

Unit 2

2.1 BASIC SENTENCES

ENGLISH

ESPAÑOL

ahead, forward

adelante

Come in! [Forward!]

¡Adelante!

seat (to seat)

siente (sentar)

seat yourself (to seat oneself)

siéntese (sentarse)

Have a seat. [Sit yourself (down).]

Siéntese

(you) have (to have)
the pencil

tiene (tener)
el lápiz

Do you have a pencil?

¿Tiene un lápiz?

(I) have (to have)

tengo (tener)

No, I don't.

No, no tengo.

yes

sí

Yes, I do.

Sí, sí tengo.

repeat (to repeat)

repita (repetir)

Repeat (Say it again).

Repita.

translate (to translate)
for, because of
the favor

traduzca (traducir)
por⁽¹⁾
el favor

Translate, please.

Traduzca, por favor.



Ceramic flute found in the ruins of the *Templo Mayor*, Mexico City.
This flute may have been played by a young man representing the god
Tezcatlipoca before his sacrifice.

another
the time
again
please

Again, please. [Another time, please.]

the pardon
(you) say (to say)

Excuse me. What [how] did you say?

give (to give)
to me
the pen

Give me the pen.

pass (to pass, to hand)
pass me
the book

Pass me the book

is (to be)
that

What's that?

this
the notebook

This is a notebook.

wants (to want)
to say
(it) means [wants to say]

otra
la vez
otra vez
por favor

Otra vez, por favor.

el perdón
dice (decir)

Perdón. ¿Cómo dice usted? ⁽²⁾

dé (dar)
me
la pluma

Déme la pluma.

pase (pasar)
páseme
el libro

Páseme el libro.

es (ser)
eso

¿Qué es eso?

esto
el cuaderno

Esto es un cuaderno.

quiere (querer)
decir
quiere decir

The youth chosen to impersonate (in the Aztecs' minds to actually be) the god Tezcatlipoca had to be physically perfect. He had a year as a god, during which nothing — except, of course, to escape his fate — was denied him. At the end of the year, he slowly ascended the temple steps, mournfully playing his flute, to be sacrificed.



What does "cuaderno" mean?
[What does "cuaderno" want to say?]

It means "notebook".
[It wants to say "notebook."]

says itself, is said, is called (to say, to call)
in
the Spanish

How do you say "table" in Spanish?
[How is "table" said in Spanish?]

the table

You say "mesa". [One says "mesa".]

the English
the chair

How do you say "silla" in English?

You say "chair".

where
the Embassy
American

Where's the American Embassy?

the bathroom

Where is the bathroom?

there
at, to
the left

There to the left.

the right

There to the right.

¿Qué quiere decir "cuaderno"?

Quiere decir "notebook".

se dice (decir)
en
el español

¿Cómo se dice "table" en español?

la mesa

Se dice "mesa".⁽³⁾

el inglés
la silla

¿Cómo se dice "silla" en inglés?

Se dice "chair".

dónde
la embajada
americana

¿Dónde está la Embajada Americana?

el baño

¿Dónde está el baño?⁽⁴⁾

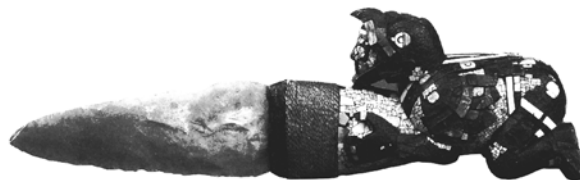
ahí
a
la izquierda

Ahí a la izquierda.

la derecha

Ahí a la derecha.

An elaborate sacrificial knife, the handle representing a member of the Eagle Order of warriors, in intricate mosaic. This knife, recently found in the ruins of the *Templo Mayor*, was almost certainly used in hundreds of sacrifices, probably involving prisoners captured by members of the Eagle Order.



There straight ahead.

take, carry (to take)
take us
the center (of town)

Take us downtown.

are (to be)
the (masculine plural)

Where are the books?

take me
the hotel

Take me to the hotel.

(it) goes up (to go up)
or
(it) goes down (to go down)

Going up or down?

how much

How much is (it)?

