

Pronouncing  
Brazilian Portuguese



# Pronouncing Brazilian Portuguese

by

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N E W A R K



D E L A W A R E

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# Preface

MANY PEOPLE HAVE AIDED in the accomplishment of *Pronouncing Brazilian Portuguese*, and all of them merit special recognition. Three in particular stand out: Juliana dos Santos Maio, *carioca* whose labors on behalf of the teaching of Portuguese at Las Cruces' New Mexico State University have made her well known all the way to El Paso; Linda Calk, lecturer in Portuguese at both NMSU and the University of Texas-El Paso, whose advice and assistance for decades have proven most helpful; and especially Prof. Alberto Ian Bagby, Júnior, *gaúcho*, colleague and friend at the University of Texas-El Paso for over thirty years and someone who's always willing to drop what he's doing and answer "yet another Portuguese question." We also want to thank John Fahey and Jorge Orozco (directors, respectively, of UTEP's Liberal Arts Center for Instructional Technology and ELLIS lab) for their repeated cybernetic assistance, as well as co-author Teschner's two UTEP friends and emeritus colleagues Profs. Sandra Beyer and Frederick Kluck for their frequent help with all things French.

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This book is dedicated to Jeff Brown, Bernard Felsen, Robert Feuille and David Hassler, El Paso attorneys *extraordinários*, who never let more than two years of complex negotiations interfere with the writing of a book; to Rick Conner, P.E., Director (2004-2007) of Engineering Services, the City of El Paso; and to Charlie Wakeem, Maria Trunk and all the hundreds of other officers and members of the Coronado Neighborhood Association and The Frontera Land Alliance for their ongoing efforts to make our *bairro*, our city, our region and our planet a better place in which to live.





## Introduction

**P**RONOUNCING BRAZILIAN PORTUGUESE (HENCEFORTH PBP) deals solely with pronunciation. It can be used as an ancillary text in any first-year college-level “language” class that teaches Brazilian Portuguese (BPort), but it can also be employed—if rather more intensively—in advanced courses that deal with pronunciation exclusively, as the core of a class on the sounds of the tongue. In the USA and Canada, more and more students of BPort know Spanish and/or French as well as English. This book takes advantage of that by comparing BPort’s sounds to their English, French and/or Spanish equivalents. PBP systematically presents BPort’s consonants, vowels, and stress and intonation patterns as they appear in all or some of those languages and as they appear in BPort itself. (PBP’s sole intent is to teach the sounds of BPort. By presenting English, French or Spanish equivalents we merely seek to support that goal; when using PBP, you don’t have to know French or Spanish to become proficient in Brazilian Portuguese pronunciation. Conversely, your knowledge of English need only suffice to allow you to read this textbook itself if your command of the language is less than fully native.) PBP also looks at BPort’s stress patterns and, finally, at BPort’s intonation or melodic line. We seek to present the prestigious Rio de Janeiro (“Carioca”) variety of BPort as our model, while nonetheless employing an annotational scheme that allows instructors speaking other Brazilian dialects to present them as models to their students should they choose to do so.

In part at least, PBP is the product of an accelerated Portuguese program which, born in 1967, has mainly served its university’s majority population—Mexican nationals and Mexican Americans. Of the sixty students signed up for Portuguese One in a typical year, about forty-eight are varyingly bilingual Hispanics while the rest are non-Hispanic anglophones whose ability to handle another Romance language—almost always French or Spanish—will typically range from false beginner to high intermediate. So Portuguese One is mostly though by no means exclusively “for” Spanish speakers, and from our experience hispanophones (especially if educated in Spanish) quickly develop a receptive command of the morphosyntax and the lexicon of a language that’s as highly cognate to their own as is Portuguese. But where they fail is

phonologically, and the sort of largely implicit pronunciation work that the average Portuguese L2 textbook provides does not suffice to raise these students' end-of-the-course pronunciation to a level beyond, at best, the low intermediate. Worse yet, their *portuñol* phonology is fossilized within days of the start of the class, and subsequent efforts to change it are largely wastes of time. So given how close the languages are, Spanish-speakers in particular will only pronounce Portuguese accurately if taught it explicitly, systematically, seriously, and at length.

The purpose of this book is to impress upon neophytes of English-, French- and especially Spanish-language background, the great importance of beginning to master — **from the first ten minutes of the first class day** — the phonology of BPort. Here is a sample of what students can be told: “You will find Portuguese’s words and grammar to be fairly accessible if you already know another Romance language, especially Spanish but also French, Italian or Catalan. What is not so accessible — what you’ll find in fact to be quite tough — is how Brazilian Portuguese is pronounced. It has many sounds that Spanish does not, yet almost all BPort’s sounds can be found as well in English and French, so your knowledge of them will help you out a lot. In this class we will emphasize accurate pronunciation. We will teach pronunciation explicitly, systematically and seriously throughout the semester. If you master the contents of this book (along with the contents of a top-ranked first-year Portuguese L2 textbook), any native speaker of Brazilian Portuguese will understand what you’re trying to say, and you in turn will comprehend what he or she has said to you.”

To illustrate that students already use — in English, French or Spanish — almost all the sounds that BPort contains, PBP shows how true that is. The first chapter demonstrates — in a structured, systematic fashion — how such BPort consonant sounds as [z], [ʃ], [ʒ], [tʃ] and [dʒ] are common coin in one or more of the languages the students already know. The next sections do the same for the vowels (although those who know French are ahead of the rest when it comes to the nasals). An additional section uses English/French/Spanish stress patterns to drive home key points about tonicity in BPort. The final section builds on these — and their English/French/Spanish counterparts — to teach another major point about Brazilian Portuguese: its distinctive intonation. That final section notwithstanding, it is inevitable that a work such as PBP should concentrate on the appropriate pronunciation of words and phrases in isolation. Mastery of those does not necessarily guarantee that our textbook’s users will thereby achieve a native-like command of BPort pronunciation at the discourse level. In that sense, then, PBP’s presentation can be viewed as

but an initial (though of course a necessary and highly important) step towards achieving discourse-level control of the phonological grammar of the Portuguese that is spoken in Brazil. Long experience has taught the authors of PBP that only the repeated use of a language in a wide variety of natural contexts will lead to native-like pronunciation.

In no sense does PBP seek to be a complete phonological grammar of the Portuguese language. Instead, PBP teaches only what's needed to help BPort students pronounce the language accurately and to know what sound their instructor is talking about. So the allophones of /s/, /z/, /ʃ/ and /ʒ/ are only described as (respectively) voiceless/voiced alveolar or palatal sibilants, while the [tʃ] and [dʒ] allophones of /t/ and /d/ are merely called "affricates." Ancillary details are not provided. Linguistic terminology is sparingly used, and only as shorthand or frame of reference to help students master the sounds and remember what they've learned. (Therefore, terms like **phoneme**, **allophone** and **grapheme** are seldom found, but for the sake of economy PBP will indeed use words like **diphthong**.) Any exhaustive study of BPort's fascinating phonology is left for later years. Each section is complemented by exercises employing a variety of learning techniques. Nearly 275 of the exercises and the example sections have been recorded on the CD by a variety of voices, and each recorded section is marked by a "reel of tape" symbol (♫) which is numbered as per the sequence in which it appears in its respective chapter (thus ♫1.1, 1.2, 1.3, etc.). A glossary, a mid-vowel appendix, some charts and an index complete the book.

We would like to recognize our frequent recourse to several useful reference works, in particular the extremely complete Ernesto d'Andrade (1993) and the best-selling Ferreira (2004, sixth edition), which contains approximately 37,000 entries, all given in current Brazilian orthographic form.

It should be noted that Antônio R.M. Simões, co-author of *Pronouncing Brazilian Portuguese*, disagrees with the traditional and heretofore universally-accepted claim (which is the point of view we present in the present volume) that nasal *e* is closed. His position is set forth in his forthcoming *Pois não: Brazilian Portuguese Course and Basic Reference Grammar for Spanish Speakers*, Austin, Texas: University of Texas Press.



## Preliminary Chapter:

### A quick initial glance at the basic sounds of BPort

HERE IS A VERY simplified chart, a temporary step that gives a rough and largely English-related idea as to how BPort is pronounced:

**Table 0.a:** Portuguese letters and BPort sounds: A very simplified relation

<u>letter</u>	<u>sound</u>
a	[ɑ] as in <i>f<u>a</u>ther, bo<u>th</u>er</i>
b	[b] as in <i>b<u>o</u>y, gr<u>ab</u></i>
c	[s] as in <i><u>S</u>am, ni<u>ce</u></i>
c	[k] as in <i>tr<u>ack</u>, wr<u>ec</u>k</i>
ç	[s] as in <i><u>S</u>am, ni<u>ce</u></i>
ch	[ʃ] as in <i>sh<u>ou</u>t, wi<u>sh</u></i>
d	[d] as in <i>D<u>a</u>vid</i>
di	[dʒ] “dg” or “j” as in <i>br<u>id</u>ge, <u>l</u>ane</i>
e, é	[ɛ] as in <i>b<u>e</u>t, m<u>e</u>t</i>
e, ê	[e] as in <i>b<u>a</u>it, m<u>a</u>te</i>
f	[f] as in <i><u>F</u>rank, c<u>uff</u></i>
g	[ʒ] “zh” as in <i>me<u>as</u>ure, tre<u>as</u>ure</i>
g	[g] as in <i><u>G</u>ail, l<u>e</u>g</i>
gu	[g] as in <i>g<u>u</u>ess, g<u>u</u>ide</i>
h	(Not pronounced; it represents no sound at all.)
i	[i] as in <i>me<u>e</u>t, me<u>a</u>t</i>
j	[ʒ] “zh” as in <i>me<u>as</u>ure, tre<u>as</u>ure</i>
k	[k] as in <i>tr<u>ack</u>, wr<u>ec</u>k. (“K” rarely appears except in foreign names.)</i>
l	[l] as in <i>l<u>o</u>ng, w<u>el</u>come</i>
lh	[li] as in <i>mill<u>io</u>n, bill<u>io</u>n</i>
m	[m] as in <i>m<u>o</u>ther, Ad<u>a</u>m</i>
-m	In <i>-im/-em/-am/-om/-um</i> at the end of a word/syllable, <i>-m</i> is not said separately, but only serves to nasalize the preceding

	vowel.
n	[n] as in <u>n</u> othing, <u>n</u> ormal
nh	[ŋ] “ng” approximately as in <u>s</u> ing, <u>s</u> ong
o, ó	“aw” as in <u>o</u> ften, <u>aw</u> ful
o, ô	“oh” as in <u>o</u> cean, <u>lo</u> an
p	[p] as in <u>r</u> ope, <u>sp</u> ot
qu	[k] as in <u>q</u> uite, <u>c</u> ute
r	“dd” as in <u>Ted</u> dy, <u>Fred</u> dy
rr	“kh” as in <u>lo</u> ch, <u>ach</u> (and Spanish <u>o</u> jo, <u>jarro</u> )
s	[s] as in <u>S</u> am, <u>ce</u> ase, <u>me</u> ss
ss	[s] as in <u>S</u> am, <u>ce</u> ase, <u>me</u> ss
s	[z] as in <u>buz</u> z, <u>muz</u> zle, <u>fl</u> ea <u>s</u>
t	[t] as in <u>hi</u> t, <u>st</u> op
ti	[tʃ] “tch” as in <u>wi</u> tch, <u>ch</u> urch
u	[u] as in <u>no</u> ose, <u>ne</u> ws
v	[v] as in <u>v</u> ery, <u>v</u> ile
w	[w] as in <u>w</u> in, <u>w</u> alk. (“W” rarely appears except in foreign names.)
x	[ks] as in <u>f</u> ax
x	[ʃ] as in <u>sh</u> out, <u>wi</u> sh
x	[s] as in <u>S</u> am, <u>ce</u> ase, <u>me</u> ss
x	[z] as in <u>buz</u> z, <u>muz</u> zle, <u>fl</u> ea <u>s</u>
y	(This letter is no longer used except in foreign names.)
z	[z] as in <u>buz</u> z, <u>muz</u> zle, <u>fl</u> ea <u>s</u>

You find some contradictions here, e.g., why does *c* have two pronunciations and which comes where, or why do you spell the [z] sound with an *s* in some words but with a *z* in others? These thoughtful questions and others just as good will be answered in the seven chapters below. So please hang on ‘til then!

---

**Exercise**

---

In the columns to the right, write out the sound that corresponds to the letter or letter combination. (Review Table 0.a before you start to work on this Exercise.)

Letter	Sound	Letter	Sound
b		é	
di		ê	
f		ss	
s		qu	
g		ch	
ç		ó	
z		ô	
ti		i	
j		u	
a		lh	
c		rr	
gu		p	
h		r	





## Six BPort consonant sounds also found in English, French, or Spanish

VOICELESS AND VOICED SIBILANT SOUNDS  
IN ENGLISH, FRENCH AND SPANISH

Table 1.a presents the sounds.

