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PRONUNCIATION FOR SINGERS.

PRONUNCIATION FOR SINGERS.

WITH ESPECIAL REFERENCE TO THE

English, German, Italian, and French Languages.

WITH NUMEROUS EXAMPLES AND EXERCISES FOR THE USE OF
TEACHERS AND ADVANCED STUDENTS.

BY

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PREFACE.

On 27th, 28th, and 29th of December, 1871, I gave three lectures on "Pronunciation in Singing" at the request of Mr. John Curwen, the president, before the Tonic Sol-fa College at its Christmas gathering. Part of the matter of these lectures was subsequently worked up by Mr. Curwen, and corrected by myself, for the last edition of his "Standard Course," and is again explained and illustrated with diagrams in his "Teacher's Manual." To this last work he asked me to contribute Tables of the Pronunciation of the German, Italian, and French languages, to enable any Tonic Sol-faist on taking up a song in those languages to have some clue to the sounds he had to utter, even if he were ignorant of the language. After these were completed, however, Mr. Curwen felt that it would be advisable to add a few songs in each language with the pronunciation fully explained and the translation annexed. But when this was done, he found that the result would be too much for a mere insertion into another work, and ought to appear as a separate treatise. I then suggested that such a treatise should contain a very full account of English pronunciation, and the mode in which both the acknowledged and the unacknowledged sounds of speech are produced, to enable the teacher not only to shew what was right, but to correct what was wrong, by instantly pointing out the vicious action of the speaker, and thus leading him to set it right. The only condition Mr. Curwen made in agreeing to

this suggestion was that there should be an abundance of examples. Hence arose the present work.

For more than thirty years I have been paying attention to the subject of speech-sounds, as a science and as an art, for the purpose of teaching to read English, and for the purposes of comparative philology. I have resided three years in Germany, a year and a half in Italy, and more than six months in France. I have been quite recently studying provincial pronunciation throughout England, for the purposes of my treatise "On Early English Pronunciation, with especial reference to Shakspeare and Chaucer," of which these studies will form the fifth volume, and in pursuing them I have had to pay most particular attention to the varieties of English speech, and discriminate between the comparatively modern, literary, or "received" form, which prevails among educated speakers especially in the South of England, and the comparatively ancient, illiterate and "provincial" forms which prevail among the uneducated or untravelled in other parts of the country. I am not a singer, although I have had sufficient voice to try all the necessary experiments, and in the winter of 1856-7, I went through a course of Tonic Sol-fa instruction to make myself familiar with this scheme of teaching vocal music. But my principal assistance in understanding the relations of singing to speech, has been derived from Professor Helmholtz's great work "On the Sensa-

tions of Tone," of which a translation by myself was published by Messrs. Longman, in July, 1875. I have also, of course, studied all the principal works relating to speech-sounds in various languages, have had especial instruction from natives of various countries, and have made practical observations in great detail and with great care on English provincial speakers, and have been familiar for more years than I care to remember with the process of representing spoken sounds by symbols which should express not merely the separate elements but the different modes in which they are put together by different speakers. These are my qualifications for attempting to carry out Mr. Curwen's wishes.

The object of this book is to shew the course of training which a singer should undergo in order to enunciate his words clearly and accurately, so as to be intelligible to an audience that had no "book of the words." Throughout the work, the singer, as distinct from the speaker, has been kept in view, and for this purpose attention has been drawn in the opening Section to the principal points which distinguish singing from speaking. All the exercises are supposed to be sung. At the same time, the work will be of great use, I hope, to all who have to train children to speak English correctly, or to acquire a correct pronunciation of German, Italian, and French. But as the book was not written for speakers especially, much has been omitted which would be more or less useful to them, and much has been inserted, which a speaker, who is not a singer, may find unnecessary. Attention is also paid exclusively to the received pronunciation of the English, German, Italian, and French languages. Such varieties as it would interest a singer to know are mentioned incidentally, but the whole subject of comparative phonology as bearing on comparative philology, has been most carefully avoided. Students of this important linguistic inquiry will, however, necessarily find much assistance in the following pages.

The following pages are, of course, not meant

for young beginners. They are written for those advanced students who have sufficient determination to instruct themselves, and who wish to understand the subject in order to instruct others. There is not a passage in this book which ought not to be *familiar* to a teacher of singing, although very little of what follows has hitherto found its way into manuals for the singer, and that little is seldom accurate. But, of course, there is much concerning the voice and its management, which does not enter into the purpose of a treatise strictly limited to pronunciation. Hence the following pages are really supplementary to all treatises on singing, while they are introductory to all treatises on English elocution and on the pronunciation of the foreign languages named, and also to all treatises on comparative philology. The principal new point which is here treated at length is the action of vowel on vowel, and consonant on vowel, to which I gave the name of "glide" in a tract on "English Phonetics," published in 1854, long before Mr. Melville Bell used the term in his "Visible Speech" (1867), with a slightly different sense. On these glides depends all intelligibility in singing, because they determine the principal audible effect of consonants, more especially final consonants. Hence I have prepared an elaborate series of exercises upon them in the "Glossic Index" (pp. 151-181).

A systematic method of representing speech-sounds is indispensable for any work like the present. My "Glossic" effects this object by means of the ordinary letters of the alphabet in their most usual English significations, so far as these would serve, eked out by German usages occasionally, and sometimes by other contrivances. This mode of spelling is so simple for ordinary English readers that I have never found one who experienced the least difficulty in reading off sentences thus written, even without special instruction. Glossic has also been used by Mr. Curwen in the "Standard Course" and "Teacher's Manual," and hence will be familiar to the majority of advanced students who take up this book. As

Glossic was specially invented by me for the purpose of writing all English dialects by one alphabet, every sound which was required for this treatise had already been properly symbolised, and hence there was no object in introducing any other set of signs.

The arrangement of the work is as follows:— After drawing attention (in Section I., pp. 1-6) to the contrast between speaking and singing, and sketching a number of exercises to impress these differences strongly in the reader's mind, provided he carry them out (which, once for all, I may state, I suppose that all readers who wish to derive profit from the work will do with all exercises), I proceed (in Section II., pp. 7-11) to consider the cause of those difficulties as respects the vowels, and shew that this is to be sought in their peculiar nature as modifications of original qualities of tone. Then, previous to a detailed exposition, I give (in Section III., pp. 12-17) a short key to the method of notation employed, and a systematic arrangement of all the signs used, together with diagrams of the positions of the mouth subsequently referred to. The Glossic Index (in Section XII., pp. 151-181) gives the exact page and column where the mode of producing the sound represented by each individual sign can be found, in proper connection with its related sounds. After this (in Section IV., pp. 18-23) a brief account is furnished of the nature and action of the organs by which speech-sounds are produced, limited to what is necessary for properly understanding and observing the following explanations. Section V. (pp. 24-41) is devoted to the Vowels, and Section VI. (pp. 42-55) to the mode in which vowels are combined into diphthongs, by the generation of the vowel glides, which are so important to singers. Section VII. (pp. 56-60) takes into account a series of actions of the glottis in commencing or attacking and ending or releasing vowel sounds, which were first named "glottids" in my "Early English Pronunciation," (p. 1129) under which heading it is here convenient to include aspirates and the bellows-actions of the lungs or "physems"

(*fei'senz*), though the latter would be separated in a more exact classification. These lead on to the Consonants proper, which occupy the whole of Section VIII. (pp. 61-86), and should be studied completely even by those who do not immediately desire to learn German, Italian, or French, because the introduction of the consonants peculiar to these languages gives a far more complete view of the relations of speech-sounds than would be possible if attention were confined to one language only, and when studied thus in proper connection, the sounds, which singers are sure to require some day, are by no means so difficult as when they are taken afterwards as strange and isolated phenomena. The glides between vowels and consonants, which form the subject of Section IX. (pp. 87-102) are of extreme importance to singers, and hence great pains have been bestowed on furnishing examples, especially in the Glossic Index (pp. 151-181) to enable the reader to become thoroughly familiar with the phenomena, and thus learn to sing the *effects* of consonants which are themselves *unsingable*. In Section X. (pp. 103-108) for the sake of readers rather than singers, but also especially for the use of those who set words to music (which should include all singers) a very brief account is given of the principal means adopted for making one syllable in a word, or one word in a sentence, more prominent than all the rest. For speakers this would develop into a treatise on elocution, for singers (except in recitative) the composer has practically determined the length, pitch, and force, and often the quality of tone and expression to be given to each syllable, and what remains belongs rather to a treatise on voice-training than one on speech-sounds. But it is useful even to a singer to know in what the actions consist, how they are performed, and how they may be written. It is, in fact, indispensable for anyone who wishes to sing as a human being, and not as a machine.

In all the preceding Sections, the exercises and examples given as each matter arises, are sufficient to *illustrate* the subject, but not sufficient to render

it *familiar* to a student who has to be trained. This is left to Sections XI. (pp. 109-150) and XII. (pp. 151-181) where a sufficient series of exercises is suggested, or written, to enable a teacher to instruct a solitary pupil or a class, without puzzling the learner by a systematic treatise. These exercises are divided into four principal parts, according to the four languages considered, but for the three foreign languages they are of comparatively limited extent, sufficient, however, for anyone who had gone well through the English, to acquire a decent command over the foreign sounds. It is strongly recommended that the learner should, if possible, get a native with a good pronunciation to read to him the foreign words placed against each foreign Glossic letter (which is for that purpose given in the ordinary as well as the Glossic spelling), and to repeat each set, illustrating a single sound, many times over. Practically I find six times in succession advisable. The learner should listen without imitating till he has formed a complete notion of the sound, which he should then attempt to reproduce, and not mind failure with respect to the other sounds with which the one under trial is unavoidably mixed up. The words thus serve as "Key Words," which with the Glossic spelling annexed, perfectly explain the system of writing used in giving the pronunciation of the songs in Section XV. (pp. 212-241).

The great bulk of the exercises is devoted to English, with the intention of creating good habits and facility, and of correcting errors of pronunciation. The use of the Glossic system of writing has enabled me to divide these exercises into two very distinct parts. The first twenty Exercises (pp. 109-127) consist of combinations of vowels and consonants independently of meaning, so that the whole attention of the singer is directed to the accurate production of sound. They are arranged so as to include all the combinations in our language, to be sung at definite but very various degrees of rapidity, and particular attention is paid to bringing out the glides, and thus distinguishing final consonants. A simple chart

with lists of all the initial and final consonants and combinations of consonants in our language, here given, will enable the teacher (as explained in the 21st to the 23rd Exercise, pp. 127-8) to extemporise an infinite variety of ways of practice, without using a book at all. It is suggested that five minutes daily should be devoted in schools to these "Vocal Gymnastics" to make the delicate muscles of the organs of speech familiar with the production of the sounds, and thus enable the pupils to pronounce with brightness, ease, and certainty.

Exercises 24 to 42 (pp. 128-138) are devoted to actual words, contrasting nearly similar sounds, especially vowel sounds, which are apt to be confused, together with the various diphthongs and the extremely complicated use of the letter R, each word being given in both spellings. Some of these Exercises having been prepared some years ago, were given, but with a different arrangement, by Mr. Curwen in his "Standard Course." The 42nd Exercise (p. 138*b*) properly consists of the English part of the Glossic Index (pp. 151-181) in which words are given fully illustrating every vowel and diphthong as acted on by every final combination of consonants known in the language, and by a great number of the initial combinations, while every consonant is illustrated by words in which it occurs initially before every vowel and other consonant with which it is found in the language. These lists give the learner an opportunity of feeling and practising the initial and final effect of every possible consonantal combination upon every possible vowel sound, and thus learning to sing initial and final consonants intelligibly.

All the preceding Exercises are upon "strong" syllables, or those which bear the stress. But the three next Exercises (43-46, pp. 138*b*-142*b*) deal with "weak" or "unaccented" syllables, whether final or initial, and Exercise 47 (p. 142*b*), which is intended rather for the speaker than the singer, deals with those alternations of "strong" and "weak" syllables which occur in our longer words.

By these Exercises, which are far more extensive and systematic than any yet attempted (although I wish particularly to draw attention to those given by Mr. Melville Bell in his "Principles of Speech and Elocution," to which I am much indebted), it is to be hoped that the learner will be able to gain a mastery over the production of the sounds of his own language, and a decent command over those of German (p. 144). Italian (p. 147), and French (p. 149). But they will not teach him *when* to use them. The spelling of a word is supposed to do this, and in German and Italian it is tolerably successful in so doing. although in English and French it fails wofully. Hence in Section XIII. (pp. 182-189) I give an account of the systems of indicating sounds in the best or most convenient English pronouncing dictionaries, writing their key words both in their own spelling and in Glossic. This will enable all those who have studied this little book to consult those authorities in case of need. And in Section XIV. (pp. 190-211) I have given Alphabetical Keys to German, Italian (including Ecclesiastical Latin), and French, which will enable the reader who sees a written word in any of those languages, to discover its sound within very small limits of error. But even for these languages, reference to a dictionary is often indispensable as no rules can be laid down which are sufficiently comprehensive, the exceptions are so numerous and irregular.

After this, in Section XV. (pp. 212-241) follow German, Italian (including Ecclesiastical Latin), and French songs, selected by Mr. Curwen, and given in both the ordinary and Glossic orthography, with a verbal English translation, spelled in Glossic

only, by way of an exercise, arranged in a convenient form for reference and practice. Those who have an opportunity should not fail to hear these songs read over to them by natives, and to practice reading them themselves till the natives are satisfied with their pronunciation, and then to commit them to memory, and continually repeat them, with or without the music, to acquire facility and certainty in the utterance of connected words. All pronunciation is muscular, and the organs of speech require the same constant training as the muscles of the hand for playing on any musical instrument.

The book concludes with a list of German, Italian, and French composers (pp. 242-246), selected by Mr. Curwen, with the native pronunciation added, and likewise a conventional pronunciation, harmonising with that now given to Handel, Haydn, Mozart, and Beethoven, which is thoroughly adapted to English analogies, habits, and organs.

In the summer of the same year, 1875, in which the Tonic Sol-fa College, after a successful period of probation, was finally incorporated, this little book was put together as the author's contribution towards the good cause of diffusing sound musical knowledge among the masses of the people, including the youngest, for which that College was originally founded by its first president, Mr. John Curwen.

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PRONUNCIATION FOR SINGERS.

I. SPEAKING AND SINGING CONTRASTED.

Singers and Speakers.—Speaking and singing are different and in some respect antagonistic actions of the same organs. Quintilian relates that Julius Cæsar, when a young man, criticised a reader in the words: “If you intend to be singing, you are singing badly; if you suppose yourself to be reading, you are really singing” (*Sī cantās, male cantās; sī legis, cantās.* Quint. Inst 1, 8, 2). The criticism is perfectly valid to this day. But the singer uses words to which he intends his listeners to attach a meaning, and it is supposed that the music will enhance the mental effect of the words, which, in many cases at least, have suggested the melody and whole composition. While, therefore, it is perfectly well agreed that no speaker or reader should *sing*, it becomes a necessity for all singers, if not to *speak*, at least to excite in their hearers the ideas attached to speaking, in addition to the emotions due to music. How is this end to be attained? The reader must first recognise the reality of this antagonism between speaking and singing.

(1). **Singing and Speaking Differ in Compass.**—In singing, a good and fine musical quality of tone is sought to be attained at pitches varying by at least a Twelfth (*d* to *s*), and sometimes two Octaves, or even more. In speaking, an audible quality of tone is desired, but one which is not strictly musical, at pitches generally within a Fifth

(*d* to *s*), and only occasionally extending to an Octave. This great difference of compass is very important, because the singer is called upon to execute spoken sounds at pitches which, as a speaker, he has never been accustomed to use, and with a quality of voice which he has had carefully to avoid.

(2). **Singing is at Sustained, Speaking at Gliding Pitch.**—In singing, a tone has to be sustained for a considerable time at an invariable pitch. In speaking, not only is the length of time for which any sound is sustained much less, sometimes necessarily very short indeed, but the pitch at which it is delivered is uncertain and variable, and constantly rising or falling, sometimes first rising and then falling, or first falling and then rising, for the same spoken sound. This is such a remarkable difference between singing and speaking, that many writers consider it to be the characteristic difference, which may be expressed thus: “Singing has sustained pitch altering by definite intervals, speaking has variable pitch, altering constantly by insensible intervals or glides.” But although an important difference, it is by no means the only one to be considered. Nor is it quite decisive, for in singing the gliding alteration of pitch is acknowledged under the term ‘portamento’ (*poar-taamai’ntoa.* See Sec. III, for notation of sound.)

(3). **Singing requires a Clear, Speaking an Impaired Passage for the Breath.**—In singing, a good quality of musical tone can only be attained by peculiar adjustments of the cavities between the larynx and the lips, which generally imply that they are unchoked or unimpeded, and by a peculiar arrangement of the larynx itself which implies, on the contrary, that it is so choked and impeded that the wind has to force its way through it from the lungs. In speaking, the upper cavities have to be choked and impeded in many ways more or less injurious to musical qualities of tone, and sometimes entirely destructive of any musical tone whatever, allowing mere noise to pass, or actually preventing any sound at all from passing. And the larynx has occasionally to be so open that no musical sound whatever can be produced, except by a further adjustment of the lips and tongue to produce whistling, an effect not admitted in speech. The windrushes, hisses, buzzes, whispers, and silences thus produced (forming our consonants), although some of the most important and distinctive elements of speech, are entirely unmusical and cannot be sung at all. The difficulty of indicating them is one of the greatest trials to the singer, because their omission occasions total unintelligibility, and their introduction interrupts the flow of music. But even those spoken sounds which are most musical in their character (the vowels) are not equally capable of yielding good qualities of tone on account of the necessity they imply of more or less choking the passage of the sound through the mouth or lips, and the singer has to exercise himself in producing sounds recognisable as intended for certain vowels, which are nevertheless modifications of them found to be more suitable for musical utterance. All languages present these difficulties, but perhaps none more than English.

(4). **Singing has to be Rapid and Slurred, where Speaking cannot be so.**—In singing, the melody often requires the notes to be sung with great rapidity, and at other times to be slurred

into each other. In any languages, as the English, where the vowels are separated by numerous consonants, this rapidity is impossible, and the slurring becomes equally impossible from the necessity of separating the musical by unmusical sounds. Who could sing: "The strongest priest stands still," with either great rapidity or great smoothness, except by making many of the consonants inaudible? It is, of course, the business of writers of words to music to avoid such difficulties of combination in spoken sounds, and it is the business of composers of music to adjust their notes to the capabilities of the words. But neither writers nor composers observe their duties, and when the words of a song are translated from one language to another, or the same melody is sung to different words (as in successive verses of a ballad, or hymn) this consideration is entirely overlooked.

Vowels must be Arranged in Genera or Kinds.

—It is necessary that the reader should render himself practically familiar with these differences. Take the two sentences:—

Peep through all those glass door panes.

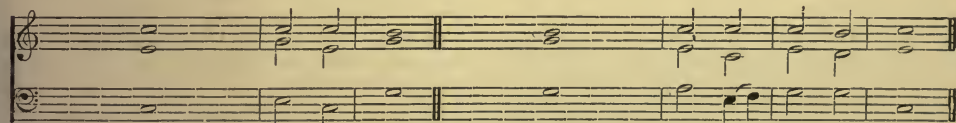
His bull rush'd on that fence.

The first contains all the seven long vowels, and the second all the six short vowels in our language, without any repetitions. *Speak* them with various expressions, first as a simple conversational command and affirmation; then in tones of stern command, exclamation, interrogation, disgust, fear, horror, indignation, expostulation, ridicule, banter, laughter, weeping, pain, joy, satisfaction, oratory, solemnity; with the utmost slowness, with the greatest possible rapidity, and so on. Observe in each case that there is not even an approach to a musical tone or to singing, and that any sing-song in the utterance would be provincial, such as the whines and drants and rising inflections of many of our provinces. Observe, too, that the natural character of speech and the sound of the vowels is much altered by some of these expressions; that the oratorical and solemn tones really alter all the

sounds in comparison with the conversational or ridiculous and comic tone, although the vowels remain recognisable, so that though *appreciably different* to those who compare and examine them, they are *appreciably the same* to those who, accustomed to hear them under all these circumstances, have fused the particular perceptions into a general conception which partakes of all the characters without being confined to any one. This means that even with the same speaker each vowel represents only a group of specifically different sounds, which are grasped by the hearer as a genus; just as we think of a dog, without distinguishing a French poodle from a mastiff, or a pug from a greyhound; we are, so to speak, satisfied to know that a dog is not a cat; though both dogs and cats are quadrupeds. Extend the observation from the same speaker to different speakers; let a deep and thin voiced man and woman and child repeat the same sentences in different manners, imitating the expression each of each, and observe the new differences which arise. We seem to get beyond dogs and cats, into mere quadrupeds. This observation on the specific differences, and generic or family sameness, of vowel sounds recognised in the same language to be identical, is of the utmost importance, both to the singer and the learner of languages. The singer learns from it that he may alter his vowel sounds (which are those on which he sings, and which most materially influence the quality of his tones) within certain limits, to suit the requisitions

of his voice or of the unusual pitches at which he has to deliver them, without becoming unintelligible, and without ceasing to utter them as an Englishman. The learner of foreign languages becomes aware of the necessity of hearing the new sounds from numerous speakers, and not from one teacher only, and of hearing them under the most varied circumstances of expression, before he can at all grasp the unity of genus amid variety of species. Indeed, on extending his observations to foreign languages, the student will find that all the variety of expressions alluded to vary from language to language; that not only the genera or kinds of vowel vary, but that the mode of forming the species varies, and that on these two circumstances depends in great measure (by no means alone) the characteristic national habits of speech. Hence the necessity of continual intercourse for some considerable length of time with various speakers of a language which we wish to acquire.

The Relations of Vowels to Pitch.—To return to the Exercise. Having first spoken the two sentences of English vowels, *sing* them to a very easy chant, as the Tuning Exercise 85 in "Standard Course," p. 27, given below. Each part should be taken separately, and should be sung at various pitches of one voice only, as high and as low as the singer can reach, as well as in the middle and easy pitches with which he should begin. Divide the words thus—



Peep through all those } glass door panes. Peep through all those } all those glass door panes.
 glass door panes, } glass door panes, }
 His bull rush'd on that fence, on that fence. His bull rush'd on that fence, bull rush'd on that fence.

Two important observations have to be made on this Exercise. First, that the effect of speaking and chanting is entirely different. This should be

further brought out by first chanting and then speaking the passage at about the same pitch. It may also be enhanced in a class by directing

them to speak altogether at the same rate as they chanted, but these Exercises are much better done, at least at first, by single members of a class, while the others listen, because the combination of different voices of different qualities confuses the observer, and when he is himself a performer he does not hear the rest sufficiently well. The second observation (which will be dwelled on more at length presently), is that the different vowel sounds cannot be equally well produced at different pitches, and that the short vowels when prolonged, although in that case nearly the same as the corresponding long vowels (compare *peep his, panes fence, glass that, all on, panes fence*; the long vowels in *those, door*, and the short vowel in *rush'd*, have no correspondence), are yet so different that (with the exception of *that*) they are much more easily sung at different, especially at the extreme pitches, than the naturally long vowels. This may be verified by singing the long vowel sentence with the short vowels lengthened, and the short vowel sentence with the long vowels substituted for the short vowels lengthened, as indicated by writing—

i	u	o	a	e
peep	through	all those	glass door	panes
his	bull	rush'd on	that	fence
ee	ou	a	a	a

meaning, sing *peep* with the *i* in *his*, that is, as *pip* lengthened; and sing *his* lengthened, with the *ee* in *peep*, that is, as *hees*, rhyming to *fleece*; and so on.

Other observations may be readily made, especially as to the effect of the separation of *peep* and *through* by the complete cutting off of the note at the cad of *peep*, and at the commencement of *through*, first by a completely unmusical hiss, and next by a beating *r*. By hurrying and slackening the time these effects of interruptions can be more clearly brought out. Again the effect of the monotone on the reciting tone, to which all the words have been purposely assigned in each case, should be noted,

and its extreme difference from the constantly though slightly changing pitch of ordinary speech.

Effect of Pitch on the word 'Peep.'—The effect of singing-pitch on vowel-quality must now be studied. First sing the word *peep* on the scale from the highest note in the voice, taken as *d*1, down to the lowest, whatever it may be. Form a crescendo and diminuendo on each note, and sustain the voice on each as long as can be conveniently done, taking a fresh breath for each. Observe that on the very highest note the vowel is quite clear, though it generally improves slightly when the voice is not near its extremity. (On the change of register there will be a difficulty felt immediately in producing the vowel with the same distinctness as before. The vowel will assume a somewhat different character whenever this change takes place, and whatever the vowel may be; at present, however, the observation of the effect of change of register may be merged into the effect of change of pitch.) About the middle part of the compass, the vowel, if kept quite clear and not allowed to degenerate into *i* of *pip* lengthened, becomes slightly but manifestly clouded, and there is a tendency almost to a beating roughness in the note. But as the voice sinks still lower, and even more when it reaches its lowest tones, this beating character becomes more prominent, producing some gruffness. If another singer of a similar quality of voice (it will not be right to contrast even bass and tenor) takes the Octave above the note then reached, a manifest difference between the vowel qualities will appear. When another singer cannot be had, the same singer should take his note an Octave higher with a sudden jump and observe the difference. As a second trial, when the singer has reached a rough and gruff sound in attempting to keep *peep* with its proper vowel sound, let him change it suddenly to the *i* in *pip* lengthened, by imagining that he is singing *pip* on a very long note. He will find the whole quality of tone most materially improved; the beating gruffness will have been nearly removed; the

whole musical instrument will have been changed for the better. Having reached this lowest tone on *peep* altered to *pip* prolonged, let the singer ascend the scale with this sound instead of *peep*. He will find that up to about the middle tones in his compass, the effect of *pip* prolonged is rather better and rounder than that of *peep*, but that as the voice proceeds higher it is decidedly duller, and in the high tones is considerably wanting in brightness. This effect will be made more evident by changing on each note and in the same breath from *peep* to *pip* prolonged and conversely. These exercises and observations should be conducted with great care because they are fundamental.

Effect of Pitch on the word 'Through.'—Next sing the word *through*, beginning at the lowest note in the voice, calling it d_1 , and ascending the scale regularly to the highest. Observe first that though the tone may not be very good on the lowest tone of the voice, it is very much better than for *peep* or even *pip* prolonged. Contrast the three by singing *peep through*, *pip through*, each pair in one breath, at the lowest note. After quite the lowest note, the tone becomes better, but it rapidly thickens, so that *through* approaches in sound to *throw*, and much effort is required to keep the words tolerably distinct. But when we get towards the top of the voice it becomes extremely difficult to get out any real sound of *through* at all. Also observe how much the quality of tone deteriorates as you ascend the scale. It goes off into a flutiness altogether unlike the best qualities of the human song-tones, and approaches to a pandean pipe. Here again by taking *peep through* in one breath we perceive the great difference in the quality of the tone. Now take the two words *pool pull*, which contain the same sounds as *through bull*, but are more convenient for the next experiment because they have the same consonants. First sing *pool* from the lowest note to at least an Octave or a Twelfth higher (from d_1 to d or s), and having reached this higher pitch, change the word from *pool* to *pull* prolonged, by an effort of atten-

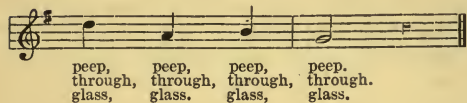
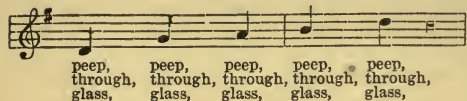
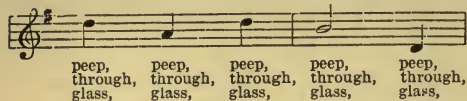
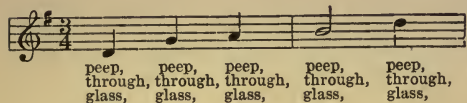
tion which after a little while the muscles of the throat will obey (the nature of the change is purposely left unconsidered for the present). It will be immediately found that the quality of the upper note is materially improved, that the flutiness disappears, and much more fullness results. Having then reached *pull* prolonged, descend the scale upon it. It will be found that all the upper notes are improved in quality, and that the lower and even lowest notes are not much injured, although a slight gruffness begins towards the end. Complete the experiment by singing *pool pull* in one breath to every note in the voice, up and down.

When 'Peep' and 'Pool' should be 'Pip' and 'Pull' Prolonged.—The experiments just made lead to a very important practical result, namely, that *peep* should be taken as *pip* prolonged in the lower parts of the scale, and *pool* as *pull* prolonged in the upper parts of the scale. Words containing these vowels are the greatest plagues to a singer, and he will find himself relieved of much difficulty by this simple observation.

Effect of Pitch on the word 'Glass.'—These experiments must be continued further. Sing *glass* (taking care to make it rhyme with *farce* with an unpronounced *r*, and not with *gas*, two sounds which may be distinguished as *glaas* and *glas* respectively) to a middle note in the compass, and run up and down as before. Observe that a good tone can be brought out for *glaas* at nearly every point of the scale, although the quality of the vowel slightly alters. Change the sound to *glas* (having *a* in *that* prolonged), and observe that at every pitch the musical quality of sound is decidedly deteriorated. But it is so disagreeably provincial to interchange these sounds, that the faulty musical quality will cause less annoyance than the faulty vowel quality. A way out of the difficulty will be afterwards indicated.

Effect of Pitch on 'Peep through glass.'—Take the three words *peep through glass*, and sing the scale up and down, giving all three words in one

breath to each note and observe the great difference of effect, as already pointed out, and now still more clearly shewn by contrast. And then take the following or any other simple air, and sing it in succession to each of the three words, at all pitches which the voice can reach.



Observe that the effect of altering the vowel is similar to that of altering the instrument, that *peep* gives a very-reedy sound in the lower tones and a whistling sound in the upper tones, that *through* gives a fluty sound, especially in the upper tones, and that *glass* gives by far the best and fullest and pleasantest musical quality of tone.

Effect of Pitch on 'All on, Those, Door, Rush'd, Panes, Fence.'—In order to complete these Exercises, begin by taking *all on*, or rather *awn on*, in order to preserve the same consonants, and, treating these words in the same way as the others, observe that they both yield a good tone at nearly all pitches, but not so fine as *door*, which is

the best of these vowels, for *those* approaches, rather too closely to *through*. *Rush'd* prolonged, though never a bright clear ringing sound, is yet tolerably uniform in quality at all pitches. Finally, compare *panes* and *fence* with *that*, or rather, to keep the same consonants, compare *pane*, *pen*, and *pan* at all parts of the scale in the way pointed out for other vowels. It will be found that *pane* has a harsh effect at all parts of the compass of the voice, and that great improvement is due to changing it into *pen* prolonged, but that the change to *pan* is rather for the worse. The near resemblance of the two sounds *pane* and *pen* prolonged, will therefore enable the singer to avoid much harshness by using the latter for the former.

Results of the Preceding Examination.—By these Exercises the singer will have gradually learned for himself the antagonism of speech and song even for the most singable of speech sounds, the vowels, and he will also not have failed to observe the extremely unvoiced and sometimes unpleasant action of the consonants, which in such a word as *glass* mars the effect considerably, as shewn by leaving off one or the other or both of the extreme consonants as *glass*, *laas*, *glaa*, *laa*, of which the last is by far the best sound known for trying the effect of music independently of words. But it is not enough for the singer to know these results as facts. He requires to know on what natural relations they depend. And he also requires to know what are the precise speech sounds with which he has to deal, why he may take liberties with some and not with others, and how he can render those awkward interruptions of voice, the consonants, sufficiently audible without being disagreeably conspicuous, and this not only for his own language, but for those foreign tongues in which he may be called upon to sing, of which German, Italian, and French are the principal, and will therefore be carefully considered in the following pages.

II. VOWEL QUALITY OF TONE.

Musical Qualities of Tone first Explained by Professor Helmholtz.—We are indebted to the researches of Professor Helmholtz* for our whole knowledge of the real nature of musical qualities of tone. The following is a very brief statement of some of the principal results of his researches so far as they bear upon speaking and singing.

Simple Vibration.—Watch a pendulum, which is easily made by a piece of thread and a weight, as a key. Observe that the motion gradually diminishes till the weight reaches its highest point, at which moment the upward motion ceases, and the downward motion begins, but so instantaneously that no pause is perceptible, and no jerk takes place in the recommencement of motion. On careful examination, this quiet, uniform, steady, unjerked motion proceeds, till the motion ceases altogether. It has been usual in a pendulum to count the swings in each direction separately, and they are so counted by a clock. But the *swing* and its return or *swang*, forming a *swing-swang*, will, for present purposes, be considered as a single *vibration*. Thus a seconds pendulum makes 30 vibrations in a minute, each vibration consisting of

a swing lasting a second, and a swang lasting another second. A vibration of this particular kind, following the precise mathematical law of a pendulum, is called a *simple vibration*.

Compound Vibration.—All kinds of vibration consist of backwards and forwards motion taking place at regular intervals of time, called *periods*, so that the moving body is always at the same place at the end of a period. But all vibrations are not *simple*. For instance, a weaver's shuttle is thrown regularly across the loom, but its motion is suddenly arrested at the end, where it remains an appreciable time and then returns. In this case, however, the swings and swangs are of the same kind, though in different directions. But when an enormous hammer is slowly raised by a machine, and then the head allowed to fall suddenly by its own weight, the swing, or slow motion of the head of the hammer up, is very different from the swang, or rapid motion of the hammer down. Similarly if in driving in a pile, a weight is pulled up by several men tugging at a rope passing over a pulley and then let fall, the swing and swang of the vibration are very different. Such vibrations are called *compound*, because although actually as single as simple vibrations, mathematicians have discovered that the laws of compound vibrations may be deduced from the laws of several simple

* See his work "On the Sensations of Tone, as a Physiological Basis for the Theory of Music." Translated by the present writer. Pp. 800, exclusive of Index, Preface, &c. Published by Longman & Co., in 1875. Price 36s.

vibrations. This is a matter which must here be taken for granted without further explanation.

Simple and Compound Sounds.—Now *sound* is a sensation due to the motion of air communicated through the drum-skin of the ear, and a complicated internal apparatus, to the extremities of the nerves of hearing, which, in part, may be compared to a microscopic pianoforte with about 16400 strings tuned to different pitches.* The sensation of a musical tone is experienced only when the particles of air make very small periodic vibrations. When those vibrations are *simple*, the sounds heard are called simple; when they are *compound*, the sounds heard are also termed compound, and the internal apparatus of the ear, especially its microscopic pianoforte, enables the mind to separate the compound sound into a number of simple sounds, exactly corresponding to the exceedingly difficult and complex mathematical separation of the compound vibration of the air into simple vibrations. This analysis by the ear amounts to saying that when any musical sound is made by an instrument or the human voice, the ear experiences the same effect as if a certain series of simple tones having definite musical pitches, and very different degrees of loudness were sounded together. Of course, no such tones are really sounded, but as the mental effect is the same as if they were, it becomes convenient to speak of the *compound* musical tone as *consisting* of a series of *simple partial* tones, and to reason upon these partial tones as if they alone existed, instead of the compound tone itself.

Experiments on Resonance. Resonance Chambers. Vibrational Number and Pitch.—Before proceeding further, try the following experiments, which are very important for singers. Strike a common tuning-fork, and hold it in the air; its

sound will scarcely be heard. But hold it with the flat of one prong or the edges of both prongs over the mouths of different tumblers, or wide-necked bottles (pickle or prune or preserve bottles or jars) and a certain amount of reinforcement of the tone will be heard. A wide-mouthed bottle about six inches high will reinforce the C¹ of ordinary tuning-forks very fairly. Now try the effect of pouring a little water into the bottom of the bottle and observe if the reinforcement is greater or less. If the reinforcement is greater, continue to pour more water till the reinforcement reaches its greatest effect and then lessens, and keep in only so much of the water as gives the greatest effect. If pouring water into the empty bottle makes the reinforcement of the tone of the tuning-fork less than before, empty the bottle, and with a piece of tin, wood, glass, or pasteboard (the cover of a book answers very well) forming a hard, flat cover, gradually diminish the opening of the mouth of the glass. The reinforcement will certainly increase up to a certain degree of covering, and then again diminish. Retain the amount of covering giving the greatest reinforcement. At least an octave of difference can be produced in this way, so that forks of very different pitches can be reinforced by the same bottle differently loaded with water at the bottom or covered at the top. The effect of water at the bottom and an open mouth is generally far superior to that of a covered mouth. After the best reinforcement is thus obtained, try the effect of partially obstructing the interior of the bottle by pieces of paper, wood, &c., which do not alter the height of the water; these may be suspended from a thin stick laid over the mouth of the bottle, so as not to reach as far as the water. In every case the effect will be found to impair the beauty of the tone produced.

The reinforcement of such bottles is due to setting the air within them into vibration by means of the tuning-fork, and is termed *resonance*, and the bottles are *resonance chambers* or *cavities*. The tone to which such a cavity *resounds* best is said to

* According to the latest researches of Hensen. See Professor Preyer's pamphlet *Ueber die Grenzen der Tonwahrnehmung* (On the Limits of the Perception of Musical Tone), Jena, 1876, p. 41.

be its own tone (or one of its own tones, for most cavities of various shapes will resound to very different tones). The tone heard in these experiments is a *simple* tone, due to a simple vibration of the air. The number of vibrations which such a tone performs in a second of time is called its *vibrational number*, or sometimes simply its *pitch*, because the sensation of pitch depends solely on the vibrational number, and our perception of what particular nervous fibre in the microscopic piano of the internal ear already mentioned corresponds to that number of vibrations.

The Nature of Musical Quality of Tone.—Helmholtz arranged tuning-forks, kept in constant motion by electricity, and corresponding to the notes—

d ₁	d	s	d ¹	m ¹	s ¹	ta ¹	d ²
1	2	3	4	5	6	7	8

(where ta¹ is a little flatter than the true musical ta) before proper resonance cavities, with covers, which he could partly close by finger keys to any amount he pleased, so as to increase or diminish the degree of the opening of the mouth of any one or more. The vibrational numbers of these notes are in the proportion of the figures written under them, so that if the vibrational number of d₁ were 64, that of d would be twice 64 or 128, that of s would be 3 times 64 or 192, that of d¹ 4 times 64 or 256, that of m¹ 5 times 64 or 320, that of s¹ 6 times 64 or 384, that of ta¹ 7 times 64 or 448, and that of d² 8 times 64 or 512, the vibrational number of the simple tone obtained from a common C¹ tuning-fork. Helmholtz then found that by making all the forks sound at once, *but by varying their degrees of loudness*, he was able to reproduce a satisfactory imitation of the qualities of tone of most musical instruments and of several German vowel sounds. And (by conducting similar experiments with great care) he established that *the quality of a compound tone consists solely in the various degrees of strength of the system of simple partial tones into which it is resolved by the ear*. The various partial

tones have always the relative pitches thus found, and are hence called the 1st, 2nd, 3rd, &c., partials respectively. The 1st is also called the *prime*, and the others the *upper partials*. The prime is generally (not always) much stronger than the other notes, and hence being most distinctly heard, determines the feeling of pitch. Hence the vibrational number of a compound musical tone is taken to be that of its prime. When the prime is not the loudest partial, the ear is frequently deceived as to the real pitch, and, as in that case the 2nd partial or Octave of the prime is generally the loudest, the usual error is that of an Octave.

Quality of Tone of the Singing Voice.—*All musical tones and all sung vowels have qualities of tone depending upon the relative loudness of the simple partial tones of the notes to which they are sung*. And this relative loudness is determined partly by the mode in which the air is excited by a vibrating body directly, and partly by the resonance of the air in a cavity through which the vibration of the air excited by the vibrating body is conducted before it reaches the outer air, and partly by other causes which need not be here considered. In singing, the vibrating body consists of the two elastic chords which form the edges of the *glottis* or breathing hole in the *larynx*, and the mode of action is to allow puffs of air of various descriptions to pass periodically from the lungs into the resonance cavities above. All sounds produced by emitting a series of successive puffs have a very great number of partial tones. Good bass voices have at least 20. The deep tones of the harmonium have at least 16 very sensible partials. The resonance chambers in speech are very numerous and very variable in form, and there are various constrictions and valves on the way. The consequence is that there are numerous resonances which reinforce very different partials, producing most of the qualities of the human voice, including the various vowel qualities and their varieties due to pitch and expression.

Vowel Quality of Tone due to Resonance.—The action of the resonance chambers in producing vowel qualities is rather complicated, but we may state generally that every specific vowel quality has its own special resonance cavity adapted to reinforce to the greatest extent various simple tones of exactly defined pitch. Now the pitch of the note sung by the voice at any time, (that is, of its prime partial,) is seldom or never the same as any one of the pitches which could be reinforced by the resonance cavities. Some of the higher partial tones will, however, be tolerably near to that pitch. In making the experiments with a tuning-fork and a resonance jar the reader will have felt the difference of effect as the resonance of the jars approached to or receded from the pitch of the fork, and have found that in some cases the tone of the fork was almost quenched by the inability of the air in the jar to resound to it. The same thing happens when the mouth is put into the position corresponding to any vowel. All the partial tones of which the pitch is tolerably near to those which the resonance cavity is adapted to reinforce best, will be more or less reinforced, and the others will be either left untouched or more or less damped. Hence every tone sung will have its quality of tone altered by the nature of the vowel position of the mouth, and this alteration of the original quality of tone is that which we recognise as a vowel. The different vowels in speech differ, as if, for example, we played for *peep*, a piccolo flute; for *through*, a deep organ flue pipe; for *glass*, any conical organ reed pipe, and so on. Or as if for the vowels we substituted entirely different instruments. Just as we know a violin A from a flute A, or from a pianoforte A, or from an oboe A, and so on (all of which are compound musical tones having the same pitch), by their different qualities of tone only, so we know the vowels of speech when sung to the same pitch, solely by their difference of quality which we have been taught to recognise from childhood. We thus, too, are able to understand why some vowels always and necessarily give

a bad quality of tone, and why by a slight alteration of the resonance cavities of the mouth, &c., we can improve the quality of tone without rendering it so different as to be no longer recognisable. We can also understand why it is that by other changes in the position of the mouth, &c., we can entirely change the quality, and make it unfitted for any musical purposes. Sing on any pitch to the vowel in *glass*, and while keeping the voice steadily at that pitch, and purposing constantly to pronounce the same vowel, more or less close the teeth, raise or twist the tongue, close or twist the mouth, making the aperture of very various shapes and dimensions, or open the entrance to the nose, leaving the mouth either shut or open. Observe the great variety of qualities of tone, some good, others bad, and all more or less strange, which will thus result. This exercise is very important for making the singer feel the meaning of quality of tone, and the extent to which it is under his command. He will thus gradually learn to understand that for every musical note which can be produced in the larynx, there is an original quality of tone, which, however, it is impossible for us ever to hear, because we cannot remove all that portion of the head which lies above the larynx, without destroying the power of the larynx to produce any tone at all. We are, therefore, constrained to hear only its modification by the resonance chambers through which the vibrating air must inevitably pass. But we can perfectly well understand that these act just as variously shaped organ pipes fitted to the same reed (which, unlike the larynx, can be made to sound independently of the pipes). We are thus able to define that a vowel is a modification (due to resonance in the cavities above the larynx), of an original quality of tone (produced by the vibrations of the vocal cords in the larynx.)

Experiments on the Nature of Vowel Qualities of Tone.—It may be observed in passing, that all concords, when the notes sung are in just intonation, are really qualities of tone, and that the

roughness arising from discords and from tempered music is due to the introduction of sounds not belonging to the series of partials 1, 2, 3, &c., or else to the beats of the partials of the tones which are sounded together. Procure seven voices which can sing $d, d s d^1 m^1 s^1 d^2$ in perfect tune at the same time, and then let them vary the strength greatly, singing, for example, in succession as marked by the letters *pp, p, mf, f, ff*, and 0 for silence, in the following scheme.

d^2	<i>f</i>	<i>:pp</i>	0	:0	<i>ff</i>	:0	<i>p</i>	<i>:ff</i>
s^1	<i>f</i>	<i>:pp</i>	0	:0	<i>ff</i>	:0	<i>p</i>	<i>:ff</i>
m^1	<i>f</i>	<i>:pp</i>	0	: <i>p</i>	<i>ff</i>	: <i>f</i>	<i>p</i>	:0
d^1	<i>f</i>	<i>:pp</i>	0	: <i>f</i>	<i>p</i>	: <i>f</i>	<i>p</i>	:0
s	<i>f</i>	<i>:pp</i>	<i>pp</i>	: <i>p</i>	<i>p</i>	: <i>p</i>	<i>f</i>	:0
d	<i>f</i>	<i>:pp</i>	<i>pp</i>	: <i>p</i>	<i>p</i>	: <i>pp</i>	<i>pp</i>	: <i>mf</i>
d_1	<i>f</i>	<i>:pp</i>	<i>f</i>	: <i>mf</i>	<i>p</i>	: <i>p</i>	<i>p</i>	: <i>mf</i>

If voices cannot be procured, produce the tones in these different degrees of loudness on a quartet of viols, which, however, is not quite so good for the purpose. The two first trials give the full effect of the chord, but not of any usual qualities of tone. The six last give effects not at all like chords or qualities of tone, but differing much in the same way as vowels. As the notes used are all compound tones, and not simple tones, the effect is not precisely the same as in vowels, but it is of the same kind.

Raise the dampers on a piano by the forte-pedal, and sing loudly and suddenly any vowel to the pitch of some note (a bass note is the best), directing the voice against the sound-board or strings, which should be exposed, at least in part, by opening the piano.* After a little pause the vowel will be echoed back from the piano. Damp the strings entirely, and sing a different vowel in the same way to the same note; after a pause, this new

vowel is re-echoed. The re-echoed vowels are loud enough for a whole roomful of people to hear, and like enough for them to recognise, but they are not perfect, partly on account of the imperfect tuning of the pianoforte, and partly on account of the sluggish action of the strings. The effect arises from the fact that strings vibrate sympathetically with the human voice, but only those partial tones of the strings will sound sympathetically which are of the same pitch, or very nearly so, as some of the partial tones in the voice, and the pause is due to the circumstance that strings require time to get into audible vibration. This is a highly interesting experiment for singers, because it shows that vowels are really only qualities of tone which can be mechanically reproduced. And it is still more interesting generally as showing the precise way in which qualities of tone are communicated to the ear by the microscopical piano already mentioned, which forms the extremities of the nerves of hearing. These are set in motion by the vibrations of an elastic fluid in which they are immersed, and which has had its own vibrations communicated to it by the elastic external air. In the actual piano the strings are set in motion by the vibrations of the sounding board, which again has had its own vibrations communicated to it by the external air.

Mr. A. Graham Bell, son of Mr. A. Melville Bell (to whose labours on speech I shall often have to allude), in the Centennial Exhibition at Philadelphia, in 1876, exhibited a means of conveying the complex vibrations which produce the effect of vowels, and musical notes, that is, of vowels spoken and sung, through an electrical telegraph, to an ear placed at the other end of the telegraph wire, simply by making an elastic spring vibrate in sympathy with the vowels. This extraordinary fact, which is of great importance in clearing up our notions of the nature of vowel qualities of tone, was vouched for at the Glasgow Meeting of the British Association in 1876, by the great electrician, Sir William Thompson, who had himself heard the vowels produced.