Ahí adelante.

lleve (llevar)
llévenos
el centro

Llévenos al centro.

están (estar)
los

¿Dónde están los libros?

lléveme
el hotel

Lléveme al hotel.

sube (subir)
o
baja (bajar)

¿Sube o baja? ⁽⁵⁾

cuánto

¿Cuánto es?

uno

dos

tres

cuatro

cinco

once

doce

trece

catorce

treinta

setenta

doscientos

seiscientos

mil

one

two

three

four

five

eleven

twelve

thirteen

fourteen

cuarenta

ochenta

trescientos

setecientos

dos mil

seis

siete

ocho

nueve

diez

quince

dieciséis

veinte

veintiuno

cincuenta

noventa

cuatrocientos

ochocientos

six

seven

eight

nine

ten

fifteen

sixteen

twenty

twenty-one

sesenta

cien

cientouno

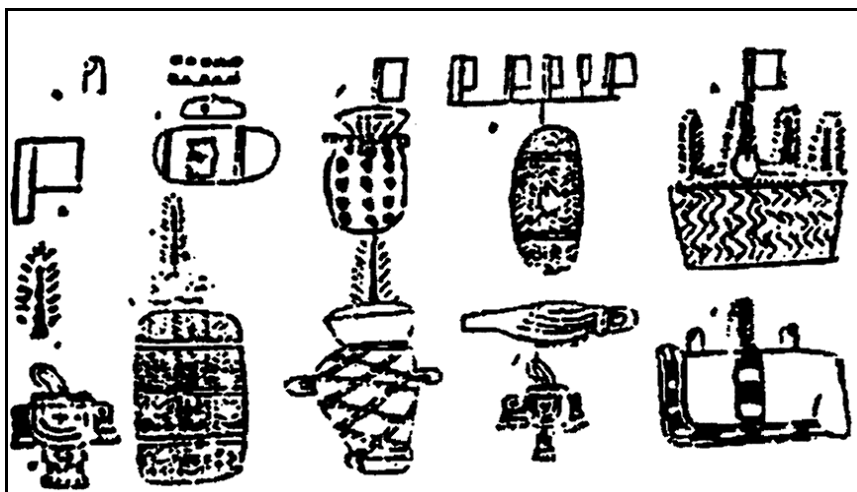
quinientos

novecientos



2.10 Notes on basic sentences

- (1) *Por* means "for", "because of", or "through", depending on the context.. *Para* means "for" in the sense of "This book is for you". *Este libro es para usted*. This is a difficult distinction for English-speakers, and you should pay attention to examples of usage as they appear in the text.
- (2) Instead of using the entire phrase "What did you say", the Spanish speaker frequently uses only the first word, i.e., *¿Cómo?*, just as we may say "What?"
- (3) Note that here, and in other phrases which also have the form *se dice* in them, that the idea of someone actually saying the word is not given: Rather the word says itself, which makes this construction impersonal, and which is translated into English as "is said", or "you say". The Spanish construction used is the reflexive construction, which is very common in Spanish, and which will be examined in detail later in the course.
- (4) *Baño* is a safe word to use anywhere in Latin America. Be aware, however, that other words are used in various places. (*Los servicios* in Mexico; *el WC* [pronounced vehseh in the Southern Cone]; etc.)
- (5) Literally, "Does it (the elevator) go up, or does it go down".



The Aztec numbering system. This was the system used to keep accounts, and like the writing system in general, knowledge of it was closely held--as was the case even in Europe until fairly recent times. The Inca used a system of knotted strings, called a *quipu*, for similar purposes.

In any case, aren't you glad you don't have to learn this before you can figure out your bill at a restaurant?

2.2 Drills on Pronunciation

In Unit 1, we examined the vowels under weak stress, the stress system, the intonation system, and the resulting rhythmic effect.

Before going on to work with consonants and vowels under strong stress, notice in the list below how, in words that seem familiar, you are liable to make some rather serious mistakes because of the very familiarity of the word. We'll still accent with a ' mark the stressed vowel to help you recognize it; remember that this isn't often done in normal written Spanish. Also note that the English words given aren't always translations of the Spanish; they're to represent the English word the Spanish word might remind you of.

2.21 Typical errors from English vowel influence in similar-sounding words

oficina	office	doctór	doctor
oportunidad	opportunity	congréso	congress
conferéncia	conference	tropicál	tropical
atómica	atomic	Hondúras	Honduras
conversación	conversation	hospitál	hospital
contráto	contract	posíble	possible
bombardéo	bombardment	prónto	pronto
próxima	approximate	fósforo	phosphorus
cósto	cost	blánca	blank
Kánsas	Kansas	páse	pass
cláse	class	grácias	grass
lástima	last	espáñol	spaniel
absolúto	absolute		

From these examples, it may be clear that many words which look easy, because they seem very similar to English words, are in fact the most misleading because of their similarity. If you are alert to the possibility of this error, however, it is a relatively easy one to correct.

¿Ahí or Allí? *Ahí* and *allí* are synonyms, and differ very slightly in pronunciation (*allí* has the ll (y) sound between the a and the i sounds, *ahí* is just a combination of the a and i sounds). Which one to use is purely a matter of personal preference; some people tend to use one or the other more, although both are in every Spanish speaker's vocabulary. Throughout the text, one or the other will appear for no apparent reason.

2.22 Voiced stop consonants

2.22.1 The letter Dd in Spanish

The problem that arises from *Dd* is that it has two varieties of pronunciation which are, from the point of view of English speakers, actually different sounds; but from the point of view of Spanish speakers are one and the same sound.