⊕ 1.1. Table 1.a: The voiceless and voiced alveolar sibilant sounds of BPort

voiceless	[s]
voiced	[z]

Here is each sound, presented alone:

⊕ 1.2. [s]: Engl. *sue*, *sip*, *sink*, *mess*, *niece*, *piece*, *Lucy*; Fren. *saint*, *salaire*, *saéance*, *seigneur*, *service*, *siffler*, *Sorbonne; Span. santo*, *salario*, *sesión*, *señor*, *servicio*, *silbar*, *ciencia*, *zapato*, *zarzuela*, *zorro*, *izquierda*, *Zulema*

⊕ 1.3. [z]: Engl. *zoo*, *zip*, *zinc*, *please*, *cheese*, *Susie*, *Suzy*; Fren. *zazou*, *zigzag*, *zeèbre*, *zoologie*, *Zoulou*, *zigote*. Span. *desde* [déz.ðe] has this sound as well. But in Spanish, the letter z almost never has the sound of [z]; z usually gives [s]: *zebra* [sé.bra], *zoología* [so.o.lo.xí.a], *azuácar* [a.sú.kar], *hizo* [í.so]. The [z] sound is not frequently heard in Spanish except in the word *desde* [déz.ðe], or in some dialects *mismo*, *diezmo*, *esèlto*, etc.

The [z] is a consonant sound that you frequently hear in English and French — and also Brazilian Portuguese — but hardly hear at all in Spanish. In American linguistics this sound, the [z], is called a **sibilant** because when pronounced it appears to whistle (Latin *sibilāre*, Span. *silbar*, Fren.

*siffler*). The [z] is called a **voiced sibilant** because when you pronounce it your **vocal cords** vibrate, producing “voice.” Prove to yourself that this is so by putting your thumb and your index finger on the middle and on the top parts of your Adam’s apple. First go “zzzzzzzzz,” and then go “ssssssss.” You must feel the vocal cords’ vibrations when you say “zzzzzzzzz” (the sound of [z]), but you’ll feel no vibration at all when saying “ssssssss” (the sound of [s]). The [s] sound is a **voiceless sibilant**. English, French and BPort all use [z] a lot; Spanish uses it far less. Both [s] and [z] are called **alveolars** because when [s] and [z] are pronounced, the tip of your tongue approaches the alveolar ridge, which is just behind the upper teeth.

All consonants in any language are either voiced (‘a sound that’s accompanied by the vibration of your vocal cords’) or voiceless (‘a sound that’s pronounced **without** the vibration of your vocal cords’). Here is a list of the most frequently-appearing voiceless and voiced consonant sounds in languages such as English, French, Portuguese and Spanish:

**Voiceless consonants:** [ p t k f θ s ʃ tʃ h k ]

**Voiced consonants:** [ b d g v ð z ʒ dʒ j l ʎ r m n ɲ ŋ w ]

Seven of these symbols—or their equivalents—may be new to you: [ð] as in *father*, [ʒ] as in *measure*, [dʒ] as in *judge*, [j] as in *young*, [ʎ] (see chapter six), [ɲ] as in (Spanish) *año*, or Brazilian Portuguese [ɲ] as in *manhã*, and [ŋ] as in *thing*.

We’ll be using these and other phonetic symbols throughout this book. You will shortly become familiar with all of them.

### Exercise 1.1

④ 1.4. A. Tell which of these English words have the [z] sound. Then circle the letter(s) that spell the [z] sound. (Some [z] sounds are spelled with s(s), while others are spelled with z.)

(1) race (2) raise (3) amaze (4) question (5) easy (6) case (7) mistrust (8) trees (9) as (10) please (11) realize (12) pretzel (13) possess (14) sneeze (15) tease (16) cheese (17) psychology (18) science (19) dogs (20) noodles (21) cats (22) poles (23) judges (24) pay (25) seal (26) zeal (27) say (28) says (29) dust (30) does (31) anesthesiologists (32) pays (33) pace (34) knees (35) niece (36) nice (37) sighs (38) size (39) fleece (40) fleas (41) base (42) bays (43) lies (44) lice (45) face (46) phase (47) lays (48) lace

☉ 1.5. B. If you know Spanish, put your right hand's thumb and index finger on your Adam's apple and repeat the word *desde* several times using the word's Mexican, Andean (Colombia/Ecuador/Peru/Bolivia) or Castilian (Spain) pronunciation. The vibrations your larynx produces should be continuous, with no interruption. All five sounds of *desde*—[d] [e] [z] [ð] [e]—are always voiced in those three major Spanish dialect areas. (In Latin American Spanish the letter *z* is typically pronounced [s], a voiceless sound. Examples: *zapato* [sa.pa.to], *Lozano* [lo.sa.no], *pedazo* [pe.da.so], *pez* [pes].)

#### VOICELESS AND VOICED ALVEOLAR SIBILANTS IN BPORT

In BPort, the voiceless alveolar sibilant [s] can be spelled with these five letters or letter combinations: *c*, *sc*, *ç* (“*c-cedilha*”), *s* or *ss*. Here's how they relate to the /s/ sound:

#### ☉ 1.6

*c* = [s] before *e* or *i*: *ce*cear, *ce*ia, *ce*ifa, *ci*cuta, *ci*dadela, *ci*dra, *ci*ência

*sc* = [s] before *e* or *i*: *abs*cesso, *con*sciência, *desc*endência, *mis*celânea

*ç* = [s] anywhere: *ca*baça, *ca*beça, *ca*ça, *ca*çoar, *for*mação, *aç*ougue

*s* = [s] at the beginning of words: *s*acar, *s*acrifício, *s*aia, *s*ecreta, *s*ilêncio

*s* = [s] right after a consonant: *ob*servar, *cur*so, *bol*sa, *alfon*sim

*ss* = [s] anywhere: *ass*ar, *abs*cesso, *acess*ório, *agress*ivo, *altíss*imo

In BPort, the voiced alveolar sibilant [z] can be spelled with either *z* or *s*. Here's how *z* and *s* relate to the [z] sound:

☉ *z* = [z] anywhere: *z*agal, *z*ebra, *z*ero, *z*iguezague, *z*inco, *z*ona, *z*umzum

*s* = [z] only between vowels: *ros*a, *ca*sa, *acero*so, *ace*so, *acet*oso, *achines*ar

### Exercise 1.2

☉ 1.7. A. In the following Portuguese words, underline all instances of the [s] sound and then circle all instances of the [z] sound.

(1) *achegança* (2) *acidificação* (3) *acintoso* (4) *acinzentado* (5) *acivoso* (6) *aço* (7) *aconselhadora* (8) *acontecer* (9) *acossador* (10) *acusação* (11) *acusado* (12) *acutíssimo* (13) *adensar* (14) *adesivo* (15) *adiposidade* (16) *admissível* (17) *aerognosia* (18) *aeromoço* (19) *aeropausa* (20) *aerossol* (21) *afásico* (22) *afazer-se* (23) *afetuosidade* (24) *afetuosa* (25) *afrancesar* (26) *afrodisíaco* (27) *agência*

☉ 1.8. B. Here is an original text that puts some of these words in a

context.

“Simpatias” são tradições populares comuns no Brasil, e que até hoje são usadas ou em brincadeiras ou às vezes com certa crença. Veja por exemplo a simpatia abaixo, para ajudar as pessoas da terceira idade a conseguir um amor:

Na terceira idade, os relacionamentos são feitos sem pressa, em situações concretas e em geral sem ilusões. Porém, muitas vezes uma pessoa na terceira idade gosta de entrar de cabeça numa ilusão, somente pelo prazer de experimentar algo diferente. Para aqueles que querem uma experiência desse tipo, há uma simpatia que pode ajudar a ele ou a ela a encontrar um novo amor. E se além de um novo amor, a pessoa quiser também se casar, faça a seguinte simpatia:

Compre sete mudas de rosa vermelha e enterre-as em um jardim, em sete lugares diferentes, formando uma estrela de sete pontas. Cultive-as com carinho e quando as rosas começarem a abrir, ofereça a mais bonita à pessoa do sexo oposto que julgue interessante.

VOICELESS AND VOICED PALATAL SIBILANTS IN  
ENGLISH, FRENCH AND SPANISH

Table 1.b presents the two palatal sibilant sounds.

☪ 1.9. Table 1.b: Voiceless and voiced palatal sibilant sounds of BPort

voiceless	[ʃ]
voiced	[ʒ]

Let’s look at each of these sounds in English, French and Spanish.

☪ 1.10. /ʃ/: Engl. *shall*, *shell*, *ship*, *chiffon*, *chic*; Fren. *chemise*, *cheval*, *coucher*, *mouche*, *vache*. Some Spanish speakers say *ch* as /ʃ/ (*ocho* *muchachos de Chihuahua [oʃomufaʃozðeʃiwawa]); most say [otʃomutʃatʃozðetʃiwawa].*

☪ 1.11. /ʒ/: Engl. *pleasure*, *treasure*, *measure*, *leisure*, *rouge*; Fren. *âgée*, *cage*, *rouge*, *géante*, *générale*, *génération*, *jardin*, *jaune*, *juge*. Some Spanish speakers—Argentinians especially—say *ll* and consonant *y* as [ʒ]: *Yo lloré en la calle ayer* [ʒo.ʒo.re.en.la.ka.ʒe.a.ʒer], while others do not.

These two sounds—[ʃ] and [ʒ]—are also sibilants. The [ʃ] is voiceless

while the [ʒ] is voiced. Both are called **palatal** sibilants because to pronounce them the blade of the tongue approaches the “palate” part of the roof of the mouth. (In reality these sounds are **alveo-palatal**, not palatal, but we use the latter because it’s shorter and better known.)

### Exercise 1.3

⊕ 1.12. A. In these English words, underline all consonants that spell the [ʃ] sound, then circle the ones that have the [ʒ] sound. (Some [ʃ] sounds will be spelled with *sh*, others with *ti*, *s(s)i* or *ci*, and still others with *ch* or even *s*. Some [ʒ] sounds will be spelled with *s*, others with *si*, and others with *g* or *z*. A few of the words have neither [ʃ] nor [ʒ].)

(1) shower (2) nation (3) appreciate (4) treasure (5) submersion (6) occasion (7) mission (8) pleasure (9) barrage (10) seizure (11) assure (12) sugar (13) television (14) version (15) extension (16) leisure (17) insurance (18) chiffon (19) pasture (20) rouge (21) stage (22) scissors (23) suspicion (24) circumcision (25) discussion (26) race (27) racial (28) Asia (29) tissue (30) Asian (31) Haitian (32) ménage (33) collision (34) negotiate (35) associate (36) confusion (37) solution (38) sure (39) sir (40) regurgitation

#### VOICELESS AND VOICED PALATAL SIBILANTS IN BPORT

Here is how letter *ch* relates to the [ʃ] sound:

⊕ 1.13. *ch* = [ʃ] anywhere: chá, acho, chacal, charla, chegança, chicote, chistosa, manchar, trincheira, cachorro, chorinho, ducha, ficha, quiche

And here is how the letters *s* and *z* relate to the [ʃ] sound in the Carioca pronunciation:

⊕ 1.14. *s* = [ʃ] at the end of a syllable in what is called the **codá** (i.e., the post-vocalic **postnuclear position**) and right before a consonant sound (in this case a voiceless one: [p t k f]) or at the end of a word pronounced in isolation: agnóstico, agosto, agrarista, asfalto, áspero, escada, escudo, apenas, quefazers, através, cordovês. (The matter is more complicated than this. See below for phrase-length contexts in which word-final linking patterns produce those sounds.)

⊕ 1.15. *z* = [ʃ] in the **codá** and before the voiceless consonant sounds [p t k f] or right at the end of a word: cicatriz, giz, limpidez, mordadz, rapidez, timidez, viuvez.

In all BPort dialects, the voiceless palatal sibilant [ç] is spelled with the combination *ch*. In Carioca BPort, the [ç] is also spelled with an *s* or a *z* when those letters appear in the coda before [p t k f] or at the end of a word.

In all BPort dialects, the **voiced** palatal [ʒ] can be spelled with a *j* or a *g*. Here's how these letters relate to the sound of [ʒ]:

☉ 1.16. *j* = [ʒ] anywhere: *jacarandá, jacinto, jaguar, Jamaica, janela, jeito, jogar, judeu, junto, juramento*

☉ 1.17. *g* = [ʒ] right before *e*: *general, gente, gentileza, geometria, lacrimogêneo*

☉ 1.18. *g* = [ʒ] right before *i*: *gigante, ginásio, ginja, girar, giro, giz*

In Carioca, [ʒ] is also spelled with an *s* when it appears in the coda right before a voiced consonant sound ([b d g j l m n ŋ r v z ʒ]): *abismado, academismo, acomodatismo, mesmo, musgo, rasgo*.

#### Exercise 1.4

☉ 1.19. A. In these Portuguese words, underline all instances of the [ç] sound and then circle all instances of the [ʒ] sound.

(1) farejo (2) gitano (3) escabeche (4) espantoso (5) jardinista (6) esquerdista (7) gelo (8) fechado (9) girassol (10) feijoada (11) jazer (12) esguichadela (13) chico (14) cheque (15) espanhol (16) filológico (17) Boas festas! (18) escapismo (19) chicote (20) esbeltez (21) incapaz (22) jingoísmo (23) estalajadeiro (24) chinchá (25) geotropismo (26) chicle (27) esquematizar (28) espasmo (29) ineficaz (30) estrangeirismo (31) languidez (32) japonismo (33) fisiologista (34) flagelar (35) fingir (36) gemido (37) esnobismo (38) esbaforido (39) janotismo (40) esparso (41) fechamento (42) feijão (43) escalda-pés (44) gíria (45) já (46) gigolô (47) estrangeiro (48) suspicaz (49) esbeltez (50) germanismo (51) gênero (52) girafa (53) festejo (54) chlar (55) escafandrista (56) esfera (57) jacobinismo (58) fichário (59) esforço (60) esmaltagem (61) estereotropismo (62) esfacular (63) esviscerado (64) generoso

☉ 1.20. B. Here is an original text that uses some of these words in a context.