* The usual cottage pianos in which the "action" covers the strings cannot be used in front. If the back silk screen be removed, and the sounding board exposed, they act better. But the best instruments are flat pianos, and especially well-tuned grand pianos, with the lids raised, so that the singer can sing right down on to the strings.

III. SHORT KEY TO GLOSSIC,

DIAGRAMS, SYSTEMATIC ARRANGEMENT OF THE SPEECH-SOUNDS.

Description of the following Tables.—In the preceding Sections it was sufficient to indicate our 13 strong or accented vowels by 13 words containing them. But before proceeding to explain the nature of particular speech sounds here considered, it is necessary to give some notion of the systematic method of writing them here adopted, and called “Glossic.” In the Tables of “English and Foreign Glossic” there is given a column of words in small and large capitals, each followed by a word in small letters. The large or small capitals indicate Glossic, the small letters customary or Nomic spelling, and each word is written in both spellings. The Glossic *large* capitals shew the combinations of letters which represent the sounds expressed by the Nomic *Italic* letters. The turned period (ˆ) or accent mark shews that the preceding vowel is *strong*, and, when the accent mark follows the vowel immediately, the vowel is *long*, but when a consonant intervenes, the vowel is *short*. By this means a general idea of the sounds will be obtained, sufficient for understanding the pronunciations occasionally inserted. For numerous examples and exact descriptions see the “Glossic Index” (Section XII) and the pages there referred to. Words in Glossic Spelling are usually dis-

tinguished by being in *Italics* or else between square brackets [].

The diagrams are sufficiently described on the page which faces them, and will be frequently referred to hereafter. They may be disregarded at first.

The “Systematic Arrangement” includes all the sounds treated in this book. For an explanation of such symbols as are not found in the following short key, see the passages referred to in the Glossic Index. They are collected together in this place for future reference, and may be entirely passed over at first, as they will be unintelligible without the following explanation.

Note, that *th*, *dh*, *kh*, *gh*, *sh*, *zh*, *ng* must be separated by a hyphen when they have not the following meanings, as *pot-hous*, *mad-hous*, *baik-hous*, *bag-hoal*, *mis-hap*, *in-go'ing*, as *poth-ous*, *madh-ous*, *baikh-ous*, *bagh-oal*, *mish-ap*, *ing-o'ing* would represent quite different sounds.

Note also that the accent mark (ˆ) is generally sufficient for this purpose, as *pot-hous*. The accent mark is placed immediately after a *long* vowel or diphthong, and immediately after the *consonants* following a *short* vowel in the same syllable, as shewn in the examples. It is not used in French words.

ENGLISH GLOSSIC.

Strong Long Vowels.

BEEˆT beet	KAUˆL caul
BAIˆT bait	KOAˆL coal
BAAˆ baˆa	KOOˆL cool

Strong, Short, and Stopped Vowels.

NˆIˆNG knitting	NOˆTING knotting
NˆEˆTING } netting	NUˆTING } nutting
NAˆEˆTING }	NUUˆTING }
MAˆTING matting	FUOˆTING footing

(*Note*. AE, UU are used by some speakers only.)

Weak, Short, and Open Vowels.

TROAˆKˆEE trochee	AUGUSˆT August
WITˆI witty	WINˆDOA window
RAIˆLWAI railway	INˆFLOOENS influence

Diphthongs.

AAYˆ aye	FOILˆ foil
HEIˆT height	FOULˆ foul
	FEUDˆ feud

Glottid.

HAIˆ hay

Consonants.

YAI' yea	WAI' way
YHEU hue	WHAI' whey
<hr/>	
PBE' pea	FBI' fie!
BEE' bee	VEI' vie
TOA' toe	THIN' thin
DOA' doe	DHEN' then
CHEST' chest	SEE'L seal
JEST' jest	ZEE'L zeal
KEE'P keep	MESH' mesh
GAI'P gape	MEZH'ER measure

Consonantal L, M, N, NG.

LAI' lay	NAI' nay
MAI' may	SING'ING singing

Vocal L, M, N.

LIT'L little	RITH'M rhythm	OA'PN open
--------------	---------------	------------

Trilled R'.

R'AI' ray	HUR'I hurry
MER'I merry	OKUR'ENS occurrence.
MAR'I marry	

Vocal R. Strong.

HER'B herb	KER' cur
MER' myrrh	OKER' occur

Vocal R. Weak.

DOL'ER dollar	ON'ER honour
PROP'ER proper	MER'MER murmur
EELIK'S'ER elixir	PLEZH'ER pleasure
TAI'L'ER tailor	

Vocal R. Diphthongal.

PEE'R peer	NAU'RTH north
PAI'R pair	POA'R pour
PAA'R par	POO'R poor

Vocal R. Triphthongal.

EIR ire	OUR our	EUR your
---------	---------	----------

Vocal R (Strong & Diphthongal) followed by Trilled R'.

OKER'R'ING occurring	MAA'RR'ING marring
PEE'RR'ING peering	POA'RR'ING pouring
PAI'RR'ING pairing	POO'RR'ER poorer

Vocal R (Triphthongal) followed by Trilled R'.

FBI'RR'I	} fiery	FLOU'RR'I	} flowery
FBI'UR'I		FLOU'UR'I	
KEUR'RR'ING curing			

Weak indistinct A, EL, EM, EN.

EIDEE'A idea	BUOZ'EM bosom
EID'EL idol	TEN'ENT tenant
REE'EL real	

FOREIGN GLOSSIC.

(F. French, G. German, I. Italian.)

Foreign and Provincial English Vowels.

BAET' bête. F.	DUE' dié. F.
KAOKAET' coquette. F.	UET' hutte. F.
LAHSH' lèche. F.	FEO' feu. F.
KAHSAI' casser. F.	GEO'TU. G.
NAO' nò. I.	VOEF' veuf. F.
	BOEK'U böcke. G.

French Nasal Vowels.

VAEN' vin. F.	OAN' on. f'.
AHN' an. F.	OEN' un. F.







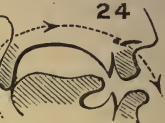



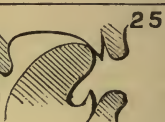

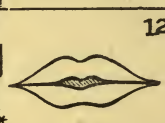

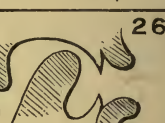

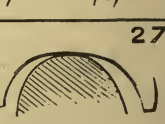


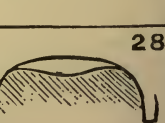
German Consonants.

DAAKH' dach. G.	KEO'NEEGY'Hu könlige. G.
TAA'GHU' tage. G.	PF'AA'L' p'ahl. G.
BEKY'H' ich. G.	V'AA'L' wahl. G.

Italian and French Liquids.

LY'EE gli. I.	NY'AOK'ROA' gnocco. I.
PAA'LY'AA' paglia. I.	BEEZAO'NY'AA' bisogna. I.
	BEOZAO'NY' besogne. F.

DIAGRAMS OF POSITIONS FOR VOWELS AND CONSONANTS.

<p>EE I] (ue] Y.*</p>  <p>1</p>	<p>EE I] (ue] Y*</p>  <p>8</p>	<p>P B*</p>  <p>15</p>	<p>M*</p>  <p>22</p>
<p>AI E] (eo (oe]</p>  <p>2</p>	<p>AI E] (eo (oe]</p>  <p>9</p>	<p>T D*</p>  <p>16</p>	<p>N*</p>  <p>23</p>
<p>A] ae</p>  <p>3</p>	<p>A] ae</p>  <p>10</p>	<p>K G*</p>  <p>17</p>	<p>NG*</p>  <p>24</p>
<p>U a'] R*</p>  <p>4</p>	<p>EE AI A] U AA]</p>  <p>11</p>	<p>F V*</p>  <p>18</p>	<p>TH DH*</p>  <p>25</p>
<p>(OO (UO] W*</p>  <p>5</p>	<p>(OO (UO] (ue] W*</p>  <p>12</p>	<p>S Z*</p>  <p>19</p>	<p>SH ZH*</p>  <p>26</p>
<p>AA] (OA (AO] uu</p>  <p>6</p>	<p>(OA (AO] (eo (oe]</p>  <p>13</p>	<p>L*</p>  <p>20</p>	<p>L*</p>  <p>27</p>
<p>(AU (O] ah]</p>  <p>7</p>	<p>(AU (O]</p>  <p>14</p>	<p>R*</p>  <p>21</p>	<p>R*</p>  <p>28</p>

Notes.—* Voiced Consonants. (Rounded Vowel.] Wide Vowel. (] Wide Round Vowel.

DESCRIPTIONS OF THE DIAGRAMS.

These are merely diagrams, not complete drawings of the vocal organs. They are intended to shew roughly the positions of the tongue with regard to the palate, teeth, and uvula, and the position of the lips with respect to each other, and to the teeth, during the utterance of the vowels and consonants described in the following Sections.

Diagrams 1, 2, 3, 4, 5, 6, 7 (occupying the whole first column) are longitudinal sections of the mouth, supposed to be cut from top to bottom, from the back (on the left), to the teeth in the front (on the right). The shaded parts are the *Uvula* [eu-veula] and the *Tongue*. The top line denotes the *Palate* [palet] or roof of the mouth, and the sharp angles on the right are the upper and lower *Teeth*. The wavy line at the root of tongue is the *Epiglottis* [ep-iglot-is] or lid of the larynx. The line against which the uvula rests to prevent the air escaping through the nose is the back of the *Pharynx* [far'ingks] or fleshy bag behind the mouth.

Diagrams 15, 16, 17, 18, 19, 20, 21 (occupying the whole of the third column, and also 25, 26, in the fourth column) are similar sections, extending as far as the lips (also shaded), but 15 and 18 omit the tongue as its position for P, B*, F, V* is determined by that due to the following sound.

Diagrams 22, 23, 24, in the fourth column, are similar sections, including the lips and one *Nostril*, and also the *Upper Bag of the Pharynx*, through which the air escapes into the nose (in the direction shewn by the dotted line and arrow heads), because the uvula is not pressed against the back of the pharynx, as in 1, 2, 3, &c.

Diagrams 8, 9, 10, in the second, and 27, 28, in the fourth column, are cross sections of the mouth, in front of a line joining the ears. The upper curve is the *Palate* or roof of the mouth; the side pendants are the *Side Teeth*, and the shaded part is the upper portion of the tongue.

Diagram 11, in the second column, shews the *open* or non-rounded lips, and 12, 13, 14, also in the second column, shew the lips *rounded* in different degrees, the teeth behind them being always wide apart. Observe the difference of the corners of the mouth in 11 and 14. In 12, the lips are *high-round*; in 13, *mid-round*; and in 14, *low-round*.

The *letters* to the *left* of each diagram, are the Glossic characters used for the corresponding sounds in the preceding "Short Key." Sometimes two or three diagrams are required to shew the position for one vowel or consonant.

The CAPITAL LETTERS indicate the vowels heard in received English pronunciation. The small letters shew the vowel sounds heard in German, Italian, and French.

When] is placed after a letter, as for AA], the larynx must be depressed, and the pharynx widened. When (is placed before a letter, as for (OA, the lips must be rounded, as marked in diagrams 12, 13, 14, in the second column, according as the tongue is high, mid, or low for producing the vowel, thus (OO, (UO], (ue, have the high-round lips in 12, (OA, UO], (eo, (oe] have the mid-round lips in 13, and (AU, (O, have the low-round lips in 14. When no (is prefixed, the lips are as in 11. When (is placed before and] after a letter, as for (O), the lips must be rounded and the larynx depressed and the pharynx widened at the same time.

When * is placed after a consonant the *voice* has to be set on.

YH, Y* differ too slightly in position from EE, and WH, W* from OO, to be distinguished from them in these rough diagrams.

H, accompanied or not by unvoiced breath, being produced by a jerk of the diaphragm (dei-ufram), or muscular layer separating the lungs from the bowels, has no diagram.

In S, Z* the tip of the tongue is tense or stiff. In R* it is soft or loose, and vibrates as the breath passes over it, producing interruptions or beats. Observe that for L*, diagram 27, the *centre* of the tongue, and for R*, diagram 28, the *sides* of the tongue touch the palate. For T, D*, diagram 16, *both* the centre and the sides touch the palate, forming a complete stop.

R* is treated as a vowel, diagram 4, being the sound of U, always followed by R* before a vowel, and permissively, not obligatorily, followed by a very gentle R* in other cases.

Diphthongs and changing positions could not be noted, but are analysed in the following Sections.

SYSTEMATIC ARRANGEMENT OF ENGLISH, GERMAN, ITALIAN AND FRENCH SPEECH-SOUNDS.

Capitals, English. Roman small, additional German, Italian, and French. Italic small, Incidental.
†, not treated in these pages.

Call the letters by their usual names, except *r*, which call *air* to prevent confusion with *aa*, and *m*, which is best called *am*, as *em* and *en* are difficult to distinguish. Call (°) before and (') after a letter "hook," (,) before a letter "curve," (°) before a letter "circle," (ʒ) "gradual," (z) "clear," (+) "glide," (—) "slur." Thus: *uu* "eu eu," *w* "double eu," °*h* "circle aich hook," *h_z* "aich clear," *r* "curve air," °*r* "hook air," *r* "air double-hook."

A. VOWELS. SECTION V.

		I.	II.	III.	IV.	V.
Height	Tongue.	Primary.	Wide.	Round.	Wide-round.	Nasal.
1	High Front.	EE	I	†	ue	†
2	Mid Front.	AI	E	eo	oe	oen'
3	Low Front.	ae	A	†	†	aen'
4	High Mixed.	†	i'	†	†	†
5	Mid Mixed.	U	a'	†	†	†
6	Low Mixed.	†	e'	†	†	†
7	High Back.	<i>uu'</i>	<i>u'</i>	OO	UO	†
8	Mid Back.	uu	AA	OA	AO	oan'
9	Low Back.	†	ah	AU	O	ahn'

B. GLOTTIDS. SECTION VII.

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. °<i>h</i>, open glottis, <i>flatus</i> 2. °<i>h'</i>, contracted glottis, <i>whisper</i>. 3. <i>h'</i>, closed glottis, <i>voice</i>. 4. <i>z</i>, gradual attack or release, glottis moving from open to close, or from close to open, position. | <ol style="list-style-type: none"> 5. <i>z</i>, clear attack or release, glottis closed for voice from first to last. 6. ;, <i>check</i>, closed glottis, barring expiration by effectually resisting the pressure of the air. 7. <i>H</i>, <i>jerk</i>; including <i>h_z</i> jerked gradual attack, and <i>h_z</i> jerked clear attack, the two forms of aspirate. |
|---|--|

C. CONSONANTS. SECTION VIII.

Contacts or Straits formed by	1. Lips round.	2. Lips flat.	3. Lip and Teeth.	4. Teeth and Point of Tongue.	5. Gums and Point of Tongue.	6. Palate and Point of Tongue.	7. Arched Front of Tongue and Palate.	8. Hollowed Front of Tongue and Palate.	9. Front and Point of Tongue.	10. Front of Tongue and Palate.	11. Front and Back of Tongue.	12. Back of Tongue and Palate.	13. Back of Tongue, Palate, and Lips.
ORAL.													
SHUT.													
Mute.	P				t'	T		t'	ty'	ch'	ky'	K	kw'
Imploded.	°b				°d'	°d						°g	
Voiced.	B				d'	D		d'	dy'	j'	gy'	G	gw'
CENTRAL.													
Flated.	WH	f'	F	TH	t'h	s'	S	SH	sh'	YH	ky'h	kh	kw'h
Voiced.	W	v'	V	DH	d'h	z'	Z	ZH	zh'	Y	gy'h	gh	gw'h
LATERAL.													
Flated.					l'h	lh 'lh							
Voiced.					l'	L 'l		l	ly'				
TRILLED.													
Flated.	'pr				r''h	r'h						'rh 'kh	
Voiced.	'br	'wr			r''	R'		r' r'				'r'' 'gh	
NASAL.													
SHUT.													
Flated.	mh				n''h	nh						ngh	
Voiced.	M				n''	N		n	ny'			NG	

D. GLIDES AND SLURS. SECTIONS VI & IX.

1. Vowel A+I÷U. 2. Mixed, B+I+Z+I÷L+I. Consonant P+L.

IV. MODE OF PRODUCING SPEECH-SOUNDS.

Flatus, or Audible Breath.—Breath driven from the lungs passes, through the “larynx” (*lar’ingks*) and throat, into the mouth or nose, or both, and so reaches the air. When the larynx is unobstructed, and the force with which breath is ejected is moderate, no sound is noticed. When the breath is driven more sharply through the unobstructed larynx, and the other passages are more or less compressed or obstructed, it is called “flatus” (*flaivtus*), and produces various kinds of “hiss.” Both breath and flatus are unsuitable for singing, although flatus is very important in speech, and, when the cavity of the mouth is properly adapted, can become musical in “whistling.”

Vocal Chords.—The opening of the larynx is traversed by two highly elastic bands, called the “vocal chords.” A good notion of their shape and action is obtained by extending the fore and middle fingers of the left hand (the other fingers and thumb being doubled in), and resting their tips on the lowest joint (that nearest the palm of hand) of the fore and middle fingers of the right hand, the rest of these fingers and all the other fingers being bent down, and the palms of both hands facing the ground. The figure thus formed is lozenge-shaped, with two long sides (the left fingers representing the vocal chords) and two short sides representing the “arytenoid cartilages” (*ar’iteenoid kaartilejez*), or ladle-shaped pieces of gristle, by which the chords can be opened or brought together (imitated by the motion of the right fingers). The point or vertex of the angle formed by the chords, which are horizontal, lies in the front of the larynx, just where “Adam’s apple” can be felt in the throat. The variable tongue-shaped opening between the vocal chords is called the “glottis” (*glot’is*).

Whisper as Distinguished from Flatus.—When the chords and cartilages are both open, there is a perfect passage for the breath, and only inaudible breath or audible flatus is possible. When the edges of the chords are brought near, but not in contact, there is a “fluttering” of the edges of the chords, which, though insufficient to produce voice proper, causes “whisper,” which is felt as a mixture of voice and flatus. This is also quite unsuited for singing.

Voice and Original Quality of Tone.—When the edges of the chords absolutely touch, forming a complete barrier to the breath, but are not held tight and rigid, so that the breath is able to open them slightly, after which they close again by their own elasticity, the air passes out in regularly recurrent “puffs.” The rapidity of these puffs depends on the “tightness” with which the chords are stretched; and the “cleanness” of the puffs (that is, their sharp separation from each other) depends upon the exactness and duration of the closure of the chords, the length of time during which they remain closed, and many other circumstances. The “rapidity” of the puffs (that is, the number of them which occur in a second) determines the pitch of the compound musical tone, as defined in Sec. II., p. 8. The “cleanness” of the puffs determines the initial quality of tone, that is, the number of partial tones in any musical tone of the voice (always very large) and their relative degrees of loudness. The natural formation of the chords and the perfect exactness and nature of their elasticity are the main ingredients in a good voice. This quality is, however, greatly influenced by a little, but extremely variable, cavity, just above the chords (“the ventricle of Morgagni,”

ventrikl ov Maor'gaany'ee) by the box of the larynx itself, and especially by its lid, the "epiglottis" (*epiglott'is*). But though all this apparatus greatly changes the quality of tone, by which we express the various kinds of emotion mentioned in Sec. I., p. 2, and hence becomes of the greatest importance both to the singer and the orator, they do not make the modifications recognised in speech proper, and they cannot be described with sufficient brevity or clearness for practical purposes. All these modifications of quality have, therefore, to be learned by special training exercises, *patterned* by a skilful teacher, which it is not our business at present to consider. It is, however, important to know, that the singing and speaking voice issues from the larynx and enters the throat or "pharynx" (*far'ingksj*) with a determinate quality of tone and a determinate pitch, and that the quality, but not the pitch, has to be subsequently modified by the resonant cavities through which it passes, and that this modification transforms the merely vocal sound into intelligible speech.

The Resonance Cavities—The reader should now refer to the rough diagrams on p. 14, with the explanations there given, which will be rendered more intelligible by what follows. The wavy line at the bottom of diagrams 1 to 7 indicates rudely the top of the epiglottis. The "voice" (or recurrent puffs forming the air within the cavities into waves) passes between it and the line to its left, which forms the back wall of the pharynx. These diagrams shew a little shaded tongue, the "uvula" (*euveula*), lying against this wall, so that the puffs of air have to pass into the mouth, through a narrowing passage (not shewn in the diagrams) called the "arches of the palate." These and the uvula are easily seen in a small looking-glass when the mouth is opened. If, however, the uvula lie free from the back wall of the pharynx, as in diagrams 22, 23, 24, the voice or puffs of air can also pass behind it, as shewn by the dotted line and arrow heads, through the pear-shaped "upper" pharynx and the "back" nostrils (which lie where

the dotted line cuts the front wall of the upper pharynx), into the complicated "nasal cavities" above the "hard" palate, and finally escapes by the "front" nostrils.

Brief Definitions of Breath, Flatus, Whisper, and Voice as Originators, and Throat, Nose, and Mouth as Modifiers of Sound.—The points to be borne in mind by the singer or speaker who wishes to understand the nature of pronunciation are these:—

Breath. Quiet, noiseless emission of air from the lungs through the open glottis, and unobstructed mouth or nose, or both,—unvocal, unmusical.

Flatus. Audible emission of air, through the open glottis, and more or less constricted or obstructed throat, mouth, or nose,—unvocal, unmusical, more or less hissing.

Whisper. Audible emission of air, through a glottis nearly but not quite closed, thrown into imperfect puffs by the fluttering of the edges of the vocal chords, but allowing much flatus to pass without sensible alteration by the puffs,—unmusical, but occasionally used in speaking, more or less vocal.

Voice. Audible emission of air through a completely closed glottis, forcing the chords asunder, and wholly reduced to regular puffs, that is, without allowing any sensible flatus to pass, with a variable, but in each case definite, original quality of tone and pitch, producing sonorous undulations (*soanoar'rus undeulai'shenz*) in the resonance cavities, which modify the quality of tone (but not the pitch) by altering the relative degree of loudness of the upper partials (p. 8), and send out the undulations to the atmosphere, producing the sensation of a more or less musical sound with a definite quality of tone,—vocal, musical.

Resonance Cavities.—Besides the small cavities of the larynx which determine the original quality of tone, there are three principal cavities, under the voluntary control of the speaker or singer, which modify it. These may be called,

Throat. The lower pharynx from the epiglottis to the part where the uvula cuts off the entrance to the nose, and the arches of the palate form the entrance to the mouth—all breath, flatus, or voice must enter this cavity.

Nose. The upper pharynx and the cavities above the hard palate, from which all breath, flatus, or voice can be cut off at pleasure.

Mouth. The cavity between the arches of the palate and the lips,—the most modifiable of all the resonance cavities.

How to Study the Effect of the Modifiers.—The first business of the pupil in learning to pronounce accurately, whether in speaking or in singing, is to study the method of altering the form or action of these three modifying cavities, throat, nose and mouth, and the effect of their various changes in modifying the quality of tone. Numerous exercises will be suggested for bringing these actions home to the consciousness of the learner, as particular cases occur, but it is first advisable to obtain a general notion of the action. As this book is intended especially for singers, the singing voice will be alone considered, and it is fortunately altogether simpler than the speaking voice.

Throat Modifications.—During quiet respiration place a finger gently on the hard lump of the Adam's apple, or gristly box forming the larynx. Close the mouth tightly and swallow. The larynx will be felt to jump upwards, quite above the point of the finger. After practising this once or twice, fill the action of the muscles becomes understood, raise the larynx without swallowing. It is evident that when the larynx is raised the whole of the pharynx is shortened, and hence its shape is materially altered.

Next place the thumb and two fingers lightly on the throat above the larynx, close under the jaw, and swallow as before. It will be found that the throat, which was before soft and loose, becomes suddenly hard and tight, and projects considerably. Hence when the larynx is raised there is a great contraction of the muscles in this region, which makes them swell externally, and also internally, constricting the pharynx as well as shortening it.

Sing to the vowel *aa*, a middle note in your compass and call it *d*, and then take *s* above and *s*₁ below, both as nearly as possible to the same vowel-sound *aa*, while holding the throat in the two ways just mentioned, and observe generally that the higher note raises and constricts the pharynx, and the lower note lowers and relaxes the pharynx.

In actual singing and speech very great varieties in the length and degree of constriction of the pharynx take place, but it is found sufficient for the classification of speech-sounds to distinguish two classes of modification:—*Throat primary*, that is, with the larynx and pharynx in about the ordinary position of quiet respiration; *Throat wide*, that is, with the larynx lower and the pharynx open than before. This refers evidently to the ordinary range of pitch in speech. In singing, as has just been seen, these distinctions cannot be satisfactorily carried out, as the pitch naturally alters the position of the larynx. But distinctions more or less equivalent to these can be made, as was intimated in Section I., and will be more particularly alluded to afterwards, and hence we may retain the rough distinction of the terms *primary* and *wide*, which were introduced by Mr. Melville Bell in his "Visible Speech," when he for the first time drew attention to the effect of pharyngeal action on speech-sounds.

Nose Modifications.—Open the mouth as widely as possible, facing the full light of a window, with the head well thrown back to admit the light, and with a very small piece of looking-glass, which will not cast a shadow in the throat, observe the interior of the mouth. Note especially the arch of the palate, and the uvula hanging from the middle of it like a

little tongue—the real tongue may be kept down by *thinking* of the vowel *au*, without making any attempt to utter it. Now breathe quietly through the nose *only*. It will be seen that the tongue immediately rises, and clings close to the top of the arch of the palate, completely concealing the uvula. This action closes the mouth against the passage of the air from the throat, and forces it through the nose. Then draw breath through the *mouth*, and the tongue immediately sinks, and observe its alternate rise and fall for a few respirations. Change the mode of respiration, inspiring and expiring by the nose *only*. The tongue will be seen to remain fixed above. Again change the mode of respiration, and expire by *both* the nose and the mouth. When the motion is gentle, you will see the uvula gently advance every time you expire, and if you breathe with a jerk, the uvula will be absolutely jerked forward, together with all the loose folds of the “soft palate” forming the top of the arch of the palate, and the point of the uvula will be thrown upwards. This is produced by the rapid passage of the air both behind the uvula and below it.

Stand as before, with open mouth and glass, and breathing quietly for one or two respirations, suddenly say or sing the vowel *aa* to a short staccato note at an easy pitch, and then proceed with the easy respiration. Do this several times in succession. Observe (and don't cease experimenting till you have clearly observed) that every time *aa* is sung there is formed a sudden dimple or saucer-shaped depression in the uvula just below the arch of the palate and some little way from its tip, evidently arising from bringing the back of the uvula against the back wall of the pharynx, as shewn in the diagrams 1 to 7, having the effect of stopping off the passage of air into the nose, just as the tongue in a former experiment stopped off the passage of air into the mouth.

Next, standing as before, sing *aa* steadily at an easy pitch, and observe that the uvula is drawn back as already mentioned. Then in the same breath and with the same degree of force (trying

to keep the tongue quite steady, which will be found difficult), endeavour to give *aa* a “nasal twang,” which I will write as *aa*, and observe that immediately the quality of tone changes, the uvula again descends freely, as in the quiet respiration through mouth and nose. The effect is not so strong or striking as before, because the voice does not admit of being emitted with so much force as the unobstructed breath, but if carefully observed for several successive alterations of *aa aa aa aa aa*, it will be quite unmistakable. The greatest difficulty will be felt in keeping the tongue down to its proper position for *aa*, as it involuntarily rises to check the air from entering the mouth, and, if the tongue is not kept down, the uvula cannot be properly seen. This exercise will also shew that nasality cannot be prevented by throwing the head well back, but that a muscular action is still necessary to press the uvula against the back wall of the pharynx and keep it there.

After this has been practised before the glass till you are familiar with the action, practise it without the glass, and get to feel the action of the muscles required to draw the uvula away from the wall of the pharynx. Practice also to feel the difference between a small and a great degree of nasal twang. Practice also the effect of closing the front nostrils with the fingers, while singing *aa* and while singing *aa*, and observe that this closure leaves *aa* absolutely unaltered, but changes *aa*, not into *aa* or any untwanged vowel, but into a different nasal twang, arising from the circumstance that the resonance in the nasal cavities, which still takes place, does not freely communicate with the outer air. The power we have of altering the degree of nasality depends, at least partially, on the degree of opening between the back of the uvula and the wall of the pharynx, and the slightest degree of such opening during the sound of a vowel is unendurable in English, German, or Italian singing, though occasionally necessary in French. As many English, and especially Americans, and even Germans are apt to nasalise their vowels, and most especially this vowel *aa*, the most careful practice

is required to avoid it, and the valvular action of the uvula should be thoroughly understood by much repetition of the experiments here suggested, which may be easily considerably varied.

Mouth Modifications—Action of Teeth and Lips.
—The size of the mouth may be greatly changed, without much alteration of its form, by the opening and closing of the jaw. Many speakers are in the habit of keeping their teeth close. In the experiments of Section II. we saw how much the closing of the opening of a resonance cavity alters its pitch, and hence its modifying power. No good clear tone can be produced when the teeth are closed. Sing *aa* with lips and teeth wide open; endeavour to retain the tone, pitch, and force absolutely unchanged, while the jaw is suddenly closed and the teeth locked, the lips remaining as far open as possible, and observe the difference of effect. As a general rule the singer should always keep his teeth far enough apart for him to insert the first joint of his *thumb* between them. For high notes a wider opening is required. But the opening should never be less while a vowel is sung. All closure should be made by the soft lips only. Sing the vowel *aa* with wide teeth and lips, and then, while endeavouring to keep the tone, pitch, and force constant, alter the shape of the lips as suggested by the diagrams 11 to 14, passing slowly and gradually from 11 to 14, 13, and 12 in this order. Also try the effect of protruding the lips in a funnel shape, and of bringing the inner parts close and projecting the outer margins. Also try the effect of large and small *side* openings, so that there is left only a small opening at one corner, and make this opening at one time as round, and at another as flat as possible. Also try the effect of drawing the lips tightly in, while closing them, bringing the outer margin as near the inside of the mouth as possible. Try also to pass by insensible degrees from one position to the other. Observe very carefully the great modifications produced in this one clear vowel *aa* by this alteration of the lips only, while the teeth and tongue are kept

absolutely fixed, and the mind *intends* to utter the vowel *aa* all the time.

The open lips, as in diagram 11, are considered by Mr. Melville Bell as ordinary, and not to require noting. Closure of the lips in any way is termed *rounding*, and three degrees of rounding are recognised, as in diagrams 12, 13, and 14, as usually accompanying various heights of the tongue. This may still be retained as convenient, though the experiments just made will shew the learner that it is only a rough classification.

Mouth Modifications—Action of Tongue.—The chief source of change in the shape and resonance power of the large cavity of the mouth arises from that extremely movable, flexible, extensible, contractible plug, the tongue. Throughout all the explanations of the next Section it will be advisable to watch it with *two* small pieces of looking-glass, one held in front of the mouth, and reflecting the opening and tongue directly to the eye, and the other held at the side, and so turned as to reflect the tongue to the first glass, which reflects it to the eye. There will be found some difficulty at first in managing these glasses, and in keeping the lips and teeth sufficiently open to see the action, but it is a difficulty worth overcoming to those who wish to understand the unruly instrument with which they will have so much to do in speaking and singing.

The upper surface of tongue is roughly divided by Mr. Melville Bell into three parts,—*back*, *front*, and *tip*; the *back* being that part which is nearest to the throat, the *tip* that which is nearest to the teeth, and the *front* the intermediate portion. Mr. Bell also recognises three degrees of height of the tongue, *low*, *mid*, and *high*, and this height may affect either the *back* only or *front* only, or both together, producing a *mixed* position. All these distinctions are very rough, of course, but also very convenient, and sufficient for most purposes. But it must be borne in mind that they do not pretend to be accurate or exhaustive, and a few simple experiments will shew that numerous additions would be required to make them at all complete.

Sing the vowel *aa*, with open teeth and lips, and with the tongue in the freest and easiest position capable of producing a good tone, and keep up the *intention* of pronouncing this same vowel while the teeth and lips are kept fixed, and only the tongue is moved, the nose being constantly shut off by the uvula. First gradually protrude the tongue out between the teeth as far as possible, keeping it clear of the upper teeth; the quality of tone will be found to alter sensibly for the worse.—Next, bringing the tongue back to its usual position, sound *aa* clearly, and make the tongue as small and as low as possible; observe the new alteration of tone, which decidedly thickens in quality. Pass rapidly from this to the former position with extended tongue, and the *aa* sound will seem to become entirely obliterated.—Re-assuming the *aa* position, bring the tip of the tongue well up, so that the under surface of the tongue is easily seen, but the tip does not touch the palate. Observe that this again roughens and thickens the sound, but in a different way from that resulting from lowering the tongue, and that the vowel would be clearly recognised.—Now carry this further, bend the tongue so round that the *under* surface of the tip rests firmly on the hard palate, and observe that the last change of quality is also carried further, and the musical character of the tone greatly altered for the worse. This difference of quality is best appreciated always by rapid changes to the extreme positions.—Re-assume the *aa* position, press the tip of the tongue firmly against the lower gums, and endeavour to pronounce *aa* while you raise the *back* of the tongue only. Observe that the intention to pronounce *aa* in such a position results in complete failure, a mere abortive noise resulting and dying rapidly off.—Re-assume the *aa* position, and move the tongue about

fantastically, observing the changes, till occasionally either with the back or broad front and tip of the tongue the whole passage of air is stopped, and observe the sudden cessation of sound.

Object of these Experiments and Observations.

—Some of the above sounds are more or less used in some languages, but the experiments suggested have been purposely selected so as to avoid known sounds, in order that the learner may feel for himself the meaning of sudden and gradual alteration of the resonance cavity of the mouth by the action of the tongue and lips. Absurd as many of the results may appear, they will all prove useful in familiarising the mind with the notion of the modifications produced in one original quality of tone by voluntary modifications of the forms of the cavities through which voice or flatus has to pass, and will render the following explanations perfectly easy and simple to comprehend. The actions of the tongue, lips, and throat become almost involuntary, and certainly unconscious, through habit, and are performed with so much rapidity, that they are extremely difficult to analyse. But such an analysis must be attempted when any new sounds have to be produced, or familiar sounds corrected. Hence the necessity of first performing such extreme experiments as are here suggested, which, lying altogether out of usual habits, require a conscious action to reproduce. The examination of the throat by touch, and of the uvula, lips and tongue by sight, will aid materially to a right conception of what is required. The desired result, however, will not be gained unless the learner finally attains the same unconscious power of producing the desired results as he already does for ordinary speech.

V. VOWELS.

Definition of a Vowel.—The experiments in Sections II. and IV. lead to the following primary principles:—An original quality of tone is produced by the vocal chords and the cavities of the larynx. This quality of tone is modified by the passage of the undulating air from the larynx through the throat, nose, and mouth, jointly or severally. This modification varies with the shapes given to the cavities of the throat, nose, and mouth, and is, in general, different for every difference of shape, although, exceptionally, different shapes may produce the same, or at least, indistinguishable modifications. The modification may leave the original quality of tone more or less musical, or render it more or less unmusical.

A Vowel is a fully musical modification of an original quality of tone, produced by a definite shape of the cavities of the throat, nose and mouth.

That this modification should be appreciable it must last for a sensible time, which may be very variable. Hence we have short, medial (that is, middle length), and long vowels. But if continued for a very long time the modification ceases to impress the ear, which perceives only the persistent quality of tone. It is by a tolerably rapid change of quality only that the difference of modification is felt, and the separation of the symbols as telegraphic marks of thought, is thoroughly appreciated.

“Genera” and “Species” of Vowels.—Slight variations of the definite shapes of the throat, nose, and mouth, produce slight changes in the modifications of quality which produce vowel effects.

Each such is really a separate vowel. But when the difference is small, the ear fails to appreciate it, even when the sounds are uttered very closely after one another, without severe training and practice, such as is never undertaken except by investigators. The listener merely wants to know those broad distinctions which indicate differences of thought. National habits, accurately cultivated, and local habits of small communities, where the speakers cannot even read and write, lead to very fine distinctions, which serve to separate the native from the stranger, who seldom or never attains the precise native sound. It is sufficient for the stranger to be readily understood by the native, and for the native to apprehend without difficulty, what is the vowel modification intended by the stranger; because in that case thought is reciprocally communicated. This is a most important consideration in the pronunciation of foreign languages.

Each vowel, as usually understood, is therefore not one single definite modification of the original quality of tone, that is, one single “species” (*spee’shieez*), but a whole set or kind or “genus” (*jeenus*) of modifications strictly separated by the consciousness of the speaker and the listener from other kinds or “genera” (*jen’er’a*). The speaker and singer has therefore to study the “generic” (*jen’er’ik*) character, and learn the permissible amount of “specific” (*spisif’ik*) variation from the “type.” This is especially important to the singer, as appears by Section I., because he has to produce recognisable vowel modifications under circumstances for which the original type was not

framed, and for which it is sometimes not well adapted, as when singing *ee* at a very low pitch, or *oo* at a very high pitch.

It becomes necessary, therefore, to give the "typical" (*tipikēl*) forms of the cavities of the throat, nose, and mouth, for producing a vowel genus, and to learn, so far as is necessary for practical purposes, its admissible and inadmissible variations, of which the first form the vowel species of that vowel genus, and the second form vowel species of some other, often unknown, vowel genus. And these typical forms must be such as will produce the typical vowels recognised in the "received," "refined," "literary," "educated," "cultivated," or rather "central" pronunciation of any language, as distinct from the "vulgar," "rude," "illiterate," "uneducated," "uncultivated," or rather "local" pronunciations still heard in different parts of different countries. formerly much more prevalent than at present, and apparently destined to expire. In the present work the "central" pronunciations of English, German, Italian, and French, alone, will be considered. Other languages, and local varieties will be noticed only in passing, for illustration or warning.

How the Forms of the Resonance Cavities for Vowels are to be Described.—In describing the forms of the cavities I shall adopt almost exactly the terms used by Mr. Melville Bell, who has pointed them out more accurately and definitely than preceding writers. See his "Visible Speech."

Throat.—As we have seen in Section IV., all sounds are "guttural" (*gut-ur'el*) or employ the throat, hence the throat need not be expressly named, but merely its states, distinguished as primary (*prei-mur'i*) or usual for any particular sound, and "wide" or enlarged somewhere. These distinctions are sufficient for our present purposes.

Nose.—When the nasal cavity is not cut off by the method shewn in Section IV., the mouth either may or may not be shut off, that is, the voice may pass out through the nose only (in which case it

also generally resounds in part at least of the closed mouth), or through nose and mouth at the same time; these cases will be distinguished as "nasal" (*na'i-sel*, *na'i-zel*), and "orinasal" (*oa'rr'ina'i-sel*, *oa'rr'ina'i-zel*).

Mouth.—When the cavity of the nose is entirely cut off, the sounds are "oral" (*oa'rr'el*). But as this is the usual case, and the cases where the cavity of the nose is not entirely cut off have been already distinguished, the term "oral" will not be employed except on special occasions, and all sounds must be considered to be "oral" unless they are specially termed "nasal," or "orinasal." The cavity of the mouth is bounded by the arches of the palate, the cheeks, the teeth, and the lips, and is more or less obstructed by the tongue.

Arches.—These may be in the usual or "lax" condition for the sound, which it is therefore not necessary to mention, or may be "constricted," so that the passage from the throat to the mouth is narrowed. Mr. Bell does not find it necessary to mention this at all as a specific variety, but we shall find it convenient.

Cheeks.—These are assumed to be in their usual condition, neither "hollowed" by being drawn in between the separated jaws, nor "puffed" as in blowing the trumpet. In general the state of the cheek need not be noticed. But it produces specific varieties, and in singing the cheeks require to be "tense" or hardened muscularly, to produce good resonance, by sufficiently resisting the vibrations of the air within the mouth. The singer must never forget that he is for the time a musical instrument (and, of course, a good deal more), and is subject, therefore, to all the acoustic (*akou-stik*, *ukoostik*) laws which regulate musical instruments.

Teeth.—As already stated, the upper and lower teeth have to be held well apart. These hard boundaries of the mouth at its sides and front are very important to the singer. Any gaps are apt to impair the quality of tone, and produce unpleasant hisses and lisps, and should, therefore, be

filled up immediately. It will not be necessary to mention the teeth in describing the cavity of the mouth.

Lips.—*Open, High-round, Mid-round, Low-round.*—The closure of the mouth more or less by the lips has a most important effect on the resonance of the mouth, and must be accurately described. In the usual case the lips are “open,” as in diagram 11, where it will be observed that the corners of the mouth do not form a sharp angle, but are terminated with a kind of string. Observe this form in the glass. For very high notes the singer will often find it necessary to open his mouth so wide that the vertical exceeds the horizontal opening. Various other forms of the open lips also occur and produce small specific varieties, which need not be noticed. Diagram 11 shows the typical form. Three degrees only of closed or “round” lips need be noticed, though, of course, a vast variety really exists.

“Low-round” shews that the corners are slightly brought together, the opening remaining considerable, as in saying *au*. See diagram 14.

“Mid-round” shews that the edges of the lips touch for a considerable distance from the corners, and the opening is much contracted, as in saying *oa*. See diagram 13.

“High-round” shews that the lips are still more in contact than in the last case, and that the opening is very small indeed, as in saying *oo*; the contraction is often much greater than in diagram 12, and the lips are often protruded slightly, while the whole width of the mouth between the corners of the lips is much diminished.

It is not usual, nor generally necessary, to mention these degrees by the additions “high,” “mid,” and “low,” when these are used with the corresponding heights of the tongue, as is usually the case, and Mr. Melville Bell, considering no other case, does not employ these qualifications. But varieties occur in some parts of England even, in which the different degrees of rounding are not used with the corresponding height of the tongue,

and in this case, as well as for teaching purposes, it is necessary to distinguish these three principal degrees. It should also be borne in mind by the teacher, in order to enable him to recognise and correct errors of pronunciation, that the typical forms of arranging the lips, as shewn in diagrams 11 to 14 are constantly departed from. As the lips can be always readily seen, the teacher should watch them closely. The “pouting” of either lip separately or of both lips together; the “pursing” in of the lips, giving them the effect of being gathered in by an inner purse string, forming a round and much crumpled orifice; the “flattening” of the opening by bringing the lips closer together in the middle, although no contact or no greater contact is made towards the corners; and above all, “closing” of the aperture during the time of utterance, so as to begin with comparatively open and end with comparatively closed lips, either for vowels which should have throughout their utterance, open, or else definitely rounded lips;—all these are varieties actually observed in different speakers, and all tend to alter and obscure the sound to be produced. They are also all of them habits very difficult to correct, as the speaker is usually quite unconscious of them, and has been accustomed to them all his life.

Tongue.—*Back, Front, Point, or Tip.*—The upper surface of the tongue is divided into three parts, “back,” “front,” or middle, and “point” or tip, and when the under surface is exposed, by turning the point upwards, it is said to be “reverted.” Other forms of the tongue must be specially described in particular cases. The tongue may be raised at three principal altitudes—“low,” as in diagrams 3 and 7; “mid,” as in diagrams 2 and 6; and “high,” as in diagrams 1 and 5. And in each of these cases, either the “back” alone may be particularly affected, in which case we have “high-back,” diagram 5; “mid-back,” diagram 6; “low-back,” diagram 7;—or else the “front” alone, producing “high-front,” diagram 1; “mid-front,” diagram 2; or “low-front,” diagram 3;—

or finally, both front and back may be raised so that the tongue is tolerably flat with a little depression in the middle, and in this case Mr. Bell calls the position "mixed," as the "mid-mixed," diagram 4.

The positions of the tongue having the principal effect on the resonance of the oral cavity, and hence in producing vowel modifications of quality, the vowels are naturally arranged by Mr. Bell according to the positions of the tongue, which produce 9 different forms. Each of the resonances thus produced may be modified by the "primary" or "wide" condition of the throat, giving, therefore, twice nine, or 18 resonances. But each of these resonances again, may be modified by the "open" or "round" condition of the lips, so that if we suppose the three degrees of rounding to correspond to the three degrees of height of the tongue, we shall get twice eighteen, or 36 resonances. These give the 36 vowels of "Visible Speech." They are in reality only typical forms, which are each capable of numerous modifications, but these need not be here considered. And as all the 36 forms do not occur in the 4 languages here treated, they need not be all studied. In order not to confuse the learner, 12 of them will be entirely omitted.

Description of the Systematic Arrangement of the Vowels on p. 16.—The 36 forms of the resonance cavities thus indicated, for oral vowels only, are systematically arranged in the columns I. to IV. of division A of the Table on p. 16. The 9 heights of the tongue, numbered from the highest to the lowest, each with its systematic name, occupy the two columns headed "Height" and "Tongue." Then columns I. and II. shew modifications of the throat only, the lips being "open;" column I. gives the "primary," and column II. the "wide" forms. The next two columns contain the modifications produced by 'high, mid, or low rounding' according to the position of the tongue. The symbols contained at

the crossing of the lines and columns are the Glossic symbols of the corresponding oral vowels, the † marking those which will not be considered in this treatise. The systematic name of any vowel is the name to the left of the line containing its Glossic symbol, and at the top of the column in which it lies. Thus A is low-front-wide, OA is mid-back-round; O is low-back-wide-round. The column V. gives four orinasal vowels to be subsequently considered. In this table the nature of the type, as Capital, Small Roman, Small Italic, points out certain classes of vowels which will require different degrees of attention.

Capital Letters denote the 13 accented English vowels EE, AI, AA, AU, AO, OA, OO; I, E, A, O, U, UO. These must be well studied in the method to be presently pointed out.

Small Roman Letters denote, first, the two vowels "ae, uu," which are often heard in received English in place of E, U, in accented syllables, the first "ae" being also common in Italian and French, and also four vowels, "ah, eo, oe, ue," which are common in German and French, and are more or less closely imitated in local English, but are unknown in received English and Italian. These must be also well studied.

Small Italic Letters denotes four vowels, *i', a', e', u'*, which are at least supposed to be heard in unaccented English syllables, and which it will be necessary to consider, but they will not require much study, except in case of *a'*; and one *uw'*, which occurs provincially in glides, p. 37a.

Mode of Observing, Mirror and Probe.—To examine these positions use a "mirror," or small looking-glass not exceeding 2 or 3 inches square, and a "probe," for which a small bone paper knife (generally sold for a penny at stationers), or a large bone knitting needle with a nob at one end, or a long tapering wooden penholder, even a tightly rolled piece of paper, may be conveniently used.