How can there be such a difference? A sound is, one would think, either the same as another or it isn't. But this is an instance where "common sense" doesn't work. From infancy speakers of Spanish are taught to ignore the difference between the two "d" sounds. English speakers are taught to respect that difference but ignore others (such as the puff of air that comes after the *p* of *pill*, but not after the *p* of *spill*).

The first sound of the letter *d* is the initial sound of English *den, do, die, dare*, etc., but the tip of the tongue actually touches the back side of the upper teeth when this sound is produced in Spanish, whereas in English it touches somewhat further back toward the roof of the mouth.

The other sound of *d* is much like the initial sound of English *then, thee, the, those, that, there*, etc., or the middle sound of *mother, other, father*, etc., or the final sound of *lathe, bathe*. This sound must be distinguished carefully, however, from the other sound which English writes with *th*, the initial sound of *thin, thick, thistle*, or the middle sound of *ether, Ethel*, or the final sound of *bath*. This sound is used only by Spanish speakers from central Spain (around Madrid, it's called the *madrileño* dialect), and will be taught toward the end of the program. It has no relationship to the "th" sound of *d* we'll be working with here.

Examples of the two "d" sounds are:

dádo	adónde	dédo	andádo
dúdar	soldádo	dudóso	tildádo
guardádo	desdeñádo	cardádo	desdichádo

You have probably noticed that both kinds of "d" sounds appear in the examples, and may wonder how you can tell which one to expect. The rule is reasonably clear and consistent, though in some dialect areas there are slight variations.

	pause	n	l	vowels	i, y	other consonants
hard "d" sound after	x	x	x			
"th" sound after				x	x	x

The real importance of producing the right variety of "d" sound at the right time is illustrated by the word pairs below. The use of the hard "d" sound instead of the "th" sound in the words on the left of the pairs will cause the word to be misinterpreted as being the one on the right. Such errors can be at the very least embarrassing.

2.22.11 Exercise on the letters Dd and Rr between vowels

oda	ora	pidá	pira
todo	toro	lodo	loro
cada	cara	codo	coro
seda	sera	mudo	muro
modo	moro	ada	ara
mida	mira		

2.22.2 The letters Bb and Vv in Spanish

The problem with *b* and *v* is similar to that of *d*, but compounded by the fact that two different symbols are used for the same sound in Spanish, both of which exist in English and have very different sounds. To Spanish speakers there is no difference; one of the most common spelling errors native Spanish speakers make is confusing *b* for *v* and vice versa.

The first of these sounds is almost the same as the initial sound of English words like *bee*, *bill*, *buy*, *borrow*; the middle sound in *baby*, *tabby*, *tubby*; and the final sound in *tub*, *hub*, *rub*. We call it the “hard b”.

The second is a sound that does not exist in English. It is produced by bringing the lips close together, but not allowing them to touch, so that the air passes through them with a slight friction noise. The result, to English-speaker ears, sounds like a mixture of *b*, *v*, and *w*. The easiest way to learn to produce it is to start out as though you’re going to say the hard “b” described above, but not allow the lips to touch so that the resulting sound is something like a *v*. Remember, though, that it is not the English “v” sound—that sound doesn’t exist in Spanish. This is called the “soft b”.

Examples of the sounds of *b* and *v*:

beber	silbaba	vivir	salvaba
babor	enervaba	babosa	hervaba
zumbaba	esbozaba	cambiaba	esbozó

	pause	m	l	vowels	y	u	other consonants
“Hard b” after		x	x	x			
“Soft b” after				x	x	x	x

Making a mistake with *b* and *v* is not as serious as with the two “d” sounds, but errors can lead to misunderstandings and will emphasize that you’re not a proficient Spanish speaker. Most important, though, is that there is no sound like the English “v” in Spanish, although Spanish uses the “v” symbol in writing. The Spanish sound which English speakers may hear as *v* in a word like *Havana* is actually the “soft b” sound.

2.22.3 The letter Gg in Spanish

The problem with *g* is similar to that of *d* and *b/v*. There are two varieties which are the same from the Spanish point of view, but noticeably different from the English point of view. We will call them “hard *g*” and “soft *g*”.

The “hard *g*” is almost the same as the initial sound of English words like *go, get, got, guess*; the middle sound in *ago, again*; the final sound in *tug, tag, tog*.

The “soft *g*” is a sound that is approximated rarely in English, in a word like “sugar”. It is produced by raising the back part of the tongue up toward the roof of the mouth as though to make a “hard *g*” sound, but without allowing the tongue to touch, so that the air is free to pass through with a slight friction noise.