Quero deixar claro que não gosto da cor laranja ou alaranjada. Minha paixão é outra, gosto mais de cores menos chamativas. Lembro de

dois jovens da minha época de adolescente, Chico e João do Pulo, que se vestiam de uma maneira que eu achava jóia, mas não sabia por que me agradava. Só me lembro que eles se vestiam de um modo que se encaixava bem no meu jeito de ser. Somente muitos anos mais tarde, entendi por que eu gostava do jeito de se vestir do Chico e João do Pulo. Eles não usavam cores gritantes como o vermelho, verde, laranja e outras como as que vejo hoje em dia na cidade onde moro.

#### SIBILANTS FOUND AT THE END OF A WORD

Table 1.c sums up the rules about sibilant linking in non-Carioca BPort, while Table 1.d does so for the Carioca dialect. Sibilant linking is how you pronounce a sibilant when it comes at the end of a word. In some circumstances one type of sibilant is used, while in others another type is used.

#### 🕒 1.21. Table 1.c. Sibilant linking in non-Carioca BPort

word ends in letter	next word begins with	sibilant pronunciation	examples
s	vowel	[z]	os homens
z	vowel	[z]	voz animada
s	voiceless	[s]	as portas
z	consonant	[s]	paz perpétua
s	voiced consonant	[z]	os bairros
z	voiced consonant	[z]	paz destruída
s	<u>end of breath group</u>	[s]	Abram as portas!
z	<u>end of breath group</u>	[s]	Viva a paz!
s/z	any sibilant sound	same sound as the one the next word begins with	<i>dos Santos</i> [dus.sã.tus], <i>dos zagueiros</i> [duz.za.gej.rus], <i>dos chapéus</i> [duʃ.ja.péus], <i>dos jardins</i> [duʒ.ʒaR.dʒis]

A **breath group** is ‘all the words you can say without having to stop and breathe in more air’. It is helpful to think that breath groups end at

punctuation marks, though in normal speech that isn't always true.

☉ 1.22. Table 1.d: Sibilant linking in BPort—Carioca dialect.

word ends in letter	next word begins with	sibilant pronunciation	Examples
s	vowel	[z]	o <u>s</u> homens
z	vowel	[z]	vo <u>z</u> animada
s	voiceless consonant	[ʃ]	a <u>s</u> portas
z	consonant	[ʃ]	pa <u>z</u> perpétua
s	voiced consonant	[ʒ]	o <u>s</u> bairros
z	voiced consonant	[ʒ]	pa <u>z</u> destruída
s	<u>end of breath</u>	[ʃ]	Abram as porta <u>s</u> !
z	<u>group</u>	[ʃ]	Viva a pa <u>z</u> !
s/z	<u>end of breath</u> <u>group</u> any sibilant sound	same sound as the one the next word begins with	<i>dos Santos</i> [dus.sã.tu.ʃ], <i>dos zagueiros</i> [duz.za.ge.ru.ʃ], <i>dos chapéus</i> [du.ʃ.ʃa.péu.ʃ], <i>dos jardins</i> [du.ʒ.ʒax.dĩ.ʃ]

These rules apply **between** words as well as **inside** a word. So just as the *s* of *generoso* will be voiced-sibilant [z] because it appears between vowels, so the word-final *s*'s of *seis anos alegres em São Paulo* will be voiced-sibilant [z]'s—[sejzanuzalɛgrizêsãwpawlu]—because they too appear between vowels. And in Carioca, if the following word begins with a consonant then the previous end-of-the-word *s* or *z* is pronounced as a palatal sibilant, voiceless or voiced. So in Carioca the word-final *s*'s of *umas festas cariocas tristes* are pronounced as voiceless palatal fricative [ʃ]'s, [umaʃféʃtaʃkariókafʃtrifʃtʃiʃ], because *festas*, *cariocas* and *tristes* all begin with voiceless consonants. (BPort has eight consonant sounds that are always voiceless: [p t k f ʃ s ʒ x].)

As we see in Table 1.d, in Carioca the *s* or *z* that comes before [s z ʃ ʒ] will always take on the latter's pronunciation. An example is the contraction *dos* (*de* + *os*): it is [dus] (voiceless [s]) in *dos Santos*, [duz] (voiced [z]) in *dos zagueiros*, [duʃ] (voiceless [ʃ]) in *dos chapéus* and [duʒ] (voiced [ʒ]) in *dos jardins*. Another example of how Carioca's word-final sibilants assimilate to the first of the sounds of the following word can be found in the well-



known BPort phrase *os bravos bandeirantes brasileiros*: [uʒ.bra.vuʒ.bã.dej.rã.tʃiʒ.bra.zi.lej.ruʃ]. Here, all three of the following words—*bravos*, *bandeirantes* and *brasileiros*—begin with a voiced consonant. Note however what happens to the **breath-group-final** *s*, the *s* that appears at the end of “os bravos bandeirantes brasileiros”. Thus the following sentence—“As meninas saíram para a praia às oito, mas voltaram vinte minutos depois, porque tinham esquecido suas toalhas”—has three breath groups: (1) *As meninas saíram para a praia às oito*, (2) *mas voltaram vinte minutos depois*, and (3) *porque tinham esquecido suas toalhas*. That *s* is voiceless palatal [ʃ]. (An important rule is that in Carioca, all breath-group-final *s*'s and *z*'s are voiceless palatal [ʃ]s.)

Treating an entire breath group as if it were a single word—and then applying single-word rules to the group—is known as **linking** (Port. *enlace*). French also has linking (*liaison*) involving voiced sibilants, as is shown by these examples (which appear in the customary “French IPA” transcriptional style):

nos enfants [nozãfã]  
 mangez-en [mãʒẽã]  
 je leʒ ai vus [ʒ(ə)leʒevy]  
 meʒ anciẽs élèves [mezãsjẽʒelẽv]  
 Allons-y sans Hélène. [alõzisãzelẽn]  
 Nous sommes invités chez elle. [nusõm(ə)ʒẽviteʒelẽ]

Though different from each other, English and Spanish linking don't work the same way that Portuguese and French linking does, so English and Spanish linking will not be dealt with further here.

#### CARIOCA OR NON-CARIOCA: WHICH [ʃ ʒ] RULES SHOULD BE FOLLOWED?

Your choice will depend to a large extent on your instructor's pronunciation. So if he or she speaks the prestigious BPort Carioca dialect, you are likely to end up pronouncing Portuguese the way your instructor does. But if he/she does not speak Carioca, then “non-Carioca” will become your norm. We mostly opt to use the Carioca pronunciation throughout the rest of this book, so that is the dialect you will hear in the CDs recordings. But to accommodate instructors who don't speak Carioca, we henceforth use the neutral capital “/S/” to transcribe all *s*'s that appear in coda position. So the phrase “os bravos bandeirantes brasileiros” would be transcribed [uS.bra.vuS.bã.dej.rã.tʃiS.bra.zi.lej.ruS], since this transcription allows the speaker to pronounce it one of two different ways—as the Carioca

[uʒ.bra.vuʒ.bã.dej.rã.tʃiʒ.bra.zi.lej.ru] or else as the non-Carioca [uz.bra.vuz.bã.dej.rã.tʃiz.bra.zi.lej.rus].

### Exercise 1.5

⊕ 1.23. A. In these Portuguese words and phrases, identify all instances of sibilant linking and then tell what that linking produces—voiceless alveolar [s], voiced alveolar [z], voiceless palatal [ʃ], or voiced palatal [ʒ]. Then read each item out loud, pronouncing it carefully and correctly.

(1) festa (2) festas (3) festas tranqüilas (4) festas barulhentas (5) festas tristes (6) festas animadas (7) festas interessantes (8) festas horríveis (9) festas francesas (10) festas brasileiras (11) festas americanas (12) mistério desagradável (13) mistérios desagradáveis (14) novos mistérios (15) Os outros animais que vieram nos barcos holandeses não moram nestas terras novas. (16) Os Soares conhecem muitos sistemas cibernéticos. (17) Os contos das mil e uma noites instruem bem os meninos mais inteligentes. (18) As mulheres das povoações vizinhas só trabalham três dias e depois descansam seis. (19) A voz do povo é a voz de Deus, a menos que algum infeliz diga outra coisa. (20) Mais da metade dos elefantes hindus trouxeram troncos dos bosques distantes. (21) Muitas meninas das escolas de samba escolheram vestidos agradáveis e elegantes nas lojas econômicas da cidade. (22) Uma voz infeliz anunciou as notícias. (23) Os narizes desses animais tentam se meter em todas as partes.

B. Write and then pronounce five Portuguese words or phrases that contain one or more examples of each of these sounds:

- (1) [s]
- (2) [z]
- (3) [ʃ]
- (4) [ʒ]

### VOICELESS AND VOICED AFFRICATES IN ENGLISH, FRENCH AND SPANISH

Table 1.e presents the two affricate sounds.

⊕ 1.24. Table 1.e Voiceless and voiced affricate sounds

voiceless	[tʃ]
voiced	[dʒ]

Let's look at these sounds in English, French and Spanish.

⊕ 1.25. [tʃ]: Engl. *cheap, chip, chalk, Charles, church, birch, which, witch, stitch*; Fren. *tchéque, tchécoslovaque*; Span. *chavalo, muchacho, cheque, chivo, chocolate, chiflado, choque, churros, enchufe*. Note that most Spanish speakers basically pronounce *ch* as English does—[tʃ]—though some pronounce it [ʃ], as [mu.ʃá.ʃos] rather than [mu.tʃá.tʃos].

⊕ 1.26. [dʒ]: Engl. *judge, Jack, Jerry, just, jury, gentle, Gemini, generous, genuine*; Fren. *djinn*; Span. — in some dialects — *cónyuge, conllover, enyesado, inyectar*.

BPort has two affricate sounds—voiceless [tʃ], and voiced [dʒ]. Many English words have the [tʃ] and [dʒ] sounds, while very few French words do. Many Spanish words have a voiceless [tʃ], but not all Spanish speakers actually use the voiced [dʒ]. (French rarely has [tʃ]—*Tchéque, Tchad*—and almost never [dʒ].) The [tʃ]-[dʒ] sounds are called affricates because they move “to” the fricative sounds they end in—Latin *ad* ‘to’ + *fricativus* ‘fricative’, hence *ad+fricativus* ‘affricate’). In recent years, affricate has been given another name in English, *delayed release*, because the sounds it describes consist of two phases: a “hold” or “stop” that is then followed by a “release.” Look at this pair of words from English: *mashing* and *matching*. In *mashing*, only the fricative [ʃ] appears: [mæʃɪŋ]; but in *matching* ([mætʃɪŋ]) you hear a /t/ sound (the stop or hold) that is followed by an [ʃ] sound (the release) and the resulting [tʃ] combination is called an affricate or a delayed release. In similar fashion, the voiced affricate/delayed release [dʒ] is actually [d] + [ʒ], thus *raging* [redʒɪŋ].

### Exercise 1.6

⊕ 1.27. A. Tell which of these English and Spanish words have the [tʃ] sound, circling the letters that spell it.

English words (in standard pronunciation): (1) bewitching (2) chase (3) children (4) switched (5) champagne (6) charming (7) chauvinist (8) Christian (9) chrome (10) chubby (11) chronicle (12) Mitchell (13) chute (14) champion (15) Chicago (16) pitch (17) choir (18) choice

Spanish words (in standard pronunciation): (1) chocho (2) mochila (3) chino (4) chileno (5) ochenta (6) mocho (7) chucho (8) Chihuahua

⊕ 1.28. B. Tell which of these English words or phrases have the [dʒ]

sound. Then circle the letter(s) which spell that sound.

(1) Jane (2) George (3) judgement (4) genius (5) generosity (6) jet (7) gin (8) gypsy (9) Virginia (10) engineer (11) injection (12) charge (13) January (14) emerge (15) agitate (16) regurgitate (17) regenerate (18) gentle (19) gentrification (20) cajole (21) enjoy (22) budget (23) joie de vivre

#### VOICELESS AND VOICED AFFRICATES IN BPORT

Remember that the two voiceless/voiced affricate sounds are:

voiceless	[tʃ]
voiced	[dʒ]

#### VOICELESS AFFRICATE [tʃ]

In BPort, when an unstressed *e* undergoes vowel raising to become an [i], the [i] will usually change the pronunciation of the preceding *t* [t] into the voiceless affricate sound [tʃ]. This process is known as palatalization. Over 3,300 words end in *-te*, and all of them pronounce their word-final *-te*'s as [tʃi]. Here are some examples: *debate, chocolate, escaparate, ramilhete, clarinete, banquete, dinamite, desajuste, arcipreste, sacerdote, sobrevivente, existente, incompetente, colectivamente*.

