 8si 2sil per-3do-nall 2sil 2sil
II Dosi 3bienl 3bue-noll
II Y@*l 3bue-noll 8ue-go+hay 8o-tra 6si-llal que+es-8ta de 5piell
II Mh-2mhll
II Con 7u-na@l 8es-co-6pe-tal pa-3re-cel col-6gan-doll
II Sill 6es u-na es-co-2pe-tal col-3gan-doll 3sill
II Sill
II Co-mo 2co-mo es-8ta col-6gan-doll
II Pue@sil es-8ta col-8gan-do por 7c@ll 8co-mo se 3lla-ma*l la 6cin-tal 4noll 8tie-ne+u-na 7cin-tall
II Por la co-7rrre-all
II YPor la co-5rrre-al 2y m*l a-2pun-ta+ha-cia lla es-6co-ball 8mas o 3me-nosll
II Ha-cia la+es-7co-ba que+es-8ta de-3trasll
II Sill 2yl8en la 7o-tra@l 8pun-ta de 5la@l de 21a sil
II Mmlil 7tie-nes*l 8hay al-8gun do-6ta-llel que 8pue-das 2ver en*l 8en la co-6rrre-all
II N*
II Es 2to-da 6li-sall
II En la co-5rrre-al pa-7re-ce que 8hay u-na+he-3bi-lall
II Hay u-na+he-7bi-lall que+es-8ta+a la+al-7tu-ra de*l 2dell de@*ll
II De la 2si-llall 3sill 8si 2sil 18e-so 3sesll
II De la 7si-llall 4noll con 5u-na*l con 5u-nal es-8pe-cie 5do@l 8co-mo de 8dos 6par-tesll
II Mmlil 8puecs 2no po-8dri-a de-8cir-te+e-3xact*ll
II En la*t 8en la co-6rrre-all
II Si 2cre-o que 3sill 7pe-ro@l 8no po-8dri-a de-2cir-te+e-8xac-ta-3men-tell
18

CATEGORY A - Spontaneous Speech

<A2> Third Pair

<A2FP> Pilar

<A2MR> Ricardo

<A2FP> I3 Va-ll ri-5car-doll

<A2MR> I2Di-mell

<A2FP> I8Yo ten-go a-5qui+u-na fo-to-gra-7fi-al 2con*1 6un mon-8ton de7co-sasl de ver-5dadIl

<A2MR> IlISill i-8guat que 3yoll(RISAS)

<A2FP> I8cre-o que te-2ne-mosl 2que@*l sa-8car las di-fe-3ren-ciasll

<A2MR> I8Va-mos a or-ga-ni-7zar-nosl 4ehill 8por-que si5no*ll 8por-que+a-7qui hay un

mon-5tonl gran-8di-si-mo de 3co-sasll

<A2FP> I2Por la*1 Iz-3quier-dal em-pe-6za-mosl

<A2MR> I2Noll 8no 2nol es-3perall 8va-mos a 8di-vi-5dirol la@ fo-to-gra-3fi-al en 6cu-a-tro

tro-7ci-tos i-5gua-Leesll

<A2FP> Il2Sill

<A2MR> I8Y 2va*l y 8va-mos a co-2gerfl el 7cor-nel le@*l o 3se-alel 7cor-nell la es-5qui*l

<A2FP> IEl rin-2conll

<A2MR> IEl rin-5conl iz-5quier-dol de+a-3ri-ball de+a-5cuer-doll

<A2FP> I2Sill si es-3tal 8hay un 3cu-a-droll

<A2MR> Il8Hay un 3cu-a-droll 3va-ll

<A2FP> Il8Hay u-na mu-5jerm con 2el pe*l con 8me-dia me-3le-nall

<A2MR> Il2Sill

<A2FP> Il2Y@l es-2tal 8con un 7cla-vol 8so-bre la pa-4redIl

<A2MR> Il8Mh-4mhll

<A2FP> Il2Hay@*1 8hay u-na co-7si-tal pe-que-7ni-tall a-6ri-ba del 8cu-a-dro a la iz-7quier-dall

<A2MR> IlEl 8nu-me-ro 3dosll(RISAS)

<A2FP> IIA 8mi me pa-7re-ce 8u-na 3iI 8ah 2bue-nol 3noll en-8ci-ma del 5cu-a-drol 3sill 8pe-ro

en el 6mis-mo 7cu-a-drol 8en* en 8el 7mar-coll

<A2MR> Il2Sill

<A2FP> ICo-mo 7u-na i 3grie-gal 8pe-que-3ni-tall

<A2MR> Il2Noll 2yo no la 3ten-goll

<A2FP> IIMi-ra+a 6ver si 8va+a ser 5e-soll 2es*1di-6ga-mosll 6ves el 8mar-co de 3fu-e-rall

<A2MR> Il2Sill

<A2FP> I8Y el 6mar-co de 3den-troll

<A2MR> Il2Sill

<A2FP> I2Es co-mo* I1a es-6qui-na de 5fue-rall 18co-mo si 2fue*1 sa-2li-e-ra de 5a-hil 8u-na

71i-neal que se 2fue-ra+a u-5nirll

<A2MR> IElEn 8el en 2que-es-6qui-nall en 2cu-al de 6e-1lasll

<A2FP> IElEn 2la@l de+a-2ri-ba+a la iz-7quier-dall

<A2MR> I2Noll 8yo no 6ten-go la 8i 5grie-gall 3noll

<A2FP> I2M@1 es 7co-mol si 6fue-ra+u-na 5ra-yal que se 6fue-ra+a u-5nirll con el 7o-t@rol

7mar-coll

<A2MR> Il2Ahil 8si 8si 8si 3sill de+a-3cuer-doll

<A2FP> I8Y 6lue-go u-na i 6grie-ga se-3gui-dall

<A2MR> I8De-a-3cuer-doll 3va-lell

<A2FP> I8Y en 5el@Ien*1 8@n el 2la-do de la iz-7quier-dall en el de 5fue-rall 8+hay co-mo

2dos la*l 8dos 6ra-yasll en 8vez de 3u-nall

<A2MR> I1M@1 2sill 3va-lell 8de+a-3cuer-doll
Yo creo que las diferencias están que ser más grandes que su sal

Esa sol y la del cuadródol tenemos un bolso de melón

En un bolso de agua de un clavo

Ay no es que nos estamos pasando de cual de para abajo del bolso

Bueno no veo la otra cosa que está atras que no es una de las cosas del sol cuando el abrigo

Hay un bolso en la escalerilla

Un abrigo en la escalera quien lo ves en la escalera

Hay una botella que está en el suele

No sé si es una diferencia que está con ella

Bueno no veo como si fue por ejemplo lo de la bolsa expres quién

Veo algo a derecha de una cacerola

Un asopar así otra que va para atrás me parece

Y se ve una otra cosa que está en el bolso que no se si será un el otro

Se ve este como que no es para el otro pero

No se esta otro al lado del bolso hay un calado

Dos y la escalera cuántos peldaños

Un dos y tres cuántos valen
ll3Sil lla 6mi-a so-lo 8tie-ne 7u-nal 4ehll se-3gu-roll

ll2Pue@sl en-3ton-cesll 8lue-go 8ve-o el 8des-tor-ni-lla-5dorl y 8lue-gol 8u-na ma-ni-3ve-lall

ll8Un bar-bi-3quill

ll2Bue-noll 8bar-bi-6quill 2ni-noll

ll8Que+es 8es que+es a-2que-1lo de sa-5can@ll 8pa-ra+ha-5ce@rl a-gu-3je-rosll

ll3Sil 8y 8lue-go 7ien-go@l 8un va-so que+es 2muy p* 1-3guall que+el de+en-8ci-ma de 51a@ 18te-le-vi-3sionll

ll2Sil

ll2Mas o 3me-nosll 2del 3sill

ll2E@ es ti"l 3es*l 2e@sl 8blan-co por a-6ribal o 6ne-groll

ll3Mi-rall en 5es-tel se 5ve@l co-mo 2un 7cir-cu-lol 5con@l por 8den-tro 7blan-col el 7cir-cu-loll

ll3Va-jell 8de+a-3cuer-doll

llDe 6ma-noll

llQue+es-8ta ce-7rra-doll

llEs-8ta ce-5rra-doll y 8so-lo 8tie-ne+8u-na+he-3bi-llall

ll2Sil q* 2so-lo se 8ve+u-na+he-3bi-llall

ll2Sil

ll2Con un*ll 8lue-go hay u-na 3si-lla de@l 6pa-jall

llDe 2pa-jall 5va-jell

llCon 8un 6ri-flell

llCol-3ga-doll

llQue+es-8ta col-3ga-doll 2sill

ll2Sil de+a-3cuer-doll 8y+un som-7bre-ro en@ll

ll8Un som-5bre-rol con 8u-na 8cin-ta+al-re-de-5dorl

lle* 7pues-toll

ll8De ca-ba-3ll-e-roll

ll8Pues-to+en-8ci-ma de la 3si-llall

ll2Sil en-2ci-mall so-bre 5u-na@l 8u-no de los 31a-dosll 3bienll

lle-3xac-toll

ll2Lue-gol 8hay u-na 6car-tal 8de+un co-ra-6zonll

llDe+a-3cuer-doll de 3po-kerrl

ll8Y+un 2li-bro 18me-dio a-7bier-tol un 8po-co mas a-5ri-ball

ll2Sil 3nol a-3bier-toll

ll2Sil 8bier-to de la pri-8me-ra 3pas-tall

ll8En la pri-8me-ra 3pas-tall 8de+a-3cuer-doll

ll2Bienll 8y+o-tra 6si-llal ca-3i-dall

ll8U-na 7si-llal ca-3i-dall do+a-3cuer-doll

ll8Que+es de 3pa-jall 2lue-go hay u-nas 6ga-fasll

ll2A1 2la-do del@ 3li-broll

ll2Sil 3en-tre@ un pl 8mas a-8rra-ba del 7li-brol y al 8la-do de la 6si-lall

ll2Sil 2si-guell

ll8Tam-8bien hay 5u-n@ a bol 8u-na 6la-tal 8co-mo de 8co-ca 3co-lall 8no 2sell 2bue-noll

ll2Sil 8un 2bo-toll

ll8Un 2bo-tell

ll2A1 8ta-do de+u-na+es-3co-ball

ll2Sil 18que la+es-8co-ba+es-ta de 7piesll

ll8Es-8ta de 5pied
I I
I I
8 Y 5 tie-ne@l 8 pues es 8 no 2 se*ll
I I
I I
8 Y la 2 puer*ll
I I
I I
8 Co-mo 5 d0@sl a-2 lam-bres que la 6 u-nenal
I I
I I
De+a de+a-3 cuer-doll e-3 xac-toll
I I
I I
La 8 puer-ta es-8 ta+a-3 bier-tall
I I
I I
La 8 puer-ta es-8 ta+a-7 bier-tall
I I
Y 2tie-ne 5 co-mo*ll i-ma-7 gi-na-te que 8 fue-ran 8 dos
cris-5 ta-le sl 2 pe-ro@ l es de ma-6 de-rall
I I
I I
2 Sil 3 sill
I I
I I
2 Y@l 8 tie-ne* 8 hay un 5 cu-bo a-7 den-trol en el 7 ba-noll
I I
I I
Un 7 cu-boll de+a-7 cuer-doll
I I
I I
2 Lu-gol su-8 bien-do pa-ra+a-5 rri-ball
I I
I I
El el 2 a sa del 3 cu-bo 6 co-mo es-3 tall
I I
I I
El 8 a-sa es-2 tall a 3 me-diasl
I I
I I
Ca-3 dall re-3 tie-resl
I I
I I
2Sil ca-3 dall
I I
I I
3 Va-lell
I I
I I
8e@ 2 lie-go 1a@l to-3a 8 hay u-na to-6 a-lla l con 8 u-na 2 cin-ta por a-5 b a-joll
I I
I I
8 U-na 4 cin-tall te re-8 tie-resl con 8 u-na 3 ban-dall
I I
I I
2 M@ll 8 u-na 3 ban-dall
I I
I I
2 Sil 3 va-lell
I I
I I
2 Y 8 hay mo-7 sai-cosl
I I
I I
27 Va-lell
I I
I I
Tam-8 bien hay 2 un 1a-3 ba-vol que 2 no se ve+en-5 te-roll
I I
I I
3 No se ve+en*till
I I
I I
Con 8 un 8 tu-bo por a-5 ba-jol 8 y+ un 3 gri-fol que pa-8 re-ce que 3 sa-lell
I I
I I
Que tam-8 po-co se ve+en-6 te-roll el 6 gri-foll
I I
I I
2 Nil
I I
I I
Y 7 lie-go los mo-3 sai-cosl los a-zu-3 lell
I I
I I
2 Na-da 2 masl se 3 veil
I I
I I
2 Los a-zu-3 le-josll
I I
I I
2 Los mo-2 sai-cos 8 so-la-men-te 5 van@l 8 des-de la 8 par-te del 1a-7 va-boha-cia+a-5 rri-ball
I I
I I
y 8 no 3 co-dall
I I
I I
2 Y all 8 d c+a-3 cuer-doll
I I
I I
2 Tam-8 bien 7 ve-o 18 a la de-5 re-chal 8 lie-go por a-5 rri-ball 8 ve-o 2 u-na*1 8 un
I I
I I
ba-lus-7 rra-doll 80 6 se-al 8 u-na es-tan-te-7 ri-all
I I
I I
8 U-na es-tan-te-4 ri-a*ll
I I
I I
Con 7 u-na bo-3 till al tam-7 bien ca-5i-dall
I I
I I
I C a-5i-dall
I I
I I
Con 2 u@-n al 3 ta-zall 8 bu-e-no que pa-7 re-ce 2 pa-rall e-8 char 3 le-chell
I I
I I
2 St ill
I I
I I
2 Y+8 un cal-ce-8 tin col-3 ga-doll
I I
I I
2 Que le 8 pi-l I la bo-3 te-lall
I I
I I
2 Sil
I I
I I
2 El cal-ce-6 tin 8 co-mo es en la 5 pun-tall
I I
I I
2 El 8 e*1 2 tie-ne* ll 8 pues lo 2 ti-pi-co que 2 tie-nen los cal-ce-6 ti-nesll 2 e-sa@l cos-7 tu-rall
I I
I I
2 Sil
I I
I I
2 Por la 7 pun-tall
I I
I I
2 En el 1a-3 lon ll
I I
I I
2 Y por el 1a-3 lon ll
I I
I I
2 Va-lell
I I
I I
2 Lu-go hay 8 un ra-l I a-3 dor ll 8 por a-3 ba-joll
I8Pa-ra+el 3que-sol 4noll
I8Sill tam-8bien hay 2u@nl a ma-3de-jal 2de@*ll
I8De 3la-nall
I8De de 3la-nall
I8Un o-8vi-llo de 3la-na 8sill 8y+u-na 2ja-rra con 8dos 3a-sasll
I8Sill y@ es-8ta ta-3pa-dall 3bue-nol pa-3re-cel no 3scll
I8Jol pues a-7qui no+hay 2nad**ll a-5qui es 8to-do i-3guall 4ecll
I8Lue-go pa-7re-ce* 18que+hay 5un@*ll
I8*u8-na 2co-sall 8cl el o-8vi-llo de 5la-nal 8cucl-ga un 6hi-loll
I8Sill
I8Joll
I8Y 7uie-nell la 8me-sa 7uie-nel la 8par-te de+a-5ri-bal y 8lue-go 8co-mo la 3par-te
de+a-5ba-joll
I8Mh-2mhll
I8Sa-bes 6co-mo es p**ll y 2lue-gol 6tie-ne 8cua-tro pa-3ti-tasll
I8Y'al tam-3bienll
I8Y@ si-8guien-do 8pa-ra+a-5ba-joll 2hayl por e-8jem-plo es-8ta la 3me-sal la 6vesll
I8Sill
I8Fp
I8En la es-8qu-na de 2la@l iz-6quier-da de+a-3ba-joll
I8Le-8ga-mos a la 8si-8la ca-3i-dal 8o-tra 3vezzl si-8guien-do pa-ra+a-3ba-joll
I8Sill 8muy 2bienll y 8lue-go 8ya es-8ta la 5me-sal 8a la 2de-2*ll 8a su de-5re-chall
I8Y+8u-na cor-7ba-ta col-3gan-doll
I8Fp
I8Na-cor-5ba-ta de*lc on 8u-nos pun-6ti-tos o lu-6na-resll
I8Sill de lu-3na-resll
I8Es 3blan-cal y lu-8na-res 3ne-grosll
I8Sill
I8y@l de-8ba-jo de la 7me-sal 3hayll 8u-na sar-5tenll
I8Sill
I8Co@nl 8u-na 6ca-ja ql kde-8bajo de la sur-7cenl es-8ta la 6ca-jall
I8De za-3pa-tosll
I8Sill pa-3re-cell y 2tie-ne 5com@o**ll di-8ga-mos u-na+8e-ti-7que-tall 8pe-ro que 2no
8po-ne 6na-dall
I8Fp
I8No po-ne 3na-dall 3noll
I8Y@*ll 8a la de-5re-chal 8hay 8un@ca-7mi-sa@l 8en el 3sue-loll
I8Sill
I8Tie-ne+un bo-5tonll
I8Mh-2mhll
I8y 3cue-lllosll
I8De+a-3cuer-doll en-7ci-ma de la 3me-sal 8que 5tie-nesll
I8Fp
I8Pues 2ten-go 6un so-bre 5blan-col 8u-na 7car-tal a 7me-dio+esc**ll
I8Fp
I8A 8ver u-na 3co-sall el 8so-bre 5blan-col 8co-mo es-3tal 8a la de-3re-chal 8o a la
iz2quie**ll
I8Fp
I8Es-2tal 8a la de-3re-chall
I8No 8no 3noll 8me re-2tie-rol es-ta 7vucl-tol o es-7ta de@ll
I8Fp
I8Es-2ta 8por la 8par-te de+a-3trasll 8don-de+el re-3mi-tell
I8Fp
I8Va@-llel por la 8par-te de+a-3trasll y+es-8ta ta-5pa-do 18me-dio ta-5pa-dol 8por u-na
6car-tell
I8Fp
I8No lat re-2vesll la 2car**ll 8el 2so-bre 8ta-ta a la 3car-tall
I8Ahill 3noll 8no 8no 8no 8no 3noll a-5quil la 2car-ta 8ta-pa+al 3so-breell
I8Fp
I8Bue-noll 8pues en-8ton-ces 2co-sa es 8o-tra di-fe-3ren-cial y la 8car-ta es-8tas+a 2med**ll
3bue-nol pa-8re-ce que+es-8ta es-7cri-ta con 8u@-na5fir-mall
I8Sill
I8Sill
II Y 8lu-e-go 2jun-to*l e@l 8a la 6car-tal la 6ta-pal u-na 6ja-rall
II U-na 3ja-rall 2sill
II Y@ est*ll
II Co-mo+es la 3ja-rall
II La 8ja-rall 8tie-ne+un 5a-sall y 8es la nor-3mall 3ti-pi-cal tra-di-cio-3nall
II De 3a-gua 4noll de+a-3cuer-doll
II Sill
II En-7ci-ma de la 3ja-rall 8que 3ves ill
II Ve-o co-mo+6u-na t cu-3cha-rall
II Lu-na cu-3cha-ra d* q*ll pa-ra 2dondl8 pa-ra 8don-de 3mi-ra la@ll
II La cu-8cha-ra 2mi-rall ha-cia 6un cal-ce-5tini que 8hay a la de-3re-chall
II O 8se-a 2io@l el 5cuen-col 8ha-cia la de-5re-chal 4noll
II Sill
II Y+el 7man-gol ha-cia la iz-3quier-dall
II Sill
II Ve-o co-mo+6u-na t cu-3cha-rall
II Ti 8y so-bre-6sa-le+un 8po-co la 5pun-tal de la cu-5cha-ral de la 6me-sall
II Sill 8un po-qui-5tinl 2sill
II Va-ll
II Lu-e-gol 2ves 1a@l bo-6te-llall
II Sill
II A 8ma-no iz-6quier-dall
II Sill
II Que 7tie-nei cu-mo+8u-na e-ti-7que-tall y 8al-go 3den-trol es-6cri-toll 2bue-no*ll
II Da i-3guaill Y es-8ta ta-7pa-da con 8un 3cor-choll
II Sill 7yo cre-o que 3sill des-8pues 2ves la 6pi-pall
II La 7pi-pa+al 8ta-do de la 3ja-rall
II La 8a la de-2re-cha de la 3ja-rall
II Sill
II Y 7hay u-n@ al 7ta-za tam-4bienl 2que@l pa-7re-ce*ll la 4vesl la 6ta-zall
CATEGORÍA B: Discurso espontáneo - Autobiografía

<p><strong>Spanish speaking females</strong></p>

<p><strong>Lourdes Unzueta Zamalloa</strong></p>

<p><strong>Pilar Miguel Gonzalez</strong></p>

<p><strong>Amaia Mendikoetxea Peayoa</strong></p>

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<BOFL>

Me 7llla-mol 8lour-des un-8zue-ta za-ma-3lllo-all
Il y na-2ci enl du-5ran-goll
Il 2ell di-a 7on-ce de fe-5bre-roll
Il2del 8mil no-ve-7cien-tsl cin-8cuen-ta y 3seisll
Il 8en un 6di-a del de 8gran ne-3va-dall
Il8en-go por 6tan-to a-7ho-ral 8trein-ta y 3dos a-nosll
Il es-tu-8die la ca-3re-ra 8de@l 8me-di-7ci-nall
Il8en la 8u-ni-ver-si-3dad del bil-7baoll
Il2y@l 8he tra-ba-8ja-do 6siem-pref 5co-mo@l 3me-di-coll
Il8ul-ti-ma-7men-tell
Il2yl 8an-tes deve-8nir a-6quil a3leedsl a ha-8cer el 8mas-ter en sa-6bud 5pu-bli-call
Il8e-5es-8ta-do tra-ba-6jan-do en el* lpro-8gra-ma de sa-8bud es-co-5larll
Il2a-pro-xi-8ma-da-6men-te du-2ran-te@l du-8ran-te 3tres a-nosll
Illos es-8tu-dios pri-5ma-rios 2de*1 ba-chi-ile-6ra-to y de 5cou31 los 3hi-ce@l en mi 7pu8e-blo8l
Il2en en du-7ran-goll
Il8an-tes de 8tras-la-7dar-me a@lla 8u-ni-ver-si-3dadll
Ilmis 8ho-bbies 7sonl 2la@l 8prin-ci-pal-3men-te la8li-te-ra-5tu-rall
Il8y el 7ci-nell
Il y tam-8bien me 8gus-ta 6mu-cho@l
Il8ir al 6mon-tel a pa-3se-5arll
Ilmis 7pa-dresl se 7llla-mans 3ju-lenl y kar-3me-lell
Ilmi 8pa-dre mu-7riox@l el 8tres de e-3ne-rolde1 8a-no pa-5sa-doll
Il2yl hu-8bie-se cum-7pli-dco@l 8ha-ce 8u-nas se-7ma-nas1 se-8sen-ta y 8o-cho 3a-nosll
Il8yl mi7ma-dre1 cum-pli-8ra se-8sen-ta y 5cin-c0 el@l die-ci-8sie-te de 7ju-lio dcl@1
Il8pro-xi-mo 3mesll
Il8ce-1e-8bra-ban los cum-6ple-a-nos ca-si@3jun-tosll
Ilmi 6pa-dre tra-ba-5jox@l en 8u-na se-re-7ri-all
Il 3y@l 8i-8ba 8mu-cho tam-8bien al 7mon-te@*ll
Il a ta5larl 8y a8-e-8char 7ar-bo-lesll
Il tra-8er-los des-6puesl a la 8se-re-8ri-all
Il y tra-ba-8jar con 3e-8losll
Ilmi 8ma-dre+ha tra-ba-8ja-do 6siem-pro*1 en 3ca-sall

<BOFP>

II2Ho-lall me 8lla-mo pi-3larl
Ilpi-8lar mi-8uel gon-3za-lezl
Ilma-2cil en vi-lla-3die-goll
llen la pro-8vin-cia de 6bur-gosll
llen es-3pa-nall
Ilcl 3di-al vein-ti-8nue-ve de 5ju-niol
Ilde 6mill no-ve-8cien-tos se-8sen-ta y 3tresll
Ilpor lo 8tan-to 3ten-gol 8vein-ti-6cua-tro 8a-nosll
Il3e-6pun-tol de cum-8pli8r vein-ti-3cincoll
Il2soy es-tu-3dian-tell
Il2aun-quel en 6es-te mo-5men-tol me en-7cuen-troll
llen-se-8nan-do es-pa-5noll
llen 8dos ins-ti-6tu-tosl a-8qui en 3leedsll
ll2fui*al co-6ie-gioll 8en el 6pue-bll
l8has-ta los 3diez 8a-nosll
lldes-2pues 8fu-il a 2un@l a 8u-na es-6cue-lal a 8un in-ter-6na-doll
lcon 3mon-jasl
ll2y@l a8lili es-6tu-vel 8cin-co 3a-nosll
ll2don-de@l des5pues 8fui+al ins-ti-3tu-toll
ll8dos 7a-nosll 8en pa-7len-cial
ll2y@l8o-tros 7dos a-nosll en ma-3dridll
ll8ue+go em-pe-6cel a+ha-8cer ma-gis-5te-rioll
llly 8co-mo me gus-7ia-bal 8mu-cho el in-5glesll
llme pa-8se a+ha-3cerl 8fi-lo-lo-6gi-a+in-8gle-sal 8cuando a-ca-3bell
llala-8ho-ra 5mis-mol 8he in-te-rrum-3pi-do el c*! 2mi@l ca-8re-ra por 8un 7a-noll
llly ten-8dre que vol-6ver el 8pro-xi-mo 6a-nol a+ha-8cer 3quin-toll
ll2ten-go 8mu-chos in-te-6re-seoll
ll me 6gus-tan can-ti-8dad de 3co-sasll
lliso-bre 6to-dol 8las re-la-cio-3na-das con@l 8so-cia-li-3zar-mel con 3gen-tell
llha-2barl char-2barl 2e@l sa-3lirll
ll18s-fu-trur de*l de la 6vi-dal re-al-3men-tell
ll2me@l me6gus-tal na-2darl an-8dar en bi-ci-7cle-tal via-3jarll
lllyme+en+can-ta via-3jarll
ll2y@l co-no-8cer pa-7si-seoll
ll8en ge-ne-4rall 8to-dos los de-6por-tessoll
ll me 3gusta p*! pre-6fe-ro ha-cher-8los que@ll
ll8prac-ti-3car-losoll
ll2que@l 8sil-mon-te 6ver-los en 8te-le-vi-3sionll
ll6no1 8tengo mucho 7tiempoll para 3ver la 1*ll
ll8qui-zal por 8e-so no me 2gus-tel 3ver-losoll
ll2ce@l mis 2pa-drel se 7lla-mani fran7ciscoll
lllla 1la-8ma-mos pa-7qui-tall
llily mi 2pa-drel je-3susoll
llmi 6ma-dre+es 8a-ma de 6ca-sall
ll8y mi 2pa-dre+es 8trans-por-3cis-tall
lltte-2ne-mos*16un pe-que-no ne-3go-cioll en el 3pue-boll

<BOFA>
llMe 2lla-mol a-8ma-ya men-8di-koe-8txca pe-3la-yoll
llna-8ci+en 8va-lla-do-3lidoll
lliel 8do-ce de se-6iem-brel de 8mil novie8cientos se8senta y 3tresoll
ll8ten-go vein-ti-8cu-a-tro 3a-nosoll
ll8en la-ac-tua-li-5dad 6soll lec-8o-tra de+es-pa-3noll en 6la+u-ni-ver-si-8dad de 3leedsoll
llly+ a la 5vezl soy es-tu-6dian-tel en 6la+u-ni-ver-si-8dad de 3yorkll
ll2ce@l les-tu-5dial 8filolo8gia in8glesoll en 6la+u-ni-ver-si-8dad de 3deustoll en bil-3baoll
llen 8cuando a 6ho-bbiesl in-te-7re-seoll
Ilima 8gus-ta le-2erl 8es-pe-cial-6men-te po-e-7si-all
Ilan-8dar en 7bi-cill
Ilime 8gus-ta na-2darll
Ilime 6gus-ta 8mu-chol la lin-3guis-ti-cal tam-3bienl
Ilimis 2pa-drest se 2lla-@-man-l Juan 3cruz-l y 8ro-sa ma-3ri-all
Ise 2te-van*1 2tien*l 8hay u-na di-fe-6ren-cia de 8o-cho 6a-nosl 8en-tre 3e-llosl
Iimi 8ma-dre 2tie-ne@l cu-a-7ren-ta y 6cin-co 5a-nosl
Il2y@mi 8pa-dre 5tie-ne@l cin-7cuen-ta yl 3tresll
Il2mi@1 mi 7pa-dre es*l di-rec-8tor co-mer-5ciall 2de@1 u-na 8fa-bri-ca
8de+e-8lec-tro-do-5mes-ti-cosl que se 8illa-ma 5ot-se-nil
Il8por lo 7tan-tol 6via-ja bas-5tan-tell
Il2y@1 mi 7ma-dre+es@l 8a-ma de 5ca-sall
Il7aun-que@l de-2di-cal 8gran 6par-te de su 5iemi-pol a pin-3tarll
Spanish speaking males

Josep Figueras y Marimon

Carlos Iribarren Guerrero

Ricardo Ramos Montero

Me 2la-mol jo-6se fi-5gue-rasl y 8ma-ri-3monl
lla-2ci un 8di-a 8tal co-mo 5ho-yll
llen me-di-5nall
llpro-8vin-cia de ge-5ro-nall
ll8el die-ci-2seisl de se-5tiem-brel 8del cin-cuen-ta y 3nue-vel
ll8por 7tan-tol 8ten-go vein-8lio-cho 8a-nos de e-3dadll
ll8mi@ pro-fe-7sionl 8es 7me-di-coll
ll8y 8ac-tual-5men-tel me+es-8toy es-8pe-cia-li-5zan-dol 8en sa-8lud 3pu-bli-call
ll2e@l 8mis es-6tu-diosll
ll8por su-6pues-tol 5fue-ron*ll
lllos 2a-nos de*l 8es-co-la-ri-8dad 5ba-si-call
lllos 8a-nos de 8ins-ti-7tu-toll
ll2de@l 8ba-chi-ile-3ra-tol 8y de 5coul
ll8seis 8a-nos de 8u-ni-6ver-si-5dadll
ll8pos-te-8rior-3men-tel 8hi-ce los 8tres 8a-nos de+8es-pe-2cia-li-3da>dill en 8ge-ne-rall
6prac-ticell
ll8ol 8en me-di-8ci-na fa-mi-liar y co-8mu-ni-6ta-riall
ll8y ac-7ual-men-tel es-8toy en 5fa-sell
ll8co-mo de-8ci-a-5san-tessll
ll2de*1 2e@8es-pe-cia-li-za-3cionl en sa-8lud 3pu-bli-call
ll2por*1 8un a-no 2de*1 8un a-no de 3tiem-poll
llmis 8ho-bbies e 8in-te-2re-sesl es-8tan fun-da-men-tal-5men-tel en 8el 8cam-po de1
tc-7a-trol 8deci 7ci-nel 8y de la 8mu-si-ca 3cla-si-call
ll3e@l 8i-3ma-drel se 8lla-ma joa-7quill
ll3tie-ne@l se-8sen-ta y 2sie-tel 8a-nos de+e7da>dill
ll1mi 3ma-drel se 8lla-ma ca-ta-6li-nall
ll3tie-ne@l 8cin-cuen-ta y 2nue-vel 8a-nos de+e7da>dill
llmi 8pa-dre+ac-7ual-5men-te+es-ta 2re-ti-6ra-doll
ll3an-tessl tra-ba-3ja-ba en el*1 8cam-po de la 2con-truc-6cionll
ll2y@l 8i-3ma-drel 2e@l 8iu-da-2vi-a+es-8ta 2tra-ba-6jan-doll
ll8y 8es mo-3dis-tall