Examples of “hard *g*” and “soft *g*”:

galgo	estegalgo	gaga	el gago
Gregorio	la garganta	gagera	la gorga
agringado	es Gregorio	agangrenarse	es gagera

	pause	m	l	vowels	y	u	other consonants
“Hard <i>g</i> ” after	x	x	x				
“Soft <i>g</i> ” after				x	x	x	x

Making a mistake with *g* isn’t serious--except for detracting from the naturalness of your speech. Not being able to produce these sounds can, however, create problems in hearing them, which makes it worth while to master these sounds.

2.23 The letter Rr in Spanish

Even though both English and Spanish use the same *r* symbol, you should always remember that there is no relationship between the sounds it represents in English and Spanish. Any attempt to transfer the English *r* sound to Spanish will result in a sound that is unidentifiable in Spanish-speaking ears.

You have already (2.22.11) had a session of drill work on the difference between *r* and the variety of *d* that appears between vowels in words like *todo* and *toro*. Now we come to the difference between the single *r* (the one which is very similar to English *tt* or *dd* in words like *cottage, better, wader, shudder*) from the double *rr*. The double *rr* is a rapid trill of the tongue-tip, and it can usually be learned only by careful imitation. The following drill is to help you hear and learn to reproduce the difference between the two kinds of *r*.



2.23.1 Exercise on *r* and *rr* between vowels

pero	perro	caro	carro
para	parra	bara	barra
coro	corro	cero	cerro
hiero	hierro	foro	forro
fiero	fierro	amará	amarra

Not only is the Spanish *r* very different from the English *r* when it occurs between vowels, as in the preceding drills, it is also quite different in association with consonants. Take the Spanish word *tarde*, for example. Your first attempt will probably sound something like the English words *tar day*. If you will try to make it sound more like *totter-they* (spoken rapidly) it will come pretty close to the Spanish pronunciation.

The following drill will allow you to practice *r* in all combinations with other consonants.

2.23.2 Exercise on *r* before and after consonants.

pronto	cuerpo	grande	amargo
primo	torpe	frío	marfil
tres	carta	frase	perfil
trato	puerta		farsa
crudo	cerca		irse
creo	parque		Argentina
Brasil	arbol		surgió
broma	curva		dormir
drama	tarde		arma
droga	guarda		viernes
gracias	garganta		horno

Whenever *r* occurs at the very end of an utterance (not necessarily the end of a word, but the end just before a pause), and especially when that final syllable is a stressed syllable, it has a different pronunciation from what is heard elsewhere. It is more like *rr*, but the vocal cords do not vibrate (produce sound) during its production. The effect is almost like combining *r* with *s*, except that the tongue-tip remains up at the end. This sound can be practiced by imitation of the following words.

2.23.3 Exercise on Spanish *r* at the end of an utterance

señor	azucar	hablar	nacar
meter	éter	cansar	cáncer
revolver	revólver	partir	mártir
favor	bulevar		



In the preceding pages the *gross* differences in the pronunciation of sounds that are similar in Spanish and English have been illustrated and discussed. These are the differences which, if unmastered, will cause great difficulty and misunderstanding in an attempt to communicate in Spanish. Mastering these differences is therefore of the utmost importance. There are, however, other pronunciation features that should be understood and learned to reduce the “gringo accent” that will inevitably distract the listeners attention and thus impair the communication process. The following lists of similar sounding words pronounced by a Spanish speaker and an English speaker respectively will illustrate important differences in the pronunciation of what might be considered the same vowels. Note especially that the English vowels seem to be more prolonged, more drawn out, and especially note that they do **not** seem to maintain the same quality from the beginning to the end of the vowel, whereas the Spanish vowel **does**.

2.24 Vowel nuclei in Spanish

2.24.1 English ay and Spanish e

day	de	Kay	que
say	se	bay	be
Fay	fe	May	me
lay	le		

2.24.2 English o and Spanish o

no	no	low	lo
yoe	yo	so	so

2.24.3 English e, ee and Spanish i

me	mi	tea	ti
see	si	bee	bi
Dee	di	knee	ni

2.24.4 English oo and Spanish u

too	tu	sue	su
pooh	pu	coo	cu
boo	bu	moo	mu

Generally, if you are imitating a native or near-native pronunciation at full normal colloquial speed, errors of the type illustrated above are not likely to be serious. Probably the most important detail to remember is to say the words which contain these vowels without allowing the quality to change in the course of producing them. For *u* and *o*, this means rounding the lips during the production of the preceding consonant so that the lips are properly rounded in anticipation of the rounding required for the vowel.

2.25 Lateral LI in Spanish

l in English is a sound that is produced by raising the tip of the tongue up to touch the roof of the mouth in such a way that the air column is forced to pass around either side of it: this way of producing a sound is called *lateral* (i.e., “side”) *articulation*.