A stressed *-te* is not pronounced as [tʃi] but as [tê], [té] or [tê]: *teatro, ter, existente, incompetente, tecla, tédio*. All words containing the sequence *-ti* pronounce it [tʃi]: *ti, tio, matiz, tiara, Tibete, tìbio, tífóide, tigre, tíflico, tímido, título, tingui, abati, jati, cajati, grumati, acanati, coati, buriti, achanti, travesti*.

#### Exercise 1.7

⊕ 1.29. A. In these Portuguese words, underline the letters spelling the [tʃ] sound. (Not all words will have it.)

(1) negativa (2) injectiva (3) legitimamente (4) cientificamente (5) insignificante (6) colectivamente (7) oportunamente (8) terrificante (9) tetravalente (10) termo (11) tiro (12) tirar (13) tiritar (14) paternalmente (15) pessoalmente (16) trimúrti (17) titi (18) tupi-guarani (19) gente (20) leite (21) leiteiro (22) legitimar (23) lentícula (24) limite (25) linfatismo (26) literatura (27) livrete (28) locomotivo (29) logotípico (30) evidentemente (< *evidente + mente*)

⊕ 1.30. B. Here is an original text that uses some of these words in a context.

Não tenho disposição suficiente para assistir uma partida de futebol inteira, nem durante uma Copa do Mundo. O último jogo que vi foi esse que teve recentemente entre o Vasco e Flamengo, lá em São Januário. Torço pelo América, mas fui assim mesmo porque me disseram que ia ser uma guerra. O time do Vasco ganhou fácil de 2x1, mas isso não tinha muito interesse p'ra mim, não. Quando soube que ia ter violência, aquilo me deixou muito curioso. Às vezes o perigo me atrai, sei lá, sou meio maluca. No final, não teve nenhum acidente, somente umas bombas rojão no metrô e muita gente assustada, só isso.

#### VOICED AFFRICATE [dʒ]

In BPort, when an unstressed *e* becomes an [i], it usually changes the preceding *d* [d] into the voiced affricate sound [dʒ]. (This process is known as palatalization.) This happens most commonly at the end of words. The voiced affricate sound [dʒ] is written *d + e* at the end of a word—*de* [dʒi]—or *d + i* at the beginning or in the middle of a word. Over 1,900 words end in *-de*; all pronounce their final *-de* as [dʒi]. Some examples: *necessidade, felicidade, realidade, pluralidade, infantilidade, saudade, vontade, majestade, centípede, parede, pirâmide, grande, tarde, verde, fraude, longitude, atitude, saúde*. In pretonic position, it is difficult to predict when native speakers will pronounce [dʒi] or [dê]. There are, however, many words with pretonic *de* or *des* whose *d* is usually pronounced as [dʒ], e.g., *redemoinho, destino, desanimado, desorientado, desesperado, destruído, desligado, desnecessário, desfazer*.

Likewise, the following words normally pronounce *de* as [dʒi], [dê] or [dé]:

[dʒi] *debaixo*

[dê] *decaência, decaído, decrepidez, dedeira, delgadeza, demagógico, demência, demitido, democrático*

[dé] *débil*

The preposition *de* 'of, from', alone (*Academia Brasileira de Letras*) is pronounced as [dʒi].

The few words ending in *-di* pronounce it [dʒi]—*dândi, mapamûndi, Didi, Garibáldi*—but most examples of *-di* = [dʒi] appear at the start of a word or in the middle of one:

☺ *dia, diabo, fadinha, adição, diacrítico, diamantista, didímio, premeditado, dietético, difícil, meditando, diligência, dínamo, Padim Çiço,*

Gondim, dinheiro, díodo, díptico, caudilho, disco, disenteria, Carandiru, dispendioso, dissidência, dissídio, dissuadir, dita

### Exercise 1.8

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☉ 1.31. A. In these Portuguese words, underline all instances of the [dʒ] sound. (Not all words will have it.)

(1) fraternidade (2) parente (3) disformidade (4) periodicidade (5) aromaticidade (6) fecundidade (7) sódio (8) debaixo (9) dedeira (10) denticulado (11) Diáspora (12) dianteira (13) diminutivo (14) difusibilidade (15) direitinho (16) dispendiosidade (17) dívida (18) disse (19) dissuasivo (20) dívida (21) deslinde (22) covarde (23) discorde (24) dissimilitude (25) beatitude (26) generosidade (27) geladeira (28) ordem (29) ordinário

## BPort vowels—single and oral

### SINGLE VOWELS AND THE PORTUGUESE ALPHABET

Table 2.a presents BPort’s single vowel sounds.

☺ 2.1. Table 2.a Brazilian Portuguese Vowel Sounds. (Nasal vowels are discussed in chapter 5 and diphthong vowels in chapter 3.)

#### Brazilian Portuguese Oral Vowel Sounds<sup>1</sup>

[i]		[u]
	[ê] <sup>1</sup>	[ô] <sup>1</sup>
	[é] <sup>1</sup>	[ó] <sup>1</sup>
	[a]	

A single vowel is just one vowel sound per syllable. Here are some examples from English, French and Spanish:

(Engl.) *motto*, *kitty*, *grabbing*, *awful*, *household*, *streetcar*, *schoolyard*, *face*  
 (Fren.) *église*, *château*, *musée*, *roman*, *étrangère*, *certain*, *rue*, *boîte*, *feu*  
 (Span.) *casa*, *perro*, *mamá*, *guerra*, *coraje*, *imposible*, *imposibilitar*, *disgusto*

Contrasting with a single vowel is a diphthong, which is two vowel sounds in the same syllable. (See below for more about diphthongs.)

Brazilian Portuguese has two different types of single vowel sounds—oral vowels and nasal vowels. The oral vowels are pronounced inside the mouth exclusively, while the nasal vowels use the nasal

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<sup>1</sup>For pedagogical reasons exclusively related to Portuguese graphotactics we have chosen not to use the International Phonetic Alphabet’s symbols for these vowels, substituting an [ê] for the IPA’s [e], an [é] for the IPA’s [ɛ], an [ô] for IPA [o] and an [ó] for IPA [ɔ].

passage—the space that’s right behind the nose—as where they mostly get pronounced. We will first study oral vowels that are single vowels; later on we’ll examine the diphthongs and the nasal vowels.

The names of the Portuguese alphabet’s twenty-seven letters and seven letter combos (see Table 2.b) nicely serve to introduce us to BPort’s vowel sounds. Here are the names of the alphabet’s letters and letter combos. The letter (or letter combo, also known as a *digraph*) comes first and its name comes next. Letter names are masculine-gendered, so you say “o *é*”, “um *é*”, “o *dê*”, “um *dê*”, etc. (The definite article *o* is always pronounced [u]. The indefinite article *um* is pronounced [ũ]; its *m* does not behave like a consonant.)

☺ 2.2. Table 2.b The names of the letters of the Portuguese alphabet

Letter	Name of letter	Letter	Name of letter	Letter combo	Name of letter combo
a	á	m	eme ([émi])	ch	cê-agá
b	bê	n	ene ([éni])	gu	gê-u
c	cê	o	ó	lh	ele-agá
ç	cê-cedilhado, cê-cedilha	p	pê	nh	ene-agá
d	dê	q	quê ([kê])	qu	quê-u
e	é	r	erre ([éxi])	rr	erre-erre, esse-esse, esse duplo
f	efe ([éfi])	s	esse ([ési])	ss	
g	gê	t	tê		
h	agá	u	u		
i	i	v	vê		
j	jota	w	dáblio		
k	cá	x	xis ([ iS])		
l	ele ([éli])	y	ípsilon		
		z	zê		

In the following sections we use these letters’ names to give crucial information about how BP’s vowels are pronounced. We start with the four mid-vowels—the *ê* and the *é*, the *ô* and the *ó*—and go on from there to the two high vowels (*i*, *u*) and the one low vowel (*a*). The terms “high,” “mid” and “low” refer to the part of the mouth that the tongue moves to when pronouncing these vowels.

Here again (see Table 2.c) are the seven single oral vowels of Portuguese. This time they’re presented in terms of (1) their openness or closedness as well as (2) their height.



Table 2.c The single oral vowels of Portuguese

	Front	Central	Back
High	[i]		[u]
Mid closed	[ê]		[ô]
Mid open	[é]		[ó]
Low		[a]	

The terms *front*, *central* and *back* refer to what part of the mouth the tongue has moved toward and ended up at. If the tongue has moved toward the teeth (which lie in what's considered the front part of the mouth), the vowel is "front"; if the tongue has moved toward the general direction of the uvula (which is in the back of the mouth), the vowel is "back." A central vowel's tongue position is somewhere in between. On the other hand, the terms *high*, *mid* and *low* refer to how near is the tongue to the palate or "roof" of the mouth. If the tongue is near the palate, the vowel is high; if the tongue is far away from the palate, the vowel is low. A mid-vowel is somewhere in between. In practical terms, a vowel sound becomes more closed as we reduce the space between the lower part of the mouth (the jaw and the tongue) and the palate, and a vowel sound becomes more open as we expand the space between the lower part of the mouth and the palate.

In Portuguese, mid-vowels come in two separate groups: (1) closed mid-vowels, and (2) open mid-vowels. The closed mid-vowels are pronounced with the tongue a bit closer to the palate, while the open mid-vowels are pronounced with the tongue somewhat further away from it.

French and especially English make these very same mid-vowel open/closed distinctions. The next section discusses the different between [ê] and [é] in English and French.

#### THE CLOSED Ê AND THE OPEN É IN ENGLISH AND FRENCH

Look at the symbols ê and é. The ê is called the closed *e*, and the é is called the open *e*. Here are some samples from English and French:

- ⊕ 2.3. The closed [ê] in English: *omega*, *they*, *gate*, *weight*, *play*
- ⊕ 2.4. The closed [ê] in French: *exact*, *manger*, *arranger*, *jouer*, *clef*
- ⊕ 2.5. The open [é] in English: *bet*, *get*, *neck*, *spread*, *bread*, *wreck*, *Ted*, *baguette*
- ⊕ 2.6. The open [é] in French: *fête*, *bête*, *coquette*, *baguette*, *correct*, *corvette*, *lèse*

Let's talk about vowels that are "closed" or "open."

A vowel sound is closed when you say it with the tongue higher up in the mid[dle] part of the mouth, thus closer to the palate. When that happens, the space between the tongue and the palate is "closed up." Think of the ^ as a little arrow that moves the tongue up so it's closer to the palate. BP *ê* is essentially pronounced like the underlined letters of these French and English words (though without the upward movement of the tongue that can characterize the English [ê] and that's represented by the "j" symbol (the yod) as in [êj]).

THE [Ê] IN ENGLISH: *OMEGA, THEY, GATE, WEIGHT, PLAY*

THE [Ê] IN FRENCH *EXACT, MANGER, ARRANGER, CLEF*

The other symbol, *é*, represents a mid-vowel we call open because when the *é* is pronounced, the tongue is lower in the mouth and further away from the palate, so the space between tongue and palate is "opened." BP's *é* is said like the underlined letters in these English and French words:

(Engl. [most dialects]) *bet, get, neck, spread, bread, wreck, Ted, baguette*

(Fren.) *fête, bête, coquette, baguette, correct, corvette, lêse, leste, ballet*

So the nine Portuguese letter names *bê, cê, dê, gê, pê, quê, tê, vê* and *zê* are pronounced essentially like English *bay, say, day, \*zhay, pay, Kay, Tey, veh* and the "Za" of *Zales*. But what about the letter names *é, ele* ([éli]), *eme* ([émi]), *ene* ([éni]), *erre* ([éRi]) and *esse* ([ési])? Their vowel sound is an open one, the sound of the [é] in the English and French words above.

#### NO [Ê]-[É] DISTINCTION IN SPANISH

English (and to a somewhat lesser extent French) will clearly distinguish between the mid closed [ê] and the mid open [é] sounds, but Spanish does not, so if Spanish is the only language you speak well, you will need far more listening practice than your English- and/or French-fluent classmates in order to master these differences. And to the extent that you can, you must depend on your knowledge of English or French to understand and then make the closed/open distinction. (English and French also distinguish between the closed [ô] and the open [ó] sounds; see "The closed ô and the open ó in English and French," this chapter.)<sup>2</sup>

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<sup>2</sup> French uses the symbols that represent its mid-front vowels just the opposite from how they're used in Portuguese; thus French mid-front closed [ê] is written *é* (cf. Port. [ê] = *ê*), while French mid front open [é] is written *ê* (cf. Port. [é] = *ê*). Francophones learning Portuguese are frankly confused by this. (They

Here are more examples:

⊕ 2.7. English closed [ê]: *face, pace, race, rain, reign, rein, great, break, steak, pay, say, ray, grey, ape, base, pain, main*

⊕ 2.8. English open [é]: *feather, leather, weather, men, wren, pen, best, nest, lest, well, sell, bell, again, said, any, many*

⊕ 2.9. French closed [ê]: *piéd, bouchée, crier, volontiers, nez, été*

⊕ 2.10. French open [é]: *sept, abcès, est, archet, rest, vrai, laid, rabais, faix, bête*

### Exercise 2.1

⊕ 2.11. A. In these English words, underline all letters that represent the closed [ê] sound and circle all letters that represent the open [é] sound. (Remember: underline closed [ê], but **CIRCLE** open [é].)