Bienll
llmi 6nom-bre esl 8car-los i-ri-3ba-rren gue-7rre-roll
ll8ci en ma-7drill
ll8el die-ci-6ses de 7ju-niold e 6mil no-ve-8cien-tos se-8scn-ta y 7u-noll
ll2ten-gol 8vein-il-2sie-te 6a-nosi
ll8soy 7me-di-coll
ll2y@l 3e@l en 8es-te mo-5men-tol 8pues es-6tou enl 8la-u-ni-ver-si-8dad de 7leedl
llha-3cien-do el@l 6mas-terll
ll1@7 8cur-so 7mas-ter enl sa-8lud 6pu-bli-call
ll2yo@l 3fu-al@l co-8le-gio li-8seo se-3tra-no ike ma-7drill
Il2e@l 8don-de 8hi-ce mi 8ba-chi-lle-3ra-toll
Il2mil 8ba-chi-lle-3ra-tol 8u-ni-fi-8ca-do po-li-va-5len-tell
Il2yl mi 6cur-soll
Il2de+o-rien-ta-8cion 8u-mi-8ver-si-6la-rial
Ilmis 3ho-bbies sonl 8prin-ci-pal-8men-te los de-5por-tesll
Il8prin-ci-8pal-men-te 3te-nnis! 2e@l co3rrerl 2o@l 6futbolll
Il2me@l 8gus-ta la 7mu-si-call
Ilme 8gus-ta el 5ci-nell
Il3bue-nol 2mll
Il8mis 6pa-dres se 8lla-manl 8ca-si-8mi-ro y ma-8ria+i-la-7bellll
Il2e@l mi 8pa-dre+era+ar-7qui-tec-toll
Il2y@l 2bue-nol 6el fa-lle-8cio+a los se-8sen-ta+y 8dos 6a-nosll
Il2y@l 2e@l 8mi+her* 7ma-drell
Il8si 8mal no re-7cuer-doll
Il8de+e-an-8dar por los cin-8cuen-ta y+7o-choll
Il2ol 8cin-8cuen-ta+y 8nuve 6anosll
Il8no lo 2se con@l e-8xac-ti-3tudll
Il2bienll

<B1MR> Il8Me 7lla-mol 2e@l ri-7car-dol 8ra-mos mon3teroll
Il2e@l tu-8gar de na-ci-7mien-tol 8puen-te+al-3muell
Il8en 1e-5onl es-7pa-nall
Il2e@l 8fe-cha de 8na-ci-5mien-tol 2e@l 8le-te de se-7tiem-brell
Ilde 8mil no-ve-8cien-tos se-7sen-tall
Il8e-5dadl 8vein-6tio-cho 3a-nosll
Il8pro-fe-5sionl 2e@l 8es-tu-3dian-tell
Il2e@l 7ho-bbiesl 8in-te-7re-3esl de-7por-tesl 5skill
Il4mmml 8nom-bre y e-8dad 7pa-dresl 2e@l ma-3ri-no y 8pa-tro-7ci-nioll
Illy 8profe5sionl 2e@l es8tan jubi3ladosll
30

CATEGORY C : Spontaneous Speech - Anecdote

Spanish Speaking females
Lourdes Unzueta Zamalloa
Pilar Miguel Gonzalez
Amaia Mendikoetxea Pelayo

ll8Co-mo a-7nec-do-ta 2bue-noll
ll8voy a co-men-2tar u-na+a-7nec-do-ta que@l
ll8que+en su 2tiem-po fue 8pe-li-5gro-sall
ll8pe-ro 2que@l que+a-8ho-ra la re-6cuer-do la ver-7dad un 8po-co gra-3cio-sa-8men-tell
ll2e@l mi a-7mi-ga+a-6ma-yall
llles-8ta-ba en a-8quel 7tiem-poll
llha-2bi-al sa-2ca-do re-8cien-te-6men-te+ell car-8net de con-du-5cirl
llly 2bue-nol si a 7mil no me 8gus-ta 7mu-chol el con-du-5cirl 8cre-o que a 7e-lla t*1 le
ll8gus-ta to-da-8vi-a 6me-nos-noll 4noll
lllen-8fonces 2e-noll los pri-8me-ros 6di-asl que+ella te-8ni-a el car-5netll
llly2y@l*1 8i-ba-mos de du-7ran-gol 2a@ll
llly2va-mosl a 6un 8ba-rio que hay a-411i lque se 811a-ma go-6yu-rial
llque 8i-ba-bas-6tan-tes7cur-vasll
llly 8bas-7tan-te@l al-3da-pal bas-6tan-te@l 3cues-tall
ll6e-ra cues-ta+a-3rrri-ball
ll12i-ba-mosll
ll8e-lla+a-iba con-du-7cien-doll
llisu+her-8ma-na i-6sarfi 8i-ba+a-de-7lan-tell
lll 6yo i-ba de-3trasll
lllly+en 8un mo-2men-tol en 8u-na de las 7cur-vasll
ll18cu-an-do ha-8bi-a+a-u-na cu-6ne-tal ha-cia+8un 6li-a-doll
ll12yo no se 5co-moll
lllre-8sul-ta que nos que-6da-mos con el*ll
ll8co-che atra-ve-6sa-doll
llllen la mi-2ad de la ca-rre-5te-rall
ll18cer-ca de 6u-na cu-5ne-tall
ll12y1 8ca-sua-li-8dad co-mo 6son las 7co-sasll
llllen a-8que-lla cu-5ne-tal ha-8bi-a u-na 7ca-sall
llli-8en la que vi-7vi-al el que 6lue-go i-ba+a 7ser sul su ma-3ri-doll 4noll
lllicl 8ca-so es que 6yo no se 2co-mo*ll
ll18co-mo pa-5soll
lllpe-ro 2yal 8en-de-re-8zo el 7co-chell
llllly 2bue-noll
ll18po-co a 6po-col 8fui-mos has-ta+a-5rrri-ball
ll1l1le-8ga-mos a go-5yu-rial
ll12yl 8io-das a 3sal-voill

Voy a@l con-8tar 6al-gol que me pa-2soll
ll2ha-co@l a-2pe-nasl 8diez 3di-asl
lllre-8sul-ta que me+en-con-6tra-bal 3mallll
lllicl 3mar-tesll
ll8me+en-con-8tra-ba con ca-7la-mol con 7gri-pell
ll8pe-ro ha-8bi-a que-6da-doll pa-ra 6ir1 8un 5di-al a@l 3no-tting-hammill
El 8mier-co-les por la ma-5na-nall
Il6no+o-i el 8des-per-ta-2dorll
Il8cuan-do me 8des-per-5tel 8so-1o me que+7da-banl 8co-mo 6me-dia 8ho-rall
Il2no1 8cu-re-n-ta+y 2cin-co mi-3nu-tosill
Il2si que co-7rrien-dol 8me du-5chell
Il2pe-na*ll
Il8de-sa-yu-6ne co-5rrien-doll
Il8me+a-tra-gan-3tell
Il2y@l 1co-8gi el pri-8mer au-to-2bus que 5vi-noill
Il8pa-ra 2irll 8has-ta+el 8cen-tro de la ciu-3dadll
Il8li*ll
Ilre-8su11-ta que+el 8au-to-6busl 8no Ille-3-gol 8has-ta+el 8cen-tro de la ciu-5dadll
Il8re-6i que 8so-la-6men-te 8has-ta la po-li-3tec-ni-call
Il2yl 8no te-ni-a 6tiem-pol 8pa-ra es-pe-2rarl 8o-tro au-to-3busill
Ilme que-8da-ban 6cin-co mi-3nu-tosill
Il8si que de-ci-8di co-3rrerll
Il8y prac-ti-8car un 2po-col 8pa-ra el ma-ra-6tonl de 8es-ta se-6ma-nall
Ilco-2rril 8sin pa-2rarill
Il8has-ta la 8es-ta-6ci1onl de+a-to-3bu-sesill
Il8don-de 2vil a mi a-3mi-goll
Il8me+en-con-6tre1 bas-8ian-te 3mallll
Ilcre-6i que 8so-la-6men-te+e-ra por co-3rrerl
Il8y que 8cuan-do me sen-ta-8ri-a en el 8au-to-5busill
Il8es-ta-6ri-a me-3jorll
Il2pe-ox@ 8nlo fue a-3sill
Ilme sen-6te+en el 8au-to-5busill
Il8y+a los 8diez mi-7nu-tosill em-pe-6ce+a sen-8tir-me pe-3orill
Il8mu-cho ca-5lorill
Il8y 2fri-ol de re-7pen-tell
Il2en@l 8no te-8ni-a 8ga-nas de+ha-5bllarll
Il7si-no*ll 8sil-mple-6men-ten de vo-mi-3tarll
Ilco-8gi+u-na 3bol-sall
Il2con@l de 8u-nas man-8za-nas que te-6ni-a en el@l 8en mi 7bol-soll
Il2y@l 8vo-mi-6te u-nas 8cu-ras tas 3ve-cesill
Il8pa-ra ma-2yor sor-6pre-sal 6de mi a-7mi-goll
Ilre-3sul-tal que la 6bol-sal te-8ni-a+a-gu-3je-ros(RISAS)
Il8y te 2pu-se 8to-dos los pan-ta-6lo-nes per-3di-dosill
Il2a ver-3dad es que*ll 2yo lo pa-8se muy 3mallll
Il8ho-ra me pa-8re-ce gra-6cio-soll
Il2pe-ox*ll en 8e-se mo-5men-tol 8fue ho-3mi-bell
Il2no pu-8di-mos Ille-8gar a 6no-ting-hamill
Il8el au-to-8bus pa-5rol en 6she-ffieldill
Il8y nos ba-8ja-mos a-2llill
Ilpor-que 2no+a-guan-8ta-ba 3masill
Il2no e@l en-6tra-mos en@l a-8hi 3mis-moll
Il8en un 2si-tiol 8don-de ha-8bi+a+u-na+es-6pe-cie de+en-fer-5me-rall
Il8y mi a-8mi-gollla 8ma-o+u-na+am-bu-6lan-ciall
Il8por-que me+en-con-6tra-ba muy 3mallll
lly 8no pa-8ra-ba de vo-mi-3tarll
lno ha-8ci-a 8mas que vo-mi-8tar 6bi-lisll
lla-2si que*1 8en el hos-pi-5tall
lime tu-3vie-ron*1 en 8dos 8ho-ras de+8ob-ser-va-3cionll
lme pu-8sie-ron u-na in-yec-8cion en el 7mus-lol 2que*ll
l8ca-sto-da-8vi-a me 3dye-lell
l8que m*1 6fuer-tell
l2yl des-5pue4 8a los 8dos 7di-asll
l8ya 8pu-de+em-pe-6zar al 6ya pu-de+an-8dar 8sin co-3jcarll
llel e-8fic-to 2de@l 2bue*1 de+es-8tar 8tan 7mall 8del vo-mi-5tall
l8se me pa-6sol 8mas o 8me-nos a las 8tres 3ho-rajasl
l2pe-ro@l me que-8de+en 6ca-malal 8di-a si-gu-en-tell
l2por-que@l 8to-da-8vi-a me+en-con-8tra-ba muy 6mallll
18yo cre-o que 2fue*1 3to-doll
l8se me jun-2o@l co-3rrel 8con el de-sa-8yu-no+a 7cues-tasl
l2y@l 8a-de-2mas que*1 es-6ta-ba muy 3mallll
lles-2ta-ba@l 2e@.l 8con ca-3ta-roll
l8un-que+el 7me-di-coll
l3di-jol que 8sim-ple-men-te+2eral que me ha-6bi-a he-cho 8da-no el a-5rozll 8que
me+ha-6bi-a co-8mi-do el 8di-a+an-te-3riorll

<C0FA> l8es-to+o-cu-6rrio+el 8a-no pa-3sa-doll
l2en@*l el 2seis de 6ma-yo-e-8xac-ta-3men-tell
l2fuil a 8wa-ter-loo 3ta-tionl
l2pa-ra@l 8a-sis-8uir a un 8re-ci-8tal de po-e-3si-all
lal 6di-a si-5guien-tel me 8i-ba+a-8ir a bru-3se-lasll
l8s vi-si-8tar a mi 3ti-all
llen-2ion-ces*ll
llha-6bi-a me-8ti-do+en la 7bol-sal 2mil pa-sa-7por-tell
llha-6bi-a cam-7bia-do di-nel 3ii-bras al di-8ne-ro 7bel-gall
llha-8bi-a com-pra-do mi bi-7ille-tel pa-ra 7ir al bru-7se-lasll
lles-6ta-ba 3todo e-sol 8en la 7bol-sall
llte-6ni-a dos 8pa-res de 7ga-fasll
l2un@si la 7ma-qui-na de@l la la 8ca-ma-ra 8fo-to-7gra-fi-ca@ll
lre-6sul-ta que@ll
l2fuil-mos al re-ci-8tal de po-e-3si-all
ll8i-ba con 6u-no de@l mis 8es-tu-3dian-tessll
lly des-5pue4 de-ci-8di-mos 8ir a to-8mar un 3tell
lly 8mien-tras es-6ta-ba-mos a-3lill
l8se nos a-ccr-6co+el ca-ma-3re-roll
l2y@l me 8pre-gun-4tol e@ll
llsi ha-6bi-a en-8tra-do en el 3barl con 8u-na 3bol-sallsll
llen-2ion-cesl mi-6re pa-ra+4-a-8ba-jo pa-ra de-7cir-le@l
l3sil es-8ta+a-7quill
lly me 8di-8cu-en-ta que la 8bol-sa no es-6ta-ball
llen-2ion-cesl el ca-ma-6re-ro sa-8llo@l a 8to-do co-3rrerl del 5barll
lper-es-8guien-do+a+7al-guienll
l8yo no sa-8bi-a 6que ha-8bi-a pa-3sa-doll
ll8no sa-8bi-a si es-8ta-ba mi 7bol-sall
ll2que*m@l es-6ta-ba com-8ple-ta-8men-te per-3di-dall
lto-3ta4 2que@l co-6gle-ron a un@l 7chi-cooll
ll2de@l de co-8lor 3ne-groll
CATEGORY C: Spontaneous Speech - Anecdote

Spanish speaking males.
Josep Figueras y Marimon
Carlos Iribarren Guerrero
Ricardo Ramos Montero

José Figueras y Marimon
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Ricardo Ramos Montero

H8

Un de las anécdotas que más recuerda que es de las más divertidas que me han pasado 18 meses un 2hos-pi-5tal

H2e@l 8un 7di-all

H2yol en a que-ll a 8tra-ba-8ja-ba de no-7chesll

Hun 8di-a es-8ta-ba en 5ca-sall

Hes-8ta-ba dur-5mien-doll

H2por-que@l dor-8mi-a por 8las ma-7na-nas1 8pa-ra tra-ba-2jarl 8por las 7no-chesll

Hire-ci-8bi la 1la-8ma-da de te-5le-fo-noll

H2de la@i 8cen-tra-3ll-tal del 8hos-pi-5tal

Hde la 8chi-ca que+es-8ta-ba en la 2cen-tra-5ll-tall

H8que+a-de-8mas es a-8mi-ga 7mi-all

H8y me 7di-joi@l

H8y-jo-5sepl

He@l es-ta 8tar-de no 6ven-gas1 es-ta 6no-che no 8ven-gas1 a 2tra-ba-5jarl

H2por-que@l a-8qui-i+hay u-2nosl se-2no-resl que te+es-8tan bus-7can-doll

H8y que te 8que-ren ma-2tarl

H3bue-nol 2di-jel 3bue-noll

H8no me 8to-mes el 7pe-toll

Hlique@*l que+es-try 8muy can-7sa-doll y 8que+es-ta 8no-che voy a 8tra-ba-5jarl y 8no me 8to-mes el 6pe-toll que 8no es pa-ra 6es-toll

Hlal prin-8ci-pio me re-2il por su-5pues-toll

Hpe-ro 8e-lia lo re-pi-3tiol y lo re-pi-7tioll

Hvy 8al fi-5nall la col-2gue1 8muy en-fa-3da-doll

Hvol-2vill

Hvol-3vi@l 8por la 6no-che1 vol-8vi al hos-pi-7tal

Hlv me+en-con-5tre@l 8pues a 8to-do el 3mun-doll

Hlique me de-3ci-a-e-8xac-ta-6men-tal la 8mis-ma+his-3to-rial

H8ha-n ve-8ni-do dos se-5no-resl

Hlcon8 u-nos cu-5chi-1losll

H2e@l di-5cien-doll

Hlique ha-8bi-as vio-3la-doll

Hla 8u-na 2de@l 8de sus 5hi-jasll

Hla 8u-na 2de@l 8de las 2hi-jasll de 8u-no de 6los se-5no-resll

H8y que te 8i-ban 8a ma-5tarl

H2que@l que 8es-fo no po-8di-a 5serll

Hly que 8e-llos 8i-ban a ha-8cer la 3leyll

Hlime que-2del 8im-pre-sio-na-7di-si-moll(Risa ahogada)

Hlal prin-2ci-piol 8no los cre-7i-all

Hlcre-8i-a que se ha-8bi-an con-fa-bu-3la-doll 8con-tra 5mill

Hlpe-ro 8cuan-do el di-rec-8tor del hos-pi-3tal 8me lla-5moll

H8que se ha-8bi-a que-8da-do 8ex-pro-6fe-sol pa-ra 6es-pe-7rar-mell
Illy 8me con-2tol
lque ha-6bi-a ve-3ni-dol la 8po-li-6ci-a+a bus-5car-mell
lla 8co-sa em-pe-2zol pues a te-8ner 2o-tro@l o-tro ca-3rirl 8mas 3se-rioll
ll2bienl lo 6cie-er-to es 2que@ll
ll2bue-nol lla-8me a la po-li-6ci-all
llme vi-8nie-ron a bus-5car-ll
ll2mel 8fui+a la 8co-mi-sa-7ri-all
lla-2li@l yo 8em-pe-2ce@ll
ll2bue-nol 8un 2po-co*il al prin-8ci-pio a re-6ir-mell
ll8por-que 3cla-rol
ll8e-vi-8den-te-5men-tel 2o*@l 2no vio-8le a 6na-dieill
ll8no ha-bi-a vio-8la-do a 6na-dieill
llem-pe-8ce a re-7ir-mell a 2tom*ill
llun 8po-co+es 2ca-si-al to-8mar-les el 3pe-1oll
ldi-8ci-en-do 3bue-nol 3queill
ll8que es que 8soy el a-cu-7sa-doll 2quel que me 8vais a 8in-te-rro-5garill
ll8pe-ro 3sill
lllo 8cie-er-to es que+em-pe-3za-ronl a in-te-8ro-6gar-mell
llem-pe-8za-ron a in-te-8ro-7gar-mell
lla pre-gun-3tar-me pues 8don-de+es-3ta-ba 8yo@l tal 3di-a co-mo 2hoyl 8dos se-8ma-nas
a-5stras 8por la 5no-chel a 8ul 5ho-raill
ll8yo no 8me+a-cor-7da-baill
llen a-8que-llos mo-5men-tosil no me+a-cor-7da-baiill
ll2y enc*il y em-pe-8ce+a pre-o-cu-6par-mell
llem-pe-8za-ron a de-3cir-me que@l 2bue-noll
ll2que@ll pen-8sa-ra+aen lla-8mar un 8a-bo-6ga-doll
ll2que@ll te-8ni-a lla+a-cu-sa-6cionl for-6mall de 8vio-la-3cionill
lla ver-2daill 8es que+en a-8que-llos mo-3men-tosil es-8ta-ba pen-2san-doll en a-2que-llasill
pe-8li-culas 8ti-pi-cas de 2hitch-7hockl
llque 8co-gen al 8a-cu-7sa-doll
llque no 8tie-ne 3na-da que 5verill
llly em-8pie-zan a so-me-7ier-loill a 8es-tas tor-7tu-rasill
ll8pe-ro 2bienill
llce@2! lo pe-8or de 8to-do 3fuel 2cu-an-dol me co-lo-8ca-ron en u-na 8sa-la es-pe-7cianill
ll8en las que 3hayl 8un 2vi-driol 8un cris-3taill
llque 8so-la-8men-te se 8ve 6por un 3la-doll y 6no por el 7o-troll
llly o-8i lla 3vozll de 8u-na 8ni-na 3jo-venl di-7cien-do@ll
llzue@sl 3sill
ll8que se 3gi-rell
ll8que se 8pen-ga+el a 3 bri-goll
ll8que se 8de la 3vuel-tall
llly 8yo es-7ia-ba@l en el 8o-tro 7ladoll 2puesl 8o-be-de-8cien-do sus ins-truc-6cio-nesill
llly o-7i-al los 8co-men-6ta-riosil de 8e-lla di-3cien-doll
ll8pues 2sil me pa-8re-ce que 2sl lo 6esill
ll2quel 8que 8que 8que 6sil 8que que pa-8re-ce que 8es 3eill
llen a-8quel mo-3men-tol 3si que+em-pe-8ce+a tem-5blarill
ll8y me 3vill 8ya re-al-8men-te+en la 5car-cellill
ll8y en los juz-3ga-dosil et-6ce-te-rall
lllo 8cie-er-to+es que+a+al fi-5nall 8tu-ve 8mu-cha 7suer-tell
ll2y@ll 8y 3bue-noll
llpa-8re-ce 8ser que 8no me 8i-den-ti-fi-5coll
llevo que ha-8bí-a 6un vio-la-3dorl en 6sa-ba-delll
l8don-de yo tra-ba-7ja-ba+en a-8que-lla 7e-po-call
l8que-e-ra 6muy pa-re-8ci-do a 5mil
lcon 8pe-lo 7lar-goll
l9ru-biol 8pe-lo 7lar-goll
llque lle-8va-ba un a-8bri-go 6muy pa-re-6ci-do al 7mi-oll
lly 2que@l se pa-8sa-ba los 5di-as puesl in-8ten-tan-do vio-8lar a las 6chi-casll
lpa-8ce- ce 3ser que la 3ma-drel de la 5chi-call
l3viol a 8es-te 8vio-la-5dorll
lly al 8ca-bo de 8tres 5di-asll
l2fue al 8hos-pi-5tal por 8o-tras ra-7zo-nesll
llme 8vio a 3mil en el 6hos-pi-5talll
ll8y 3di-joll
l8ta-tell
l8es-te 3es el@l el 8vio-la-8dor de mi 6hi-jall
l2e@l 8ue-go 8ra-pi-da-3men-tel se 8fue a 1la-8mar a 8su ma-5ridoll
l8y su ma-5ri-dol con de-8se-os 6de ven-7gan-zall
llpues se 8vi-no al hcs-pi-3talll
ll8y me pre-8gun-jo 6que ha-bri-a pa-7sa-doll
l2sil en 8vez de tra-ba-8jar de 6no-chesll
lla-8que-lla se-6ma-nal me hu-8bie-ra to-6ca-dol tra-ba-3jarll
l2de@*l de 6uar-desll
l2por-que@l su 8pa-dre-e-ra de a-3que-llos de@l pe-5garl y 8ue-go 8prep-gu-3tarll
ll8en 3finall
l8des-de-8quei 7di-all
lllas 8chi-cas del8hos-pi-8tal me pre-gun-6ta-banl en 6que+es-8qui-na vio-31a-ball
l2pa-ra@l pa-ra+ha-8cer 3co-tall

<2C1MC>

Il2Y16yo cre-o que 21ol que 3voy a con-8tarl es 8u-na+a-7nec-do-tall
l2que@l 5bue-nol 8cre-o 3que@ll
l8qui 8po-ne-a-8nec-do-ta gra-7cio-sall
ll8es u-na-a-7nec-do-tal 8pe-ro que 8no 3tie-nel de-ma-8sia-do de gra-6cio-soll
l2e@l 8es-to pa-5so e*l 2enl 8na-vi-2da-des pa-6sa-dasll
llcuan-dol vol-3vi 8pa-ral 8pa-ra ma-3drilll
ll2y@l 8en el a-e-ro-6puer-toll
ll8en el con-8trol de 8pa-sa-5por-tessll
l2e@l con* 8ec@l al pa-8sar el con-trolll
llre-8sul-ta que mi 6nom-bre es-8ta-ba en el or-de-na-8dor de la po-li-5ci-all
Il2yl 8yo+es-5ta-ball
Il8co-mo re-gis-3tra-dol con 8or-den de 8bus-ca+y cap-6turall
Il3yo 15cla-rol me lle-2vel u-na sor-8pre-sa tre-6men-dall
Ilpor-que 2yo 8des-de 3lue-go noll (RISA AHOAGADA)
Il8no te-8ni-a nin-3gun*e nin-3gun e*1 a-6sun-to II
Il2con 1a*1 2con la 18con la jus-3ti-cialll
Il2y*1 2y@ en-5ton-cesl 2cuan-dol pre-gun-8te la 6fe-cha del*1 de 8es-te re-5gis-troll
Il2e@*1 2ell el ins-pec-8tor me 6di-jo que@*1 18que+e-ra 3ju-nioll
Il3ju-niol 8cre-o re-cor-7darl 3ju-nio lo-8chen-ta+y 3cuau-trol
Il8que+es 7cuau-doll
Il2e@1 a 8mi me ro-7ba-ronll
Il2e@1 8u-na 6mo-tol que 8yo te-3ni-all
Il2u-na 8u-na 8u-na 3ves-pal dos-3ci-en-tosll
Il8y en-5ton-cesl el in-di-6vi-duo 8que el me 21a ro-5boll
Il8u-ti-li-5zol mi 8do-cu-men-ta-5ci-onl que+es-7ta-ba en el*1 8en la 3mo-toll
Il8en 2la@1 en 2ell en 8el en 2ell 2e@*1 8si-tio pa-ra guar-8dar las 8he-ra-7mien-tasll
Illy en-5ton-cesl 2ell 8u-ti-li-2zo mol mi i-8den-ti-5dadll
Il8u-ti-li-8zo mi+i-2den-ti-5dad pa-ra*1 8pa-ra 8con-du-7cirl
Il2yl 8cuau-do la po-li-6ci-a le de-5tu-voll
Il8el 3diol mi+i-8den-ti-5dadll
Illy en^7ton-ces el*1 el a-3gen-tel que+es-8ta-ba de ser-6vi-cio en@1 8e-se 5di-all
Il8pues 2e@1 des-de 2lue-go+e-8qui-vo-8ca-da-5men-tell
Il3pu-so e1 8el 2e@1 en el 2in-tol 8mi 6nom-brel en el 8or-de-na-3dorl de la 8po-li-3ci-all
Il8pe-ro 3lue-noioll
Il8gra-cias a 5diosl 6to-do se ha*il
Ilse ha 8s0-lu-cio-7na-doll
Il8con la me-dia-6cion de un@1 de 8un a-bo-3ga-doll
Illy es-8ta 6to-dol 8s0-lu-cio-3na-doll
Il8muy 2biennll

<C1MR>
Il2Bue-noll
Il8voy a des-cri-6birl u-na+a-7ne-c-do-tall
Il2e@1 8que me+8o-cu-rri-2ol la pri-8me-ra 2vezl que lle-8gue+a +in-gla-5te-rall
Illes-8ta-ba+en un 8bed and 7break-fastll
Il8e-ra+un 3jue-vesl
Ilha-8bi-a pe-3di-do 2e@1 7break-fastl 8el de-sea-7yu-noll
Il2y@1 8me pre-gun-8to la se-3no-ral si que-6ri-al 2e@1 8hue-vos 3fri-tosll
Ilha-8bi-a+en-ten-2dii-do 8que si me+8i-ba+a que-8dar el 7vier-nesll
Il8da-da la 8si-mi-li-3tuad 2en-trel 8fried 3eggsl 8and 5fri-dayll
Iland 8dij-je que 5noll
Il2yl me que-8de 8sin de-se-3yu-noll
Es una hermosa noche de verano.
Tienen las altas casas
abiertos los balcones
del viejo pueblo a la anchousa plaza.
En el amplio rectangulo desierto,
bancos de piedra, evonimos y acacias
simetricos dibujan
sus negras sombras en la arena blanca.
en el cenit, la luna, y en la torre
la esfera del reloj iluminada.
Yo en este viejo pueblo paseando
solo, como un fantasma.
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llY en la 5to-rel la es-6fe-ra del re-5loj i-lu-mi-3na-dall
ll2Yolen 8es-te 6vie-jo 5pue-blo1 pa-6sean-do so-lo1
llco-mo 2un fan-3tas-mall

<DOFA>
ll2Es u-na+her-6mo-sa 8no-che de ve-3ra-noll
ll8Tie-nen las 6al-tas 5ca-sasl a-6bier-tos los bal-5co-nest del 6vie-jo 2pue-blo1 8a
la+an-chu-8ro-sa 3pla-zall
ll8En el 6am-plio rec-8tan-gu-lo de-5sier-tol 8ban-cos de 3pie-drall e-7vo-ni-mos y a-8ca-cias
si-5me-tri-cos di-6bu-jansus 8ne-gras 7som-bras en la+a-8re-na 3blan-call
ll8en el 7ce-nil la 7lu-nall
llY en la 7to-re la es-6fe-ra del re-5loj i-lu-mi-3na-dall
ll2Yo en 8es-te 8vie-jo 7pue-blo pa-8sean-do 3so-lo1
ll8co-mo 6un fan-3tas-mall

<D1> Spanish speaking males
<D1M> Josep Figueras y Marimon
<D1MC> Carlos Inbarren Guerrero
<D1MR> Ricardo Ramos Montero

<D1M>
ll8Es u-na her-2mo-sa 6no-che de ve-3ra-noll
ll8Tie-nen las 6al-tas 7ca-sasl a-6bier-tos los bal-3co-nessl
ll6del 6vie-jo 5pue-blo1 8a la an-chu-8ro-sa 3pla-zall
ll8En el 6am-plio rec-7tan-gu-lo de-5sier-tol 6ban-cos de 7pie-drall e-2vo-ni-mos y a-5ca-ciasl
si-6me-tri-cos di-7bu-jansus 8ne-gras 5som-bras en la a-8re-na 3blan-call
ll8en el 6ce-nil la 6lu-nall
llY en la 7to-re la es-2fe-ra del re-5loj i-lu-mi-3na-dall
ll2Yolen 6es-te 8vie-jo 7pue-blo pa-2sean-dol 3so-lo1
ll8co-mo 6un fan-3tas-mall

<D1MC>
ll2Es u-na+her-6mo-sa 8no-che de ve-2ra-noll
ll8Tie-nen las 8al-tas 7ca-sasl a-8bier-tos los bal-2co-nesl del 8vie-jo 5pue-blo1 8a
la+an-chu-6ro-sa 3pla-zall
ll8En el 6am-plio rec-3tan-gu-lo de-7sier-tol 8ban-cos de 5pie-drall e-2vo-ni-mos y a-8ca-ciasl
si-7me-tri-cos di-6bu-jansus 8ne-gras 2som-bras en la+a-8re-na 3blan-call
ll8en el 5ce-nil la 3lu-nall
ll8y en la 7to-re la es-8fe-ra del re-5loj i-lu-mi-3na-dall
ll2Yo en 6es-te 8vie-jo 7pue-blo pa-6sean-do5so-lo1 co-mo 6un fan-3tas-mall

<D1MR>
ll8Es u-na+her-6mo-sa 8no-che de ve-3ra-noll
ll8Tie-nen las 6al-tas 7ca-sasl a-2bier-tos los bal-3co-nesl
ll6del 8vie-jo 5pue-blo1 8y la an-6chu-ra 3pla-zall
En el 2am-plio rec-tan-gu-lo de-sier-tol ban-cos de pie-drall y el ce-nilla 5u-nal y en la to-ra es-fe-ra del re-loj lu-mi-na.

