

TABLE 16: t4phonet Phonetic Symbols

đ	\textcrd	d'	\texthtd		\textpipe
ħ	\textcrh	k	\texthtk	ɔ	\textrtaild
ε	\textepsilon	ɸ	\texthtp	ʈ	\textrtailt
ʃ	\textesh	ʈ	\texthtt	d'	\textschwa
fj	\textfjlig	ι	\textiota	ʃ	\textscriptv
β	\texthtb	ɲ	\textltailn	ʧ	\texttेशlig
ç	\texthtc	ɔ	\textopeno	ʒ	\textyogh

The idea behind the t4phonet package’s phonetic symbols is to provide an interface to some of the characters in the T4 font encoding (Table 7 on page 16) but using the same names as the tpa characters presented in Table 11 on page 17.

TABLE 17: semtrans Transliteration Symbols

›	\Alif	◁	\Ayn
---	-------	---	------

TABLE 18: Text-mode Accents

Ää	\"{A}\{a}	Áá	\ {A}\ {a}‡	Ââ	\f{A}\f{a}¶	Ââ	\t{A}\t{a}
Áá	\' {A}\' {a}	Ãã	\~{A}\~{a}	Ăă	\G{A}\G{a}‡	Ăă	\u{A}\u{a}
Ăă	\. {A}\. {a}	Ȃȃ	\b{A}\b{a}	Ȃȃ	\h{A}\h{a}§	Ȃȃ	\U{A}\U{a}‡
Ȃȃ	\={A}\={a}	Ȃȃ	\c{A}\c{a}	Ȃȃ	\H{A}\H{a}	Ȃȃ	\U{A}\U{a}¶
Ȃȃ	\^{A}\^{a}	Ȃȃ	\C{A}\C{a}¶	Ȃȃ	\k{A}\k{a}†	Ȃȃ	\v{A}\v{a}
Ȃȃ	\‘{A}\‘{a}	Ȃȃ	\d{A}\d{a}	Ȃȃ	\r{A}\r{a}		

Ââ \newtie{A}\newtie{a}* ⒶⒶ \textcircled{A}\textcircled{a}

* Requires the textcomp package.

† Not available in the OT1 font encoding. Use the fontenc package to select an alternate font encoding, such as T1.

‡ Requires the T4 font encoding, provided by the fc package.

§ Requires the T5 font encoding, provided by the vntex package.

¶ Requires one of the Cyrillic font encodings (T2A, T2B, T2C, or X2). Use the fontenc package to select an encoding.

Also note the existence of \i and \j, which produce dotless versions of “i” and “j” (viz., “ı” and “j”). These are useful when the accent is supposed to replace the dot in encodings that need to composite (i.e., combine) letters and accents. For example, “na\“{\i}ve” always produces a correct “naıve”, while “na\“{i}ve” yields the rather odd-looking “naıve” when using the OT1 font encoding and older versions of L^AT_EX. Font encodings other than OT1 and newer versions of L^AT_EX properly typeset “na\“{i}ve” as “naıve”.

TABLE 19: tipa Text-mode Accents

Áá	<code>\textacutemacron{A}\textacutemacron{a}</code>
Ăă	<code>\textacutewedge{A}\textacutewedge{a}</code>
Ȧȧ	<code>\textadvancing{A}\textadvancing{a}</code>
Ȫȫ	<code>\textbottomtiebar{A}\textbottomtiebar{a}</code>
Ăă	<code>\textbreveaccent{A}\textbreveaccent{a}</code>
Ââ	<code>\textcircumacute{A}\textcircumacute{a}</code>
Ââ	<code>\textcircumdot{A}\textcircumdot{a}</code>
Ȧȧ	<code>\textdotacute{A}\textdotacute{a}</code>
Ăă	<code>\textdotbreve{A}\textdotbreve{a}</code>
Ää	<code>\textdoublegrave{A}\textdoublegrave{a}</code>
Ăă	<code>\textdoublevbaraccent{A}\textdoublevbaraccent{a}</code>
Ăă	<code>\textfallrise{A}\textfallrise{a}</code>
Ăă	<code>\textgravecircum{A}\textgravecircum{a}</code>
Ăă	<code>\textgravedot{A}\textgravedot{a}</code>
Ăă	<code>\textgravemacron{A}\textgravemacron{a}</code>
Ăă	<code>\textgravemid{A}\textgravemid{a}</code>
Ȧȧ	<code>\texthighrise{A}\texthighrise{a}</code>
Ȫȫ	<code>\textinvsubbridge{A}\textinvsubbridge{a}</code>
Ȫȫ	<code>\textlowering{A}\textlowering{a}</code>
Ăă	<code>\textlowrise{A}\textlowrise{a}</code>
Ȧȧ	<code>\textmidacute{A}\textmidacute{a}</code>
Ăă	<code>\textovercross{A}\textovercross{a}</code>
Ăă	<code>\textoverw{A}\textoverw{a}</code>
Ȫȫ	<code>\textpolhook{A}\textpolhook{a}</code>
Ȫȫ	<code>\textraising{A}\textraising{a}</code>
Ȫȫ	<code>\textretracting{A}\textretracting{a}</code>
Ăă	<code>\textringmacron{A}\textringmacron{a}</code>
Ăă	<code>\textrisefall{A}\textrisefall{a}</code>
Ââ	<code>\textroundcap{A}\textroundcap{a}</code>
Ȫȫ	<code>\textseagull{A}\textseagull{a}</code>
Ȫȫ	<code>\textsubacute{A}\textsubacute{a}</code>
Ȫȫ	<code>\textsubarch{A}\textsubarch{a}</code>
Ȫȫ	<code>\textsubbar{A}\textsubbar{a}</code>
Ȫȫ	<code>\textsubbridge{A}\textsubbridge{a}</code>
Ȫȫ	<code>\textsubcircum{A}\textsubcircum{a}</code>
Ȫȫ	<code>\textsubdot{A}\textsubdot{a}</code>
Ȫȫ	<code>\textsubgrave{A}\textsubgrave{a}</code>
Ȫȫ	<code>\textsublhalfring{A}\textsublhalfring{a}</code>
Ȫȫ	<code>\textsubplus{A}\textsubplus{a}</code>
Ȫȫ	<code>\textsubrhalfring{A}\textsubrhalfring{a}</code>
Ȫȫ	<code>\textsubring{A}\textsubring{a}</code>