(1) mess (2) baby (3) lazy (4) heather (5) chain (6) fence (7) against (8) neighbor (9) radio (10) arrow (11) ghetto (12) next (13) eight (14) snake (15) Eddie (16) guess (17) plenty (18) shave (19) freight (20) checkmate (21) base (22) Bess (23) lace (24) less (25) tail (26) tell (27) sale (28) sell (29) mail (30) Mel (31) mate (32) met (33) bet (34) bait (35) pet (36) pate (37) net (38) Nate

⊕ ⊕ 2.12. B. In these French words, underline all letters that represent the closed [ê] sound and circle all letters that represent the open [é] sound. (Remember not to be confused by French spelling; see fn. 2, this chapter.)

(1) bagatelle (2) baptistère (3) baisse (4) baptiser (5) bachelier (6) baleine (7) banalité (8) baguer (9) balayette (10) baisser (11) baignade (12) bafouer (13) bannière (14) bâcher (15) baguier (16) baguette (17) baigner (18) baissière (19) banquette (20) ballotter (21) étable (22) étage (23) état (24) étude (25) effacé (26) effectif (27) effort (28) égaré (29) élève (30) éloignée (31) éluder (32) émotivité (33) empêtré

---

have no problems with Portuguese mid-**back** vowels, whose closed [ô] is ô in both languages, and French never spells open [ó] with ó the way Portuguese does.)

MID-VOWELS IN BPORT: STRESS AND LOCATION  
DETERMINE A MID-VOWEL'S PRONUNCIATION

Most BPort words have just one stressed syllable. A stressed syllable is the one whose vowel receives the greater force. Stressed vowels are louder than the other vowels in the word. Stressed vowels can also be longer—taking more time to pronounce—and they can be higher or lower in pitch than the word's other vowels. (See chapter four for more about Portuguese stress; see chapter seven for more about Portuguese pitch.)

Portuguese has four mid-vowel sounds. Rules for pronouncing and spelling them can get complicated. The four sounds are [ê], [é], [ô] and [ó]. Each sound can be spelled two ways: sound [ê] can be spelled *ê* or *e*, sound [é] can be spelled *é* or *e*, sound [ô] can be spelled *ô* or *o*, and sound [ó] can be spelled *ó* or *o*. As you see, mid-vowels spelled with accent marks are easy to match with the sounds that they spell; thus *ê* is always [ê], *é* is always [é], *ô* is [ô], and *ó* is [ó]. The problems occur when a sound is spelled *e* (as its pronunciation is either [ê] or [é]) and also occur when a sound is spelled *o* (as its pronunciation is either [ô] or [ó]).

To ascertain how an *e* or an *o* is pronounced, you must know two things: (1) whether the vowel is stressed and (2) where the vowel is located in the word. So a mid-vowel's pronunciation will depend on its location and its stress.

Let's now take a look at the first mid-vowel group, the one whose sounds are spelled *e*, *ê* and *é*.

UNSTRESSED BPORT E'S AT THE END OF WORDS ARE "RAISED"

One BPort location-and-stress rule has no exception whatsoever: The *e* in an unstressed syllable at the end of a word is always pronounced /i/. (The [i] is the sound that you hear in English *see*, *easy*, *he*, *receive*, *field*, in French *midi*, *bidet*, *friser*, *Paris* and in Spanish *piso*, *hice*, *misa*, *vivi*.)

When *e*'s are pronounced as [i]'s, we say that they've been raised. This is known as vowel raising. Vowel raising is when mid-vowels become high vowels. You will always find mid-vowel raising in an unstressed syllable at the end of a word, though it sometimes occurs in the middle of a word as well. We can see what vowel raising means by looking at the ↑ on the following Portuguese vowel chart (Table 2.d):

Table 2.d Vowel raising and the single oral vowels of Portuguese

	Front	Central	Back
High	[i]		[u]
	↑		↑
closed	[ê]		[ô]
Mid			
open	[é]		[ó]
Low		[a]	

Here are a few examples of unstressed vowel-raised *e*'s at the end of Portuguese words. (Tens of thousands of Portuguese words end in unstressed *e*'s; every single one of them is raised, moving "up the vowel chart" from mid to high, and all of these *e*'s are pronounced as [i].)

## ☪ 2.13.

<u>word</u>	<u>pronunciation with <i>e</i> raised to [i]</u>
face	[fa.si]
doce	[dô.si]
idade	[i.da.dʒi]
peixe	[pêj.fi]
couve	[kôw.vi]
duque	[du.ki]
vive	[vi.vi]
come	[kô.mi]

NON-FINAL UNSTRESSED BPORT *E*'S ARE PRONOUNCED AS CLOSED [ê]s

When not at the end of a word, an unstressed *e* is pronounced as a closed mid-front [ê] (see Table 2.d). The closed [ê] is the default pronunciation, the one you expect to find in all unstressed *e*'s that are not at the end of words, but there are exceptions in significant numbers. In the following words the first "e" is normally pronounced as [i]: embelezar, esterilizador, estremecer, esboço. Here are examples of non-word-final unstressed *e*'s; all are pronounced as [ê], and all are underlined so you can find them quickly:

☪ 2.14. econom<sup>et</sup>ria, edr<sup>ed</sup>ón, efet<sup>iv</sup>o, elet<sup>ro</sup>do, elisabetano, obelisco, embel<sup>e</sup>zar, esteril<sup>i</sup>zador, estrem<sup>e</sup>cer, errado, esboço

All are examples of non-word-final unstressed *e*'s that are [ê]'s: when the non-final *e* appears before and also after stress, that *e* will be pro-

nounced as [ê].

We have simplified this complicated rule somewhat. An added problem is what can happen to an *e* when it appears after stress but before a final syllable: if before a vowel, the *e* can raise to [i] (*sangüíno* [sã.gwi.ni.u]), *aéreo* [a.é.ri.u]); the raised /i/ can even cease to be a separate syllable, thus [sã.gwi.nju], [a.é.rju]. Change can occur before stress as well (*acordeão* [a.koR.dʒi.ãũ], *ameaçar* [a.mi.a.saR]). But raising usually doesn't occur if the *e* comes before syllables that start with consonants, e.g., *cronômetro* [kro.nô.mê.tru]. And how carefully you speak can make a difference too: in rapid and casual speech, more *e*'s become [i]'s than would otherwise be the case.

Here are more examples of what can happen to *e*, both before and after stress (which is underlined):

—*es* before a stressed syllable: *necear* (/nê.sê.aR/-in rapid speech [nê.si.aR] or [nê.sjaR]), *geografia* (/ʒê.ô.gra.fi.a/-in rapid speech [ʒi.ô.gra.fi.a] or even [ʒjô.gra.fi.a])

—*es* after a stressed syllable: *errôneo* ([e.Rô.ni.u]), *subterrâneo* (/sub.te.Râ.nê.u/-in rapid speech [sub.tê.Râ.ni.u] or even [su.tê.Râ.nju])

#### THE TWO MID-FRONT STRESSED VOWELS:

##### CLOSED /Ê/ AND OPEN /É/ IN BPORT<sup>3</sup>

Table 2.d shows that for a closed ê the tongue moves upward to be closer to the roof of the mouth, but in an open é the tongue moves downward to create more open space between tongue and roof. When the circumflex accent appears on an ê, the [ê] is **closed** and stressed; when the acute accent appears on an é, the [é] is **open** and stressed. But there's a problem: **most words that have the stressed vowels [ê] or [é] are not written with accents.** This means that most stressed [ê]s—86 percent in fact—are written without the circumflex, and most stressed [é]s (60 percent) are written without the acute.<sup>4</sup>

<sup>3</sup> As we already know, there is another pair of BPort mid-vowel stressed vowels: (1) mid-**back** vowel [ô] spelled ô or o, and (2) mid-**back** vowel [ó] spelled ó or o. These vowels are discussed at length toward the end of the present chapter.

<sup>4</sup> All statistics throughout this section have been adapted from Teschner 2006. Note that the corpus from which the statistics derive does not list conjugated verb forms as separate lemma. For these, see "The open [é] and the closed [ê] in present-tense verb forms," this chapter, *infra*.

So how do you know if an *e* without an accent mark is pronounced [ê] or [é]? Answer: you look at the following rules. They don't cover all cases, but they're still very helpful in solving the problem. The rules tell us when the *e* is closed and when it is open, and are listed in their order of importance. (For an alphabetical graphotactically-organized list of all the nearly 7,000 dictionary words that contain the stressed [ê], [é], [ô] and [ó] sounds, see Appendix A.)

#### RULES FOR WHEN THE STRESSED *E* IS A CLOSED [ê]

In the *-er* at the end of an infinitive: *e* is always [ê] when it goes before the *r* at the end of a verbal infinitive. This rule applies to all 700 infinitives of second-conjugation verbs such as *saber* [sa.bêR], *viver* [vi.vêR] and *colher* [ko.êêR]. Here are more examples:

☉ 2.15. *perceber, padecer, falecer, agradecer, haver, caber, atender, favorecer, descer, suspender, vender, poder, crer, roer, ter*

(Non-verbal-infinitives that end in *-er* are exceptions to this rule, such as the conjunctions *quer* [kéR] and *siquer* [si.kéR] and nouns such as *chanceler, chofer, colher* 'spoon', *escaler, esmoler, mister, mulher* and *talher*.)

In the combinations *eta* and *ete*: 85 percent of all *-eta*'s are [ê.ta], while a lower percentage—68.50%—of *-ete*'s are [ê.tʃi]. Here are some examples:

☉ 2.16. *arvoreta, baioneta, banqueta, barqueta, burleta, caderneta, camiseta, chupeta, cometa, escopeta, estatueta, etiqueta, faceta, galheta, gazeta, greta, historieta, jaqueta, maceta, maleta, meseta, muleta, opereta, papeleta, planeta, saleta, violeta; balancete, banquete, barreta, barrilete, bilhete, cavalete, colchete, gabinete, joquete, paquete, ricochete, tapete, torniquete, vagonete*. (Exceptions include: *atleta, bicicleta, dieta, meta, motocicleta, poeta, profeta, seta; cassete, confete, diabete, disquete, espaguete, minarete, sete*. Their stressed *e* is [é].)

Before the nasal sounds of the combinations *em, en* and *enh*: *e* is generally [ê] when followed by any nasal (*n, m, nh*): *sereno* ([sê.rê.nu]), *supremo* ([su.prê.mu]), *empenho* ([ê.pêŋ.ju]). Here are more examples:

☉ 2.17. *-em: alfazema, algema, apostema, sistema, blasfemo, creme, demo, dilema, emblema, eme, problema*

☉ 2.18. *-en: aceno, acetileno, ameno, antena, apenas, cena, veneno,*

desempeno, duodeno, extraterreno, feno

☪ 2.19. *-enh*: azenha, brenha, desempenho, desenho, engenho, ferrenho, grenha, lenha, lenho, penha

When the *e* itself is pronounced as a nasal (see chapter five), that nasal vowel—whether stressed or not—is always closed as well as nasal (whose nasality would be marked with the tilde symbol ~):

☪ 2.20. *gente* [ʒê.tʃi], *gentileza* [ʒê.tʃi.lê.za], *depende* [dê.pê.dêR], *vendido* [vê.dʒi.du], *sensato* [sê.sa.tu]

Before *d*, *j*, *lh*, *s*, *z*: when the *e* appears before *d*, *j*, *lh*, *s* or *z*, the *e* is pronounced as [ê] in all or most of the category's words. (Percentages of words whose *e*'s are [ê]s appear within parentheses.) Here is each category: before *d*, as in *-edo* (96%), *-ede* (74%) **and** *-eda* (56%).

Some examples:

☪ 2.21. *arvoredo*, *brinquedo*, *cedo*, *dedo*, *degre*do, *enredo*, *lajedo*, *ledo*, *medo*, *pulguedo*, *quedo*, *segredo*, *torpedo*; *parede*, *rede*; *alameda*, *labareda*, *seda*, *vereda*

Before *j*, as in *-ejo* (95%) and *-eja* (100%). Some examples:

☪ 2.22. *andejo*, *arquejo*, *azulejo*, *bafejo*, *benfazejo*, *bocejo*, *bosquejo*, *carcarejo*, *cortejo*, *desejo*, *ensejo*, *festejo*, *gracejo*, *latejo*, *lugarejo*, *manejo*, *ornejo*, *realejo*, *sertanejo*, *sobejo*, *traquejo*, *varejo*; *bandeja*, *brotoeja*, *carqueja*, *cerveja*, *igreja*, *peleja*. (The name of a common fish, *badejo*, is pronounced either [ba.dé.ʒu] or [ba.dê.ʒu].)

Before *lh*, as in *-elho* (82%) and *-elha* (81%). Some examples:

☪ 2.23. *aparelho*, *artelho*, *coelho*, *conselho*, *fedelho*, *joelho*, *vermelho*; *abelha*, *centelha*, *cravelho*, *orelha*, *ovelha*, *parelha*, *relha*, *sobrancelhas*, *telha*. (An important exception is the high-frequency word *velho*, whose *e* is [é].)