Yo en este vie-jos pueblo pasa-do so-lo como un fan-tas-mall.
Mario Vargas Llosa --Jorge Mario Pedro Vargas Llosa, hijo único de Ernesto y Dora-- nació en Arequipa el 28 de marzo de 1936. Arequipa es, en el aspero sur del Perú, un nudo de conflictos: el la «segunda ciudad» del país, pero tiene que disputar constantemente este título con Trujillo, en el calido norte; el departamento al que pertenece forma parte del litoral del Pacifico, pero la capital misma esta enclavada sobre un macizo de 2.300 metros de altura, como una ciudad de la sierra. El orgullo de los arequipeños se reparte equitativamente: entre quienes se sienten «de la costa» y los que prefieren ser «de la sierra» --y ese dilema es viejo como la ciudad, fundada por los españoles en 1540. Pero la maxima gloria de los arequipeños es haber sido (y, de alguna manera, seguir siendo) la capital de la política criolla, el hogar secular de las revoluciones --en el sentido domestico que adopto en la epoca republicana, o sea desde la heroica revuelta popular contra una tiranía hasta el clasico cuartelazo militar. Arequipa es, ademas, ultracatolica y ultramontana (aun en ventajosa disputa con Lima); es un territorio de inquietud telúrica, asentado en el centro de un anillo de volcanes (el Misti es su volcan tutelar, su mejor paisaje postal) y sacudido por destructores terremotos; es cuna de poetas románticos y aparatosis, que pueden llegar a ser heroes (como Melgar, cantor y procer de la Emancipacion) o iconoclastas (como Alberto Hidalgo, enfant terrible de los...
llre-vo-lu-5ciónl 8en el sen-8ti-do do-5mes-ti-col que a-dop-5to in en la e-po-ca re-pu-bli-3ca-nall
l8o 6seal 8des-de la+he-6roi-ca re-8vuel-ta po-pu-5larl 6con-tral 6u-na8ti-ri-7ni-al 8has-ta+el
l7cla-si-col cuar-te-8a-zo mi-li-3tarll
lta-re-6qui-pa 8es a-de-5mas 8ul-tra-ca-7to-li-cal y 8ul-tra-mon-2ta-na ll
ll-5unl en ven-ta-6jo-sa dis-8pu-ta con 3limall
ll8es un te-rrri-6to-8rio de+in-quie-8tud te-77u-ri-cal a-sen-ta-do en el 5cen-tro de 6un a-ni-lllo
de vol-ca-nesll
llel 7mis-til 6es su vol-8can tu-te-5larl su me-8jor pai-8sa-ja pos-3taall
ll8y sa-6di-do 8por des-truc-5to-res te-re-3mo-tosill
ll8es 6cu-na de po-e-tas ro-8man-ti-cos y a-pa-ra-7to-sosill que 6pue-den lle-8gar a 5serl
ll2he-ro-estll
ll8co-mo mel-5garl can-8tor y 6pro-cer de la 8e-man-ci-pa-5cionll
ll0 8i-8no-3cblas-tas ll
llco-m0-al-8ber-to-hi-7dal-goll
ll4en-6fant te-5ri-bble de los*ll

<EOF>
lleve su volcán te-turar
lleve su mejor paisaje postall
y sacude do por des-tru-2to-tes ter-re-3mo-tosill
lleva 6ve-de-den lle-8gar a 2ser 13he-ro-esill
llave-co-mo mel-7garill
llave-co-mo mel-7garill
llave-co-mo mel-7garill
Spanish speaking males

Josep Figueras y Marimon
Carlos Iribarren Guerrero
Ricardo Ramos Montero

H2Ma-rio var-gas 711o-sal 6jor-ge 6ma-rio 6pe-drol 8var-gas 711o-sal 8hi-jo 6u-ni-co de-er-8nes-to y 7do-ral na-6cio-en 8a-re-2qui-pal el vein-6ti-o-cho de 5mar-zol de 6mil no-ve-5cientos 8trein-ta+y 3esiel
lla-re-6qui-pa 5esl en el 8as-pe-ro 8sur de pe-5rul 8un 2nu-do de con-3lien-tos
ll8es la se-6gun-da ciu-5dad del pa-2is
llpe-ro 8tie-ne que dis-pu-5tar cons-8tan-te-men-te+es-te 7ti-tu-lo con tru-2ji-llol en el 8ca-li-do 3nor-te
ll8el de-par-7men-to-al que 8per-te-7ne-cel for-ma 5par-te del li-to-8ral del pa-6ci-fi-co
ll8pe-ro la ca-pi-8tal 7mis-mal es-8ta en cla-7va-da so-bre 6un ma-5ci-zo de dos 6mil tres-7ciendo 8me-tros del al-5ru-ral co-mo 6u-na ciu-5dad de la 3sien-raal
llel or-6gu-lo de los 2a-re-qui*l 7pe-nosl 8se re-5par-te 8se-da-vu-7en-tel en tre
S5vie-nes se 2sien-tal de la 7cos-tal 8y los que pre-8tie-ren 5ser de la 6sien-raal
Il 8y 8es-te di-6ie ma es 5vie-jol8co-mo la ciu-3dad
llfuer-8na-da por los 8es-pa-5no-lesl en 6mil qui-8nien-tos cu-3ren-tall
llpe-ro la 6ma-xi-ma 7glor-ria de los 8a-re-qui-7pe-nosl 8es ha-ber 2si-dol y de al-6gu-na
ma-2ne-ral se-6guir 5sien-dol la ca-pi-6tal de la po-6li-ti-ca cri-2o-lal el ho-8gar se-cu-2lar
de las 8re-vo-lu-3cio-nes
ll8re-vo-lu-5cio-nes 8en el sen-6ti-o-cho do-7mes-ti-co que a-dop-6ti en la 8e-po-ca
8re-pu-bli-2ca-naal o 3se-al 8des-de la he-6ro-ii-ca re-8vuel-ta po-pu-5farl con-tra 8u-na
ti-ri-a-5ni-al 8has-ta el 8ca-si-co cuar-te-8lu-9zo mi-li-3tarl
ll8a-re-2qui-pa 5esl 8a-de-5nads 8ul-trafa-ca-7lo-li-ca y 8ul-tra-mon-2ta-na
llla-8un en ven-ta-6jo-sa dis-7pu-ta con 2li-mall
ll8es un te-rrri-6ti-o-cho de in-8quie-ta ta te-7lu-ri-cal 8a-sen-6ta-do en el 2cen-tro de un a-2ni-llo
de vol-ce-naesl
ll8el mis-3tiil 8es su vol-5can tu-te-3larl
ll su me-8jor pai-7sa-je pos-taill
ll 8y sa-ca-7di-do por 8des-truc-2to-res te-re-6mo-tosll
ll es 8cu-na de po-8e-tas ro-7man-ti-cos 8y+a-pa-ra-3io-sosll
ll que 6peu-den lle-gar a 8ser 7he-ro-esl
ll8co-mo mel-7garl can-8tor y 7pro-er-e de la 8e-man-ci-pa-2cionl
ll o 8i-co-no-3clas-tasill

6Ma-rio 8var-gas 711o-sal 8jor-ge 2ma-riol 6pe-dro 8var-gas 711o-sal 8hi-jo 6u-ni-co
de-er-8nes-to y 5do-ral na-6cio-en 8a-re-2qui-pal el vein-6ti-o-cho de 5mar-zol de 6mil
no-ve-5cientos 8trein-ta+y 3esiel
lla-re-6qui-pa 5esl en el 8as-pe-ro 8sur del pe-5rul 8un nu-do de con-3lien-tos
ll8es la se-6gun-da ciu-5dad del pa-3isll
llpe-ro 6tie-ne que dis-pu-5tarl cons-6tan-te-men-te+es-te 7ti-tu-lo 18con tru-6ji-llol en el
8ca-li-do 3nor-te
ll8el de-par-7men-to-al que 8per-te-6ne-cel 8for-ma 5par-te del li-to-8ral del pa-6ci-fi-co
pe-ro la ca-pi-2tal 7mis-mal es-8ta+en-cla-7va-da so-bre 6un ma-5ci-7o de dos 6mil tres-5ci-en-7os 8me-tros de al-6tu-rall
8co-mo 6u-na ciu-5-5ad de la 3sie-rall
or-6gu-llo de* el or-6gu-llo de los@ 8re-qui-7pe-nos 7que se re-7par-te la 8-te-qui-ta-3ti-va-men-tell
8en tre quie-nes se 7sien-ten 8de la 6costal
los que pre-6fieren 5cer de la 5sie-rall
y 6e-di-5le-mal 6es 6vie-jol 6co-mo la ciu-3dad
fun-6da-da por los 6es-pa-7no-les-est en 6mil qui-5nien-tos cu-3-7ra
or-66eu-llo de los 8a-re-qui-7pe-nos 6es ha-ber 2si-dol y de+al-6gu-na ma-5ne-ral se-guir 3e-iendol las re-vo-lu-3cio-nes
or-6gu-llo de los@ 8a-re-qui-pal el vein-66io-cho de 5mar-zol de 8mel no-ve-7cien-tos 8trein-ta+y 3seisil
la-re-6qui-pal 5esl en el 6as-pe-ro 8sur del pe-5rul 8un 7nu-do de con-3fic-tosa-6quis 6la se-6-gun-da ciu-lad del pa-5sil 8pe-ro 2tie-nel que dis-pu-6tar cons-7un-te-men-te+es-te 7iu-tu-lo con tru-2ji-llol en el 8ca-li-do 3nor-te-tell
del or-6gu-llo de los 8a-re-qui-7pe-nos 8se re-7par-te 8re-qui-ta-6vi-a-men-tell
or-6gu-llo de los 8a-re-qui-pal el vein-66io-cho de 5mar-zol de 8mel no-ve-7cien-tos 8trein-ta+y 3seisil
la-re-6qui-pal 5esl en el 6as-pe-ro 8sur del pe-5rul 8un 7nu-do de con-3fic-tos
or-6quis 6la se-6-gun-da ciu-lad del pa-5sil 8pe-ro 2tie-nel que dis-pu-6tar cons-7un-te-men-te+es-te 7iu-tu-lo con tru-2ji-llol en el 8ca-li-do 3nor-te-tell
or-6quis 6la se-6-gun-da ciu-lad del pa-5sil 8pe-ro 2tie-nel que dis-pu-6tar cons-7un-te-men-te+es-te 7iu-tu-lo con tru-2ji-llol en el 8ca-li-do 3nor-te-tell
llque 6pue-den lle-5gar a serl 6he-roesll
ll8co-mo mel-6gar l can-stor y pro-5cer de 2la*1 8e-man-ci-pa-3cionll
Los rostros se suavizaron en el resplandor vacilante que el globo de luz difundía por el recinto, a través de escasas partículas limpias de vidrio: el peligro había desaparecido para todos, salvo para Porfirio Cava. Los dados estaban quietos, marcaban tres y uno, su blancura contrastaba con el suelo sucio.

---CUATRO ---dijo el Jaguar

Los rostros se suavizaron en el resplandor vacilante que el globo de luz difundía por el recinto, a través de escasas partículas limpias de vidrio: el peligro había desaparecido para todos, salvo para Porfirio Cava. Los dados estaban quietos, marcaban tres y uno, su blancura contrastaba con el suelo sucio.

---Cuatro —repitió el Jaguar—. Quién?
---Yo —murmuro Cava—. Dije cuatro.
---Aparate —replicó el Jaguar—. Ya sabes, el segundo de la izquierda.

Cava sintió frío. Los baños estaban al fondo de las cuadras, separados de ellas por una delgada puerta de madera, y no tenían ventanas. En los años anteriores, el invierno solo llegaba al dormitorio de los cadetes: colándose por los vidrios rotos y las rendijas; pero este año era agresivo y casi ningún rincon del colegio se libraba del viento, que, en las noches, conseguía penetrar hasta en los baños, disipar la hiedra acumulada durante el día y destruir su atmosfera tibia. Pero Cava había nacido y vivido en la sierra, estaba acostumbrado al invierno: era el miedo lo que erizaba su piel.

---Se acabo? Puedo irme a dormir? ---dijo Boa: un cuerpo y una voz desmesurados, un plumero de pelos grasientos que corona una cabeza prominente, un rostro diminuto de ojos hundidos por el sueño. Tenía la boca abierta, el labio inferior adelantado colgaba una hebra de tabaco. El Jaguar se había vuelto a mirarlo.
---Entro de imaginaria a la una ---dijo Boa---. Quisiera dormir algo.
---Vayanse ---dijo el Jaguar---. Los despertare a las cinco.
Boa y Rulos salieron. Uno de ellos tropezó al cruzar el umbral y maldijo.
---Apenas regreses, me despiertas ---ordenó el Jaguar---. No te demores mucho. Van a ser las doce.
---Si ---dijo Cava. Su rostro, por lo común impenetrable, parecía fatigado---. Voy a vestirme.

---D0FL---

---Female Spanish speakers---
---Lourdes Unzueta Zamalloa---
---Pilar Miguel Gonzalez---
---Amaia Mendikoetxea Pelayo---
Ilpe-ro 6e-te 7a-nol 6e-ra a-gre-3si-voll
Il y 6ca-si nin-8gun rin-5con del co-7le-gio se li-6bra-ba del 7vi-en-tol 2que! 8en las 7no-chesl
con-se-6gui a pe-ne-5uarl 8has-ta en los 3 ba-nosli di-si-6par la he-dion-2dez a cu-mu-6la-da
du-8ran-te el 7di-al y des-tru-6ir su at-5mos-fe-ra 3ti-biall
Ilpe-ro 7ca-val ha-8bi-a na-5ci-dol 8y vi-6vi-do en la 3sie-rrall
lles-8ta-ba+a-cos-tum-6bra-da al in-3vier-noll
Il8e-ra+el 6mie-do lo que+e-ri-za-ba su 3pie-cl
Il8se+a-ca-4bol
Il7pue-do 8ir-me a dor-4mirll
ll8dio-jo 3bo-all
Il 8un 6cuer-po y 8u-na 6voz des-me-su-7ra-dosl 8un plu-2me-ro de*! 8pe-los
gra-5sien-tos que co-6ro-na 8u-na ca-8be-za 8pro-mi-7nen-tel 6un 6ros-tro di-mi-5nu-to de
8o-jos hun-8di-dos por el 3 sue-noll
llte-6ni-a la 8bo-ca a-2bier-tal del 81a-bio in-fe-6rior a-de-lan-7ta-dol col-5ga-ba 6u-na 8he-bra
de ta-3ba-coll
Il8el ja-5guar-se ha-6bia 8vuel-to a mi-3rar-looll
Il2en-tro de 8i-ma-gi-7na-ra a la 3u-nall
Il8di-jo 3bo-all
Ilqui-6sie-ra dor-8mir 3al-goll
Il6Va-yan-se1 8di jo el ja-3guarll
Il8los-8des-per-ta-5re a las 3cin-coll
Il8bo-a y 7nu-lo sa-3lie-ronll
Il8u-no de 5e-lllos tro-pe-6zo+al cru-8zar el um-5brall 8y mal-3di-joll
Il6pe-nes re-5gre-seesl 8me des-2pier-tasl or-de-8no+el ja-3guarll
Il6no te de-7mo-res 3mu-choll
Il6van a 5ser las 3do-cell
Il2sil 8di-jo 3cavall
Ilsu 7ros-trol 8por lo co-6mun 8im-pe-ne-5tra-bie1 8pa-re-7cia fa-ti-3ga-doll
Il2voy a ves-3rir-mell

<D0FP>
Il2Cua-troll
Il8di-jo-el 3a-3guarll
Illos 6ros-tros se sua-vi-5za-rond 8en el res-plan-6dor va-ci-5lan-tel 8que+el 6glo-bo de 5iluz
di-fun-8di-a por el re-3cin-toll
Il tra-6ves de+es-8ca-sas par-5ti-cu-lasl 8lim-pias de 3vi-drioll
Ilpe-5ii-grol ha-8bi-a de-sa-pa-re-5ci-dol 8pa-ra 3to-dosll
Il5sal-vol 8pa-ra por-2iri-rol 8ca-ra*M 3ca-vall
Illos 6da-dos es-8ta-ban 3quie-tosll
Ilmar-8ca-ban 4tresl 8y 3u-noll
IlSU blan-6cu-ra con-tras-5ta-bal 8con el 8sue-lo 3su-ciooll
Il6cua-trol 8re-pi-8ti-o+el ja-3guarll
Il7quien<ll
Il2yol mur-mu-8ro 6Ca-vall
Il8di-je 7cua-troll
Il2-2pu-ra-tel re-pli-8co+el ja-3guarll
Il ya 6sa-besl el se-6gun-do de la+ iz-3quier-dall
Il6ca-va sin-8ti-o 3iri-ooll
Illos 6ba-nos es-8ta-ban al 5fon-do de las 3cu-dra-sll
Ilse-pa-6ra-dos de 5e-lllasl por 6u-na del-8ga-da 5puer-ta de ma-3de-rall
Il y 6no-te-8ni-an ven-3ta-nasll
Il len 6a-nos 8an-te-7rio-resl el in-6vier-no so-lo 1le-5ga-ba+a+al dor-mi-6to-río de los@l
Ilca-3de-tesll
llco-6lan-do-se 8por los 8vi-drios 3ro-tosll
llal 2dorm-*1 2y@1 8las ren-3di-ja$ll
lppe-ro 6es-te 5a-no-ce-ra+a+gre-3si-voll
lluy 8ca-si nin-6gun rin-8con del co-7le-gi* se l8bra-ba del 3vien-toll
ll2quel 8en las 5no-chesl con-se-6gui-a pe-ne-5rar1 8has-ta en los 3ba-nosll
ll8di-si-2par1 2il han-8dion-2dezl 8a-cu-mu-5la-da'll du-ran-te+el 3di-all
ll8y des-tru-2iri su at-8mos-fera 3ti-biall,
llpe-ro 6ca-va ha-8bi-a na-5ci-do y vi-6vi-do+en la 3sie-rrall
llles-8ta-ba+a+cos-tum-6bra-do+al in-3vier-noll
ll8e-ra el 5mie-do lo que le+e-ri-2za-ba la*l su 3pielll
ll8se+a-ca-4boll
ll8pue-do 8ir-me+a dor-4mirll
ll8di-jo bo-all
llun 6cuer-pol 8y+u-na 5voz des-me-su-3ra-dosll
ll6un plu-8mero de 8pe-los gra-3sien-tosll
ll8que@l co-6ro-na+u-na ca-5be-za pro-mi-3nen-tell
ll8un 7ros-trol 8di-mi-3nu-tol de-8-jo-hun-2di-dos por el 3sue-noll
llte-6ni-a la 5bo-ca a-3bier-tall
ll1del 8ia-bio-in-fe-5riorl 8a-de-lan-6ia-dol col-8ga-ba 6u-na 5he-bral 2de@1 ta-3ba-coll
ll el ja-5guar1 se ha-8bi-a 3vuel-tol 8a mi-3rar-loll
ll1en-tro de+i-ma-gi-8na-ria+a la 3u-nal 8dij0 3bo-all
llqui-6sie-ra dor-8mir 3al-goll
ll8va-yan-2sel 8di-jo+el ja-3guarll
ll8tos des-per-ta-5re+a las 3cin-coll
ll8bo-a y 8ru-los sa-3lie-ronll
ll8u-no 5de+e-llos tro-pe-zo+al cru-5zar l el um-5bral y mal-3di-joll
lla-6pe-nas re-3gre-sessll
ll8me des-3pier-tas! 8or-de-6no+el ja-3guarll
ll8no me de-8mo-res 2mu-chol 6no te de-8mo-res 2mucholl
ll8van a 8ser las 3do-coll
ll8si 8di-jo 3ca-vall
llsu 6ros-trol 8por lo co-5muni 8im-pe-ne-3tra-bleur 8pa-re-6ci-a fa-ti-3ga-doll
ll8voy a ves-3tir-mell

<DOFA>
ll2Cua-trol 8di-jo+el ja-3guarll
ll los 6ros-tros se sua-vi-5za-ronl 8en el res-plan-6dor va-ci-5lan-tel 8que+el 6globo de 5luz
di-fun-8di-a por el re-3cin-toll
ll2a tra-6ves de+es-8ca-sas par-5ti-cu-las 8lim-pias de 2vi-driol el pe-6li-gro ha-8bi-a
de-sa-pa-re-8ci-do pa-ra 3to-dosll
ll3sal-vol 8pa-ra por-6fi-rio 3ca-vall
lllos 6 da-dos es-8 ta-ban 3 quie-tosll
llmar-5ca-banl 8tres y 3u-noll
ll8su blan-6cu-ram con-tras-5ta-ba con el 8sue-lo 3su-cioll
ll2cua-trol re-pi-8tio+el ja-3guarll
ll4quienll
ll2yol mur-mu-8ro 3ca-vall
ll2Di-je 3cua-trol
ll6pu-ra-tel re-pli-8co+el ja-3guarll
ll8ya 3sa-besl el se-6gun-do de la+iz-3quier-dall
ll8ca-va sin-8tio 3fr-o-toll
lllos 6ba-nos es-8 ta-ban al 5fon-do de las 3cua-drall
llse pa-6ra-dos de 5e-llass por 6u-na del-ga-da 5pue-rra de ma-3derall
llan 6a-nos an-te-3rio-resl el in-6vier-no 8so-lo lle-5ga-ba-al dor-mi-8rio de los ca-3de-tessil
lco-6ian-do-se por los 8vi-drios 5ro-tos y las ren-3di-jasll
lpee-ro 6es-te 5a-no 8e-ra+a-gre-3si-voll
ll 8ca-si nin-6gun rin-8con del co-5le-gio se li-8bra-ba del 3vien-toll
l2que 8en las 5no-chesl con-se-6gui-a pe-ne-5trar 8has-ta+en los 3ba-nosl di-si-6par
la+he-dion-5dez a cu-mu-8la da du-ran-te+el 3di-al y des-tru-6ir su+at-8mos-fe-ra 3ti-biall
lpee-ro 5ca-val ha-8bi-a na-6ci-do y vi-8vi-do+en la 3sie-rrall
lles-6ta-ba+a-cos-tum-8brado+al in-3vier-noll
ll8e-ra-el 2mie-do lo que+e-ri-8za-ba su 3pielll
llse+a-ca-4boll
ll6pue-do+ir-me+a dor-4mir 8di-jo 3boall
llun 6cuer-po y+u-na 5voz des-me-su-3ra-dosll
llun plu-6me-ro de 8pe-los gra-5sien-tosl que co-6ro-na+u-na ca-8be-za pro-mi-3nen-tell
llun 6ros-tro di-mi-5nu-to de 8o-jos hun-6di-dos por el 3sue-noll
llte-8ni-a a la 8bo-ca a-3bier-tall
lldel6la-bio+in-fe-5rior a de-lan-7ian-dol col6gaba+u-na 8he-stra de ta-3ba-coll
llel ja-5guar se ha-8bi-a 2vuel-tol 8a mi-3rar-joll
ll8en-tro de+i-ma-gi-6na-ria+a la 3u-nal 8di-jo 3bo-all
llqui-66ie-ra dor-8mir 3al-goll
ll2va-yan-se 8di-jo+el ja-3garrrll
ll8los des-pie-ta-5re+a las 3cin-coll
ll6bo-a y 5nu-los sa-3lie-ronill
ll8u-no de+e-llos tro pe-6zo+al cru-8zar el um-5bral y mal-3di-joll
ll6ne-nos re-7gre-sosl 8me des-3pie-tasll or-de-8no+el ja-3garrrll
ll8no te de-8mo-res 3mu-choll
ll8van a ser las do-cell
ll2Si 8di-jo 3ca-vaall
llsu 7ros-trol 8por lo co-6mun 8im-pe-ne-3tra-bieel 8pa-re-6ci-a fa-ti-3ga-doll
ll8voy a ves-tiir-mell

<FI> Spanish speaking males
<F1MJ> Josep Figueras y Marimon
<F1MR> Carlos Iribarren Guerrero
<FI2MR> Ricardo Ramos Guerrero

<DM> 12cua-tro I 8di-jo+el ja-3guarrl
lllos 6ros-tros se 8sua-vi-5za-rong en el 8res-plan-6dor va-ci-5lan-tel que+el 6glo-bo de 51uz
di-fun-8di-a 8por el re-3cin-toll
lla tra-8ves de+es-6ca-sas par-5ti-cu-las 8lim-pias de 3vi-drioll
llel pe-6li-gro ha-8bi-a de-sa-pa-re-5ci-dol 8pa-ra 3to-dosill
ll8sal-vo pa-ra por-6fi-rio 3ca-valll
lllos 6da-dos es-7ta-ban 3quie-tossll
llmar-8ca-ban 2tresl y 3u-noll
ll8su blan-7cu-ra 8con-tras-ba con el 7sue-lo 3su-cioll
ll2cua-tro I re-pi-8ti+el ja-3garrrll
ll4quienll
ll2Yo i 8mur-mu-ro 3ca-va ll
Il5di-jel 3cua-troll
Il6pa-ra-tel re-plt-8co+el ja-3guarl
Il8ya 3sa-besl el se-7gun-do de la iz-3quier-dall
Il5ca-val sin-8tio 3fri-oll

Illos 8ba-noes es-8ta-ban al 6fon-do de las 3cua-drasl
Ilse-pa-6ra-dos de 7e-llos por 6u-na del-8ga-da 5pue-ta de ma-7de-ral y 8no te-8ni-an
ven-3ta-nasl
Ille nA-an te-7rio-resl el in-6vier-no 8so-lo lle-7ga-bal al dor-mi-8to-rio de las
cal-3de-tesll
Ilco-6lan-do-se por los 5vi-drios 5ro-tosl y 8las ren-3di-jasll
Ilpe-ro 8es-te 5a-nol 8e-ra+a-a-gre-5si-vol y 6ca-si nin-8gun rin-8con del co-7le-giol se
ll-8bra-ba del 3vien-toll
Il3que! 8en las 7no-chesl con-se-6gui-a pe-ne-5tarl has-8ta+en los 3ba-nois di-si-8par la
he-dion-6d!ez a-cu-mu-51a-da du-8ran-te+el 7di-a y des-tru-6ir su+at-5mos-fe-ra 3ti-bial
Il8pe-ro 7ca-val ha-6bi-a na-5ci-do y vi-8vi-do en la 3sie-rall
Illses-6ta-ba+a-cos-tum-5bra-do al in-3vien-noll
Il8e-ra el 3mie-do lo que+e-ri-8za-ba su 3pietll
Ilse+a-ca-4boll
Il6pue-do+ir-me+a dor-4mirll
Il8di-jo 7bo-all
Il8un 7cuer-pol y u-na 5voz des-me-su-3ma-dosill
Il6gun plu-5me-ro de 8pe-loes gra-7sien-tos! 8que co-ro-6na-ba u-na ca-5be-za pro-mi-3nen-toll
Ilun 6ros-tro di-mi-5nu-tol 8de+o-jos hun-8di-dos por el 3sue-noll
Ille-6ni-a la 5bo-ca a-3bier-tall
Idel 8ia-6bio in-fe-5rio! 8a-de-lan-5ta-dol col-8ga-ba u-na 8he-bra de ta-3bba-coll
Iel ja-5guarl se+ha-8bi-a 7vuel-to+a a mi-3rar-loll
Il8en-tro de+i-ma-gi-8na-ría+a la 2u-nal 8di-jo 3bo-all
Ilqui-6sie-ra dor-8mir 3al-goll
Il6Va-yan-se i 8di-jo+el ja-3guarl
Il8los des-per-ta-7re a las 3cin-coll
Il6bo-a y 5nu-losl sa-3lie-ronll
Il6u-no de+e-lllos tro-pe-5zol al cru-8zar el um-7brall y mal-3di-joll
Il6a-6pe-nas re-5gre-señil me des-3pier-tanll or-de-8no+el ja-3guarl
Il8no te de-7mo-res 3mu-choll
Il6van a 5er las 3do-cell
Il2sil 8di-jo 3ca-vaill
Il6ua 7ros-trol 8por lo co-5munn 8im-pe-ne-7tra-bleipa-re-8ci-a fa-ti-3ga-doll
Il8voy a ves-3tir-mell

<D1MC>
Il2cu-a-trol 8di-jo+el 3ja-9ual
Illos 6ros-tros se 8su-a-vi-5za-ronll 8en el res-plan-6do va-ci-5lan-tel que+el 6glo-bo de 5lu-zl
di-fun-8di-a 8por el re-6cin-toll
Iltra-5ves de+es-2ca-sas par-8ti-cu-las 8lim-pias de 3vi-dirol
Ilet pe-6li-gro+ha-8bi-a de-sa-pa-re-7ci-dol 8pa-ra 3to-dosill
Il8sal-vo pa-ra por-8fi-rio 3ca-vaill
Illos 7da-dos es-8ta-ban 3quie-tosll
Ilmar-5ca-ban 2tresl y 3u-noll
Il8su blan-5cu-ral con-tras-7ta-ba con el 8su-e-lo 3su-cioll
Il3cu-a-trol re-pi-8tio+el 3ja-9ual
Il4quienll
Il2Yol mu-r-muo-8ro 3ca-vaill
Il8di-je 3cu-a-troll
lla-2pu-ra-tel re-pli-8co+el 3ja-guard
lla-2sa-best 8el se-8gun-do de la+i+z-3quier-dall
lla-2ca-va-sin-8tio 3fri-oll
lllos 6ba-nos es-8ta-ban al 5fon-do de las 6cua-drasl se-pa-6ra-dos de 7e-llas por 8u-na
del-8ga-da 6puer-ta de ma-5de-ral y 2no te-8ni-an ven-3ta-nasll
lllen 6a-nos an-te-7rio-resl el in-8vier-no 6so-lo 1le-5ga-ba al dor-mi-8to-rio de los ca-6de-tesll
llco-8fan-do-se por 8los 6vi-drios 5ro-tosf 8y las ren-6di-jasll
llpe-ro 8es-te 5a-no e-ra+a-gre-6si-oll
llly 8ca-si nin-7gun rin-8con del co-5le-giol se li-8bra-ba del 6vi-en-toll
ll2quel 8en las 7no-ches1 con-se-8gui-a pe-ne-6tri-ar has-ta-en los 7ba-nosl di-si-8par
lla-hie-dion-2desl a-cu-mu-6la-dal du-râante+el 7di-al 8y dns-tru-5ir su+at-8mos-fe-rea 3ti-bialf
lllpe-ro 7ca-val ha-8bi-a na-7ci-do y vi-8vi-do-en en la 6sien-rrall
llles-7ta-bal8a-cos-tum-8bra-do+el 6vi-en-toll
lllpe-cha el 7mie-dol 8io que e-ri-8za-ba su 3piellll.
lllse+a-ca-4boll
lllpe-cha-do 8ir-me a dor-5mirl 8di-jo 3bo-all
lllun 7cuer-pol y 6u-na 5voz des-me-su-3ra-dosll
lllun plu-fme-ro de 8pe-los gra-5sien-tosl 8u que co-ro-na-ba 8u-na ca-8be-za prô-mi-3nen-tell
lllun 5ros-tro di-mi-2nu-tol de 8o-jos hun-7di-dos por el 3sus-noll
llle-5pi-a la 8bo-ca+a-3bier-tall
llldel 6la-bio 8in-fe-5riorl 8a-de-lan-5ta-dol col-8ga-ba 6u-na 5he-bra de ta-3ba-coll
llel 7ja-guar se+ha-8bi-a 6vuel-to a mi-3rar-joll
llllen-tro de+i-ma-gi-7na-ria+a la 6u-nal 8di-jo 3bo-all
llllqui8sie-ra dor-8mir 3al-goll
lll2va-yan-sel 8di-jo+el 3ja-guardll
lllllos des-6per-ta-5re a las 3cin-coll
llllbo-al y 5ru-los sa-3lie-ronll
llllsu-no de 5e-lllos tro-pe-6zo+el cru-8zar el um-7brall 8y mal-3di-joll
llll6pe-nes re-5gre-sesl 8me des-3pier-tasll or-de-8no+el 3ja-guar ll
llllno te de-7mo-res 3mu-choll
llllvcan a 5seer las 3do-cell
llllsill 8di-jo 3ca-vall
llllsu 7ros-trol 8por lo co-6mun 8im-pe-ne-7ra-blel pa-re-8ci-a fa-ti-3ga-doll
llllvoo y a ves-3tir-mell

<D1MR>
ll2Cua-trol 8di-jo+el ja-3guarll
lllos 6ros-tres se 8su-a vi-5za-ronll 8en el res-plan-6dor va-ci-5lan-te que+el 6glo-bo de 5luz
di-fun-6di-a por el re-7cin-tol a tra-5ves de+es-8ca-sas par-6li-cu-las 5im-pias de 3vi-drioll
llel pe-6li-gro ha-5bi-a a o@l 8de-sa-pa-re-5ci-dol 8pa-ra 3to-dosl 8sal-vo 2pa-ra@l por-8fi-rio
ll3ca-vall
lll210 a s l 6 d a dosl es-6ta-ban 3quie-tosll
llmar-ca6-ban 5sres y 3u-noll
lllsu 2blan-ca*1 e@l 88u blan-6cu-ra con-tras-7ta-ba con el 8sus-lo 3su-cioll
lll3cau-trol re-pi-8tio+el ja-3guarll
ll1q r i u en
lll2yol mur-mu-8ro 3cavall
lll8di-je 3ceu-trol
lll2a-8pu-ra-2tel re-pli-8co+el ja-3guarll
ll1ya 5sa-bes el*1 el se-6gun-do de la 8iz-3quier-dall
Il2ca'val sin-gtio 3fri-oll
Illos 6ba-nos es-8ta-ban al 5fon-do de@l 8de las 3cua-dras!
Ilse-pa-6ra-dos de Se-llas por u-na del-6ga-da 5puer-ta de@l de ma-3de-rall
Illy 2no* te-7ni-an ven-3ta-nas il
Ilcon 6a-nos an-te-7rio-res el in-6vier-no 8so-lo lle-5ga-ba+ al@l 8dor-mi-6to-rio de l@os ca-3de-tes il
Ilco-6lan-do-se por los 8vi-drlos 5rio-tos y las ren-3di-jas il
Ilpe-ro 6es-te 5a-no+era+a-5gre-7si-vol y 8ca-si nin-6gun rin-8con del co-5le-gio se li-8bra-ba del 3vien-toll il
Il2quel 8en las 2no-che-sl 8con-se-7gui-al 8pe-ne-2tra-rar 8has-ta en los 3ba-nos il
Ilidi-si-8par 1a+he-dion-3dez e@l 8a-cu-mu-6la-da-du-ran-te+el 7di-al 8y des-tru-6ir su+at-5mos-fe-ra 3ti-bial il
Il8pe-ro 6ca-va+ha-5bi-al na-8ci-do y vi-6vi-do+en la 3sie-rrall il
Illes-8ta-ba+a-cos-tum-8bra-do+al in-3vien-noll il
Il7e-ral el 7me-dio* el 6mie-dol 8lo que+e-ri-8za-ba su 3piell il
Il8se+a-ca-4boll
Il7pue-do 8ir-me+a dor-4mir 8di-jo 3bo-all il
Il6un 5cuerpo 8y+u-na 5voz 8des-me-su-7ra-dos il
Il8un plu-2me-rolde 7pe-los gra-3sien-tos il
Ilque co-ro-6na-bal 8u-na ca-6be-za pro-mi-3nen-tell il
Ilun 6ros-tro 8di-mi-5nu-tol de 6o-jos hun-5di-dos por el 3sue-noll il
Ille-7ni-a la 8bo-ca-a-3bier-tall il
Ilde-6la-bio+in-fe-5rion 8a-de-lan-2ta-dol col-8ga-ba 6u-na 8he-bra de ta-3ba-coll il
Ilc-6ja-guar se ha-8bi-a 7vue-t-tol 8a mi-3rar-toll il
Il8en-tro de+i-ma-gi-8na-ria+a la 3u-nal 8di-jo 3bo-all il
Ilqui-6sien-ral dor-8mir 3al-goll il
Il3va-yan-sel 8di-jo+el ja-3guair il
Illos des-per-ta-5re+a las 3cin-coll il
Il8bo-a y 8nu-los sa-3lie-ronil il
Il8u-no de 7e-llos 8ro-pe5zol al cru-5zarl 8el um2brall y mal-3di-joll il
Ille-6pe-nas re-7gre-se-sel 8me des-3pie-tas or-de-8no+el 3ja-guar il
Il2no te@l de-8mo-res 3mu-choll
Il la 8ser van a 3do-ceill
Il18 3do-ceill la a a
Il18v oy a ves-3tir-mell
La ruta de la seda: la legendaria Ladakh