1. *High-Front Oral Vowels.*

	I.	II.	III.	IV.
	Primary.	Wide.	Round.	Wide-round.
Symbol	EE	I	†	ue
Diagram	1, 8 & 11.	1, 8 & 11.	1, 8 & 12.	1, 8 & 12.

4. *High-Mixed Oral Vowel.*

Symbol	†	i'	†	†
Diagram	—	—	—	—

EE.—The front of the tongue is high, diagram 1, p. 14, very near to the hard palate. The point of the tongue is low, just behind the lower gums, but not touching. A little way from the point on each side, the tongue touches the lower teeth, and proceeding towards the back, it will be found to press firmly against both upper and lower teeth, and each side of the hard palate, leaving a narrow channel in the middle, diagram 8. These particulars should be determined by sight in the looking-glass, and by feel with the probe. The probe being placed below the front teeth and pressed tightly against them, should be pushed gently above the tongue as far as it will go, and then pressing the thumb nail against the probe and the upper teeth to mark the place where they touch it, withdraw the probe and measure how far it had entered the mouth. In my own case the distance is an inch and three quarters. The insertion of the probe will not injure the vowel sound of EE, which will have to be continued in a singing voice throughout the operation to preserve the position. The lips are wide open. The throat is compressed and shortened, the larynx being raised. There is, therefore, an extremely small resonance cavity in the throat and then a very narrow passage over the back of the tongue, ending in a wedge-shaped cavity towards the teeth and lips. The result is EE. See Section XI., Ex. 2, and also the examples in Glossic Index, Section XII. under EE.

I.—Grasp the throat gently above the larynx, and feel that it is fully hard and swollen. Then

sing the vowel to a note of a tolerably high pitch, till it comes out clearly and ringingly. Descend gradually in pitch, but endeavour to keep the tightening of the throat the same. This will be found almost impossible, and any attempt to do so will soon render the quality of tone unmusical and unpleasant, and at the same time alter it materially from the original vowel quality. Then allow the larynx to sink, and the tightness to disappear gradually, as the voice descends in pitch. The quality of tone alters decidedly, but not disagreeably, and, although the vowel sound is not EE, it can still be recognised as intended for EE. In performing this experiment, which is very important for singers, the throat should still be grasped, and the probe inserted to feel that the tongue retains its position. It will be found that there is a tendency to depress the tongue very slightly as the pitch descends, and although this does not materially alter the effect, it is necessary to endeavour to keep the tongue in its high position. The altered vowel sound is no longer EE but I, the “high-front-wide” vowel, the tongue remaining fixed and the throat enlarging. Observe that in speaking, EE is generally long, and I short, but that in singing no regard is paid to the length of vowels usually observed in speaking, because the duration of the note, which is fixed by the composer, determines it, and hence EE, I, are for singers precisely the same sound, that is, they may be confused, according to the pitch. This is not the case for speakers. See Ex. 12^h, Section XI., to which all references to exercises relate.

EE and I.—Now take I at a middle pitch, and ascend, keeping the larynx down as much as possible. It will be found that as the pitch rises the larynx also rises, and the quality of tone passes naturally into EE, unless certain other changes are made, as by slightly lowering the tongue (so that the probe can enter about one-eighth of an inch further), and by endeavouring to make the lower part of the shortened pharynx less constricted. Try by this means to sing to a high pitch EE, I, EE, I, keeping the pitch steady

(for which purpose it will be found best to check the sound by an instrument with sustained tones), and making the vowels long, but the change from one to another rapid, without any silence. Feel by grasping the throat that the chief change takes place there. It is worth while practising this exercise frequently, and learning to sing I up to any pitch, so that in singing an ascending passage written for EE, but taken as I, the quality of tone may remain recognisably the same. The quality of tone for I is almost always better than for EE, and even Italians and Frenchmen, who do not know I in speaking, will be found to fall naturally into I in singing. Although in singing it becomes necessary to confuse EE, I, in order to obtain good qualities of tone, this must never be done in speaking, Exs. 24 *a* and *b*, must be practised with care for correct speaking. The important modifications by consonants are exemplified under EE. I, in the Glossic Index.

I.—In unaccented syllables the I is sometimes still more obscured, by altering the position of the part of the tongue between the high back and the low point, so as to make it more straight. This is effected by bringing the point of the tongue up nearly into the position of diagram 2, with the back as high as in diagram 1. This produces the high-mixed-wide vowel I', an important vowel in Welsh, where it occurs in accented syllables, and is written *u* or *y*, but for the languages here considered no pains need be taken to separate I' from I. See Ex. 44 under -y, -ly, -ty, and Ex. 45 under e-, bi-, di-, and also Glossic Index under I and I'.

UE.—Having learned to sing EE, I, or rather I, well at all pitches, then attempt to sing them with the lips brought into the high-round position, diagram 12. Observe that it becomes quite impossible to maintain the same quality of tone, and that an exertion is required in the larynx to maintain the same pitch. Take I at any pitch and bring the lips gradually into the high-round

form; observe the corresponding change of sound, which will somewhat resemble an *eu* diphthongal sound, as it begins with *i* and goes off into a sound not far off *oo*, but quite distinct from *oo* if the I-position of the tongue is well maintained. Then make the change rapidly, keeping the tongue and throat fixed, and maintaining pitch by an effort, while rapidly changing from perfectly open mouth to the high-round form. The new vowel sound thus produced is UE, or the French *u*, which is often considered a great difficulty to Englishmen, but thus produced it is very easy. The speaker and singer should practice this exercise till he can reach the UE-position without the slightest difficulty. For singing French songs intelligibly, this vowel is of great importance, but so large a number of Germans have the bad habit of not distinguishing UE from either EE or I, that the singer would be intelligible, although he might appear vulgar to an educated German, if he used I for UE on all occasions in German songs only. There is a slight difference in the best central German and French pronunciations of this vowel, which may be disregarded, as unimportant. See Exs. 48 and 50. Practise first, however, singing the scale upon I-UE. Observe that UE is not quite so easy to sing on a high pitch as I, and that when I falls naturally into EE, UE falls into a related sound, the high-front-round vowel, which there is no occasion to notice further. At a low pitch UE is softer and easier to sing than I, and has a better quality of tone

EE, I, UE.—Having clearly ascertained the exact positions for EE, I, UE, take any simple air with which you are familiar and sing it, first with every note to EE, as nearly as possible, then with every note to I, and lastly with every note to UE, and note the difference in the quality of tone produced, the sole means of distinguishing the vowels. To make this clearer, sing the measures alternately to I and UE, and observe the instant change of quality.

2. *Mid-Front Oral Vowels.*

	I.	II.	III.	IV.
	Primary.	Wide.	Round.	Wide-round.
Symbols	AI	E	eo	oe
Diagrams	2, 9 & 11.	2, 9 & 11.	2, 9 & 13.	2, 9 & 13.

The front of the tongue is "mid," diagram 2, not nearly so much raised as for the high-front vowels, diagram 1. The point of the tongue is more raised, so as to be seen over the top of the lower teeth, and hence there is by no means such a sudden fall from the front to point. Past the point, on each side, the lower surface of the tongue rests on the lower teeth, and proceeding backwards, presses again the side teeth, but the pressure does not extend higher than the upper gums. See diagram 9, and compare with diagram 8. The consequence is that the probe can be made to enter much further than for high-front vowels, in my own case about two inches, or two inches and a sixteenth. The passage leading from the pharynx is not so narrowed, and it becomes much broader in passing over the front of the tongue, and does not widen vertically although it widens horizontally as it approaches the mouth.

AI.—The throat being somewhat constrained, the lips open, diagram 11, and the pitch a little above the middle of the voice, the vowel AI results. In producing this vowel Englishmen have to fight against the tendency to raise the position of the tongue mechanically, not by its own muscles, but rather by raising the lower jaw, which carries the tongue with it more or less towards the *high-front* position almost unconsciously. This must not be allowed. The singer must practise maintaining the position of the jaw and tongue steadily during the whole continuance of the sound, otherwise he will alter the quality of his tone, while maintaining his pitch, and produce a diphthongal effect, which, however much it may be tolerated in English speaking, is simply execrable in German, Italian, and French, whether for singing or speaking. The singer, therefore,

should practise this vowel before his mirror, till he can maintain the single vowel quality AI for a full second of time, or more. Some Englishmen, especially Londoners, and inhabitants of the East Coast, have such an inveterate habit of passing from the AI-position to, or at least towards the I-position, that they will hardly dwell an appreciable length of time on the first element, and thus produce to other ears the effect of a diphthong, so that the Eastern "they, bait, pain" sounds to other persons like "thy, bite, pine." They do not so sound to the Eastern speaker, because he pronounces the three latter words with a different diphthong, and never confounds them. This will be considered hereafter. At present, it is perfectly unobjectionable in any English word to avoid this tendency to end AI with I, and utterly objectionable in any foreign word to indulge in such a tendency. See Ex. 3.

E.—Now sing the scale on AI. Observe that AI cannot be sung quite so easily on a high pitch as EE or I, and that when the middle pitch of the voice is passed, the quality of the tone becomes more and more reedy and harsh. To my own ears, although AI can be sung to a lower pitch than I, its quality of tone is much more disagreeable. Its recurrence is always unpleasantly felt in all singing. It is, however, greatly improved by lowering the larynx and widening the pharynx, precisely as in passing from EE to I. As the larynx naturally falls with the pitch, there is also a tendency to improve the AI quality in the low notes by this means. On indulging this tendency we change AI into E. Practise singing AI, E, AI, E, grasping the throat lightly, and observe the tightening for AI and the relaxation for E—evident, though not so strongly marked as for EE, I—and the improvement in the quality of tone when you pass from AI to E. Then sing the scale down on AI till it insensibly changes into E, and having reached E sing up on E, taking care to resist the tendency of falling into AI. Observe that E can be sung to a high tone more easily than

AI to a low tone. In English speaking AI is generally long, and E is short, but length of vowel depends on length of note only in singing, hence both must be sung long and both short, and in singing English it is quite intelligible if E is always used for AI. This use of E has also the advantage of preventing the bad tendency to end in I, except among inhabitants of the North East Coast. For English singers it is, therefore, permissible. Long E does occur in English in *there, dare, fair*, but never except before vocal R. In German the change is of no consequence, nor even in Italian and French, provided the open *e* of these languages be taken as the low-front vowel *ae*, to be presently considered. See Ex. 12*b* and 25, and Glossic Index under AI. E.

EO, OE.—Having secured AI, E, endeavour to sing them, kept strictly separate as primary and wide, with the lips in the mid-round position, diagram 13. Observe that the quality of tone immediately changes, and approaches the sound of UE on the one hand and of U on the other. It should, however, be carefully distinguished from both. When AI is thus rounded it becomes EO, the fine French *eu* in *feu*, the German long *ö* in *schön*. When E is thus rounded it becomes OE, the broad French *eu* in *veuf*, and German short *ö* in *böcke, könnte*. Here again the distinction between EO and OE is constantly ignored. Some French and German writers do not remark it, and there is certainly no very strong distinction in ordinary speech. Singers seem to take whichever is most easy at the pitch at which they are singing. Hence although the speaker should endeavour to preserve the distinction which is observed by all careful speakers of German and French (the sounds are both unknown in Italian), yet the singer is at liberty to sing EO at the higher and OE at the middle and lower pitches, in singing the same word. He will remain perfectly intelligible. Practically then the mid-front position yields only two genera of vowels—E, OE each with two species carefully observed in speech. Any change

to U or UU is quite inadmissible. But in nearly two-thirds of Germany the middle and lower classes have the habit of using *ai, ae* for *eo, oe* so that Englishmen can treat them so, or as *ai, e* without danger of being misunderstood in Germany. In France such a pronunciation would lead to interminable mistakes.

I, UE; E, OE.—Now having got I, UE; E, OE, sing a simple air, or even a bar, or merely a chord *d, m, s, d!* taken at different pitches, first to I and then to E; to I and UE; to E and OE; to UE and OE, and observe the changes of quality of tone. Sing on a single note the whole four vowels I, E, UE, OE, in various orders, as *i ue e oe; i ue oe e, i e ue oe, i e oe ue, i oe ue e, i oe e ue, ue i e oe, ue i oe e, ue e i oe, ue e oe i*, and so on; the object being to hit the great differences of quality with ease and certainty, at different pitches. Singing thus without consonants will lead to taking the vowels more clearly and accurately. See Ex. 48 and 50 for *ue, eo, oe*.

3. Low-Front Oral Vowels.

	I.	II.	III.	IV.
	Primary.	Wide.	Round.	Wide-round.
Symbols	<i>ae</i> .	A.	†	†
Diags.	3,10 & 11.	3,10 & 11.	3,10 & 14.	3,10 & 14.

As the vowel A is better known in English than the vowel AE, except by those speakers who use *ae* for *e*, it is better to begin this series with the wide vowel A.

A.—The tongue is altogether very low, but its front is perceptibly higher than its point, which still remains just above the lower teeth. The depression of the tongue is produced by removing it altogether from the upper teeth, as shewn in diagram 10, where the upper surface of the tongue has no connection with the palate or teeth, compare diagrams 8 and 9. The consequence is that there is a low flat passage above the tongue, with two

side passages around it, and a comparatively wide passage from the pharynx. The probe in my own case will enter nearly two inches and a half into the mouth. The round or knob end of the knitting needle used as a probe should now be employed, as there is so little obstruction, that the soft palate will be reached and irritated by the point. Keep the pharynx low and unconstricted, and sing. The result is the received English A, or *a* in *bat* lengthened. In the town of Bath, this long sound occurs in speech, for they call it there *Bath* and not *Baath*, as in received speech. In the whole of the South of England, and even as high as Shropshire, and probably right through to Norfolk, the short form of this vowel is heard, varying, however, with *a'*. In Caithness, Northumberland, Cumberland, and Westmorland *a'* verging towards *aa*, is more common, in Yorkshire, and Lancashire the older vowel *aa* is retained, and in South Scotland even *ah* is used. It is, however, not permissible for a singer to substitute *aa* for *a* notwithstanding the extreme pleasantness of *aa*, and the extreme unpleasantness of *a*, because the effect is purely provincial. But as will be seen hereafter (p. 34), he may use *a'*, which is much more agreeable than *a*. See Exs. 12*e* and 25.

A, AE.—The quality of A when lengthened has a very strong resemblance to the bleat of an old ewe, and when the throat is constricted to produce AE, as may be felt on grasping it lightly, the quality of tone as nearly resembles the answering bleat of the lamb. It is true that the bleat involves another element (namely, a peculiar periodic interruption in the glottis, which occurs in Arabic speech, and need not be further considered), but the vowels heard resemble A, AE nearer than any other that I know, and I have listened to sheep and lambs most attentively with a view to testing this resemblance. The similarity of AE to A is shewn by the frequent pronunciation of “thank, bank, cab” as *thaengk, baengk, kaeb*, and then as *thengk, bengk, keb*; by the usual confusion that foreigners make of our A with their AE, and

by the frequent substitution of A for AE (which is just the reverse) in Scotch. Many English speakers, almost all those from the provinces use AE for E in short syllables, and this pronunciation is recommended by so high an authority as Mr. Melville Bell, so that in the Short Key in Section III., p. 12, I have given it as an alternative in *net ing, naet'ing* for “netting.” Hence in AE, A we have a primary and wide vowel with the same position which must not be interchanged in singing. The use of *a* for E is Scotch, and quite inadmissible. The most that can be done to improve quality of tone in singing, is to avoid AE altogether, replacing it uniformly by E, and then to employ A' for A. But for foreign languages this is not sufficient. AI and AE are sharply distinguished both when long and short in French and Italian, and even ambiguities of meaning arise from confusing them. Hence all singers should carefully learn to distinguish them. But even in German, Italian, and French, the use of E for AE in short syllables would be intelligible, though E would sound “thin,” and the use of A for AE in long syllables would be intelligible, though it would sound broad and coarse. See Ex. 25, where *ae* may be used for *e*, and should be so used as an exercise. For AE see Exs. 48, 49, 50. *The rounded form* of these vowels can be easily produced, by using the low-round form, diagram 14, with slightly protruded lips, but they need not be studied, as they do not occur in the languages here considered.

5. Mid-Mixed. 6. Low-Mixed. 8. Mid-Back.
9. Low-Back Oral Vowels.

I.	II.	III.	IV.
Primary.	Wide.	Round.	Wide-round.

5. Mid-Mixed Oral Vowels.

Symbols	U.	a'.	†	†
Diagrams	4 & 11.	4 & 11	—	—

6. *Low-Mixed Oral Vowel.*

Symbols	†	e'	†	†
Diagrams	—	—	—	—

8. *Mid-Back Oral Vowels.*

Symbols	uu	AA	OA	AO
Diagrams	6 & 11.	6 & 11.	6 & 13.	6 & 13.

9. *Low-Back Oral Vowels.*

Symbols	†	ah	AU	O
Diagrams	7 & 11.	7 & 11.	7 & 14.	7 & 14.

The mixed vowel positions are so inadequately represented in the languages here considered, that it seems best to take the mid-mixed form in conjunction with the mid-back series, which is very fully developed, and also with the low-back series, into which the latter is apt to fall.

For the back vowels the tongue never rises so high as for the front vowels. Even the highest back position (diagram 5) is scarcely higher than for the lowest front position (diagram 3), and hence the slope of the tongue for the mid and low back positions (diagrams 6 and 7) is scarcely more than for the mid-mixed positions (diagram 4). The mid-mixed position (diagram 4) is, however, higher than the mid-back position (diagram 6), and hence the quality of tone is much finer. The great change of position of the tongue in passing from the A position (diagram 3) to the AA position (diagram 6) is well seen in the mirror, on singing I, E, A, AA. The tongue seems entirely to disappear for AA, and the arches of the palate and uvula, which were previously quite invisible, come well into sight, though the tongue is still too high for me to see the tip end of my own uvula, which is naturally rather long. If on the other hand the tongue is raised to the mid-mixed (diagram 4) position, only a small portion of the arch on each side of the uvula becomes visible, whereas if it falls to the low-back (diagram 7) position the whole uvula is quite exposed, and the back wall of

the pharynx can be easily seen.* In all three cases the tongue is so low that the probe can reach the uvula, and even be inserted under the arch, but as the probe then tends to produce nausea, and the distance of the tongue from the palate is perfectly visible, this experiment need not be tried.

AA, AH, A'.—Begin experiments with the mid-back wide which gives the extremely pleasant and musical quality of AA. The widening of the throat is not felt as anything but an easy position. The vowel can be sung and should be sung at all pitches, and the learner should watch his tongue and jaw in the mirror, and take care that they do not move as the pitch alters. He will observe that for deep tones the tongue at least has a tendency to fall and become completely hidden, assuming the low-back position (diagram 7) and giving the broad vowel AH, frequently used in South Scotch and French, and often replacing AA altogether with some German speakers. In high tones, on the contrary, the tongue has a tendency to rise to the mid-mixed position (diagram 4), giving the fine thin vowel sound of A', much used by delicate English speakers, especially ladies, in such words as "ass, pass, staff, laugh, path, bath, plant, command," in place of AA, and common now in Paris, where the sounds which writers on pronunciation generally assume to be AA, are divided among A' and AH. Even in Italian there is rather a tendency to use A' in place of AA, but all approach to AH is held to be odious, as it is in refined English speaking. Singing is, however, another

* This circumstance has often been of use to me when I wished to examine either my own throat or another person's throat to see if it were inflamed or relaxed. It is well known that there is a great difficulty in inducing patients, especially children, to keep the tongue down, and that they involuntarily resist the action of the spoon used to depress it. Merely ask them to open their mouths and say AU, and the tongue disappears as by magic, revealing the whole inside of the mouth. But as the patient will then be breathing strongly into the observer's face, and his breath may be infectious (as in scarlet fever, diphtheria, putrid sore throat, &c.) the observer should carefully screen his own face and nose with his hand while the patient is under examination. Safety from infection is not secured by simply holding the breath.

affair. It will be found that the attempt to sing pure AA at all pitches results in much worse musical effects than are produced by the use of A' in the higher, AA in the middle, and AH in the lower notes of the voice, and as these sounds may be all employed in any word without danger of unintelligibility in any of the four languages here considered, the singer is at perfect liberty to adapt his pronunciation to his musical wants. But he should do it consciously, and know why and how he does it, and be scrupulous to avoid it in speech, where the same causes (great diversities of pitch) do not exist, and where the requirements of pronunciation are more severe.

On singing in succession and to the same middle pitch *ah, aa, a', a* and *a, a', aa, ah*, it will be felt that they form a progressive series, so closely related one to the other, that it is sometimes difficult to say where one begins and the other ends. But if we skip over any one and sing *a aa, a' ah*, and still more *a ah*, the change is felt to be very great indeed. No singer should be guilty of the fault of using the bad vowel quality *a* for the good vowel quantity *a'*, or *aa*, saying *glas ask staf laf path* for *glá's a'sk sta'f la'f ba'th* or *glaas aask staaf laaf baath* (the vowel being long or short according to the length of the note), but no singer would offend who said *ha'nd pa't ba'd* for *hand pat bad*, although the sounds *haand paant baad* would be quite intolerable. This allows a way for the singer out of a great difficulty. The vowel *a*, as already remarked (p. 32), is disagreeable for the singer, but *a'* is very agreeable. Hence he should practise every word given with A in the Glossic Index, first with A and then with A' and then with AA, watch for the difference of effect, watch the position of his tongue by his mirror, and try to hit upon A' without falling into AA. See also Exs. 12c and 25, which contain words that may be pronounced with either A' or AA, contrasted with words containing AI and E.

U, UU.—Now sing AA to a middle pitch, and grasping the throat lightly, tighten it so as to

narrow the throat as usual, and thus modify its resonance. The effect is quite extraordinary. The beautiful quality of AA disappears as if by magic, and a dull obscure sound results, which is not bad to sing upon, but is nothing like so musical as AA. This is UU, a sound much used in the provinces and in Scotland, and even recommended for general use by Mr. Melville Bell, for *u* in *cut*. But the finer sound which I prefer, and which I hear from most educated Southerners is U, which is obtained from A' in the same way as UU from AA (by narrowing the pharynx), and bears to UU the same relation as A' to AA, so far as the position is concerned, but to my own feeling the difference between U and UU is almost that between A' and AH. There is, however, a sound of this character formed by narrowing the pharynx while saying AH. This (written *uá* in Glossic) occurs at most as a rare provincial sound, and hence need not be further considered.

U, U', E'.—Speakers who use UU in accented syllables, generally fine off the sound to U in unaccented syllables, as *huuzbund, maen shuun maenshun*, for "husband, men shun mention." And those who use U also fine it off by raising the back of the tongue to the high-back position, producing U', which will be described presently. Thus it seems to Mr. Melville Bell, that I myself pronounce the words last written as *huz'bu'nd, men shun men'shu'n*, which is altogether finer than the other, because the tongue is one stage higher for each vowel. This is, however, entirely a matter of taste. For the singer, however, I am inclined to think that the second set of sounds is preferable. In every case the vowels UU, U, U' are very important to the singer, and require careful study. As a general rule U, U' need not be distinguished, and the danger of using UU is its confusion with OA when short and stopped by a consonant. Sing all the words in Ex. 12c, and under U in the Glossic Index, both with U and with UU, but at the same pitch, throughout the scale, till the ear becomes familiar with the difference of quality

In doing this it will be, of course, necessary to lengthen the vowels, which are supposed to be always short in speech, although in received English U or UU are always lengthened when before vocal R, which usually totally disappears. The mid-mixed vowel also often falls into a low-mixed vowel E' before this vocal R' by dropping the tongue very nearly to the low-back position, but keeping it rather more forward in the mouth. See the account of vocal R below.

AO.—Now sing AA to a middle pitch, and suddenly bring the lips into the mid-round position, diagram 13. The result is the round vowel AO, which has a very splendid quality, and is quite as musical as AA, and has in some respects even a better quality of tone for singers. Practice AA, AO, AA, AO, on the same breath till the effect comes clearly. This sound is the common short *o* in "cot, knot" *kaot, naot*, in many of our provinces, the regular short *o* in Germany, as in "holtz" *haoltz*, the open *o* both long and short in Italian, as "poco, sciocco" *pa'o'koa shyak'koa*, the common short *o* in French, as in "homme, corps" *aom, kaor*. See Exs. 48, 49, 50, and also Ex. 9e should now be sung with *ao* for *ca*. In received English it occurs only as long before vocal R, as in "more, sore, oar," which in English Glossic are written *moar, soar, oar*, with the vocal *r*, which effects the change. See Exs. 20 and 28. The true sound of these syllables is rather complicated, and will be explained in Section VI.

AU, O.—Very closely related to AO is our own peculiar English vowel O, which is not found in the received pronunciation of any continental language, although it may be heard in North Germany. This is formed from AH by bringing the lips into the low-round form (diagram 14), being careful to bring the inner parts of the corners of the lips a little more closely together than could be shewn in the diagram, and to advance the whole lips slightly. This vowel is so common in English that English people have no difficulty in speaking it short, although they often

find much difficulty in lengthening it. Grasp the throat lightly, and sing on the words "on, cot, pod, stock," to long notes of middle pitch, and take care that no tightening is felt by the hand, that is, that there is no constriction of the pharynx. Then sing the same vowels with a constriction of the pharynx, which is easily felt, and the result will be "awn, caught, pawed, stalk" *awn, kaut, paud, stawk*, that is, the vowel AU is generated. The singer must practice singing these words in succession to the same note, with his hand on his throat, as *on awn, kot kaut, pod paud, stok stawk*, and feel the difference in the action of the throat as well as the difference of the sound, if he wishes to make the distinction clear. In endeavouring to avoid *awn kaut, &c.*, he must be careful to avoid falling into either *aon, kaot, &c.*, or *oan, koat, &c.* There is one word in which the distinction is of great importance. No singer of hymns should allow *God* to sound as either *gaud* or *goad*, which have such different meanings. It is much better to use *gaod* for *God* than either of the two other sounds, because *gaod* has no other possible meaning in English. The great real difference between AU, O, which are both utterly strange to German, Italian, and French, is shewn by the attempts of foreigners to pronounce them. They generally make the AU into AA, or at best AH; and the O almost always into AO. See them contrasted in Ex. 27.

OA, AO.—Sing UU to a long note of middle pitch, and bring the lips into the mid-round position (diagram 14), the result is the common OA in *road*. Now many English speakers, especially most of those in the South, educated or uneducated, have such a tendency to raise the back of the tongue, or else to contract the lips to the high round position (diagram 12) during the time that they fancy they are saying OA, that they practically begin with OA and insensibly end in OO. This is similar to the tendency already mentioned to end AI in I. Some speakers, especially the less educated, fly off at once from

the OA into OO, and say almost *ou* for *oa*. This will be again referred to in Section VI. Singers should be extremely careful to guard against both practices. The change of quality from OA to OO is generally for the worse, especially at high pitches, so that the merely musical effect is injured. Practise singing OA up and down the scale, watching carefully in the mirror to see that the jaw does not ascend or the lips close as the sound continues. This is an important exercise. Such words as *room*, *room*, are useful to sing. Observe whether when you *finish* the word *room*, you utter the same sound as when you finish the word *room*. A list of such words is given in Ex. 30. It is much better to use AO for OA throughout (although this is not permissible in speech) than to sing OA with a rapid falling off into OO. In low pitches AO will always be found preferable to the singer. In some words there is a tendency to confuse OA with UU, and people often say *huml* for *hoal*, "whole." In singing there is not so much tendency to do so, but Ex. 27, where words like "sawed, sowed, sod, sud," *saw'd*, *soa'd*, *sod*, *sud* or *soud* are compared, will be found useful in this respect.

The distinction between OA, AO is as important in Italian and French, as our distinction between OA, AU. As an Englishman would never confuse "coat" *koa't* with "caught" *kaw't*, so an Italian would never confuse *koa'ttoa* "cultivated" with *ka'o'ttoa* "gathered," though both are spelled "colto." See Ex. 49, and Section XIV., No. II., Alphabetical Key to Italian. The Italian OA is somewhat nearer OO than the English sound, but this is a distinction which need not be attended to.

U UU. A' AA AH. OA AO AU O.—The series of vowels

	Primary.	Wide.	Round.	Round-wide.
Mid-mixed	U	A'	—	—
Mid-back	UU	AA	OA	AO
Low-back	—	AH	AU	O

are extremely important and should be well distinguished. They can all be sung with tolerable

ease and good effect at any pitch. Generally, however, U will suit high, and UU middle or low pitches; A' suits high, AA middle, and AH low pitches; OA, AO are both better at high and middle pitches, and AU, O at low pitches. But care must be taken never to use AU for OA even at low pitches, where at most OA may fall into AO

7. High-back Oral Vowels.

	I.	II.	III.	IV.
	Primary.	Wide.	Round.	High-round.
Symbols	<i>uw'</i>	<i>u'</i>	OO	UO.
Diagrams	5 & 11.	5 & 11.	5 & 12.	5 & 12.

OO.—The rounded forms being very familiar and the un-rounded forms little known in English, it is best to begin with the rounded forms. The lips are put into the high-round position, diag. 12, which may be much closer than in the diagram. By this means the whole interior of the mouth is concealed, so that the proper high-back position of the tongue (diagram 5) can only be felt by the probe. There is as wide a passage between the back of the tongue and the uvula, as in diag. 2, but the tongue is lower for diag. 5, and its upper part reaches just as high as the top of the arches of the palate. On inserting the probe and passing it over the upper surface of the tongue, you should feel that the tongue is quite below the upper teeth, even at the side, though in contact with the lower teeth. The probe can be inserted fully two inches and a half in my own case, but there is generally a little difficulty from the resistance of the tongue, which does not allow the probe to be properly directed. In feeling the distance it is better to insert the knob end of the knitting-needle so as not to irritate the soft palate too much. But in some respects the position of the tongue is not of much consequence provided it be not higher than the high-back position. Even a mid-back, or low-back tongue with the proper high round form of the lips, will produce a vowel-quality which all hearers will at first take for OO. But the high-

back OO is the genuine fine sound of English and Italian speakers, and should be always used. Some Germans use a thicker, deeper, hollower, low-back OO; and in Sweden they have a mid back OO, which bears a considerable resemblance to OA, and is not unlike the Italian form of OA; the lips remain in the high-round position for all of these forms, which, however, need not be further studied here. On the contrary, the high-back OO must be carefully studied, and its effect must be distinguished from OA on the one hand, and UE on the other.

UE, UU', OO.—The vowel UE differs from the vowel OO merely by having the high-front instead of high-back position of the tongue, and there is much provincial tendency in England to substitute UE, or some very similar vowels (which will not be here particularised) in place of OO. This arises from a bad habit of raising the tongue to the I position before closing the lips for OO, which is not at all uncommon, even when the tongue is subsequently dropped to its proper place. This error must be carefully avoided by singers, as it probably generates the provincial peculiarities of Norfolk, Suffolk, and Devonshire. The important direction to those who have a tendency to say UE is, "Keep the tongue down," and they should be made to feel with the probe that their tongue has come up to the high-front or I position. It is very much better for such singers at first to sink the tongue into the mid-back or OA position, or even the low-back or AU position, than to raise it to the UE position. In many parts of South Lancashire, of Derbyshire, and of Cumberland, speakers have a habit of beginning their OO with the mouth wide open (producing the very peculiar vowel *uu'*), but they rapidly close the mouth as they go on. The result (which may be written *oo*) is here merely mentioned by way of caution, and the bad habit which generates it must be most sedulously avoided. Singers who are in the habit of using *oo* must be made to bring their lips into the position for *oo* before uttering the vowel.

UO.—Sing OO up and down the scale. OO will be found very difficult indeed to take in the upper notes of the voice. Leaving this difficulty for the moment, grasp the throat lightly as usual, and, singing OO at an easy pitch, widen the pharynx, which will be felt by a relaxing or falling in of the muscles. The result is the vowel UO as heard in "pull" *puol'*, distinct from "pool" *pool'*. Sing in succession OO, UO, OO, UO, and feel the muscles of the throat tighten as you pass from UO to OO. This contrast of OO, UO should be well felt, and easily made, for it is especially useful to the singer (see Ex. 32). And it is also very necessary to distinguish UO from UU. There does not seem much resemblance to a Southerner between "dull" and "pull," *dul* or *duul* and *puol'*, but many provincials reverse the sounds, and say *duol*, *puul*, and others are so accustomed to UO that they cannot learn UU. Yet for UO the lips are closely rounded, diag. 12, and for UU they ought to be quite open, diag. 11. The transitional form, which may be written *ù*, occurs in Lancashire, Derbyshire, and probably Cheshire and Northumberland. It consists in giving the tongue a mid-back position, and rounding the lips as for *oo*. It is very difficult for a Southern ear at times to say whether *ù* is *uu* or *uo*, for it sounds like both, and is neither. But as it is really a bad sound of *uo*, and much less musical, the singer should always endeavour to obtain a pure *uo*. There is also a possibility of imitating the sound of UO with open lips, which may sometimes prove of use to the singer, especially when he wishes to sing OO or UO on a high note, and will therefore be explained presently. But first observe, by singing up the scale, that UO will give a much better quality of tone in the high notes than OO, just as the vowel I gave better low notes than EE, and that hence as UO would not be distinguished in a singing voice from OO—indeed it is often confounded with it in the speaking voice—the singer will find it as great an advantage to use UO generally (that is, for both *oo* and *uo*) as he found it to use the sound of I generally (that is, for both *ee* and *i*). See p. 28.

U'.—Next, while singing the wide UO at an easy pitch, suddenly open the mouth quite wide, as in diag. 11. The whole character of the tone is changed, and it seems to lose all its previous roundness and become obscure, not unlike U, but something finer. This is U', a very useful vowel to the English singer, and which he should therefore cultivate. Where the speaker, for accented syllables, would use U or even UU, this vowel U' may be sung, especially before *l, m, n*, in those indistinctly spoken unaccented syllables, to which singers have to give a clear full note. More of this when treating of *l, m, n*. But at present the exercise of singing, UO, U', UO, U' must be taken carefully, and the difficulty of bringing out a good ringing tone on U', when the conditions of resonance are so suddenly altered, must be got over by patient trial and practice. By this sudden revelation of the inside of the mouth the true position of the tongue can be made visible, and, if the tongue were too low, we should get out more of an UU sound, while, if it were too high, we should approach an I' sound. When the sound of U' has once been safely hit, the singer should diligently practise it on all parts of the scale, with sustained, forte, crescendo, and diminuendo notes, remembering that he has to make use of it in overcoming future difficulties.

UO'.—While singing U' with the mouth open, endeavour to change to UO *without closing* the lips. An imitation of UO can be effected thus. The central parts of each lip are kept wide apart, but the corners are brought much nearer, and the insides of the lips are made visible, till the opening of the mouth assumes an oblong shape, longest from top to bottom, so that the front teeth are well seen. At the same time there is a muscular contraction of the arch of the palate, which is felt but cannot be seen, as it is so much concealed by the tongue. This double rounding, external of a peculiar kind (not shewn in any of the above diagrams, because irregular), and internal of the passage leading from the throat to

the mouth, seems in some respect to serve the former purpose of partly closing the mouth by the lips only. The pharynx is narrowed for high notes, and widened for low notes. The vowel is neither precisely OO nor UO, but is sufficiently like both to pass in singing, and may be written UO' or uó, and called "acute UO," for convenience. The advantage of this sound to the singer, indicated by the acute accent, is that he can sing on it at the highest pitches of his voice, and even in falsetto, with a much better quality of tone than he could produce with either the proper OO or UO positions. This imitation is therefore recommended to the attention of the singer, as a means of overcoming a very serious difficulty. It was suggested to me by observing parrots, who can say "Poll," although they have no lips at all. They seem to produce the labial effect by means of a back membrane, which answers the purpose of our soft palate.

The Musical Vowel Scale.—In the Systematic Arrangement, p. 16, A, the vowels just considered were arranged in a systematic table according to the positions of the tongue by which the resonance that produced them was generated. In conclusion it seems best to arrange them in a kind of musical scale, descending from EE to UO and then gradually rising again through the indistinct forms. The meaning of this is that the first vowels on the list are most easily produced at a high pitch, and that this pitch gradually lowers from EE to UO, and then again gradually rises to UE, which approaches nearly to the pitch of EE, and thus completes the circle, EE, AA, UO, UE, EE. If only the positions be assumed, and flatus be driven through the mouth instead of voice, the scalar nature of the arrangement will be still better felt. Each form is here provided with a key word to its left, and on the right is placed the singing substitute, which may be used for those on to which it is bracketed, according to the intimations given in the above discussion, with a reference to the page and column (*a* left hand, *b* right hand) in which the explanations will be found. See also the Glossic Index.

MUSICAL VOWEL SCALE.

		23 Spoken Vowels.	10 Sung Substitutes.		
Page 28a.	<i>beet.</i>	EE	} I. ^o	Page 28a.	
„ 28a.	<i>bit.</i>	I			
„ 29a.	<i>witty.</i>	i'			
Page 30a.	<i>hait.</i>	AI	} E.	Page 30b.	
„ 30b.	<i>bet.</i>	E			
„ 32a.	<i>bête. F.</i>	ae			
Page 31b.	<i>bat.</i>	A	a'	Page 33b.	
Page 33b.	<i>ask (thin E.F.I.) a'</i>	AA	} AA.	Page 33b.	
„ 33b.	<i>lah!</i>				
„ 33b.	<i>lâche. F.</i>				
Page 35a.	<i>gnawed.</i>	AU	} AU.	Page 35a.	
„ 35a.	<i>nod.</i>	O			
„ 35b.	<i>nd. I.</i>	AO			
Page 35b.	<i>known.</i>	OA	OA.	Page 35b.	
Page 36b.	<i>pool.</i>	OO	} UO.	Page 37b.	
„ 37b.	<i>pull.</i>	UO			
Page 34a.	<i>cut (broad E)</i>	uu	} U.	Page 34b.	
„ 34b.	<i>herd (occ. E)</i>	e'			
„ 34a.	<i>cut (thin E)</i>	U			
„ 38a.	<i>idea</i>	u'			
Page 31a.	<i>veuf. F.</i>	oe	} oe.	Page 31a.	
„ 31a.	<i>feu. F.</i>	eo			
Page 29a.	<i>vue. F.</i>	ue	ue.	Page 37a.	

V. French Orinasal Vowels or Nasals.

	1.	2.	3.	4.
Symbols	AEN'	AHN'	OAN'	OEN'
Diagrams	3, 11, 22.	7, 11, 22.	6, 13, 22.	2, 13, 22.

N'.—In the series of vowels just described the nasal passage was supposed to be entirely cut off by the pressure of the uvula against the back wall of the pharynx. Section IV, pp. 20*b* to 22*a*. In the present series the voice has to pass through both the nose and the mouth, p. 21*a*. This opening of the nasal passage necessarily modifies the position of the tongue, so that it becomes impossible to refer the orinasal precisely to corresponding oral vowels. But this can be done with sufficient accuracy for the purposes of notation and instruction. The difficulty consists in obtaining the right amount of nasalisation. For French the nasality greatly exceeds that used for English by some Americans, or that given to German by Bavarian peasants. Probably one cause is that the passage behind the uvula (diag. 22) is very much larger for French nasality. The resonance in the nasal cavities, however, varies much, and cannot be defined, so that the following directions require to be supplemented by hearing many examples of the sounds (see Glossic Index) pronounced by different natives, male and female, young and old, as well as men in their prime. The letter N' after the Glossic vowel mark signifies that the nose passage is fully open, as in diagrams 22, 23, 24, but that the passage through the mouth is not obstructed, as it is in those diagrams. Observe the apostrophe. N and N' differ in this respect among others, that for N the voice passes through the nose *only*, and for N' through *both* nose *and* mouth. The oral passage is to be made as nearly as possible in the same way as for the vowel preceding N'. Hence N' does not indicate any sound, but a mode of modifying another sound, and the whole of each symbol, such as AEN', must be considered to represent a single orinasal vowel. What the English speaker has especially to guard against is any confusion of the "direction" N' with the consonant NG. The

simple sound AEN' and the combination of sounds AENG, which Germans are apt to use, are, as will be seen, totally different in construction. The oral vowels *ae, ah, oa, oe* to which the four nasals *aen', ahn', oan', oen'* are here referred are those to which French writers refer them. To Englishmen they seem to be rather nasalizations of *a, o, oa, u*, so that they might be more simply written *an', on', oan', un'*. But as three of these oral vowels, *a, o, u*, do not exist in French, it is better to follow the feeling of French phonetists.

AEN'.—Sing AE and, while singing, open and close the nasal passage several times in succession, producing alternately the French vowels in “*bête, vin,*” *bâet, vaehn'*. The whole quality of the voice is changed, and an Englishman will find it difficult without much practice to produce anything like a good musical quality of tone out of it, especially to give it a soft effect without a disagreeable twang, and to hit it with ease and certainty when singing. The practice AE, AEN', AE. AEN', &c., will be very good for this purpose. The vowel bears a certain resemblance to the syllable *ang*, which would be understood, but would be quietly thought hideous. That the sound really passes through both the mouth and nose, and that the opening through the mouth is even more important than the passage through the nose, is well shewn by closing the mouth with one hand, and pinching the front nostrils with the fingers of the other hand. When this is done simultaneously the whole sound rapidly ceases; not immediately, for the air in the mouth and nose will resound till the air becomes too condensed. When the mouth only is covered, there is only a dull nasal hum. When the nostrils only are pinched, there still remains a distinct though slightly altered sound of AEN', shewing that resonance *in* the nose can nearly quite as well effect the result as resonance *through* the nose.

AHN'.—Sing AH, and, while singing, open and close the nasal passage alternately, producing

alternately the French vowels in *lâche, an, lahsh, ahn'*. Practise AH, AHN', AH, AHN' till the sound is reached with certainty. Looking in the mirror, observe the motion of the uvula in passing from the oral to the orinasal vowel, which can be well seen in this case. Then sing AEN', AHN' alternately, and observe in the mirror that the tongue changes in position precisely as it does when AE, AH are sung alternately, the little projection of the uvula not being noticeable. Try the experiment of closing the nostrils for AHN', and observe again that it produces but a slight effect. This vowel bears a resemblance to the syllable *ong*, which is an intelligible but hideous substitute much used by Englishmen.

OAN'.—Sing OA, and, while singing, open and close the nasal passage alternately, producing alternately the French vowels OA, OAN' in “*beau, bon*” *boa, boan'*. Practise alternately OA, OAN', OA, OAN', till the sound is hit with certainty. Englishmen generally find a difficulty in distinguishing the two vowels AHN', OAN', confusing them both in the deformity *ong*. At least they might become more intelligible by calling the present sound *oang*. But it should be observed that in *oang* there is no nasal vowel at all; there is simply an oral vowel followed by an orinasal resonance, the mouth being entirely obstructed, so that if we prolong *oa* we have no approach to *oan'* at all, and if we prolong *ng* we have much the same effect as would be produced by closing the mouth by the hand when saying *oan'*. observe that though closing the nostrils while saying *aen', ahn'* did not very materially affect the sound, closing the nostrils while saying *oan'* almost totally destroys it. In fact, there is great difficulty in bringing out any nasal sound at all. This very singular effect seems to depend on the insufficient outlet through the rounded mouth for both the oral and nasal resonances. It is useful as a characteristic distinction between *ahn'* and *oan'*. Practise *ahn', oan', ahn', oan', &c.*, where the principal action consists in rounding the lips for

oan'. Then *oen'*, *oan'*, and *oen'*, *ahn'*, *oan'*; *ahn'*, *oen'*, *oan'*; *ahn'*, *oan'*, *oen'*, &c. Also introduce the oral vowels among them, so as not to come next their nasalisations, as *oen'*, *ah*, *oan'*, *ae*, *ahn'*, *oen'*, *ah*, all to the same pitch, and in one breath without pauses, but varying the pitch at different breaths.

OEN'.—Sing OE, and, while singing, open and close the nasal passage alternately, producing alternately the French vowels OE, OEN' in "œuf, un" *oef*, *oen'*. Practise alternately *oe*, *oen'*, *oe*, *oen'* till the sound is thoroughly familiar. It bears a disagreeable likeness to *ung*, which most unpractised Englishmen use; but those who can produce a true orinasal vowel are in the habit of saying *un'* or *uun'*, nasalising *u* or *uu* rather than *oe*. It is a curious fact that the nasal *un'* or *uun'* with an open mouth, is scarcely affected by closing the nostrils. But if *oen'* is sounded with the mouth in the mid-round position (diagram 13) as for *oe*, the vowel is greatly affected, though not so much as the vowel *oan'*.

Character of French Nasality.—These four French nasals will require much study and care. See Ex. 50. The singer especially has to guard against making his tone too nasal. He must give

due prominence, as already directed, to the oral, and principal, part of the resonance, and avoid twang. The orinasal vowels are quite free from disagreeable effect in good French singers, though it is possible, even for Frenchmen, to give them not merely a clarinet, but a bagpipe character. Those who wish to please when singing French, will take the trouble to avoid such an effect. A comparison of the quality of tone in the two last named instruments, both of which are confessedly nasal, will serve to explain the difference of effect that the singer has to aim at. Nasal quality of tone is due to the absence of the evenly numbered partials (p. 9*a*), thus if an instrument gives only the partials—

d ₁	s	m ^l	ta ^l	r ²
1	3	5	7	9

the effect is very nasal. See my translation of Helmholtz, p. 172, where nasal qualities are recognised in narrow stopped organ pipes, pianoforte strings struck in their middle points, and clarinets. The remedy is to produce numerous evenly numbered partials by resonance in the mouth, although of course the other, due to resonance in the nose, must be more distinct than usual, or there will be no orinascity.

VI. VOWEL GLIDES

DIPHTHONGS, TRIPHTHONGS, AND VOCAL R.

The Nature of Glides. Pitch Glides.—Place one finger on a violin string, bow it for an instant, and then, without ceasing to bow, slide the finger along the string for some little distance and stop again, still bowing. Then a determinate note will be heard first and last, and between them a series of notes, following one another so rapidly, and differing from each other so slightly that it is impossible to distinguish them, although the effect of a continually altering pitch, and, necessarily, of a continually altering quality of tone, will be heard. This intermediate effect is called a “glide.” It is totally different from proceeding from the first determinate tone to the last by a jump of the finger without sliding. The same effect can be produced in singing, where a voice can “glide” from *d* to *s*, for example, producing an intermediate series of notes varying in pitch and quality of tone, and the effect is called “portamento” *paor’ taamai’ntoa*.

Vowel Glides.—But in the voice it is possible to make a glide of quality only, retaining the pitch, because a change in the form of the resonance chamber necessarily produces a change of quality. Sing *AA*, and continuing to sing at the same moderate pitch, raise the tongue quite gradually to the position for *EE* or *I*. It will be found that the raising of the tongue is mostly effected by raising

the lower jaw at the same time, though with a little practice this can be avoided. Then between the *AA* and the *EE*, and throughout the change of position, a series of changing vowel qualities are heard, which constitute a “glide,” distinguished in this case as a “vowel glide” because both the extreme sounds are vowels.*

Temporary Symbolisation of Vowel Glides, and Effects of Crescendo and Diminuendo.—Representing a glide for the moment by placing + between the symbols of the first and last sound, we may write the effect of the above glide, thus—

AA + *EE*, or *AA* + *I*

Now perform the same operation with a crescendo (*kraishai’ntoa*) in force, and also with a diminuendo (*deemeenooai’ntoa*) in force from *AA* to *EE*, preserving the pitch. We may for the moment write these operations thus—

Crescendo < *AA* + *EE*, diminuendo > *AA* + *EE*.