Before *s* in combinations *-eso* (75%), *-esa* (94%) and *-esco* (97%). Some examples:

☪ 2.24. *aceso*, *coeso*, *contrapeso*, *defeso*, *peso*, *preso*, *surpreso*, *teso*; *defesa*,



despesa, empresa, framboesa, mesa, presa, princesa, represa, sobremesa, surpresa, turquesa; afresco, animalesco, burlesco, canibalesco, carnavalesco, cavalheiresco, charlatanesco, fresco, gauchesco, gigantesco, grotesco, livresco, parentesco, refresco, romanesco

Before *z* in combinations *-ezo* (100%) **and** *-eza* (98%) appearing in nouns. Some examples:

☪ 2.25. *alteza, baixeza, barateza, beleza, boniteza, braveza, certeza, clareza, correnteza, destreza, dureza, esbelteza, estranheza, estreiteza, fineza, fortaleza, franqueza, gentileza, grandeza, justeza, largueza, lordeza, limpeza, macieza, madureza, natureza, nobreza, pobreza, proeza, profundeza, pureza, realeza, riqueza, torpeza, tristeza, vileza*

RULES FOR WHEN THE STRESSED *E* IS AN OPEN [É]

The *e* is [é] before certain consonants appearing in the coda:

Before an *l* that ends a word (100%). Some examples:

☪ 2.26. *aluguel, babel, bordel, cartel, cascavel, coquetel, corcel, cordel, coronel, cruel, decibel, fel, fiel, gel, laurel, mel, motel, novel, papel, pastel, pincel, plantel, quartel, tonel, tropel, vergel, xairel*

Before an *l* that ends a syllable (81%). Some examples:

☪ 2.27. *acelga, celso, celta, delta, elmo, esbelto, excelso, guelra, melro, pelve, rebelde, relva.* (Two common exceptions: *felpa, feltro.*)

Note that an *l* in a coda is always pronounced like a [w], thus *elmo* [éw.mu], *coronel* [ko.ro.néw]. See chapter six for more about how BPort pronounces [l].

Before an *r* at the end of a syllable (78%). Some examples from the first part of the alphabet:

☪ 2.28. *aberto, adverso, albergue, alerta, alterno, caderno, caverna, certa, certo, coberta, coberto, conserva, converso, decerto, descoberta, deserto, diverso, emerso, enteperna, epiderme, erva, esperto, eterno, experto, externo, fraterno*

☪ 2.29. (Among the better-known exceptions are: *acerca, acerto, cerca, cerco, cerda, concerto, enfermo, esquerda, esquerdo, governo, verde.*)

Before an *-r* at the end of a word that is not a verbal infinitive (100%). These eleven words' coda *-es* are all [é]:

☉ 2.30. — *chanceler, chofer, colher* 'spoon', *escaler, khmer, mister, mulher, rosicler, sequer, talher, ureter* —

unlike the *-e*'s in the *-er* at the end of a verbal infinitive, which are always [ê].

Before *g, p* and especially *c* at the end of a syllable (95%). The *e* is always [é] if its syllable is closed by the sounds of [g p k]. Here are some examples:

☉ 2.31. *aspecto* [aS.pék.tu], *inepto* [i.nép.tu], *interregno* [i.te.Rég.no], *convexo* [kõ.vék.su], *apoteagma, adepto, repto, assecla, circunspecto, erecto, espectro, infecto, insurrecto, intelecto, plectro, prospecto, retrospecto, tecla*. Even when [g p k] disappear (as they tend to do in a frequently-used word like *aspecto*), the [é] remains open: [aS.pé.tu].

Before certain consonants: when *e*'s go before *b, c, f, g, l, p, qu, r, s, t, v* or *x* in the following combinations, they're pronounced as [é] in all or most of their words (percentages of rule-conformity appear within parentheses):

*-eba* (97%). Examples:

☉ 2.32. *ameba, carapeba, gleba, itapeba, jurubeba, natureba, pereba, tatupeba*

Some of the important exceptions: *beba, bêbado, receba, rebanho*

*-c in -eca* (94%) and *-eco* (83%). Examples:

☉ 2.33. *asteca, beca, biblioteca, boneca, breca, caneca, careca, charneca, discoteca, esteca, filmoteca, jeca, marreca, munheca, panqueca, perereca, peteca, rabeca, soneca, teca; antropopiteco, australopiteco, boneco, boteco, caneco, ceco, checo, eco, jaleco, jornaleco, livresco, pateleco, suco, tareco, treco, xaveco*. (Important exceptions: *beco, embeleco, peco, seco*.)

*-efe* (87.50%). Examples:

☉ 2.34. *chefe, efe, magarefe, mequetrefe, tabefe*

**-ega** (72%). Examples:

⊕ 2.35. bodega, brega, cega, colega, escorrega, esfrega, mega, prega, refrega

⊕ 2.36. (Common exceptions: *achega, chega, grega*.)

**-ela** (99%). Examples:

⊕ 2.37. aquarela, arandela, bagatela, baixela, balela, bambinela, banguela, barbela, barrela, candela, cartela, chancela, chinela, donzela, ela, escudela, favela, gamela, gazela, janela, lapela, limpadela, manivela, moela, novela, panela, parcela

⊕ 2.38. (Common exception: *estrela*.)

**-epe** (100%). Examples:

⊕ 2.39. crepe, estepe, estrepe, quepe, fidelepe

**-eque** (100%). Examples:

⊕ 2.40. beque, breque, calhambeque, cheque, espeque, leque, moleque, salamaleque, xeque

**-era** (93%) and **-ero** (65%). Examples:

⊕ 2.41. atmosfera, barisfera, biosfera, cratera, ecosfera, era, esfera, espera, estratosfera, fera, galera, megera, monera, pantera, paquera, primavera, pudera, quimera, tapera; austero, bolero, clero, fero, lero-lero, mero, quero-quero, severo, sincero, zero

⊕ 2.42. (Exceptions: *cera, desespero, destempero, esmero, exagero, tempero*.)

**-ese** (100%). Examples:

⊕ 2.43. catequese, diocese, diurese, exegese, histerese, maionese, sudorese, tese

**-eto** (57%). Some examples:

☉ 2.44. abjeto, afeto, alfabeto, arquiteto, circunspeto, completo, concreto, correto, decreto, desafeto, desinquietao, dialeto, direto, discreto, ereto, exceto, feto, inseto, neto, projeto

☉ 2.45. (Among the many exceptions: *amuleto, bolete, carbureto, carreto, cateto, coreto, dueto, espeto, esqueleto, faceto, folheto, galetto, gueto, hidrocarbureto*.)

**-eva and -eve** (both 100%). Examples:

☉ 2.46. *ceva, leva, treva; almocreve, breve, deve, greve, leve*

**-exo where 'x' = [ks]** (100%). Examples:

☉ 2.47. *amplexo, anexo, circunflexo, complexo, conexo, convexo, desconexo, nexo, perplexo, reflexo*

THE OPEN [É] AND THE CLOSED [Ê] IN PRESENT-TENSE VERB FORMS<sup>5</sup>

When *e* is stressed in the present-tense forms of verbs like *levar* with *e*'s you can stress on their roots, the *e* is usually [é], though that depends on whether the verb is first, second or third conjugation. In first and third conjugation verbs, present-tense stressed *e*'s are [é]. Here are some examples:

☉ 2.48. 1st conj. *levar*—*levo* [lé.vu], *leva* [lé.va], *levam* [lé.vã], *leve* [lé.vi], *levem* [lé.vê]. (The other often-used forms *levamos* and *levemos* stress the theme *a* or *e* and not the root *e*, which is thus a closed [ê]: [lé.vã.muS]/[lé.vê.muS].)

☉ 2.49. 3rd conj. *servir*—*serve* [séR.vi], *servem* [séR.vê]. (The other root-stressed forms of *servir* et al. have *i* and not *e*, thus: *sirvo, sirva, sirvam*.)

In second-conjugation verbs such as *beber* with *e*-stressable roots, three of the five affected forms have [ê]:

☉ 2.50. *bebo* [bê.bu], *beba* [bê.ba], *bebam* [bê.bã]. (The remaining two take [é]: *bebe* [bé.bi], *bebem* [bé.bê].) That fact alone serves to distinguish the

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<sup>5</sup> We sum up this topic as briefly as possible, since our textbook concentrates on pronunciation and not grammar. For a competent and highly comprehensive treatment of [é] and [ê] in the verb conjugation, see Giangola 2001:110-125.

second-conjugation from the first and the third.

### Exercise 2.2

Before doing this Exercise, review—and try to depend exclusively on—the rules that you’ve just learned. You should only consult Appendix A to find out whether the *e* is open or closed if you really feel the need to do so.

⊕ 2.51. A. In these words, underline all letters that represent the closed [ê] sound, circle the ones that represent the open [é] sound, and draw a square around the *e*'s that are raised to [i]. (**Underline closed, circle open, square raised.**) The CD reads all these words.

(1) espaguete (2) problema (3) veneno (4) ferrenho (5) segredo (6) bocejo (7) brotoeja (8) coelho (9) velho (10) sobremesa (11) refresco (12) menosprezo (13) realeza (14) coquetel (15) rebelde (16) elmo (17) coberto (18) descoberta (19) epiderme (20) verde (21) desperto (22) mulher (23) aspecto (24) aspeto (25) pereba (26) filmoteca (27) antropopiteco (28) seco (29) mequetrefe (30) novela (31) estrela (32) serelepe (33) espeque (34) ecosfera (35) severo (36) desespero (37) histerese (38) direto (39) neto (40) folheto (41) aberto (42) abertura (43) favorecer (44) acéfalo (45) apreço (46) aceleratório (47) acervejado (48) acético (49) acetilênio (50) achaque (51) adereço (52) aeriforme (53) aferético (54) agressividade (55) escopeta (56) anemometria (57) apetededor (58) aquela (59) mosquete (60) archete (61) Armênia (62) armeniano (63) Recife (64) arrefecido (65) arrenego (66) arremetedor (67) perto (68) perna (69) perro (70) pérsico (71) pêsames (72) pesca (73) pescar (74) peste (75) peta (76) protejo (77) mexo (from *mexer*) (78) mexe (79) mexem (80) mexa (81) mexam (82) pego (from *pegar*) (83) pega (84) pegam (85) pegue (86) peguem (87) pede (from *pedir*) (88) pedem (89) Resendes (90) suceder (91) escocês (92) concebível (93) ereto (94) mel (95) leva (96) perplexo

B. Now read the words in section A out loud yourself. Compare your pronunciation to the CD's. Repeat each word until you get it right.

⊕ 2.52. C. Here is an original text that puts some of the [ê]-[é] words in context. (Note the anglicisms, common in lusophone chat room communication. “Bj” is the abbreviation for “beijo.”)

Chatting na internet:

Gustavo says: Mas o pitbul atacou mesmo o cachorro dela?

Bárbara says: Claro. Detesto pitbul. É um bicho feio que só serve pra dar medo.

Gustavo says: Deve ter sido um trauma pra você, né?

Bárbara says: É verdade, mas nem me lembro bem. Eu era muito pequena.

Gustavo says: Às vezes os traumas ficam dentro da gente mesmo quando não lembram.

Bárbara says: Pode ser. Lembro que a polícia chegou e matou o pitbul.

Gustavo says: Na sua frente?

Bárbara says: É. E tinha outras crianças. O pitbul agarrou a cachorra e não largou mais. O dono chegou e deu uma paulada no animal, ele ficou meio zozzo e largou a cachorra toda ensangüentada. Ele mesmo pediu a polícia que matasse o pitbul dele.

Gustavo says: Que coisa horrível.

Bárbara says: Foi sim. Olha, tenho que sair agora, falou?

Gustavo says: Tudo bem. Depois a gente conversa mais. Bj.

Bárbara says: Bj. Fui.

#### THE CLOSED Ô AND THE OPEN Ó IN ENGLISH AND FRENCH

☪ 2.53. The [ô] sound in French: gauche, baudet, beau, beaucoup, hôtel, pot, posé

☪ 2.54. The [ô] sound in English: ghost, note, coat, know, dough, Joe, sew, gauche

☪ 2.55. The [ó] sound in French: poste, postérieur, postiche, pote

☪ 2.56. The [ó] sound in English: awful, caught, lost, boss, tossed, also, cough

Once again it is English and French (but not Spanish) that uses a closed mid-vowel sound (the [ô]) and an open mid-vowel sound (the [ó]) to differentiate between words. (Spanish says *o* as [o], a compromise between [ô] and [ó].)

The [ô] represents the mid **closed** *o*. A vowel sound is called **closed** when it's pronounced with the tongue higher in the mouth and thus closer to the palate. When that happens, the space between the tongue and the palate is "closed up." Think of the *ô*'s ^ as an arrow that points the tongue up toward the palate. The other symbol, [ó], represents a mid vowel we call **open** because when we say it, the tongue is lower in the mouth and thus further from the palate. When that happens, the space between tongue and palate is "opened."

The mid closed [ô] is pronounced like the underlined letters in the following French words and essentially like the underlined letters in the English words but without the [ow] offglide diphthong that often characterizes English's [ô]:

The [ô] sound in French: gauche, baudet, bea, beaucoup, hôtel, pot, posé  
 The [ô] sound in English: ghost, note, coat, know, dough, Joe, sew, gauche

The mid open [ó] is pronounced like the underlined letters in these French and English words:

The [ó] sound in French:<sup>6</sup> positif, poste, postérieur, postiche, pote, poteau

The [ó] sound in English:<sup>7</sup> awful, caught, lost, boss, tossed, also, cough

### Exercise 2.3

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⊕ 2.57. A. In these French words, underline all letters that represent the

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<sup>6</sup> In French the letter *o* is spelled one of two ways: *ô* (which always represents the closed oral vowel sound [ô]: *côte*, *plutôt*, *hôte*) and *o* (which usually gives the open oral vowel sound [ó]: *coffre*, *homme*, *col*, *collage*, *coco*). Yet *o* can also represent closed [ô]: *close*, *coco*, *codirecteur*.