ENTREVISTANDO Y REPORTEANDO AL MISMO TIEMPO

Il8ca-che-7mi-ral 8en el no-ro-2es-tel 8de la 7in-dial 6ha si-do+un 8im-por-8tan-te 5cen-trol 8de trans-6por-te en 8tre o-2rien-te y 8oc-ci-5den-tel 6des-de los pri-8me-ros 3tiem-pos
Il2al o-5es-te de 8ca-che-7mi-ral 8se+ex-ten-7di-an gan-8da-ra y 2per-sial 8mien-tras que 6chi-na es-8ta-ba al 3nor-tell
Ilna-8ci-do en la 7in-dial 8el bu-8dis-mo 8se+ex-ten-8dio a 6chi-na y ja-2ponl 8vi-a 8ca-che-3mi-rall
Il2su an 5zanl vi-si-8to+es-te lu-5garl 8en el 6si-glo 7sie-tel 8y es-tu-2dio bu-3dis-mol du-8ran-te 8dos 3a-nosll
Ilno-6so-tros kel e-6gui-po de 8re-co-pi-la-2cionl de 8ma-te-5riall 8nos di-ri-2gi-mosi 6mas ha-cia el 7nor-tea lo 6lar-go de la 5ru-tal que si-8guio+el bu-5dis-mo+ha-cia la-3dakhll
Il8el le-gen-6da-rio 8rei-no bu-5dis-tal si-8tu-a-do en las 6gran-des mon-5ta-nas del pa-3mirml
Ilfa 7gen-te ha Ilha-6ma-do a 8es-te ca-5mi-nol la 2ru-ta de las 3ca-brasl
Ilse 8u-ne a 6un ca-5mi-nol 8muy es-car-7pa-dol 8tran-si-2ta-ble 8so-lo-8pa-ra 3e-llasll
Il8los cam-pe-2si-los 8nos en-con-6tra-ron 8a-tra-5pa-dosl 8e in-ca-8pa-ces de se-2guir a-do-3lan-tell
Il8y a-pa-re-6cie-ron a 8nues-tro 8al-re-de-5dorl 8co-mo sur-2gi-dos de la 3na-dall
Ilpor al-6gun mo-8ti-vo 8des-co-no-5ci-dol los 2hom-bres em-pu-8ja-ban el 5jeepl 8con las 2ma-nosll 8es-con-7di-das 8ba-jo sus 3ca-pasl
Ilsu 8ca-li-da+a-ma-bi-li-7dadl que 8dio a-2po-yo a los via-3je-ros 8de la 6ru-ta de la 7se-dal 8des-de 2tiem-pos re-5mo-tos llas 8euel 8trans-mi-2i-dal 8a no-3so-trosll
Il2la-dakhll es-8ta a 8cu-a-tro-6cien-tos ca-8ren-ta ki-7lo-me-trosl de 8es-te 8pos-te de se-3na-lesll
Il8es-te 8es el ca-5mi-nol 8que+a-stra-2vie-sal 6u-na de las 7zo-nas mas 8al-tas del 3mun-doll
Il8pues-lo que 8sus nu-me-6ro-sas cor-di-5lle-rasll 211e-ganl a 6mas de 8cua-tro 8mil 5me-trosll 8de+al-ti-3uddll
lleva 6es-te 5pue-blo2que 6cla-se de tra-3ba-jo ha-2ceisl
liha-2ce-mos al-3fom-brasill
ldu-8ran-te 5me-dio 5a-nol el 8pue-blo es-7taa-en-te-2ra-do 8ba-jo la 3nie-vell
l8y sus ha-bi-7tan-tesl 8se de-7di-canl a te-8jer al-3fom-brasill
ll8en Ca-che-5mi-ra las al-6fom-bras se 5te-jenl si-8guien-do el 2rit-mol 8de los 2grl-tosl del
3je-fell
ll2es-ta 5vo-zl que 8seu-na co-mo 2un 7can-ti-col es-8ta 8dan-do 8ins-truc-6cio-nesl 8pa-ra
8et-2jerl 8com-pi-8ca-dos di-3bu-josill
lllas al-6fom-bras de 7se-dal re-2quie-ren 8u-na ex-8cep-cio-2naill can-ti-2dafl de tra-3ba-joll
lin-6clu-so 8cuan-do el te-5jl-dol 2du-ral 8des-de las 6o-cho de la 8ma-5na-nal 8has-ta las
2sie-te de la 8ar-del 8la lon-gi-stud te-7jl-dal 6no+es su-pe-5rior a los 8dos cen-8i-me-tros y
3me-diolll
ll8pa-ra te-2jer u-na 6so-la al-7fom-bral 8se re-8quie-ren 2tresl 80 in-6clu-so 5ceu-tro
3me-sesl
ll8es-te 7ni-no no 8tie-ne 8mas que 2o-cho 3a-nosl
ll8pe-ro 7di-cen que 2es un 8tra-ba-ja-6dor en 8to-da 3re-glall
ll8ra-8-
8es-dal 8la ma-6te-ria Spri-mal 8vie-ne de 3chi-nall
ll8mien-tras que+el di-7bu-jo es de es-8ti-lo 3per-sal 8y los te-je-7do-res 8son 3in-diosill
ll8as al-6fom-bras de 8ca-che-5mi-rall 8son un pro-2duc-tol bro-2ta-dol de la 8ru-ta de la
3se-dall
ll8en el 6 mun-do del bu-6dis-mo 2in-diol 8la 3in-dial la 8tie-rra 7to-rr-dial 8es
com-pa-7ra-da+a 2un pan-8ta-no ce-na-3go-soll
ll8mien-tras que+el 6gran pa-5mir1 las 8ci-mas gla-6cia-les del 5nor-tel 8son com-pa-2ra-dasl
a 8flo-res de 2lo-to 5ban-cas lque flo-2re-9en en el pan-3ta-noll
ll3a-dakhl
llse 8dice que+es-te lu-5garl 8es un mag-6ni-fi-co 8rei-no in-di-all la 3in-dial la 8tie-ira
com-pa-2ra-dasl
ll8dakhl
ll2que-da por de-3lan-tell
ll8muy 3le-josll
ll81 8nom-bre de 7la-dakhl 8sig-ni-6fi-ca+en 8ui-be-7ta-nol 8mas a-2lla de la 8cor-di-3lle-rall
llmon-7ta-nasl 8mas a-2lla de las 8mon-3na-nasl
ll7va-llasl 8mas a-2lla del 3va-ltell
ll8el ca-7mi-no no 8tie-ne 3finill
llal cru-8zar la 6ul-ti-ma 8cor-di-5lle-rall lle-8ga-mos a+un 5pue-blo 8que
se+ex-ten-7di-a-an-te no-3so-trosill
ll2es el 8pue-blo de 3iell 8el co-ra-6zon de 31a-dakhl
llel 8pue-blo se-en-6cuen-tra-a 8u-na-al-ti-stud 8de tres 2mil qui-8nien-tos 3me-trosill
ll yel con-te-6ni-do de+o-6xi-ge-no del 5ai-re1 8no es su-pe-7rior a la mi-2ta-dl 8del de las
8tie-rras 3lla-nasl
ll8ia tem-pe-ra-6u-ra de in-7vier-nol 6y la de ve-5ra-nol di-2fie-renl 8tan-to 7co-mo@l
se-6sen-ta 3gra-dosill
llel pa-8la-cio re-5all de 8nue-ve 6pi-sos de al-5tu-ral se 6al-za en la 1a-8de-ra mon-ta-7no-sal
mi-8ran-do 8ha-cria+a-3ba-jol 8al 3pue-bloill
ll8es u-na for-ta-7le-za cons-tru-gida en el 8si-glo 8die-ci-3seisl
ll8a-2qu1 el 6es-te 2pe-blo 8en el pa-7sa-dol 8con-ver-6gi-an 8ca-ra-7va-nasl 8de los
di-fe-6en-tes pa-5si-sesl ha-7cien-do lo pa-re-2cerl 8u-na co-mu-ni-8dad ur-6ba-na
8in-ter-na-5cio-nasl en mi-2ta-dl 8de las 8gran-des mon-2a-nasl de pa-3mirll
ll1a-2qu1 8hay un an-7cia-nol te-8jen-do 2te-lasl 8en la es-6qui-na 8de la 3ca-ltell
llnos di-2je-renl 8que su o-7fi-ciol 8es el de te-je-2do am-bu-3lan-tell
ll8el va+a la 8ca-sa que le 6ha he-cho+un en-7car-gol y 2te-je 8lo que de-2se-e+el cli-3en-tell
Il8su 2suel-dol 8es de cua-8ren-ta y 7cin-co 3ru-pia-si 6dia-ris-l 8que e-qui-7va-lel a 8u-nos 6nil tr-5ci-en-tos 3yesn en mo-8ne-da ja-po-3ne-sall
Il8en 7la-dakhl 6el esl 8de los que 5ga-nanl 8un sa-2la-rio e-le-3va-doll
Il8es-tol 8es un di-6bu-jo que de-5jo 8ven 3he-a-dingl 6el gran ex-8lo-ra-5dorl de 8a-sia cen-3trall
Il7he-a-thingvi-si-6to+es-te lu-5garl 8ha-ce se-8ten-ta y 2sie-te 3a-nosl en 8mil no-ve-8ci-en-tos 3sea-sll
Il8ni los 6ros-tros de la 7gen-tel 8ni el as-8pec-to del 5pue-blo 8han cam-3bia-doll
Il8co-mo si se+hu-6bie-se de-te-5ni-dol el flu-8ir del 3ti-pi-en-toll
Il8pa-ra 7he-a-thingl el 8pu-e-blo de 2lehl 8no+e-ra 6mas que+un 8cam-pa-8men-to 5ba-sel
Il8pa-la la 8ex-pl-o-blo-7-3ien d 3i-betoll
Il6-8vi-mos la 7suer-te de te-3nerl 8la-a-for-tu-6na-da+o-por-8tu-ni-5dall 8de vi-si-2tarl 8u-na 7ca-sal 8que con-ser-6va-ba+un 7te-7ro-dol de re-6li-quis bu-5dis-tasl que 7he-a-thingl pa-8so por 3al-toll
Il8el 2esl 3an-chill
Il8an-chill
Il8en 8ues-tro len-7gau-je se le 2l1a-ma 3an-chill
Il8se 2si-7ue+en-con-8tran-dol 6do-da-5vi-al a 8e-se 5ti-po de doc-4toroll
Il2be-8no* 1 la 2gen-te del 6cam-polt 7va a vi-si-2tar ol 3an-chill
Il8pe-ro la 6gen-te del 7pue-blo a-8ho-ra 2val a 8un hos-pi-8tal nor-3moll
Il8es-8ta+a la 7ex-fluer-da de+es-te-e-di-3fi-cioll
Il8si-gue e-xis-7ien do u-na 8co-so-a 4sil 8en un 6pue-blo 8co-mo 7es-tell
Il8sil 7si-gue e-xis-xis-3ien-doll
Il2el es-8ta+ha 3den-troll
Il8ah 2sll
Il6el 6nom-bre 8de+es-te 7an-chil 8es ze-2on nan-3guialli
Il2ahl 6es-to es 4su-yoll
Il8es-to 6es su 8nom-bre y su 8di-rec-5cioll
Il8por e-7jem-plo 8es-ta pa-2la-bral 3ta-rul 6es el 8nom-bre 8de+es-te 3pu-e-blooll
Il1i-6ci-mos 8u-na vi-7si-ta+a 6un doc-5tori co-no-6ci-do en 8ti-be-5i-nol 8co-mo 3am-chill
Il7en 7la-dakhl el ma-8es-tro del 2pu-e-blooll 1la-6ma-do 31om-poli 8el a-di-2vi-nol 1la-8ma-do 7om-poli y 8el doc-7toroll 1la-2ma-do 7an-chill 8son los 6tres 8gran-des 7je-fesl 8mas res-pe-7a-dos 8por los 8ha-3ti-3tan-tessl
Il8el 6am-chi 7ze-onl es-tu-8dio me-di-6ci-na o-rien-5tal en el 7ti-betl cuan-do 8e-ra 3jo-venioll
Il8el 8am-chi ze-onl pre-6pa-ra sus me-di-5ci-nasl 8con las 8hier-bas que 6el mis-mo+ha re-co-3gi-doll
Il6en hom-bre 8que se las-ti-6mo un 7hom-bro 8cuan-do se le ca-6y0+un
Il8ca-tl-o-en-5ci-mal 8ha ve-8ni lo do a 2ver al 7am-chill des-de 6un 8bli-doll 8co-mo 5am-chill
Il7en 7la-dakhl el ma-8es-tro del 2pu-e-blooll 1la-6ma-do 31om-poli 8el a-di-2vi-nol 1la-8ma-do 7om-poli y 8el doc-7toroll 1la-2ma-do 7an-chill 8son los 6tres 8gran-des 7je-fesl 8mas res-pe-7a-dos 8por los 8ha-3ti-3tan-tessl
Il8el 6am-chi 7ze-onl es-tu-8dio me-di-6ci-na o-rien-5tal en el 7ti-betl cuan-do 8e-ra 3jo-venioll
Il8el 8am-chi ze-onl pre-6pa-ra sus me-di-5ci-nasl 8con las 8hier-bas que 6el mis-mo+ha re-co-3gi-doll
Il8ay un 6gran hos-pi-5tal 8es-qui-2pa-doll con sis-8te-mas 8me-di-cos oc-ci-den-3ta-tesl en 3la-dakhl 2pe-rol 6cons-ta que 6mu-cha 5gen-te a-6un 5pen-de del 8am-chi ze-3onoll
Il8la 2nie ve de las 6gran-des mon-8ta-nas de pa-5mirl se de-2ri-tel 8y se con-6vier-te x en to-5re-nes de mon-3ta-nail
Il8y el 6ri-o que se 8for-ma con 7e-1losl 3flu-yel 8ha-cia 3la-dakhl
Il8es-te 8es el 6tra-mo su-pi-5riorl del 2gran 3ri-o 3in-doll la 7ma-dre de la 6ci-vi-li-za-3cioll
Il8el bu-7dis-mo de-8blo 1le-2garl 8has-ta 6es-ta re-5gonl via-8jan-do 6ri-o 7in-dol a-3ri-balll
Ille pe-8da-zo de 7te-la que 8cuel-ga del 5hi-lol 8se co-2no-cel 2co-mol 3tar-choll
Il las 6u-tras bu-5dis-tasl es-8tan es-7cri-tas 8so-bre 3to-do el 3tar-choll
Il7di-cenl 2quel las 7u-trasl se-es-par-cen por el 8mun-do en-7te-rol 8mien-tras el
6vien-to+ha-ce on-7de-arl el 3ar-choill
Il8nos en-con-6tra-nos con 8u-na pro-ce-5sionl 8fu-ne-3ra-rial
llel fu-ne-7ral ha du-2ra-dol 6lo-da u-na se-3ma-nall
lly en a-2quel 7di-al 8i-ban a 8in-ci-ne-2ral los 3res-tosill
ll8nos di-8je-ron 6que+e-ra el 8fu-ne-5rall de 8u-na an-3cia-na 8cam-pe-3si-nall
ll8so-lo a los 6hom-bres 8se les per-5mi-te u-7mir-sel 8a la pro-ce-8sion fu-ne-3ra-rial
llas mu-7je-res des-6pi-den a 8los di-5fun-tos en las 8pue-raytas de sus 3ca-sasill
llen-ca 6be-zan la 8pro-ce-5sionl o-2chen-ta 2bon-zos bu-3dis-tasill
l7se-8gui-dos por el a-ta-7uill con 6u-na ban-dpe-ra 8ta-li-5ma-ni-call
ll8el cre-ma-7to-riol es-8ta si-8tu-a-do en 6u-na co-8li-na ro-7co-sal 2ju-so-to 8en las a-7fue-ras
del 3pe-blooll
ll8los pa-3rien-tes y*l 8los ha-bi-8tan-tes del 7pue-blooll 8di-cen a-6dios al di-5fun-tol 8y
re-8gre-san 8a sus 2ca-sasill
ll8so-lo los 7bon-zos re-a-6li-zan el ser-5vi-cio de 8cre-ma-3cionll
ll8que-man la+i-6ma-gen del 7bu-dal di-bu-6ja-da en u-na 8ho-jo de pa-5peill 8pa-ra pe-8dir
u-na 7gii-a en el 8o-tro 3mun-doll
llla ce-re-7ma-nia-les e-6xac-ta-men-te la 5mis-mal 8que se prac-2ti-cal en el bu-6dis-mo
e-so-5lie-ri-co del ja-3ponill
llcon-8sis-te-en ha-6cer ar-5der 2un 7fue-go sa-3gra-doll
llel 7mu-uer-tol 8ha re-re-6sa-do a la 5ma-dre 3ue-trall
ll7es-ta es u-na es-6u-pa bu-5dis-tal que con-6ue-ne los 7res-tosil de un 8gran sa-7cer-3do-tell
llen las ro-6co-sas 8tie-tras 7vir-ge-nesl que hay 6ju-so-to en las a-7fue-ras de 5iehll se 6al-zan
2-cien-8to-5ho es-8tu-pas bu-3dis-tasill
llel 6nu-me-ro 6cien-to 7ho-cho 6es 8sig-ni-fi-ca-5ti-vol 8en el bu-5dis-moll
ll2pues-to quel 8el 7gongl se gol-8pe-a 6cien-to 8e-cho 5ve-ces-ta la 8vis-pa-5ra de 8a-no
7nu-e-vol 8y el ro-6sa-riol 7tie-nel 6cien-to 8en-cho 8o-cen-tasill 8en-sar-3ta-dasill
llen 7lu-e-dakhl el 6tem-plo es co-no-5ci-dol 8por 3go-m-pall
llen 8i-be-6-no si-gni-fi-ca lu-8gar tran-3qui-loll
llen 8es-te 7gorn-pal vi-ven vein-7u+un 3bon-zosill
llen 8u-no de los 5tem-plosl 8mas pe-2que-nos de 3ia-dakhll
llen 7o-cho 8de la ma-3na-nall
llen 7lu-e-zosill 8se-re-8tu-ni 8ras la 11a-3ma-dall
llen 2a-dakhl 6un ni-no de 8seis 7a-nosil que+a+8do-ta la 8vi-da del 7claus-trol
per-ma-6ne-ce-en el 7tem-plol du-8ran-te el 8res-to de su 5vi-dal 2no ca-7san-do-sel ni
be-3bi-en-do be-8bi-das al co-3ho-li-casill
llen 8u-e-6o-mdon ta-7ba-col 2ni co-8mien-do 3car-nell
llen-6pie-za el ser-6vi-cio ma-tu-3ti-noll
llen co-6mi-da de 8por la ma-5na-na al 8to-o-ma al 8ma-5na-nal 8tiem-moll
llen co-7mi-dal 8sin 6ba-6-ma 8cin-8sis-te 6sim-ple-8men-te en 8man-te-7qui-lla
dere-8ti-da en el 8tiell
llen 6bo-nos-zos 8be-ben al 5di-al 6vein-te o 6trein-ta 7la-a-zas 8de+es-te 3tel 8con
man-te-3qui-lall
llen 8es-te 8jo-ven a-6co-li-tol que 6si-rve el 5tel se 7lla-mal 3des-choill
llel dor-choill en-6tro+en la 8vi-da del 5tem-plol a los 7nue-ve 3a-nosill
llen 8pa-8sa-do-un 6a-no en-7ie-rol 8pe-ro 6mun-ca ha vi-si-7la-do+a su fa-3mi-lall
llel 8gran sa-7cer-6de-te pri-5me-rol de 8es-te 3tem-ploll
llen-6tro en la 8vi-da mo-na-5call a los 8seis 7a-nosil y 8a los ca-5tor-ce-ces-7qui-lla
dere-8ti-da en el 8tiell
llel dor-choill 8ie re-re-7ren-cial 8co-mo a 6un 7bu-da vi-3ven-tell
llelpor la 6iar-del 6dur-choill 8a-ban-do-en-8no+el 7tem-plol 6jun-to con el 8gran sa-7cer-3do-tell
ll8 por la ma-6na-nce 8le-bran los ser-8vi-cios en el 7tem-ploll
ll8y por la 8tar-de van a vi-si-6ar y a ha-5cer los ser-8vi-cios 8en las 3ca-sasill
ll8los 7bon-zosl re-6pi-len sus de-6be-res ru-ti-3na-riosl sin 6un so-lo 8di-a de des-3can-soll
lln 81a-dakh 8ca-da 8ca-sa 6tie-ne-u-na ha-bi-ta-5cion 8pa-ra los ser-8vi-cios re-li-3gio-sosll
llla 8sa-la de los ser-7vi-cios se ins-6ta-la en el te-3ja-dol 8don-de de la 6vis-ta es me-3jorill
ll8en el te-6ja-do se si-za+u-na ban-7de-ral 8pa-ra in-di-6car a los 8cam-pe-5si-nos que 8hay
un 8sa-cre-2ido-te de vi-3si-tail
ll8e-se 7di-al 8e-ra el oc-6cia-vo a ni-ver-7sa-rio de la 6muer-te de la a-2bue-la de la fa-3mi-liall
lla-5si es 8co-mo se cons-7tru-ye la 3ca-sall
ll8y plan-ta 5ba-ja es-8ta re-ser-6va-da pa-ra los a-ni-6ma-les do-3mes-li-8cos-38co-mo 5yaksf
5re-sesl 7bu-tros y o+3ve-3jasill
ll8us 6rein-ta ca-5be-zasl que 6cui-dan y man-7ue-nen 8co-mo si 6ue-8ran 7miem-brosl
8de la fa-3mi-liall
ll8fa-6mi-a-lia 7vi-vel 8en la se-8guin-da 3plan-tall
llla mu-8jer de la 5ca-sal se 8si-en-te la 7fren-te a la 8ch-i-me-3ne-all
ll8el com-bus-5ti-blel 8es ex-cre-6men-to6se-co1 de 3va-call
ll8u-na 7bo-t-sa de 6priel de o-7ve-1jal se 8u-sa-co-mo 3tie-lell
ll8la co-6ci-ni na 8for-ma el 5cen-trol del in-te-8res de la fa-3mi-liall
ll8la can-ti-6dad de ob-8je-tos de 7me-sa 8bien bru-7ni-dosl in-di-ca la 8pros-pe-ri-5dad de la
fa-3nii-lia!
ll8has-6ta+ha-ce u-nos 8vein-te 5a-nosl 8el sis-6te-ma de po-li-7an-drial 8en el que 6u-na
mu-7jer ser-8vi-a de es-5po-a 8do-s her-5ma-nos 6e-ra prac-ti-7ca-a-do en 8es-ta re-3gionll
ll8am-6bien se de-5ci-al que 6un va-5ron y 6u-na 5hem-br de 8ca-da fa-7mi-lial te-8ni-an que
8con-ver-7ur-se 8en 8mon-jes bu-3dis-tas lll
ll8es-tos sis-7te-mas1 se ba-6sa-ban en la 8ne-ce-se-i-5da-sl de li-mi-8tar el au-2men-to del
6nu-me-ro de ho-7ga-rea 8pus-te que 6no ha-bi-a 8tie-5ra su-fi-7ci-en-tel
8pa-ra-a-co-mo-2darl a 6u-na po-bla-8ci-on 8en 8ere-ci-3mi-en-toll
ll8pe-ro a-6ho-ra que 8se-ha pro-hi-8bi-a-do 8en la po-li-7an-drial os 8jo-8ve-nes han em-pe-6za-do
as a-ban-do-no38s los 3ve-blos-38s pa-ra 8vi-se a 8es-ci-3da-desoll
ll8un 8cier-to 7di-al 8a-ban-do-6na-mos el 8pu-e-blo de 5iehl 8y nos di-ri-7gi-mos 8ha-cia el
8o-3es-tell
llque-6ri-a-mos vi-si-5tarl 8al-chi-2gom-pal el 8mas an-6u-gu 8te-m-plo bu-5di-s-tal 8de la
re-8gion de 3la-dakhill
ll8nos ha-bi-an 8in-for-5ma-dol de 2queul 8en 6al-chi-7gom-pal 8se con-ser-6va-ban
mag-8ni-fi-ca-8bras de 7ar-te bu-3di-s-tal1
ll8sven 3hea-thingl 6que-e-rar un 8ex-plo-8ra-8dor a va-ri-7cio-sol 8y que tra-6to de 8nu
fi-8jar-se-a en 7na-dal 8no ha-bi-a vi-si-2a-do 8al-chi-3go-mull
ll8se nos 6dio-a en ten-5der8que-el te-6so-ro 8mas se-8cre-ta-5men-te con-ser-7va-dol del
6ar-te bu-6da-ta de 3la-dakh yai-8ci-a+a-3quility dor-3mi-doll
ll8se-6en-ta ki-2lo-me-tros de ca-8mi-no de mo-n6-na cu-8bier-tos por la 7nie-vel
8se-exter-8di-an 8an-te no-3so-trosl a 6u-na tem-pe-ra-5nu-ral de 8vein-te 5gra-dosl 8ba-jo
3ce-3roll
ll8se cal-cu-6lo que se 8ne-ce-se-i-7ta-banl 2ceu-tro 5ho-so-3al de 6via-je 8en 8au-to-7mo-vill
8pa-ra lle-2garl a 8al-chi-3go-mull
ll8al-chi-2gom-pa 8fue cons-tru-7i-dol 8en el 8si-glo 3on-cel 8cu-6an-do el bu-6dis-mol
es-8ta-ba en su 8plie-ni-Stu8l 8en la re-8gion de 3la-dakhill
ll8alcu6e se 8al-za+un to-3all de 8cin-co e-di-3fi-cios 3a-3gra-dosill
llel 8mas an-7ui-guol 6es el san-7ua-rio del 8bu-da dai-3ni-chill
ll8ses un san-6ua-rio de-di-7ca-a-do 8el bu-da 8dai-3ni-chill
llo-6ma-ha 8bai-ro-ka-6na-sa 8ta-ta-7ga-tall 8que+es fa-mi-6liar pa-ra los ja-po-5ne-sesl 8en
las 6gran-des i-5ma-ge-nesl 8del 8te-m-plo de to-da-2i-chill en 3na-rall
il8y del 6tem-plo de 8ha-se-2de-ral 8en 8ka-ma-3ku-rall
il8en las pa-6re-desl 8de la de-7re-cha 8y de la iz-5quier-dal 8hay di-bu-8ja-dos 6gran-des
man-5da-lasl que 2cu-brenl 8des-de+el 7sue-lo+has-ta el 3te-choll
il8un man-5da-lal re-pre-8sen-ta 6u-na des-crip-8cion pic-7ri-o-cal 8de in-con-6ta-bles
7bu-dasl que+es-8an al re-de-2dar del 8bu-da cen-3trall
illos 8bon-zos en es-6ta-do de a-8pren-di-7za-jel se 7sien-tanl 6fren-te al man-5da-lal y
7tra-tan de 8de-sen-tra-2narl el pro-6fun-do+u-ni-5ver-so bu-3dis-tal a tra-2ves de la
me-di-ta-3cionll
il8 nues-tros 6o-jos se que-8da-ron cla-7va-dosl en la fi-6gu-ra del 8bu-da dai-7ni-chil
pin-8ta-do en el 6cen-tro del man-7da-lal que ha-8bi-a 2fi-2ren-te a no-3so-trosll
il8a 8ma-no de 6re-cha del 5bu-dal en-6vu-el ve-el 8de-do 5in-di-cel de la 2ma-no iz-3quier-dall
il8es-to se co-7no-ce co-mo@ l od-6hia-dri 7mu-drall
lu-na 8for-ma sim-bio-li-ca del 8sig-no que ex-8pre-sa el 5de-dol 8y que 8has-ta a-7ho-ral
6so-lo se ha 8vis-to en ja-5ponl 8y en 3chi-nall
il8pe-ro a-7qui lo te-ne-mosl 8fren-te a 8nues-tros 2pro-pios 3o-josll
iel 8mon-te 3ko-yal 8en ja-3poull
iel 8tem-plo 6kon-go-2bu-chil del 8mon-te 3ko-yall
il8es-te+es es el 6tem-plo cons-tru-5i-dal 8por 6ko-bo da-i-chil co-no-6ci-do tam-5hiën! 8co-mo
ku-3mail 8que-in-tron-6du-jo el bu-5dis-mol 8e-so-2te-ri-co en ja-2ponl 8pro-ce-8den-te de
3chi-nall
il8li-8gual que+el man-6da-la de 8al-chi-7go-m-pal el man-6da-la del 8mon-te 5ko-yal
re-pre-6sen-ta al 8bu-da dai-7ni-chi 8en el 3cen-troll
iel 6bu-da dai-7ni-chi 8re-pre-sen-3ta-dol 8en la pos-7tu-ral bo-7ha-dri 3mu-drall
iel bu-8dis-mo e-so-6te-ri-co del ja-5ponl per-6mi-di-te se-8guir su 5pi-si-tal 8mu-cho 8mas al
o-2es-8ed-es de 7chi-nal 8has-ta 3la-dakhll
il8es-te es el 2tem-plo de 2tres 5plan-tasl 8que re-pre-2sen-ta 8al-chi-3gom-pall
il8en el in-7te-rio-rf la pri-6me-ra y la se-8gun-da 7plan-tasl 8for-man la 2ca-ja de la
ee-sa-5le-ral que a-6io-ja i-8ma-ge-nes del 3bu-dall
il8as i-8ma-ge-nes de los 7bu-dasl es-6tan pin-5ta-dasl por 6to-das las pa-5re-desl 8sin de-2jar
nin-8gun es-8pa-cio va-3ci-oll
ilen 6tres de las pa-7re-desl de 8es-te ju-5garl se 6al-zan i-8ma-ge-nes de 7bu-dal de 8mas de
7cin-co me-tros de al-3tu-rall
il8es-tasl re-pre-6sen-tan a 5tres bo-di-3sat-basl
il8a mi-2ro-kul 8mai-3tre-yall
il3ka-nonll
il8a-ba-lo-8ki-tes-3ba-rall
ili-3mon-yull
illman-3yu-krill
il8en la 8tu-ni-ca que+en-7vu-el-vel a 8es-te 8ka-non bo-7sat-sul es-8ta re-pre-sen-3ta-dal la
8vi-da pa-la-6cie-ga de ca-che-3mi-rall
il8es-ta pin-7tu-ral re-8fi-le ja el es-6ti-lo 8de las mi-nia-2tu-ras 3per-sasll
iel di-6bu-jo de 8mi-nia-7tu-rasl que 8fo-8re-6ci-o en el mun-so is-7la-mi-col y la be-6le-za
que na-8cio del bu-8dis-mo 3in-dioll
il8o-das 8es-tas 2sonl re-6li-qui-as va-7li-oas en-gen-8dra-das por la 8ru-ta de la
3se-dall
ilal su-6bir a la se-8gun-da 7plan-tal 8u-no se+en-8cu-en-trar 6ca-ra a 5ca-ra con 8tres
bo-di-7sat-basl 8ro-de-8a-dos por 8bu-das man-da-3all
illos 6mu-ro-s de la ter-8ce-ra 3plan-tal es-6tan cu-8bier-tos por man-7da-las 6des-de el
7sue-lo 8has-ta el 3te-choll
il8jun-to al bo-di-6sat-ba man-7yu-kril so 8al-za 6u-na bo-di-8sat-ba fe-me-5ni-nal
8co-no-7ci-dal 7co-mol 3tu-rall
Il2a-ral 8 fue in-tro-du-6ci-da en el ja-5ponl y a-7rras-tra 8tie-les se-gui-2do-resl 2co-mo@lo
8ta-ra bo-6sat-sull
Il2es el 6bu-da que 8sal-va a las 7gen-tesl 8de las 8di-fi-cul-7ta-desl 8y los de-3sas-tresl
llel bu-6dis-mo 8se+ex-ten-5diol de la 6mis-ma 7for-ma-mal en 6que+un 8ar-bol se+ex-2pan-del
a me-8di-da que sus 6nue-vo-s 7bro-tasl 8van a-rrai-3gan-doll
llen 6al-chi-7gom-pal 8vi-mos 6mu-chas 5co-sal-8sue 8que nos re-mi-7ti-anl 8al bu-3dis-mol 8del
ja-5ponll
ll8un 2mun-do bri-3llan-tell
ll2le-no de 8co-lo-3ri-doll
ll6un 8mun-do de 7bu-dasl 8se en-con-tro per-6fes-ta-8men-te 8con-ser-7va-dol 8en los
an-8ti-gus 7iem-plosl 8que se 6al-zan en la de-so-71a-dal co-7li-nal ro-5co-sal de la-3dakhll
lino-7so-trosll
llel e-6qui-po de 8re-co-pi-la-7cion de 5da-tosll
lltu-8vi-mos 8mun-do 3suer-tell
llha-8bi-a-mos o-5i-dol que 8al-chi-7gom-pal ce-6dra-ba sus 7pue-tar-tasl 8an-te cual-7qui-erl
8ti-po de 7ca-ma-raal 8y que 8nu-es-tra 8ex-pe-di-5cionl 8e-ra la 2ul-ti-mal 8que po-8dr-i-a
fi-3marll
llla 8nie-ve+em-pe-6za-ba+a de-re-re-7tur-sel 8cu-an-do tu-6vi-mos la 5suer-tel de sen-2tir el
8li-8li no del 3soll
ll7es-te es el pri-8mer 5di-al 8de la pri-ma-7ve-ral 8del ca-len-7da-riol 8ti-be-3ta-noll
llce-5o-6ni-do 8lla-ma a las 2gen-tesl del 2tem-plol 8de la co-8li-na ro-3co-sall
ll l el fes-ti-8val de la pri-ma-5ve-raal 8lar-ga-2men-te+es-pe-pe-5ra-dol es-8ta por 8co-mon-3zarll
llel 6iar-go in-7vier-nol es-8ta 1le-2gan-dol 8a su 3finll
ll8los cam-pe-7si-nosl 6en-ga-la-5na-dosl 6pa-ra la-o-ca-5sionl a-ce-8le-ran el 2pa-sol 8sin
que-3reftll
ll8es un fes-ti-5val 6de+in-vi-ta-5cionl a la 8pri-ma-2ve-raal que se 81le-va+a 7ca-bol con
8u-na com-6ple-ta 8par-ti-ci-pa-5cionl 8de los cam-pe-3si-nosl 8y de los 7bon-zosl del
3tem-ploll
lllen 71a-dakhll 8el sa-5er-6do-te que 8tie-ne+el ma-8yor 7ran-gol se pre-6sen-te-a+an-te el
7pue-blo 8u-na 8vez al 3a-noll
ll6so-lo en 8es-te 3di-all
ll7el es el 6bu-dal vi-6vien-tel de 31a-dakhll el 7rei-no bu-3dis-tall
ll2so-lof en 6es-te 7di-al la 65a-la sa-7gra-dal 8se con-2vier-tel en 6un es-ce-3na-riol
ll8bu-das lli-5ri-ta-dos 8pin-5ta-dosl 8en las pa-8res-des del 3tem-ploll
llel fes-ti-8val de pri-ma-5ve-raal 6es tam-5bi-enl el 8di-a en que 6es-tos
7bu-dasl 8re-su-2ci-tanl 8es-de+el 8mun-do+os-3cu-roll
lllos 8nii-nos 6bon-zosl que o-7cu-pan el 8pues-to de los
7bu-dasl que se 6han es-ca-5pa-dol 8de las pin-7tu-rasl 8de los 5mu-rosl 8bai-lan co-mo
31o-cosll
llel fes-ti-2vall que 6tie-ne lu-5garl 8u-na 6vez al 5a-nol 8es un 8di-a
6lar-ga-8men-te+es-pe-pe-7ra-dol 8por los 8ni-nos 7bon-zosl 8pa-ra la 8re-pre-se-nu-8cion
es-3ce-ni-call
llel 8pun-to 6al-gi-do del 8fes-ti-va-al 5lle-gal 8cu-an-do se ex-2pul-sal 8a los es-8pi-ri-tus
ma-3lig-nosl
ll2es-te mu-5ne-col 8que se co-6no-ce 8co-mo da-5hol 8sim-bo-8li-za+el es-6pi-ri-tu
ma-7lig-nol que ha-5bi-ta+en el co-ra-5zon hu-3ma-noll
ll8un 7bu-da l dis-fra-6za-do de 7cie-vo-l ex-8pul-sa 7le-josl al es-6pi-ri-tu ma-7lig-nol
ha-8cien-do 6tri-zas al mu-3ne-coll
llel mu-6ne-co es-ta 7he-chol de ha-8ri-na de 3tri-goll
ll8y 2de-n-tro de 4ell se 3me-tenl 8co-mo re-7lle-no 18vis-ce-ras a-ni-3ma-lesll
ll8cu-an-do las o-6fren-das que se 8han 7he-chol 8a los 5bu-dasl 6son a-rro-7ja-dasl 8al
7fue-gol el festi-6val que ha du-7ra-dol 8dos 7di-asl 8lle-ga a su 3finll
llel 8pue-blo de 2la-dakhl 8ha con-se-6gui-do a-le-8jar a los es-2pi-ri-tuslma-3lig-nosll
llly lim-6pia-do sus 8co-ra-7zo-nesl 8gra-cias al 5bu-dal es-6pe-ra la lle-2ga-da de la
8pri-ma-3ve-rall
ll8a-bra-6za-da en lo 8mas pro-7fun-dol de las gran-6dio-sas mon-8ta-nas de pa-5mirl
2la-dakhl 8de-mos-8tro 3serl 6u-na 8tie-rra le-gen-7da-rial que a-6un con-8ser-va+el
bu-3dis-molll
Telediario Headlines (August 9, 1988)