Increase the rapidity of the change in two ways, first making the *AA* very long, and *EE* very short, and lastly making the *AA* very short and the *EE* very long. Indicating the long and short vowels for the moment by adding the words *long* and *short*

* So far as I know, attention was first called to the nature and existence of these glides, and the name for them proposed, in my little tract called “English Phonetics,” §§ 61—85, published in 1854.

after the letters representing the vowels, supposing that in the first case they had equal length, both long or both short. We have the four additional cases—

< AA long + EE short, > AA long + EE short.

< AA short + EE long, > AA short + EE long.

in all of which the vowel I may be used for EE. On singing these it will be found that the crescendo < has a bad effect, because the force is thrown on the least agreeable vowel, and that the crescendo with a short vowel at the end is worst of all, because there is no time for the ear to rest after the glide, and this causes a continual strain of attention. For the same reason a short glide is preferable to a long one. The diminuendo or > glides, in which the first or opening vowel is long, produce the best effect in *singing*, because they are more musical, and, though the voice glides off to a short vowel, the result is not felt to be disagreeable, as it was before, because the diminishing force renders it unattractive, and even difficult to apprehend. But for the glide to be properly heard, it must be "smart." On the other hand, in *speaking* the diminuendo or > glide with a short first and long second element is best; for the force being put on strongly to the first element, which is held a very short time, the glide comes in for a large share of it, and is made conspicuous, while the second element, continued quietly for any length of time, gives repose and yet sustains the action. Somewhat of the same effect is also produced when the first element is long, provided the second element is also long.

Nature of Diphthongs.—Two terminal vowels connected with a glide in this way form a diphthong (*diphthong*; this is the recent pronunciation, though formerly *dipthong* was used, and the pronunciation of the word is so given by Walker, together with *tripthong*, *naptha*, *ophthalmik*, all of which have now *f* and not *p*). The essential character of a diphthong is the "glide," the length and qualities of the two vowels are in-

different. The "clearness" and "smartness" of the glide are important, as otherwise the union is not perceived. There must always be a crescendo or diminuendo in a diphthong, so that one of the two extremes has more force than the other. The stress is generally on the vowel nearest to AA or to UU in the Vowel Scale on p. 39. The glide is longest and most intelligible, and hence generally the union is closest and best, when there is a considerable difference between the heights of the tongue at the commencement and close of the glide. Different speakers, provinces, and countries have, however, very different habits in those respects, and we must not be guided by our own feelings alone. All, however, regard diphthongs as single syllables.

Permanent Symbolisation of Vowel Glides.—Although the full way of writing the glide is that already indicated, a briefer but equally systematic method is to write the two extreme vowels together, and place the short sign over the first letter or both letters of the element which is *weak* or has *least force*, when it follows, or over its last letter or both letters when it precedes, quite independently of the length of that element. Thus *aaē*, *aaō*, and *ēaa*, *ōaa* (or *aaē*, *aaō*; *ēaa*, *ōaa*) are diphthongs having the stress on *aa*, which is the first element in the first two, and the last element in the last two. It is not necessary to mark the length of any but the element which has force, and then we write *aa'ē*, *aa'ō*, *ēaa'*, *ōaa'*, for a long element under force; and, using a consonant for illustration, *aaē't*, *aaō't*, *ēaat'*, *ōaat'* for a short element under force. In speaking, the element without force is generally short when it comes first, and long when it comes last.

Unanalysed Glossic Diphthongs.—In ordinary Glossic the diphthongs are not completely analysed, because of the great variety of sounds in common use assigned to each class without any intentional variation and without any change in the meaning attributed to the diphthongs. But the classes

themselves are especially distinguished by "unanalysed" forms, as EI, OI, OU, EU, or by affixing Y, W, or R to certain vowel signs. The difficulty felt by those who have not been accustomed to observe spoken sounds, or to analyse diphthongs, renders this symbolisation of classes very useful and important. But as it is important for the singer to understand how all these effects are produced, and to know how to avoid the numerous unpleasant varieties in common use, the precise meaning of these forms must now be considered, in all the four languages here treated.

I. FIRST CLASS OF DIPHTHONGS, WITH WEAK EE FINAL.

This class embraces all the forms in which the last position of the tongue is that for EE, I, or UE, diagram 1. The real final is EE in Italian and French, generally I in English and perhaps German, and in some cases UE in German.

EI. English, Spoken.—The best forms for speakers are UI or A'ī, the first element loud and short, the glide conspicuous and diminishing in force to the second element, which may be long or short at pleasure, and is as often one as the other. The whole diphthong is often pronounced very short indeed, as in first personal pronoun, singular *umber*, when, in connection with verbs, as "I saw it" *a'ī sau it*, or *u'ī sau it*, but may be very much lengthened, as in "fie!" *fa'ī* or *fu'ī*. The sounds AAī, UUI are just admissible, but not pleasant to my ears, although Mr. Melville Bell gives the preference to AAī. But AHī, AUī, OAI, must be carefully avoided. Many Americans and Germans (p. 39*b*), and even Englishmen, have a bad habit of not sufficiently closing the nasal passage by the uvula for AA, and hence will give a nasal twang to AA, written AA, which is carried over to the following I, especially when an N follows, thus English "mine" and German "mein" will be called *māin*. This is a specially disagreeable

fault, which all English singers must sedulously avoid. Even a trace of nasality greatly injures the fine quality of tone in the vowel AA. See Ex. 34.

EI. English, Sung.—The best form for singer is AA'ī or A'ī with a *long* first element, and a short sharp glide leading up to the I at the end to make the union evident. The sound AA is rather broad, and hence it is advisable for the singer to get away from it into A' as soon as possible, and dwell the greater part of the time on A', till he closes up suddenly with the glide and I, thus: *aa* short + *a'* long + short glide on to *i* short. He thus gets the best tone to sing on, and the glide from *aa* to *a'* indicates the coming final glide sufficiently to prevent confusion with simple AA or A', and produces the mental effect of prolonging the whole diphthong (which is, of course, impossible) instead of one of its elements. The sung diphthong is, however, very different from the spoken one, except for the word *aye*, which is usually *aa'ī* in speech. The sounds: *u* long + *i*, *uu* long + *i*, would be very disagreeable in singing.

EI. German.—The German spoken diphthong written "ei, ey, ai, ay," is AAēe or AAī, or AHēe, AHī. The first element is decidedly longer and more prominent than in English, and never rises to A' or obscures to U, UU. But as already mentioned, in Germany, as in America, the first element is apt to be nasalised, and this defect must be avoided. The *singer*, therefore, can take the German EI precisely as the English; but an English *speaker* who uses a German AAī for an English Uī or Aī is apt to become ludicrous. The peculiar German diphthong AAüē is theoretically admitted by all German writers on pronunciation, for the written forms "eu, äu," but I do not remember ever to have heard it in actual use, from ordinary speakers, or even in the pulpit, or on the stage. In middle Germany I generally heard *ahēe*, from ordinary speakers of the middle class, with a very long *ah* and a conspicuous glide, thus distinguishing the sound of "eu, äu" from

that of "ei" *aaë*, which had a shorter glide. But in North Germany *auë*, is used, like English OI, and this had better be used by all English singers.

EI. Italian. Vowel Slurs.—The elements in Italian diphthongs are nearly equally conspicuous, and the connecting glide is very short, so that the union appears extremely lax, and the effect is more like two separate syllables than a single syllable, whereas the monosyllabic character is always well marked in English and German. The Italians distinguish four kinds of diphthongs—(1) "sdruc-cioli" *zdroot:choalee* or gliding, having the force on the first vowel, of which "aere, laido" *aaivrai*, *lavëëdoe* (air, ugly) come very near to being EI diphthongs; (2) "piani" *pyaa'nee*, or "even," having the force on the second element, and being really two syllables, because there is no glide at all between the vowels, as "aita" *aa-ee'taa* (help); (3) "equilibrati" *ai'kweeleebraa'tee* (equally balanced), which are merely two unaccented vowels spoken in rapid succession without a glide, as "Borea" *baorai-aa* (Boreas); (4) "raccolti" *raakkaol'tee* (close), in which the first vowel is a very short *ëë*, *öö*, but there is a real glide, as "pianta" *pëëaan'taa* or *pyaan'taa* (plant). Of these the second and third are not properly diphthongs; the first belongs to this series, and the third to the EE *initial unaccented* or third series below. The Italian gliding "ai" may be sung as English *aaï*, but it is safer with all the Italian combinations of vowels to pronounce both vowels clearly with scarcely any glide, or rather with such a diminution of force during the glide as would make it almost inaudible, but would not occasion any real silence or total separation. This may be called a "slur," and written at full by an interposed ÷ (which represents an imperfect †) thus, *aa÷ee*, or by the usual diphthongal form, with a hyphen between, thus *aa-ëë*, indicating a kind of broken glide. The close Italian diphthongs may be indicated, when thought necessary, by putting the short mark on the first element and adding the hyphen. Thus the four Italian cases would be

fully represented by—(1) *aa-äivrai*, *laa-ëëdoe*, (2) *ää-ee'taa*, (3) *baoräiv-ää*, (4) *pëëaan'taa*. In singing, lay the stress as here marked (in the second and fourth cases on the second element), and take the whole to one or two syllables, according as the composer has assigned one or two unslurred notes to them, but always make both vowels quite distinct.

EI. French.—The French have no original diphthongs of this class; their "ai" being more like an Italian "ai" *aa-ëë*. But they have several recent diphthongs of this class. Thus "aiëul" is *aaëë-yoel* (ancestor), as well as *aa-yoel*. And from those final "il, ille," which used to be called *ly'*, and have now become *ëë* or *y* or *yh*, several EI diphthongs have been formed, as "gouvernail" *goovaer'naaëë* (rudder), "émail" *aimaaëë* (enamel), "Versailles" *Vaer'saaëë*; and with other first vowels, "accueil" *aakooëë* (reception), "œil" *oëë* (eye), "vieille" *vyaaëë* (old). All these are true EI diphthongs in the sense just explained.

OI. English.—In speaking, this diphthong, when final, and in some other cases (as before *z*), becomes *avï* with long first element, as in boy *bawï*, boys *baoviz*, noise *nawïz*. This is well adapted for singing, and Handel has sometimes many bars on the *av*. The singer must mind to close with a smart glide on to the *ï*, or the effect of the diphthong will be lost. Before *s*, however, the first vowel becomes short, and although it may remain *au*, a more refined effect is produced by changing it to *o*, as oyster *avïster* or *oïster*, rejoice *rijaavï's* or *rijoï's*. The singer must, however, use *avï* as before. Speakers and singers must alike guard against the vicious pronunciation as an *ei* diphthong, thus *rijaavï's*; and foreigners have to guard against using *oavï* or *aoï*, as *rijoavï's* or *rijoavï's*. See Ex. 36.

OI. German.—The syllable "eu" or "au" is called *oï* in North Germany, as explained above, (p. 44b) may be sung as *avï* or *avï*.

OI, Italian, occurs only in the modified form *ao-ěě*, which presents no difficulty.

OI, French, does not occur, being altered to *ooěě*, see OOOY, below.

Abbreviated Analytic Forms of EI Diphthongs.

—In less systematic writing of Glossic, it is usual to write the EE-final diphthongs with a final Y, as *aay aay*, *ahy a'y uy uuy*, *awy awy oy* for either *aa'í*, *aa'í*, *ahě a'í uí uí*, *aw'í au'í oí*, or *aa'ěě aa'ěě*, *ahěě a'ěě uěě uěě*, *aw'ěě au'ěě ooěě*; and the Italian are not distinguished from the other diphthongs. This very convenient symbolisation will be generally employed in the examples of songs given below, and in especial cases the form *aay* will be used for “aye,” which should not be otherwise pronounced, as in the Short Key, p. 12. The systematic form is, however, necessary for full intelligence. This will appear in discussing the following forms.

AI-Y. English.—When AI has to be lengthened there is a tendency in Southern English to say *ai'í*, see p. 30a, although the *í* is seldom quite reached, and the glide is not smart. This is usually called the “vanish,” and some writers reckon it as a defect, but others as the only correct pronunciation in all cases, while others allow it at some times and not at others. It is no doubt very common, and occurs most frequently at the end of a word, or before *t*. Some speakers even shorten the first element and say *ai'í*, which then rapidly degenerates into *ei*, *ae'í* *ai*, *a'í*, and even *aa'í*. I have not heard *a'í*, *aa'í* for *ai*, but am familiar with *ae'í*, *ai*, and possibly within a hundred years hence an EI sound will be usually substituted for long AI in Southern English. The EI sound, where now used, will then probably be altered, and be always *aa'í*, as it is in Essex, where the *ae'í* sound is most frequently used for *ai*, but all these matters, though very important to the speaker, are indifferent to the singer, who *must* say AI, and *never* use AI-Y at all, if he wishes to sing agreeably. See Ex. 35.

AIY, German, occurs only provincially in the form *ai'í* or *ae'í* for the usual *aa'í* in some particular words, and should be generally ignored.

AIY, AEY, Italian, occur in the forms *ai-ěě*, *ae-ěě* which present no difficulty.

AEY, French, occurs in the form *ae-ěě*, as *conseil koan'sae-ěě* or *koan'saey*, the first element somewhat long, the second short, and the glide almost reduced to a slur, for which reason the Italian form is here used, but *koan'saiy* would be quite sufficient to indicate the sound.

OAY, German, occurs perhaps only in the word *boje boay'yu* (buoy) and its related words, but these are properly Dutch, and the form *buje booy'yu* is also used.

OAY, AOY, French, occurs (more usually as *aoy*) in the pronunciation only of some speakers, where “oy” precedes a vowel, as *royaume raoyyoam* for *r'waayyaum* (kingdom), but as the latter pronunciation is always admissible, singers and speakers need not trouble themselves about the former.

OOY, German, occurs only in the exclamation *pfui pfooy*. or more properly *pf'oo'í* (fie!)

OOY, Italian, occurs as a very distinct *oo'-ěě*, in *lui looy*, that is, *loo'-ěě* (him).

OOY, French, occurs in the form *ooěě*, with a very short first element in the word “oui” (yes), which must not be confounded with the English “wee, we,” and, although in singing it is generally taken *oěes* with the second element lengthened, the first element never degrades into the consonant *v*. In conversation and declamation the feeling of the moment much alters the sound of this very common word, which is almost an interjection. Sometimes the second element, and sometimes both elements, and hence the glide between them, are spoken without any voice at all, merely by driving flatus through the required positions. See °H in Section VII. Distinguish *ooy* “oui” (yes) from the

dissyllable *oo-ee* *oui* (heard), and the Italian *lui looy*, from the French *Louis Loo-ee* (Lewis). This diphthong also occurs in such words as *dépouiller dai'pooyai* or *daipoōē-ē'ai*, &c.

OY, French, occurs in such words as *œil oey*, that is, *oēē* (eye) which Englishmen have a tendency to confuse with their *ui* or *uii* or *aai*, and call *eil*, that is, *uīl*, *uiīl*, or *aīl*, a pronunciation absolutely unintelligible to Frenchmen. Such words as *accueil*, *cueillir*, *aakoey*, *koeyeer*', properly *a'koc-ēē*, *kocēē-ēēeer*' (reception, gather) must be well studied, and must be carefully distinguished from *akeil*, *akeilyeer* on the one hand and *akerl*, *akerlyeer* on the other.

UEY, French, occurs mostly as a variety of *ūēē* (p 49b) in *lui luey*, that is, *lue-ēē* (him), which is more properly *lūēē*, but I have mentioned it here to draw attention to the great difference between French *lui luey* and Italian *lui looy*, which English people constantly confound. The form *ūēē* belongs to the fourth class of diphthongs, see p. 49. There are a few words in which *quēē* occurs. See under *gui*, in Sec. XIV., French.

2. SECOND CLASS OF DIPHTHONGS, WITH WEAK OO FINAL.

OU, English, Spoken.—The forms preferred are *uiō*, *a'ūō*, and even *aaūō* is admissible, but *uuūō* has a coarse sound. The first element is always short, but the second may be prolonged; and *ōō* may be used in place of *ūō*, but it is not common. The glide is here mainly due to the action of the lips, and is therefore very marked, but there is a tendency in consequence to "round" the first element, that is, to begin closing the lips before the second element is reached, and such forms as *aoūō*, *awūō* *oa'ūō* are common in the provinces (even *oe'ūē* is said to occur in Devonshire). This error must be carefully avoided. Possibly as a

revulsion against it, the first element is often taken too thin, rising from *a'* to *a* and even *ae*, *e*, *ai*, giving the perfectly hideous forms *aiūō*, *aeūō* (common in Norfolk, Lancashire, and elsewhere), with *eūō* or *aiūō* (some of the commonest London and North Kent forms). These should be most carefully avoided by all speakers and singers. To hear, "round about the house" called *raiūōnd ubaiūōt' dhu haiūōs* (even an unaspirated *aiūōs* occurs!) is most distressing to the ear, yet nothing is more common from speakers born in London, even when well educated.

OU, English, Sung.—The form *aaūō* is now preferable, and the first element should be prolonged. Also we may employ the device already recommended for *ei* when sung, p. 44b, and quit *aa* rapidly for *a'* on which we dwell for the chief sound of the note, and then pass over to *uo* with a quick short glide, thus *aa* short + *a'* long + short glide to *ūō* short.

OU, German, is now always *aaūō* or *ahūō*, with the first element more conspicuous and more lengthened than in English, and no other form is admissible, but it may be sung (never spoken) as the English sound. See German EI, p. 44.

OU, Italian, has a loose slurring glide, like the EI, see p. 45a, in *fraude fraaūō-dai* (fraud).

OU, French, cannot be said to occur; as the word *cautchouc kaaūōchoo* is quite foreign.

Abbreviated Analytic Forms of OU Diphthongs.—In less systematic Glossic we write W for either final *ūō* or *ōō* in these diphthongs, thus AA·W AA·W, AI·W, AE·W, AW, OA·W, AO·W, for *aaūō*, *aa'ūō*, *aiūō*, *aeūō*, *aūō*, *oaūō*, *aoūō* respectively, which is a great convenience, and is used in the following songs. Hence we write

OA·W, English, meaning *oa'ūō*, or long *ea*, gliding off into *uo*, forming the "vanish" of *oa*, as explained on p. 36a. This form passes readily

into *oaŭ*, *uaŭ*, *auŭ*, so that *oa* becomes transferred to *ou*. When the transformation is completed, the effect is extremely disagreeable in speech. I have heard children in Hyde Park talk of *lei'diz in u bout* for *lai'diz in u boat*, or at most *lai'ydiz in u boar'wt*, and the effect was almost ludicrous. Those English speakers who use *ei ou* for *ai oa* or *aiy oa'w*, generally use *aay* or *ahy* and *aew* or *aiw* for *ei ou*, and thus avoid the ambiguity. As was observed on p. 46*a*, it is possible that at some time these changes may be sanctioned. At present, although writers are still divided in opinion as to whether *oa'* or *oa'w* is more correct, there is no doubt that *ou* is shocking to educated ears in speech, and that no singer should allow himself to use this "vanish" at all.

3. THIRD CLASS DIPHTHONGS WITH WEAK EE

INITIAL.

EU, English, when not following another consonant, either stands for simple *yoo*, as in 'you' or else for *yeu*, as in 'yew,' and is employed merely for convenience. After a consonant, the actual sound preferred is *ïoo*, with often a very short *ï* indeed, as in tune *tïoo'n*, dew *dïoo*. Care has to be taken not to omit the *ï* and say *too'n*, *doo*, both of which are very common vulgarisms; or to pass through *tyoo'n*, *dyoo* into *choon*, *joo*, or even *chïoo'n*, *jïoo*, all of which forms may (unfortunately) be heard. When a consonant has been altered by the insertion of *ï* before any vowel, the tendency of English speakers is to omit the *ï*, which appears to be sufficiently indicated by the change in the consonant; but *ï* is sometimes retained. We call motion *moa'shun*, and ocean *oa'shun*, but fuchsia is *fïoo'shiu*, not *fïoo'shu*; again, we call Asia *Ai'shu*, but Asian *Ai'shiu*, not *Ai'shun*, and with the unaltered *s* the *ï* becomes a distinct syllable *i* in Asiatic *Ai'si-at'ik*, though some prefer *Ai'shi-at'ik*. After a trilled *r* the *ï* is lost, thus true truth *tr'oo tr'oo'th*, not *tr'ïoo tr'ïoo'th*, and rule *r'ool*, not *r'ïool*,

which is provincial. After *l*, however, the *ï* is generally lightly heard, as lute *lïoot*, but may be omitted, as *loot*. Be particular not to confuse news *nïooz* with noose *nooz*. Be particular also not to change *ïoo* into *eëö*, especially in cases where the *ï* is properly lost, as truth *tr'eëöth* for *tr'oo'th*, rule *r'eëö*l for *r'ool*, Susan *Seeëözun* for *Soo'zum*, all of which are very disagreeable. Also be particular not to change *ïoo* into the French *ue* or some sound like it, as in Norfolk and Devonshire, and occasionally in Lancashire. And finally be particular not to change a pure *oo* sound into *ïoo*, as too *tïoo* for *too*, afternoon *aafternïoo'n* for *aafternoon*, a habit unfortunately gaining ground even among otherwise good speakers. Very few speakers distinguish yew *yïoo* from you *yoo*, or hew *yhoo* or *yhïoo* from *hïoo* or *yoo*. The word human is usually *hïoo'mun* or *yhoo'mun*, but humour often retains the older sound of *yoo'mer*. The action of the *ï* in *ïoo* has been so little studied that neither educated speakers nor orthoepists have come to an agreement on the subject. This diphthong *eu* is often very short in English, as in unite *euneit*, meaning *yïooniit*, monument *mon'eument*, meaning *mon'ïoo-ment*, that is, with a medial *n*, as explained in Section IX, not *mon-ïyoo-ment*.

EU, German, does not occur in any form, but for foreign words the Germans write "ju," meaning *yoo*.

EU, Italian, as in *più pëëoo* (more), is very common. In these cases the *ëë*, though very short, is distinctly different from *ï*, giving a peculiar brightness to the combination, which is one of the Italian close diphthongs. See p. 45*a*. All the other Italian diphthongs with this short *ëë* initial are treated in the same way.

EU, French, does not occur.

Abbreviated Analytic Forms for EU Diphthongs—Generally in less systematic Glossic we write a simple Y for this initial *ï* or *ëë*, thus *pyoo* for both

English *pew* *pīoo*, and Italian *più* *pēōo*, tune *tyoo'n*, dew *dyoo'*, *dyoo*, piano *pyaa'noa*, Italian *miei myaey*, meaning *mēāeēē*. This is a very convenient notation, and will be used in the following songs, but it is not strictly accurate.

4. FOURTH CLASS OF DIPHTHONGS WITH WEAK OO INITIAL.

In English this weak *oo* initial is usually considered to be *w*, and when not following a consonant it really becomes *w*, but only in English. When these diphthongs follow a consonant, as in *twin*, *dwell*, *quell*, written, *twin*, *dwel*, *kwel*, the effect is at times *tōōin*, *dōōel*, *kōōel*, but perhaps this is not such genuine English as *tw'in*, *dw'el*, *kw'el*, where the *w'* indicates that an attempt is made to pronounce the *w* at the same time as the consonant, by bringing the lips into the *w* position before the consonant position is changed. For singers, however, the forms *tōōin*, *dōōel*, *kōōel* are important, because they greatly facilitate singing, and do not render the sounds unintelligible.

In German no such diphthongs occur; the German "quelle" being distinctly *kv'ael'u*.

In Italian these are very common close diphthongs, p. 45a, and they even occur initially without any prefixed *w*, as in *uomo* *ōōao'moa* (man), *uova* *ōōao'voa* (egg). After *k* they are frequent, as *quanto* *kōōaan'toa* (how much), *questo* *kōōais'toa* (this) where the vowel effect is clearly heard. But in the following songs I have followed the custom of writing *w*, as *wao'moa*, *wao'voa*, *kwaan'toa*, *kwais'toa*, which would be more generally intelligible to English readers. Singers, however, must remember that *ōō* is both easier for the voice and nearer to the correct sound.

In French these diphthongs are very frequent, since "oi" is almost always called *ōōaa*, as *oie* *ōōaa*, *doit* *dōōaa*, *croix* *krōōaa*. The word "oui"

was given as *oōē* on p. 46b, and this is perhaps the commonest sound, but it is also often *ōōee* with the *ee* lengthened, and then it sounds to an Englishman like his "we." Other common French forms are: *ōōae*, as *poêle* (stove *pōōael*, often called *pōōaal*, and thus confused with *poil* (hair); *fouet* (whip) *fōōael*, often called *fōōaat*, and *ōōaen'*, as *point* *pōōaen'*, *coin* (corner) *kōōaen'*, *soin* (care) *sōōaen'*.

ūēEE, French, is the common pronunciation of "ui," as *lui* *lūēee* (him), *nuit* *nūēee* (night). Englishmen have to guard against saying *ooy* on the one hand, and *wee* on the other. Such pronunciations as *looy*, *nooy*, or *lwee*, *nwee* are simply unintelligible. It will be found easier to practise *ue-ēe* at first, and then *ue-ēē*, in order to hit the *ue* firmly, and, after these are secure, to fall gradually into *ūēee*. The final form requires much practice to hit well. It will help the student to remember that the tongue remains fixed for both elements—*ue* and *ee*—and that the glide, or connection of the elements, is made with the lips only. Hence in saying *ūēee*, begin by putting the tongue in the position for *ee* (diagram 1) and lips in the position for *oo* (diagram 12), and then, dwelling on the resultant *ue* (p. 29a), just long enough to make it sensible, open the lips suddenly to the position for *ee* (diagram 11), leaving the tongue steady, so that a smart glide is heard in passing from *ue* to *ee*, and the full *ee* sound results. There is of course also a change of throat, which is wide for *ue* and primary for *ee*, but this will occasion no difficulty when the student can once move his lips without any motion of the tongue. The following words should be practised both in speech and singing, till this diphthong (easy enough in itself, but generally taken very badly because its mechanism has not been understood), becomes perfectly easy: *puis* (then), *puits* (a well) *pūēee*, *puiné* (born-after) *pūēeenai*, *puiser* (to draw, as water) *pūēeezai*, *puisque* (since) *pūēeeskēō*, *puissant* (powerful) *pūēeesahn'*, *buis* (box-wood) *būēee*, *buisson* (bush) *būēeesoan'*, *bruit* (noise) *br'ūēee* (the *r'* occasions great difficulty), *bruine*

(drizzle) *br'üeen*, tuile (tile) *tüeel*, tuilerie (tile manufactory) *tüeelr'ee*, truite (trout) *tr'üeet*, induire (to induce) *aen'äüeer'*, cuiller (spoon) *küëeyäer'*, cuirasse *küëeer'aas*, cuisinier (cook) *küëeeeyai*, cuisse (thigh) *küëees*, cuivre (copper) *küëeeröö*, cuir (leather) *küëeer'* (observe, not *kw'eer*, as Hood makes his Englishman say of the French: "They call thin leather *queer*, And half their shoes are wooden"; fuite (flight) *f'üeet*, fruit *fr'üëe*, suite *süeet*, suivant (following) *süëeevahn'* juif (jew) *zhüëef*, juillet (July) *zhüëeyäet*, ruisseau (stream, gutter) *rüëeesoa*, luir (to shine) *lüëeer*, muid (hoghead) *müëe*, nuisant (hurtful) *nüëeezahn'*.

Abbreviated Glossic Forms for the OO, UE Weak Initial Diphthongs—The *öö* is usually written *w*, thus the French *öäa*, *öäaen'* become *waa*, *waaen'* in *oie doit croix soin waa dwaä kr'waa swaen'*. And on the same principle the *üü* should become *wy'*, which bears the same relation to *w* as *ue* to *oo*, thus *lui cuit lwy'ee kwy'ee*, but to prevent any confusion with *wee*, *wyee*, this notation will not be used hereafter.

Triphthongs arise by the union of an EE or OO initial with an EE or OO final diphthong. In English and German they do not occur. In Italian they are frequent, as *miei mëäiëë* (my), *vuoi vööäoëë* (wilt thou), *suoi söäoäëë* (his), for which we write, as an abbreviation, *myäiy*, *vwaoy*, *swaoy*, but the other symbols indicate exactly what must be said. In French occur *ouaille öäaäë* (sheep), *doyen döäaäeyäen'*, &c., written *waay*, *dwaayaen'*, &c. The singer will always use the vowel form.

5. FIFTH CLASS OF DIPHTHONGS ENDING IN AN OBSCURE U, AND HENCE CALLED MURMUR DIPHTHONGS

These consist in gliding from an original accented vowel to a short obscure *u*, or an indefinite obscure murmur written *h'* as the mere symbol of voice. They are very frequent in

English, both received and provincial, though they are unknown in received German, Italian, and French. In received English they occur in two forms.

Vanish Murmur Diphthongs, AAü, AUü.—First as a "vanish" of *aa*, *au*, thus *aa'u*, *au'u*, which arises from carelessly raising the tongue and greatly diminishing force while finishing off *aa*, *au*, and as such are comparable to the other "vanishes" *ai'ü* or *ai'y* (pp. 30a, 46a), *oa'üö* or *oa'w* (pp. 36a, 47b), and should be as carefully avoided by the singer.

True Murmur Diphthongs, EER, AIR, OAR, OOR.—Secondly they occur after these and other vowels as a substitute for *R'*, which *may* be always added on after them, and *must* be so added on when a vowel follows. In ordinary Glossic we write EER, AIR, OAR, OOR, in order to convey to English readers, who have never studied speech, the nature of the sounds heard. But these symbols would entirely mislead a foreigner. When no vowel follows, no *R'* is heard in Southern pronunciation, but in place of it simply *u*, to which the voice glides in the true diphthongal fashion. It is also the regular habit of educated English speakers to change the quality of the vowel in each case from primary to round, and in place of *ee'ü*, *ai'ü*, *oa'ü*, *oo'ü*, which have become old-fashioned, or vulgar, or provincial, to say *i'ü*, *e'ü*, *ao'ü*, *wo'ü*, and it is thus only that *ao* occurs in received English. Thus "peer, pair, pour, poor," written in English Glossic as *peer*, *pair*, *poar*, *poor*, are really to be pronounced as *pi'ü*, *pe'ü*, *poa'ü*, *puo'ü*. And when a vowel follows, as when the syllable "ing" is added, the trilled *r'* must be annexed, so that we say *pi'ür'ing*, *pe'ür'ing*, *poa'ür'ing*, *puo'ür'ing*. There is indeed no objection to saying *pi'ür'*, *pe'ür'*, *poa'ür'*, *puo'ür'*, even when no vowel follows. But the *ü* with the glide leading to it *must* be inserted in each case, as it is this vowel and glide which indicates the presence of *r* to an English ear. To say *pee'r'ing*, *pai'r'ing*, *poa'r'ing*, *puo'r'ing*, as may be heard from foreigners, and even occasionally from Scotchmen

and Americans, has an extremely strange and even uneducated effect to Southern English ears. The words "glory, glorious," which often occur in sacred music, must never be sung *gloa'r'i*, *gloa'r'ius*, but always *glaou'ri*, *glaou'rius*. With this particular diphthong, containing the beautiful vowel *ao*, another error is also committed, as *ao* is not familiar to us in other combinations. The whole combination *ao'ü* is changed into *au*, and thus you may hear *glaw'r'i*, *glaw'r'ius* shouted out, and "oars," properly *ao'üs*, spoken of as *awz*; and "tore," properly *tao'ü*, reduced to *taw*. All this should be corrected. The English singer should not only be able to sing *i'ü*, *e'ü*, *ao'ü*, *uo'ü*, but be aware that these sounds are more adapted for singing than the inadmissible sounds *eer'*, *air'*, *oar'*, *oor'*, from which they were derived, and even than the admissible *i'ür'*, *e'ür'*, *ao'ür'*, *uo'ür'*. They form difficulties for foreigners, but the Englishman finds even greater difficulty with the foreign sounds, where no change of the vowel is allowed, and the *r'* is trilled. To a German, *dir* (to thee), *mehr* (more), *rohr* (tube), *uhr* (clock), are pure *deer'*, *mair'*, *oor'*, *oor'*, and *di'ü*, *me'ü*, *rao'ü*, *uo'ü*, would be almost unintelligible, and would be startlingly strange to his ears, unless indeed he accepts them as forms of the common, but faulty, German uvular *r'*, as *deer'*, *mair'*, *roar'*, *oor'*. In Italian, where only a true trilled *r'* is used, they would be still worse, although the vowels *ai*, *oa* sometimes become *ae*, *ao* before *r'*; compare *dire* (to say), *volere voler* (to wish), *amore amor* (love), pure *pur* (however), *mestiere mestier* (business), *oro* or (gold), which are *deer' ai deer'*, *voalair' ai voalair'*, *aamoar' ai aamoar'* *poor' ai poor'*, *maisteeær' ai maisteeær'*, *ao'r' oa ao'r'*. In French also, though the uvular *r'* is common, no *ü* must be inserted, but we must call *dire* (to say), *faire* (to do), ignore (is ignorant of), *corps* (body), *four* (oven), *sure* (sure), *leur* (their), simply *deer'*, *faer'*, *eeny'aor'*, *kaor'*, *foor'*, *suer'*, *loer'*. The English learner will find much difficulty in keeping these vowels pure (that is, primary and not widened), and at the same time not introducing his favourite *ü*, as well

as in trilling an *r'* which does not precede a vowel.

Inserted R'.—In case of such words as "par, north" it is of course allowable to use the "vanish" and say *paau'ü*, *nauwüth*, but in the South of England it is usual to say simply *paa*, *nauth*. The *aa'ü*, *aw'ü* may, however, be heard at the end of phrases, as: below par, in war, *biloo' paa'ü*, *in wau'ü*. This leads to a curious misapprehension. The speaker, proceeding by natural analogies, entirely loses sight of spelling. To him "papa, law" have just as much right to this "vanish" *ü* as par, war; hence he says *pupaa'ü*, *law'ü*. Immediately someone learned in spelling laughs at him for adding on an *r'* or *aa'ü*, as the objector calls it. But the speaker has merely made a natural "vanish" and has never thought of an *r'*. But worse remains behind. The speaker has always been accustomed to add an *r'* after the murmur diphthongs *i'ü*, *e'ü*, *ao'ü*, *uo'ü*, when a vowel follows, and says *chi'ü* (cheer) but *chi'ü r'up*, (cheer up), *te'ü* (tear) but *te'ü r'up* (tear up), *baou'ü* (bore) but *baou'ü r'in* (bore in), *muou'ü* (moor) but *muou'ü r'up* (moor up). Why then should we not avoid a disagreeable gap between two vowels, and say: *pupaa'ü r'iz* *dhe'ü* (papa is there), *dhu'ü lau'ü r'üv* *dhu'ü land* (the law, or lore, of the land, the true cockney would make no difference, *a' drawu'ü ring room* (a drawing room). Or rather, as we English generally have a dislike to *aa'ü* and *aw'ü* before *r'*, he leaves out the *ü* as soon as he puts in *r'*, and says *pu'paa' r'iz*, *law' r'üv*, *drawu'ü ring*. It is usual to say that this is very horrid, and the singer who has any desire to be thought educated must not for one instant fall into it; but it is very natural, in strict accordance with our present habits of speech, and can only be corrected by an entirely extraneous and very difficult study of orthography. When spelling is known we have the following rules.

Rules for the Use and Avoidance of English Murmur Diphthongs.—Never make a murmur diphthong in speech when R does not appear in the spelling. Never make a murmur diphthong

by putting a vanish to *aa*, *au*, or even by adding *ũ* to *aa*, *au*, when a following R is not written. Never fail to make a murmur diphthong when R is written after *ee*, *ai*, *oa*, *oo*. Never fail in such a case to make a trilled R' precede the vowel following the murmur diphthong. Never introduce a trilled R' when R is written and no vowel follows. These rules are difficult, and the system of English Glossic avoids them with great ease and without notable alteration of the spelling. But the rules must be well mastered by all singers. To prevent any misapprehension, the apostrophised *r'* has been used whenever the *r* is trilled, throughout this treatise.

Murmur Triphthongs are frequent in English. They are formed by gliding from an ordinary *ei*, *oi*, *ou*, *eu* diphthong, in whatever form, it occurs, on to a short *u*.

EIR, OIR.—In the case then of the two first there is a “waving” glide, as it may be called, for the tongue first rises to the high-front or *ee*-position, and then sinks to the mid-mixed or *u*-position, or at least as far as the high-back or *u'*-position. Thus fire *fuiũ* or *fa'ũ*, lyre *liũ*. This produces a check or constriction in the flow of sound, and readily gives rise to two syllables, as *fui-ũ*, *liũ-ũ*. Hence great confusion prevails. But in singing, such words form strictly one syllable, and hence the singer should practise the glide carefully. The first glide to the *ĩ* must be taken sharply and strongly, to bring it well out, the second form *ĩ* to *ũ* should be weak and just indicated, in fact, as our writing shews, it is not more than a slur (p. 45a) and above all the final *ũ* should not be dwelt on, as otherwise the effect of two syllables will be produced. If the sense seems to require a strong ending, add a slightly trilled *r'*, as *fuiũr'*, *liũũr'*. The *oi*-diphthong seldom runs on to a glide. The word “moire” is occasionally called *moiũ*, but it is not an English word, and if it should occur in English singing the word had better be treated as a French word, and called *mõõaar'*, or as an anglicised French word, and

called *mwaũ*. Similarly, memoir *mem'wau*, devoirs *devwawz*, reservoir *rezũwawũ*. ‘Choir’ is now always *kwũũ*, and is even spelled “quire” in the Book of Common Prayer.

EIRR', EIERR', EIUR'.—When a vowel follows this combination different usages prevail. In “fiery” the custom of inserting the “e” shews that three syllables were meant to be taken, as *fui-u-r'i*, but in singing only two are usually taken, as *fuiũ-r'i*. In “tiring, inspiring, desirous,” and such-like common words, the glide must be used, as *tuiũ-r'ing*, *inspuiũ-r'ing*, *dizuiũ-rus*; indeed, to split the *uiũ* into two syllables, *ui-ũ*, has a very slovenly effect. To distinguish these cases easily in common English Glossic we write *feir*, *leir*, *feirr'i*, *inspeirr'ing*, *dizeirr'us* for the true triphthong, and *feerr'i*, *inspeerr'ing*, or *feur'i*, *inspeur'ing* for its division into two syllables.

OUR, OURR', OUERR', OU-UR'.—The case of *ou* is nearly the same. We say hour *uõũ* in one syllable with two glides, from *u* to *uo* and then back to *u* again, making the first sharp and clear, and the second relaxed and faint. But here on account of the rounding of the lips interposing between two unrounded vowels, there is still more difficulty in keeping the monosyllabic effect pure, and persons hesitate much between *uõũ* and *uõũ-ũ*, running off into the second on the slightest inducement. In this case, as in the former, the older English writers of verse generally make two syllables. When a vowel follows, this effect is more ready to appear. Using the common English Glossic method of writing *our* for *uõũ*, and *ouerr* for *uõũ-ũ*, as more easily understood by the eye than the true systematic writing, we hear *flower flour*, *flower floury flower'i* or *flour'u'i*, *power pour*, *power overpowered* or *pourrd*, *shower showr*, *shower showery showerr'i* or *showur'i*. But in singing as a general rule the true triphthong has to be taken, and hence it should be much practised.

EUR, EURR'.—The case of *eur* offers no more difficulty than the ordinary triphthong; it is

simply *iur'ü* with two glides, the first quite distinct, the second more lax. Thus cure *kiur'ü*, pure *piur'ü*, or in ordinary Glossic *keur*, *peur*. There ought to be no difficulty also in keeping the triphthong pure when a vowel follows, as curing *kiur'ü-r'ing* (which is written *keur'ring*), never *kiur'ring* (which is written *keur'ring*). Observe then the necessity of writing *rr'* to indicate this.

Vocal R or ER, Equal to U, UU' Long.—In all these cases of murmur diphthongs and triphthongs we have had the degeneration of an original R' into a pure vowel *u*, on to which a preceding vowel glides. How this could arise will be seen hereafter. (See Glossic Index, under *r*.) It is now the only received pronunciation, and must be strictly observed. Short vowels do not occur before this sound, but as this sound is really a vowel, it may be, and often is, lengthened. The singer has already learned to lengthen it like any other vowel. It is quite easy for him to sing *kw pu fu* or *kwur puur fuur*, and he should even know how to say *ke' pe' fe' ku' pu' fu'*. These four vowels *u, u', uu, e'* are different from each other, and yet very closely related in sound, the two first, *u, u'* are barely distinguishable, but the two last *uu, e'*, although also barely distinguishable from each other, form a contrast with the other, being deeper and thicker and broader. Now in many accented syllables “er, ir, yr” are written, as in “*serf, stir, myrrh*,” and in others “ur, or, our” are employed, as in “*surf, cur, attorney, journey*.” Scotch speakers, who do not use the vocal R at all, here make a great distinction, and say *aer'*, in the first and *uur'* in the second set, although not uniformly. In many provinces, where the “r” is differently pronounced, speakers make a similar distinction. Hence, apparently, writers on English pronunciation have sometimes insisted on the “correctness” of a similar distinction in ordinary speech, and would pronounce the first set of words, say, as *surf, stu', mu'*, and the second as *suuf, kuw atuur'ni, juur'ni*. It is certain that when such a distinction is made, it does not strike the ear as

unpleasant. To call the first set of words *suuf, stuw, muw* would be unpleasant, because it is an unusual broadening of the vowel. But to refine the vowel in the second case, and say *surf, kw, atur'ni, juur'ni*, although it may sound “thin” to those accustomed to *ur*, has not at all an ill effect, and, so far as my observations extend, it has become the general custom of educated speakers to renounce a difference of usage, which was very difficult to carry out strictly, and to employ the finer sound *u'* in all cases. As this finer sound is represented by “er” in most cases in older spelling, the symbol *er* has been used for it in ordinary English Glossic. This *er*, however, does not simply mean *u'*, but it implies the *liberty* of lightly trilling an *r'* after it, when no vowel follows, and the *necessity* of trilling an *r'* after it if a vowel follows, thus I write *serf* for both “*serf*” and “*surf*,” and also *ster, mer, ker, atur'ni, jerr'ni*, implying *u'* in each case certainly, and *ur'* in each case permissively, but not *ur'*, which would have a thoroughly strange effect.

Vocal R or ER in Weak Syllables.—This covers all difficulties in accented syllables. In unaccented syllables the range of vowel writing is much greater. According to Mr. Melville Bell the sound is generally *u'*, which need not be anxiously distinguished from *u*, as the difference is more felt by the speaker than heard by the listener. Hence I shall hereafter use *u* only in such cases. Thus, *doller dol u*, *observer obzur'vu* *elixir eelik'su*, *captor kap'tu*, *murmur mu'mu*, *honour on'u*. When the trilled *r'* is added, which is always allowable where there was an original “r” in the writing, it is very light, and the glide on to it is so weak, that the effect is not at all like an accented *ur'*. Hence here again in ordinary Glossic we write *dol'er, obser'ver, eelik'ser, kap'ter, mer'mer, on'er*, the mere position of *er* in an unaccented syllable telling the whole history.

Distinction of Weak Final A and Weak Final ER.—But now a difficulty arises, which is felt as a great difficulty by persons of imperfect education.

The final unaccented *a* in a large number of words is pronounced precisely as *u* or *u*, that is, precisely as the vocal *r* in the words just cited. Thus *pica pui'ku*, *sciatica sui-at'iku*, *idea uidee'u*, *sofa soa'fu*, *acacia ukai'shiu*, *umbrella umbr'el'u* (not *um-br'el'va*), *villa vit'u*, *drama dr'am'u* or *dr'aa'm'u*, *asthma as'mu*, *China Chu'nu*, *era i'ur'u*, *hegira hej'ru* (not *hijui'ur'u*), *sonata soanaa'tu* (as an English word, *soanaa'taa* in Italian), *saliva sulu'vu*, and so on, which we write in ordinary English Glossic with *a*, thus *pei'ka*, *seiat'ika*, *eidee'a*, *soa'fa*, *akai'shia*, *umbr'el'a*, *vit'a*, *dr'am'a*, *dr'aa'ma*, *as'ma*, *Choi'na*, *er'r'a*, *hej'ra*, *soanaa'ta*, *salei'va*. Why should these not be written *pei'ku*, &c., or *pei'ker*, &c.? Why, for example, should not "dear idea" be *deer eideer*? In the last case the sounds are unlike; we really say *di'ü*, a monosyllable, containing a murmur diphthong, and *üidee'u*, ending in *dee'u*, a dissyllable, with at most a slur between *ee* and *u*, not *üdi'ü* with a glide. Compare such an exclamation as "I, dear! what an idea!" *ei, deer! what an eidee'a!* For the other words, though "villa" may rhyme perfectly with "distiller," "drama" with "hammer," and "Flora" with "restorer," as *vit'u*, *distil'u*, *dram'u*, *ham'u*, *Flao'ür'u*, *restao'ür'u*, there are different permissive pronunciations in the two cases. "Villa, drama, Flora," may be pronounced *vit'a*, *dram'a*, *Flao'ür'a*. They are indeed not unfrequently so pronounced, and the pronunciation is esteemed as eminently elegant and refined. The singer, too, is counselled to sing them always in this way, because the *a* is a much more pleasant quality of tone than *u* to sing upon. To write Glossic *a* in an unaccented or weak final or initial syllable points this out perfectly, because *a* itself would never be sung upon if it could be avoided, and *a* has been already mentioned as an allowable substitute for *a* even in closed accented syllables (p. 34*a*). But to sing *a* in such words as "distiller, hammer, restorer," thus *distil'a*, *ham'a* *restaur'a*, is considered very bad indeed, and to show either great ignorance or great affectation. Again, these three words not only may end in a trilled *r* at all times,

but must do so if a vowel follows, as *distil'ur' uo spir'its*, &c. But to add on a trilled *r* to "villa, drama, Flora," as *dhis vit'ur' iz prit'i, this dram'ur', iz hevi, dhis Flao'ür'ur' iz broa'kn*, is looked upon as extremely vulgar. Hence, although in ordinary easy speech before consonants there is no difference between the unaccented or weak terminations written *-a*, *-er*, in ordinary Glossic, both being called *-u*, they have different tendencies, and are hence never permitted to rhyme, except when a ludicrous effect is intended. Hence they will in future be distinguished as *a*, *er*.

Dissyllables in ER Distinguished from Murmur Diphthongs and Triphthongs in R.—This vocal syllabic R or *er* enables us to draw some important distinctions. Thus *ower* (one who owes), *to-er* (one who tows), *row-er* (one who rows), have each two syllables, *oa-u*, *toa-u*, *roa-u*, with pure vowels before *u*, but *oar* (of a boat), *tore* (did tear), *roar*, have each only one syllable, as *ao'ü*, *tao'ü*, *rao'ü*, with a murmur diphthong in which the vowel is changed before *ü*. It should be remarked that in Mr. Smart's Pronouncing Dictionary the distinction here insisted on is not clearly made. See Nos. 33 to 54 of his signs, as given in Section XIII below. Again, people are apt to call a "drawer," and a chest of "drawers," *draw*, *drawz*, in place of *draw'ü*, *draw'üz*, the murmur diphthong *au'ü* being unpleasant; but this "drawers" ought not to rhyme with "claws, paws," because in these the "vanish" *au'ü* (which has the same sound) would be out of place, and "draw, draws" should never be called *draw'ü*, *draw'üz* for the same reason. But *drawer* (one who draws) is always *draw-u*. Hence we write in common Glossic *draw* *draw*, *drawer* *drawr*, *draw-er* *drawer*, *draws* *drawz*, *drawers* *drawrz*, not only to shew the distinction, but to point out where an added trilled *r* is or is not permissible. Of course, all these "permissions" and "prohibitions" to add an *r* depend upon an older state of the language, and at a future period customs may entirely change. But the singer has to learn the educated literary received pronunciation of 1870-80 and no other.