In Spanish, the *l* is actually a *laterally released d*, and it has a very different sound from the English *l*. If you will try to follow by manipulating your own tongue, a technical description will be helpful: produce a *d* as in the word *did*. Notice that to make the *d*, you release the whole tip of the tongue so that the air can flow suddenly out across the top of it. Now instead of releasing the entire tongue downward, keep the tip locked in its *d* position at the end of the word *did*, but release the air through one side as though you were going to say the word *diddle*, but without lowering the back part of the tongue as you would in *diddle*. If you have followed these instructions, you are producing a close approximation of a Spanish *l*.

Compare the following word pairs which are approximately alike except for the *l* sounds, and try to imitate the difference.

2.25.1 Exercises on Spanish LI

feel	fil	dell	del
coal	col	hotel	hotel
tall	tal	tool	tul
el	el		

2.26 Voiceless stops

2.26.1 The letter Pp in Spanish

It was mentioned earlier that in English there are at least two conspicuously different kinds of *p* sounds: the *p* of *pin*, *pill*; which has the puff of air called *aspiration*; and the *p* of *spin*, *spill*; which has no aspiration. The Spanish *p* is always produced without aspiration. One way for an English speaker to get at the mastery of it is by thinking an *s* before Spanish words that begin with *p* in order to transfer the English pattern of producing unaspirated *p* after *s*.

The following list will give you a basis for comparing the *p* sound in the two languages and learning to reproduce the difference.

2.26.11 Exercise on Spanish Pp

pace	pes	Peru	Perú
pawn	pan	par	par
pore	por	pone	pon
pooh	pu	plan	plan



2.26.2 The letter Tt in Spanish

The *t* problem is like the *p* problem: in English it is aspirated, in Spanish it is not. In addition, the tongue touches a point that is more forward in the mouth to produce a Spanish *t*: it literally touches the back side of the upper teeth, which it does not do in English.

2.26.21 Exercise on Spanish *t*

tea	ti	ten	ten
toss	tas	taboo	tabú

2.26.3 The letter Cc (in some cases), the combination Qu, and the letter Kk in Spanish

If you have mastered *p* and *t*, the “k” sound will be a breeze since it involves again the aspiration issue. Note that the letter “k” is almost never used in Spanish, and only in words of foreign origin. The only fairly common examples are words referring to the metric system (*kilo*, *kilógrama*, etc.) and *whiskey*.

2.26.31 Exercise on Spanish “k” sound

kilo	kilo	Kay	que
call	cal	can	can
cafe	café		

2.27 Voiceless spirants

2.27.1 The “s” sound in Spanish: the letters Ss, Zz and in some cases Cc

Spanish has an *s* and a *z*, but unlike English they are considered as variants of a single sound, “s”. That is to say two words in Latin American Spanish are never distinguished solely by the difference *s-z*, as are the English words *seal* and *zeal*. In Latin American Spanish *s*, *z* and *c* (in some cases) are pronounced alike. The Spanish of central Spain distinguishes between the *s* and the *z* and *c*; this will be covered later.

2.27.11 Exercise on the distribution of the variants of the “s” sound

esbozo	esposo	rasgar	rascar
esvelta	espelta	azno	asco
mismo	misto	juzgar	buscar
desdeñar	desteñir	disgusto	discurso
desde	de este	es de	este

2.27.12 Discussion of the distribution of the variants of the “s” sound

You will notice that the “z” sound occurs in Spanish only in a syllable-final position before a voiced consonant, namely *b, d, g, m, n, l* and *r*. Everywhere else, the “s” occurs, except before semi-vowels (*y* and *w*) where both the “s” and the “z” sound occur, depending on whether the syllable begins with the “s” sound or with the semi-vowel. Since there is no choice on the part of the speaker--only one or the other appears in any given situation, but not both--they are not in contrast and belong to only one basis sound unit.

In some dialects and styles of speaking Spanish, another variety of the “s” sound occurs. In some Caribbean and South American dialects, the “s” sound, particularly at the end of utterances, becomes something very close to the “h” sound in English. The “h” sound is particularly pronounced in the Chilean dialect; in much of the Caribbean it is so faint as to appear to have disappeared entirely. The “s” sound is not dropped entirely, although in the case of speakers from the Caribbean Basin it may sound as if it has been.

There are some rather complex differences in distribution from one dialect to another, so that Argentinians may say that Chileans “eat their s’s”; and Colombians will say that Argentinians eat theirs, and so on. These are just stereotypes, and don’t reflect reality. For example, since the Chileans use the “h” variety of the “s” sound in all syllable-final occurrences, they are accused of “eating their s’s” by Argentinians who use the “h” variety only in syllable-final occurrences that are followed by a syllable which begins with a consonant. These details are not pertinent to development of your pronunciation, unless you want to learn a particular dialect. In that case, you should seek assistance from natives of the areas whose dialect you want to learn. In any case, you will probably hear the various dialects, and it is good to have an idea of what’s going on.