Female Newsreader

Ilel pre-6si-dium del 8so-4iet su-6pre-mol 6ha au-to-ri-7za-do la 8puas-4ta en li-ber-5taal del 8jo-ven de la re-6pu-bli-ca fe-de-8ral de a-le-7ma-nial ma-8ti-as 2ruissl 8quien a-te-rii-6zo el pa-8sa-do 7a-nol en la 8plaa-za 2ro-jal de mos-3cull

Male newsreader

Ilel de-8rri-bo del air-8bus i-ra-2nil por 6un cru-8ce-ro 8nor-tea-me-ri-7ca-nol en el 8gol-fo 5per-si-col se de-3biol 8an-te 5to-do 8un e-2rror hu-3ma-nol se-8gun el in-2for-mel del mi-nis-8te-rio de de-2fen-sal de-es-8ta-dos u-3ni-doss.

Ilmar-ga-8ri-ta re-8vi-lla 8hi-ja del in-dus-2trial se-cues-8tra-do 8ha-ce 6cien-to se-8sen-ta+y+un 8di-as por 7e-tal 2ha ma-ni-fes-8ta-do 8hooy que su fa-6mi-li-a se+en-cuen-5ral en 8u-na si-tu-a-8cion 3li-mi-ter 8pe-ro que 6no 8pier-de la+es-pe-5ran-zal 8de que su 8pa-dre 6sc-a li-be-3ra-dol

I2hoyl 8pro-se-gui-8ra el 6ries-go de tor-6men-tas en el 8nor-te de+es-5pa-nal que a-6no-che+a-fe-5ta-ronl de ma-6ne-ra+es-5ciaal a as-2tu-rias y+al pa-8is 3vas-coll

Il8la+au-8dien-cia na-cio-3nall 8ha ra-ti-fi-8ca-do 2hoyl la pri-6sion de los po-li-7ci-as a-2me-dol y mi-8chel do-7min-guezl pre-6sun-ta-3men-te 8re-la-cio-8na-dos con el 3gall

Il8el pre-2si-diuml 8del 8so-4iet su-5pre-mol 8ha au-to-ri-22a-do la 6puas-ta en li-ber-5taal del 8jo-ven de la re-6pu-bli-ca fe-de-2ral de a-le-7ma-nial ma-8ti-as 2ruissl 8quien a-te-rii-2zol 8con su a-vio-7ne-tal en la 8plaa-za 8ro-jal de mos-3cull

Il8el pre-6si-diuml 8del 8so-4iet su-6pre-mol 6ha au-to-ri-7za-do la 8puas-4ta en li-ber-5taal del 8jo-ven de la re-6pu-bli-ca fe-de-8ral de a-le-7ma-nial ma-8ti-as 2ruissl 8quien a-te-rii-6zo el pa-8sa-do 7a-nol en la 8plaa-za 2ro-jal de mos-3cull

Il8ela+au-2dien-cia na-cio-3nall 8ha ra-ti-fi-8ca-do 2hoyl la pri-6sion de los po-li-7ci-as a-2me-dol y mi-8chel do-7min-guezl pre-6sun-ta-3men-te 8re-la-cio-8na-dos con el 3gall
I8 diez 8jo-ve-nes 8a-le-2ma-nesl de-e-e-8da-des com-pren-2di-dasl 8en-tre los ca-2tor-ce y los 8die-ci-8sie-te 7a-nosl se-en-2cuen-tran en 8el co-8le-gio san jo-8se@ 8ar-te-2sa-nol 8de la 8lo-ca-li-8dad biz-ka-8i-na de 6iu-ju-al 8den-tro del pri-2merl 8in-ter-6cam-biol 8in-ter-6na-cio-5nil que 6se re-a-8li-za 8con cha-7va-lesl 8a-co-8gi-dos al 2planl 8de pre-ven-3ciionl 8de la 8de-lin-3cuen-cial

I8el co-8le-gio san jo-8se+ar-te-2sa-nol 8que con-me-8mora es-te 7a-nol 8el vi-8ge-si-mo 6quin-to-a-ni-ver-8sa-rio de su 8fun-da-5cionl 8per-te-ne-2ciol 8a la 6ju-n-ta pro-vi-in-8cial de 8pro-tec-8cion de me-5no-resl 8has-ta-el 8a-no-o-o-8chen-ta y 3ci-in-coll I12fe-chal 8en que 8fue trans-fe-8ri-do+al go-8bier-no 3vas-coll I8ac-tual-7men-tel de-2pende 18del ins-ti-6u-to fo-8ral de-a-sis-8ten-cia so-5ciall 8de la 8di-pu-ta-2ti-coin biz-ka-3i-nall I8en las 8de-pen-6den-cias del 7cen-trol 8con ca-pa-ci-2da>d pa-ra 8cien a-77um-nosl con-6vi-en en 8es-te mo-5mentol 8o-chol-te-y 8dos 5jo-ve-vesl 8en-tro los 5jo-chol 8y los die-8cio-cho 7a-nosl 8que por dis-6tin-tas 7cau-sasl 2no pue-den vi-5virl 8con sus 8fa-mi-31ia-resl I1a 8ex-ten-8sion 8del co-2le-gio al-8can-za 2ca-sil los 8diez 2mil 8me-tres-cua-5dra-dosl 8de los que 7u-ni-ca-men-tel es-8tan 8ed-fi-fi-7ca-dosl 8sie-te 3milll I12cuen-tal con 8tres 8cam-pos de 8ba-lo-n-7ces-tol 8cu-a-tro de 7fun-t-boll 8un fron-8lon cu-7bier-tol y 8a-bun-6dan-tas jar-5di-nosl 8a-de-6mas de los pi-5na-resl y 2un pe-8que-no 8d-o-3io-gi-coll I1los 8diez 8jo-ve-nes 8a-le-2ma-nesl 8y sus 8cua-tro 8ed-du-ca-2do-resl 8pa-sa-8ran 6quin-ce 7di-asl en 8nues-tra co-mu-ni-ni-8dad au-5to-no-mal 8in-vi-2ta-dos 8por 1a8 di-pu-ta-8cion de biz-ka-3i-nall I1du-8ran-te su+es-2Ian-cial 8vi-si-ta-2ranl dis-6tin-tos 8cen-tros de in-te-8res tu-6ris-ti-co de la pa-8is 8vas-col 8co-mo mu-5se-osl 6par-ques y 7pla-yasl 8u-a-de-2mas de las 8tres ca-pi-2ta-les de la 8co-mu-ni-3dad I15a 8pa-r-2tirl del 6di-a 8d-o-cel sal-8dra-n con des-2ti-nol 8a-le-7ma-nial in-vi-8ta-dos por 8la-a-so-cia-2cion de-a-a-mi-go-7nia-nosl 8en-ti-6dad e-du-ca-5u-val 8que re-a-8li-za 6u-na la 8bor de pro-fi-8la-xia 8den-in-cuen-7cial 8en la ciu-2dad de 8hel-sers-3kin-enll I1a-tri 8lll ten-8dran o-ca-5sionl de vi-si-8tar las ciu-8das de 8en-tro los 8de-lin-3cuen-cial I15a 8par-ras 8car-los 8sa-gar-7doyl di-rec-8tor del co-2le-gio 8san jo-8se+ar-te-7sa-nosl 8es-tas ex-pe-2ri-en-ci-tas de-in-ter-5cam-biol 6son muy 8in-te-re-8san-tas 8pa-ra+am-2pi-li-ar 81os co-no-ci-8mi-en-tos cul-tu-8ra-las de los 3jo-ve-nosl
Train accident. (Telediario, August 9, 1988)

Category I : TV News - Internal affairs.

<i2><i2Mr1> Male newsreader
<i2Mr2> Male newreader
<i2Mp1> Male reporter
<i2Ms> Male interviewed
<i2Mp2> Male reporter

<i2Mr1> 8hbe-nas 3tar-des
8gra-ve ac-ci-8den-te fe-rr-o-2via-rio en as-3tu-rias
8me-nos 2cua-tro per-8so-nas han 3mu-er-tol y 6tre-ce re-sul-8ta-ror he-5ri-das! 8al
des-ca-ri-8lar 6un 8ten de 8vi-a-1es-5ure-8ch al 8en las cer-ca-2ni-as de la 8lo-ca-li-8dad de
in-3fies-tol
8gral ac-ci-5den-tel o-cu-8rio+ha-cc+a-6pe-nas 8dos 7ho-8ral 8por lo que 8de
mo-2men-tol se 8des-co-8no-cc+ el 6nu-me-ro e-8xac-to de 3vic-ti-mas
8orl 2rnel 2que@l 8pro-cc-6di-a de 8san-tan-5der 8des-ca-ri-6lio+a 8con-se-8cu-en-cia de
la 66e-raa-8cu-mu-8la-da en la 7vi-al de-2bi-do a las 8fuer-tes 8lu-vias de+a-3no-chell
2@ll pri-8mer va-5gonl ha que-8da-do de-8bajo de6 un 7puen-6t elo que di-fi-8cul-ta
las la-8bo-res de res-3ca-te

<i2Mr2> 8gra-ve ac-ci-8den-te fe-rr-o-2via-rio 8co-mo+a-de-lan-2ta-ba-mos! 8en as-3tu-riasll
8un 8ten de vi-a-1es-5ure-8ch ha des-ca-ri-8la-do+ha-cc a-8pe-nas 8dos 5ho-8ral
de-8bi-do a la 66e-rara-8cu-mu-8la-da en la 7vi-al 8co-mo con-se-2cu-en-cia de las
8fuer-tes 8lu-vias que+es-ta 8no-8che a-3ta-rorl a 6lo-do el 8nor-te pe-8nin-su-3larll

<i2Ms> 8que 2qui-8res que te 6di-gall

<i2Mp> 8mol 8sim-ple-2men-te el 6nu-me-ro de ca-3da-de-8resll

<i2Ms> 8orl 2nu-me-ro de ca-7da-ve-resl se su-6po-ne que
3cu-8ela 8en prin-2ci-piol
8en prin-6ci-pio se su-8po-ne que 3cu-a-troll
3lu-a-2ho-8al+es-8ta-mos es-pe-8ran-do 6e-soll
les-6ta-mos es-pe-2ran-do que 8sal-gan o-tros 8dos 5mas 8que-hay de-8ba-jo de
va-2gonll
8en-2ton-cscl la 8re-al ta-6re-a+a-7ho-rales de sa-8car a e-sos 5do-sl po-8si-ble-8men-te
2vi-8vosl 3o@l po-8si-ble-8men-te 6mu-er-tosll
l2no se 2sa-bell
8en prin-6ci-pio+es-8lan
3vi-vosl
l3lu-a-7ho-ra*l 8has-ta 2que@l 8de-mos por 8fi-na-li-2za-da la 7o-bral pues 8no se po-8d8ra
sa-5ber si@l 8si son 7vi-vosl o es-8tan fa-lle-3ci-dssl
l6no te 8pue-do de-8cir 3masll

<i2Mp> l2es que*l 8ha-ce 8vein-te mi-6nu-tos que ha 8su-cc-8di-do el 8ac-ci-7den-tel
y+es-2ta*l 8en el 8a-pea-8de-ro de pin-6tue-lctc es 8dos ki-7lo-me-tros de+in-3fies-tol
8en la 8zo-na-o-rien-8tal de+as-3tu-rasll
8orl 2ren cons-8ta-ba de 6dos u-ni-5da-desl y ve-8ni-a+en di-rec-c2ci-nl a+A-6rio-a-das
en di-rec-c5cion*l 8o-3vie-doll
lly 8es un 8tren de la ce-2decil
lcons-8ta-ba de 2dos u-ni-7da-desll
Il8e* 2la@l es-8tan lle-2gan-dol en 8es-tos mo-2men-tos 8am-bu-5lan-ciasl
Il8y 8por lo que pa-5re-cel 8ya le+han o-2i-do al s*t 2al@l 8guar-dia ci-7vill hay
6cua-tro ca-5da-ve-resl 2ya@la-s 8e-7gu-rosl y 8ue-ga pro-8ha-ble-7men-tel 8o-tros 6dos
per-5so-nas a-tra-8pa-das de-8ba-jo del 2tre-nl 8que 6no se 5sa-bel si es-2tani 3vi-vosio
es-8tan 3muer-tosl

Il8cin-co per-8so-nas 3muer-tasl y 8u-na vein-8te-na de+he-7ri-dosl 8es el ba-8lan-ce
pro-vi-sio-3nal 8por el mo-5men-tol del ac-ci-8den-te+o-cu-3ri-dol 8a la 8u-na 8me-nos
2cuar-to 18de la 8tar-de de 3ho-yll
Il8al des-ca-ri-2lar un con-3voyo de 8dos u-ni-8da-des de 7ce-deel 8en el 8a-pe-a-8de-ro de
pin-3uue-lell
Il8a 8dos ki-2lo-me-trol de la 8lo-ca-li-8dad as-tu-2ria-na de in-3fies-toll
Il8es-tas 2sonl las pri-8me-ras i-3ma-ge-nesl 8y la pri-6me-ra+ in-for-ma-5cionl
8de+ur-2gen-cial que nos 8ha lle-2ga-do del su-3ce-soll
Il6l 6tre-nl ac-ci-den-7ta-dol con 6mas de cin-2cuen-ta via-8jes a 5bor-dol ha-8ci-a la
2li-neal san-tan-2der 3vi-vie-doll
Il8 8tie-ma-cu-mu-8la-da en las 7vi-asl por e-88ec-to de las 6fuer-tes 7liu-viasl
cal-8i-das en la 8no-che de+a-8yer y 8es-ta ma-dru-77a-gal pa-8re-cel+ha-8ber 8si-do la
8ceu-sa du el 8des-ca-ri-la-5mien-tol de las 2dos u-ni-8da-des del 3trenl 8que se
8pr-pi-ci-pla-ron ba-jo+un 7puen-tel 8jun-to+a la ca-rra-8te-ra na-cio-l8
seis-8ci-en-tos 8tre-in-ta-y 3cuu-toll
Ilse-8gun o-tras ver-5si-o-nesl el 8tre-n 8us-po de 8des-ca-ri-2larl a 6cau-sa-do
81a+i-rup-5ciol de u-na 2ye-gua en la 3vi-all
Il8se co-8no-ce 8ya la+i-den-ti-2dul de 8tres de las per-2so-nas 8a-lle-3ce-daslen
8es-te+ac-ci-3den-tell
Il2sonif ran-8cis-co ja-5vier fer-8nan-dez 3i-o-dol de
8i-3jonoll
Il8a-8me-lia 8sil-va+a+3i-on-sol de 8u-nos cin-6cu-en-ta 7a-nosl 8y do-mi-ci-2li-a-da en
8san-tan-5derl 8y su 2hi-jla ma-rí-a je-5suel ce-8ba-ilos 3siil-vall
l1ln-me-6da-l8a-8men-te des-5puel de pro-du-8cier-se-el su-2ce-sol 8se+i-ni-2cia-ronl las
ta-8re-as de res-2ca-tel 8de los he-5ri-dol y de los 8ceu-pests de las 6vic-ti-mas
mor-5ta-l8a-lesl 8de+es-te si+8nie-s-toll
Il8un-que los e-6qui-pos de res-5ca-tel +es-8tan en-con-8ran-do-do se 8con
di-fi-cul-2da-des 8pa-ra+ac-ci-2de-der a los va-3go-nesl

<12MP2>

Il8am-2bi-en en as-7u-ri-sasl las in-8te-n-sasl 2liu-viasl cal-8i-das es-ta 5no-chel 6han
pro-vor-8ca-dos-vi-8nun-da-5cio-nesl en el ex-8re-mo-o-rien-ta-toll 8del prin-ci-3pa-doll
Il8mas de tre-e-8ci-en-tas per-2so-nasl 8han si-do+e-va-6cu-das de 7cam-pingsl 8en las
cer-ca-8ni-as de 8ri-vi-da-de 2se-l8a-ll y 3lla-nesl
Il8has-ta 8es-ta me-di-o-5di-al el 6tra-fi-co pro-ma-ne-8ci-a cor-5ta-dol 8en las
na-cio-6na-l8es seis-8ci-en-tos trein-ta+y 3dosl y seis-8ci-en-tos 6trin-ta-y 7ceu-trol 8a su
8pa-po por la 3zo-nall
Il8en el pa-bis 5vas-col la 8fuier-te tor-2men-tal de 8liu-via y
gra-2ni-zol que 8ha des-car-6ga-do 8es-ta ma-dru-77a-gal 8pue-de ha-8be-in-flu-2i-doll
e-nla 8me-er-te de 6sie-te per-8so-nas en ac-ci-2den-te de 7tra-fi-coll y 8el
des-ca-ri-la-6mien-tol de 8un 3tre-nell
Il8el ac-ci-8den-te 8mas 5gra-ver que cos-8ío la 8vi-dla a los 8cin-co-o-cu-6pan-tes de
8un tu-7ris-mol se pro-86du-jo-en 8la+a-u-86pi-tas 8a 7o-chol 8a la en-8tra-da de 8san
se-bas-tiannl
Il6l ve-8hi-ru-lo 8se+es-tre-2loll con-tra 6u-na 8va-l8a de 6pro-tec-5cioll 8y se par-8tio
en 3dosloll
Il8po-co 5an-teol en 8me-dio de la 8fuier-te 5liu-vial 8o-tro tu-2ris-mo de ma-8ri-cu-la
8me-li-5dien-sel se ha-8bi-a sa-2li-do de la na-cio-8nal 5u-nol 8en las cer-ca-8ni-as de
San-dos-3inll
llsus 6dos u-ni-cos-e-cu-2pan-tes mu-3rie-ronll
lltam-8bien des-car-6ga-ba u-na 8fuer-te tor-5men-tal 8so-bre la lo-ca-li-8dad biz-ka-8i-na
de 8a-ri-go-7rria-gal cuan-do 8es-ta ma-dru-2ga-dal des-ca-ri-2lo+un 8tren de
mer-can-3ci-asll
llno 8hay ex-pli-ca-8cion o-fi-2ciall so-bre 8es-te ac-ci-2den-tel 8que se pro-3du-jol en
8un 8pa-so a ni-3veill
lla pe-8sar de su 8a-pa-ra-to-si-5dadl 2no se han re-gis-8tra-do 3vie-ti-massll
Traffic conditions (Telenorte, August 8, 1988)

Male newsreader
Male reporter
Male newsreader

**CATEGORY I : TV News - Internal Affairs**

**<I3MR1>**

Il8dos se-8ma-nas des-7puesl 8de la 8strom-ba de 7a-gual ca-8i-da 8fun-da-men-6tal-men-te 8so-bre gi-7puz-kol eus-2ka-dil 8ha 6vuel-tol a+8a-te-mo-ro-7zar-sel 8es-ta pa+8a-da 3no-chel 6an-te la 8gra-ni-5za-dal la 5lu-vial y+el 6fuer-te 7vien-tol que 6hal 8o-ri-gi-8na-do di-6ver-sosl pro-8ble-mas de 5tra-fi-col 8des-pren-di-7men-tosl y+al-6gun 8ca-so de*1 psi-3co-sisll

Il8es-te tem-po-5rall 8ha po-8di-do 6fin-flu-sirf en 3dosl ac-ci-8den-tes de 7tra-fi-col que 8han cos-8ta-dal 8hc 7vi-dal a 86ie-te per-7so-nas 8en la cer-ca-5ni-asl 6de san se-bas-3tianll

**<I3MP>**

Il8mue-ve 5li-trosl en 8al-go 5me-nosl de 6un 8cuar-to de 7ho-ral re-co-8gio es-ta 5no-chel 8el ob-serv-val-8to-río me-te-ro-8lio-gi-6co 6dos-nos-7via-rall re-gis-6tran-do-se+8i-gual-3men-tol 6vien-tos que+al-can-8za-ron ve-8lio-ci-8da-des 8sa-po-5rio-resl 8a los 6cien ki-8lio-me-tros 6por 3ho-ral

Il8a si-tu-a-8cion cli-ma-to-7lo-gi-cal que+ex-8ta pa-de-8cien-do eus-2ka-dil di-8ran-te 6es-te ve-5ra-nol 8ha si-do 8ca-li-fi-ca-8da-ca por al-8gu-nos ex-5per-tos co mo-8a-3ti-pi-cal 8por la in-6ien-si-dadl 8con que se-es-8ta pro-du-3cien-doll

Il6l 8fuer-te tem-po-6rallde las 8ul-ti-mas 5ho-rall 8ha a-gra-8va-do la 8cir-cu-la-3cionl 8en al-8gu-nos ca-re-8te-ras 8us-ca-stal 5vas-ca-stal 8fun-da-men-2tal-men-te de se-8gun-do 3or-den-nil

Il8en con-5cre-tol 8la co-mar-8cal qui-6nien-tos 3diez 8en-8tre 8gor-de-5jue-la y 8ar-ce-5nie-ga-en 8biz-7ka-ial se-en-8cuen-tra cor-8ta-da-al 3ra-fi-col 8re-co-men-6dan-do-se 8des-de la ert-5zain-tzal se-ex-8tre-men las 8pre-cau-8cio-nes en el 6res-tol y 6so-bre to-dol 8que los ve-8hi-ci-los que cir-6cu-lenl 8por biz-7ka-ial es-8ten a-8ten-tos a las po-8si-bles 8bol-sas de Sa-gual 8que la 311u-vial 2ha-ya o-6ri-gi-na-do en al-8gu-nos 3zo-nasll

Il8as 8ma-las con-di-8cio-nes 7via-riasl 8han po-6di-do in-flu-ir tam-5bienl en el 6tra-fi-co re-co-8lio-sa-8do-dol en 6dos ac-ci-8den-tes de 7tra-fi-co-lo-co-2ri-dosl 6es-ta 8ma-dru-7ga-dal 8en las 8pro-xi-mi-2da-dal 8de san 6se-bas-3tianl que 6han cos-8ta-dal la 8vi-di-a8a 8si-te per-3so-nasll

Il8el 8mas 8gra-vera de los 5cu-a-lesl 6u-no lu-8gar so-bre las 8tres y 7me-dial en el 8ra-mio do-nos-7ia-ras 8un-8va-do la 8cir-cu-la-3cionl

Il8en con-di-8cio-nes 7via-riasl 8han po-6di-do in-flu-ir tam-5bienl en el 6tra-fi-co re-co-8lio-sa-8do-dol en 6dos ac-ci-8den-tes de 7tra-fi-co-lo-co-2ri-dosl 6es-ta 8ma-dru-7ga-dal 8en las 8pro-xi-mi-2da-dal 8de san 6se-bas-3tianl que 6han cos-8ta-dal la 8vi-di-a8a 8si-te per-3so-nasll

Il8u-nos cua-8ren-ta mi-8nu-tos 6an-tesl de 8es-te luc-tuo-so 8ac-ci-7den-hal 8por la vio-8ien-cia del 3cho-uel que-6do sec-cio-na-do+en en 2dos 7par-te-s 8fa-lle-8cien-ron 6prac-ti-ca-8men-te+en el 3ac-toll

Il8u-nos cua-8ren-ta mi-8nu-tos 6an-tesl de 8es-te luc-tuo-so 8ac-ci-7den-hal 8por la vio-8ien-cia del 3cho-uel que-6do sec-cio-na-do+en en 2dos 7par-te-s 8fa-lle-8cien-ron 6prac-ti-ca-8men-te+en el 3ac-toll

Il8u-nos cua-8ren-ta mi-8nu-tos 6an-tesl de 8es-te luc-tuo-so 8ac-ci-7den-hal 8por la vio-8ien-cia del 3cho-uel que-6do sec-cio-na-do+en en 2dos 7par-te-s 8fa-lle-8cien-ron 6prac-ti-ca-8men-te+en el 3ac-toll
ll8co-mo con-se-8cuen-cia de 7e-llo1 el 8tra-fi-co 8fe-rrro-6via-rio 8en-tre ma-2drid y bil-7ba-ci 8ha per-ma-ne-8ci-do cor-2ta-do du-8ran-te 6par-te de 6la ma-7na-nal 8e-fec-6luan-do-se+el trans-8bor-do de los 6pa-sa-7je-rosl que 8han con-ti-8nu-a-do 6via-jel 8sin ma-8yo-res 8con-tra-3tiem-posll 8<13MR2> lpre-8ci-sa-7men-tel 8las con-se-2cuen-ciasl 8de las 2llu-viasl 8to-rren-6cia-lesl 8a-cae-7ci-dasl 8ha-ce 6dos se-7ma-nasl 6en eus-7ka-di 8cen-tra-8ran la+a-t6n-7cioni 8del con-8se-jo 7vas-col 6de fi-7nan-zasl que 8es-ta tar-de ce-7le-bral 8u-na re-u-2nionl en vi-7to-rial 6con la pre-7sen-cial 8por pri- 8me-ra 5vezl del 2nue-vol 8con-se-2je-rol 6de ha-8cien-da y+e-6co-no-7mi-al al-8fon-so ba-sa-3goi-üll ll8el con-7se-jol 8que pre-2si-del 8el 8vi-ce 8den-da-5ka-ril ra-8mon 7jau-re-guil 8es-tu-dia-7ral 8u-na nor-ma-8ti-va fis-8cal 6u-ni-ta-rial des-ti-8na-da+a 3quie-nesl 6han si-do da-7na-dosl 6por el pa-8sa-do tem-po-2rall llma-7na-na ll8el e-je-cu-6si-vo en 7ple-no 18 man-ten-7dral u-na reu-8nion de ca-3rac-terl ex-6tra-or-di-7na-riol 6pa-ra el es-2uu-diol 6de las po-2si-blesl a-3yu-dasl a 8los 8dan-ni-fi-2ca-dosl
Transport (Telenorte, August 8, 1988)

Male newsreader

Female reporter

Male newsreader

CATEGORY I: TV News - Internal Affairs

Illel de-par-ta-8men-to de in-8dus-tria y co-6mer-cio del go-8bier-no 5vas-col
8or-de-na-3ral 6en se-7iem-bre 8la pa-ra-8li-za-2cion del trans-8por-te-es-co-8lar 6en
bis-7ka-ial 2sil los 8au-to-8bu-ses de-di-6ca-dos a rea-li-5zar 6es-te se-x-7vi-ci-o1
con-ti-6nu-an sin cum-5plir las 2nor-mas vi-3gen-tesl 2en ma-3te-rial 2de
se-gu-ri-3dadill

Male newsreader

Illel de-par-ta-8men-to de in-8dus-tria y go-8bier-no 5vas-col
8or-de-na-3ral 6en se-7tiem-bre 8pa-ra-81i-za-2cion del trans-8por-te es-co-8lar
bis-7ka-ial los 8au-to-8bu-ses de-di-6ca-dos a rea-li-5zar 6es-te se-x-7vi-ci-o1
con-ti-6nu-an sin cum-5plir las 2nor-mas vi-3gen-tesl 2en ma-3te-rial 2de
se-gu-ri-3dadill

Illel de-par-ta-8men-to de in-8dus-tria y co-6mer-cio del go-8bier-no 5vas-col
8or-de-na-3ral 6en se-7tiem-bre 8pa-ra-81i-za-2cion del trans-8por-te es-co-8lar
bis-7ka-ial los 8au-to-8bu-ses de-di-6ca-dos a rea-li-5zar 6es-te se-x-7vi-ci-o1
con-ti-6nu-an sin cum-5plir las 2nor-mas vi-3gen-tesl 2en ma-3te-rial 2de
se-gu-ri-3dadill