No Vocal R in German, Italian, or French.— There is no such thing as a vocal *r* in received German, Italian, or French; but in German in unaccented syllables, the common “*r*” often renders the preceding “*e*” obscure, that is, like *u* or *u’*. Thus German *eier* (eggs), *feuer* (fire), *bänder* (ribbons), *männer* (men), are *aai’ur’*, *foi’ur’*, *baen’dur’*, *maen’ur’*, with a very faint weak glide on to the *r’*, which, however, is never lost, so that final “*e*”, and “*er*”, on which much of the sense depends, are never confused, thus *eine gute frau* (a good woman), *ein guter mann* (a good man) are distinctly *aai’nu’ goo’tu’ fraai’, aain’ goo’tu’r maan’*. Similarly faint trills exist in Cumberland, Derbyshire, and many provinces. The Germans, however, very frequently use the uvular “*r*” (see p. 51*a*, and also “*r*” in Glossic Index, Section XII) in place of the trilled *r’*, like our own Northumberland speakers.

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6. SIXTH CLASS OF DIPHTHONGS, ARISING FROM TONGUE GLIDES, LIP GLIDES, THROAT GLIDES, AND NOSE GLIDES.

The classes of diphthongs here enumerated are properly speaking not the only ones which can or do occur. In most of these cases there is an alteration of position of the tongue, or of both tongue and lip, or of tongue, lip, and throat. The tongue may move alone, forming “tongue glides,” which is the true nature of the “vanish” *aiy* (p. 46*a*). And the lips may also move alone, as in

oo (p. 47*a*), which is *ui’+oo*, or *ui’oo*, the glide being formed only by closing the lips from the wide open to the high-round form. This is a Lancashire and Derbyshire “lip glide.” Similarly, *uu+oa* or *üüoa* is a very common “lip glide” diphthong in the South of England, and may be constantly heard in the exclamation, “Oh!” and in a doubtful “No!” On the analogy of *oo* it may be written *oa*. The common “vanish” *oa’w* is also of the *oo* class, for it is generally made by bringing the lips closer together, while pronouncing *oa*, without raising the tongue, and hence is not completely *oaüü*. Both *oo* and *oa* should be avoided, and the full *oo*, *oa* should be struck firmly and clearly. A similar “lip glide” would occur in *i+ue* or *iue* (compare French *üëe*, p. 49*b*), and in *ai+eo* or *äieo* and *e+oe* or *ëoe*; also in *aa+ao* or *ääao*. And in the same way we might alter other vowels. Many of these occur as provincialisms, and all have to be sedulously avoided, except as exercises to become acquainted with their effect and learn how to correct it by knowing its nature. There are also “throat glides,” where the lip and tongue remain at rest, and the change is effected in the throat. The most marked of these is *i+ee* or *iëë*, written *éé*, where the throat is narrowed during utterance. This is also a Derbyshire and South Lancashire sound, which should be avoided.

There are also nasal diphthongs, in which one or both elements are nasalised. This is particularly the case with *ei* diphthongs when an *n* follows (see p. 44*a*). In this case we have, therefore, “nose glides,” which should also be carefully avoided.

VII. GLOTTIDS,

ATTACK AND RELEASE OF VOWELS, ASPIRATES.

Glottids Defined.—The subject of the present Section is of extreme importance to the singer, and it should be well studied. The speaker also will find it useful in correcting many faulty methods of commencing vowels, especially after consonants. The nature of the “glottis” is explained on p. 18*a*. “Glottids” *gloi'idz* are actions of the glottis and the parts connected with it, as the vocal chords, which compose its sides, and the emission of air which passes through it, and is especially regulated by it, on its way from the lungs to the outer air. Their action is to start and end a vowel or other sound, not to modify it, that is, they deal especially with the “attack” and “release” of vowels, and the emission of unvocalised breath, with its passage to vocalised breath.

°H, Flatus, Glottis Open.—Keep the glottis wide open, and force the air from the lungs rapidly through it (see p. 18*a*). When this flatus passes subsequently through any vowel position, as *ee*, *aa*, *oo*, it produces a peculiar sound, which is an indistinct musical note, giving the notes of the resonance cavities through which it passes, mixed with more or less unmusical wind-rush. These “flated vowels” may be written by prefixing the sign ° to the vowel, thus °*ee*, °*aa*, °*oo*, are such flatuses (*flaitusez*), derived from vowel positions. Thus the “voiceless” *ooëë* of p. 46*b* might be written °*oo*°*ëë*. If we thus produce °*oo*, °*oa*, °*au*, °*aa*, °*ai*, °*ee*, we shall hear a decidedly ascending scale of notes, reminding us very much of the effect of turning water under tolerable pressure

from a tap into a jug, or decanter, as it fills. This cannot be used by the singer; it is as much a noise and an annoyance as the wind-rush over the mouthpiece of a flute. Hence the singer has to avoid it as much as possible. In other positions, it forms consonantal “hisses,” to be considered hereafter.

°H', Whisper, Glottis Contracted.—The edges of the glottis are brought nearly in contact, so that the division of the air into “puffs” (see p. 18*b*) is very imperfect indeed, and the result lies between the former flatus and the subsequent voice. It is much used in speech, because it is sufficient to make the vowels distinctly intelligible to an ear which is close, and even, with an effort, to a whole theatre, but it is very fatiguing, especially to the lungs, as it consumes a very large quantity of air, even when it is not intended to be heard at a distance, and it is totally unfit for singing. Whispered vowels are written thus, °*ee*, °*aa*, °*oo*, &c.

H', Voice, Glottis Closed, the Edges of the Vocal Chords being in Contact.—This is the voice considered independently of its modification by the upper resonance chamber (see p. 19*a*). The symbol is useful to express an obscure utterance through an indeterminate position or glide. In the case of dialectal murmur diphthongs, not arising from a suppressed “r,” which are numerous, and often very short indeed, leading to the feeling of simple vowels, this *h'* may be used as the second element, and contrasted with the true murmur diphthongs,

thus *i'ü, iü, ih'*, of which the first has the most distinct and the last the most indistinct termination to the glide. Writers of dialectal specimens often use "ea, oa" to express *eeh', oah'*, among other sounds; some, however, write "eer, ear, air," and so on, where no *r*' might be sounded, while the presence of *r* in writing necessarily implies some permission at least to sound *r*'. In such cases *eë, aiü, &c.*, or *eeh', aih', &c.*, are the proper symbols, as they forbid the use of *r*' in speech. As all vowels require this action of the glottis, the vowel signs *ee, aa, oo, &c.*, are supposed to include it.

‡ Gradual Glottid.—The glottis is open, or in the state for producing flatus, when air first issues, and is rapidly contracted to the whisper state, and then closed for the voice state. The vowel position of the resonance cavities having been assumed, say for *ee*, the result is that we hear a "glide" in the quality of tone, of which *°ee, °'ee, ee* are parts, the flated vowel *°ee* gradually passing into the whispered vowel *°'ee*, and this again gradually passing into the full vowel *ee*. This gives an indistinct, blurred kind of commencement of the vowel, called the "gradual attack," and written *zee*. It is common enough in careless speech, but it is wanting in precision for the singer, because his true singing tone *ee* is preceded by an unmusical series of sounds, and although they are much shorter than the note themselves, they are always more or less offensive. If, as sometimes happens, the flatus is made more prominent, which may be written *zhee*, a sort of aspiration is produced where none should be uttered, and this has a very bad effect both in speaking and singing. After the vowel is established it may leave off in the same way, the vocal chords gradually separating so that we have a reversed glide or "gradual release," *ee, °'ee, °ee*, which may be written *eez*. The whole effect is therefore written *zeez*. This gradual release is still more common than the gradual attack, and produces even a worse effect, because the force of the wind, previously expended

on driving puffs of air through the vocal chords, finding a clear passage, produces a much more audible flatus, and the result could be almost written *zeeh*. Singers should never use the gradual glottid, and speakers in England are recommended to discontinue it. In the release *eeh, ooh*, if the vowel positions are maintained, we obtain effects like *ee'yh, oo'kh*, which are extremely unpleasant, although in some languages (as Danish) they are received.

‡ Clear Glottid.—The glottis is closed to the voice position, *before* the air is driven from the lungs, but the chords are held only loosely against each other, so that the air can immediately force them asunder, thus *zee*. The effect is that the voice begins instantaneously, and without any preparatory flatus or whisper. Similarly in releasing, the air should cease to be forced from the lungs before the vocal chords are separated. The result is like a clear or clean "edge" to the vowel at both ends, thus *zeez*, as distinguished from the "burred" edge of the gradual glottid *zeez*. This is the true method of attacking and releasing vowels for the singer, and all speakers who wish to be heard well at a distance should employ it. The effect is extremely neat and pleasant, from the absence of unnecessary noises. It should be most diligently practised, and great care should be taken to avoid not only the gradual glottid but the check and jerk presently to be described. As every vowel is supposed to begin and end with the clear glottid, unless some other method is indicated, it is not necessary generally to indicate it. It clearly separates syllables between two vowels which do not glide or slur on to each other. This has been hitherto pointed out by the hyphen, which, however, indicates properly a union and not a separation. Hence in place of chaos *kai-os* it would be proper to write *kai'zos*, or if there is the usual slur *kai—os*, but for general purposes the hyphen or accent-mark suffices, as *kai-os, kai'os*. The difference of the slur *kai—os* and the clear

attack *kai'ros*, is something like that between taking two notes to one bow or to two bows on the violin.

; Check Glottid.—Let the vocal chords be so tightly compressed, that it requires more than ordinary force of wind to be sent from the lungs in order to separate them and allow a “puff” to pass. This produces a staccato (*staakkaatoa*) effect. When a stone is sent from a sling, it leaves the thong with a clear, well-defined initial velocity, very different to the sudden action produced by striking the stone with a very hard hammer. The former case resembles the clear glottid, and the latter the check glottid. There is a kind of explosion about the check which is disagreeable to English speakers, but it is very characteristic of the German habit of speaking. It is not commonly used in German for every initial vowel, but principally when it is desirable to shew that a consonant does not glide on to a neighbouring vowel, as in “erinnern” (remind) *aer' ;een-ur'n*, not *u-r'in'en* as Englishmen usually pronounce it; “unausstehlich” (undenurable) *oo'n ;aää's-shtai-lëky'h*. This “check” is not considered a beauty in German, and hence need not be imitated by Englishmen, who, however, should put on the clear glottid *z* to indicate the division. It may be interesting to know that the check is used as a means of accentuation in Danish, as “mand” (man) *mää;n*, and it is one of the Arabic letters, called *haam'zaa*. It is quite unknown in Italian and French. A vowel may be released upon the check, as well as begun upon it; this is accomplished by closing the vocal chords suddenly, and so tightly close that the air, which is still driven from the lungs, is condensed and checked suddenly. The effect is heard in speaking when a vowel is suddenly interrupted, as in saying: “Did you see the ca...?” meaning “cat,” supposing that the speaker were suddenly unable to finish the word. It is also not much dissimilar to a hiccup. As a release it forms one of the Chinese tones at Canton, called the *shoo*; The double

effect of the check attack and check release, as *;ee*; is useful in singing extremely staccato notes, as it effectually separates the notes, with more suddenness than the clear glottid, though not so pleasantly.

H or Jerk, H°H, H₁, H₂.—The air from the lungs may be laid on gradually, clearly, or suddenly. In singing and speaking the “clear” method is generally pursued, the lungs being well inflated, and only just so much wind being “turned on” by the action of the muscles of the ribs and of the diaphragm (*dei'ufraam*, or muscular separation between the lungs and stomach, &c.), as will suffice to keep the vocal chords in proper action, and force regular puffs through them. The gradual method is not convenient for speaking, and impracticable in singing. It would imply imperfect vocalisation. The force of air set on by the clear method may vary considerably, producing more or less loudness, as in the crescendo and diminuendo of the singer. The sudden method of setting on the air implies a “jerk,” or an action suddenly made very great and rapidly diminishing to something small. This jerk is made by a man with his diaphragm, the action of which may be felt by placing the hand on the pit of the stomach. By a woman the jerk is effected by the muscles between the ribs suddenly contracting the lungs. By a pair of ordinary bellows we may illustrate this action well. After opening the bellows in the usual way, we may compress them very gently, and thus make a faint stream of air come out, scarcely moving a candle flame. This answers to quiet respiration. We may gradually increase the force, producing a strong motion in the flame. This answers to a crescendo. Or we may compress the bellows suddenly, producing a violent jerk, which will certainly blow the candle out. This is a strong H. But we make the jerks slight and successive, which will blow the flame aside and allow it partially to recover, without extinction. This is an ordinary quiet H. These “bellows’ actions” of the lungs (or phyeams *fei'semz*) require

much study by the singer, but belong more to the management of the voice and breath than to pronunciation simply, and must consequently not be further treated here. Now suppose that the glottis were open, the result of a jerk in case of actual speech would be to produce flatus °h, with considerable initial force, which may for the moment be written h°h, where the first h represents the jerk only. If then the mouth were placed in the position for any vowel, as ee, we should have h°ee, instead of an h°h, which does not distinguish the position of the vocal organs above the vocal chords. If then we passed on rapidly to °ee and ee as in the gradual glottid, we should have an effect which might be written hpee, as distinct from the zhee before employed. The difference between hpee and zhee consists in this, that hpee begins with a sudden large amount of flatus, and hence with a very perceptible noise, whereas zhee may begin with merely such an amount as is perceptible, without being very strident. The hpee is an "aspirated" (*aspirated*) ee in the ordinary meaning of the word. It has the manifest disadvantage of introducing an unmusical amount of flatus quite unsuitable for singing. This h₂ is, however, regularly used in German, and in Scotch, and is used by so many English speakers, that it is never wrong to employ it, however disagreeable it may be. It is quite unknown in Italian and French, and many other languages. But just as h₁ is a jerked gradual glottid, we may evidently have h₂, a jerked clear glottid. This would be produced by bringing the glottis into the position for the clear glottid, before setting on the air from the lungs, and then setting on that air with a jerk. The consequence would evidently be a vowel-sound beginning quite clearly but very suddenly and rapidly diminishing in force to the usual amount, thus h₂ee. It is quite evident that this is the proper method of marking the place of the aspirate by a singer, because it makes the effect perfectly perceptible, and adds nothing unmusical. The singer should carefully practise this "clear jerk" with all the vowels

ending with a simple clear release, as h₂eez h₂eez h₂eez, h₂aaq h₂aaq h₂aaq, to quick and slow notes. The last gives the singing "laugh," which would be thus quite clear and ringing. It is my own practice, I believe, so far as I have watched myself, to use h₂ rather than h₁ initially in speaking, and I find it a very common custom in England. It appears also to be the custom in India, as I have been told by educated natives, to use the clear jerk h₂ only, and certainly the old Sanscrit writers on speech-sounds, do not justify the assumption of a previous h₁ in that language. In ordinary Glossic h₁ and h₂ are not distinguished, and h simply is used, leaving it undecided which form should be employed. But in almost all English words which begin with "h" in writing, either h₁ or h₂ must be pronounced. The exceptions are very few, and have diminished of late years. Even now "hour, honest, honour," and their derivatives, have no "aspirate," but "humble, hospital, herb, hotel," have it almost always (though "hostler" is now written "ostler," the "h" having disappeared even in writing). Attention to the proper insertion of h has become a kind of test of education, persons who "drop their *ai-chéz*" being considered out of the pale of society. Hence the greatest possible attention must be paid to its due insertion. Those who do not usually employ h are apt to substitute a check, and say *at* for *hat*. This only serves to call the especial attention of hearers to the speaker's defect. Others give a careless gradual glottid *pat*, as if there never had been an h. This must be overcome. The high Germans, like the Scotch, never fail to "aspirate." The Italians own that they have no aspirate at all. The French, who talk of their "h aspiré" (*aash aaspeer'ai*) generally replace it by a clear glottid *z*, as "le héros" *leo zairoa* (the hero), the main test to their ears being that the preceding vowel is not elided, or a preceding consonant run on to it. This test fails for the single word "onze" (eleven), for they say *lae zaa'n'z oer*, *leo zaa'n'z due mraa* for "les onze heures, le onze du mois" (eleven o'clock, the

eleventh of the month) although the word was never spelled with *h*. Some French actors try to pronounce the flated jerk *hʔ*, but they generally fail. In the South of France, however, I am told that *hʔ* is common, but that is not the received pronunciation. A curious fault with many Englishmen (and some Low, not High, Germans) is to omit the *h* where it ought to be sounded, and sound it where it ought not to be heard, and this especially happens when the speakers are nervous, and wish to speak particularly well. This can only be overcome by patient practice on the use of the open and closed glottids without reference to particular words. The first great difficulty is to make such speakers *hear* the difference, and this is best effected by means of artificial words, to which no association is attached. See Section XI, Ex. 16, and Section XII, Glossic Index, under H. Contrasts are very useful in case of much difficulty, as:—*ee ee ee : hee hee hee | ee hee ee hee : hee ee hee ee | ee hee ee : hee ee hee ! ee hee hee : hee ee ee !* and so on with all the vowels and

diphthongs, and care should be taken to produce the effect of the clear jerk on weak or unemphatic syllables without producing the slightest effect of stress.

Crack, Bleat, Wheeze.—There are several other important glottids, such as the Danish crack *r*, or letter “r,” the Arabic bleat *ʔ*, called *ʔaayn*, and wheeze *h*, called *ʔaa*, but as these are very difficult sounds for Englishmen, and do not occur in the languages here treated, they need not be further mentioned.

Why H is the Only Glottid written in Ordinary Glossic.—Of the glottids here treated, the aspirate *h* is the only one indicated by a special letter in ordinary Glossic. The clear glottid *ʔ* is sufficiently indicated by the absence of any letter or symbol of glide. It is only in discussing points of pronunciation that the clear glottid has to be distinguished from the check on one hand and the slur on the other.

VIII. CONSONANTS.

voiced Consonants—The nature of consonants is in so far the same as that of vowels, that for one whole series of them the vocal chords are set in action in the same way, and the voice resounds in the same cavities, so that the only real difference consists in the modifications of those cavities, which are of a nature to render the emitted voice in most (not all cases, entirely unmusical and unfit for singing. These are called “voiced” consonants.

Flated Consonants.—In another series of consonants, the voice is not set on at all, but the larynx being open, merely flatus is modified by resonant passages, so that the only real difference of the resulting sounds from flated vowels (p. 56*a*) is that the resonant chambers are more obstructed. These will be called “flated” consonants.

Whispered and Gradual Consonants.—Of course the flated consonant can glide into the voiced consonant, which has the same resonance cavity, precisely in the same way as the flated vowel into the complete or voiced vowel, and in the interval a “whispered” consonant will be generated. The glide may also take place in the reverse order, from the voiced through the whispered, to the flated consonant, and this transition is more common in English, the first case being common in German, and neither occurring in Italian or French. In the case of vowels, as only the voiced vowel was recognised in writing, this “gradual” change was marked by prefixing or affixing the gradual glottid to the vowel sign. The same may

be done with consonants, but as the flated consonant is so common as to have a special symbol, it may be placed before or after that of the voiced consonant to shew the change; thus in German sie’s (she it) *ʒees* or *szees*; and in English, seas (plural of “sea”) *seez* or *seczs*.

Mute Consonants.—Both of these series of consonants have decided sounds of their own, which can always be prolonged for a sensible time, and in most cases quite as long as any vowel. Hence the ordinary definition of consonants, implying that they can only be sounded with a vowel, is incorrect. But there is a third series of consonants which have absolutely no sound of their own, which are merely positions that entirely obstruct the passage of sound, and which are therefore only effective by forming the initial or final point of a glide of voiced or flated sounds, both of which glides occur, the latter being very common in English finals. These consonants are called “mute.” Both the “flated” and “mute” consonants are “voiceless.”

Systematic Arrangement of the Consonants.—Consonants have been classified in numerous ways. When all the consonants used by different nations whose speech has been investigated, are taken into consideration, or even all the consonants used in the received and provincial pronunciations of the four languages here considered, they are so numerous as to render any classification difficult and complicated. It will be necessary here to consider all the received consonants in English, German, Italian, and French, and some others

which occur provincially or arise from imperfect utterance, because they must be noticed in any directions for perfect speech and studied when they occur, to avoid them. The Systematic Table of Consonants on p. 17 contains only 80 out of much more numerous forms used in various languages. The capital letters in the Table indicate the 23 English consonants, the small Roman letters indicate the 8 additional consonants used in German, Italian, and French; and the Italic letters shew those 49 further consonants which occur regularly, occasionally, or only provincially in all four languages, but will have only to be incidentally mentioned.

Oral and Nasal Consonants.—The linear division is first into two great groups of 70 “oral,” and 10 “nasal” consonants. In the first the nose is entirely inactive, the uvula being pressed firmly against the back wall of the pharynx. In the second, the nose is open, but more or less of the oral cavity is allowed to act with it, the peculiarity being that the waves of sound pass into the outer air through the nose only, by the entire closure of the mouth at different places, as for the mute consonants, but the resonance is partly oral. In both divisions the “voiceless” and corresponding “voiced” consonants are placed under each other, the three great divisions of “voiced,” “flated,” or “imploded,” and “mute,” being distinguished by these names. Some voiced consonants have no corresponding flated forms in the Table, because such forms are not in use, although of course they exist.

Oral Consonants.—In the 70 oral consonants four different grades are distinguished—“shut, central, lateral, trilled.”

Shut Consonants, Mute, Imploded, Sonant.—The 22 “shut” consonants close the aperture of the mouth against any passage of flatus or voice. The voiceless series contains the 9 “mutes” proper, as P, T, K. The voiced series contains the 9 “sonants,” or voiced shut consonants, as B, D, G, in which the voice is set on, but the air forced

from the lungs is unable to escape by the mouth or nose, and consequently such a condensation of the air is rapidly produced within the mouth as to prevent the production of any sound audible externally. Hence for B, D, G there is an audible voice sound which cannot be continued beyond a very brief period without altering the position which shuts it off. But there are evidently two other means of producing sound, by driving flatus into the same aperture, or by suddenly raising the larynx, or otherwise condensing the air. The first of these might be distinguished as “flatants” (*flair'tents*), and the second as “implodents” (*imploa'dents*), which is the name given by Dr. Merkel (*Maer'kl*), the first person who drew attention to them. The second only are known to exist in Germany, and also (as I analyse the effect of the definite article for t'man=^od maan) in Yorkshire, &c. They may be written as °B, °D, °G, shewing that the condensation of air, which is the peculiarity of B, D, G, is effected not by the entry of voice, but by the contraction of unvoiced air in an enclosing cavity. These then form the 4 imploded shut consonants. These sounds are of considerable importance dialectally, but the singer has simply to avoid them.

Central Oral Consonants, Hisses and Buzzes.—In the 26 “central” consonants there is an unobstructed narrow passage left between the tongue and the palate, forming more or less of a central groove, as for the EE-position (diagram 8). This gives to the 13 “voiced” consonants more or less the character of a “buzz,” of which Z is the type; and to the 13 “flated” consonants more or less the character of a “hiss,” of which S is the type. The groove, however, may be almost obliterated, as when the soft lip or tongue touches the teeth, and the breath can only get through by the yielding of the soft part, as in the hisses F, TH, and the buzzes V, DH. These were placed by Mr. Melville Bell, and after him by me in the “Standard Course,” p. 61, in the next division, but I think that they are far more suited to this division.

Lateral Oral Consonants, or L Class.—In the 8 “lateral” (*latu’el*) consonants there is a central obstacle, the point of the tongue closely pressing against the hard palate, round which there is a tolerably free passage. The type of the 5 “voiced” forms is L, the most vowel-like of all the oral voiced consonants. The type of the 3 flated forms is the Welsh “ll” or ‘LH, in which one of the lateral passages (the left) is generally blocked.

Trilled Oral Consonants, or R’ Class.—In the 14 “trilled” consonants, the central passage is obstructed by a flexible valve, which is made to vibrate by the action of the passing air, very much in the same way as the vocal chords themselves, but as the valve acts much more sluggishly and imperfectly, the result is a periodical interruption of the passing flatus or voice, known as a “trill.” The type of the 7 voiced forms is R’, the 6 flated forms are only incidentally in use. Among these are included two rudimentary forms, “r” and “r”, which are not trills proper.

Contacts and Approximations.—The 13 columns in the Table indicate an arrangement by the parts of the mouth which come either actually or nearly in contact for the formation of these shut, central, lateral, or trilled, openings or obstructions. The first 12 are arranged from left to right, so that the point of approximation of the organs passes from the lips to the extreme back of the mouth; for the thirteenth both the extremities come into action. The names written over each column shew by what organs the approximation is effected. The words “point, front, back” refer to the tongue. The particular action for each case will be explained afterwards. This Table of 80 consonants may be compared with that in the “Standard Course.” p. 61, for the English 23 consonants only. In describing the mode of forming these consonants and their peculiar powers, it will be most convenient to take them in the order of the columns, which is that of their physiological formation by contacts and approximations.

1 & 2. ORAL CONSONANTS WITH LIPS (1) ROUND AND (2) FLAT.

P. Shut Mute. Lips Round and Flat.—The lips are brought into close contact (diagram 15), as when breathing through the nose, but the teeth are kept apart, and the nasal aperture is closed, unless the following sound is meant to be ori-nasal, as sometimes happens in French only, as in paon *pah’n* (peacock), hence it is generally closed. The glottis is also closed for the clear attack γ on the following vowel in received English, Italian, and French, but many English speakers have the glottis open for the gradual attack γ , the effect of which must be considered in the next Section, and those (chiefly Northern) Germans who distinguish P and B, also generally use the gradual attack γ . The lungs are ready to emit breath directly the closure of the lips is relaxed, *but not an instant before*; this is an important point. With the clear attack, the only one that singers should use, the lips open, the lungs are compressed, and the voice acts *at the same moment*. This should be carefully studied to avoid “breathiness.” Say *ppaa*, not *ppaa*, nor *p-haa*, nor *p-haa*. In closing with the clear release, the compression of the lungs ceases as the lip position is reached, as *aapp*. If this is the close of a sentence or phrase, generally the glottis is immediately opened, and a certain amount of flatus is driven out to relieve the speaker, written thus *aapp^h*, or a slight “click” is heard, written thus *aapp^o*, this is neither always nor most frequently the case. These peculiarities will be examined and explained in Section IX. In the meantime observe that when *pa*, *aap* are written, *ppaa*, *aapp* are meant, the clear attack being the only proper mode of speech for singers, and the final windrush or click being unmusical and permissible only on special occasions, to be hereafter examined.

B. Shut Sonant.—Nose shut off, lips firmly closed, voice set on and forced by the lungs into the cavity of the mouth, which is placed in

readiness for the following sound. As long as the lips are tightly closed, the voice produces a dull muffled sound, rather of the nature of a grunt, which can be considerably altered in effect by hollowing or rounding the cheeks and the lips (keeping their edges closed), and can be continued for about a second, or at most two seconds, but will always be finally stopped by the condensation of air in the mouth becoming too great to allow of the proper formation of waves of sound. In actual practice the sound never lasts beyond a very small fraction of a second, but it is always enough to distinguish P from B, that is, a glide on to a following vowel commencing with absolute silence, as for P, from a glide commencing with a continued voice sound, as for B. B is quite clearly produced in English, Italian, and French, and no difficulty is felt with it in these languages. But Germans do not usually distinguish P and B, and when they are anxious to do so, they use *ph* or *p-h* for P, and in case of B continue the voice or "grunt" for some time. Both this gradual or jerked gradual attack and grunt should be avoided as quite unmusical and unnecessary, even by Germans, and should never be acquired by English singers of German. No Germans learn to distinguish P and B when final. They profess to say P but very often say B, according to the glides which occur. See Section IX.

°B. Shut, Implodent.—This is the sound substituted for P and B at the beginning of words in a large part of Germany, and more especially in Saxony. The entrance to the nose and the passage through the lips are closed as for P, and even the larynx is completely closed by the epiglottis, so that the air in the mouth is thoroughly inclosed, and has no room to escape. Then by a strong muscular action the larynx is raised, forming a piston, which compresses the air, as in a condensing pump, or a common "pop-gun." The result is a dull "thud," which somewhat resembles the "grunt" of B, but is yet too different from it to allow those who know P and B familiarly to

recognise either a P or a B sound. When P is expected a B seems to be said, when B is expected a P seems to strike the ear. But at the end of syllables no implodent is possible except as following a mute, and hence only P is said. On this German peculiarity are founded many bits of fun, the German being always made to say exactly contrary to what an Englishman would say; but the fun is often driven further than actual use allows, as in Leland's "Breitmann Ballads." Attention is drawn to it here for the use of English singers, that they may know that this is a local peculiarity which need not be imitated, and that if they cling to English use, pronouncing P or B according to the spelling, they will be as well understood as Germans themselves, and merely be considered to have a refined pronunciation. Three years residence in Saxony has rendered me thoroughly familiar with a confusion which at first seems incredible to an Englishman.

W, V' Central Buzzes, and WH, F' Central Hisses.—It is in these that the round and flat positions of the lips become of importance. The position of tongue is also different for the W and V'. The voiced forms W, V' are taken first because they are best known, but the action of the lips is shewn best in the flated forms WH, F'. The W is a peculiar English consonant which I have not met with elsewhere in Europe. The WH seems to occur in some pronunciations of Spanish, as Juan *Whaan*; but whether this is received or local or provincial I do not know. Even in English WH is passing away, and is little heard even in educated Southern pronunciation. But many words are distinguished by its use, as wheel weal *wheel weel*, which should be no more confused than: feel veal *feel veel*. Hence the singer will have to deal with it as he deals with F, and make its flatus sensible, though he must always make it short, because, as long as it lasts, flatus is always a positive interruption of the music. For W and WH the lips are brought together nearly in the high-round position

(diagram 12), but the aperture is closer. The tongue is high-back or in the *oo*-position (diagram 5). If the aperture of the lips were the same for *oo* and *w* when the voice is set on, an *oo* vowel would of course result. Germans, Italians, and Frenchmen, not perceiving that the opening of the lips is too small to admit of anything but a buzz, treat our *w*, therefore, as simply the unaccented initial *ö* of a diphthong. This is of course understood, though felt as an inexplicable foreignism by an Englishman, who himself hears the Italian uomo *öö* as *moa* as *wau-moa*, a sound which would be also understood, but also felt as a foreignism by an Italian. The English feels the Italians *öö* as *wai* much too "thick." The real difference lies in the lips. When *oo* is pronounced the lips are quite stiff and motionless, their only action is to "round" or diminish the cavity of the mouth to make its resonance deeper. But for *w* when it is pronounced forcibly (and this is better felt for *wh*, as flatus has more motive power than voice), the edges of the lips tremble slightly, and the air inserts itself between the teeth and the lips (especially the upper lip, and just beyond the corners of the lips), blowing them out like a sail, as may be seen in the mirror, and easily felt by placing the tips of the fingers lightly at one time over both the upper and lower lip, and at another just beyond the two corners of the mouth, while uttering *wh* and *w* forcibly for as long a time as possible. Of course, when *w* is pronounced in the usual brief manner this "bagging" of the upper lip is no longer visible, but it can be just felt with the finger. By uttering *öö* as *wai*, *öö* as *waa*, &c., in rapid succession this effect may be better perceived. It was for this reason that the lips were said to be "round" for *W*, perhaps "inflated" or "bagged" might have been more expressive. On the contrary there is no bagging of the lips for *V*, *F*. The lips are by contrast "flat." The tongue is not necessarily raised, as for *w*, to the high-back position, it seems indeed to be rather in the position for the next vowel. The corners of the mouth are rather pinched in than not, and the

air is driven between the lower lip and the upper teeth upwards to the edge of the upper lip. If the hand be held just before the lips when saying *wh* and *f* forcibly, the different direction of the flatus is well felt. For *f*, as is well known, the lower lip touches the upper teeth, and the flatus is forced between the lower lip and the upper teeth, so that not only is the lower lip more contracted than for *f*, but the hiss is much stronger. The blowing for *wh* is like that of heads of Boreas or other wind gods, with puffed cheeks and lips; the blowing for *f* is like the blowing with a thin flat stream of wind to cool hot tea or soup. For *V* it is only necessary to set on the voice instead of the flatus, but the effect in moving the lips is not so apparent.

The Germans always use *V* in place of English *W*, and of English *V*, neither of which they are able to pronounce without much practice. The consequence is that they seem to say *w* in English when *v* is expected, and *v* when *w* is expected. It is possible that the Londoner's and Kentishman's confusion of his "w, v" may arise from his saying *v* in both cases. This was asserted by Dr. Beke, but it is so many years since I have been able to hear the sound from lips to which it was native, that I cannot say positively what they do. At any rate when a German talks of one vulgar woman, saying *v'aon v'uol-gar v'uom'en*, the Englishman is apt to hear *von uoel-ger vuom'n*. I know two or three Germans, long resident in England, excellent linguists, who speak English well and with a good choice of words, who have got over other difficulties, often thought insuperable, and who cannot (or at least do not) pronounce the English *W* with certainty. In the North of Germany *V* is said to be used even in speaking High German. I have never yet heard *V* from a German when speaking his own language. The sound of *V* is so much more musical and better suited to the singer than *V*, that singers are recommended to use *V* for *V* even in English singing (*not* speaking), and at any rate to bestow

great care upon its acquisition if they wish to sing German songs.

W and WH occur in English whenever they are so written as the beginning of a word (except words beginning with *who*, in which the *w* is not attended to. V occurs in German wherever *w* is written at the beginning of a word, and also in the initial combination "qu," called *kv'*. F occurs in German only after P, as in *pfahl* (post) *pf'aal*, where the combination is much easier than *pf* as *pfaa'l*, for which the under lip had to be suddenly drawn back and pressed against the upper teeth. But most of the educated Middle and Upper Germans are now learning to use *pf*. Some German theorists wish to use *f'* whenever a German word begins with *v*, as *von* (of), *vater* (father), thus *f'aon*, *f'aatur*; but I cannot recollect noticing this in practice; it may exist in some districts. Both *f'* and *v'* occur as the sounds of written "f, v" in Hungarian. The *v'* occurs also for written "b, v" in Spanish. But all four consonants *w*, *wh*, *v'*, *f'*, are absolutely unknown in Italian and French.

'BR, 'WR, Lip-trilled Buzzes, 'PR Lip-trilled Hiss.—For '*pr* flatus being driven forcibly through the lightly closed lips, they are made to open and shut with great rapidity, thus interrupting and checking the current of air alternately. Babies delight in the sound of '*pr*, but the principal reason for calling attention to it here, is that it roughly represents the action of the vocal chords in the larynx, which open and shut in the same manner, only with much greater rapidity and perfection. The lips are sluggish and require much force to move. By controlling the extent of their vibrations by muscular action, or better still by a ring of metal, the vibrations may be confined to the extreme edge. The mouth-piece of a trumpet, French horn, or Trombone, is a contrivance of this kind, and it is this vibration, this series of puffs, which produces the musical tone. This tone, therefore, receives its original pitch from the tension of the lips and force of the wind,

is then reinforced and "qualified" by the resonance of the cavity of the horn itself. In the case of the French horn, the performer's hand inserted at the bell opening, enables him to alter the pitch and quality of the tones. The analogy between this and the motion of the vocal chords, the cavity of the mouth and action of tongue, is complete, and may serve to render the operation more evident.

For '*br* voice takes the place of flatus, and considerable exertion is required. This sound is interesting as the voiced sound of '*pr*, and also for being used in a very forcible state, with a clear and almost metallic rattle, for stopping horses by German coachmen. In a very tight state, it is a defective utterance of "r" in England and probably everywhere, written '*wr* in Glossic. The lips for '*wr* are tight, not loose as for *w*, with which it is usually confused, especially in print, because *w* is the nearest sound to it, but those who really use this '*wr*, resent the notion that they say *w*. The tightness of the lip much limits the amount of trill, and hence makes the sound more like *w*, but the sound is generally much more lengthened than *w*. This is the drawler's very rude *ve'wri* '*wroo'd*, usually written "vevy wude" in *Punch*. It is needless to say that singers must have nothing to do with '*pr*, '*br*, or '*wr*, which are here explained merely to be corrected.

1. NASAL CONSONANTS WITH ORAL RESONANCE LIMITED BY ROUND LIPS.

M Shut Hum, and MH Shut Snort.—For *m* the lips are as for *b*, but the uvula is advanced (diagram 22), so that the voice passes to the outer air through the nose only, but is permitted to resound in the whole interior cavity of the mouth, just as it does for *b*, but with the advantage of a free outlet, when the nose is in a healthy and unobstructed state. If the nose be obstructed by pinching the nostrils tightly, the same sort of

muffled sound will be heard as for *b*, but decidedly qualified by the resonance of the nose, and it will rapidly cease by condensation. Various other changes of quality can be effected by compressing the nose at different places and with different degrees of force, from the end of the bony part, down to the nostrils. Such experiments shew the meaning of nasal resonance. When there is much mucous (*mew'kus*) in the nose owing to catarrh (*kataarr*), or cold in the head, the resonance is much injured, and *m* comes to sound rather as a defective *b*, which may be written *bm'*. It may be imitated when there is no cold in the head, and is said to exist as a usual sound in Westmorland. The *m* itself is so vocal that complete airs can be executed upon it, which are then said to be "hummed." It will be found, however, in running the scale up and down upon *m*, that the tongue is very active. The lower jaw is depressed and the tongue low, in the low-mixed position for the low notes. As the pitch rises, the jaw rises, the teeth lock, and the tongue rises in the mid-mixed form (diagram 4), the resonance being much injured if the tongue is not kept in the mixed position. The peculiarity of the tone makes it desirable that singers in general should not dwell upon it, although as an occasional variety, musical parts have even been written for humming; thus Mozart in the *Magie Flute* has given a few bars to Papageno (Italian *Paa'paa-jai'noa*, but in the original German opera, always *Paa'paagai'noa*), which are entirely sung on *m*, his mouth being supposed to be closed with a padlock. Hence *m* acts as a true nasal (as distinguished from a French ori-nasal) vowel. The reason why it is usually classed as a consonant depends upon its mode of gliding, hereafter described. It occasionally forms a syllable in English, as in rhythm *ri'thm*, chasm *kaz'm*, spasm *spaz'm*, prism *priz'm*, and our numerous "-isms," as sophism *sofiz'm*, where it forms a distinct syllable. But in the termination *-lm*, it ought not to do so, as elm *elw'* not *et'm*, film *filw'* not *fil'm*, because the *l* is also vocal, and glides on to it as if it were a vowel.

Some persons even say *el'um*, *fil'um*, which sounds must be carefully avoided. But when *m* forms a syllable by itself, singers will find it convenient to follow this hint, and say *kaz'u'm*, &c., making the *z* buzz very short, taking the chief length of the note to the vowel *u'* or *u* at pleasure, and ending with a sharp glide on to *m*, which will be just faintly touched, so as to have as little of the disagreeable nasal resonance as possible. In saying *kaz'm* properly, the buzz of the *z* is heard till the mouth closes for *m*, and the uvula being immediately opened for the nasal sound, there is merely a nasal glide while the tongue is removed from the *z* position, so that no vowel at all is possible.

For *mh*, flatus is treated in the same way as voice for *m*. It is not an acknowledged element in any mode of speech. But it is recognised in English by Mr. Melville Bell in "lamp," which he writes *lamhp*. The meaning of this will be understood hereafter, when we come to treat of the glides.

3. ORAL CONSONANTS WITH LIPS AND TEETH.

F Central Hiss, and V Central Buzz.—These are the only consonants formed by the joint action of the lips and teeth. The lower lip is somewhat retracted and pressed more or less tightly against the lower edge of the upper teeth (diagram 18) and the flatus or voice being forced between the teeth and the lip, blows the lower lip slightly upwards and outwards. The pressure of the lip on the teeth may have any degree of force, and as it lightens the lower lip is less retracted, till finally the flatus and voice passes the teeth so easily that the ear cannot tell whether *f* or *f'*, *v* or *v'* were intended. Hence it is not usual to find both *v'* and *v* recognized in any language (as they are in Dutch, where, however, *v* is rather *ɣ* or *fv*, see p. 61b). In German, for example, though *v'* is extremely common, *v* presents such great difficulties (p. 65b) that even Dr. Merkel in describing

it shows that he did not appreciate it, and hence we may believe that those who assert the presence of *v* in German are in error. English, Italian, and French have distinct *v* but no *v'*. German has *f* in general use, and *f'* after *p*, but even this is becoming lost. The six forms *wh v, f' v', f, v*, are thus distributed—

English	<i>wh</i>	<i>v</i>	—	—	<i>f</i>	<i>v</i>
German	—	—	<i>f'</i>	<i>v'</i>	<i>f</i>	—
Italian	—	—	—	—	<i>f</i>	<i>v</i>
French	—	—	—	—	<i>f</i>	<i>v</i>

In modern Greek where *v* and not *v'* is recognised, I have heard all forms from *v'* to *v*, the dental character increasing with the vehemence of the speaker. Probably the same may occur in Spanish, and possibly the Italian *v* is thus descended from an older Latin *v'*, a change which has also occurred in the Indian languages.

The singer has to use *f* in all four languages here treated, and *v* in all but German, where he employs the much pleasanter *v'*. Of course if the singer or speaker has no front teeth he must use *f'* and *v'* in all languages. But singers are bound to fill up any gaps in the front teeth at least, to prevent any deterioration in their quality of tone. In singing, the sound of *f* being entirely unmusical, must be reduced to the smallest possible dimensions, sufficient to make it audible, but real audibility must be secured, even at the expense of musical sound, or distinctness of speech will be altogether lost, because the glide from *f* would be confused with the glide from *p*. The learner must practise such exercises as *faa faa faa, paa paa paa, faa paa faa, paa faa paa*, with all vowels and at all pitches, slowly and with great rapidity, taking care not to make the hiss of *f* too prominent, and should place a friend at a distance to inform him by silent signals, which is heard in each case. Sounds without meaning should be chosen for this purpose, in order that the ear of the listener may not be prepossessed. V and B should be exercised in the same way, the buzz of V not being too

prominent. Then W and V, a very difficult exercise, and, still more difficult, V and V'. Much practice is here necessary. The final *f* and *v* must also be especially practised to avoid lengthening the *f*, or adding on an *f* after shortening *v*, and thus saying *haavf* or *haavf* instead of *haav*. Unnecessary flatus must be avoided by the singer on all occasions.

4. ORAL CONSONANTS WITH TEETH AND POINT OF TONGUE.

TH Central Hiss, and DH Central Buzz.—The point of the tongue is brought against the upper teeth so that a small portion of it can be just seen below them, but the thickness of the tongue rests against the back of the front teeth, so that the tip of the tongue is *not* actually between the teeth (diagram 25, in which the teeth are represented as too far apart); at the same time the top of the tongue rests against the side upper teeth rather tightly, much in the same way as for *t*, so that really the greater part of the flatus for *th* and voice for *dh* passes between the teeth and the tongue. There is therefore not a great deal of difference in the effect of the hisses of *f* and *th*, both being produced by forcing the hisses of air between a tolerably stiff obstruction (lip for *f* and tongue for *th*), and a perfectly unyielding obstacle (the teeth in both cases). Hence *f* and *th* are easily confused. The principal difference lies in their effects on a following vowel. Such a phrase as *vat fin fin ov vis fik fish* would be unintelligible in place of *dhat thim fin ov dhis thik fish*, and foreigners do not confuse *th dh* with *f, v*, but with their *t'* and *d'*, which have nearly the same position and glide. In Orkney, Shetland, Kent, and part of Sussex, the words “the, they, that, those,” &c., are pronounced with *th*. Under certain circumstances *dh* becomes *d*, and *th* becomes *t* in other dialects. Of course, no educated Englishman is liable to make such confusions.

The sounds of *th*, *dh*, are by no means peculiar to English. Icelandic, Modern Greek, and Arabic, have both *th* and *dh*, Spanish has two sounds which strike the English ear as the same, and Danish has *dh*. But it so happens that these sounds are utterly unknown to Germans, Italians, and Frenchmen. For them the simplest rule is, "place the point of the tongue *between* the teeth and try to say *s*, *z*." The result, though imperfect, is at least always intelligible.

The singer must treat these as he does *f*, *v*; make the hiss and buzz very short, but audible, and rely chiefly on the glide. He should exercise himself with *th*, *dh*, in precisely the same way as with *f*, *v*, and should vary the exercise by mixing all four letters together, as *faa thaa vaa dhaa*, *faa dhaa vaa thaa*, *faa dhaa thaa vaa*, and so on. And it is still more necessary for *dh* than for *v* final to avoid the gradual release; beware of making *bree'dh* into *bree'dhy* or *bree'dhth*, because it is very common at the end of a sentence, and because the final whisper would spoil all delicacy of effect in singing.



5, 6, 7, & 8. ORAL CONSONANTS, WITH (5) GUMS AND POINT OF TONGUE, (6) PALATE AND POINT OF TONGUE, (7) THE FRONT OF THE TONGUE ARCHED OR CONVEX TOWARDS THE HARD PALATE, AND (8) THE FRONT OF THE TONGUE HOLLOWED OR CONCAVE TOWARDS THE HARD PALATE.

It is convenient to take these four series together because they are so closely related that one helps to explain the other.

T, T', T Shut Mutes; D, D', D Shut Sonants, °D, °D', °D Shut Implodents.—For T the lips and teeth are open, the upper surface of the point of the tongue is pressed firmly against the hard palate, just behind the gums, but not touching them (diagram 16), and then the outer margin is spread over the palate and against the teeth, so

as to completely prevent the passage of air through the mouth, but yet to leave a considerable cavity between the top of the tongue and the palate just behind the place where the point of the tongue is made to touch the palate. The glottis is ready for the clear attack, but no air is driven from the lungs till the tongue begins to move from the palate, just as for P (p. 63) and the formation of D and °D from T is precisely the same as that of B and °B from P (p. 63*b*), and need not be described again, but °D requires especial notice because it is the only implodent constantly used in some English dialects. In Cumberland, Westmorland, Yorkshire, and Durham, the definite article *the* is regularly pronounced °*d* or °*d'*, and in Lancashire, Cheshire, Derbyshire, and North Lincolnshire, it has that sound occasionally, its regular form there being the simple hiss *th*. In such a phrase as "at the door," the "the" sinks into °*d* in all these counties, as *aat °d dooür*, with very gentle *r'*, which is sometimes quite inaudible. In singing provincial songs this has to be attended to, as °*d* or *th* is not reckoned as a syllable, and hence has no note allowed to it, but in either case there is an interruption to the music, which for general purposes has simply to be diligently avoided.