For most people, it is a good idea to learn the “s” pronunciation as it is on the audio that accompanies this program. It is the most common, and is perfectly understood and not considered “incorrect” anywhere. One thing to remember: the “h” variant never appears for the “s” sound at the beginning of a syllable.

There are certain groups of words in which the “s” sound will bother you more than elsewhere, because the words seem familiar and may lead you back to the English “z” sound. Some of these are below.

2.27.13 Typical errors from English “z” influence on Spanish “s”

Kansas	Kansas	influenza	influenza
Venezuela	Venezuela	exámenes	exams
razón	reason	división	division
propósito	proposition	presidente	president
presente	present	presentar	present
presentaciones	presentations	visitar	visit
Santa Rosa	Santa Rosa	Rosalinda	Rosalinda



2.27.14 “Castilian” variations of the American Spanish “s” sound

In “Castilian” Spanish, a dialect used in some areas of Spain (mostly around Madrid, which is why it’s often called *madrileño*), but having a prestige status that far outweighs its geographic distribution, there are two sounds for the single “s” sound used everywhere else. The second “s” sound is pronounced with the tongue tip raised toward the top of the mouth, so that an effect like a very slight lisp is noticeable. This sound is pronounced something like the *th* of the English word *thin*. It is only used where the “s” sound is represented by a *z* or a *c*. This pronunciation is taught and drilled toward the end of the program, but it is not very important for anyone who expects to use Spanish with speakers of American Spanish.

Words like the following, which are pronounced alike in other dialects, are distinguished in *Castilian* or *Madrileño* Spanish.

casa	caza	laso	lazo
as	az	masa	maza
peces	peces	losa	loza
coser	cocer	pasó	pazo
poso	pozo	asa	aza

2.27.2 The letter Hh in Spanish

Another consonant that marks a “gringo” accent is the “h” sound. While the *h* appears in Spanish writing, it is not pronounced. Sounds that approximate the English “h” sound are usually spelled with a *j*, *x*, or sometimes a *g*. This sound isn’t exactly like the English “h”, though. It is more guttural, and can sometimes sound almost like clearing the throat. Following are words showing the English and Spanish pronunciation of this sound.

2.27.2 Exercise on Spanish “h” sound

heater	gira	hurrah	hurra
holly	jale	hotter	hara
hoosegow	juzgado	Hilda	Hilda
junta	junta	aha	ajá
Mohican	Mohican		

2.27.22 Discussion of Spanish “h” sound

When you produce the “h” sound in English, your tongue is relaxed and low in your mouth, so that you merely breathe easily across it before beginning the vowel that follows. For a Spanish “h” sound, the tongue must be tenser and higher in the mouth, near the roof but not touching it, so that more friction noise is created when air is forced past. It is especially difficult for an English speaker to produce the Spanish “h” sound between vowels and after a stressed syllable as in *México*, *déjeme*, etc. Though it is always stronger than the English “h” sound, the Spanish carries more or less friction noise depending on the area of the Spanish speaking word. Listen carefully and imitate what you hear the best you can.

2.28 Nasals and palatals

2.28.1 The letter Nn in Spanish

The Spanish “n” sound differs from the English sound in that it is usually produced against the back of the upper teeth, instead of on the gum ridge above the teeth. In this respect it is similar to Spanish *t* and *d*. The correct articulation of *n* is not too difficult for English speakers, but there are a couple of combinations of *n* plus another consonant that create problems.

2.28.11 The cluster nt in Spanish

quantity	cantidad	Tonto	tanto
lente	lente	canto	canto
antidote	antidoto	Tantalus	tántalo
pinto	pinto	junta	junta
Santa Monica	Santa Mónica		

The close yoking of *nt* in English in words like the ones above, especially when not pronounced slowly and in expressions like “I wanna” does not happen in the pronunciation of Spanish *nt*, where the *n* is clearly pronounced through the nose before the *t* begins.

2.28.2 The “ni” or “ny” and ñ sounds in Spanish

This is one of the easiest, and least important pronunciation issues in Spanish. The important thing is that Spanish makes a small distinction between the *ni* combination and the sound of *ñ*. The former is two distinct vowel sounds run together; the latter is one sound combining the two. There are some examples on the audio.

2.28.3 The ll, li, and le sounds in Spanish

These sounds don’t present many difficulties for English speakers. The *le* and *li* combinations are just that, and while run together retain the distinct sounds of their parts. The *ll* is almost everywhere pronounced like *y*, except for some parts of Spain and in affected speech. The examples illustrate the slight differences in these sounds.

2.28.4 The letter Yy in Spanish

The sounds represented by the *y* in Spanish have two variants which are obvious to the English-tuned ear because they are like two entirely separate sounds in English. The most common pronunciation, and the one used throughout the *Platiquemos* program, is almost exactly like the English *y* sound. Particularly in southern South America, however, the pronunciation of the *y* can vary from something similar to the *zh* sound in French to something sounding very like the *j* sound in English. When speakers from any area are emphasizing a word that begins with a *y*, they will move toward the *zh/j* variant. Note that sometimes the *y* sound is spelled with *hi* in Spanish, but the pronunciation variation isn’t carried over to the *j/zh* variant in those cases.