(continued on next page)

(continued from previous page)

$\text{A}\underset{\square}{\text{a}}$	<code>\textsubsquare{A}\textsubsquare{a}</code>
$\text{A}\underset{\sim}{\text{a}}$	<code>\textsubtilde{A}\textsubtilde{a}</code>
$\text{A}\underset{\grave{}}{\text{a}}$	<code>\textsubumlaut{A}\textsubumlaut{a}</code>
$\text{A}\underset{\text{w}}{\text{a}}$	<code>\textsubw{A}\textsubw{a}</code>
$\text{A}\underset{\wedge}{\text{a}}$	<code>\textsubwedge{A}\textsubwedge{a}</code>
$\text{A}\overset{\sim}{\text{a}}$	<code>\textsuperimposetilde{A}\textsuperimposetilde{a}</code>
$\text{A}\underset{\text{v}}{\text{a}}$	<code>\textsyllabic{A}\textsyllabic{a}</code>
$\text{A}\underset{\cdot}{\text{a}}$	<code>\texttildedot{A}\texttildedot{a}</code>
$\widehat{\text{A}\text{a}}$	<code>\texttoptiebar{A}\texttoptiebar{a}</code>
$\overset{\text{!}}{\text{A}\text{a}}$	<code>\textvbaraccent{A}\textvbaraccent{a}</code>

`tipa` defines shortcut sequences for many of the above. See the `tipa` documentation for more information.

TABLE 20: `extraipa` Text-mode Accents

$\overset{\text{!}}{\text{A}\text{a}}$	<code>\bibridge{A}\bibridge{a}</code>	$\overset{\text{!}}{\text{A}\text{a}}$	<code>\partvoiceless{A}\partvoiceless{a}</code>
$\overset{\text{!}}{\text{A}\text{a}}$	<code>\crtilde{A}\crtilde{a}</code>	$\overset{\text{!}}{\text{A}\text{a}}$	<code>\sliding{A}\sliding{a}</code>
$\overset{\text{!}}{\text{A}\text{a}}$	<code>\dottedtilde{A}\dottedtilde{a}</code>	$\overset{\text{!}}{\text{A}\text{a}}$	<code>\spreadlips{A}\spreadlips{a}</code>
$\overset{\text{!}}{\text{A}\text{a}}$	<code>\doubletilde{A}\doubletilde{a}</code>	$\overset{\text{!}}{\text{A}\text{a}}$	<code>\subcorner{A}\subcorner{a}</code>
$\overset{\text{!}}{\text{A}\text{a}}$	<code>\finpartvoice{A}\finpartvoice{a}</code>	$\overset{\text{!}}{\text{A}\text{a}}$	<code>\subdoublebar{A}\subdoublebar{a}</code>
$\overset{\text{!}}{\text{A}\text{a}}$	<code>\finpartvoiceless{A}\finpartvoiceless{a}</code>	$\overset{\text{!}}{\text{A}\text{a}}$	<code>\subdoublevert{A}\subdoublevert{a}</code>
$\overset{\text{!}}{\text{A}\text{a}}$	<code>\inipartvoice{A}\inipartvoice{a}</code>	$\overset{\text{!}}{\text{A}\text{a}}$	<code>\sublptr{A}\sublptr{a}</code>
$\overset{\text{!}}{\text{A}\text{a}}$	<code>\inipartvoiceless{A}\inipartvoiceless{a}</code>	$\overset{\text{!}}{\text{A}\text{a}}$	<code>\subrptr{A}\subrptr{a}</code>
$\overset{\text{!}}{\text{A}\text{a}}$	<code>\overbridge{A}\overbridge{a}</code>	$\overset{\text{!}}{\text{A}\text{a}}$	<code>\whistle{A}\whistle{a}</code>
$\overset{\text{!}}{\text{A}\text{a}}$	<code>\partvoice{A}\partvoice{a}</code>		