The position of the tongue for T, D seems to be peculiarly English, in Europe, and perhaps in the world. The Indians recognise it as the same as that of their "cerebral" (*seribrel*) letters. But these are more properly T, D, for which the *under* (instead of the *upper*) side of the point of the tongue is pressed against the same point of the palate, or one slightly further removed from the gums. This *hollows* out the front of the tongue behind the point of the tongue, and gives a peculiar shape to the cavity above the tongue, which is also affected by the way in which the tongue has to stretch out sideways to form a firm closure with the side teeth. The effect of this hollowness on the following vowel is rather marked, so that *taa daa* are really quite distinct from *taa daa*. These sounds are mentioned here

because of their connection with other important sounds in the same column, and because Anglo-Indians are so much troubled with them. In fact, our *t*, *d* positions lie exactly between the "reverted" *t*, *d*, and the "advanced" *t*, *d*, for which the upper surfacè of the tongue is brought firmly against the gums, with the under part resting against the front teeth, the rest of the closure being formed with the sides of the tongue and the side teeth as before. These are the "dental" *t*, *d* of almost every nation of Europe except the English, and notably of German, Italian and French; and they also occur in India as well as *t*, *d*. The intermediate character of our own *t*, *d* renders it extremely difficult for an Englishman to hear the difference between the two Indian pairs of letters, *t*, *d* and *t*, *d*, although important differences of meaning exist according as one or other is used, and I have been told by Indian Civil Servants who had been many years in India, that they were unable to hear the difference. Yet a native Indian who spoke English well and had been in France, in speaking with me at once identified his "dental" or "advanced" *t*, *d* with the French, and his "cerebral" or "reverted" *t*, *d* with the English consonants. The dental *t*, *d* certainly occur in some English dialects before *r*', and especially when *tr*' follow *s*, and listening to a German's *st'* *aong* for *str'* *ong* may assist the learner to a right appreciation of the sound.

After these explanations it will be seen that an Englishman need not trouble himself with acquiring *t*, *d* for foreign languages. His own *t*, *d* closely resemble them, and can occasion no mistake, because they never occur in other European languages, and are not offensive to the ear. The chief difference being in the action on the vowel, and if that is attended to all will go right. It is only when an Englishman goes to India that he has to learn the two other pairs of sounds, and although this is a matter of great practical importance we have nothing to do with it here.

S, SH, S', T'H Central Hisses, and Z, ZH, Z', D'H, Central Buzzes.—Those who whistle are aware what changes they produce in the resonance of their mouth by the motion of the tongue, which in every position must allow the air to pass centrally over it towards the lips. For S the front of the tongue is "arched," that is, it is convex at the upper part (diagram 19), and the sides are held firmly by the palate and side teeth (diagram 28) so that there is a narrow channel over the upper surface of the tongue, narrowing still more towards the point of the tongue and between it and the hard palate, gums, and teeth. The point of the tongue is kept quite hard and stiff, and is perfectly unruffled by the passing flatus. The lower lip is somewhat retracted. The glottis is wide open. This is the ordinary so-called "dental" *s*. Very little change is produced in the hiss by bringing the point of the tongue over against the lower gums, and "advancing" the strongly arched front to form the very narrow channel between tongue and teeth. The sharpness of the hiss depends on the narrowness of this channel, and appreciable differences of effect are produced by widening it, among other reasons, because it is then difficult to keep the tongue stiff enough. This "advanced" form of *s* is useful as a corrective to those who have a tendency to *lisp*, which arises from bringing the point of the tongue in the first position so near the bottom of the front teeth as almost to strike it. When not quite striking, the effect is that here written *t'h*, and is said to be the sound of "z" in Tuscan (the best) Italian, when followed by "i" and another vowel in an unaccented syllable, as *grazia* (thanks) *graa't'heëaa*, *vizio* (vice) *vee't'heëoa*, but this is not the pronunciation recommended for English singers, who should use the recognised *graa'tsëëaa*, *vee'tsëëoa*, without caring even whether the *t* should or should not be *t'*. The true Spanish *z* is said to have the same lisping sound, but Englishmen are here recommended to use their own *th*. Say "cats, nets, pots, cuts, puts" *kats*, *nets*, *pots*, *kuts*, *puots*, and observe the effect of the *t* on the following *s*. In

drawing that part of the front of the tongue just behind the tip, closer to the palate, so that there is, at least at first, a continuation backwards of that extreme narrowness, which in the ordinary *s* lies only between the point of the tongue and gums or teeth. This is written *s'*, and is said to be the true Tuscan Italian pronunciation of initial "z" in accented syllables, as in *zio* (uncle) *s'ee'oa*. The English speaker is not recommended to attempt this. He should confine himself to *tsee'oa*, touching the palate first and so leading on to the *s'* involuntarily. This is also the recognised pronunciation, and is certainly the sound of the German initial "z," as in *zuzuziehn* (to draw to) *tsoo'tsoo-tsee'n*. This initial combination *ts*, run on to the following, and not affecting the preceding vowel, will require much practice in German and Italian; it does not occur in English and French.

In all these varieties of *S*, the front of the tongue is well arched, the point is well forward, and there is consequently no hollowness at the back. But for *SH* the typical form of the tongue is that for *T* with the under surface of the tongue towards the palate, which it does not touch, allowing the air to pass over between this reverted under surface and the palate, and to eddy, as it were, in the hollow behind this reverted front of the tongue. This is the true Indian *sh*, which is related to *t* as *s* is to *t*. In English, German, Italian, and French, for *sh* occurs in all these languages, the typical form has undergone a little change, arising from the method in which it was historically derived, for it is a recent sound in all these languages, and not primitive, as in the Indian, Arabic, and Hebrew. For true *SH* the point of the tongue is drawn much further back than for *S* (as may be readily seen in the mirror and felt by the probe), and is directed towards the hard palate at some distance behind the gums (diagram 26), so that when looked at in the mirror the under surface of the tongue is well seen, shewing that it is not presented to the palate. The front of the tongue behind the narrow passage thus formed is consequently rather straight than

hollowed (it is rather too straight, however, in diagram 26), but it is sufficiently different from the arched front of *S* to entirely alter the nature of the sound. In Germany, certainly, and sometimes in England, the lips are also considerably protruded for *SH*, being curved outwards so as to form a trumpet-bell shaped aperture. This is very marked in the command *hush!* and is so well known that the mere assumption of this position of the lips, without emitting any breath, is generally understood as an order to be silent. Still this position of the lips is not at all essential to the production of the sound, and gives it rather an inelegant 'thickness.' *S* is a hiss, *SH* is a whish, or hush. *S* or *st* in English and French, *ts* in German and Italian, is used to rouse and call attention. *SH* in all the four languages is used to calm, to indicate moderation of sound, or even to order silence. This arises from the contrast of the sharp hiss *S*, and the dull whish *SH*.

In singing, the hiss *S* is apt to be very prominent, especially when final, much more so than the whish *SH*. Some singers seem to have a positive fondness for the sound, though it is entirely unvocal, and interrupts the music painfully. It is generally possible to recognise the presence of every *s* in a hymn, where the other letters escape observation. The singer must therefore be very careful to shorten the hiss as much as possible. It must indeed be heard, but it should be very unobtrusive. It is so sharp and cutting that the least touch of it is well perceived. Hisses and buzzes can be made exceedingly short by a rapid separation of the parts of the mouth which generate them. There seems to be a great desire, however, to retain the position at the end of words. Hence the singer should practise saying *sees, sais, saas, saus, soas, soos*, with an almost immediate removal of the tongue, lowering it, not by the muscular action of the tongue, but of the lower jaw, which will drag the tongue with it, and render the hiss impossible. The sounds of *S* and *SH* are common in all the four languages. *SH* is written *sch* in German, except before *t*, *p* at the

beginning of words, when it is written *s*, as in *stehen spielen*, now called *shtain' shpee'len* almost universally, even in Hanover, where *stain' spee'len* used to be heard forty years ago. Occasionally, however, *sh'tain'*, *sh'pee'len* may be heard (see *sh'* below). In Italian *sc* before *e*, *i*, and *sci* otherwise, and in French *ch* represent this sound.

The letters *Z* (with *z'*, *d'h*) and *ZH* differ only from the corresponding *S* (with *s'*, *l'h*) and *SH*, by having the glottis closed for voice, instead of open for flatus. But the narrowness of the passage is so extremely ill-fitted for vocal resonance that the effect is that of a strong buzz, even more marked than for *v*, *dh*, and more unpleasant to maintain, whereas the hisses *s*, *sh* are much pleasanter and easier than the hisses *f*, *th*, because the air passes freely through a narrow but unobstructed passage, and has not to squeeze through between a sluggish obstacle (lip or tongue) and an immovable barrier (teeth). This leads to some curious results. In none of our four languages are *z*, *zh* primitive (they have been in all cases historically derived from other actions, which cannot be here described); and there is a constant tendency to open the glottis and let the easier hiss and whiff be heard. In the few English words beginning with *z*, of which "zeal, zest, zigzag, zone, zoological" (all foreigners), are most in use, the *z* is either made extremely short, or refined by a gradual attack, as *zsee'l* or *zsee'l*, with the *s* scarcely touched, but no singer should allow himself to sing *z*, or *sz*. In German the initial *s* before a vowel is always pronounced with this gradual attack, except when influenced by a preceding vowel or voiced consonant (which can only be *l*, *m*, *n*, *r'* in German) as *sie*, *sehen* (they see) *zsee*, *z'ai'n*, or *ssee*, *z'ai'n*, with the *s* just touched, as separate words, but *ssee z'ai'n* when connected. This pronunciation, though universal, is not acknowledged, and hence singers may confine themselves to simple *z*. In Italian, initial *z* never occurs except under the influence of a following voiced consonant, as *sdegno* (indignation) *zdai'ny'oa* or *z'dai'ny'oa*, or *szdai'ny'oa*, with light *s*. The

Italian initial combinations which produce this effect are "sd, sg, sgh, sm, sn;" I have not noticed it in "sl." These combinations do not occur in French, but I have observed Frenchmen say *zmèss* for Smith *Smith*. There are the same words with initial *z* in French as in English, and the *z* is kept light but pure, as *zael*, *zaest*, *zèèg'zàg*, *zoan*, *zao-aolaozhèèk*.

Final *z* (written "s") occurs frequently in English, and if followed by a pause of perceptible length, has invariably the gradual release, as *sins sinz* or *sinsz*, scenes *see'nz* or *see'nzsz*. But in this case the *z* is apt to be made very short, and the *s* very long and conspicuous. This is usually painfully prominent in children's singing. Singers should practise keeping the *z* pure to the end. The *z* itself is certainly quite unmusical, though not unvoiced, and from its bad quality of tone should never be long sustained. But it must not be omitted, and must not run off into *s*.

Final *z* never occurs in German. It is always a pure sharp *s*, whether written "s, ss," as in *das* (the) *daas*, *nuss* (nut) *nuos'*, or "sz," as in *flusz* (river) *floo's*.

Final *z* never occurs in Italian.

Final *z* often occurs in French speaking, and is written "-se," as *rose raosz*, but in French singing this becomes *raozoe*, except before a vowel, so that it is only in very recent times that any real *z* final has been known in this language.

Medial *z*, that is, *z* between two vowels, is very common, and is indeed the usual way of pronouncing a written "s" in that position in all the four languages.

Many languages have no *z*, as Spanish, Icelandic, Welsh.

Initial *zh* never occurs in English, but it is extremely common in French, written "j," as *je jase* (I chatter) *zheo zhàz*, or "g" before "e," as *gène* (inconvenience) *zhàen*, *gèble* (gaol) *zhàal*.

Final *zh* never occurs in English, but is frequent in French speaking, through the omission of final "e," as in *âge* (age) *ahzh*, but not in French singing, where this "e" is pronounced, thus *ahzheo*.

Medial *zh* occurs in English in a very few words, as division *divizh'en*, confusion *ku'n'fioozhen*, and similar words, leisure *lezh'uor* or *lezher*, treasure *trezh'uor* or *trezher*, and similar words. It is an extremely recent introduction. In French it is very common, as outrage (to outrage) *ootraazhai*.

ZH never occurs in German or Italian, although SH is common in both languages.

L, L', 'L, 'L, Lateral Murmurs, and LH, L'H, 'LH, Lateral Hisses.—The common English L is the true type of the lateral passage in the mouth. The point of the tongue is pressed firmly against the palate, as for T, but the sides of the tongue are free, so that the air can pass between the sides of the tongue and the cheeks or teeth on both sides, and in doing so will generally cause both of the sides of the tongue to flutter slightly (diagrams 20 and 27). The lips are wide open, in a natural inactive position, and the teeth are well apart. The whole under surface of the tongue is seen in the mirror, but none of it touches the palate itself. The glottis is contracted for voice. If it is open, and flatus pass through the same position as for LH, the sides of the tongue are seen to vibrate much more. This sound of *lh* does not occur in English, but it is not unfrequent in colloquial French, as table *taablh*, although the entire omission of the "le" is more common still, as *taab*, in which case the *b* is lengthened, or rather, when the *b* is released the tongue is in the position for *l*, so that there is a glide from *b* to *l*, but the *l* is not prolonged to form a syllable, as in the English *taibl*; it is rather absolutely mute, though the fact of bringing the tongue to the *l* position and the glide up to it, convince a Frenchman that he really pronounces it. Occasionally, when very energetic he may do so, but the recognised form even then is *taablh'*, the *l* gliding on to *h'* (p. 56*b*) as a remnant of *taableo*, and any sound like *taab'l* is purely foreign, English or German. This *taableo* is the recognised sound, and is the only form used in singing, except when

there is a vowel on to which the *l* can glide, so that the hiss *lh* be always avoided.

If the point of the tongue be advanced fully against the gums and top of the hinderpart of the front teeth, we have the "dental" or "advanced" L', the only acknowledged sound in German, Italian, and French, for which, however, the Englishman may always use his own L, so that he need feel no trouble in making this distinction. It is, of course, *l'h*, the flated form of *l'*, and not *lh*, which is really heard in French.

If the under surface of the tongue is brought against the palate, so that we have a hollow front, as for *d* (p. 69*b*), we obtain the "reverted" *l*, which possibly occurs dialectally in England, but produces such a disagreeable thickening of the sound, that singers must be very careful to keep the front of the tongue well arched for their own thin *l*.

In all these *l*, there is a passage on both sides of the tongue. By pressing one side of the tongue tightly against the teeth and palate (as in preparing to make the click to start horses), that side will be closed, and the result will be a unilateral (*eu'nilat'ur'el*) or one-sided *l*, written *l'*. The unilateral effect is heightened by also closing half of the mouth. The flated form of this is *lh*, which is the Welsh "ll," thus quaintly described by William Salesbury in the oldest English book on Welsh pronunciation, in 1567: "The Welsh *ll* is spoken the tongue bowed by a lyttle to the roufe of the mouth, and with that somwhat extendyng it selfe betwyxt the fore teeth the lypes not all touching together but leauing open as it were for a wyndow the right wyke of the mouth for to breathe out wyth a thycke aspirated spirite the same *ll*. But and if ye wyll haue the very Welsh sounde of thys letter, geue care to a Welshmä when he speaketh *culltell*, which betokeneth a knyfe in English: or *ellyll* a ghoste." These words are called *ki'lh'tac'lh' ac'lhs'lh* in Welsh. Many Welshmen deny the unilateral character, but my Welsh teacher (a clergyman at Beaumaris, in October, 1857) insisted upon it.

This consonant is the only one in Welsh which offers any difficulty, and has often to be imitated by English people, who also sing Welsh songs. The usual English imitation *thl*, as *Llangollen Thlangothlen* for 'Llangaolhaen, is very inadequate.

The English *l* is the most vocal of the English oral consonants, and may itself form a syllable, as in little *lit'l*, tackle *tak'l*, apple *apl*. But the resonance is not agreeable enough for singing upon, and hence it is preferable to say *lit'u'l*, *tak'u'l*, *apl'u'l*, giving the principal part of the note to *u'* and closing with a sharp glide on to *l*, which is briefly but audibly sustained, as previously explained for vocal *m* (p. 67*b*). In speaking, however, *l* is purely vocal after *p b, t d*, though a slight vowel, or at least a distinct glide, is perceptible after *k g*. Thus in apple, babble *apl*, *bab'l*, the lips are closed for *p, b* and the tongue put into the proper position for *l*, at the same moment, so that when the lips are opened, there is only a short glide and the *l* alone follows; whereas for *apl'u'l*, *bab'u'l*, the lips are closed for *p, b* and the tongue put into the position for *u'* (or *u* at pleasure) at the same time, so that on releasing the lips, there is a glide on to *u'*, and then one from *u'* on to *l*, and however short the *u'* may be, this is perceptibly different from a glide on to *l* only. Again for little fiddle *lit'l fid'l*, the point of the tongue when in the *t, d* position is also in the *l* position, and without removing it at all, we simply release the sides of the tongue, and there is the smallest possible glide heard during this motion, after which a pure *l* remains. But to introduce any vowel, as *u'*, between *t, d* and *l*, the point of the tongue must be removed and replaced. However rapidly this may be done, a totally different effect is produced, and this is written *lit'u'l fid'u'l*. In the case of tackle, higgie *tak'l, hig'l*, the contact of the tongue for *k, g*, as we see by diagram 17, renders the placing of the point in the position for *l* impossible without previously releasing the back of the tongue from the *k, g* position, and there is therefore an exceedingly short time for which

there is a completely unobstructed passage, so that some obscure vowel of an indeterminate character results. In singing we may hold this as *tak'u'l, hig'u'l*, but in speaking we do not hold it, and hence have only the effect of a glide lasting for a longer time than in the other cases.

This vowel *l* is common in German, and in Austrian names it is commonly written without a vowel, as *Ischl, Gungl   sh'l, guong'l*, but in common words it is written *el*, as in *bibel b  b'l* (Bible), *fackel f  k'l* (torch), *wandel v'aandl* (walk). But even here the theoretical pronunciation is *  l*, as *b  b'  l, f  k'  l* (which is really never used in actual speech), and *b  b'u'l, f  k'u'l, v'  n'du'l* are quite admissible, in fact preferred in declamation, and necessary in singing. In usual Glossic we write *bee'el, faak'el, v'aan'el*.

No vocal *l* occurs in Italian or French.

R', R'',   Point Trilled Buzzes, and „R Point Rise, R'H, R''H Point Trilled Hisses.—The first difference between the English initial *R'* and *L* is that the passage for air is *central* in *R'* (diagram 28) and *lateral* for *L* (diagram 27). The next difference is that the *sides* of the tongue vibrate slightly for *L*, and the *point* of the tongue vibrates more strongly for *R'*. The position of the tongue for *R'* (diagram 21) and *S* (diagram 19) is very similar. The whole back and part of the front is almost in the same position for *T, S*, and *R'* (diagram 16, 19, 21) being fixed firmly against the palate and side teeth for *T*. But in *T* the point of the tongue stops the passage by being pressed up against the palate; for *S* it *narrows* the passage by being held *stiffly* near the gums and teeth; for *R'* it is held *loosely* in the same passage, across which it can “flap,” so as at one time, when the point bends down, to admit the air to pass more freely than for *S*, and at another, when the point turns up, to check it almost as much as *T*. This “flapping” or vibrating of the tongue is too rapid to be effected by a “voluntary” muscular action, and the incapacity which so many persons feel to “trill their r's” arises from attempting such an

action. The "trill" of the loose point of the tongue seems to be produced just in the same way as in a loose piece of paper held in a crevice through which the wind blows. (I once had this effect provokingly produced by the loose end of a piece of wall-paper which came just over a little chink between the window-frame and wall of my bed-room; the result being horrible groans and moans on a windy night, of which it was difficult to discover the origin). By holding a piece of paper in the crevice of a window slightly open when there is much wind, this fluttering is easily seen. The fluttering of flags on a windy day is another example. The loose point of the tongue is really placed in a crevice through which wind is driven, and if we only take care to leave it sufficiently elastic, by relaxing the muscles of that part while the rest remains stiff, it will be rapidly driven to and fro by the passing air, and produce the required "trill." On one occasion, many years ago, when I was explaining the phonetic method of teaching to read before a class of teachers at the Home and Colonial Schools with a class of very young children to exemplify my teaching on, I found that *three* of these children could not "trill their r's." I succeeded after about a minute in making each of them trill an *r'* very intelligibly by these directions. "Say *z*. Buzz it well." The children were delighted with the buzz, and it is important for them to continue it, and make it strong, because it causes the point of the tongue to tingle, and they thus become conscious that it is resisting an obstacle. "Now then don't you feel the end of your tongue rather queer? Hadn't you to hold it very tight? Very well, now then buzz again and let the end of your tongue go loose and be comfortable." And the trill came out at once. Another way of acquiring trilled *r'* before any given vowel, as in *r'aa*, is to repeat *daa daa daa* with the greatest possible rapidity, trusting to increase of speed to make the *d* imperfect, and hence to arrive at something like *r*. This is the method usually recommended, but it appears to me inferior to the other, first because

it is accomplished by a voluntary muscular effort, and we merely wish to render a membrane involuntarily obedient to an external force, without any use of muscle; and next because the tongue in saying *r'* never assumes the completely checking position for *d*; and lastly, because the utterance of any vowel, as *aa* after *d*, requires the tongue to be entirely removed from the molar teeth and then returned to it, whereas for *r'* the tongue must never leave the molar teeth, so that we are training our muscles falsely throughout.

For *R'* the glottis is closed for voice, but the sound is constantly interrupted by the trill, which is not fast enough to produce a musical note (as for the wall-paper in my window-frame) but gives the effect of "beats" in music, as when two notes of almost the same pitch are sounded together. This is vocal enough to be sung upon (as in the *voix céleste* *vwaa sailaest* stops of an organ or harmonium) but by no means pleasant. Hence in German, Italian, and French, where the trill is naturally much stronger than in English, it should be considerably softened, by decreasing the extent of the swing of the vibrating parts, which diminishes the sharpness of the beat, and also decreasing both the rapidity of the vibrations and the length of time that they last. Still the trill must be heard. In English it occurs only and always before a vowel, and is replaced by the "vocal *r*," that is, the vowel *u* or *u'* in other places (p. 53*a*). For this reason in the most ordinary English Glossic it is sufficient to use *r* for both the vocal and trilled effect, thus *roarr'ing* for *r'oarr'ing*, that is, *r'ao'ür'ing*. ("Teacher's Manual," p. 202). But this double use of *r* has been purposely avoided in the present treatise where it was important to draw the attention of Englishmen to the distinction. The difficulty which they experience in German, Italian, and French, and more especially Italian, is to pronounce a clear and distinct trill when no vowel follows, with either a long or a short vowel before this trill, as Italian *vèè'r'loo*, French *vaer'tue*, and if necessary to "double" the sound, as Italian *göäer'r'aa guerra*

(war). No shade of an introduced vocal *r*, or really vowel *ř*, *u*, must be introduced. The vowel must glide on to the *r*' as clearly and sharply as on to a *d* or *z*. It is by means of *d* and *z* that this effect can be best acquired. Practise *ăăd*, *ăăz*, *ăăř* *ăădz*, *ăăđar*', and so on with all vowels.

The tongue is sometimes more advanced than in diagram 21, so that in the upper movement of the tongue it approaches the teeth rather than the palate. This gives the "dental" or "advanced" trill *r*", which properly occurs after a real *ř*' (thus *ř'ř'ai* for *ř'rai* stray, the common *ř'rai*), in dialects which use *ř*'. The singer need not trouble himself with it. Whatever his natural trilled *r*' may be, provided it is trilled, and made with the front of the tongue *arched* he may use it. But there is another trill made with the front of the tongue *hollow*, as it is for *d* (p. 69*b*) and *zh* (p. 71*a*), and this is the West of England *ř*. For this *ř* the tongue is "reverted," and the trill is made by the under surface of the tongue flapping to and from the palate. The effect is extremely rough and disagreeable, but very characteristic of the locality. Any inhabitants of districts where it is used should correct the habit if possible, especially in singing, where it greatly spoils the effect of all vowels which it follows.

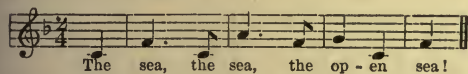
If, however, the reversion is not more complete than for *řh* (diagram 26), the point of the tongue being only slightly raised, the effect, though decided, is not by any means so bad. But when voice passes over the tip, stiffened to such a degree that it cannot vibrate, the effect is not unlike the vowel *u* itself. This is Mr. Melville Bell's untrilled *ř*, or "rise," as I prefer to call it, which on this view of its formation is a mere modification of *ř*, and hence may be regarded as a "rudimentary" trill. For convenience this *ř* may be classed among the trills themselves, although it is really an imperfect or "pervious" *d*, bearing the same relation to the "impervious" *d* itself as *v* to *b*, or *gh* to *g*. Mr. Bell considers that this is the true form of "r" in English wherever it occurs, initial or final, only in the latter he considers it "a semi-vowelized sound

of *ř*" ("Visible Speech," p. 70), which may be considered as sufficiently distinguished by position. Thus he writes: Agrippa, art, permitted, for, stretched, forth, answered, as *Aag.řip'aa*, *ah.řt*, *pe.řmit'ed*, *fo.ř*, *st.řaet'sht*, *fao.řth*, *a'nse.řd*, which I pronounce *Ugr'ip'u* or *A'grip'a*, *aat*, *pumit'ed*, *fawü*, *str'echt*, *fao'üth*, *aan'sud*. The real difference here is as to the use of *r*' or *ř*, the vowels are of no consequence, either set being admissible. To me the use of initial *ř* has the effect of defective utterance, and it occurs to me that Mr. Bell insisted on his form *ř* to instruct Scotchmen (among whom he had lived so long) to avoid their very strong trill. In English the trilled *r*' must be much lighter than in Scotch or Irish or Italian, that is, the distance by which it flaps backwards and forwards must be less, and hence it must never approach the palate so nearly, and also the number of vibrations and duration of vibration must both be less. All this is effected by diminishing the force of the breath which is driven through the mouth, and increasing the muscular looseness of the point of the tongue. In some of our dialects the amount of trill is barely perceptible, but there is a something present different from either any vowel or the rise *ř*, which attentive examination enables us to appreciate as a point trill. A perfectly untrilled rise *ř* has a singular effect. It is much used in America, and I have found the name of this country a perfect of test, a kind of Shibboleth (Judges xii., 6) for distinguishing even those Americans who speak most like Englishmen. They always say *ume.ř'iku* or *a'me.ř'ika'*, not *umer'iku* or *a'mer'ika'*.

All these forms of R' would have their flated forms, such as *r''h*, *r'h*, *řh*, *ř'h*, of which the two first are introduced into the Table, as, in colloquial French, "re" often becomes *r'h*, or more properly perhaps *r''h*, as *sabre saabr''h*, or still more colloquially *saab*, but more properly *saabr'h*, and in singing, *saabreo*. Compare the French *lh*, *lh'*, p. 73*b*. The flated *řh*, *ř'h*, I do not remember to have heard.

5, 6, & 8. NASAL CONSONANTS, WITH ORAL RESONANCE, LIMITED BY (5) GUMS AND POINT OF TONGUE, (6) PALATE AND POINT OF TONGUE, (8) THE PALATE AND REVERTED TONGUE.

N, N', Ñ, Shut Hums, and NH, N''H, Shut Snorts.—The tongue is placed precisely in the same position for *n* as it is for *d*, for *n'* as for *d'*, for *n* as for *d*, but the nasal passage is opened in the usual way (diagram 23), and the voice escapes through it entirely (shewn by experimenting with the nostrils as for *m*, p. 66*b*). But there is a resonance in the part of the mouth communicating with the throat, and limited by the tongue. The cavity for *n* thus formed is much smaller than the cavity for *m*. Hence the resonance is not so full. The difference is easily tried. Hum a few notes on *m*, and then repeat them for *n* without opening the lips, and finally repeat them for *n* with the lips open. The first quality of tone differs decidedly from the second, but the second and third are identical, shewing that the part of the mouth beyond the tongue in case of *n* has no effect on the resonance. The *n* is decidedly more nasal, and less musical than the *m*. Still it is possible to sing on *n*, which forms a distinct syllable in many English words, as open, *oa'pn*, taken *tai'kn*, lessen *les'n*. In the well-known bass song, "The sea! the sea! the open sea!" (words by Barry Cornwall, that is, Proctor, and music by Chevalier Neukomm *Sheovälyai Naoi'kaom*, in English *Noi'kum*) there is a long and important note on the last syllable of open.



Philips, who was the original singer, always sang the "en" to *n*, and the dull nasal effect (I have heard him sing it) was very disagreeable, coming as it did immediately after the fine *oa*. But Philips contended that the word "open" was properly pronounced *oa'pn*, and that it would be erroneous to say either *oa'pen* or *oa'pun*. The true middle course is to say *oa'pu'n*. The *u'* is to

be prolonged and have the main effect of the note, but just at the end it glides up quickly and briefly to *n*, which is just touched before the voice quits the note. The *n* is thus made audible, and the effect is totally different from *oa'pu'*, while the sharp glides to *n* in *oa'pen*, *oa'pun* are altogether avoided, so that these disagreeable pronunciations are not presented to the mind of the listener, and the horrible change of quality of tone from *oa* to *n* is not heard. This is the method in which singers are recommended to sing the syllables which contain a simple *n*. Of course, they will continue to speak them correctly. Compare the remarks on vocal *m*, p. 67*a*, and vocal *l*, p. 74*a*. In such a word as *oa'pn*, the syllable on *n* has no glide leading to it. The mouth closed for *p* may remain closed or open for *n*, as we have seen, and the tongue assumes the *n* position so rapidly after the *p* closure, and before the nasal passage is opened, that no vowel and no *m* can intervene. To say *oa'pmn*, *oa'bmn* would be difficult even to English organs. But for *oa'pu'n* the mouth opens before the nasal passage opens, and hence an oral vowel escapes. In the still more common case of vocal *n* after *t* or *d*, as eaten *ee'tn*, Newton *New'tn*, sodden *sod'n*, wooden *wuod'n*, there is absolutely no motion of the tongue in passing from the mute or sonant to the *n*, and hence no glide on to the *n* is possible. The nasal passage is opened, and the nasal resonance is added to the oral; the utmost that can happen by way of glide is the passage from imperfect to perfect nasalisation as the uvula leaves the back wall of the pharynx. It is, however, always possible to remove the point of the tongue and produce a real oral vowel, and hence as before we may and should sing *ee'tu'n*, *New'tu'n*, *sod'u'n*, *wuod'u'n*. In cases like oaken *oa'kn*, broken *broa'kn*, twiggen *twig'n*, there should also be the shortest possible glide in passing from *k* to *n*, but exactly as in *tak'l*, *hig'l* (p. 74*a*) there is more tendency to introduce a vowel, and in some forms, as chicken *chick'in*, a clear vowel is usually employed. For listen *lis'n*, mizen *miz'n*, the glide is very short, as the tongue for *s*, *z* is already half

arranged for *n*, and the tip has only to be suddenly thrown up. In kitchen *kich'in* a clear vowel is common, but not so in beechen, birchen *bi'chn*, *ber'chn*, nor in ashen, freshmen *ash'n*, *fresh'n*, where the treatment is quite similar to that in *lis'n*. And earthen *erth'n*, heathen *hee'dhn* are similarly related to *cet'n*, but as the *th* is quite dental there will be a tendency to use the dental *n* in preference to the real English *n*; in fact, there is a difficulty in retracting the tongue from the *th* position (diagram 25) to the *n* position (diagram 23, and I find that my own practise is, not to retract the tongue, but to leave the point against the teeth, and raise the part just behind it to touch the gums and palate up to the spot where the point is usually placed for *n*. This would not be the case in foreign languages.

Vocal *n*" is very common in ordinary German speech, but it is considered incorrect, and it should always be replaced by an obscure vowel *u'* followed by *n*", as in English singing, thus *lieben lee'bu'n*" or *lee'bun*", for which *lee'bu'n* may be used by English speakers, not *lee'bn*. In such words as "meinen" (to think) it is common to say *mahyn ÷ n*, that is, the first *n* is taken short, and then there is a perceptible diminution of force, without a complete cessation of voice, followed by a new vocal *n*. It is better, however, to say *mahyn u'n*, and in singing this is necessary. Germans profess to say *maayn'ään*, but this is not the practice even in solemn declamation. There is a combination of syllabic vocal *l* with the usual non-syllabic *n* very common in German, which Englishmen often find difficult, as in *nudeln noo'dln* (vermicelli), *wandeln v'ään'äln* (to walk), where the combination is similar to our fallen *fawln*; or as some persons pronounce *kiln* (for which *kil* is more usual), and like our *elm*. In singing and speaking say *noo'du'ln*, *v'ään'du'ln* not *noo'du'n*, *v'ään'du'n* (the usual English error), and still less *noo'du'lu'n*, *v'aan'du'lu'n*. In usual Glossic we write *noo'deln*, *v'aan'deln*.

There is no vocal *n* or *n*" in Italian or French.

The snort *nh* (or *n'h* as the case may be) is sometimes heard as a kind of snuffle, and as a defective utterance of children, and when we endeavour to clear an obstruction in the nose, by closing the mouth as for *t*, and *blowing* through the nasal passages. It is no longer recognised as an element of speech, except by Mr. Melville Bell, in such a word as *tent*, which will be considered in Section IX, but it formerly replaced the "k" in words beginning with "kn," as "know," and the pronunciation *nhnoa* was laid down by some orthoepists of the seventeenth and eighteenth centuries, and *nhnaa* may still be heard in Cumberland. Of course, singers will carefully avoid such a disagreeable interruption to music. The Germans pronounce a pure *kn*, as in *knabe knaa'bu* (boy).

9, 10, & 11. ORAL CONSONANTS, WITH (9) FRONT AND POINT OF TONGUE AND PALATE, (10) FRONT OF TONGUE AND PALATE, (11) FRONT AND BACK OF TONGUE AND PALATE

Y, Central Buzz, and YH, Central Hiss.—This is the only form of this series which is generally recognised. The tongue is nearly in the same position as for *ee* (diagrams 1 and 8), but it is pressed much closer to the palate at the top, sensibly diminishing the narrow channel left by *ee* between the tongue and the palate, so that it is difficult to squeeze out any voice at all, and what reaches the ear is very obscure and broken, so that it differs materially from *ee*. Hence it is quite possible to distinguish *ee* from *yee*, although many people find a difficulty in so doing. It is not an uncommon English or German sound, as in *yea yai*, *ja* (yes, G.) *yaa*. In French and Italian it is replaced by an *ëë*, forming a diphthong of the third class (p. 48), as cavalier (horseman, F.) *kääväällëvai*, des yeux (eyes, F.) *daezyëeo*, jeri (yesterday, I.) *jëae'ree*. But Englishmen may without hesitation use their common and familiar *y*, and say *kääväälyai*, *daezyeo*, *yae'ree*, which are the Glossic forms usually employed.

If flatus is used instead of voice YH results. This sound occurs only in English, in such words as hew, hue *yh̄oo*, Hughes *Yh̄ooz*, human *yh̄oo'mu'n*, humid *yh̄oo'mid*, humour *yh̄oo'mu'r* (formerly called *yoo'mu'r*). But English orthoepists have generally failed to recognise it, and consider that *h̄oo*, *h̄ooz*, *h̄oo'mu'n* are the real sounds, and this was most probably a previous pronunciation. As singers should always avoid the introduction of flatus when admissible, they are quite at liberty to say *h̄oo*, *h̄ooz*, *h̄oo'mu'n*, with the simple clear jerk, and thus get a perfectly vocal sound, much easier to produce. In usual Glossic, therefore, we write *heu*, *heuz*, *heu'men*, *heumer*.

CH' Shut Mute, and J' Shut Sonant, with the Consonantal Diphthongs CH Hissed, and J Buzzed, and their True First Elements TY' Shut Mute, and DY' Shut Sonant, and Second Elements SH' Central Hiss, and ZH' Central Buzz. — Now suppose that the extremely narrow channel above the tongue which is left in *y* becomes entirely obliterated by forcing the tongue against the palate so as to make a complete stop. In order to do this it is best to plant the point of the tongue firmly against the lower gums. The result is a shut sonant consonant J'. In singing *j'aa*, the front of the tongue should not be allowed to hollow in the slightest degree, or else more or less of an *yaa* effect would be produced. If the reader succeeds in making this contact firmly and releasing it well on to the *aa*, the resulting sound *j'aa* will be almost indistinguishable from *yaa*, and Mr. Goodwin (in 1852) considered that this true shut consonant was the proper sound of the English *yaa*, which is usually analysed as *zhaa*. The voiceless form would be CH', and Mr. Goodwin also considered this to be the true form of the English *chaa*, usually analysed as *tshaa*. I find from *vivâ voce* observation that native Sanscrit scholars actually pronounce the two shut consonants which are interposed in their series of shut consonants between *t* and *k*, and between *d* and *g*, precisely as *ch'*, *j'*, and decidedly not as *tsh*, *dzh*,

which have evidently no claim to be considered shut consonants at all. The real Sanscrit series are *k*, *ch'*, *t*, *t'*, *p*, and *g*, *j'*, *d*, *d'*, *b*. Now the object of mentioning this curious sound is to draw the singer's attention to a possibility of avoiding the initial unpleasant hiss and buzz of *ch*, *j*, in *chest*, *jest*, as usually pronounced, by substituting *ch'est*, *j'est*. The final forms in such age *such ai'j*, if treated as *such' ai'j'* simply, would be unintelligible. The glide up to *ch'*, *j'* is so nearly the same as that up to *t*, *d*, that they would be heard as a variety of *swt*, *ai'd*, unless a vowel followed, or unless some voice or flatus were emitted after the letters, as is usual with all shut consonants.

Now if we release *ch'*, not through *yh* (which would require considerable effort in order to retain the tongue in its place and groove into the central channel), but by withdrawing it bodily, so that the whole upper surface of the tongue ceases to have contact with the palate, though the point of the tongue remains planted against the lower gums, we shall obtain an "arched front" or S-sound, modified by having the narrow channel backward instead of forward, and differing from the "hollowed front" or SH-sound, by having the principal opening in front of the surface of the tongue instead of behind it. On the whole this modification resembles *sh* more than *s*, and it is hence written *sh'*. (Its position in the 9th column of the Table C, p. 17, though most convenient, for a reason to be given presently, is not quite correct; the natural order is rather *s*, *sh'*, *sh*.) This sound of *sh'* is said to be the true Tuscan Italian pronunciation of Italian *ce* in cinque (five) *sh'ëng-kö'dai*, dieci (ten) *dë'ar-sh'ee*, which sound to an Englishman as *shing-kwai dyae'shi*, and for which he is recommended to use the theoretical sounds *chë'ng-kwai*, *dyae chee*. But if a final *ch'* be released upon *sh'* very lightly, thus *such' sh'* no Englishman would find any fault with the pronunciation for *such*, and if a vowel followed, as in touching *tuch'ing*, even this release is not necessary. My own impression is that *ch* in English is not *ch'* nor *ch'sh'*, nor *tsh* nor even quite *tsh'*. I find or

carefully watching my own pronunciation of *such*, that I do not begin exactly with *sut*, for which the point of the tongue alone should touch the palate, but that in reality *both the point and part of the front* of the tongue lie on the palate, which is indicated by *ty'* in column 9, p. 17. 'This *ty'* generally arises from some *š* or *š'* following *t*, as in nature *nai'tiuōš*. When *ty'* is released, it is not easy to go to the position *sh*, for which the tongue is more or less bent in exactly the opposite direction, being concave instead of convex to the palate; but it is very easy to drop to *sh'* as already described, and I find that I really say *suty'sh'*. Indeed this way of deriving *sh'* is most convenient for Englishmen, and for that reason I took the liberty of putting *ty'* and *sh'* in the same column of Table C, p. 17. Between *ch'sh'* and *ty'sh'* there is no practical difference, and either may be considered the analysis of *ch*, which will always be used in writing. But *tsh* is no doubt *not* the analysis, although it has been generally assumed so to be. By merely using the voice instead of flatus, we obtain *j'zh'* or *dy'zh'*, and not the old *dzh*, as the analysis of *j*, which will be always written. Observe, however, that when *j* is final and is *not* followed by a vowel or voiced consonant, it is very usual to substitute *dy'sh'* for *dy'zh'*, probably because *zh* never occurs finally in our language. Thus 'do you know his age?' would be generally pronounced colloquially *dýuonaa'izai'dy'sh'*? The singer should avoid this flatus, and endeavour to sing *ai'dy'zh'*, which is what is meant by writing *ai'j*. The habit, however of saying *ai'dy'sh'* and the difficulty of uttering *zh* final, will render this rather troublesome at first.

These observations explain also the old derivations of *ch*, *j*, from *ty*, *dy*, and the English habit in "nature, verdure," &c., of introducing a *ch* and *y* sound as *nai'chu'*, *vu'ju'* (in common Glossic, *nai'cher*, *ver'jer*). The change is from *nai'tiuōš*, *vu'diuōš* through *nai'ty'u'*, *vu'dy'u'* to *nai'ty'sh'u'*, *vu'dy'zh'u'*, that is *nai'chu'*, *vu'ju'*. But on the principle that the singer should avoid hisses and buzzes whenever he can, he should distinctly say

nai'tiuōš, *vu'diuōš*, or in common Glossic *nai'teur*, *ver'deur*. This is also recommended as far the pleasantest and most desirable pronunciation in public speaking.

The sounds represented by *ch*, *j*, wherever they are written may be considered the same as in English, however they are really pronounced, because the differences are so slight that long practice would be necessary to acquire them with certainty. The *ch* is found in German, as deutsch (German) *doich*, Zschokke name of a German author) *Chaok'u*. But *j* is never found in that language. Germans use *ch* for it when initial, and generally also when final, but sometimes say *deh* when final, as *Chäör'deh* for George.

Italians have both *ch* and *j* (or the substituted forms *sh'*, *zh'*), and when these sounds have to be doubled the first is taken either consciously as *t'*, *d'*, but possibly in reality as *ty'* and *dy'*, or else *ch'* and *j'* respectively. Thus cielo (heaven) *chae'loa* or *ehyae'loa*, ciarla (chattering) *chäür'laa*; caccia (chase) *käüt'chyaa*; gemito (groan) *jae-meetoa*, giusto (just) *joo'stoa*, oggi (to-day) *av'djee*.

The French have neither *ch* nor *j* except in foreign words, where they are written "tch, dj," meaning *tsh*, *dzh*. But there is great reason to believe that *ch*, *j* were the sounds of the present French initial *sh*, *zh* (written "ch, j") at the time of the Norman conquest, and even much later.

KY' Shut Mute, and **GY'** Shut Sonant, with their Derivatives **KY'H** Central Hiss, and **GY'H** Central Buzz.—More closely connected with *yh*, *y* than all these forms, and absolutely confused with them occasionally by German writers are *ky'h*, *gy'h*. In the older pronunciation of English, which may still be heard, a kind of *y* is introduced after *k* and *g* before an *aa* sound, as cart *kyaa't*, guard *gyaa'd*, sky *skyaai*, which often passes into *kyëäa't*, *gyëäa'd*, *skyeëäai*, and is sometimes made much more prominent, as *skye'e'yaai*—to be avoided as a nightmare by all singers. On careful examination, however, it appears that there is not a successive action of *k* and *y*, or *g* and *y*, but that the back and half the front of the tongue lie on

the palate, producing *ky'*, *gy'*, the exact counterparts of *ty'*, *dy'*, in which the point and half the front lay on the palate, so that *ty'*, *ch'*, *ky'* form a graduated series of positions. This consonant releases most easily on the vowel *ee*, and hence introduces that sound. In Italian it is not uncommon in the so-called close diphthongs (p. 45*a*), as *chiacchierone* (immense chatterer) *ky'aakky'airoa'nai*. But *ky'*, *gy'* need never be anxiously distinguished from *ky*, *gy*.

Bringing the tongue into the position for *ky'*, *gy'*, and then make a little channel in the middle for the air to pass, as for *yh* *y*, and the result is *ky'h*, *gy'h*. The position clearly differs from that for *yh*, *y*, only by having the *back* part of the tongue high as well as the *front* part, but this difference is appreciable by a sensation in the soft palate for *ky'h* which is absent in *yh*. The distinction, however, is very slight, and requires much familiarity both with hearing and speaking the language to understand thoroughly. so that Englishmen may certainly use their own *yh* for *ky'h*. Thus *mädchen* (girl) *mae'dky'hen* or *mae'd-yhen*, *ich* (I) *ěky'h* or *ěyh*, *nicht* (not) *něky'ht* or *něyht*. But it will not be sufficient to use *y* for *gy'h*. The *gy'h* when strictly pronounced, is very sensibly rougher than *y*, as general *gy'haen-airaa'l*, not *yaenairaa'l*; *fliegen* (to fly) *flee'gy'hu'n*, not *flee'yu'n*; *berge* (mountains) *baer'gy'hu'*, not *baer'yu'*. Whenever *y* is thus used for *gy'h*, although intelligible, it has a ludicrous under-bred effect on a German ear. It is far better to use a common *g*, and say *gäenairaa'l*, *flee'gu'*, *baer'gu'*, as is done in the North of Germany. It is only in the termination "-ig" that *y* may be used by preference, as *könige* (kings) *keo'něgy'hu* or *keo'něgyu* or even *keo'nyu*. The consonant *gy'h* is always *ky'h* when final, as *könig* (king) *keo'něky'h* or *keo'něyh*.

The consonants *ky'h*, *gy'h* are unknown in English, Italian, and French. To an Englishman they at first sound like *sh*, and many find it difficult even after weeks of residence in the country to believe that Germans do not say *ish*, *velsh*, for *ěky'h*, *v'aeky'h*. The consonant *ky'h*

occurs in Scotch after *ee*, *ae*, *e* sounds, as *nicht* (night) *neky'ht*.

The singer has to make the *ky'h* hiss as short as possible, but the glide must be distinct. The *gy'h* becomes better by being taken as *g* or *y*, as last suggested.

LY' Lateral Buzz.—Assume the position for *ty'* already described, and loosen the contact between the tongue and back side teeth, so that there is a small exit for the air on each side of the tongue. Or else assuming the position for *l* (diagram 20), draw up the *front* of the tongue (the part immediately behind the point) and bring it in contact with the palate. The position would then be a mixture of diagrams 20 and 1, with 27 instead of 8; so that it might be described as an attempt to pronounce *l* and *y* at the same time. But it is essential that there should be a passage on *each side* of the tongue. Close the glottis for voice. On driving voice through forcibly, there is a considerable rush on each side out of the narrow opening, causing very perceptible trembling of the sides of the tongue, and generally a bubbling of saliva, so that the sound is anything but pleasant, and should be retained as short a time as possible. It is very unlike the vocal resonance of *l*. On releasing the tongue on to an *aa* position, as *ly'aa* somewhat of an *ee* effect seems to interpose, and in Italian, where the consonant is common, it is always released first on an *ee*, as *gli* (the, or to him) *ly'ee*; *paglia* (straw) *paal'y'ěěaa*; *orgoglio* (pride) *aor'gao'ly'ěěoa*. In Spanish, where it is also common, the *ee* is not written, but is heard all the same, as *llano* (plain) *ly'ěěaa'noa*. The sound used to exist in French, and Littré in his great French Dictionary, insists on its being always pronounced, but it has quite vanished from received French pronunciation, and is replaced by *ee* or *ěě*, forming a diphthong with the preceding vowel, see pp. 45*b*, 46*b*, 47*a*.