<sup>7</sup> The pronunciation represented here is, broadly, that of the Great Lakes, the Upper Midwest, the East Coast and the lowlands South. Other American and Canadian geolects vary in the extent to which they distinguish between mid-back-open rounded [ó] and low-back unrounded [a] or the extent to which the [ó] is hyper-rounded and even onglided, *cough* [kwóf], as in New York City.

closed [ô] sound and circle all letters that represent the open [ó] sound. Underline closed [ô], but circle open [ó].)

(1) do (2) docile (3) docilité (4) daube (5) dauphin (6) docteur (7) document (8) domaine (9) faut (10) folie (11) faux (12) dol (13) dôme (14) dominant (15) lavabo (16) léproserie (17) locomoteur (18) loge (19) logeur (20) morale (21) mot (22) motif (23) motte (24) nausée (25) nautique (26) naufrage (27) nocturne (28) nonne (29) note (30) nouveau (31) oasis (32) obédience (33) oblique (34) ocre (35) oh!

☞ 2.58. B. In these English words, underline all letters that represent the closed [ô] sound and circle all letters that represent the open [ó] sound. (Underline closed [ô], but circle open [ó].)

(1) boss (2) coast (3) cold (4) smoke (5) often (6) lost (7) nose (8) clothes (9) song (10) photograph (11) hawk (12) August (13) chauffeur (14) Joe (15) dough (16) broad (17) boat (18) road (19) cough (20) though (21) thought (22) soul (23) fought (24) throat (25) straw (26) fall (27) chalk (28) program (29) only (30) explode (31) coffee (32) grow (33) owner (34) daughter (35) dote (36) no (37) gnaw (38) low (39) law (40) slow (41) slaw (42) row (43) raw

#### NO [Ô]-[Ó] DISTINCTION IN SPANISH

As we now know, English (and to a somewhat lesser extent French) distinguishes between the mid closed [ô] and the mid open [ó] sounds. Spanish however does not. In Spanish, all letter *o*'s are pronounced as what we could transcribe as [o], a mid front tense vowel sound that is neither open nor closed. So if Spanish is the only language you speak well, you will need far more listening and speaking practice than will the typical native speaker of English or French in order to master these open/closed differences. In the meantime, try to depend on your knowledge of English or French to understand the differences and then make the closed/open distinction in BPort.

Let's now take a look at Brazilian Portuguese's second mid-vowel group—the closed [ô] (spelled as *ô* or *o*) and the open [ó] (spelled as *ó* or *o*).

#### THE CLOSED Ô AND THE OPEN Ó IN BPORT—THE SECOND PAIR OF MID-VOWEL SOUNDS

When the circumflex appears on the Portuguese *ô* it is **closed** and stressed—[ô]. When the acute accent appears on the Portuguese *ó*, it is



**open** and stressed—[ó]. But stressed vowels pronounced as /ô/ are often written *o* (as 87% of them are), and stressed vowels pronounced as [ó] are often written *o* (as 50% of them are). So you don't always know if a non-accent-marked *o* is [ô] or [ó]. But the facts we're about to present make it easier to determine the sound the *o* will have.

UNSTRESSED O'S AT THE END OF WORDS ARE "VOWEL-RAISED"

This rule has no exception whatsoever: the *o* in an unstressed syllable at the end of a word is pronounced [u]. (The [u] is the sound that you hear in English *true*, *truth*, *blew*, *soon*, *shoe*, *through*, in French *nouvelle*, *oublier*, *Louvre*, and in Spanish *pu*so, *mu*la, *mu*sa, *pu*ño.) When *o*'s are pronounced as [u]'s, we say that they've been **raised**. As we know from earlier in the present chapter, this process is called **vowel raising**—when mid-vowels become high vowels. You always find vowel raising at the end of a word, though it can sometimes happen in the middle as well. Here, once again (Table 2.e), is the Portuguese vowel chart:

Table 2.e The single oral vowels of Portuguese

	Front	Central	Back
High	[i]		[u]
closed	[ê]		[ô]
Mid			
open	[é]		[ó]
Low		[a]	

When an *o* is raised, it is no longer pronounced as a mid-vowel; instead, it becomes a high back [u]. Because it moves **up** the chart, we say that its position has been **raised** from mid to high. (As we know from the first part of this chapter, the same is true of an *e*: when it moves up the chart, its position is raised to high front vowel [i].)

Here are just a few examples of unstressed vowel-raised *o*'s at the end of Portuguese words. (Over 30,000 Portuguese words end in unstressed *o*'s. When pronounced, every single one of those *o*'s is raised and is thus [u].)

🎧 2.59

<u>word</u>	<u>pronunciation with <i>o</i> raised to [u]</u>
livro	[li.vru]

menino	[me.ni.nu] or [mi.ni.nu]
eco	[é.ku]
biográfico	[bi.o.gra.fi.ku]
metálico	[me.ta.li.ku]
paço	[pa.su]
serviço	[seR.vi.su]
lado	[la.du]
horroroso	[o.Ro.rô.zu]

#### NON-FINAL UNSTRESSED *O*'S ARE PRONOUNCED AS CLOSED [ô]

The end of a word is not the only place where an unstressed *o* can appear. It can appear at the beginning of a word (*obelisco*), in the middle and before stress (*batouqueira*), and in the middle and following stress (*teólogo*). These word-initial/word-medial unstressed *o*'s are pronounced as the closed vowel [ô] (see Table 2.e). The closed [ô] is the **default pronunciation**, the one you expect to find in unstressed *o*'s that are not at the end of a word. Here are some examples of non-word-final unstressed *o*'s; all are pronounced as [ô], and all are underlined to be quickly found:

☪ 2.60. *econometria, obelisco, oboista, obsoleto, ocasionar, oftalmologia, onomatopéia, oposição, opositor, ornitologia*

All of these words are examples of non-word-final unstressed *o*'s that are [ô]'s: when the non-final *o* appears **before** and also **after** stress, that *o* will be pronounced as [ô].

The foregoing paragraphs simplify the rules somewhat. In actual speech, non-stressed [ô]s — whether pretonic or posttonic — will sometimes raise to [u]. Examples are: *comer* (either /ko.mêr/ or /ku.mêr/, *tomate* (either /to.ma.tʃi/ or /tu.ma.tʃi/, *botão* (either [bo.tã] or [bu.tã], *colete* (either [ko.lê.tʃi] or /ku.lê.tʃi/), *pérola* (either [pé.ro.la] or [pé.ru.la]), *ídolo* (either [í.do.lu] or [í.du.lu]). How carefully you speak can make a difference too: in rapid and casual speech, more *o*'s become [u]'s than is the case in slower, more deliberate speech.

We now know two important facts about the unstressed *o*: (1) it's always pronounced as [u] at the end of a word, and (2) it's pronounced as closed [ô] (or sometimes as [u]) when it appears at the start or in the middle of a word. What we don't know yet is what to do when the *o* is stressed: do we say it as a closed [ô] or as an open [ó]? The following rules help us know when stressed *o* is [ô] and when stressed *o* is [ó]:

RULES FOR WHEN THE STRESSED *o* IS A CLOSED [ô]

One regular rule involves the thousands of words whose masculine singular form ends in *-oso*. The m. sg. form's stressed *o* is always [ô], while the stressed *o* in the other three forms (*-osos*, *-osa*, *-osas*) is always [ó]. So an adjective like *delicioso* has these four forms:

## ☪ 2.61.

—with [ô]:	delicioso	[de.li.si.ô.zu]
—with [ó]:	deliciosos	[de.li.si.ó.zuS]
	deliciosa	[de.li.si.ó.za]
	deliciosas	[de.li.si.ó.zaS]

Two more examples follow:

☪ 2.62. *espantoso* ([iS.pã.tô.zu], [iS.pã.tó.zuS], [iS.pã.tó.za], [iS.pã.tó.zaS]);  
*lastimoso* ([laS.tfi.mô.zu], [laS.tfi.mó.zuS], [laS.tfi.mó.za], [laS.tfi.mó.zaS])

There follow some additional rules that tell us when stressed *o* is closed [ô]:

Before a nasal consonant, stressed *o* is [ô]: When *o* appears before a nasal—*m*, *n*, *nh*—the *o* is almost always [ô]. Some examples:

☪ 2.63. *zona* ([zô.na]), *trono* ([trô.nu]), *sonho* ([sô.ŋ.ju]), *paloma*, *assomo*, *axioma*. Just three words (of 132, or 2.27%) are exceptions: *bioma*, *fome*, *unha-de-fome*.

Before *r*, stressed *o* is [ô]: 546 words, most ending in *-dor(a)*, *-tor(a)*, *-por* and *-sor* (along with fewer that end in *-bor/-cor/-çor/-gor/-lor/-mor/-ror/-vor*).

☪ 2.64. Here are some examples: *labor*, *sabor*, *cor*, *frescor*, *licor*, *dulçor*, *dor*, *pecador*, *fundador*, *lenhador*, *calculadora*, *flor*, *pôr* ('to put'), *professor*, *editor*, *pintor*, *editora*, *genitora*, *amargor*, *bicolor*, *amor*, *antepor*, *furor*, *agresor*, *favor*. (Important exceptions are the frequently-used words *melhor* [me.kóR] and *menor* [me.nóR], the elliptical *mor* 'maior', and the *cor* that appears in the phrase *de cor* 'de memória'. Lesser exceptions are *pletora*, *tora* and *urubu-caapor*. Words containing *-ior(a)* are distributed almost evenly: 62% have [ô] (*anterior*, *exterior*, *inferior*, *interior*, *posterior*, *prior*, *superior*, *ulterior*) and the remainder [ó] (*belchior*, *fiorde*, *maior*, *pior*, *piora*).

Before most consonants that are followed by an *o*: The *o* is usually [ô] in

these combinations: *-ochol/-oçol/-odol/-ofol/-ogol/-ojol/-olhol/-opol/-otol/-ovol/-ozol* and *-oxo* where  $x = [ʃ]$ .

☉ 2.65. Here are some examples: *arrocho, chocho, barroco, choco, apodo, catodo, cofo, estofo, fogo, demagogo, arrojo, despojo, escolhido, filantropo, misantropo, azoto, boto, novo, ovo, coxo, roxo*. Common exceptions are: *bloco, modo, logo, copo, tropo, foto, covo* and these words in which  $x = [ks]$ : *heterodoxo, ortodoxo, paradoxo*.

Words whose stressed *o* is followed by *-l/-r + o* are split 50%/50% as these examples show:

☉ 2.66. Closed [ô]: *bolo, carolo, casinholo, choro, coro*, etc.; open [ó]: *bolo, colo, consolo, boro, canoro, cloro*, etc.

In the combination *-osto*: 33 words end in *-osto*; all of them pronounce it /ôS.tu/. The series includes all 23 words ending in *-posto*.

☉ 2.67. Here are some *-osto* examples: *agosto, aposto, bem-posto, composto, contragosto, descomposto, desgosto, disposto, encosto, entrecosto, exposto, gosto, posto, rosto, suposto*. Note that most words ending in *-osta* pronounce it [óS.ta]; examples: *aposta, bosta, composta, contraposta, costa, encosta, posta, proposta, resposta*. Other words following the “*-s + C(C)*” ( $C = \text{'a consonant'}$ ) pattern prefer closed [ô] (*fosco, mosca, ostra, rosca, rostro, tosco* et al.), though there are open [ó] exceptions (*bosque, cosmo, marosca, quiosque* et al.). The fact that *-osto* is [ôS.tu] but *-osta* is [óS.ta] will not surprise anyone aware of the linguistic process known as **metaphony** (which is part of a larger process known as **vowel harmony**). In metaphony, the vowel to the right will influence the quality of the vowel to its left. So in a word like *posto* the word-final [u] “pulls up” and thus closes the stressed *o*, making it an [ô], whereas in a word like *posta* the word-final [a] “pulls down” and thus opens the stressed *o*, making it an [ó]. We can describe metaphony as an **anticipatory** process: when deciding how to say the *o*, the speaker anticipates the sound of the vowel—[u] or [a]—that appears in the following syllable.

RULES FOR WHEN THE STRESSED *O* IS AN OPEN [ó]

—*o* is [ó] in words that end in:

—*oCa*: Just as the word-final *o* in most “*o + C(C) + o*” words closes stressed *o* to [ô], so word-final *a* in most “*o + C(C) + a*” words—86% of them—

opens stressed *o* to [ó]. The *o* is [ó] in most of the words in the following twelve groups, all of which end in *-a*: *-oba/ -ocal/ -ocha/ -oda/ -ofa/ -oga/ -oja/ -ola/ -opal/ -oral/ -ota/ -ova*. The percent to which their *o*'s are [ó]s runs from 100% to 65%.