Illel de-par-ta-8men-to de in-8dus-tria y go-8bier-no 5vas-col
8or-de-na-3ral 6en se-7tiem-bre 8pa-ra-81i-za-2cion del trans-8por-te es-co-8lar
bis-7ka-ial los 8au-to-8bu-ses de-di-6ca-dos a rea-li-5zar 6es-te se-x-7vi-ci-o1
con-ti-6nu-an sin cum-5plir las 2nor-mas vi-3gen-tesl 2en ma-3te-rial 2de
se-gu-ri-3dadill
Drug Smuggling (Telediario, August 9, 1988)

Male Newsreader

Female Reporter

Ildes-cu-2bier-tol un 2mue-vo e im-por-2tan-tel a-8li-jo de 3dro-gasl
lla po-li-2ci-a de las 7pal-masl 8ha in-ter-ve-5ni-dol 6trein-ta ki-lo-2gra-mosl 8de
coc-a-7i-nal 8que pro-ce-8den-tes de su-da-7me-ri-cal 5y+a-fri-cal 8se+in-ten-8ta-ba
dis-tri-bu-7irl en ca-7na-raasl y di-8ver-sos 2pun-tos 8de la pe-3nin-su-lall
lla 2dro-gal ve-2ni-al 8ca-mu-2fia-dal en di-8ver-sas 2pie-zasl 8de+un au-to-3mo-vil

lla 2dro-ga 8fue des-cu-7bier-ta 18por el 6gru-po es-pe-2cial 8de+es-tu-pe-fa-7cien-tos
y+el ser-7vi-ciol de vi-gi-7lan-cia+ a-dua-8ne-ra de las 5pal-masl len 8un 2co-che 8ford
7sie-rall de ma-6ri-cu-la 8ve-ne-zo-5la-nal que ha-7bi-a lle-2ga-do a las 5pal-masl en
6un bar-co 8pro-ce-2den-tel 8de ca-3ra-casll
lla 2dro-gal 8fue des-cu-7bier-ta 18por el 6gru-po es-pe-2cial 8de+es-tu-pe-fa-7cien-tos
y+el ser-7vi-ciol de vi-gi-7lan-cia+ a-dua-8ne-ra de las 5pal-masl len 8un 2co-che 8ford
7sie-rall de ma-6ri-cu-la 8ve-ne-zo-5la-nal que ha-7bi-a lle-2ga-do a las 5pal-masl en
6un bar-co 8pro-ce-2den-tel 8de ca-3ra-casll
Las noticias en la cárcel (Telenorte, 8 de agosto, 1988)

Femenino Periodista

Femenina Periodista

Hombre entrevistado

**CATEGORÍA I: Noticias de TV - Asuntos Internos**

**FEMENINO**

**Periodista**

**HOMBRE**

Entrevistado
Personality Kidnapped (Telenorte August 8, 1988)

Male newsreader

Female interviewed

Female reporter

118mar-ga-8ri-ta re-6vi-llal 8hi-ja del in-dus-6riall se-cues-8tra-do por 5e-tal 8ha de-cia-8ra-do 6hoyl al pro-5gra-ma 8por la ma-7na-nal 8que su fa-2mi-llal se+en-7cuen-tra en 8u-na si-tua-2cionl 3li-mi-tel 8pe-ro que 8no 3pi-er-del la es-8pe-7ran-zal 8de que su 7pa-drel 8se-a li-be-3ra-doll
118e-mi-8lia-no re-7vi-llal 8fue se-cues-2tra-dol 2ha-cel 6cien-to se-se-n-ta+y 8un 5di-asl 8por la 2ban-dal 8te-8ro-3ris-tall

118lo que te-2ne-mosl 8es 2u-na*l 8si-tua-2cion*l 8de su-fri-7mien-to que 2ya@*l 2m@*l 8no sa-7be-mosl 8re-sis-2ti-mos 7por-que@*l 8por-que-te-2ne-mosl 8que re-sis-7url 7pe-ro*tl 2pe-rol es-8ta-mos lle-8gan-do al 3li-mi-tell

118mar-ga-8ri-ta re-7vi-llal que 8pa-sa las 8no-ches j8un-to al te-7le-fo-nol 8ha ma-ni-fes-2a-dol que+a me-8di-da que 8trans-cu-6ren los 7di-asl 8se+ha-ce 8mas di-2fi-cill pre-ve-2erl el fi-2nall 8del se-2cues-trol 8de su 3pa-drel 8qui-en per-ma-2ne-cel 8en po-2derl 8de la 8ban-da te-8ro-3ris-ta te-8tal 8des-de que+el pa-6sa-do vein-ui-8cua-urol 6de fe-7bre-rol 6fue-ra in-8tro-du-5ci-dol a 8pun-ta 6de pis-5to-lal 8en un 6au-to-5mo-vill 8cuan-do se dis-po-2ni-al a en-8tar en su 8do-mi-3ci-lioll
118ia fa-8mi-li-a re-5vi-llal 8que+has-ta-el mo-2men-tol 7no+ha re-ci-2bi-dol nin-8gun-a 7pue-bal que de-2mues-trel 8que+el 8in-dus-2triai se+en-7cuen-tra 2bienl man-8tie-ne la es-pe-7ran-zal 8so-bre-el es-6ia-do de sa-5ludl 8del se-cues-3ra-dol 8qui-en cum-3pi-li-el se-8sen-ta 7a-nosl el pa-8sa-do 8rein-ta de 3ju-niol 8cua-tro me-6ses des-5puesl 8de que 8se+i-ni-8cia-ra su 8cua-ti-mi-3ve-rioll

118y no-7so-trosl 8pen-2sa-mos que@l 2no que 8pue-da-es-8tar 3bienl 8pe-ro que 8pue-da-2ta-r1 8a-guan-3tan-do-1o 2bienl 2por-que@l 2el 8es muy 7fuer-te yl no-6so-rosi si es-8ta-mos a-5sil es 2porl 8por-que sa-2be-mosl 2que+el es 3fuer-tel 8y tra-2ta-mos de*l de po-2ner-tosl 8a su al-3tu-rail
Radio station (Telenorte, August 8, 1988)

Male newsreader

Female reporter

TV News - Internal Affairs.

Ily trasl el 8am-plio 6blo-quel 8que+he-mos de-di-8ca-do 7yal 8a la
8me-teo-ro-lo-6gi-a-en eus-3ka-dil 8va-mos con 8o-tros 3te-masl 6en el 8te-le-2nor-te II
8el go-8bier-no cen-8ral cons-ti-6tu-cio-7nal de fe-6bre-ro de 8mil
no-ve-8cien-tos o-6chen-ta-ya y 3dos 8so-bre la fa-cul-7u-dal 8pa-ra con-ce-3col
6-mi-8so-ras de fre-8cuen-cia 8mo-du-3la-dal
8di-cho tri-bu-6nall 8re-co-no-o-8cio la 8com-pe-3ten-cia I al go-6bier-no 5vas-col 8pe-ro
8con-di-ci-o-7na-dal 8a la con-ce-8sion 5pre-vial por 8par-te 6del 7e-te-8dol 8de la
fre-8cuen-cia Ily la po-3ten-cial 8con que 6de-ben e-mi-5tir y+a 8la-au-to-ri-za-8cion
6e ins-pec-3cion 8de sus e-8qui-pos 3te-3ni-cos
8fuen-tas de la 8de-le-te-8ca-3cion 8del go-2bier-no 8en el pa-8las 7vas-col 8han
ex-pre-8sa-do es-ta 8mis-ma ma-2na-nal 8a te-le-5nor-tels u con-6fi-an-za 8en que los
8res-pon-2sa-bles de las 8e-mi-7sio-nal en 6on-da 8me-diald e 6ra-dio-eus-5ka-di-lif
se 8vi-e nen lle-8van-do a 6ca-8ca-8do de 5ha-ca-8cel 8a-pri-xi-6ma-da-menteg 8u-na
se-5ma-na 8a-te-8de-2ranl 8el re-que-ri-3mien-tol 8u-na 2ve-2l 8que les
6se-a-en vi-7a-dol y 8no ha-ya que+a-dop-5u-ar nin-8gu-na 8o-tra me-3di-dal
8de-el-de 8de-par-ta-8men-to de cul-2u-ral del go-8bier-no 7vas-col 8su ti-tu-2u-rif
jo-8se ba-da-7re-gui ha 6di-cho des-co-no-o-2cerl 8quien 2hal 8au-to-o-o-8sa-do la
6-e-mi-3sio-nal 8aan que ma-ti-2zam-dol que 6so-lo son u-na 8prue-ba 3te-3ni-cal y en
nin-8gu-n 7ca-so-8 8que-den con-si-de-5ra-se 18e-mi-8sio-nal 8so-fi-3cia-les 8con
pro-8gra-ma-8cion es-ppe-6fi-fi-call
8por su 2par-te-8 8el di-rec-5torl del 8en-te 3pu-bli-col 8eus-cal 1-8ra-ta 8te-le-7vis-tal
8la-so or-tu-6on-dol de 8quien se+a-77ir-mal que dis-2fru-ta 16un pe-8ri-o-o-8do 8de
va-ca-8cio-nes en 5bar-col 6no se ha 8pro-nun-5cia-8l-8dol 8has-ta-8el mo-3men-tol
lllo 2cie-r to es que 8des-de+5ha-ca-8cel 8va-rions 5asi-as 8es-po-2si-ble 3se-3gui-r en 8on-da
7me-dial los pro-8gra-mas que 8ra-dio-eus-8ka-di 8pro-8du-6cel y 8-3mi-8te 8en sus
e-mi-7so-ras 8de bil-8ba-o y san 6se-bas-ti-an 8por fre-8cuen-cia 8mo-du-3la-dal
8pa-ra 2e-1ol 8han o-eu-2pa-dol fre-7ceu-cia-sias le-8gal-men-te 8a-tri-6u-7di-dal a
es-ta-6cio-nes de 7ra-diol de 8sui-za y ar-3ge-li-al
8los e-8qui-pos e-mi-7so-rel 8fue-ron ad-qui-6ri-dos en su 5di-a 8por la
8con-se-je-6ri-a de in-te-5sorl 8a la em-6pre-sa ma-dri 7le-nal 8e-u-ro-3tic-
8ly las ne-ce-6sa-rias an-8te-na ra-7dian-te-8l-8se-8ria me-7ra-7sion de 5ha-8ca-8dio
2da-ron-lins-ta-8la-das 8en la 8sia-8ria de gan-3gu-rel cer-6ca-na a gal-7da-ka-nol 8en el mu-ni-8ci-8plo de 8san-se-bas-ti-an
8has-tas la 7le-chal la 8u-ni-ca e-mi-3so-rel de 3ien-te au-3to-no-o-8la-8dio
8le-vi-6sion 5vas-cal que+es-8ta-au-to-ri-3a-dal a o-fre-2cer su pro-6gra-ma-5cion
por 8on-da 7me-diol 3esl 8ra-dio vi-3to-ri-al
8les-sal 8fue ad-qui-2ri-dal en 6mil no-ve-8cien-tos o-8chen-8ta+y 3dos 8por el
go-6bier-no 3va-soll
8por el con-7ra-riol los 8ce-n-tros e-mi-3so-rel de 6ra-dio eus-8ka-di-en bil-8ba-o y
san 6se-bas-tianl 2so-lo 8tie-nen 8ad-ju-di-8ca-das 2ban-dasl 8de fre-8cuen-cia
8mo-du-3la-dall
llel i-2ni-ciol por 8par-te de+es-tas 6dos 2ul-ti-masl 8de sus e-mi-6sio-nes en 8on-da
7me-dial ha 8he-cho re-cor-6dar a lo su-ce-5di-dol ha-ce 6dos a-nos con el se-8gun-do
cu-5nall de-eus-8kal te-le-3vis-tal 8que co-men-8zo o-fre-2cerl 8su pro-8gra-ma-3cionl
de 8for-ma 6sor-pre-si-val y+a-le-2gan-dol que 8so-lo lo ha-5ci-al de 8for-ma
8ex-pe-8ri-men-3talll
Agents sent to prison (Telenorte, August 8, 1988)

Male newscaster

Female reporter

Agents sent to prison (Telenorte, August 8, 1988)

Male newsreader

Female reporter

H2ho-la! 6muy 8bue-nas 6tar-desll
Ila 8me-dia ma-8na-na de Shogyl 8a au-8dien-cia na-cio-5nall 8ha ra-ti-fi-8ca-do la pri-5sionl de 8los po-li-7ci-asl jo-8se a-7me-do y mi-8chel do-6min-guezl
pre-3sun-ta-5men-tel 8re-la-cio-3na-dosl 8con las 8ac-ti-vi-6da-des 8de los 3gall
lla se-8sion ter-8cera de lo pe-5nall de 8la au-7dien-cia la-re-8suel-to a-6sil
8ne-ga-8ti-va-7men-tel 6el re-8cur-so pre-sen-5ta-dol 6por el le-8tra-do de de-fen-3sorl de los 8dos a-5gen-tesl 6con-tral el 8au-to 6de pri-5sionl 8de-cre-8ta-do por el 8juez
3gar-zonll

H8tres ho-ras 6an-tes 8de que se co-no-8cie-ra la re-so-lu-3cion de la au-8dien-cia na-cio-3nall 8el sub-co-mi-6sa-rion jo-8se+a-8me-do 7fou-cel 8y+el ins-pcc-3torl
8mi-chel do-7min-guezl 8e-ran tras-la-6da dosl des-de la 8car-cel 6de lo 7gro-nol 8a la
8de gua-da-la 3jarall
lllos 8dos fun-cio-7na-rriosl sa-8lie-ron en ca-li-8dad de 6pre-sosl 8es-col-6ta-dos por e-fec-8ti-vos de las 7fuer-zas de se-gui-ri-6da-dol el es-7a-dol 8sin que+sa la sa-5li-dal
se+en-co-8tra-ran de pre-3sen-tesl su+a-bo-6ga-do o al-8gun fa-mi-liarll
llse-8gun ha se-na-6la-dol 8el di-rec-8tor ac-ci-den-tal del 8can-tral el 8au-to 6de 8ni-tal 7cia-riol
rio-5ja-nol 8el te-le-6gra-ma comu-ni-8can-do el tras-5la-dol 8se re-ci-bio+en lo
7gro-nol 8a-3yerl a 8ul-ti-ma 6iarall
lla sa-8li-da de 8am-bos a-5gen-tesl que ha-8bi-an in-gre-6sa-dol 8en la pri-3sionl 8de lo
7gro-nol el pa-8sa-do 6di-a 5re-cel se 8ha re-a-li-7za-dol 8a-pro-ve-2han-dol 6un
mo-5men-tol 8en que nin-8gu-no de los 8re-pre-sen-6ta-dol 8de los 8dis-8in-tos
8me-dios in-6for-ma-7ti-vosl que ha-8ci-an 7guar-di-sol 8se+en-con-8tra-ba ba pre-3sen-tell
lla-8me-do y do-7min-guezl le-6ga-ron a lo 7gro-nol pro-e-8den-tes de ma-3drill
di-8rec-ti-6men-tel 8de la au-8dien-cia de 8na-cio-3nall
lldes-2puesl 8de que+el 8ti-va-3rfl del ju-8ga-do 6mu-me-ro 5cin-col bal-ta-8sar
gar-3zonl de-cre-8ta-ra su-in-8gre-so en pri-7sionl 8por con-si-de-6ran 8que+e-xis-ti-an
in-7di-ci-oSL 8de que 6fue-ranl los 8or-ga-ni-za-7do pre-sosl de los 6gru-pos
8an-ti-te-rro-3risl 8de las 8na-tosl 3gall 8a-2u-2sa-dol de di-8ver-sos
a-6se-6s-la-tosl 8en el 8sur de 3fran-cial de per-2so-nasl su-8pues-ta-8men-te
re-8la-cio-8na-das con 3e-tall
Agents sued (Telediario, August 9, 1988)

Male Newsreader

Female Reporter

Female Newsreader

Male interviewed

Female Interviewed

Agents sued (Telediario, August 9, 1988)

Male interviewed

Female Interviewed

Female interviewed

Male interviewed

Female Interviewed

Male interviewed

Female Interviewed

Male interviewed

Female Interviewed
Muy distintivo ha sido la reacción de la asociación de población quien ha valorado la decisión de los ciudadanos que no proce- samiento o nol de ambos políticas.

Lien este país hay muchas personas que en el proceso o mediante decisión que ha corrido la unica que en derecho podrá doparla. Este proceso será esperado pues la decisión del tribunal sobre su proceso es el que no se producirá hasta el mes de octubre pues que cada una de las partes dispo de quince días para presentar las correspondientes alegaciones.
Weather Forecast (Telediario August 9, 1988)

Female newsreader

Female reporter

Weather Conditions and Forecast

llma-6na-na 8pue-de pro-du-5cir-sel al-8gun chu-7bas-col 8en el can-5ta-bri-col 8y pi-ri-3ne-osll
ll8en ca-ta-2lu-nal 8a-ra-7gon y ba-7le-a-resl 8des-cen-de-2ran las 8tem-pe-ra-3tu-rasll
llel 8res-to de+es-5pa-nal 8per-ma-ne-ce-2ral sin 3cam-biosll

<K1FR>
ll8en la+i-6ma-gen del sa-7te-li-tol se+ob-7ser-va a-bun-8dan-te nu-6bo-si-dadl 8en el 2nor-te de 8ia pe-6nin-su-lal es-pe-7cial-men-te+en la mi-8tad o-rien-2tall 8del can-5ta-bri-col 8y pi-ri-2ne-os 8oe-ci-den-3ta-lesll
lltam-8bien se+ob-2ser-val 8nu-be-si-6dad en ca-ta-5lu-nal 8va-5ien-cial 7mur-cial 8ba-le-7a-resl y 8sur de+an-da-lu-3ci-ll
ll8en el 6ma-pa pre-5vis-tol pa-6ra ma-5na-nal 8se a-2pre-cia que 8el 8an-ti-ci-2clon a-7tan-ti-col se ex-8ti-en-de por 8el can-7ta-bri-col 8y pe-8ne-tra+en eu-3ro-pall
lllas 8ba-jas pre-7sio-nesl cen-6tra-das en el 2gol-fo de 7ge-no-val 8a-fec-ta-8ran a 8ca-ta-3lu-nall
ll8pa-ra ma-6na-na se es-6pe-ranl 8cie-los nu-6bo-sos 8en el can-7ta-bri-co l 8con al-6gun chu-5bas-col 8en la mi-8tad o-rien-3ta-ll
ll8en los pi-ri-7ne-osl 8pue-de pro-du-7cir-sel al-8gun fe-2no-me-no 8tor-men-3to-so ll
ll8las tem-pe-ra-6lu-ras 8des-cen-de-5ranl 8en el cu-a-8ran-te nor-7des-te l 8y ba-le-3a-resll
ll8su-bi-6ran li-8ge-ra-7men-te en el can-5ta-bri-col 8y se-gui-8ran sin 6cam-biosl 8en el 3res-toll
ll8en 8cu-an-to a la 5marl 8so-pla-8ran 2vien-tosl 8de com-po-8nen-te 3nor-tel
6mo-de-ra-dos 8en el 8nor-te de ca-ta-6lu-na y me-3nor-call
ll8mo-de-2ra-dosl 8del nor-2des-te+en 8fi-nis 3te-rasll
ll8en el 7res-toll se-8ran 3fi-o-josll
lle-8xis-te pe-8li-gro mo-de-6ra-do de in-7cen-diosl en ga-2li-cial y 8zo-nas can-7ta-bri-ca y spi-ri-3nal-call
ll8al-to en cas-6ti-lla y le-5onl 8a-ra-2gonl ca-ta-2lu-nal le-2van-tol ba-le-5a-res y ca-7na-riassll
ll8y pe-8li-gro ex-7tre-mol 8en el 2res-toll 8de es-3pa-nall
Weather Forecast (Telenorte, August 8, 1988)

Male newsreader

We are improving the weather conditions and forecast. Today, we are experiencing significant precipitation in the southern region, which is expected to continue throughout the day. The temperature in the coastal areas is expected to remain moderate, with temperatures ranging from 16 to 18 degrees Celsius.

Precipitation is expected to occur in the western region, with some areas experiencing heavy rainfall. The temperature in the western region is expected to decrease slightly, with temperatures ranging from 14 to 16 degrees Celsius.

A cold front is expected to move through the country, bringing colder temperatures and some snowfall in the highlands. The temperature in the highlands is expected to decrease significantly, with temperatures ranging from 5 to 7 degrees Celsius.

Female newsreader

During the past night and early this morning, we have registered snowfall in several areas of the country, particularly in the highlands and the western region. The temperature in these areas has increased significantly, with temperatures ranging from 2 to 4 degrees Celsius.

The temperature in the coastal areas has remained moderate, with temperatures ranging from 12 to 14 degrees Celsius. The temperature in the western region is expected to increase slightly, with temperatures ranging from 10 to 12 degrees Celsius.

A cold front is expected to move through the country, bringing colder temperatures and some snowfall in the highlands. The temperature in the highlands is expected to decrease significantly, with temperatures ranging from 3 to 5 degrees Celsius.

The temperature in the coastal areas is expected to remain moderate, with temperatures ranging from 10 to 12 degrees Celsius. The temperature in the western region is expected to increase slightly, with temperatures ranging from 8 to 10 degrees Celsius.

We are urging residents to take necessary precautions to protect themselves from the cold and snowy conditions.

The temperature in the coastal areas is expected to remain moderate, with temperatures ranging from 10 to 12 degrees Celsius. The temperature in the western region is expected to increase slightly, with temperatures ranging from 8 to 10 degrees Celsius.

A cold front is expected to move through the country, bringing colder temperatures and some snowfall in the highlands. The temperature in the highlands is expected to decrease significantly, with temperatures ranging from 3 to 5 degrees Celsius.

The temperature in the coastal areas is expected to remain moderate, with temperatures ranging from 10 to 12 degrees Celsius. The temperature in the western region is expected to increase slightly, with temperatures ranging from 8 to 10 degrees Celsius.

We are urging residents to take necessary precautions to protect themselves from the cold and snowy conditions.
Tourism in the North (Telenorte, August 9, 1988)

Male newscaster
Female reporter

CATEGORY L : TOURISM.

llla lo 8lar-go de 8to-do el ve-7ra-nol 8con-se-8guir u-na 3pla-za@l ho-te-6le-ra en
cual-8quier 7pun-tol de la 6cos-ta 7vas-cal 8es ta-8re-a di-3fi-cil
ll8a-le-7ma-nosl 8i-ta-7lia-nosl 8in-7gle-sesl 8ho-lan-2de-sesl 8y a-6me-ri-5ca-nosl
3pue-blan-en 6cl es-7ti-oill os 2pun-tosl tu-6ris-ti-cos 5de@lel pa-8is 7vas-col 6aun-que
al-8gu-nos de 7e-llosl que no 8han pre-2vis-tol 6las re-7ser-vasl 8tie-nen que
8des-ha-3cerl 6sus ma-7le-vasl en 2o-trosl 2pun-tosl 8de la 8ge-o-gra-3fi-all

llla pro-2vin-cial 8con ma-8yor a-6lu-6en-cia tu-7ris-ti-cal 8es sin 7du-da gui-2puz-ko@ll
ll8san se-bas-5ianl 8fuen-te ra-5vi-al za-2ra-uz o-7de-bal se-en-6cuen-tran al
com-8ple-te 5ya+an-tesl 8de i-ni-8ciar-se+el ve-3ra-noll
llly 6es que las re-3ser-vasl 8vie-nen 6ya ho-cha@l 8des-de-e-3ne-ri-8l
ll8el pro-7tle-mal de-tec-8ia-do 8por el de-par-ta-8men-to de tu-2ris-mol del go-6bier-no
5vas-col 2esl la ca-8ren-cia de 8in-fra-es-truc-ta-86a ra ho-te-6le-ral 8pa-ra+a-co-2ger la
cre-8ci-en-te de-3man-dall
ll8pre-ci-sa-2men-tel 8en san se-bas-5ianl tan 6so-lol se ha 6cons-tru-i-dol 6un
nue-vo+hoo-2tell en los 8ul-ti-mos 8vein-te 3a-nosll
ll8mien-tras 2casa-sil 6u-na do-5ce-nal se 6han clau-tu-5ra-dol 8de-fi-ni-8ui-va-3men-tell
lllos 2jo-ve-nesl 8se de-ci-3denl 8por los al-qui-2le-resl en 8ca-sas 8par-ui-cu-3la-nosll
ll8mo-da-li-8dad 6muy ex-ten-7di-dal 8an-te la in-su-fi-8ci-en-te e-o-fie-ta ho-te-6le-rall
ll2o-tral 8po-so-bi-li-8dad do+a-8io-ja-2mien-tol 8es el 3cam-pingll
ll8aun-que las 8nue-ve 6mili qui-8rien-tas 7pla-zas@l que e+8xi-sen en el con-6jum-to de
5cam-pingsl del pa-6is vas-col 8no son 8su-fi-3ci-en-tessl
lldes-de 6mil no-ve-8ci-en-to@sl se-e-bien-ta+y 5ci-en-col 8has-ta prin-8ci-pios de los
o-7chen-tul se-8gun se-2na-lal el 8vi-ce 8con-se-8je-ro de tu-2ris-mol i-ma-8nol
bo-li-5ea-gal 8ia co-mu-ni-6dad au-5to-no-mal vi-8vio+u-na 2fue-tel 8re-ce-8sion
tu-2ris-ti-cal 8mo-ti-2va-da 8por la 8con-fie-ti-8vi-8dad po-li-3li-call
llla-2ho-ral 8el tu-2ris-mol 8veul-vel os 8o-jos de 8nue-vo al pa-8is 6vas-col 8sin que
se+en-6cuen-tre 8pre-pa-7ra-dol pa-ra 2es-ta ma-8si-va 8a-6lu-8en-cia de 8vi Si-3tan-tesll
llpor 8to-do 7e-8llol 8es ne-ce-2sa-riol 8in-cen-ti-2varl 8la+in-ver-8sion ho-te-6le-rall
se-2gu-nil el 8vi-ce-8con-se-2je-ro bo-li-3na-gall
ll8en el o-8to-no 7pro-xi-mol 8se ce-le-bra-8ran 6dos ga-las tu-3ris-ti-cas l 8en
por-tu-3gall 8e i-3la-liall
llal 7tiem-po 8que se ha-8ra 6un es-5tu-dol 8so-bre las 8dis-po-ni-bi-li-8da-des
ac-2tu-a-lasl de la 8co-mu-ni-3dadall
ll8la o-fie-ta po-8dra+e+n-7lon-cesl 8ir por de-8lan-te de la de-3man-dall
fly 6no se-8ra tan fre-7cuen-tel 8ver el car-6tel de com-5ple-tol en ho-te-2le-lasl hos-8ta-les
y 3cam-pingll
Tourism in the South. (Telediario August 9, 1988)

Male newsreader
Female reporter
Male reporter
Male interviewed

Tourism in the South.

Il8des-de 7ha-cel 8dos 5a-nosl 8se ob-2ser-va 6un im-por-2ian-tel 8in-cre-3men-to de 1a@l de-8man-da tu-6ris-ti-ca 8en sep-7tiem-bre al 2cos-tal del 8mes de 3ju-liolll
Il8es-te 8des-pla-za-7mien-tol 8ha pro-vo-2ca-dol 8ue que la in-6dus-tria hos-te-5le-ral 6pien-se+en 8es-ta-bie-5cerl 8un 7nue-vo ca-len-2da-rio tu-3ris-ti-coll
Il8ep-8tiem-bre se 8ha trans-for-3ma-dol 8en el 6mes/ pre-fe-7ri-do 8pa-ra las 8va-ca-2cio-nesl des-8pres de+a-5gos-tol 2de-2bi-dol 8a que se es-6pe-ra u-7na@l me-6nor a-glo-me-ra-7cionl y 8pre-cios 8mas 3ba-josl

Il8ge-2ro-nal 8es la se-3gun-dal pro-8vin-cia 6es-pa-no-lal en 8plaza-zas 6ho-te-2le-rasl des-8pres de ma-3llor-call
Il8ta tem-po-8ra-da tu-7ris-ti-cal co-2mien-zal 8en la 6cos-ta 5bra-val en se-8ma-na 2san-tal y a-8ca-ba-en oc-3i-vel
Il8sep-7tiem-bre se+es-8la con-so-li-7dan-dol co-6mo+u-2no de los 2me-sesl 8pre-fe-2ri-dosl 8por los tu-6ris-tas 8pa-ra 8vi-si-2tafl 8es-ta 2z0-na mo-di-te-3ra-neall
Il8si la 8ex-pec-ta-6ti-cas 6ti-vel ho-te-6le-rasl se 5cum-plen 8en sep-7tiem-bre 8la+a-flu-6en-cia de tu-5ris-tasl se-8ra su-pe-2ri-orl a 8o-tros 3a-nosl
Il8si-tua-8cin ion in-7ver-sal 6es la que se ha 5da-dol 2es-te 5a-nol du-3ran-te el 8mes de 3ju-lioll

Il8por ra-2zon de 7pre-ciosl en 8es-tas 7e-2po-cal han ve-2ni-dol y 2han*8han apro-ve-7cha-do las o-6fer-tas 8es-pa-6cia-les que ha-7ci-a-mosl e@*1 8para el 6mes de sep-3tiem-bre y 2co-mo@l 7stra-di-cio-nal-8men-te el 6tiem-pol ha 8si-do 6muy 5bue-nor en 8es-tos 8ul-ti-mos 7a-nosl a ten-8den-cia+ha que-3da-dol 2e@l 8ha que-7da-dol 8com-ple-ta-8men-te 8con-fi-7gu-8ra-da+a-3sil

Il8los ciu-da-8da-nos fran-2ce-ses 3sonl 8de 7lar-gol 8los tu-8ris-tas 8ex-tran-6je-rosl que 8mas vi-2si-ta-fla 8la pro-8vin-cia 6de ge-3moral
 se-2gui-dos 6de-i-ta-5li-a-nosl 8in-2ge-ses 8y+a-le-3ma-neall
Il6u-8ran-te los 6me-sesl 8de tem-po-8ra-da 5al-tal 6ju-llo a-8gos-to 2y sep-5tiem-bre 8cer-ca de 6un mi-8llon de tu-5ris-tasl 6pa-san sus 8va-ca-3cio-nesl 8en la 8cos-ta 2bra-val 8con-6en-3tra-dosl 8prin-ci-7pal-men-tel 8en las 2pla-yasl 8aun-que tam-8po-co 6hay que+ol-vi-5darl 8os a-trac-6u-vos que+o-5fre-cel el in-te-8rior de la pro-3vin-cial
Il8la pro-lon-ga-2cionl 8de la tem-po-8ra-da tu-6ris-ti-cal se 2de-bel en 8gran 7par-tel al 8cam-bio de cos-tum-bre 8de los 8eu-ro-3pe-osll
Il8ca-da 8vez 5masl se 2tien-de al par-6uir las 8va-ca-3cio-nesl en 8dos mi-3ta-desll
Il8na al-8gu-nos pa-6si-sesl 8co-mo+a-le-3ma-nia 6fe-de-rall se 8pri-mia 6es-te sis-2te-ral con 8nu-na-es 8pe-cie de 8re-com-7pen-sal que 8pue-de com-por-2tafl 8pa-ra las 6tra-ba-ja-5do-resl 8un ma-8yor 8nu-me-rol de 8di-as de 8va-ca-3cio-nesl

Il8fe-6ne-7le-rasl de la 8cos-ta del 8sol ma-la-7gue-nal 8don-de con-ti-2nu-al 8con-6en-6ran-dol se el 8grue-so del tu-8ris-mo 8in-tor-na-3cio-7nall que 8lle-ga+a 8nues-tra re-5gionl 8han ma-ni-fes-2ta-dol a 6le-le-sur que los 8in-di-ces
8de-o-cu-pa-2cionl del 6mes de 5ju-liol han 6si-do+in-fe-7rio-resl 8a los dol 8a-no pa-3sa-doll
18a-cha-2can-do-sel 6es-te des-7cen-sol 8a la hu-8i-da del tu-8ris-mo bri-3ta-ni-coi
llen 6es-tos pri-8me-ros 8di-as de a-5gos-to 18la si-tua-8cion 8ha me-jo-2ra-dol
8al-can-72an-do-se+en 6es-te mo-5men-tol el o-8chen-ta+y 8cin-co por 2cien-tol
8de-o-cu-pa-3cionl
IIqueI 8en cual-8quier 7ca-sol tam-8bien es-2tal por de-8ba-jo de los 6in-di-cesl del 8mes de a-2gos-tol 8del o-8chen-ta+y 3si-te-tell
llas 8mis-mas 7fuen-tesl 8han de-nun-2cia-dol la 8pro-li-fe-ra-6cion de a-lo-ja-8mien-tos pi-5ra-tasl 8a los que de-8cu-san-del ba-8jon re-se-3na-doll
118no se+en-ten-de-5ri-anl si 2nol 8es-tas 5ci-frasl 8ya que el 8nu-me-ro de via-7je-rosl
que 8ha lle-2ga-dol a la pro-6vin-cia de 5ma-la-gal 8en los 6ul-ti-mos 5di-asi-8es
117ge-ra-men-te su-8pe-2rio 2a la del pa-8sa-do 3a-noll
12el 8nu-me-ro de 8ve-ue-los 7char-terl con des-8u-no al a-e-ro-6puer-to 8in-ter-na-cio-8nal
118las pre-vi-2sio-nesl 8pa-ra el 8mes de sep-7tiem-brel 8se si-6tu-an en 5tor-nol 8al o-8chen-ta por 3cien-toll
 llen 8es-tos mo-7men-tosl qui-82a 6se-a la pro-8vin-cia de-al-me-5ri-al la que re-6gis-trel
los ma-8yo-res 7in-di-cesl 8de-o-cu-pa-8cion ho-to-e-2le-ral ser-8ca-no 6al com-5ple-tol
8tan to en los en-8cla-ves tu-8ris-ti-cos 6de le-5van-tel 8co-mo de po-3nienn-tell