The sound *ly'* does not occur in English, but in saying such words as million *mil'yen*, brilliant *bril'yent*, if the *l* is dwelt upon, and thus doubled,

ly' may be generated by the way, thus *mil'-ly-ly'-yen*; but this is unusual. In German the sound is unknown, and Germans are apt to replace it by *ky'h* or *yh* when final, as émail *aimaayky'h* or *aimaayh*, for *aimaay* (enamel).

The singer must not dwell upon the very unpleasant buzz of *ly'*, but pass rapidly to the *ee*, and if he finds a difficulty, simply endeavour to say *ly*, as *lyee*.

9. NASAL CONSONANT, WITH FRONT AND POINT OF TONGUE.

NY' Shut Hum.—The tongue is put into the position for *ty'*, but the passage to the nose is open. This leaves a small and rather peculiarly shaped aperture at the back of the mouth, which modifies the nasal resonance, rendering it sensibly worse, and hence not one fit to be sustained. The effect of the initial consonant is almost *ny*, and of the final consonant almost *yn*; thus Englishmen often call Boulogne *booldō'n* in place of *boolaony'* and hear Montagne as *montei'n* instead of *moan'-taany'*. But such errors must be carefully avoided.

NY' does not occur at the beginning of words in French, and in the middle of words it constantly releases on to a vowel, as *gagnons* (let us gain) *gaany'oan'*, very nearly *gaan-nyoan'*, not *gaan-yoan'*. In singing *ny'* always releases on to a vowel, as *moan'taany'ëö*, almost *moan'tään-nyëö*. And as this is allowable even in speech, the English speaker or singer can always use *ny* if he prefers, and should never use the atrocious *yn*.

In Italian **NY'** rarely occurs at the beginning of a word as *gnomo* (a gnome) *ny'ao'moa*, but it constantly forms the beginning of a syllable, as *bisogna* (business) *beezaony'aa*. It never occurs finally. Hence the Englishman can still use his *ny*.

NY' never occurs in English or German.

12 & 13. ORAL CONSONANTS, WITH (12) BACK OF TONGUE, AND (13) BACK OF TONGUE AND LIPS.

K, KW' Shut Mutes, and G, GW' Shut Sonants, and °G Shut Implodent.—For **K** the tongue is brought nearly into the position for *oo* (diagram 5) but makes a firm contact with the soft palate above the tip of the uvula. On looking into the oper. mouth, by means of the mirror, it will be seen that the contact is really so high as to conceal the arches of the palate completely, the whole back of the tongue resting on the soft palate, and completely preventing the passage of air. The **K** is absolutely mute, and becomes effective merely by its glide on to or off from a neighbouring vowel. The glottis is closed for the clear attack thus *kya* not for the gradual as *kyaa*, nor for either a jerked clear attack *k-hyaa*, or a jerked gradual attack *k-hyaa*, and hence not *k-haa*. The formation of **G** and **°G** from **K** is precisely the same as that of **B** and **°B** from **P** (p. 64a), and the implodent has no particular interest, for it is not used either in England or Germany. The size of the air-chamber behind **K** is almost quite confined to the throat, for nearly all the mouth is cut off by the contact of the back of the tongue with the soft palate. Hence **G** can be sounded for a much shorter time than **B**, for which the air-chamber extends to the lips.

For **K, G** then only the back part of the mouth is occupied, and the lips are free. To bring out the effect fully the lips should be quite open (diagram 11). But it is evident that a great contrast would be effected by making them assume the high-round form (diagram 12). The result is written **KW', GW'**, as in queen *kw'een*, guano *gw'aanoa*. The effect is different from *kwee'n*, *gwaa'noa*, and also from *köödee'n*, *göödaa'noa*. For in the first case (*kw'*) there is a glide from *k* and *w* at the same time, in the second (*kw*) there is first a glide from *k* to *w*, and then from *w*, but few persons appreciate this difference, and hence in ordinary Glossic it is enough to write *kwee'n*, *gwaa'noa*. In the third case, which is that of the

Italian quanto (how much) *kōōaan'toa*, quanti (gloves) *gōōaan'tee*, there is distinctly a vowel (*oo*) following the *k*, *g*, and not a buzz (*w*), but yet for ordinary purposes we find it enough to write *kwaan'toa*, *gwaan'tee*, so that ordinary Glossic *kw*, *gw* have really three values, unless specially noted. In Italian then *kw'*, *gw'* are replaced by *kōō-*, *gōō-*. In German *kw'* is replaced by *kw'*, as in *quast* (tassel) *kw'aast*, *quer* (transverse) *kw'eer'*, compare English *queer kw'eer*. In a few French words, however, I am inclined to think that true *kw'*, *gw'* occur, as *coiffeur* (hair-dresser) *kw'aafeor'*, *coin* (corner) *kw'aen'*, *goître* (swollen neck) *gw'ahrt'*. And in precisely the same way, by closing the lips to the high-round form, while the tongue says *t*, *d*, *r*, *s*, we get *tw'*, *dw'*, *rw'*, *sw'*, which seem to occur in French *toi* (thee) *tw'aa*, *doigt* (finger) *dw'aa*, *roi* (king) *rw'aa*, *soie* (silk) *sw'aa*, and similar words. In all these cases, however, *ōō* or *w* is the recognised form, in place of *w'*, and may be also said. Compare the fourth class of diphthongs, p. 49*a*, where the existence of *tw'*, *dw'* in English is indicated.

KH, KW'H Central Hisses, and GH, GW'H Central Buzzes.—Assume the position for *K*, and then *slightly* loosen it, so that a very thin stream of air can squeeze itself between the back of the tongue and the palate. Watching the tongue in the mirror as this loosening is effected, the very slight forward motion of the whole tongue by which it is done may be easily seen. When flatus is expelled the result is a peculiar hiss, which is not sharp as for *s*, because the palate is here quite soft, and the hiss is often accompanied by a slight rattle of moisture, which is always more or less to be found in this position. This is the German *ch* in *ach aa'kh* (ah!) *doch daokh* (however), and always after sounds of *aa*, *oa*, *ao*. It never occurs at the beginning of a syllable in German. It also occurs in Scotch in similar positions. After the vowel *oo*, the lips are often left round when the *kh* is pronounced, and the result is *kw'h*, which bears the same relation to

kh as *kw'* bears to *k* (p. 82*b*), thus auch *aawkw'h* (also), buch *boo'kw'h* (book), but as this effect has not been generally acknowledged, a simple *kh* may be used, as *aawkh*, *boo'kh*. If voice is driven out instead of flatus we have *gh*, *gw'h*, as in *tage* (days) *taa'ghu*, *taugen* (to be worth) *taau'gw'hen* or *taaw'ghen*. This voiced sound *gh* is often found much more difficult by English people than the flated *kh*, but it is used by Germans as much softer and pleasanter than the sonant *g*. As however in the North of Germany *g* is always used, as *taa'gu*, *taaw'gen*, English singers may employ it in German songs. *Gh* never ends a word in German unless the next word begins with a vowel, but it makes the preceding vowel long, and becomes *kh*, as *tag* (day) *taa'kh*, *taugt* (is worth) *taawkw'ht* or *taawkht*, and if the *g* sound of *gh* is used, it may become *k*, as *taa'k*, *taawkt*, but this is very harsh. When 'ch' is written in German, *k* must never be employed. The sounds of *kh*, *gh* are unknown in English, Italian, and French. It is necessary to distinguish carefully between these sounds *kh*, *gh*, or *kw'h*, *gw'h*, and the *ky'h*, *gy'h* already explained (p. 80*b*), because there is no difference in spelling, and everything depends upon the preceding sound. The *ky'h*, *gy'h* are heard after the palatal vowels *ee*, *ai*, *ae*, *ue*, *eo*, *oe* and after *r*, *l*, *n*; and *kh*, *gh* may be taken in all other cases, since *kw'h*, *gw'h* are not recognised. In the diminutive syllable "chen," *ky'hen* is said, but no other syllable begins with *ky'h* in German, and no syllable begins with *kh* or *gh*.

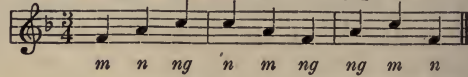
'R, 'GH Back Trilled Buzzes, 'R Uvula Rise, 'RH, 'KH Back Trilled Hisses.—While the nasal passage is well cut off by pressing the upper part of the uvula against the back wall of the pharynx (p. 21*a*), the lower part of the uvula is free, as shewn in diagram 2. If this part be now advanced so as to lie almost upon the back of the tongue, and be left quite loose, the stream of air passing between it and the tongue causes it to flap or vibrate. Much difference of effect is produced according as there is little or much moisture and

according to the hardness of the uvula or its freedom from the tongue, and according as there is a more distinct sound of *kh*, *gh* in union with the flated '*rh*' and voiced '*r*'. When the tongue is raised to the position of *kh*, *gh*, the effects, which are written '*kh*', '*gh*', occur in Swiss German for *kh*, *ky'h*, and *gh*, *gy'h*, and need only be noted to be avoided, though they are recognised sounds in Arabic. When the uvula is made too stiff to flap perceptibly, but lies above the tongue, it slightly interferes with the passage of the vowel and produces an effect analogous to the point rise '*r*' (p. 76*a*) which may be called the uvula rise, and written '*r*'. It is heard in South Northumberland between vowels, so that "very" becomes *vaa"ri*, and at the first moment the sound seems to be *vaa-÷i*, but on close attention the little roughness produced by "*r*" will be heard. The full "uvula trills," '*r*', '*gh*', are extremely rough, coarse, and unpleasant in English speech, and barely intelligible in some words. They are indeed not recognised in any of our four languages, but are nevertheless in constant use in German and French, and in Northumbrian English (in the last of which the '*r*' is even labialised as '*rw*'), but not in Italian. Their nature has to be known in order to be carefully avoided, if possible, especially at the ends of words, where they are especially disagreeable. They may be heard from most Germans and Frenchmen who speak English, and noticed especially in final "*r*," which of course is not trilled at all in received pronunciation, thus 'where' in the mouth of a German is apt to become *v'æe"r"rh*, the voice being quickly abandoned in final '*r*', and the flated '*rh*' being chiefly heard.

12. NASAL CONSONANTS WITH BACK OF THE TONGUE.

NG Shut Hum, and NGH Shut Snort.—Place the tongue in the position for *k*, but open the nasal passage (diagram 24), the mouth may be open or shut. When voice is allowed to pass, there is a peculiar hum on which it is possible to produce

musical sounds. Experiment with the nostrils as for *m* (p. 67*a*). Try the various nasalities *m*, *n*, *ng*, by keeping the mouth shut and humming on them in succession, thus, assuming any easy pitch—



and observe how much more resonant *m* is than either of the others, and *n* than *ng*, owing to the difference in the size of the resonant portion of the mouth, and how much more nasal, reedy, and unpleasant *ng* is than either of the others. The singer should consequently avoid prolonging it, but, when necessary, should prolong the preceding vowel and make the final glide conspicuous, thus not *sung* with *ng* lengthened, but *su'ng* with *u* lengthened.

The consonant *ng* never occurs at the beginning of words or after long vowels or diphthongs in English, where *ing*, *ang*, *ong*, *ung* are the only combinations known, as in 'sing, sang, song, sung.' But in German it is also found after *ëe*, *äa*, *äe*, *üo*, as *singen*, *sang*, *gesänge*, *gesungen* (to sing, sang, songs, sung) *zäeng'en*, *zääng*, *gezäeng'u*, *gezueng'en*. Observe that in English when *ng* comes between two vowels, *g* is sometimes added and sometimes not, as longer (more long) *long'gu*, (one who longs) *long'u*. In German the *g* is never added, as *länger* (more long) *läeng'ur'*, *finger* *fäeng'ur'*. At the end of words it is provincial in English to add on a *g*, as *song* *songg*, and quite vulgar to add on a *k*, as nothing *nuth'ingk*. In German the *k* final is not infrequently added on, as *gesang* (song) *gezäängk*, which some poets even make to rhyme with *dank* (thank) *däängk*, but as the usage is not admired in Germany it need not be imitated. *NG* never occurs initial in German. In Italian *ng* occurs before a following *k* or *g*, as *franco* (free), *fr'ääng'koa*, *ringhiare* (to gnash the teeth) *rävnggëäärai*. The sound is unknown in French, being superseded by the nasal vowel wherever it might have otherwise occurred, as *rang rahn'*, &c.

The flated form *ng* does not occur, so far as I have observed, although Mr. Melville Bell assumes that it is introduced before a following flated consonant, as in rank *ranghk*.

Musical Qualities of Consonants.—The 80 consonants which it has been found necessary to enumerate may be classed thus:—

The 9 Mutes, namely, P, *t'*, T, *t*, *ty'*, *ch'*, *ky'*, K, *kw'* have absolutely no sound at all, and become effective only by determining the beginning and end of glides, and these glides may be on to flatus, purposely introduced, as will be explained in the next Section.

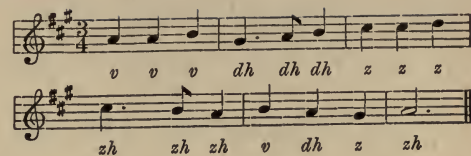
The 4 Implodents *°b*, *°d'*, *°d*, *°g*, audible, but unsustainable and unmusical.

The 13 Flated Centrals or Hisses WH, *f'* T, TH, *th'*, *s'*, S, SH, *sh'*, YH, *ky'h*, *kh*, *kw'h*; the 3 Flated Laterals *lh*, *lh'*, *lh*; the 5 Flated Trills '*pr*', *r'h*, *r'h'*, *rh*, *kh*, and the 4 Flated Nasals, have indeed sounds, which in some cases are very marked, but are in no cases musical, and hence are wholly unfitted for singing. They therefore always interrupt music by noises, which must be heard to render the words intelligible, but must be exceedingly short to make the disturbance endurable. The singer must therefore trust mainly to the glide of which they generally form the beginning or end

The other consonants are voiced, and in so far can be sung.

The smothered effect of the 9 Sonants, B, *d'*, D, *d*, *dy'*, *j'*, *gy'*, G, *gw'*, and the extremely short time that they can be sustained render them unfit for singing, even if they cannot be considered actual noises.

The 13 Voiced Centrals or Buzzes, W, *v'* V, DH, *d'h*, *z'* Z, ZH, *zh'* Y, *gy'h*, *gh*, *gw'h*, have at best as much musical effect as the schoolboy's instrument, a piece of paper placed over a comb and voiced. Try to sing the opening bars of "God save the Queen" to V DH. Z ZH thus—



and observe the wonderful effect. After hearing this it will be felt that if these sounds are to be produced at all in singing, they must be barely heard, and that the main reliance must be on the absence of hiss, and the presence of glides.

On the other hand, the 5 Voiced Lateral Consonants or Murmurs, *l'*, L, *l*, *ly'*, except perhaps the last, *ly'*, are more or less musical, but even when they form a syllable, it is better to introduce the vowel *u'* to sing on, closing with the glide on to the lateral consonant. The *ly'* has a very reedy effect. Try, however, the effect of singing alternate bars of "God save the Queen" on *l* and *l*.

Of the 9 Voiced Trills, or Vibrants (*veibrents*), '*br*', '*wr*', '*r*', R, *r*, '*r*', '*r*', '*rh*', untrilled '*r*' is scarcely distinguishable from the vowel *u*, and can be sung just as well; it is of course, not a vibrant at all, properly speaking. But with the other vibrants (*r'*, *r*, '*r*' need alone be considered) the interruptions of the voice produce a harsh "tremolo" (*traemoaloo*) effect, which is endurable for a short time, and may be sometimes used with advantage. Of these '*r*' is the best, and must always be very strongly pronounced in Italian, but may be always lightly touched in English. It is so much superior to '*r*' that the latter should be carefully avoided even in German and French. As '*r*' is a mere provincialism it has not to be studied, but its effect is much worse than '*r*', though superior to '*r*'.

Of the 6 Voiced Nasals, M, *n'*, N, *n*, *ny'*, NG, one, *ny'* combines the disagreeable reediness of both *ng* and *ly'*, and is quite unfit for singing; and although *m*, *n*, *ng* can be used for musical notes, their quality of tone is disagreeable (p. 84b) and

should not be sustained, so that when *m, n* form syllables, they should be sung as *u'm, u'n*, with the *u'* sustained, and *m, n* short. See pp. 67*b*, 74*a*, 77*a*.

Gradual Transition from Vowels to Consonants.

—Hence we feel that the real distinction between

vowels and consonants consists in their musical capabilities, and that *l, r', m, n, ng*, known as liquids or “vocal,” are so much superior to the other consonants that they might form a separate class, so that omitting the less important sounds, we might arrange the others in order of musical character, thus, placing the best first:—

VOICE.

Vowels AA, AU, OA, UO, E, OE, UE, EE ; AHN', OAN', OEN', AEN' ; H' (voice).

Vocals L, M, N, R', NG.

Glides +

Buzzes Z, ZH, V, DH, W, Y ; °H' (whisper).

Sonants .. B, D, G.

Slurs ÷

FLATUS.

Hisses S, SH, F, TH, WH, YH ; °LH, R'H ; °H (flatus), I (gradual), H_I (gradual jerk)

Implodents °B, °D, °G.

ATTACK AND RELEASE

Mutes P, T, K ; ? , (;) H₁ (pure jerk).

The speaker has to give full effect to all of these, the singer must rely upon the vowels, vocals, and glides for musical tones. Of the others the mutes are most important as producing no interruptions but merely determining the direction of a glide, or the mode of setting on the voice, and the rest are inflections which the singer must not omit in any case, but should mitigate as much as possible, and

hence reduce as nearly as may be to the condition of mutes, relying on the glide for making them clear and intelligible. Hence we feel the necessity of studying the action of glides from and to consonants, or the effect of consonants on adjacent vowels, and other consonants, at considerable length and with great care, as in the next Section.

IX. MIXED AND CONSONANT GLIDES. SYLLABLES.

Vowel, Mixed, and Consonant Glides Defined and Distinguished.—The general nature of *Glides* is explained at the beginning of Section VI (p. 42a) as consisting in a continually variable sound, having a distinct beginning and end, with a connecting path.

Vowel Glides begin and end at vowels, which may be themselves prolonged musically, but form no part of the glide itself, and merely serve as clear marks of its beginning and end, and the path, which in this case consists wholly of voice sound, forms the really appreciable “voice-glide.” Such vowel glides have been fully considered in Sec. VI.

Mixed Glides have a vowel at one extremity and a consonant at the other. When the consonant is a vocal (p. 86), the mixed glide bears a strong resemblance to a vowel glide. When the consonant cannot be sustained musically, but has a sound of its own, being a buzz, sonant, hiss, or implodent, it still serves to mark the beginning or end of the glide distinctly. But when it is a mute, the beginning or end of the glide is rather uncertain, just as the beginning of motion in a ball suspended by a thread that is set on fire.

Consonant Glides have a consonant at each extremity. If both consonants are mute, a glide is impossible. If one is hissed and the other mute, or if both are hissed, there is a hiss glide only, as distinct from a voice glide. If one is voiced and the other mute or hissed there is an approach to a mixed glide. If both are voiced, there is an approach to a vowel glide.

Murmur Triphthongs Reconsidered.—The great importance of *mixed glides* to singers will make it necessary to consider them at some length. First recur to the murmur triphthongs (p. 52a) such as in fire *fwüü*, where the vowel glides would be more fully represented $u \rightarrow \check{i} \rightarrow \check{ü}$; that is, there is the vowel *u*, bearing the stress, gliding sharply (\rightarrow) on to the vowel \check{i} , which does not bear the stress, and this gliding weakly (\rightarrow) or slurring on to $\check{ü}$, which has also no stress. The real stress is not so much on *u*, which is very short, as on to the earlier part of the glide, in $u \rightarrow \check{i}$. The weakness and want of stress in the slur $\check{i} \rightarrow \check{ü}$ prevents this from making the whole into two syllables.

Action of a Vowel between two other Vowels. Syllables.—Now take *aaüaa* or $aa \rightarrow \check{i} \rightarrow aa$, when there is a sharp glide from *aa* to \check{i} and from \check{i} to *aa*, without any proper repetition of \check{i} . Here the double glide, first diminuendo and then crescendo, is so conspicuous, that the ear naturally separates the sounds into two groups, or “syllables” (from a Greek word meaning “collection” or group). A speaker would therefore be apt to lengthen the middle \check{i} , separating it into two parts by decreasing the energy, which may be represented by the sign of $\check{i} \rightarrow \check{i}$, thus $aa \rightarrow \check{i} \rightarrow \check{i} \rightarrow aa$, which makes the two groups more conspicuous.

To feel the effect of the glides more distinctly suppose that one or both are omitted, and represent the result by (..), so that *aa...i* means the vowels *aa* and *i* with a silence in place of a glide between

them, but with the greater stress on the first vowel. Compare

aa...ĩ...aa, *aa+ĩ...aa*, *aa...ĩ+aa*, *aa+ĩ.ĩ+aa*,
aa+ĩ+aa

With these also compare

aa÷ĩ÷aa, *aa+ĩ÷aa*, *aa÷ĩ+aa*, *aa+ĩ÷ĩ+aa*,
aa+ĩ+aa

Where the ÷ shows that there is no cessation of voice, but merely a diminution of force, so that the glide becomes a slur, and is very inconspicuous, and the *ĩ* shows that this vowel is both without force and lengthened.

In ordinary Glosic we should write these ten cases thus—

aa ĩ aa, *aa y aa*, *aa yaa*, *aa y aa*, *aa y aa*
aa y aa, *aa y aa*, *aa y aa*, *aa y aa*, *aa y aa*

Thus confusing glides and slurs. To the singer, however, it is of considerable importance whether he has suddenly to check the flow of air from his lungs or not, and hence he is always more inclined to *slur* than to *break*, that is, to use (÷) than to use (...). Thus *aa...ĩ...aa* would have to be sung with the clear attack and release to each vowel, as *aaĩ...ĩĩ...aaĩ*, but *aa÷ĩ÷aa* would require the clear attack at the beginning and end only, as *aa÷ĩ÷aaĩ*, the glottis remaining in the position for voice all the time.

Action of a Vocal between two Vowels—Syllables.—In these cases we have simple vowel glides. In the mixed glide between vowel and vocal we can trace the same effects as

aa...l...aa, *aa+l...aa*, *aa...l+aa*, *aa+l...l+aa*,
aa+l+aa
aa÷l÷aa, *aa+l÷aa*, *aa÷l+aa*, *aa+l÷l+aa*,
aa+l+aa

In ordinary Glosic writing the necessity of collecting into one written word the symbols of the sounds which compose it, and of avoiding such connecting marks as (+, ÷), have led to the confusion of slurs and glides, and to represent either of them by writing the vowels close together. The difference of stress in the beginning and end of glides did not need to be distinguished, because

the consonant, even when vocal, has necessarily much less force than the vowel. Hence as before these ten cases are written

aa l a, *aa l a*, *aa l aa*, *aa l aa*, *aa l aa*
aa l aa, *aa l aa*, *aa l aa*, *aa l aa*, *aa l aa*

This is quite enough in practice when the custom of the language is understood, but not enough for the purposes of accurate study. In the present examination, then, (...) will be generally represented by separation, and (+) by closeness of the letters, but (÷) will be retained except when the consonant is doubled. Thus the ten cases will be accurately distinguished as

aa l aa, *aa l aa*, *aa l aa*, *aa l aa*, *aa l aa*
aa÷l÷aa, *aa+l÷aa*, *aa÷l+aa*, *aa+l÷aa*, *aa l aa*

Now here, in the first case, we have three distinct and separate emissions of voice, *aa l aa*, without glides. It is convenient to call these syllables or groups, although each consists of only one sound, just as we call "one" thing a "number" of things, although a "number of things" should evidently consist of "more than one" thing. The first case, *aa l aa* consists, then, of three syllables. The sixth case, *aa÷l÷aa*, also gives the effect of three syllables *not well detached*, because there is only relative not absolute silence between them. The other eight cases consist of two syllables each.

For *aa l aa* and *aa+l÷aa* it is evident that the first syllable ends with *l*, which is felt to be slightly prolonged in the second form, and the second syllable begins with *aa*, with a clear attack in one, but in the other, with no attack at all, because the glottis has never ceased to act and to produce voice. The two syllables in the first case are separated by a silence, in the second by a "muffled" voice.

For *aa l aa* and *aa÷l+aa*, the first syllable ends with *aa*, having a clear release *aaĩ* in the first case, but merely a reduction of force in the second case. The second syllable begins with *l* with a clear attack *l* in the first case, but merely with renewal of force in the second. The two syllables are separated by a silence in the first case, and by a muffled voice in the second.

For *aal laa* and *aal-÷-laa* there are also distinctly two groups, and the separation is evidently made in the first case by a silence, and in the second by a remission of energy in pronunciation of *l-÷-l*, so that *÷* serves again to divide the syllables.

For *aalaa* the *l* is short, and for *aallaa* it is long, but there is no reduction of energy during its continuance. The whole length of the *l* itself forms, therefore, the sensible separation between the first and second glide. And if we group the beginning of *l* with the preceding *aa*, we must group the end of *l* with the following *aa*. We come then to the conclusion that the syllables divide "in the middle" of *l* or *ll*.

Action of a Buzz or Sonant between Two Vowels.—Similar considerations apply to the cases where the consonant which separates the syllables is a buzz or a sonant. Thus we can and should distinguish

aa z aa, aaz aa, aa zaa, aaz zaa, aazaa
aa-÷-z-aa, aaz-÷-aa, aa-÷-zaa, aaz-÷-zaa, aazzaa
aa b aa, aab aa, aa baa, aab baa, aabaa
aa-÷-b-aa, aab-÷-aa, aa-÷-baa, aab-÷-baa, aabbaa

Action of a Hiss between Two Vowels.—When the dividing consonant is a hiss, as in *aasaa*, there is a slight distinction. The glide from the vowel to the hiss, *aas*, begins necessarily with the voice. Should that voice be carried on up to the hiss, that is, while the tongue moves from the *aa* to the *s* position, and should the glottis be then suddenly opened, so that flatus only can be heard? This action may be represented by *aas*. Or should the voice die off into a whisper, and pass into flatus during the glide? This second action may be represented by *aaqs*. Or does the voice continue into the *s* position, producing *z*, and during that position change through whisper rapidly to *s*? This third action may be written *aazq* or *aazs*. And similarly in passing from the *s* to *aa*, where does the voice begin? In the *s*, thus *szaa*? immediately after the *s*, thus *saa*? with a gradual

transition after the *s*, thus *sjaa*? The habits of different nations and individuals here differ considerably. So far as I have observed, it is common in English to say *āaqs* and *ās*, and it is common in Italy to say *āazs* and *ās*, but the first often falls into simple *āaz*. In German *āaz* and *ās*, and in French *āaz* and *ās* are both usual. The English singer is recommended to say *āas*, *ās*, making the change smartly and suddenly in passing from the vowel to the hiss, because the slightest suspicion of *z* is unpleasant to our ears, having a *Zum'erzetzer* effect. But the *s*, of course, must never be lengthened in singing; we must use *s-÷-s* or *s...s*, with two short *s*, in place of *ss*. The ten spoken forms are then

aa s aa, aas aa, aa saa, aas saa, aasaa
aaq-÷-s-÷-jaa, aas-÷-jaa, aaq-÷-saa, aas-÷-saa, aassaa
 The slurs require the gradual attack and release, because the glottis is never closed; but the effect is not pleasant. It is important, however, for the right understanding of glides to note the great distinction between *aas* and *aa s*, or even *aaq-÷-s*, that the singer may accustom himself, even when the vowel is much prolonged, to bring out the glide smartly and clearly.

Action of a Mute between Two Vowels—Recoil.—When the separating consonant is a mute, the case again changes aspect. The glide is once more a complete voice glide, but there is no resting-place at the mute. The voice is simply cut off at the end of the glide, and this is effected not merely by the closing of the external apertures, but by the closing of the glottis itself. Hence the three separate syllables and slurs become impossible.

If we say *aa p aa*, the effect is the same as *aa aa*, except that perhaps there is rather a longer pause between the two vowels. To make any audible effect possible we must either "implode" the *p* or introduce flatus or voice either before or after the *p*, as *aa °b aa*, or *aa °hp aa*, *aa k°p aa*, *aa p°h aa*, *aa p-k°aa*. Of these the after-flatus *p°h*, pronounced very rapidly, is most common in England, and is sometimes known as the "recoil." In this

case *aa p^oh aa* can indeed be made quite audible as three distinct syllables, but then *p^oh* really contains a flatus-glide from the *p* position to some easy indefinite position, say that of flated *u* or *o*. That this is really the case may be felt by saying rapidly, *p^oh*, *t^oh*, *k^oh*; *t^oh*, *k^oh*, *p^oh*; *k^oh*, *p^oh*, *t^oh*, when it will be found that each of the three sound is easily distinguishable, although, if there were no flatus-glide, there would be nothing heard but a succession of the same flatus sound *o^h*. If the sensitive back of the hand be held before the mouth while saying *p^oh*, *t^oh*, *k^oh*, the force of wind will be found to be very great for the two first, and the character and direction of the blast to differ considerably in each of the three cases.

But even this contrivance fails for the slur. It is, of course, impossible to keep a stream of air passing through the mouth when the passage through the mouth is shut, and if we merely diminished force in passing from *aa* to *p*, we should simply render any effect of the *p* inaudible. Hence the five forms *aa p aa*, *aa-p-aa*, *aap-aa*, *aa-paa*, *aap-paa* must be excluded, and there remain only the five important forms

aap aa, *aa paa*, *aap paa*, *aapaa*, *aappaa*

For *aap aa*, the voice glides precisely as for *aab aa*, but ceases, by an action of the glottis, as the *p* position is secured, and the voice does not go on resounding in the closed mouth, as for *b*. The effect of the glide in *aap* without anything to mark its termination, is very incomplete and mutilated. But when a vowel or other consonant follows, it is the only one admissible. Some persons will say *aap^oh*, but the singer should never allow himself to indulge in anything so unmusical. For *aa paa* the glide on to *p* is lost, but that from *p* remains. This is just as mutilated as *aap*, but it has not the same effect, because the voice dwells as long as it pleases on the final *aa*. But many persons find it not distinctive enough, and introduce an aspiration, as *p-haa* or *p-haa*, both of which are highly objectionable; the former is a German, the latter an Irish error. For *aap paa* both glides occur, and

there is a perceptible silence between them which divides the syllables. But in *aapaa* this silence disappears. The second glide begins where the first ends, with no more interval than is necessary for reversing the action of the muscles, so as to open instead of closing the lips. But for *aappaa* that separation is slightly increased by making the contact tighter, giving an "energetic" character to the consonant. The remarks on *p* apply with proper changes to *t* and *k*.

Vowels Running on to Consonants, and Conversely, Open and Closed Vowels, Final and Initial Glides, Medial, Double, and Split Consonants.—When a mixed glide takes place *from a vowel to a consonant* in any of the ways just stated the vowel is said to "run on" to the consonant or to be "closed" by it, and to occur in a "closed" syllable; but when it is separated by a silence, or only united by a slur, it is said to be an "open" vowel, or to occur in an "open syllable." The consonant is said to act "finally" on the vowel, and to "close" it. The glide is "the final effect" of the consonant on the vowel.

When the mixed glide takes place *from a consonant to a vowel*, the consonant is said to "run on" to the vowel to "attack" it, to act on it "initially."

When a *consonant* forms a mixed glide with *both* a preceding and following vowel, the length of separation of the glides may be long, or short, or absolutely nothing at all. When as short as possible, as in *aapaa*, *aasaa*, the consonant is said to be "medial," or to produce its medial effect. When just perceptibly lengthened and strengthened as in *aappaa*, *aassaa*, it is said to be "double" or "energetic." When there is an actual perceptible pause or slur between the two glides, as in *aap paa*, *aas-paa*, the consonant is said to be "split" or "dislocated." The last case occurs properly only in spelling syllables, or when a singer is obliged (by the fault of the composer) to take breath between syllables. The "double" effect is very common in Italian, as *hanno* (they have) *aannoo*,

not *aan*→*noa*, and even in English, compare bouquet bookcase *buok'ai buok'kais*, missive missent *mis'iv missen't*, unowned unknown *unoa'nd unnoa'n*, penny penknife *pen'i pen'neif* (not *pen'if*, as some say). It also occasionally occurs in German and French. The "medial" effect is the most common in English and German when it closes an accented and begins an unaccented syllable, as *messen* (measure) *maes'en*, *können* (to be able), *koen'en*, *männer* (men) *maen'ur'*, happy *hap'i*, &c., where in ordinary orthography two consonants are written as if there were a double effect. This double effect may, however, always be used by the singer, and frequently with advantage, as it tends to bring out the effect of the consonant better. In Italian and French the medial effect is not acknowledged theoretically. It seems to me that Italians end the syllable when possible by a slur, as *sano* (healthy) *saa'→noa*, not *saa'noa*, *ridere* (to laugh) *ree'→dai'→r'ai*, not *ree'dair'ai*; the rule being that when the consonant or consonants after the vowel can be pronounced, (that is, have their effect made audible, by Italians,) without the assistance of the preceding vowel, they should be so pronounced. But in French it seems to be that the consonant is always medial if possible (that is if it can be made to act upon both vowels) as *malheureux* (unhappy) *maaloer'eo*, not *maa'→loe'→r'eo*. In English an unaccented vowel is always "open" when preceding such a consonant as can produce its effect by help of the following vowel, as merrily *mer'i→li*, happiness *hap'i→nes*, repay *ri→pai*, presume *pri→zeum*, laboratory *lab-u→ru→tur'i*, navigable *nav'i→gu→bl*. emotional *i→moa'shu→nül*.

Tight and Loose Mixed Glides.—The glide is "tight," "close," or "smart," when there is a considerable distance between the positions of the vowel and consonant, and this distance is travelled in a short time. Hence to produce the effect of a consonant clearly, the glide should be made rapidly and smartly. In English when the vowel is long it is usual to make the glide "lax" or

"loose." The voice seems to lose energy, and it glides weakly, and hence not very clearly on to the consonant. This is peculiarly a vice of singers, who have to lengthen even short vowels, and to whom the noise of a consonant is a nuisance. They consequently altogether lose the effect of consonants even in syllables which in speech have short vowels, and therefore, as the voice is in full energy on commencing the glide, have smart glides. But the omission of a final consonant, coupled with the inevitable lengthening of a short vowel, is quite enough to make a word unintelligible. Hence the singer has to practise his glides very carefully till he can make them perfectly smart, with long vowels gliding on to mutes, as in *aa'p*, *aa't*, *aa'k*, without any flatus after the consonant. He should sing them in any order to a person at a considerable distance, and not be satisfied unless that person hears every consonant distinctly, which he can easily signal by holding up the right hand for *p*, left hand for *t*, and both for *k*, without interrupting the singer. This is not an easy exercise, but it is one of the most important for a singer who would acquire a clear enunciation. The tightness and consequent audibility of the glide is produced by rather increasing the force of the vowel just as it begins to glide and keeping up the force till the vowel is lost in the consonant, that is during the whole glide, which must be made very short and sudden. In the first exercises, of course, the effects must be exaggerated, and then, when the action is familiar, they will have to be toned down to the requisite delicacy.

Initial Mixed Glides from Voiced Consonants and Hisses.—Initial mixed glides proper are those which occur from a consonant to a vowel, after a "pause," that is, after a very sensible silence, generally enough to draw breath once or twice, or at the beginning of a sentence or speech. In this case the vocals, buzzes, and hisses, should be taken very short, and the vocals, buzzes, and sonants should begin with the clear attack, *z*. There is no

danger in any of the four languages that vocals should be preceded by their flated forms, that is, that we should say *lhlaa* for *laa*, with a gradual attack, because they do not possess this flated sound *lh*, and consequently it is difficult for their speakers to utter it. But the buzzes are so rough and disagreeable, that there is a tendency to make them begin with the flated forms, that is, with the gradual attack, and in the same way there is a tendency in case of the hisses to introduce the buzz after the hiss. Thus in English there is a tendency to say *whwen* for *when* simply, and even to say *wen* for *when*. In the West of England *f^{aa}*, *th^{aa}*, *s^{aa}*, and even *sh^{aa}* occur, which under different degrees of energy give more or less prominence to the flated or voiced form, so that sometimes *f^{aa}*, *th^{aa}*, *s^{aa}*, *sh^{aa}* seem to strike the ear, and at others *v^{aa}*, *dh^{aa}*, *z^{aa}*, *zh^{aa}*. The singer should always avoid this ambiguity. He should take one or the other form clearly. This is managed for the hisses by keeping the glottis open for the whole (very brief) duration of the hiss, and closing it suddenly to the clear attack at the beginning of the glide. The effect is then a hiss, followed by a glide which resembles that from a mute in having no previous duration of voice sound through a fixed position. The singer should practise *s^{aa}*, *s^{aa}*, that is, *s...^{aa}* and *s^{aa}+^{aa}*, and note the difference of effect, and also the difference from *s^{aa}+^{aa}* (that is, *s+^{aa}+^{aa}*), where the change from flatus to voice takes place during the glide. For buzzes the effect is produced by beginning with the clear attack, as *v^{aa}*, that is, putting the organs in the proper position for voice at once, and thus avoiding the gradual attack, as *v^{aa}*, giving *f^{aa}*. In German all the words beginning with 's,' as 'sie' (she) are pronounced with *sz*, as *sze*, even by singers; indeed it was by observing singers that I first became acquainted with the fact more than thirty years ago. Singers, however, are recommended not to indulge in the habit, but to commence with the clear attack, and make the buzz very short. As the Germans have no *v*, or *th*, and use *f* only after *p* when they use it at all,

this *sz* is the only combination of the kind which occurs in that language. In Italian and French, so far as I have observed, there is no tendency to begin an initial buzz with its flated form.

When the initial consonant is a sonant, *b*, *d*, *g*, there is no real difficulty to an Englishman, Italian, or Frenchman, but most of the Germans have a considerable difficulty, because they are used to "implode," and say ^o*b*, ^o*d*, ^o*g*, which is on the other hand difficult to Englishmen. The Germans therefore try to prolong the voice sound of *b*, *d*, *g*, which is so difficult that they are apt to open the nasal passage, and say *mb^{aa}*, *nd^{aa}*, *ng^{aa}*. This is a common habit among several nations, and is here only mentioned as a fault, into which singers might be easily tempted, but which they must carefully avoid.

Initial Mixed Glides from Mutes.—When the initial consonant is a mute, *p*, *t*, *k*, the difficulty of having a perfectly silent commencement of the glide leads very frequently both Englishmen and Germans (not, I think, Italians or French) to begin with the gradual attack. The consequence is that there is an explosive escape of flatus as the check to the voice is released, occupying the position of the glide, and then the vowel follows, beginning perhaps in part of the glide, and perhaps at its full position, thus *p+^oh^{aa}* or *p^oh^{aa}*, *t^oh^{aa}*, *k^oh^{aa}*, which may be written more conveniently *p^{aa}*, *t^{aa}*, *k^{aa}*, because the vowel is really begun gradually, and the explosion is simply occasioned by the release of a tight position. This is sometimes exaggerated by suddenly jerking the lungs so as to force the flatus of the clear attack still more strongly, as *p-h^{aa}*, *t-h^{aa}*, *k-h^{aa}*. This is by no means unfrequent with public speakers in England (I have even heard a minister, who used this method consciously and designedly, declare that it was the only method of making these consonants properly heard), and it is general among those Germans who distinguish mutes from sonants, that is, who do not "implode." That it was common in older German we see from the

forms *pf' aar'l*, *l's'oo*, the actual pronunciations of 'pfahl' (pole), 'zu' (to), which arose from *paar'l*, *l'oo*. Still these sounds are not required for intelligibility, and should be most studiously avoided by the singer, because they introduce an unnecessary and unsingable flatus. They also destroy the real singable voice glide altogether. The singer must carefully practice singing *aa aa aa*, *paa paa paa*, *taa taa taa*, *kaa kaa kaa*, *aa paa*, *aa taa*, *aa kaa*, *paa aa taa*, *paa taa aa*, and so on, with different vowels, and feel the great difference occasioned by the glide, when kept strictly voiced, without a trace of flatus. This will add greatly to the beauty of his English and German singing, and it is quite indispensable for Italian and French. See Section XI, Exs. 2 to 8.

Final Mixed Glides on the Voiced Consonants and Hisses.—Final mixed glides proper from a vowel to a consonant, before a "pause," present similar difficulties. When the consonant is vocal, there is a tendency to prolong it unduly, especially if the preceding vowel is short. This is all very well in speaking, but as the vowels may always be lengthened in singing, and the vocal, though singable, is far less musical than the vowel, it must not be thought of in singing. The singer must endeavour to tighten his glide on to the vocal, and make that vocal very brief indeed, so that it comes to a sudden stop, as if broken off. Some length of time is necessary, of course, for the audible utterance of the vocal, and this will suffice to distinguish it from other consonants in the same column of the Table, on p. 17, that is, which are produced by nearly the same position of the organs. Thus *aal* is kept distinct from *aad*, *aar'*, *aan*, with all of which it is liable to be confounded, owing to the great resemblance in the three glides. Similarly *aam* must be kept clear of *aab*, and *aang* of *aag*. As respects the nasals another point must be attended to; no particle of the glide from the vowel to the consonant must pass through the nose. Hence the glides in *aa+m*, *aa+n*, *aa+ng*, are identical with those in *aa+b*, *aa+d*, *aa+g*, and

the only differences in the syllables consist in the instantaneous opening of the nasal cavity on the cessation of the glide in the first three cases, and the muffled resonance of the vowel in the mouth only in the last three cases. It is of extreme importance for a pleasing pronunciation of English not to allow the least nasality in any vowel sound or vowel glide. And these syllables form great difficulties to foreigners. There is no tendency in any of our four languages to drop the voice and go off to flatus, when the vocal ends, as *aal-th*, *aar'-r'h*, although Germans often say *aa'r-r'h*, (p. 84a) which is not to be imitated.

When the final consonant is a buzz, there is a constant tendency in English to drop the voice and pass into the hiss, most with *z*, as *aazs*, but not unfrequently with *dh*, as *aadhth*, and more rarely with *v*, as *aavf*, as in: That's his! I can't breathe! Have you five? *dhats 'hizs! ei kaar'nt 'breedhth! hav eu feivf?* The singer should avoid the flated form as unsingable. The final *zs* is particularly disagreeable in singing. In German there is no final buzz in a glide, but only pure hisses. In Italian no word ends with a buzz. In French the final buzz does not pass off into a hiss, as *la rose* (the rose) *laar'oaz*; observe here that the *r'* is medial. As regards the glide up to the buzz, it should be treated in the same way as for a vocal, but the buzz afterwards should be very brief.

The final sonant, as in *aab*, *aad*, *aag*, has glides of precisely the same nature. The singer should continue the muffled resonance of the *b*, *d*, *g*, just time enough to be perceived, and especially avoid two methods often adopted to make these sonants more conspicuous. Many speakers, even so great an actor as the late Mr. Macready (*Mu'kr'ee'di*), and very many lower class tragedians, allow the final sonant to become medial, by adding a very brief and indefinite vocal sound, so that the sonant, which is brief and never ceases to be heard, is followed by a glide to some indefinite form, nearly *u*, which is represented by *h'*, thus *aab-h'*, *aad-h'*, *aag-h'*. Thus 'stab, add, nag,' become *stab-h'*, *ad-h'*, *nag-h'*, that is nearly *stab'u*, *ad'u*, *nag'u*,

sounding like 'stabber, adder, knagger.' Other speakers, wishing to bring out the sonant more strongly, drop the voice, and end with flatus, thus *aabp^oh*, *aad-t^oh*, *aag-k^oh*, which is very apt to produce the effect of *aap*, *aat*, *aak*, and should therefore be also avoided. The proper method, especially for the singer, is to prolong the vowel as much as is required for the music, make the glide tight, just prolong the sonant enough to be felt, and end with a clear release. In German no word ends in *b*, *d*, *g* before a pause, but if a vowel or voiced consonant follow, I seem to hear the proper sound of *b*, *d*, *g* or *gh*, *gy^h*, at any rate such sounds are quite admissible. In other places final 'b, d, g' become pure *p*, *t*, *k* or *kh*, *ky^h*, however they may be written. In Italian the elision of a vowel will sometimes, but rarely, produce a *b*, *d*, *g* at the end of a word, and similarly in French, and in both cases they are pronounced clearly.

When the final consonant is a hiss, the only point to be remembered is to voice all the glide, and to open the glottis suddenly at the moment the hiss position is assumed, and not to prolong the hiss in singing. The greatest care has to be taken with *s*, which has such a cutting hiss. In German especial care is requisite with the final *kh*, *ky^h*. English singers of German are apt to omit them altogether, which of course is atrocious, and renders the words perfectly unintelligible and difficult to follow even with the text. But there should be a tight glide up to them, and then they should be sustained just long enough to be distinctly separated. They are certainly bad interruptions for the singer, but they are characteristic of the language, and must be well heard. Practise singing such phrases as: Ach! nicht ich doch (Ah! not I, though) *aakh!* *něky^hht* *ěky^hh* *dao^{kh}*, to very long notes, and hence as *aa^{kh}*, *nee^{ky^h}*ht, *ee^{ky^h}*h, *dao^{kh}*, making the glide tight (exaggerated), and the hiss light.

Final Mixed Glides on to Mutes, Recoil with Flatus, Click, or Voice.—The mute final necessarily presents the greatest difficulty. In this case the

glide ought to end in a silence, but, as already noticed (p. 90*a*) it often ends in the "recoil." Singers should be satisfied to end with the glide, as *aap*. But if the check is released, the mute should not glide on the flatus, but make a very faint smack or click by the sudden separation of the two lips for *p*, point of the tongue and palate for *t*, and back of the tongue and soft palate for *k*, all of which parts are moist. Representing this click by (°) at the end of a word, as a contraction of °*h*, practise first holding the breath so as to be sure that no flatus escapes, and then saying *p*°, *t*°, *k*°, as loudly as possible, and then gradually reduce them to the lightest sound which is just audible. This is the utmost amount of recoil that a singer should allow himself, thus *aap*°, *aat*°, *aak*°. It is sufficient to relieve the organs, and then the singer can breathe freely and noiselessly. And even the speaker had better limit himself to this faint click. It may be mentioned incidentally that these form the bases of the celebrated South African and North American clicks. In German the same practice may be adopted. In Italian there is scarcely any occasion to use it. In French *p*, *t*, *k*, could only occur finally by the elision of a 'mute e,' and French speakers in practice prefer the faintest possible indication of this *eo*, which may be written *ěđ* to distinguish it from merely short *ě*; and they then usually double the preceding mute, that is, they glide tightly up to it from the vowel, and loosely from it on to *ěđ*, making a barely perceptible pause between the two glides. This is especially done in poetry with all final consonants which arise from the elision of a 'mute e,' in order to supply its place, and make the existence of the elided syllable apparent. Thus chape (a cope) *shaappěđ*, chatte (a cat) *shattěđ*, moque (laughs at) *maokkěđ*.