In the English words below, either of the two words on each line begins with a sound that is equally likely to occur in the Spanish words (some of which aren't really words, but just syllables to illustrate the pronunciation) in the right hand column.

yes	Jess	yeso
yellow	jello	hielo
yah	jaw	ya
yoe	Joe	yo
uke	juke	yugo
yearn	germ	verno
yabber	jabber	yaba
yea	jay	ye

2.29 Conclusion

There are other difficulties in the pronunciation of Spanish for English speakers than those which have been pointed out here. One is the handling of juncture--that is, the way words are run together in a sequence. This almost has to be learned through practice, and paying careful attention to native speakers such as will be found in the audio accompanying this text. Another is unfamiliar consonant combinations, likewise best learned through experience and careful listening. If you have learned to make all the contrasts described in the foregoing material, and to avoid the most serious pitfalls that have also been described, you are well on your way to accurate pronunciation of Spanish. You should find that mastering the material in the program is much easier than it otherwise would be.

Why can't I just say "Hello"? English has the all-purpose greeting "Hello", which can be used with anybody, anywhere, anytime. Spanish unfortunately has no such all-purpose greeting, and except for people with whom *¡Hola!* can be used [see note in Unit 1], you just have to use *Buenos días*, *Buenas tardes*, or *Buenas noches*. By the way, the change from *Buenas tardes* to *Buenas noches* is not governed by what time it is, but rather by when it gets dark. In Alaska in December, you could be saying "*Buenas noches*" at 2:00 pm! (*Buenos días* changes to *Buenas tardes* at noon.)

We stress this point because some bilingual dictionaries give *hola* as a direct translation for "hello", which it isn't. For now, just keep in mind that *hola* is closer to "Hi" in meaning, and be very careful with whom you use it. As in most culture/language issues, your best course is to follow the lead of your Spanish-speaking counterparts.



2.3 Drills and Grammar

2.31 Pattern drills

2.31.1 Some demonstratives

A Presentation of Pattern

ILLUSTRATIONS

What's that?	<i>¿Qué es eso?</i>
This is a notebook.	<i>Esto es un cuaderno.</i>
What's this?	<i>¿Qué es esto?</i>
a, an (fem)	<i>una</i>
That's a chair.	<i>Eso es una silla.</i>
That's good.	<i>Eso es bueno.</i>
Translate this.	Traduzca <i>esto</i> .
Repeat that.	Repita <i>eso</i> .

The presentation of pattern is a device that will be used here and in subsequent pattern drills to briefly explain the grammar principles and chart the illustrative forms that make up the pattern. It will usually consist of three parts: *illustration*, *extrapolation*, and *notes*.

The illustrations are a group of sentences, most of which have previously appeared as basic sentences and some of which have not. These "structural filler" sentences contain forms needed to fill out the pattern of the point being drilled, and should be memorized just like the basic sentences. In these sentences, examples of the form to be drilled are italicized or underlined.

The extrapolation is an arrangement of the forms to be drilled that shows the relationships between these forms. These relationships are analytically "extrapolated" and shown in a chart for the benefit of those who can grasp the relationships more easily when they are presented visually in a spatial configuration.

The notes, when they occur, are designed to very briefly explain the extrapolation.

A fuller discussion of the pattern is presented after the drills and exercises in Section B, entitled "discussion of pattern".

EXTRAPOLATION

esto	this
eso	that

Note: English "this" and "that" can sometimes be translated *esto* and *eso* in Spanish.

2.31.11 Response drill

This and subsequent response drills are made up of four groups of questions which are designed to elicit answers that require the use of the grammar point previously illustrated, but at the same time to insure answers that are completely natural in their most probable contexts. The four groups are: 1) choice questions, which normally require full sentence replies. 2) Information questions, the answers to which are listed (and given on the audio). These will also normally require full sentence replies. 3) Yes-no questions to be answered “no”. The correct answer is listed. These questions will normally require full sentence replies. 4) Yes-no questions to be answered “yes”. These will normally require just *sí* or a partial sentence reply.

Model problems:

- ¿Es esto español o inglés?
- (el centro) ¿Qué es eso?
- (un siete) ¿Es esto un nueve?
- ¿Es eso un tres?

- 1 ¿Es esto un lápiz o una pluma?
- 2 ¿Es esto una silla o una mesa?
- 3 (un libro) ¿Qué es esto?
- 4 (un cuaderno) ¿Qué es eso?
- 5 (un lápiz) ¿Es eso una pluma?
- 6 (una pluma) ¿Es esto un lápiz?
- 7 ¿Es eso un hotel?
- 8 ¿Es eso una silla?