<12FP>
I llen la re-8gion de 7mur-cial a-8gos-to se man-8tie-ne como el 6mes de ma-8yor o-cu-pa-2cion ho-to-e-4le-ral 8aun-que des-de 6ha-ce 8dos 5a-nol se 8vie-ne
ob-ser-2van-dol 8un im-por-8tan-te+in-cre-7men-tol 8de la de-8man-da tu-8ris-ti-6ca+en
sep-7tiem-brel a 2cos-ta del 8mes de 3ju-lioll
118las pre-vi-8sio-nes 8de-o-cu-pa-8cion en sep-5tiem-brel en el con-8jun-to de la
8cos-ta 5ca-li-di 8son del se-8ten-ta+y 8cin-co por 7cien-tol ex-8cep-to en el
prin-ci-6pal fo-co tu-7ris-ti-co la 8man-ga del 6mar me-5nor 8don-de se es-8pe-ra
cu-2brir el 8ci-en por 2cienl de las 8pla-zas ho-to-e-4le-ras e-xis-3ten-tell
118mien-tras a-8gos-to es un 2mesl 8en el que 8pre-do-8mi-na el tu-8ris-mo
8na-cio-5null en sep-2tiem-brel 8la com-po-si-8cion de la de-7man-dal se al-6te-ra
8sus-tan-7cial-men-tel a fa-2vorl del tu-8ris-mo mo-ex-tran-7je-rol a le-2manl 8so-bre
3o-doll
118no obs-5tan-tel 8en lo que se re-8fie-re a 7pre-ciosl sep-8tiem-bre 6si-gue
8con-si-de-7ran-do-do sel tem-po-8ra-da 5me-dial 8mas ba-2ra-tol por 7tan-tol 8que+el 8mes de a-3gos-toll

<12MP>
llen la 8co-mu-ni-ni-8dad va-len-7cia-nal 8el co-8mien-zo del ve-7ra-nol 6no ha 8si-do tan
5hue-nol 8pa-ra el 6sec-tor tu-5ris-ti-col 8co-mo en 8a-nos 8an-te-3rio-resl
118au-en que en 6es-ta pri-8me-ra se-8ma-na de a-7gos-tol pe-2nis-cu-lal be-ni-2dorvo
cu-8ye-ra y+o-ni-5gue-lal se+en-8cuen-tran 2yal al 6cien por 3cienl 8de su ca-pa-ci-2dad
6ho-te-e-7le-ral 8en los 8me-ses de 2ma-yol 8ju-nio y 7ju-liol se 6ha re-gis-5tra-dol
8has-ta 6un quin-ce por 8cien 5me-nosl de a-flu-8en-cia tu-7ris-ti-ca 6que en
cam-2pa-nasi 8an-te-3rio-res l
llas 8iu-vias y el 8mal 7tiem-po 6han tra-i-do-un-ve-7ra-no 6re-tra-5sa-dol 8al que
6io-das las 8pre-vi-5sio-nesl 8le+au-2gu-ranl 6u-na vi-da 8mas 3lar-gall
117e-tol 8si se 7cum-pllel 8su-pon-6dra que+a 7gos-tol sep-2tiem-brel y 6par-te de
c-5u-brel 6lie-nen el 2e-xi-tol 8a-se-gu-3ra-do l
118so-2si 8es-te 7a-nol 6se+ha de-8ja-do no-5tarl 6un li-8ge-ro au-5men-tol del
tu-8ris-mo 8in-te-7riorl 6y+u-na dis-2mi-nu-5cionl del tu-8ris-mo ex-tran-7je-rol 8a
co-8mien-zos del ve-3ra-noll
H2eho-lal muy 8bue-nas 3tar-desll
Ilei es-2tre-no del a-ul-tic en 81a@ 8pre-tem-po-3ra-dal con 8e-se par-8ti-do ju-8ga-do a-2yer en@ ba-3sau-riil 8an-te+el vas-3co-nial 8y que ter-mi-2nol con vic-8io-ria
bil-ba-7i-nal po@r 6dos go-les a 5ce-rol 8no de-3jol la ver-3dad 8un 8ben sa-8bor de 2bo-cal 8a los a-8fi-cio-5n-al 8sos 8ue se 8die-ron 2ci-tal 8en el 8cam-po de ba-6so-se-5lail 8pa-ra@ 8con-me-mo-2rar en-6re-o-tras 5co-sasl 8el se-ten-ta+y
6cin-co a 8ni-ver-7sa-riol del 8club de ba-3sau-riil

88ni si-8quie-ra la pre-8sen-cia del a-ul-tic con-si-8guio lle-8nar las 8gra-das del 3cam-poll
I8quau-que la a-ul-flu-8en-cia de 7pu-bli-col 8ue bas-8tan-te nu-me-7sa-riol con 8e-se 8ar-dar el 8mal 6tiem-po y de las 7lu-vial ca-8ti-das a-3yer
I8en 8cu-an-to al par-7i-dol los 8hom-bre-s de 7ken-dalll vol-8vie-ron a co-me-2tierr los
8nis-mos es 2roo-resl 8que+en an-te-8rio-res par-3ti-dos ll
I8con 6cin-co-hom-bre-s 8en de-7fen-sal 8cu-a-tr6c 8en-cio-ta-m7-pis-tasl y 6un so-lo ju-ga-88or en 5pun-tal 8pe-i-o u-7ral-de 8es bas-6tan-te com-pli-2ca-do ha-8cer 3go-lo-ls
Iltam-8bien es 2ciel-tol 8que+es-te 8ti-po de par-2ti-dol 3sir-ven 8en 8e-sal 80 8voz
p0-pu-2larl 8pa-ra pro-8bar sis-2te-mas la co-88la-par 8en 8sju-ga-5do-rell 8y en
8de-fi-8ti-val 8es 8ul-ueble-8cer las 6il-neas ma-5es-trasl 8pa-ra la 8pro-xi-ma
8te6m-po-3ra-dall
I8a pa-8sar de 7i-dol el a-ul-tic 8se+en-con 8tro con 6un vas-8co-nial 8pu-le-7on 1 que
6pu-so en bas-8tan-te a-2pu-rosl a la de-8fen-sal ba-8i-ba-5i-nal 8y que in-ten-2tol en
8va-ri-as o-ca-75io-nal y 8no con de-ma-65ia-da for-7ia-nal su-pe-8rar a 3bio-rru
Ilel pr-8mer 5uelm-pol 8a-ca 8b0 con 8em-8pa-te a 3ce-roll
I8tras el des-7can-sol el vas-8co-nial re-a-li-2z0l 6cu-a-tr6c 8us-ti-tu-5cio-nal 8mien-tras
que el a-ul-tic de-2jol a 8luis fer-6nan-do+en 8la ca-3se-tal y sa-6co al
700 8en-8men-din-3gu-renill
I88es-tel 8dio al-go 8mas de pro-fun-di-8dad al a-2ta-quell
Iltam-8po-co 7mu-chall
I88y-a-yu-6do a u-8ril-de+en su 8lu-cha por mar-2carl 8a-li-gor-3dil
Ilel 2ce-ro 5u-nol tar-8do en lle-3garill
I8trans-cu-8ri-a+el mi-8nu-to se-8ten-ta+y7u-nol 8cu-an-to 8juan-jo el 7gue-za-ball
8con-si-2guio+a-8 rar 8un dis-8pa-ro 7ra-sol 8des-de 8ue-fue-ra del 7a-re-al 8que
sor-pren-8dio a 3luisill
I86no a-li-vio+es-te 5goll 8el a-bu-rri-8men-to ge-ne-3ral
I8cu-an-do el 6pu-bli-co co-men-8ul-ia-ba+a+a-ban-do 8nor sos 8lo-ca-li-5da-des l
8men-di-6gu-ren cen-8tro per-c8ce-ta 8men-te 6so-bre+el 7a-re-al a 8me-dia+al-2tu-ral
pa-ra que-u-6ral-8mar que sin nin-gun 8ti-po de pro-3ble-masill
I82e-ra el 8ce-ro 3dolill
I8con 8es-te re-sul-7a-dol fi-na-li-8zo+el pri-8mer par-8ti-do de la 8pre-tem-po-7ra-dal
dela-8le-te-dic de bil-5ba-oll
I8es-ta 7tar-del a par-8trir de las 8se-is y 7me-dial 8los ro-ji-2blan-cos ju-ga-88ran
an-te+el 3ge-txoll
I8se-6gu-ra-men-te 5ken-dalll ha-8ra-al-8gu-nas va-ria-75io-nal 8en el 8on-ce+i-3ciall
I8don-de ju-ga-3ranil 6ca-ci con 8se-gu-ri-5dall 6va-rios 5hom-bre-s que@ 2no lo
hi-8cie-rcon a-3yerl
ll8co-mo ar-7go-tel u-7rru-tial ga-ri-7ta-nol del-7barl Ia-ka-7begl a-gui-7rrre-txul
ro-7ber-tol 8y sa-rriu-3gar-tell

<M1MR> lltam-2bienl la re-8al so-cie-3dadl ju-8go a-2yerl su pri-8mer par-8ti-do de la pre
6ecm-po-7ra-dal 8es-ta 8vez ante-el 8mont-pe-6ilier fran-5cesl 8de la 8lo-ca-li-8dad
8ga-la de ro-3yanll
llal 8ter-mi-no 8de los no-ven-6ia mi-7nu-tosi 8el
re-sul-8ta-do 2fuel de +em-8pa-te a 8un 3goll
ll8y des-ta-2carl 8que el 8tan-to 6do-nos-5tia-rrol 8fue con-se-8gui-do de pe-2nal-tyl 8por
el 6mue-vo fí-5cha-jel de los 6gui-puz-coa-5nosl 8el na-3va-rrol-goi-3koe-txeal l
Handball (Telediario August 8, 1988)

Male newsreader

Hoy cambiamos de tercerill
Hoy bola 7ma-nal 8va a cen-2rnar 8bue-na 8par-te de la in-for-ma-8cion
6de-po-7ri-val 8has-ta-el 8pro-xi-mo do-3min-goll
15hoyi8a par-8tri de las 8seis y 7me-dial co-6mien-za en i-7runl 8un tor-8ne-o
6pre-o-7lim-pi-col con 8cin-co 6se-lec-5cio-nesl 8re-al-men-6te+ im-por-5tan-tesl y 6ya
cia-8si-fi-7ca-dasl 8pa-ra los 8jue-gos o-8lim-pi-cos 8de se-3ull
18el par-6di-dol es-8pa-na is-5lan-dial que 8va+a 8ser te-le-vi-8sa-do+en di-2rec-tol 8por
el se-8gun-co ca-3nall 8de te-le-vi-8sion 7es-pa-no-lal a-bri-8ra el tor-3ne-oil

Female reporter

Hoy me-2jorl de los tor-3ne-o-sl 8de ba-1on 8ma-no po-8si-bles en es-6te mo-5men-tol
8en o-pi-2nionl de 2va-riosl 8de los se-lec-cio-8na-dos 6es-pa-7no-1esl se 8a-bre 2hoyl en
8can-chas gui-puz-3koa-nasl
Hoy-i+u-8ne-sa de ar-ta-7le-kul que 8va+a ser 6feu-do es-7a-biel 8de la se-lec-6cion
his-7pa-nal y es-ce-8na-río de 2si-e-tel 8de los 8dizie par-3u-disl de que 2cons-tall a
com-6pe-ti-5cioni da-8ra ca-bi-da 2hoyl a 8un es-6pa-na is-5lan-dial 8en el que los
8nor-di-cos 2tie-nenl mu-chas 8mas 8pro-xi-bi-li-3da disl 8de lo que pa-2re-cell
18y por la 7no-chel 8en i-pu-2ru-a 6de i-5barl 6un gran 7cho-quel de 8re-so-8nan-cias
o-3lim-pi-casll
1el 2ursl 8a-le-8ma-nia 6de-mo-5cra-ti-cal 8ce-re-8ra 8la pri-8me-ra jor-3na-dall
18mien-tras que 7sus-cial 8es-pe-ra-8ra 8pa-ra de-bu-8tar 8has-ta ma-3nall
18y lo ha-ar-ral pre-8ci-a-8men-te 8con-tra+es-3pa-nal 8a la que 8por 5cie-tol ba-2tioll
8an-te-a-2yerl en 8san-tan-2derl 8por la 3mi-ni-mal 8vein-ti-2tres
18in-me-6dia-ta-8men-te des-5puel y tam-2bien en el 8po-li-de-8por-8ti-vo 6iu-5nu-nesl
is-8lan-dia 8se las ve-2ral 8con los ger-8ma-no-sl des-3es-tell
1el 2vier-nesl 8el tor-ne-o 3de-jal 8tran-so-7ia-ta-men-tel su 8se-de de i-3runnl
18a las 8seis y 7me-dial 6en zu-8ma-ra-5gal se-8ra el 2cho-quel de 8sus-e-cos y 8a
le-3ma-nessl
18u-na 2ho-ra 6mas 7tar-del el 6urs is-7lan-dial da-8ra 8to-no 6de-po-7ri-vol 8a la
fes-ti-vi-2dadl de la 8vir-gen 8blan-ca+en vi-3to-rall
18to-dos los par-2ui-disl de 8fin de se-2ma-nal vol-ve-ran a i-3runnl
1el 7sa-ba-dol el 8sus-cia u-6nion so-7vie-tica 18a las 6seis y 7me-dia 18y el
a-le-8ma-nia es-5pa-nal 8a las 8o-cho y 3me-diall
1el de-7min-goll los 6dos ul-ti-mos 8en-5cuen-tros en se-8sion noc-3tur-nall
18a las 5nue-vel 8el is-8lan-dia 3su-e-cial 8y+a las 5on-cel 8lo que 8en prin-7ci-piol
8pu-e de 2serl la 8gran fi-3nall es-8pa-na 3ursll
18to-dos los en-8cuen-tros de la 8se-lec-7ci-onl que en-2tre-nal 8juan de 6dios ro-5manl
se-2ranl te-le-vi-8sa-dos en di-6rec-to por la se-6gun-da ca-de-2de-nal en los 8di-as-y
2ho-rasll 8que+a-ca-8ma-mos de 8men-cio-3narll
18re-cor-8de-mos que 2fuel pre-8ci-a-7men-tel 6ia de 8ba-lon 5ma-nol la pri-8me-ra
se-lec-8ci-onl 6de+es-pa-nal que lo-8gro su 8pla-zu pa-ra se-3ull
18al ob-te-2ner lel 8quin-to 8pu-e-to en 6el mun-dial 8dis-pu-2ta-dol 8ha-ce 8dos 8a-nos
en 3su-i-zall
1la-8lli de-2tro-8lo 6en-tre 5o-trasll 8a las 8se-lec-2cio-nesl so-8vie-tica y
ger-8ma-no-o-rin-3tal
1pre-8ci-a-7men-tel sus 8dos prin-ci-8pa-las 6con-trin-5can-tesl 8en el
8pre-o-2lim-pi-col que 8hoyl co-3mi-en-zall
Bullfighting (Telediario, August 9, 1988)

Male newsreader

Female reporter

Il cam-8bia-mos de 2ter-ciol y 6nun-ca me-8jor 5di-cholpor-que 8va-mos a+ha-2blar de 3io-rosl
Il la 21lu-vial 8fue pro-ta-go-6nis-tal en la 8ul-ti-ma co-2rri-da de la 2fe-rial
8de+az-3pci-tiall
Il el 2a-gual 8co-men-2zol 8a ca-3erl a par-6cir del se-8gun-do 5lo-rol a pe-6sar de lo
5caull a co-8riz-da si-8guio su 6cur-so 7nor-mall 8y ter-mi-2nol 8sin pro-3ble-mas II
Ilse li-8dla-ron 2to-rosl de 8con-cha 8y 3sie-rral 8con la pre-2sen-cial de 6raz y
cal-7mi-nol 8que sus-ti-tu-7i-al 2al el 8ni-no de la ca-3pe-all

Illos 2to-rosl 8no 8fue-ron del a-8gra-do de 3pu-bli-coll
Ilbre-sul-8ta-ron 8man-su-3rro-nestl 8sin pe-3li-groll
Ilbre-ro la 8ma-yo-6ri-a a pa-7ran-do-sel 8en el 8ul-ti-mo 3ter-cioll
Ilse 8da-ba 8la+al-ter-na-8ti-vaa+ga 7lin-dol 8ac-to que pre-si-2dio mi-8guel 8baez
7li-tril 8con el 8ce-re-mo-8nial de ri-3tuall
Ilbre-ro el 7to-rol que 6no res-pon-5dol 8a las 8ne-ce-si-6da-de 8la+al-ter-na-5ti-val
ter-mi-8no sin 3masll
Ilbre-po pu-do+ha-8cer ga-2lin-dol 8fren-te a 6un a-ni-5mall que 6no que-8ri-a+a-cu-5dirl
t a las in-8ten-sas lla-8ma-das del ma-ta-3dorll
Ilren el 8ul-ti-mo 7to-rol ga-8lin-dol es-8tu-vo me-3jorll
Ilbre-ro 2po-co masl 8pu-do ha-8cer con la+es-3pa-da II
Il8sin em-7bar-go 8los es-pec-ta-2do-resl que lle-8na-ban la 7pla-zal 8a-plau-8die-ron
8su+ac-tua-3cionll
Ilmi-8guel 8baez 7li-tril 8es la fi-8gu-ra del mo-3men-toll
Il8a su 8ju-ven-5tudl 8hay que+a-na-2diir su+e-8nor-me+a-fi-2cionl 8y su va-3torll
Il8es muy di-7li-cill 8que con 8es-tas cu-a-li-5da-da 2no 8sur-ja la fi-8gu-ra del
to-3re-oll
Il la-2yerl es-8tu-vo 6muy bien en 8su pri-7me-ral y 8mu-cho me-2jor en el se-3gun-doll
Il8dos 8bue-nas fa-7e-nasl que 6no fue-ron re-ma-8ta-das con la+es-7pa-da 18de+as-a-hi
Il+a-u2-2sen-cial 8de tro-3fe-osll
Il8y por 7ul-ti-mol 8raz y ca-3mi-noll
Ilque ha-8bi-a re-sul-8ta-8do triun-fa-5dorl 8en la co-8rri-da+an-te-7riorl 8por lo que
8sus-ti-tu-2yoz al 8ni-no de la ca-7pe-al tam-8bien es-8tu-vo 8a-er-5ta-dol y me-8jor
dis-3pues-toll
Il8te su-8ce-de lo 2que@l 8a su com-pa-8ne-ro 7li-tril que 6cu-en-ta con 8u-na 8se-rie de
fa-cul-7ta-desl im-por-3tan-toll
Il8re-a-li-2zol 8dos fa-2e-nas ldis-5cre-tasl 8y+al i-6gu-al que su com-pa-7ne-rol
Il2no+es-7tu-vol a-for-tu-8na-do con la+es-3pa-dall
Ilcon 8es-ta co-7rri-da 18ha fi-na-li-8za-da 8fe-ri-a de+A2-3pci-tial
Il8dos 21le-nosl 8en las 6dos co-5rri-da-dsl y 8u-na en-2tra-dal 8muy 8bue-na+en la
8no-vi-3lla-da II
Il8lo que nos 6ha-ce pen-5sarl 8que+en las 8pro-xi-mas tem-po-7ra-da-sl 8si-gan con el
8e-xi-to de las 3ul-ti-masl
Sailing (Telediario, August 9, 1988)

Male newscaster

Male reporter

88 y de 2por-tes yall
lliter-2ce-ra re-6ga-tal de la 8co-pa del 6rey l8que se dis-7pu-tal 8en la ba-2hi-al de
8pal-ma de ma-3llor-call
lla-5yenl el 8prin-ci-pe de+as-7tu-riasl 8con-si-2guioel pri-2mer 5pues-to l 8a la 6ca-na
del 2bu-quel 2si-rius ter-5ce-rol 2en ha@l 8ca-te-go-5ri-a del 8tres 7cuar-tosl 8de
to-ne-3ia-dall

88con el cru-6ce-ro a-le-5manl ru-2binl 2y+el es*1 8y+el es-pa-2nol 8blan-co
a-5lan-ti-col 8co-mo fa-vo-7ri-tosl en 6es-tos mo-5men-tosl se dis-2pu-tal la re-8ga-ta
7lar-gal de la 6sep-ti-ma 5co-pal del 8rey de 7ve-lal 8en-tre la ba-6hi-a de 8pal-ma de
ma-7llor-cal 8la+i-bi-6zin-ca 8is-la de 2tu-go-5ma-gol 8 y re-3gre-soll
88a las 8do-ce cua-6ren-ta 7ho-rasl se 8dio la sa-2li-dal 8a la 7flo-tal 8de las 2cla-sesl
pri-2me-ra a 8ter-7ce-ral si-8uan-do-se+en 6bue-na 8po-si-5ci-onl 8los es-pa-pa-2no-lesl
8si-rius 7cuar-to y 8blan-co a-7llan-ti-co 18y los a-le-2ma-nesl 2pin-tal 7vi-val 8y
ru-3bi-nll

88el 5vien-tol 2sur de 8fuer-za+u-no y 7me-diol es-8ta+au-men-7lan-dol 6me-dia 8ho-ra
8mas 5tar-del vi-6ran-dol los pri-8me-ros 5bar-cosl 8ha-cia 2a-guasi 8mas a-7bier-tasl
2tras el 8bor-do de 3tie-rra ll
lla sa-6li-da de las 2cla-ses 8cuar-ta+a 7sex-tal 8don-de 6va la 7flo-tal de los 2tres
8cuar-tos de 8to-ne-5la-dals e ha 6vis-to fa-vo-re-5ci-dal con 8fuer-za 2dosl por
8bar-lo-3ven-toll
lla-2silet 2e-xil 8del ca-ta-7lan a-le-8jan-dro bo-5askl se 2ha 8pues-to en ca-2be-zal
8in-me-8dia-ta-5men-tel se-8gui-do 8por el bri-8bon 7sex-tol del 6rey juan 7car-losl y el
8si-rius ter-5ce-rol del 8prin-ci-pe fe-3li-pell
88tras la sa-2li-dal 8de los cru-5ce-rosi 8ha-cia la 6u-na de la 7lar-del i-ni-8cia-ron el
8re-co-7ri-dol los 8tres 2ma-xil 8en com-8pe-ti-5ci-onl con el o 6te-lo al 5len-tel
se-8gui-do del 7fran-cesl 8di-bi-5ro-nal 8y del a-le-2manl 8sea ins-pi-3ra-0ion ll
88la+or-ga-ni-za-2ci-onl 8te-ne pre-7vis-tal la lle-8ga-da 6de+es-ta re-8ga-ta 7lar-gal de
6cien-to 8do-ce 7mi-llas! 8pa-ra pri-6me-ros 5ho-rasl de ma-8na-na 3jue-vesl!
llel 2vir-nes y el 7sa-ba-dol ten-8dran lu-2garfl os 6dos 8ul-ti-mos 2trian-gu-losl
o-2tim-pi-cosl e vein-ti-8dos 2mi-llasl en 2a-guasi 8de la ba-5hi-al de 7pal-mal 8con
los que se 8com-pie-ta-2rall a 8mas im-por-8tan-te+e-di-5ci-onl de 8es-ta 8co-pa del
3reyll
Nautics (48 Horas, August 9, 1988)

Female reporter

Male reporter

Il2es@co-men-7ua-ba+al co-2mien-zo dell pro-5gra-mal que+el 6a-gua 8i-ba+a ser un 5po-col pro-ta-go-6nis-ta 5hoyl en cues-8ren-ta 8y+o-cho 6ho-ra-ll
18y si al 7a-gua le u-2ni-mos lal 8es-pec-ta-cu-la-ri-6dad de la 8for-mu-la 7u-nol es-8ta-mos ha-3blan-dol 8e-vi-6den-te-men-te del 8mo-to-3nau-ti-call
18en la lo-ca-li-5dad as-tu-3ria-nal de 3na-vial 8se ha ce-le-7bra-doll a ter-6ce-ra 8vuel-ta 8in-ter-na-cio-5nal de 8es-te de-6por-tell
Ilpe-ro 8es-ta 6prue-bal 5u-vol 8u-na pe-6que-na+a-3nec-do-tall
18hu-bo que re-ti-6graf a la 6ya fa-8mo-sa 7fo-ca de 7na-vial
1sc+a-8cuer-dan us-6ie-desll
1la-8que-lla que ju-6ga-bal con 8un 6ni-noll
18bue-no 2puessll
18hu-bo que re-ti-7nar-lal 8pa-ra que la ca-6re-ral pu-2die-ral 8dis-pu-3tar-se 8sin cau-6sar-le nin-gun 3da-nol al sim-6pa-ti-co+a-ni-3mall

<7MMP>

Il8aun-que 6estal es-8pe-cie de 6co-sa que 7ve-mos es-8te vo-7lam-dol 8no se 8tra-ta de 8un a-3vionll
Iltam-8po-co 6es un 8for-mu-la 5u-nol 8des-ti-na-do a 6un siem-pre+en-cum-8bra-do 7prosl
18en-te 8o-tras 5co-sasl 8por-que 7no lle-va 3nue-dasll
Il8pe-ro 2ral 5vezl 8si ten-ga 6al-go que 5verl con 2e-ssasl 8es-pec-ta-cu-la-7ua-res
ca-3re-ra-ssl
1la-2quill tam-6bien im-8pe-ra la ve-lo-ci-5dadll la pe-5ri-cial 2yl 6por su-5puess-tol el con-3su-moll
Illes i-6ma-ge-nesl que es-7ta-mos con-tem-5plan-dol per-te-6ne-ccen a la ter-8ce-ra 7vuel-ta in-ter-na-cio-8nal de 8mo-to-5nau-ti-call 8que se 8ee-le-7bror en la 6be-lla lo-ca-li-8dad as-tu-7ria-na de 3na-vial
18un de-6por-tel tre-6men-da-8men-te 1la-ma-5ti-vol 8que cau-ti-2vol a 8mi-les de+es-pec-ta-3do-resll
Il2pe-rol 6al-guen 8no 3fuel 8cau-ti-8va-da 8por las 3prue-basl 8si-no cau-3tivall
Il2fuel 8es-ta sim-8pa-ti-ca 7fo-cal 8que+a-pa-re-6cio en la 7pla-yal 8pa-ra de-7ci-te de la 8chi-qui-ill-3ri-all
Il8ceu-tro 8fun-cio-7na-riosl 8de la di-rec-7cion ge-ne-8ral de 2pes-cal y 6doso 5di-asl de pa-8cien-te+es-5pe-ral 8fue-ron ne-ce-7sa-riosl 8pa-ra trans-por-7ar-lal al es-7lan-que si-6tuu-8do en 8es-te 8bar-co ma-ro-5quill
Illos 6me-dios de 8co-mo-ni-ca-5cionl 8die-ron 6am-plia in-8for-ma-7cion de 3e-11oll
11la ra-4zonll
Il1su pre-7sen-cial po-8di-a pro-vo-8car al-8gun ac-ci-6den-te en las mo-7to-ra-ll 8que a 6gran-des ve-8lo-ci-7da-desll 8sur-can 3la ri-all
17li-breall a 8ri-a de 6na-via del in-7tru-sol 8se ce-le-7bror con 8gran 2e-xi-tol
8de-cor-ga-ni-za-6cion y 5pu-bli-co 1la 3prue-ball
1con-7ria-ria-2men-tol 8a lo 8que a pri-6me-ra 5vis-tal po-8dri-a pa-6ar-se 5cerl el 8gas-to de 8u-ti-li-zar-5cionl 8en-ter-nei-7mi-en-tol 8y ad-qui-si-3cionl 8de las e-7qui-pos 8ne-ce-3sa-riosl pa-ra 6es-te de-5por-teir e-6sul-tal-e n 8mu-chos 5ca-sosl 8mas e-co-7mo-mi-co 8que los que se pre-7ci-sa-l pa-ra cual-6quier o-tror 7u-i-pol de de-6por-te a mo-5torl 6ya se-a por 7tie-rnal 80 por 3ai-rell
Il8y en 7na-vial el fi-8nal fe-3lizl
il8los pi-7lo-tosl 8dis-fru-6ta-ronl 8con su de-3por-tell
il8los 8es-pec-ta-7do-resl con 61a com-pe-ti-3cionll
il8y los 7ni-nosl 8con su 3fo-call
llque des-8pues de la 7prue-ba18fue li-be-5ra-dal 2pa-ral se-8gun ru-7mo-resl co-8rrer el
6ries-gol de 8ser a-8ni-qui-7la-dal por sus 6mas di-8rec-tos e-ne-3mi-gosl 8los
pes-ca-3do-resll
ll8pe-ro 2hoyl 8si-gue a-3hill
ll8en la 3pla-yall
ll8y con los 7ni-nosl 8co-mo a-6lia-dosl de 3jue-goll
Youth Released (Telediario, August 9, 1988)

Male newsreader

Male reporter

Ille-be-8ra-do en mos-5cull el 8jo-ven ma-8ti-as 2russl 8quien en 3ma-yol del pa-8sa-do 7a-nol 8a-te-rrri-8zo con 8su@l 8a-vio-2ne-tal en la 8pla-za 8ro-ja de mos-3cull 82russl ha-8bi-a 8si-do con-de-3na-dol a 6cua-tro 5a-nosl de tra-8ba-jos for-3za-dosll 82es-tal me-6di-da de cle-5men-cial 8que se pro-2du-cel 6po-6cos 8di-as des-2puesl 8de la vi-2si-tal del mi-2nis-trol de a-6sun-tos ex-te-8rio-resl 8de la re-6pu-bli-ca fe-de-8ral de a-le-2ma-nia a la u-8nion so-7vie-ti-cal 8se in-ter-2pre-tal 8co-mo 8un 8nue-vo 6ges-to lde 8dis-ten-2sionl 8en-tre-el 8es-te y el 7o-es-tell

Illes-te es ma-8ti-as 2russl el 8vein-tea-6ne-ro de+ham-5bur-gol 8un 8jo-ven 2ti-mi-dol que 8qui-so de mos-6trar al 5mun-dol 81o im-por-8tan-te que 2e-ral 1u-8char por 2la paizl 8a-6clu-so con ex-pe-2rien-cial 8tan in-2so-li-tal 8co-mo la 3sa-yull la-te-rrri-8zan-don con 8es-ta+a-vio-5ne-tal en 2ple-nal 8pla-za 3ro-jal de mos-3cull 8fri-en-te al 3krem-liin illesan-te las =mi-6ra-das a-5to-ni-tasl de 8guar-dias y tu-2ris-tasl 8que cre-6i-an que la+a-vio-8ne-ta ta do-por-5ti-val se ha-8bi-a que 2da-dol 8sin ga-so-3li-nall illesla+a-ven-8tu-ra de ma-7ti-asl a 8quien el 8so-vic su-8pre-mo de la 2ursl a-8ca-ba de de-ci-2dirl po-8ner en li-ber-2tal 8tras 6un a-no y 8dos 2me-sesl 2de@lsu 8pe-li-8gro-so+ha-7za-nal pro-vo-8co u-na 2cri-sisl 8gu-8ber-la-men-8tal en mos-3cull ilel mi-8nis-tro de de-5fen-sal 8fue ful-mi-6nan-te-men-te 8des-ti-tu-i-i 8cu-8cu-de la 81o-cm-po-3ien-tell illos sis-8te-mas de-fen-2si-vosl de la 1u-8nion so-7die-tical 6no ha-8bi-an 6fun-cio-5na-dol 8y ma-7ti-asl se ha-2bi-al co-8la-do im-8pu-ne-men-tel 8des-de 6hel-sins-kil 8has-ta las mis-6mi-si-mas 8pu-e-tasl del 7krem-liin 2con sul a-8vion de 3ju-gue-tell illa 8co-so 8fue a 2masl 8con-vir-2tien-do-sel en au-8ien-ti-co 8ca-so de es-3ua-doll illesl pre-si-8den-te de la re-6pu-bli-ca fe-de-8ral de a-le-7ma-nial 8ri-chard 8von 7wie-se-kerl pi-6dio a gor-ba-5cholv 8su li-ber-2tal 8ha-ce u-nos 3me-sesl ilel mi-8nis-tro de ex-te-6rio-res a-le-5mani 8heiz die dis-2gren-cherl 6su-po la@l 8bue-na 2nue-val el do-8min-go pa-3sa-doll illesun vi-2si-val 8a mos-3cull illegren-cher de-8ci-a a pri-mi-6rasl 8ho-rasl de 8es-ta 5tar-del que la li-ber-2tal do@l 3ruussl de-2mues-tra la@l 8ex-ce-8len-te 8dis-po-si-3cionl de 8los so-7vie-ti-cos 8a re-sol-2verl 8los pro-2ber-masl 8hu-ma-ni-3ta-rcisll ilama-8ti-as 2russl se-2gu-ra-men-tel 8vol-ve-8ra es-ta 6mis-ma se-5ma-nal 8a en-con-2trar-sel 6con sus 5pa-dresl 8en ham-3bur-goll illes-tos los par-8ti-asl po-6li-ti-cos de a-le-5ma-nal 8han a-plau-2di-dol 8en-se-2gui-dal la me-8di-da de 3gra-ria-cial ilama-2ti-asl es-8ta-ba cum-7plicen-dol 8u-na 2pe-nal de 6cua-tro 5a-nosl de tra-8ba-jos for-5za-dosll 8en la pri-2sion del 8le-for-7io-vol 8en las cer-ca-2ni-ast 8de mos-3cull llal li-ber-8tad de ma-8ti-asl 7ruussl 8cu-yi 6ma-gen se 8hi-zo po-pu-2larl en 8io-do el 7mun-dol in-6clu-so en los pa-8ti-ses del 5es-te la-yu-da-2ral sin 7du-dal al 2dia-lo-go 8bonn mos-3cull 8tan im-por-6tan-te pa-ra las re-la-2cio-nal 2es-te o-3es-tell
Airbus shot down (Telediario August 9, 1988)