TABLE 21: `wsuipa` Text-mode Accents

$\overset{\text{!}}{\text{A}\text{a}}$	<code>\dental{A}\dental{a}</code>
$\overset{\text{!}}{\text{A}\text{a}}$	<code>\underarch{A}\underarch{a}</code>

TABLE 22: phonetic Text-mode Accents

$\underset{\cdot}{A}\underset{\cdot}{a}$	<code>\hill{A}\hill{a}</code>	$\underset{\cdot}{A}\underset{\cdot}{a}$	<code>\rc{A}\rc{a}</code>	$\underset{\cdot}{A}\underset{\cdot}{a}$	<code>\ut{A}\ut{a}</code>
$\underset{\circ}{A}\underset{\circ}{a}$	<code>\od{A}\od{a}</code>	$\underset{\cdot}{A}\underset{\cdot}{a}$	<code>\syl{A}\syl{a}</code>		
$\overset{\cdot}{A}\overset{\cdot}{a}$	<code>\ohill{A}\ohill{a}</code>	$\underset{\cdot}{A}\underset{\cdot}{a}$	<code>\td{A}\td{a}</code>		

The phonetic package provides a few additional macros for linguistic accents. `\acbar` and `\acarc` compose characters with multiple accents; for example, `\acbar{'}{a}` produces “á” and `\acarc{"}{e}` produces “ë”. `\labvel` joins two characters with an arc: `\labvel{mn}` → “m̂n̂”. `\upbar` is intended to go between characters as in “x̂ŷ” → “x̂ŷ”. Lastly, `\uplett` behaves like `\textsuperscript` but uses a smaller font. Contrast “p̂`\uplett{h}`” → “p̂^h” with “p̂`h`” → “p̂^h”.

TABLE 23: metre Text-mode Accents

$\overset{´}{A}\overset{´}{a}$	<code>\acutus{A}\acutus{a}</code>
$\overset{¨}{A}\overset{¨}{a}$	<code>\breve{A}\breve{a}</code>
$\overset{˘}{A}\overset{˘}{a}$	<code>\circumflexus{A}\circumflexus{a}</code>
$\overset{¨}{A}\overset{¨}{a}$	<code>\diaeresis{A}\diaeresis{a}</code>
$\overset{`}{A}\overset{`}{a}$	<code>\gravis{A}\gravis{a}</code>
$\overset{¯}{A}\overset{¯}{a}$	<code>\macron{A}\macron{a}</code>

TABLE 24: t4phonet Text-mode Accents

$\overset{¨¨}{A}\overset{¨¨}{a}$	<code>\textdoublegrave{A}\textdoublegrave{a}</code>
$\overset{˘}{A}\overset{˘}{a}$	<code>\textvbaraccent{A}\textvbaraccent{a}</code>
$\overset{¨}{A}\overset{¨}{a}$	<code>\textdoublevbaraccent{A}\textdoublevbaraccent{a}</code>

The idea behind the `t4phonet` package’s text-mode accents is to provide an interface to some of the accents in the T4 font encoding (accents marked with “‡” in Table 18 on page 20) but using the same names as the `tipa` accents presented in Table 19 on page 21.

TABLE 25: arcs Text-mode Accents

$\overset{\frown}{A}\overset{\frown}{a}$	<code>\overarc{A}\overarc{a}</code>	$\underset{\smile}{A}\underset{\smile}{a}$	<code>\underarc{A}\underarc{a}</code>
--	-------------------------------------	--	---------------------------------------

The accents shown above scale only to a few characters wide. An optional macro argument alters the effective width of the accented characters. See the `arcs` documentation for more information.

At the time of this writing (2015/11/12), there exists an incompatibility between the `arcs` package and the `resize` package, upon which `arcs` depends. As a workaround, one should apply the patch proposed by Michael Sharpe on the X_YTeX mailing list (Subject: “The arcs package”, dated 2013/08/25) to prevent spurious text from being added to the document (as in, “5.0pt $\overset{\frown}{A}$ ” when “ $\overset{\frown}{A}$ ” is expected).