☉ 2.68. Examples: *caroba, beijoca, coca, carioca, foca, oca, roca, soca, tapioca, troca, brocha, galocha, moda, galhofa, droga, piroga, loja, soja, aldeola, escola, mola, pistola, sola, viola, vitrola, copa, afora, agora, batota, bota, compatriota, frota, gaiivota, idiota, nota, picota, poliglota, rota, contraprova, cova*. The largest groups are those that end in *-ola* (52 words), *-ota* (42 words) and *-oca* (35 words). Common exceptions to the *-oCa* = [ó] rule are these *-oCa* = [ó] words: *arroba, bancarrota, boca, boda, estofa, cebola, estopa, emissora, impressora, gota, anchova*.

*-oCe*: Here the percent is even higher: 91 percent of "*o* + C(C) + *e*" words' stressed *o*'s are [ó]. Two-thirds of these 165 words end in *-ose* or *-ote*.

☉ 2.69. Some examples: *abiose, acidose, alcalose, archote, areote, baixote*. Smaller categories' (*-obel/-ochel/-odel/-ofel/-olel/-opel/-oquel/-orel/-ove*) examples include: *esnobe, robe, broche, reproche, bigode, bode, bofe, estrofe, console, fole, drope, galope, batoque, berloque, escore, folclore, nove, quebra-nozes*.

*-forme*: There are 56 *-forme* words (*aliforme, aneliforme, anseriforme, coliforme, conforme, cruciforme, desconforme, disforme, informe, multiforme* et al.); their stressed *o*'s are always [ó].

*-or.C*: Just 68 percent of words whose stressed *o*'s appear in the combination *-or* that comes just before a consonant will be [ó]. Here are some examples:

☉ 2.70. *acorde, alforje, amorfo, aorta, borda, bordo, borla, comporta, concorde, corda, [d]esporte, enorme, forma, forte, morte, norma, norte, passaporte, porca, porta, reforma, sorte*, etc. The other 32 percent are exceptions, including: *aborto, acordo, catorze, corno, corpo, corvo, desacordo, esforço, forno, gordo, horto, morto*, etc.

*-l*: The *o* is [ó] when before a word-final *-l*.

☉ 2.71. Examples: *aerosol, anzol, arrebol, basquetebol, beisebol, caracol,*

*colesterol, espanhol, farol, futebol, girassol, lençol, metanol, rol, rouxinol, sol, terço, tornassol, urinol, voleibol.* (The one exception is *gol*, pronounced [gôw].)

—an *-l* that ends a syllable: Percentages are lower here; just 56 percent of all *-o*'s before *l* at the end of their syllable are [ó].

☉ 2.72. Examples: *coldre, envolta, escolta, folga, golpe, molde, polca, revolta, solda, tolda, viravolta, volta.* Among the many exceptions: *boldo, bolsa, colcha, colmo, desembolso, desenvolto, embolso, envolto, golfe, golfo, polvo, soldo.*

—a *-z* that ends a word: The *o* is [ó] in most words that end in *-oz*:

☉ 2.73. *albornoz, atroz, feroz, foz, noz, veloz, voz.* Exception: *arroz.*

#### THE OPEN [Ó] AND THE CLOSED [Ô] IN PRESENT-TENSE VERB FORMS<sup>8</sup>

When *o* is stressed in the present-tense forms of verbs like *gostar* that have stressable *o*'s in their roots, the *o* is usually open, [ó], though much depends on whether the verb belongs to the first, the second or the third conjugation. In first and third conjugation verbs, all present-tense stressed *o*'s are [ó]. Examples:

☉ 2.74. 1st conj. *gostar*—*gosto* [góS.tu], *gosta* [góS.ta], *gostam* [góS.tã], *goste* [góS.tʃi], *gostem* [góS.tê]. (Note that the other commonly-used forms *gostamos* and *gostemos* stress the theme vowel (*a* or *e*) and not the root vowel *o*, which is therefore closed [ô]: [gôS.ta.muS]/[gôS.tê.muS].)

3rd conj. *dormir*—*dorme* [dóR.mi], *dormem* [dóR.mê]. (The other root-stressed forms of *dormir* et al. have *u* not *o*, thus: *durmo, durma, durmam.*)

In second-conjugation verbs such as *correr* with *o*-stressable roots, three of the five affected forms have [ô]:

*corro* [kô.Ru], *corra* [kô.Ra], *corram* [kô.Rã]. (The remaining two take [ó]: *corre* [kó.Ri], *correm* [kó.Rê].) This serves to distinguish the second conjugation from the first and the third.

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<sup>8</sup> We sum up this topic as briefly as possible, since our textbook focuses on pronunciation and not grammar. For a competent and highly comprehensive treatment of [ó] and [ô] in the conjugation, see Giangola 2001:110-125.

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**Exercise 2.4**


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Before doing this Exercise, review—and try to depend exclusively on—the rules that you’ve studied just above. You should only consult Appendix A to check whether an *o* is open or closed if you really feel the need to do so.

⊕ 2.75. A. In these Portuguese words, underline all letters that represent the closed [ô] sound, circle those that represent the open [ó] sound, and draw a square around the *o*’s that raise to /u/. (**Underline closed [ô], circle open [ó], square the *o* = [u].**) The CD reads these words out loud. Listen carefully so you know what’s [ô] and what’s [ó] in words lacking accent marks.

(1) lastimoso (2) zona (3) trono (4) sonho (5) paloma (6) fome (7) sabor (8) lenhador (9) melhor (10) posterior (11) maior (12) chocho (13) estofo (14) novo (15) logo (16) consolo (17) disposto (18) imposto (19) lagosta (20) mosca (21) galocha (22) droga (23) loja (24) escola (25) afora (26) coca (27) carioca (28) moda (29) agora (30) bota (31) nota (32) cova (33) boca (34) cebola (35) gota (36) reproche (37) baixote (38) esnope (39) folclore (40) nove (41) multiforme (42) concorde (43) morte (44) porta (45) corno (46) caracol (47) folga (48) revolta (49) noz (50) voz (51) cobarde (52) côca (53) cócegas (54) arroz (55) cóclea (56) cocote (57) codorna (58) codorniz (59) cognome (60) colcha (61) coldre (62) cólera (63) coletivismo (64) cólica (65) colônia (66) coluna (67) condomínio (68) cor (69) corda (70) cordel (71) cordura (72) corneta (73) cornetada (74) coroa (75) corola (76) corolado (77) corretor (78) córsico (79) ventoso (80) ventosa (81) cotar (82) cote (83) cotidiano (84) cotó (85) crocodilo (86) traidor (87) barítono (88) átono (89) solho (90) soja (91) colesterol (92) mordo (93) morde (94) mordem (95) morda (96) mordam (97) moro (98) mora (99) moram (100) more (101) morem

B. Read out loud the words in section “A” above. Repeat each word until you’re sure it’s right. Then say it five more times.

⊕ 2.76. C. Here is an original text that puts some of Section A’s words in context.

Lá em casa o futebol sempre foi nossa paixão. Era só ter uma bola, que nós achávamos um lugar p’ra jogar. Nos fins de semana então, a gente jogava direto, a toda hora. Até hoje sou mais o menos assim. Faça chuva ou faça sol, no meio da rua, na calçada, no campo, não importa,

qualquer lugar 'tá bom p'ra quem gosta mesmo. E eu gosto, gosto muito de futebol. Hoje tem jogo aqui na universidade e a novidade vai ser o novo uniforme do nosso time. Agora o time está de cara nova. Com sorte a gente ganha mais um jogo.

#### THE ORAL VOWEL [i]

Both French and Spanish have the vowel sound [i], which they pronounce exactly the same:

The [i] sound in French: *si, île, stylo, oui, fit, pile, dîne, vite*

The [i] sound in Spanish: *sí, isla, y, piso, pizarrón, pinto, pizar*

The equivalent English vowel is pronounced more or less like French and Spanish [i], though English often offglides its [i], producing the diphthong [ij]. Listen to these French, Spanish and English words:

#### 🎧 2.77.

<u>French</u>	<u>Spanish</u>	<u>English</u>
si	sí	see
vit	vi	vee
qui	<u>quí</u>	key
mi	mi	me
bis	vi	bee

The BPort oral vowel [i] is identical to the [i] of French and Spanish, and is similar to the English [i] though without the offglide diphthong.

🎧 2.78. Here are some examples: *içar, ídolo, ignorante, igreja, igual, ilha, iliberalidade, iludir, imbecil, imenso.*

As you already know, word-final *e* is pronounced /i/ in BPort: *gente, idade, bondade, cidade, somente.*

#### THE ORAL VOWEL [u]

French and Spanish both have the vowel sound [u], which the two languages pronounce exactly the same (even though they spell it differently):



The [u] sound in French: tout, coûte, bout, moue, août, moustache  
 The [u] sound in Spanish: puso, uso, huzo, mugre, mugrero, útil

The equivalent English vowel is pronounced essentially like French and Spanish [u], though English often turns its [u] into the offglide diphthong [uw]. Listen to these French, Spanish and English words:

☪ 2.79.

<u>French</u>	<u>Spanish</u>	<u>English</u>
bout	ab <u>u</u> so	boo
mo <u>u</u> e	mu	moo
sous	su	Sue
t <u>u</u> t	tú	two, too, to
f <u>u</u>	fu	fool
nous	<u>n</u> udo	new, knew, gnu

The BPort oral vowel [u] is identical to the [u] of French and Spanish and is like the English [u] without the diphthong.

☪ 2.80. Examples from BPort: *cúbico*, *cubismo*, *cubo*, *cuca*, *cuco*, *cujo*, *cultura*, *cumulativo*.

You already know that unstressed word-final *o* is pronounced [u] in BPort, a high-profile phenomenon that occurs in over thirty-two thousand words, e.g., *rabo*, *mancebo*, *recibo*, *tribo*, *necrófobo*, *lobo*, *mecanográfico*.

### Exercise 2.5

☪ 2.81. A. In these Portuguese words, underline all instances of the oral vowel sound [i] and circle all instances of the oral vowel sound [u]. Then pronounce the word itself. (Not all words have [i] or [u]).

(1) debute (2) de (3) de balde (4) daquele (5) decaído (6) decímetro (7) dano  
 (8) daquilo (9) débito (10) debruar (11) decíduo (12) defecação (13)  
 definibilidade (14) definido (15) defletir (16) degelo (17) dele (18) delíquio  
 (19) delicioso (20) deliciosa (21) delírio (22) demarcativo (23) demérito (24)  
 denodo (25) depurativo (26) derriço (27) derrotismo (28) desembocar (29)  
 desacorde (30) desaparafusar (31) desapoderar (32) desapareço (33)  
 desarmônico (34) descoberto (35) detido

☪ 2.82. B. Here is an original text that puts some of section “A”’s words in context.

Esse rapaz entrou em delírio quando soube que as autoridades tinham descoberto o imenso débito que ele tinha acumulado. Felizmente foi detido e agora vê o sol nascer quadrado, na prisão.

THE ORAL VOWEL [a], STRESSED AND UNSTRESSED

Both French and Spanish have the vowel sound [a], which they pronounce exactly the same:

The [a] sound in French: *Canada, Anne, madame, batte, patte, nappe*

The [a] sound in Spanish: *casa, pasarán, hablar, mamá, papá, cantarás*

The [a] symbol represents a sound that’s called a “low central vowel” because when it’s pronounced the tongue moves toward the **low** and the **central** parts of the mouth. In English the [a] sound does not exist alone, but only as part of a diphthong. In English, the [a]’s closest single-vowel equivalent is the **low back** [ɑ] in which the tongue is a bit lower than for the low central [a], and is also further back in the mouth. Listen to these French/Spanish [a] and then these English [ɑ] words, noting the difference between [a] and [ɑ].

☪ 2.83.

<u>French</u> [a]	and	<u>Spanish</u> [a]	vs.	<u>English</u> [ɑ]
là-bas		masa		f <u>a</u> ther
façade		fachada		b <u>o</u> ther
place		plaza		g <u>o</u> t
âge		ánima		r <u>o</u> tten
panne		pan		h <u>o</u> nor
phrase		frase		p <u>o</u> ssible

The BPort oral vowel [a] is like the [a] of French and Spanish: low central. Here are some examples of the tens of thousands of Portuguese words containing [a]:

☪ 2.84. abafadela, baladura, abarcar, abatocado, abertura, abre-boca, açá, academia, acanaladura, acanastrar, aço, barato, caça, casa, dado, massa, nasal

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**Exercise 2.6**

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⊕ 2.85. A. In these Portuguese words, underline all instances of the low-central sound [a]. Then say the words yourself.

(1) acessibilidade (2) acetona (3) achacar (4) achega (5) achinelar (6) acidental (7) ácida (8) acionista (8) aclarar (9) acocorar-se (10) aconitina (11) acordar (12) arquitetural (13) acostumar (14) acrimônia (15) açúcar (16) açular (17) acumulada (18) adjetival (19) adjudicatória (20) admirabilidade (21) adnata (22) advertência (23) afasia (24) afeta (25) afilar (26) afinal (27) aflita (28) afora (29) Panamá (30) agora (31) aclarar

⊕ 2.86. B. Here is an original text that puts some of these words in context.

O governo tenta aclarar para os acionistas do programa do álcool, que a produção do álcool não afeta a produção do açúcar. Até agora não há razão para se preocupar.