Model answers:

- ¿Esto? Es español.
- ¿Eso? Es el centro.
- ¿Esto? No, es un siete
- ¿Esto? Sí, es un tres.

- ¿Eso? Es una pluma.
- ¿Esto? Es una mesa.
- ¿Eso? Es un libro.
- ¿Esto? Es un cuaderno.
- ¿Esto? No, es un lápiz.
- ¿Eso? No, es una pluma.
- ¿Eso? Sí, es un hotel.
- ¿Esto? Sí, es una silla.

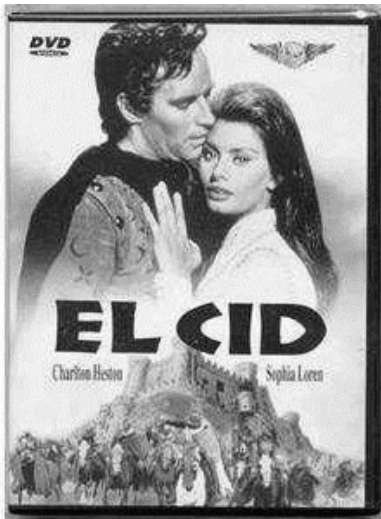
The Maya, like other meso-Americans, worshiped numerous gods and goddesses. Some of them are shown here as rendered by contemporary Maya artists.



2.31.12 Translation drill

Translation drills are just that--the student should translate from English to Spanish. The translation drills are most effective if the student covers the Spanish answers while doing the drills.

- | | |
|-------------------------------------|-----------------------------|
| 1 That's good. | Eso es bueno. |
| 2 This isn't Spanish. | Esto no es español. |
| 3 How's that going? | ¿Cómo va eso? |
| 4 What's that? | ¿Qué es eso? |
| 5 What's this? | ¿Qué es esto? |
| 6 That's too much. | Eso es mucho. |
| 7 I don't want that until tomorrow. | No quiero eso hasta mañana. |
| 8 I want that later. | Quiero eso luego. |
| 9 I regret this very much. | Siento mucho esto. |
| 10 This is going very well. | Esto va muy bien. |
| 11 The young lady wants this. | La señorita quiere esto. |



El Cid holds a place in Spanish history (and mythology) of which Davey Crockett is only a pale imitation. The great popular hero of the chivalrous age of Spain, born at Burgos c. 1040; died at Valencia, 1099. He was given the title of *seid* or *cid* (lord, chief) by the moors and that of *campeador* (champion) by his admiring countrymen. He is the subject of an epic poem of some 3700 lines by an unknown author, which is considered the earliest significant work of Spanish literature.

His real name was Rodrigo (or Ruy) Díaz, Conde de Bivar. El Cid's historical time-frame is at the very beginning of the *reconquista*, or reconquest of southern Spain from the Moorish occupiers from northern Africa. Spain was in great need of a hero at this time of crisis, and El Cid filled the bill. Among other great and marvelous accomplishments, Saint James (*San Diego*), the patron saint of Spain, is said to have personally intervened in one of his battles against the Moors.

The illustration is from a 1961 Hollywood epic, starring Charlton Heston and Sophia Loren.

La Malagueña

Margarita Sierra

Most of us are familiar with *La Malagueña*, but usually as an instrumental piece, or as a *tour de force* for a guitarist. It is, however, an ancient example of *flamenco* music. Perhaps no other form of music or dance is as closely associated with Spain as the *flamenco*, with its Moorish influence. It is ironic that the *flamenco* is named for the Flemings of Belgium. When the Hapsburg dynasty, by marriage, obtained the throne of Spain, part of Flanders (now mostly in Belgium) became united with Spain under the Hapsburgs. It is possible that *flamenco* became a sort of synonym for “foreign”, much like *griego*, corrupted to *gringo*. By the way, *Malagueña* means a girl from the island of *Málaga*.

¡¡¡Ay ay ay ay ay!!!
Malagueña de ojos negros
Malagueña de mis sueños
me estoy muriendo de pena
por tu amor

Malagueña, of the black eyes
Malagueña of my dreams
I'm dying of pain
for (because of) your love

Tra la la la la la
tra la tra la la la
tra la la la la la
El amor me lleva hacia ti
con impulso arrebatador
yo prefiero mejor morir
a vivir sin tener tu amor
la inconstancia de tu querer
la alegría mató en mi ser

Love draws me toward you
with an uncontrollable impulse
I prefer (better) to die
than to live without (having) your love
the fickleness of your love
has killed the joy in my being (in my life)

Malagueña de ojos negros, etc.



While this is probably not a picture of the “Malagueña” for whom the song was written, it does represent a traditional flamenco dancer, and “La Malagueña” doubtless looked something like this.