Female newsreader

Male reporter

Illegible text due to handwriting.
CATEGORY N: International News

Base Closed (Telediario, August 9, 1988)
Female Newsreader

Ilse-8gun ha ma-ni-fes-2ta-dol 8el por-ta-2vozi 8del go-5bier-nol so-6ti-dis
kos-to-7pou-losl to-da-2vi-al 8no se ha con-tre-2ta-dol la 6fe-cha de 7cie-rrrel de 2es-ta
8ba-se 8nor-tea-me-ri-2ca-nal la ma-6yor ins-ta-21a-dal 8en te-rrri-6to-rio 2grie-gol pa-6is
en el que se en-2cuen-tran des-ta-3ca-dosi tres 6mil se-te-8cien-tosl sol-8da-dos
8nor-tea-me-ri-3ca-nosll
Death Penalty for assassins. (Telediario August 8, 1988)

Female newsreader

Male reporter

**CATEGORY N : International News**

**<N4FR>** El tri-bu-2nall su-8pre-mo de la 7in-dial 8ha con-fir-2ma-dol las 6pe-nas de 3muer-tel im-2pue-tasl a 6dos de los a-se-7si-nos de la pri-6me-ra mi-8nis-tra in-8di-ra 7ghan-dill 8pe-ro ha 6pues-to en li-bcr-5iadl a 8un ter-8cer sen-ten-3cia-doll

**<N4MP>** El tri-bu-2nall su-8pre-mo de la 7in-dial 8ha de-ses-ti-2ma-dol 8las a-pe-la-8cio-nes pre-sen-2ta-das! 8por los a-bo-2ga-dos de 8sad 8huan 5singl el es-2col-tal que dis-pa-8ro so-bre in-7di-ral y 6ke-her 5singl 6un an-8ti-guo fun-cio-5na-riol a-cu-8sa-do de 8com-pli-ci-7diadl y 8ha ra-ti-fi-8ca-do la 8pe-na de 2muer-tel 8pa-ra 3am-bosll

**<N4FR>** El tri-bu-2nall su-8pre-mo de la 7in-dial 8ha de-ses-ti-2ma-dol 81as a-pe-la-8cio-nes pre-sen-2ta-das! 8por los a-bo-2ga-dos de 8sad 8huan 5singl el es-2col-tal que dis-pa-8ro so-bre in-7di-ral y 6ke-her 5singl 6un an-8ti-guo fun-cio-5na-riol a-cu-8sa-do de 8com-pli-ci-7diadl y 8ha ra-ti-fi-8ca-do la 8pe-na de 2muer-tel 8pa-ra 3am-bosll

**<N4MP>** El tri-bu-2nall su-8pre-mo de la 7in-dial 8ha de-ses-ti-2ma-dol 8las a-pe-la-8cio-nes pre-sen-2ta-das! 8por los a-bo-2ga-dos de 8sad 8huan 5singl el es-2col-tal que dis-pa-8ro so-bre in-7di-ral y 6ke-her 5singl 6un an-8ti-guo fun-cio-5na-riol a-cu-8sa-do de 8com-pli-ci-7diadl y 8ha ra-ti-fi-8ca-do la 8pe-na de 2muer-tel 8pa-ra 3am-bosll

**<N4FR>** El tri-bu-2nall su-8pre-mo de la 7in-dial 8ha de-ses-ti-2ma-dol 8las a-pe-la-8cio-nes pre-sen-2ta-das! 8por los a-bo-2ga-dos de 8sad 8huan 5singl el es-2col-tal que dis-pa-8ro so-bre in-7di-ral y 6ke-her 5singl 6un an-8ti-guo fun-cio-5na-riol a-cu-8sa-do de 8com-pli-ci-7diadl y 8ha ra-ti-fi-8ca-do la 8pe-na de 2muer-tel 8pa-ra 3am-bosll

**<N4MP>** El tri-bu-2nall su-8pre-mo de la 7in-dial 8ha de-ses-ti-2ma-dol 8las a-pe-la-8cio-nes pre-sen-2ta-das! 8por los a-bo-2ga-dos de 8sad 8huan 5singl el es-2col-tal que dis-pa-8ro so-bre in-7di-ral y 6ke-her 5singl 6un an-8ti-guo fun-cio-5na-riol a-cu-8sa-do de 8com-pli-ci-7diadl y 8ha ra-ti-fi-8ca-do la 8pe-na de 2muer-tel 8pa-ra 3am-bosll

**<N4FR>** El tri-bu-2nall su-8pre-mo de la 7in-dial 8ha de-ses-ti-2ma-dol 8las a-pe-la-8cio-nes pre-sen-2ta-das! 8por los a-bo-2ga-dos de 8sad 8huan 5singl el es-2col-tal que dis-pa-8ro so-bre in-7di-ral y 6ke-her 5singl 6un an-8ti-guo fun-cio-5na-riol a-cu-8sa-do de 8com-pli-ci-7diadl y 8ha ra-ti-fi-8ca-do la 8pe-na de 2muer-tel 8pa-ra 3am-bosll

**<N4MP>** El tri-bu-2nall su-8pre-mo de la 7in-dial 8ha de-ses-ti-2ma-dol 8las a-pe-la-8cio-nes pre-sen-2ta-das! 8por los a-bo-2ga-dos de 8sad 8huan 5singl el es-2col-tal que dis-pa-8ro so-bre in-7di-ral y 6ke-her 5singl 6un an-8ti-guo fun-cio-5na-riol a-cu-8sa-do de 8com-pli-ci-7diadl y 8ha ra-ti-fi-8ca-do la 8pe-na de 2muer-tel 8pa-ra 3am-bosll
Tragedy in Mine (Telediario, August 9, 1988)

Female newsreader

In the disaster, 600 persons died, and 190 additional persons disappeared. The search for survivors continues. The incident occurred in a mine in the southern part of Manila, and it is estimated that 6,000 workers were at the site at the time of the explosion. The death toll has risen to over 7,000, including 677 fatalities. The cause of the explosion is under investigation.
Cemetery Discovery (Telediario, August 9, 1988)

**Female newsreader**

**Male reporter**

**CATEGORY N : International News.**

**<N6FR>** Illes-cubiertal 8u-na ne-8cro-poli5me-die-2vall 8en la 8lo-ca-li-6dad 8an-do-7rra-nal 8de ca-2ni-llo8con nu-me-6ro-sos es-que-2le-tos8l hul-3ma-no8l

8los 8cuer-pos en-con-6tra-dos 8e-ran 3ni-no8l 8en-te-8rra-dos 6u-no8s 8o-bre 7o-tros8l 8o-rien-6ta-dos 8ha-cia el 5nor-tel 8y sin nin-6gun ob-8je-to per-so-2nall 8lo que su-6gie-re 8que+el po-5bla-dol 6pu-do ha-8ber si-do 7vie-ti-mal de+al-6gu-na e-pi-5de-mial 8co-mo la 3pes-tell

**<N6MP>** Ilas ne-7cro-poli5sl 8es de la 2e-po-cal 2me-die-5vall y el e-6qui-po 8de+ar-que-co-lo-5gi-al 8de an-7do-rral 8cre-e que en 5e-1Hal 8ay 8en-te-2rra-dos8l 8un cen-te-8nar de+es-que-3le-tos8l 7hom-bre8s2je-res y 3ni-no8s8l

Ilde mo-5men-tol 8han en-con-8tra-dos8l 8en-te-7rra-dos 8u-no en-6ci-ma del 8o-trol 8sin nin-8gun 7res-to 8de ob-8je-to 6per-so-5null y o-rien-8ta-dos 8ha-cia el 2nor-tel 8ha-cia la fron-8te-ra fran-3ce-sall

Ilas 2jui-ciol 8de los es-6pe-cia�is-tasl 8la co-lo-ca-2cionl 8de los 6es-que-5le-tos8l in-8di-ca que 2hu-bol u-7na+e-pi-3de-mial 8y que 8por 7tan-tol 8no tu-2vie-ronl en a-6quel en-7ton-cesl 8mas re-5me-diol 8que+5a-cu-mu-8lar los ca-6da-ve-resl 8a 2di-fe-5ren-cial8 de lo 6que se ha-7ci-al 8en la e-8dad 3me-dial8

Ilcon 2io-dol 8los ex-7per-tos8l 6no han po-8di-do to-da-5vi-al de-7ter-mi-narl 8con 7pre-ci-sion8l 6diem-po y la 2cau-sa de la 3muer-tel 8un ha-6laz-gol 8muy im-per-6tan-tel 8pa-ra el 8pre-ci-8pa-do 6de+an-do-5ral 8si se 8ue+ne en 5cuen-tal que 6no e-xis-5tenl de-ma-8sia-dos 2da-tos 8so-bre la 3e-po-cal

Ilas pa-8ro-quia de ca-5ni-llo8 8don-de ha 7si-dol 8en-con-2tra-dal 6la ne-7cro-poli5sl se 8ha-lla si-2tua-dal a 6do-ce ki-7lo-me-tros8l de an-2do-rral la 3be-1Hal

Ilas in-ves-ti-ga-2cionl 8del ser-2vi-cio8l de ar-6que-co-lo-5gi-al 8pue-de ser-8vir de 6re-fe-7ren-cia 18pa-ra la 8e-la-bo-ra-2cionl 8de un 8ma-pa 8de-mo-5gra-fi-co de la 7e-po-cal 8uen la que+el go-8bier-no 6an-do-5rra-nol 8ha 8pu-es-to+el 8ma-xi-mo in-te-3resl

Ilcon 2es-ta ne-7cro-poli5sl 8yia son 2tresl 8las des-cu-7bi-8er-tasl 8al 6la-do de 8u-na i-8gle-sia ro-3ma-ni-call

Il8en la pri-5me-ral 8se en-con-2tra-ronl va-8si-jas y+ob-8je-tos per-so-3na-lessl 2jun-to a se-pul-7tu-ras 8an-tro-po-3mor-fi-casll

Ilas se-7gun-dal 8da-ta del 6si-glo 5do-cel y 6cs por 8tan-to an-te-2riorl 8a la 8cons-ti-tu-6cion de an-7do-rral 8co-mo prin-ci-5pa-dol en 8mil dos-7cien-tos se-8ten-ta+y 3o-choll
Nuclear waste unwanted (Telediario August 9, 1988)

Female newsreader

Female reporter

Illegible text
Pop Concert (Telenorte, August 8, 1988)

Male newscaster

Female reporter

"łoż por finl ı8ıBruce ı8ıprıns-teen ac-tu-2ol 8en es-6pa-na1 8sie-te 8a-nos des-6pues de su
pri-8me-ra pre-7sen-cial 8en 8nues-tro pa-3isıl
ıla-2no-chel sıe-sen-ta 6mil per-8s0-nas vi-7bra-ronl du-8ran-te 6mas de 8cu-a-tro
7ho-rasi 8con la 8mu-si-ca del 3bossıl
ılen 8me-dio de 8u-na+ex-pec-ta-2cionl 6nu-n-ca 5vi-s-tal 2masl de 6dos mi-811a-res de
7vas-cosı 8se des-pla-3za-ronl 8has-ta-la 7ca-pi-tall 6pa-ra+a-sis-5turl al que 2ya 8pu-pe-de
de-6no-mi-7nar-sel 6co-mo el con-5cier-to del 3a-noll

ıled 8boss 7vi-no lcan-2io y con-ven-3cio lı

ıy 6no es 8na-da 5fa-cill lo-3grarlı que se-8sen-ta 8mil per-2so-naslı 8vi-bren al 8mis-mo
so-3ni-do lı

ı8ıBruce ı8ıprıns-teen ı8ı8a-ha 8che-cho sal-2url 8con sus 8ac-tu-a6cio-nesı en ma-8drid y
6bar-ce-7io-na1 8to-das las ba-2re-raslı de 6pu-bli-co a-sis-5tentel en es-8pa-na a 8un
con-3cie-r toll

ı8ı8un po-2der del con-6vo-ca-7io-rial que 8ha lle-8ga-da tam-8bi-en al pa-6is 7vas-col 8de
ma-8ne-ra ful-gu-3ran-tell

ı8ıu-no dos 2mil 7vas-cos ı8ıma1as de los 8que se ha-6bi-an mo-vi-li-82a-do 2nun-cal
pa-ra6 un es-pec-8ta-cu-lo 8de-e+es-ta 7in-do-lel 8se lan-8za-ron 8li-te-7ral-men-te 8so-bre
6las en-5ra-das 8cu-an-do 8es-tas sa-8le-ron 6a la 5ca-11l a me-8dia-dos del 8mes de
3ju-tioll

ı8ıu-no dos 6gran-des 8al ma-c7e-nesı que lle-2va-ban la ex-clu-6si-va de la 5ven-tal 8en el
teo-ri-8to-rio 6na-cjo-5nall se hi-2cie-ronl 8en prin-5ci-piol con 8u-na pe-8que-na
can-ti-8dad de en-3ra-dasl

ı8ıan-te la 8a-va-8lan-cha de 6com-pria-7do-resı en 8en la que tam-6bi-en to-8ma-ron 5par-tel
a-6gen-cias de 7via-jel y 6yien-das de 5dis-cosı 8fue ne-ce-ri-a-rio 8ir 8au-men-8tan-do
8pro-gre-8si-va-men-te 2el 7nu-me-rol de a-8cer-dol 8con las 8ne-ce-si-8da-des del
3pu-bli-cooll

ı8ıal 8mis-mo 7tiem-pol 8u-na com-pe-6lien-cia fe-5rozl se 8i-ba de sa-8tando en 8tor-no
8a los 8de-es-pla-3a-mien-tos

ı8ıno se tra-8ta-8ba 6ya 8so-lo de las en-5ra-dasl 8si-no de la ma-2ne-raal de lle-2garla
ma-3dridoll

ı8ıva-rias a 5gen-ciası 8se dis-pu-8ta-ban la 6pri-ma-7ci-a en lle-8var a los
a-8fi-cio-2na-dos 8has-ta el vi-8cen-te cal-de-3ronoll

ı7mien-trası lı 7pre-ciosı o-ri-gi-6n-al-men-te mar-2ca-dosı en tres 6mil do-8cien-tas
pe-5ce-tası se dis-pa-2na-ban has-ta las 8cin-co o 8seis 3miilll
ıa la pe-8sa-r de 2to-dol 2conl 8sin 8via-je 6in-clu-7i-dol en 8un 8tiem-po 2re-cordl
8to-das las en-8tra-das 6se-aa-go-5ta-ronl mos-8tan-dol la im-pa-8cie-cia 8de los 7fanoll
8o de los 8seim-ple-men-te cu-7rio-solı 8an-te 8un fe-2no-me-6no del 5rockl 8co-mo es
3sprıns-teenoll

ı8ıen to-2tall 8vein-te 8au-to-2bu-sesl sa-8lie-ron 8en la ma-6na-na de+a-5yerl 8co-mo
6u-na ca-ra-7va-na1 6cia la ca-pi-tall au-men-8ta-da +a-de-2maslı 8por a-2que-llosı
que u-8sa-ron su 8pro-pio 8me-dio de trans-3por-tell
ı2ca-sıl seis mi-83io-nesı 6de pe-5sc-tasl 8han de-sem-bol-2sa-dol 8los dos 6mil
a-fi-cio-8na-dos 7vas-cosı 8mas a 8for-tu-2na-dosl 8sin de-te-2ner-se a mi-8narl el
8pre-cio de la+en-3tra-dall
Il8vi-en-do 6las i-7ma-ge-nesl 8ha me-re-8ci-do la 3pe-nall
Pop Concert (Telediario, August 9, 1988)

Male newsreader

Male reporter

llcon-8cier-to triun-6fal a-7no-chel de 8bru-ce 2springs-teenl 8en ma-3dridll
llvi-7bran-te o+a-po-te-7o-si-col son al-6gu-nos de los 8ad-je-7ti-vo-sl de-di-8ca-dos al
6nue-vo 8rey del 5rockl que 3hoyl 8en bar-ce-7lo-nal 8o-fre-ce-2ral el 6ul-ti-mo
re-ci-5ial des-2puesl de 8u-na 8am-pla 6gi-ra por 8to-da eu-3ro-pall

ll8mu-chos le con-si-2de-ranl 8el he-re-8de-ro de 3El-viSl
ll8los que le 7vie-ronl 6di-cen que el de+a-5no-chel 8fue+el me-8jor con-2cier-tol de
8rock and 5rollll ce-le-2bra-do has-ta+a-5ho-ra1 8en ma-3drid ll
lldu-8ran-te 8cu-a-tro 5ho-ra-sl se-8sen-ta 6mil per-5so-nasl 8fue-ron 8in-ca-2pa-cesl
de+a-par-2ar la 8vis-ta de 3elll
llhi-2cie-ron lo que 3qui-soll
ll8bai-21a-ronl 8can-2ta-roni y a-gi-6ta-ron los 5bra-zosl 8cuan-do lo 3di-joll
lla-7no-chel 8bru-ce 7springs-teenl 8de-mos-2trol que por 6al-go le 5lla-man el 3je-fell
Art Commentary (48 Horas, August 9, 1988)

Female newsreader

Female reporter

Il8en la 8fan-ta-7si-a del a-6li-cia+en el pa-6is de las ma-ra-6vi-llasl 8la com-pa-8ni-a de te-7a-tro de 8lin-d-say 6 Kemppl ha mon-8ta-do+un es-pec-7ta-cu-1o que 6 fue pre-sen-5ta-dol 8en el fes-ti-3val 8in-ter-na-cio-8nal de 8san-tan-3derll

Il8nu-ria mo-7re-nol 8hi-ja de 8nu-ria es-5perlac-6trizl 8 prin-ci-5pal de la 8com-pa-8ni-a de tea-6a-trol de 8linds-say 7 Kemppl re-co-2giol los a-8plau-sos del 5pu-bli-col 8en la jor-8na-da de+a-5no-chel 8del fes-ti-5vall 8in-ter-na-cio-5nall de 8san-tan-2derl con 7u-na 8o-bra ba-2sa-dal 8en los es-8cri-tos de 6le-wis 5ca-rroll l7so-brel a-3li-ciall el 6 pro-pio@8lin-d-say 5 Kemppl 6 no pu-do es-8tar pre-5sen-tel 8en la se-8sion de a-5yerl a 7 cau-sa-8de 8u-na le-8sion de man-3di-bu-lall

Il8nu-ria mo-7re-nol 8in-cor-po-6ra-da+a 8la com-pa-7ni-a+a ha-ce 6o-cho 5a-noscen-2tro La+a-ten-8circ del 3pu-bli-col

Il-pri-5me-rol 8 en el pa-2pell de a-6li-cia en el pa-8is de las 8ma-8a-5vi-llasl y 8 mas 5 tar-del ena-8li-cia+a tra-8ves del es-6pe-jol de 8char-les 3daw-sonll Ilqui-7zas l8ba-jo el seu-6do-ni-mo de 5ca-rroll 8 qui-so 7 daw-sonl es-con-6der-se del m 8 con-ser-va-du-5ris-mol 8 le la so-cie-6dad vic-to-8ria-na de su 7 uiem-pol 8 re-pre-2si-val e 8 in-tran-si-5gen-tel cues-8tian que la 8 com-pa-8ni-a de 6li-d-say 5 Kemppl cre-7a-dal 6 ha-ce vein-ti-8cin-co 7a-nos 8 ha ca-p-2ta-do conl 8 plast-ti-ci-5dad 18 y es-6te-ti-cal 8 cui-3da-dasl

Il la vi-8sion de 21e sol fa-8mo-sos dis-2bu-josl de 7 te-me-sill 8 es a-8po-6ya-do por 8 u-na 6 nu-si-ca 8 muy des-crip-5ti-val

Il is-o-bre 7 to-dol8en la se-8gun-dal 3 par-tell

Il len con-8tras-te con 2 e l8 in-mo-vi-7lis-mol y 1a vi-6sion i-de-8al del 7 m un-dol 8 que re-pre-7sen-ta la pri-3me-rall

Il 8 en el es-ce-6na-río de 2la 6 pla-za por-ti-5ca-dal 8 es-ta com-pa-6ni-a re-cor-8do 2 susl 7 triun-fos du-8ran-te su 6 gí-na eu-ro-ro-7 pe-all

Il 8 y jus-ti-fi-2col los cua-6ren-ta mi-8li-llos des-de pe-8se-taslin-ver-8ti-dos en 6e-llall

Il s ini8sub-en-5cio-nes ni a-8yu-das o-fi-6cia-les de nun-8gun 7 ti-pol cues-8tion 7 ya+ha-bi-2tuall 8 en los mon-2ta-jesl 8 de la com-pa-7ni-al de 8 lind-say 3 Kemppl
Il8in-for-ma-8cion bur-6sa-til yall
Il8tras 8u-nos 2di-asl de 6cier-tal a-2ni-ma-3cionll a 8bol-sa+ha 6vuel-to la ca-3erl 6en lo a-no-7di-nol 8y los 8in-ver-8so-res se 8han de-di-8ca-do a 6ob-ser-5varl 8y a 2no par-ti-ci-5parl 8en los 3cam-biosll
Il8las re-pe-ti-2cio-nesl 6han si-do a-bun-7dan-tesl 8en el sec-8tor ban-7ca-riol 8y los des-7cen-sosl 8han 8vuel-to al e-31ec-tri-coll

Il8en el 8co-ro de los 7ban-cosl 8a-no-8ta-mos la su-6bi-da de trein-ta+y 8un en-8te-ros en el po-pu-5larl 8y la ba-2ja-da de 8cua-tro en 8el san-tan-3derll
Il8en las e-7lec-tri-casl 8y ver-8du-ro 8ce-de un 7du-rol y 8es-pa-7no-lal 2un cuar-3ti-llooll
Il8en las 8si-de-7rug-gi-casl 8tu-ba-8ceex 2pier-de 8cua-tro en-8te-rosl 8mien-tras que 2hor-nos 7ga-nal 8u-no y 3me-diooll
Il8en mo-no-7po-liosl 8te-le-8fo-ni-ca 7pier-del 8dos en-8te-rosoll
Ilal 8ter-mi-no 8de la se-5sionl el 8in-di-ce ge-ne-5rall que-6da-ba 8es-ta-ble-5ci-dol en tres-8cien-tos o-8chen-ta+y 7cin-col 8co-ma 8trein-ta+y 7sic-tel ha-6bien-dosu-5bi-dol die-8cio-cho cen-3te-si-masll
Lottery (Telediario, August 9, 1988)

Female newsreader

La combinación ganadora del sorteo de la bonoloto celebrado hoy fue el siguiente:

9427158321...

El número completo ha sido el 8427158321...
Horoscope (48 Horas, August 9, 1988)

Female reporter

Female newsreader

**CATEGORY O : Miscellaneous News**

l8u-no de los mo-6i-vosl 8por los 2quel me+ha 8da-do 6mas pe-nal que 6no+es-te-an-5dre5l 8y que+es-8te yo 5a-qui1 6tan so-la 5hoyl 8es por-que 6no pue-do me-8ter-me con 7ell 8ni 2na-dall
l83ni de-6cir-le 8e-so de 5quell os 8sa-gi-7ta-riosl nos 8va 3siem-prel 2me*l 16mu-cho me-8jor que+8a los 7le-osl
l8y que a los 7le-osl 8siem-pre les 8va de 6pe-nall
l8si 5me+o-yel me 3ma-tall
l8pe-ru-8ue-nol
l8ya que+es-8ta-mos en ve-7ra-nol ve-2a-mosl 8si las es-7re-ilas! 8nos de-2pa-ranl 6muy 8ue-ba na 7su-er-tel pa-ra 8to-dos los 2si-gnos del zo-3di-a-coll

lpa-6ra+em-pe-7zarl 8nues-tras 6fe-li-8ci-ta-7cio-nesl a 8to-dos los 7le-osl 8que nos es-3cu-chanll
lcel 2soll 8co-mo+es de 2su-po-5ner l 8si-gue+en 6es-ta cons-3te-la-cionll
lly 8no sa-8be-mos 6si la 5lu-nal 8si-gue+en va-3lien-cial
l6lo-im-po-r-5tan-6el 6es que+a-8pro-ve-5che-mosl 6es-ta 7e-po-cal 8pa-ra re-po-7ner-nosl y+ha-2cer8ue-vos pro-3yec-tosll
l810s pla-6ne-tas 8do-mi-5nan-tel 6es-ta se-5ma-nal 8se-8ran 8ne-8ran lel 8sol 7mis-mol
8ner-5cu-rior 8y plu-3tonll
l210s 7si-gnos88tas-8ra-8ran a-3sill
l3a-ri-sel se-6ma-na re-la-7ja-dal y 8lle-na de
8sa-tis-fac-7cio-nes 8i-nes-pe-3ra-dasll
l6la fa-5mi-lia y 6los a-7mi-gosl 8de re-5pen-te8se mos-tra-8ran a-gra-5da-blesll
l7e-rosl 8con sus do-6ra-dos 5ri-zosl 8le 8cos-qui-lle-a-3rall
l6y+us 5ed18res-pon-de-3ral 8co-que-7an-dol8fi-na-3men-tell
l 3tau-rol
l8di-as en los que ten-2dral 8que cui-7dar-se+un po-3qui-tol 7no por-que es-6te 5mall si-8no pa-ra+es-2tar me-3jorll
llsu 8u-ni-co pro-6ble-ma+es-8ta se-7ma-nal se-3ra quel si 6ha-blan de 8re-li-5gionl 8se cre-e-7ra el o-6bis-poll
l8si de+e-8co-no-5mi-al 8los al-2ber-tosl 6si de a-5morl los a-8man-tes de te-3rueall
ll3ge-mi-nisl
l8si su8-re-la-6cio-nes 8 fa-mi-7li-a-resl 7fu-er-ranl 8co-mo las 6a-mo-5ro-sasll
8vi-vi-8ri-a us-8ted pla-7ne-an-dol 8so-6bre+u-na 7nu-bel de co-8lor de 3ro-sall
l4en finl 8con 5lo-dol pa-sa-8ra muy 8ue-bu nos 3ra-tosll
llde+u-na o-6ja-da+al tra-5ba-jol 8aun-que+es-7ue de 8va-ca-3cio-nesll
l8pu-e-de que 7ha-yal me-2jo-ras 6la-bo-5ra-lesl8a la 3vis-tall
ll3can-erll
ll8en-tre su pa-7re-jal 8con la que 2tie-nel 6que+a-mi-3gar-sel 8y los ro-8man-ces
8com-ple-men-5ta-riosl 6se-en-con-tra-8ra+us-5tedl 8mas fe-5lizl que 8u-na per-5dizl en 8e-po-ca de 3ve-dall
ll8sus ne-2go-cios 6y tra-5ba-josl 6tien-den tam-5bi-enl 8ha-cia la me-8jor 3suer-tell
ll3le-oll
ll8e-po-ca de 7can-tos nup-3cia-lesll
llpa-7san-dol 20 sin pa-2sar 8por el juz-3ga-doll
ll7io-doles-2tal 8en su me-8jor 3e-po-call
llpar-8uir de-a-7ho-ral 6que-den ha-8ber 7gran-desl 8cam-bios en su 3vi-dal
ll8y+a-de-5masl ten-3dral 8ia e-ner-6gi-a 8su-fi-7cien-tel 8pa-ra lle-2varl 6to-do a
llter-mi-nol de 8for-ma 8ex-ce-3len-tei
ll7en-ho-ra-3bue-nall
ll3vir-goll
llha-8fra u-nos de-6ro-chest 8de pro-ta-go-5nis-mol 6tan
5gran-desl 6que pa-re-ce-5ral 6na-po-1e-5onl 6an-tes de ve-ra-ne-5arl en 8san-ta e-3le-nall
ll6ho-ra bien-nl
llen 6su gran-7de-za1 2de-je de 8far-fu-5ilar y 8ha-ga-se+en-ten-3derll
ll8y 3se-pall
ll8que que-7rer-lel 8le 3quie-renll
ll3li-braall
lllos 6le-mas 8mas im-po-7r-la-tei 8de+es-ta se-5ma-nal 8son el tra-7ba-jol 8y la
fa-3mi-liall
llles-6tre-che 7la-zoslocon 7am-bossll
llly 7no se-ha-ga el 3sue-coll
ll8de-be 6con-cen-7uar-se 6pa-ra que las 5rien-das8no se le+es-2ca-penl 8de la 3ma-noll
ll8es-3cor-pioll
llles-ta-6ra tan mag-7ne-ti-co du-8rnan 6es-tos 5di-asl que se-8ra co-6mo+un i-3manall
ll8nos pe-ga-8re-mos a us-5tedl 8co-mo 3ia-passll
llle da-8re-mos ca-3lorn 8pe-ro se sen-ti-6ra+ad-mi-7ra-dol y 7e-sol 8le com-8pen-sa-3rall
ll8so-bre 7to-dol 8no 8di-ga pa-la-6bro-tas a 8sus 5gen-tesl y 8se-a+a-3ma-bieill
ll8sa-gi-3ta-rioll
ll8es-8ta se-7ma-nal 8sus ba-5jo-nasl se-8ran 6so-1o sen-ti-men-3ta-lell
ll8en el 5res-tol fa-6mi-lia y tra-7ba-jol 8to-do i-8ra 2bienl 8y me-8jor que 3bie-mll
lllen-6con-tra-5ral 8mu-chos a-7mi-gosl 6pron-tos a+a-yu-3dar-lell
ll8no se 8des-ba-7ra-tel 8por pe-que-3ne-cesll
llsu me-8jor sa-3li-dal 2eslpen-8sar a 3fon-doll
ll8ca-pri-3cor-nioll
ll7va us-8ted a pa-2sarl 6es-ta se-7ma-nal 6mas cre-a-7ti-vol y 8mas 3ter-coll
ll8pe-ro 6se-pal6que las 5co-sas8son co-mo 5sonlly 8no co-mo+us-8ted 3quie-rell
ll8si me-7di-tal 8al 2finl 8en-con-tra-8ra 1a 3paazll
ll8no a-8ta que a 6su pa-5re-jalque bas-8tan-tes pro-8ble-mas 3tie-neill
ll2a-3cu-a-rioll
ll2si 6va+al ca-3si-nol 8llle-ve-se el 7ti-pi-co to-3nell
ll6por-quel 6per-de-ral 8has-ta las 3li-gasll
ll7si en 1u-3garl de 7ir al ca-3si-nol se 6po-ne+a+i-8dear pro-7yec-tosl 8se-pa quese-2ranl
ll8ma-ra-6vi-3llo-sosll
ll8ha-ga 8li-te-ra-7tu-ral 7mu-si-call
ll8ha-ga 6al-go 5prac-ti-co y ar-7tiis-ti-co al 8mis-mo 3tiem-poll
ll8es el mo-3men-toll
ll3pis-cisll
lldes-6can-se+un 5po-coI 8y re-cu-7pe-re 3fuer-zasll
ll8no des-pil-7fa-re 6su e-ner-5gi-al 8co-mo+un 8en-lo-que-3ci-doll
ll8es 2cier-to que 6mas jor-8na-das 8da el 6ham-brel 8pe-ro 6no se 8pue-de
lltra-ba-5jarl 8las vein-ti-8cu-a-tro 8ho-ras 6de1 di-all
ll8o 8no ien-8dra 2tiem-pol pa-6ra+el ro-7man-ceI 8que se le pre-3sen-tall