Consonant Glide from Vocal to Vocal.—Passing from mixed glides we have to consider purely consonant glides, where each element is a consonant. The consonant glide of vocal to vocal is rare, and in English is only found after a vowel,

as in fallen *faw'ln*, *elm*. In *faw'ln* and such words, the tongue having come into the *l* position, the point is not removed from the palate, but the sides close to the teeth to complete the check, and the uvula descends to open the nasal passage. There is thus no room for any vowel to interpose, but there is a rapid glide from *l* to *n*. If, however, the point of the tongue were allowed to quit the palate for an instant, a voice sound, which we may write *u'*, would be heard for that instant, the *l* would glide on to it, and it would glide on to the *n*, and two syllables would arise, thus *faw'lu'n*. In *elm*, the point of the tongue should be similarly maintained on the roof of the mouth, while the lips close in for the *m*, as and they close, the uvula should descend to open up the nasal passage. Many speakers find this glide so difficult, that they let the point of the tongue drop too soon, and hence introduce a vowel, as *el'u'm*. The vowel should always be avoided in this case. The termination *ln* is very common in German after *e* or *u'*, as *nudeln* (vermicelli) *noo'du'ln*, *spiegeln* (to mirror) *shpeeg'y'hu'ln*; and *lm* occurs in *halm* (stalk) *haal'm*, *helm* (helmet) *hael'm*. Neither occur in Italian or French. The final glides *r'l*, *r'm*, *r'n*, are quite optional in English, in 'snarl, arm, barm, tarn,' generally called *snaa'l*, *aa'm*, *baa'm*, *taa'n*, but allowably *aa'r'm*, *baa'r'm*, *taa'r'n*. But these glides are frequent in German, *kerl* (fellow) *kæer'l*, *arm* *äar'm*, *herrn* (accusative of 'herr,' sir) *hæer'n*, and French *perle* (bead) *paer'l*, *charme* (charm) *shäar'm*, *lucarne* (attic window) *luékäar'n*, but not in Italian. For this glide the *r'* acts just as a tremulous vowel, and the tremor is continued through the glide. Such initials as *m'aa*, *m'aa*, *m'r'aa*, *m'r'aa*, and even *m'aa*, *r'laa*, are quite possible, but do not occur in our four languages.

Consonant Glide from Vocal to Buzz.—The final consonantal glide of vocal to buzz is rendered common in English by the mode of forming our plurals, as *bells* *belz*, *crumbs* *krumz*, *hens* *henz*, *things* *thingz*, and with permissive *r'*, *fears* *feet'r'z*.

These present no difficulty. The only care required is not to finish off the *z* with an *s*, by dropping the voice, as *henzs*, &c.

Consonant Glide from Buzz to Buzz.—The consonantal glide between two buzzes is not so common, but it occurs final in English, as halves *haa'vz*, wolves *wuolvz*, breathes *bree'dhz*. These present two difficulties, to retain the voice through all the first buzz and also through the second. The latter is rarely done in the pause, in that case the buzz readily falls into the hiss, as *haa'vzs*, *wuolvzs*, *bree'dhzs*, which, however, the singer should avoid. None of these glides occur in the other three languages. One of these words contains an example of a vocal and a buzz, as in shelve *shelv*, twelve *tuelv*, delves *delvz*, selves *selvz*. In French we have also *Belge* (Belgian) *baelzh*, charge *shäar'zh*. The permissive trill would give us *starve* *staa'r'v*, as in French *larve* (insect larva) *läar'v*, but the combination is not common.

Consonant Glides from Sonants to Vocals at the end of Words.—In cable *kai'bl*, adtle *ad'l*, giggle *gig'l*, deaden *dæd'n*, the vocals *l*, *n* make distinct syllables. Here the distinction between the glide on to the pure vocal and the interposition of a vowel must be perceived. In *kai'bl*, the tongue is brought into the position for *l* before the lips are separated from the *b*, so that no vowel can be inserted, but in verbal *vu'bu'l*, cymbal *sim'bu'l*, the tongue is not in contact when the lips are opened. For *ad'l*, idle *ei'dl* riddle *rid'l*, bidden *bid'n*, the point of the tongue is already in the position for *l*, and care has to be taken not to remove it, but merely to slacken the contact of the sides of the tongue with the teeth to let out the *l* sound, or else to retain the side contacts firm, and open the nasal passage for the *n* sound. If the point of the tongue is removed in either a vowel sound is interposed, as in medal *med'u'l*, idol *ei'du'l*, bridal *brei'du'l*, abandon *uban'du'n*. Now the difference of the two pairs of sounds *bl*, *dl* and *bu'l*, *du'l* is

so slight that they are often confused, and as the latter are much more singable, the singer has been already recommended to use them in place of the former (p. 74*b*). The case of *gig'l* is rather different; but here the glide is only stronger. The tongue has a great leap to make from the position for *g* (diag. 17) to that for *l* (diag. 20), and while it is changing, the voice being omitted, there is a very evident glide. But this glide being altogether obscure in sound does not differ so much as in the last cases from the effect of an interposed *u'*; compare wriggle, regal *r'ig'l*, *ree'gu'l*, and hence the use of the latter for the former is even more admissible in singing. Only it is necessary to make the glide from the *u'* to the *l*, *n*, loose, not tight, so that there should be no resemblance to an accented *ul*, *un*, as *fid'ul'* for *fid'l* fiddle, which has always a disagreeable effect. The final *br'*, *dr'*, *gr'* become *bu'*, *du'*, *gu'* in English, and *bur'*, *dur'*, *gur'* in German, but may be heard in colloquial French, as *sabre* (sabre) *säabr'* or *säabr'ëö*, *ordre* (order) *aor'dr'* or *aor'dr'ëö*, *ogre* *aogr'* or *aogr'ëö*, and even the flatus is sometimes substituted, as *säabr'h*, *aor'dr'h*, *aogr'h*. The final *bl*, *dl*, *gl* are sometimes treated in the same way in French, as *sable* (sand) *säablh*, but properly *säablëö*, never *säabl*. In German the final *l* gliding from preceding sonant is written 'el' in general, and may be always called *el* (not *ael*), or *u'l*, but it often becomes a pure *l*, and is even occasionally so written, as *fiedel* (fiddle) *fee'del*, *fee'du'l*, or *fee'dl*, *grübeln* (to grub) *grue'beln*, *grue'bu'ln*, or *grue'bln*, in which last case the glides are *ue+ëö+l÷n*. None of these finals occur in Italian.

Consonant Glides from Sonant to Vowels, and to the Buzzes W, Y at the beginning of Words.—The initial *bl-*, *gl-* require care to keep the *l* very short, and yet make it sufficiently heard for the previous consonant to glide on to it sensibly. Such sounds as *bl-loo*, *gl-loo*, or *bu'loo*, *gu'loo* are quite inadmissible, although occasionally heard. As *gl-* presents difficulties in the very rapid motion of the tongue (diagrams 17 to 20, most children (and a

large number of dialect speakers) convert it into *dl-*, which is very easy, because to pass from *d* to *l* we have only to loosen the sides of the tongue, and as *dl-* does not occur in our language, it occasions no mistakes. But it is nevertheless an error in speech which should be avoided. This error is not known in German and French, or in the very few and recent Italian words in which it occurs. In the greater number of Italian words *gl-* is replaced by *geö* or *gy*, as in *ghianda* (a gland, or acorn) *gëaan'daa* or *gyaan'daa*.

The initials *br'*, *dr'*, *gr'* present no difficulties, but in *bw-*, *dw-*, *gw-* a peculiar effect results. In saying true *bw-* there is but a very slight gliding sound. The lips are quite close for *b*, the vocal resonance being entirely within the mouth, though if the finger be placed lightly on the lip it will be found to tremble. For *w* the lip is opened, and the voice escapes as a buzz. The extremely slight motion creates an extremely slight glide, which is, however, perceptible, and hence *bwaa* is not easy. Care must be taken to avoid *bu'waa*. This difficulty is practically overcome in two ways. One is to convert *w* into *öö*, producing *bööaa*, and perhaps this is a common pronunciation of the French *bois* (wood). But perhaps the commonest, as it is the neatest pronunciation, is to close the lips for *b*, not in the usual way, but as if the lips when rounded for *w* were drawn up in the middle, just like a bag closed by a running string. Then opening out upon the vowel we have a combined effect of *b* and *w* pronounced together, thus *bu'aa*, where *bu'* represents this peculiar conformation of the lips by which an attempt is made to pronounce both *b* and *w* at once. This effect is easier to produce for *dw'aa* *doit* (owes), *gw'aatr'* *goître* (glandular swelling of the neck), because the lips being perfectly independent of the tongue, they can be brought into position at the same time with the tongue position for *d*, *g*. This is altogether a better way of producing the effect. In English *dwell*, *dwindle*, &c., I think that *dw'el*, *dw'in'dl* is both easier and commoner than *dwel*, *dwin'dl*, and I recommend its use especially to singers. Simi-

larly for *gw'aar'noa*; as for buoy *bu'oi*, the word appears to be a mistake. Sailors say *booi* or *booy*, which agrees with the original Dutch pronunciation.

Consonant Glide of Vocal to Sonant at the End of Words.—The final combination of vocals with sonants offers no difficulty to an Englishman; thus bulb *bulb*, barb *baar'b*, bald *bauld*, hemmed *hend*, end *end*, hanged *hangd*, jeered *jeeur'd*. Such combinations do not occur in German, or Italian, nor, so far as I remember, in French. In fact, such forms as *end*, *and*, offer great difficulties to a Frenchman, in an endeavour to avoid nasalisation, as he would naturally say *aen'd*, *ahn'd*, as in 'Inde, bande.'

Consonant Glides between Buzzes and Sonants, and between Sonants and Sonants.—Initial combinations of buzzes and sonants do not occur in English or German. In Italian, however, *zb-*, *zd-*, *zg-*, occur, as in *sbaglio* (a mistake) *zbaa'ly'oa*, *sdrajarsi* to stretch oneself at length) *zdr'aayaa'r'-see*, *sghigno* (sneer) *zgeen'y'oa*. The much more difficult form *dz-*, or rather *d'z'-*, or perhaps *z'* only, also occurs in Italian, as in *zelo* (zeal) *dzae'loa*, *d'z'ae'loa*, or *z'ae'loa*. It is easy enough to say *dz* or *d'z'*, the difficulty consists in making the glide short enough to produce the effect of a single consonant on to the following vowel. In French also not only *zb-*, *zd-*, *zg-*, *zr'-*, *zv-*, occur in adopted foreign words, but the more difficult combination *gz-* is used in a few words taken from the Greek, as: *Xénophon gzainoafaan'*, *xérasie* (a disease of the hair) *gzair'aazee*, *xiphoidé* (sword-shaped) *gzeefoa-béd*, a word often used as a test of French pronunciation. The difficulty does not consist in the glide *gz* in itself, but in making it sufficiently short, and not dwelling on the *z*, but gliding at once on to the next vowel.

In English and Italian the Glossic *j* is really one of this class, being absolutely *dy'zh'*, which very complicated form is pronounced by Englishmen and Italians with the greatest ease, while Frenchmen imitate it badly, and Germans flate it into

t'sh or *t'sh'*. When final, it follows an *l* easily, as that glides on readily to its *dy'* as in bulge *bulj*. There should be no more difficulty in *chai'nj* (change) than in *chai'nd* (chained), but many speakers do not glide on to the *dy'* at all, and pronounce *ty'sh'ai'nzh'*, or *chai'nzh'*, as they hear it. Various reasons lead me to prefer *chai'nj*, which seems most natural to English mouths. In 'changes' it is not so usual to omit the *dy'* initial element, because there is then naturally only a slur and not a glide between the *n* and the *j*, thus *chain-jez*. When the permissive trill is used, we have also *-r'j* in barge *baar'r'j* never *baar'zh*.

The final glide of buzz on to sonant is quite common in English, owing to the mode of forming our past participles, as amazed *umai'zd*, halved *haa'vd*, breathed *bree'dhd*, judged *judj*, bulged *buljd*. There is a tendency in the two last words to remit the voice, and end with *t*, as *judsh't*, *buljsh't*, which singers should avoid. No glide of this kind occurs in the other three languages.

Some cases occur of two sonants at the end of a word, as grubbed, bagged *grubd*, *bagd*. The very imperfect resonance of the voice for the sonants renders these glides extremely difficult to perform audibly, so that there is danger of changing the words into *grupt°*, *bakt°*, which is quite inadmissible; or into *grubdt°*, *bagdt°*, which is more allowed; or into *grub'ud*, *bag'ud*, which has an archaic (*aakai'ik*) sound, even if the *u'* take the form of the lightest voice *h'*; or even into *grub*, *bag*, with total omission of *d*. Many, therefore, say *grub'd-h'*, *bag'd-h'*, and the singer will find this easiest in the pause. The speaker must, however, learn to make the glide easily and audibly, for to say *bag'd-h' dhem* for *bag'd dhem* would have a foreign effect. These combinations do not occur in the other three languages.

The final glide of sonant to buzz is also common in English, owing to the mode of forming our plurals, as cabs *kabz*, beds *bedz*, bags *bagz*. Here again the singer must guard against *-z*, must make both the sonant and buzz short, and rely for musical length on the vowel.

Rule for Consonant Glides when one Consonant is Voiced and the other Voiceless.—In the preceding cases of initial and final consonantal glides after and before a pause, both consonants were voiced, and hence no difficulty occurred in the compulsory passage from voice to flatus, or flatus to voice. The effect would be similar if both consonants were flated, or one flated and the other mute. But we have already seen the difficulties which occur when a hiss or mute precedes or follows a vowel, in determining where the voice should be taken off or put on (p. 92a). The upshot of our considerations was, "That in an initial glide voice had to be put on at the moment that the mute or hiss position was released, and that in a final glide voice had to be shut off at the moment the mute or hiss position was assumed." The same rule should apply to the voice in consonants as well as in vowels, in connection with the glides to and from mute and hiss positions.

Initial Consonant Glides from Mute to Vocal, or to the Buzzes W, Y.—In *pl*-, *pr*'-, *pw*-, *tr*'-, *tw*-, *kl*-, *kr*'-, *kw*-initial the previous observations on the sonants in these positions will therefore apply with the above restriction. Observe especially that the glides are the same as when the initials are sonants, as in *bl*-, *br*'-, *bw*-, *lr*'-, *lw*-, *gl*-, *gr*'-, *gw*-, and that it is only the absence of any length of voice at first which makes the difference. As in the case *dl*- for *gl*-, the tendency to say *tl*- rather than *kl*- has to be avoided; and, as in *dw*- for *dw*-, the tendency to use *pw*'-, *tw*'-, *kw*'- in place of *pw*-, *tw*-, *kw*-, has to be cultivated. In final *-pl*-, *-kl*-, there is the same syllable formed as for *-bl*-, *-gl*-, thus: apple *ap'l*, cackle *kak'l*, and the singer has to cultivate the use of *ap'u'l*, *kak'u'l*, in the same manner as before.

Final Consonant Glides of Vocal on to Mute and Hiss.—It is only when a vocal glides on to a mute that a difficulty has been raised. In *-lp*-, *-lt*-, *-lk*-, our rule makes the voice glide all the way from the *l* to the *p*, or *t*, or *k*. But Mr. Melville Bell

thinks that this makes the voice too long and heavy, and writes *-lhp*-, *-lht*-, *-lhk*-, that is, he does not permit the voice to pass through the *l* at all. This is opposed to my own observation of what actually occurs, and at any rate the rule just given is best in practice. But in the case of *-lt*-, the recoil is necessary to audibility, as *felt*- or *felt^oh*. I have, however, heard the mistake of saying *feldt^o* for *felt^o* (*felt*), which then became difficult to distinguish from *feld* (*felled*). But this is guarded against by the rule just given. Similarly we must say *shelf* and not *sheldf*, which would sound like 'shelve.' With the nasals some little additional difficulty occurs. In *lamp*-, the nasal *m* continues as long as the nose is open. When it is shut, no sound whatever is heard, for there is then no exit for the breath; the flatus which enters the mouth is not sufficient to cause even an implosion. Hence unless there is a "recoil," the *p* cannot be heard in the pause. There is actually no glide from *m* to *p*, and we have to say *lamp^o*. If voice follows, the *p* becomes evident, at least by a silence, cutting off even a slur. Thus lamplighter *lampleiter* (using *ei* and *er* as in English Glossic) is not at all *lam- \dot{p} -leiter* or *lam-pleiter*, but is really *lam \dot{p} -leiter*. The *p* seems, therefore, to replace the sign of clear release. It is, however, a little more than that. On saying *lam* it will be found difficult to shut off the voice sharply and cleanly if the nose passage be not suddenly stopped. If we stop the nose without the voice, we say *lamb* (which is no longer pronounced, although it is written, in English). If we stop the voice only, we say *lam \dot{p}* . If we stop both voice and nose, we say *lamp*, and by this means we shorten the *m* considerably, and cut it off with quite a clean edge. Mr. Melville Bell writes *lamhp*, which I do not hear. But we must not say *lam \dot{p} ^o*. Similar difficulties occur with respect to *hint*-, *think*-, where, without the recoil, only *hin \dot{t}* -, *thin \dot{g}* can be heard, so that we have to say *hint^o*-, *think^o*-. Precisely as we had *lam*-, *lam \dot{t}* -, *lam \dot{b}* -, *lam \dot{p}* -, of which the last ends most cleanly and sharply, we have *en*-, *en \dot{t}* -, *en \dot{d}* -, *en \dot{t}* -. and *ing*-, *ing \dot{h}* -,

ing, *ing*. This sharp, clean ending is very evident in speech, but it is more difficult to make it evident in singing, where under no circumstances would the *m*, *n*, *ng* be sustained. Hence in singing before a pause, the recoil may become a full flatus, as *lamp^oh*, *hint^oh*, *think^oh*, sacrificing music to audibility.

In the above cases *felt*, *lamp*, *hint*, *think*, the vocal and the mute had the same form of mouth. But in 'attempt, winked,' and also in 'length, anxious,' the vocal differs in position of the mouth from the following sonant or hiss. Hence by applying the rule we are able to make a glide up to the new position. The nature of this glide is, however, complicated, through the opening of the nose. We might evidently make it nasal, as *u'tem+nt*, *wing+nt*, *leng+nth*, *ang+nshus*. This is not done, and if any persons have a habit of doing so they should correct it. We might also shut off the nose, allowing the corresponding sonant to be heard, and then run on to the final mute or hiss, thus *u'temb+t^o*, *wingg+t^o*, *lengg+th*, *angg+shus*. But the practice of English speakers appears to be to end the nasal with a clear release, and then hiss or make the final mute evident by recoil or flatus, without any glide preceding it, as *u'temp...t^o*, *wingq...t^o*, *lengq...th*, *angq...shus*. This clear release is best made by the clean edge given by the introduction of the corresponding mute, as *utemp...t^o*, *wingk...t^o*, *lengk...th*, *angk...shus*, or, as we write in English Glossic, *atempt*, *wingk-t*, *lengk-th*, *angk-shus*. Mr. Melville Bell again writes *atemt*, *wingt*, *lengthh*, *anghshus*, which I have not observed, and find difficult to render evident.

The case of *s* final has to be especially noticed. In *-ls*, *-ms*, *-ns*, *-ngs*, there is, of course, a constant tendency to say *-lts*, *-mpts*, *-nts*, *ngks*, in order to prevent *-lz*, *-mz*, *-nz*, *-ngz*. It so happens that we have most of the cases in English, and the speaker and singer should learn to distinguish them; thus else, belts, ells *els*, *belts*, *elz*; empts, hems *empts*, *hemz*, sense, scents, fens *sens*, *sents*, *fenz*, thinks, things *thinkz*, *thingz*. The distinction is simply this, that in *-ls*, *-ns* the voice glides up to the

s position, without check; in *-lts*, *-nts*, the voice is checked by the mute position, forming a very clean edge, and then there is a hiss glide from that position to the *s*, and in *-lz*, *-nz*, the voice is carried completely through the *s* position. In many words the distinction *-ns*, *-nts* is of importance, as presence, presents *prez^{ens}*, *prez^{ents}*, accident, accidents *ak'sidens*, *ak'sidents*, &c., and hence it should be well understood.

Initial Consonant Glides of a Hiss on to a Vocal, or the Buzzes W, Y.—The only cases of a hiss gliding on to a vocal in English are *sw-* (or *sw'-*), *sl-*, *sm-*, *sn-*, *fl-*, *fr'-*, *thr'-*, *thw-* (or *thw'-*), *shr'-*, and in German there also occur *shl-*, *shm-*, *shn-*, as in swim *swim* (rather than *sw'im*), slay *slai*, smooth *smoo^{dh}*, snort *snau't*, floor *flaou*, frisk *fr'isk*, throw *throa*, thwart *thwa't* (rather than *thw'au't*), shrine *shr'ein*, and German *schleichen* (sneak) *shlaay'ky'hen*, schmolz (melted) *shmaolts*, schnee (snow) *shnai*. The combination *shr'-* initial offers difficulties to many English and American speakers, who are apt to say *sr'ein*, thus the inhabitants call Shrewsbury, Shropshire *Sr'oa'zbur'i*, *Sr'op'shur*. The difficulty arises from passing from a hollow front of tongue (diagram 26) to an arched front (diagram 21), and would be avoided by saying either *sh'rein* or *sr'ein*, but neither being admissible in received English, the organs must be practised constantly (for many hours in bad cases) till they learn to make the transition easily. The tongue being arranged for *sh*, sound that hiss, then convert it into *sh'* by arching the front, and then slide the tip along the palate till it requires merely releasing to vibrate for the *r'h*, using flatus only. The real sound said seems to me to be rather *sh'r'ein* than *shr'ein*, and the whole difficulty is surmounted when the *sh'* position is substituted for that of *sh*. Indeed it is possible to trill the tip of the tongue when it is held in the *sh'* position as well as when it is held in the *s* position (and I think that the *sh'* trill, or *rs'h* as it may be written, is actually used in Polish, as *przez* (through) *prsh'aez*). The whole difficulty then resolves

itself into making an *sh* without hollowing the front of the tongue, that is, converting it into *sh'*. The German *sh* before *v*, *l*, *r*, *m*, *n* may be a true *sh*, but in the common pronunciation of *stehen* (to stand), *spielen* (to play) and similar words beginning with 'st, sp,' throughout the greater part of Germany, the sound is really *sh'tai'n*, *sh'pee'len*, and not *shtai'n*, *shpee'len*, which is felt by Germans to be broad and vulgar. (This is a point on which I have made careful observations, and had many discussions with Germans). In the North of Germany, in Hanover (*Haan'noar'uur'*), and Hamburg (*Haam'buor'gy'h*), it was common to say *stai'n*, *spee'len*, but I have been informed by a Saxon resident in Hamburg, that such a pronunciation is never used on the stage there. I have, however, heard it in the pulpit. In Silesia (Schlesien *Shlai'zëen*) even *sv'äar'ts*, *smaa'l*, *snaa'y-dur'* may be heard for *schwartz*, *schmal*, *schneider*, *shv'äar'ts*, *shmaa'l*, *shnaay'dur'* (black, narrow, tailor). Observe that the final *-st*, *-sp* should never be pronounced *-sht*, *shp* in German, or even *-sh't*, *-sh'p* (as in August ist *aaw'guosht äesht*) because this is a well-known and extremely vulgar German pronunciation.

Consonant Glides between S and Mutes.—The combinations with *s* before and after mutes are very frequent, as *spy spei*, *splay splai*, *spread spr'ed*, *stand stand*, *stretch str'ech*, *sky skei* (not *shy'ei* or *shyëëi*), *script, skr'ipt'*, *squeeze skw'eez*, *apse laps*, *helps helps*, *hats hats*, *wrists rists* (not *ris'tiz* or *ris'tisez*, both common provincialisms) *melts melts*, *hints hints*, *axe aks*, *hulks hulks* (not *huolks*), *casks kaasks*. In all these cases there may always be a hiss glide made to or from the mute. Thus *s+p...pei*, *s+p...plai*, and *lap...p+s*, *ris+t...t+s*. Practice of this kind, making a pause between the two glides of the mute, will soon bring out the distinction between this and *s...pei*, *s...plai*, *lap...s*, *rist...s*. Of course, we really say *-ts'*, and not *ts* when final (p. 71a).

Treatment of Combinations of Two Mutes, and of Initial Mute before M, N, S.—Two mutes

cannot glide on to one another initially or finally, and we have even an objection to make a mute glide on to *m*, *n*, or *s* initially, hence in many words taken from the Greek we simply leave out the mute in these cases, and call pneumatic *neumat'ik*, *tmesis mee'sis*, *psalm saam*, *pterodactyle ter'oadak'til*, and so on. But some purists aim at uttering them, by making a recoil after the mute, thus *p°-neumat'ik*, *p°-ter'oadak'til*, &c. This is not recommended. But final combinations of two mutes are common in the pause, as in *apt*, *act apt°*, *akt°* or *apti°h*, *akt°h*, as if they becomes necessary to pronounce them, or else to implode, and say *ap-°d*, *ak-°d*, which is not admissible in received pronunciation. (It appears, however, that a slight implosion actually takes place in those districts where the definite article becomes *t*, as in Derbyshire, at *t' dur a't' °d duur'* for at the door at *dhi daou'*). In French under such circumstances an *ë* is always spoken, as *acte* (act of a play) *äaktëë*. In such an English phrase as 'you must act towards me, act dutifully,' the final mute, *t*, is, I think, omitted, and its place supplied by a silence. The tongue indeed takes the proper position for the *t*, but there is no recoil because the tongue would have to be brought up into the same position for the following *t* or *d*, and this would be inconvenient, compare *akt° taou'dz*, *akt°deu'tifuli*. Hence the *t* is felt by the speaker but is merely telegraphed to the listener by a moment of silence. The singer has, therefore, no occasion to trouble himself with the mute, but will simply omit it in such rare cases.

Principle of the Division of Syllables.—The whole nature of syllables or separate groups of sound, is contained in the two Sections VI and IX on glides. The nucleus (*new'klius*) or central core or pith of a syllable is a vowel or vocal. A buzz or hiss is not sufficient to produce the effect unless it stands alone. This by itself will have an attack and release, and thus really form a group of a vowel and two glottids, but these glottids not being generally written (except in the case of the

aspirate) in European languages (except Greek), there is an appearance of a single vowel, say *aa* for *aaʔ* at full. But in place of the attack and release, another vowel, or some consonant, may glide on to it, and this vowel, if initial, will have an attack, but no release, as it simply passes into the original *aa*, as *ʔaaʔ*, and will have a release but no attack if final, because it simply continues the central vowel, as *ʔaaʔʔ*, *ʔaaʔʔʔ*. Then other vowels and consonants may glide on to this, as *ʔaaʔʔ*, *ʔaaʔʔʔ*, or *ʔaaʔʔʔʔ*, and this can be continued till we come to a mute or sonant. After this only a hiss, or buzz, or sonant can properly be placed, on to which the former mute or sonant would glide. If a mute be added it can only be rendered sensible by the recoil in the pause. If any vowel or vocal followed we should have the core about which a new syllable would be built, and some of the final consonants of the preceding syllable, such at least as could be used as an initial combination, would immediately be attracted away from that syllable, and combine to form part of the next. Thus if after *ʔaaʔʔʔ* we added *ai*, the final *ʔ* would cease to act upon the preceding *ʔ*, which would at once slur up to it, and would form the initial of the glide into *ai*, thus *ʔaaʔʔʔ-ai*. We thus get a conception of the mode in which syllables separate, but the habits of different languages differ greatly as to the preservation or omission of the glide, or its conversion into a slur, and it is not necessary for the present purpose to go into the complicated details of the subject. Much depends upon the position of accent. In English a single consonant between two vowels, of which the first is accented, is medial, that is, glides on to both, as valley *va-+l-+i*, polling *poa-+l-+ing*, matting *ma-+t-+ing*. The syllable divides then in the middle of the consonant, that is, between the glides. But in "syllabising" (*sil-abe-i-zing*), which is an entirely artificial process, intended to bring out the separation of the groups distinctly, we separate the glides by a pause, thus 'splitting' the consonants (p. 90*b*) and say *val...li*, *roa'l...king*, *mat...ting*, or even *mat°h...ting* and thus do not distinguish

between the three cases of medial, double, and split consonants, *val-i*, *val-li*, *val...li*, which are really distinguished in natural speech. To this syllabising we may attribute the frequent doubling of consonants in written words, where there is no doubling in actual speech. The speller syllabised and wrote what he heard during this artificial process, and not what he usually pronounced when speaking naturally. This doubling occurs chiefly after short vowels, because the short vowel required a consonant to "stop" or "close" it, and allow it to be pronounced distinctly without lengthening. But the long vowel not requiring it, the speaker syllabised 'rolling, paling,' as *roa...ling*, *pai...ling*, and would naturally unite them so with one consonant, although in actual speech there is just as much of a glide from the *l* to the preceding vowel as in *val-i*.

Special Rules for Dividing Consonants between Two Syllables.—When several consonants come between two vowels, of which the first is accented, some of them certainly glide on to that vowel, and one may glide both ways, provided it can form an easy combination with the preceding consonant, but otherwise it is attracted entirely from the first vowel to the second, and is at most connected by a slur. Thus lapse *lap-+s*, but lapsing *lap...s+ing*, battle *bat-+l*, but battling *bat...ling*, because *tl* is not a usual initial combination, and *bat-l-+ing* would make three syllables, but ask *aas°k*, *aas-+k+ing*.

Where the singer is forced to divide syllables by awkward phrases which oblige him to take breath, he may follow this rule: "When several consonants come between two vowels which make an easy final or initial combination, they may be separated anywhere, and the consonant of separation may be repeated," thus *aas...sking*, *aask...king*.

"But where there is the least difficulty as to final or initial pronunciation, divide where it seems easiest, and do not double the consonant," as startling *staar°t...ling*, not *staar°tl...ling*, which is very bad, introducing a new syllable, or *staar...tling*,

which gives an unusual initial combination, and omits a glide. Again, struggling *strug...ling* rather than *strug...gling*, because of the difficulty of *gl-*.

"When there are two mutes or sonants, or a mute and sonant, between two vowels, taken one to one and one to the other," thus acting *ak...ting*, not *ak't°...ing*, which is never said, obdurate *ob'÷deuret*, obtuse *ob.. teus*.

When, however, the accent lies on the second vowel, or on neither vowel, the single consonant (or the whole combination if initial) is taken to the following vowel, and the first at most glides up to it. Thus happily *hap'i÷li*, reprove *ri÷proov*, but restore *res÷staoü*, respond *res÷spond*, restrict *res÷strikt*. The singer, however, may say *ri...staoü*, *ri...spond*, *ri...strikt*, to avoid lengthening the hisses.

The whole of these directions for dividing syllables may be comprised in the rule: "Divide

where it best suits your convenience, but if possible avoid losing the glides on to the accented vowels, and avoid making them on to preceding unaccented vowels." Similar rules will apply in German. In Italian, however, the intermediate consonants should, when practicable be taken to the following vowel, so as to end all syllables with a vowel as much as possible. Consonants end syllables in Italian only when they also end a word, as *amor aamoar'* for amore, or are followed by another consonant in the same word, as *onda oan'daa*, or are "energetic" (p. 90a), another vowel following, as *anno aan'noa*. In French, on the contrary, where there is no really accented syllable, the intermediate consonant is always medial in actual speech, though theorists always separate it from the preceding vowel. This happens even between words, and gives a peculiar character to the language; thus in *ma femme* my wife) *maafaam*, the *f* is medial, *sa grotte* (her grotto) *saag÷raot*.

X. LENGTH, PITCH, FORCE, ETC.

LENGTH (OR QUANTITY), PITCH (OR MUSICAL ACCENT), FORCE (OR ORDINARY ACCENT AND EMPHASIS), QUALITY OF TONE, WEIGHT (OR IMPORTANCE), AND SILENCE (OR PAUSE) AS ELEMENTS OF SPEECH.

Introduction.—Besides the vowels and consonants, glottids and glides, by which speech sounds are generated and formed into words, all languages distinguish certain parts of syllables, and certain syllables in a word, and certain words in a sentence, by alterations of duration of utterance, or pitch of the voice, or loudness, or emotional quality of tone, or other characters denoting the importance attached to them by the speaker, including the pauses between words. The full consideration of these belongs to works on elocution, and affects the public speaker more than the singer. But no singer can deliver his words properly without being thoroughly aware of the nature of the plans used for giving prominence to special words and syllables. In the following brief remarks, the result of long study, sufficient is given to make an intelligent pupil understand the principle on which he has to proceed, and convenient terms and notations are furnished, which will enable him to think and write accurately upon a subject hitherto treated with great laxity and indistinctness.

Length of Spoken Sounds, and its Notation.—A syllable when formed may require more or less

time to pronounce, arising from the various lengths of its vowels, of its glides, and of its consonants, separately and jointly, and this total duration is called the *length of the syllable*. This is an extremely important consideration to the speaker, who relies upon the length of his syllables for much important discrimination of meaning. It is important to the versifier, because ancient Greek and Latin and other rhythms used to depend entirely on the comparative lengths of syllables, and all rhythms are more or less affected by this length. It is important to the musical composer, who ought in composing music to give words to suit the lengths of his notes to the lengths of the syllables to which they are given; and conversely it is important to any poet who adapts words to given music. But it is not important to the singer, because the time in which he is to pronounce each syllable is strictly assigned by the notes before him, from which he in general is not allowed to deviate in the least degree. The singer has often to pronounce a naturally very long syllable in an unnaturally short time, or a naturally very short syllable in an unnaturally long time, if the composer has so willed it. If the singer's words

consequently becomes difficult to catch by the listener, it is not the fault of the singer but of the composer. The singer's business is to make the most of the musical character of his vowels, to take the utmost care of his glides, and make them share the time at his disposal with his vowels, and cut the buzzes and hisses down to the shortest intelligible duration. He will therefore have to practise singing long syllables, as *sleeps*, to rapid notes, and short syllables, as *puot it bak*, to very long notes, bringing out the glide tightly at the end. That is to say, the singer is to act as if he knew nothing of naturally long and short syllables, but to take the composer's and writer's orders on that point and obey them. It is a great misfortune that both authors and composer's in general treat, and have apparently always treated language as a vehicle of music with such little regard to its natural laws, as to lay themselves open to the imputation of ignorance.

For the speaker it is convenient to have the power of marking three lengths of vowels, as *āa* long, *āa* medial, *āa* short. And for English readers whenever short vowels are written by two letters in Glossic, or long vowels by one letter, it is convenient to use marks of long and short, although the medial will not be required. Another way of marking these varieties of length in connection with force of utterance will be given hereafter. But the singer as such has no interest in these distinctions, which are so important to the poet and orator.

Pitch of Spoken Sounds, and its Notation.—In speaking we alter the pitch of the voice continually (although never using strictly musical sounds), gliding up and down on the same vowel, and varying the intonation of our sentences according to their meaning and the association of such melody with such meaning, which is generally very different in different countries and different parts of each country. It is quite different in London and Edinburgh, in Germany and Italy, and especially France. A foreigner is

known at once by his 'tune' or 'accent,' as it is often wrongly called. In none of our four languages, however, is there any obligation for the speaker always to raise or always to lower the pitch of his voice upon certain syllables, as there was in classical Greece and Rome, and as there still is in Norway and Sweden. The composer, therefore, is free to do as he likes, and the singer has merely to do as he is ordered by the composer. Hence it is needless to make any remarks for the use of singers on this very difficult subject. For the use of speakers, however, it is occasionally convenient to use the following notation. An unmarked vowel, as *aa*, is to be spoken at a middle pitch, such as is used in ordinary speaking; a detached acute accent mark, as *aa'*, indicates a higher, and a detached grave accent mark, as *aa`*, indicates a lower pitch than this middle one. This was the meaning of the ancient Greek acute and grave accents. The pitch in each case is supposed to be sustained during the whole duration of the vowel. But *aa`* will mean begin at a high and glide down to a middle pitch. This was the original meaning of the Greek circumflex or 'down-glide.'

Force of Spoken Sounds, and its Notation.—On listening to a person speaking at so great a distance that his individual words cannot be distinguished, he will be felt to utter a broken, unconnected series of loud or strong sounds, with half heard soft or weaker ones, and silences between. A street orator or open-air preacher is an excellent example for the purpose. This shews us that the speaker must have made a great difference in the loudness of his utterance, and we feel that the apparent silences do not arise from actual cessation of tone, but only from weaker sound, which is not heard at a distance. We thus learn to distinguish different degrees of force in the utterance of syllables, and to divide syllables generally into "weak" and "strong," between which lie many degrees, called collectively "mean." In English, German, and Italian the whole of

versification depends on the alternation of strong with either weak or mean syllables, and neither on the length nor pitch of those syllables. In French the rhythm (founded on an extinct pronunciation) depends rather upon the number and nature of the artificial (not natural) syllables in a line, and has only a very remote relation to their force. In English, German, and Italian, when several syllables are invariably spoken together, in order to express a "thought," forming a word, one is invariably "strong" in comparison with the rest, and if the rest are more than two in number, one or more will generally be mean and the others weak. When several words of one syllable are put together to form a phrase, the same rule for strong and weak applies to the phrase, with the following difference. In a single word of many syllables, the strong, mean, and weak syllables always retain their relative positions wherever and whenever the word is used; that is, the *position* of strength and weakness is "fixed." But in a phrase the strong syllable often varies when the same phrase is used in different places under different circumstances; that is, the *position* of strength and weakness is "free." The "fixed" syllable, which is always strong in every word of more than one syllable, is said to be "accented," or to have the "accent;" and if there is also a mean syllable, the strong is said to be "primarily accented," or to have the "primary accent," and the mean to be "secondarily accented," or to have the "secondary accent" (*pre'mer'ili, sek'under'ili*). The variable syllable in a phrase which becomes strong is said to have "emphasis" (*em'fasis*), or to be emphatic (*em'fat'ik*). The difference between accent and emphasis as applied to syllables, then, may be briefly stated as "accent is fixed, emphasis is free." But on examining larger phrases or "clauses" which contain words of one or more than one syllable mixed together, we always find that at least one whole word is more prominent than the rest, and may be termed a strong word, and that there are also other words of mean force. This strength of the word, however depends on its

meaning and the intention of the speaker. It is therefore, "free," and not "fixed." Hence we term it the "emphatic" word, and say it has "emphasis," while the "mean" words have "secondary" emphasis. When the strong word has several syllables, all of its syllables are stronger than they would have been if the word were weak, or had only mean force; or else the strong syllable of a strong word is made remarkably prominent (See "Teacher's Manual," art. 629). Hence we require a mark for the strong syllable in a word of several syllables, and the strong word in a phrase. In Glossic we write (·), a turned period, called the mark of "accent," or more fully of "force accent," and place it *after* the long vowel, or *after* the consonant or consonants following a short vowel, in a word of more than one syllable. The mark thus serves to mark lengths as well as force, thus *fee'ring, fel'ing*. If there is a mean syllable in the word, it is not usually distinguished from the strong in Glossic writing, thus *aa'f'moon*, circumspection *ser'kumspek'shun*, insufferability *insuf'ur'ubil'iti*. If it is thought necessary to distinguish medial length, without using accented letters like *aa*, the (:) is placed before (instead of *over*) the vowel, as *l:aa'ftu* laughter, the (·) still marking the accent. If it is desired to distinguish the secondary accent or medium syllable, the mark (·) may be placed after the long vowel, or the consonant following a short vowel, as *aa'f'moon*, *insuf'ur'ubil'iti*. For the strong and mean words the marks (·) and (·) are prefixed to the whole word, as: "Shall you ride to town to-day?" *shul'eu'riid tu town tudai'?* But if the word is of many syllables it retains its accent mark as well as its emphasis mark, as: "He is insufferable, but NECESSARY" *hee'z'insuf'ur'ubl, but nes'esser'i*. In unemphatic words the position of the accent mark will shew the length of the vowel, as in *hee'z* in the last sentence. Vowels unmarked are to be taken as short or at most medial in length, and weak or at most mean in force. Else the long, medial, or short marks are used over them, as *dog'roaz*.

The strong syllables are of the utmost importance in English, German, and Italian. If in a word of many syllables, the wrong syllable be made strong in these languages, the word generally becomes unintelligible. In all three of them the alternation of strong and weak syllables regulates versification, although, of course, rhythm is swayed by other considerations also. In English especially, the vowels in weak syllables are always much obscured (see Section XI., A. III.) although they recover a little in mean syllables. The weak syllable immediately following a strong syllable is most affected. To be intelligible, the singer, although lengthening his vowels, must still continue to give them this obscure character.

In German some syllables only are thus obscured.

In Italian the weak syllables are as bright as the strong ones.

For French all this is different. There is no "fixed" force, either on words of one syllable, or on words of many syllables, either as accent or emphasis. Strong syllables are throughout free with this exception that only a very small set of syllables (those containing so-called "mute e," or "muto-guttural e") are weak, and in speaking such syllables are very weak indeed, while the rest bear to the first the relation of mean to strong. But the actual syllable to which predominance is given in a word varies according to the construction of the sentence, and it appears to me, after long and attentive examination continued for many years, that any positive laws laid down respecting isolated French words are misleading. The foreigner had better endeavour to pronounce each French syllable that is not weak with about equal force and length, and to hurry over the weak syllables as fast and lightly as he can. The pitch of the voice in speaking seems frequently to rise at the end of clauses, and to be monotonous throughout a clause. The whole effect is like a necklace of beads strung together by an invisible thread, and the want of "fixed" force occasions great difficulty to a foreigner in grouping the syllables into words. To appreciate French enunciation and declamation

fully is the work of years. The great mobility and lightness of the syllables, and utter freedom as regards force (and even length in the present pronunciation) gives a great peculiarity to the setting of French words to music. This is increased by the adoption of an older principle whereby what are now very weak syllables in speaking are allowed in singing to have as much strength as any of the others. This peculiarity renders the adaptation of English words to French music generally very difficult, and nothing can generally be worse suited for the intelligibility of the words. The effect is almost that of playing variations written for a flute on a trombone.

In the matter of force, although a composer lays down the law with tolerable strictness, it is not so binding and inevitable as the laws of length and pitch. True, the "barring" of music determines a certain alternation of strong, mean, and weak; and a liberal use of signs for crescendo and diminuendo, from forte to fortissimo, and piano to pianissimo, with sforzando, staccato, legato, and the like, convey tolerably strict orders to the singer, which he ought to obey. Yet he is frequently left to his own resources to bring out the effect by alterations of force. Is he to do so by the same use of accent and emphasis which he would employ in *reading* the passage to a public audience, with the best declamation he can command, or learn from books? He cannot do so without sacrificing the musical effect which obliges him to take another view of the words. The only cases in which he has a chance are those of chanting and recitative. In both of these the singing voice, so utterly different from the speaking voice, bars the way. In chanting, the monotone of the reciting note is entirely opposed to the habits of speaking. The recitative has indeed variety, indeed so great a variety of pitch, that no speaking voice would naturally produce it. The singer, therefore, has in every case to sacrifice the effect of accent and emphasis to the need of music, or to learn the difficult art of "musical elocution" as distinct from "spoken" elocution. It would be useless to

enter into such a subject here. Each particular song requires its own study. No rules have yet been laid down, but musical elocutionists exist, whose business it is to teach the singer how to bring out either the feeling of the composer and poet, or at any rate their own views of it. Those who cannot have access to them, and whose own teachers have not the power to teach musical elocution, must trust to their own musical feeling and musical sense. But the ordinary rules for spoken declamation would utterly fail. We may endure and even admire a tragedy when sung as an opera, but a player that imitated the singer would be deservedly hissed off the stage.

Quality of Tone in Spoken Sounds, and why it is not furnished with a Notation.—Force is, however not the only free or tolerably free weapon at the command of the singer. There is another and much more powerful weapon—original and emotional quality of tone. The power to give totally different original qualities of tone to the notes of the same pitch, and sung to the same vowel (which as we know merely modifies the quality of tone originally produced) gives the natural human voice its wonderful superiority over every artificial instrument. The violin can do much in this way by the force and place of bowing, by taking the same notes on different strings, or as harmonics, and so on. But all its power is as nothing compared to the human voice. The consideration of this subject, however, belongs, not to a treatise on pronunciation, but to the highest walks of the singer's art. It is enough to mention that the form given to expression by quality of tone varies greatly from nation to nation, and that what speaks to the heart in one style of music, and to one kind of audience, falls dead to another. And finally, that whatever singer makes himself into a mere musical instrument by disguising his words, must utterly fail in touching or delighting anyone. For the soul speaks by words, and if the words are unheard, the soul is dumb.

Weight of Spoken Sounds.—In speaking and in singing, there is something different from length, pitch, force, or quality of tone, by which the speaker or singer conveys the sense of *importance*, although each of these elements, and combinations of two or more of them, are of course constantly employed for the purpose of giving this expression of importance, varying under different circumstances. This effect may be called *weight*, and words and syllables may be distinguished in this respect as heavy, moderate, and light. The effect may be described on the whole as *mental*, depending upon the conceptions conveyed, rather than the means of conveying them. Sometimes the most important and heaviest word, the utterance of which conveys an electrical shock to an audience, or which seems to give the whole meaning to all that preceded, is uttered in a weak, low, and even short, toneless voice; though at other times again in a voice of thunder. These are, however, extreme cases of rhetorical effect. But generally in English the substantive is heavier than its qualifying adjective, though the latter may be much stronger and even longer, while it is frequently higher. Again the verb is almost always heavier than either its subject or object, although it is very frequently weaker. These differences scarcely affect the singer, except in the rendering of verse, which in English depends much on weight for its actual rhythm.

Silence as an Element of Speech, and its Notation.—The interval between two audible sounds has a most important influence on their mental effect. We are all familiar with this in instrumental and vocal music, and in all kinds of declamation. Silence may be great, medium, or small, in respect to duration, and it may be absolute or merely apparent in respect to quality. For absolute silence, no vocal effort is made, but the respiration may go on quietly, or even respiration may be suspended, so that the attention of the listener is directed towards the forthcoming sound, which may come with a burst, or the slightest

possible indication of voice. In apparent silence, there is really no suspension of vocal utterance, but merely a great diminution of force—a lengthened slur. The difference to the speaker or singer is of course great, because after absolute silence there must be an entire re-adjustment of the vocal chords, which are kept in action during the apparent silence. As an element of rhythm and singing, silence may be always considered as absolute and in singing should therefore begin with a clear release, and end with a clear attack. In singing, the composer always sufficiently indicates the silences and their lengths. In speaking,

the writer very inadequately represents them by punctuation. This may be roughly improved by adding (◌), a turned mark of degrees, for a small, (◌◌) for a medium, and (◌◌◌) for a great silence. Mr. Curwen, in the "Teacher's Manual," arts. 637—661, has endeavoured to indicate silences by musical subdivisions. This is very well adapted for simultaneous chanting, where an exact indication of the duration of silences is indispensable, but not for such rhythmical utterance, even in verse, as is usual among public speakers and readers at the present day, when exact rhythmical cadence is carefully avoided.

XI. EXERCISES

Introductory Remarks.—The object of these Exercises is to suggest rather than to give a complete method of practising the pupil in all the points explained in the previous Sections. The teacher must know all that precedes, in order to correct any error, and to direct the process of study. But the pupil will learn the details incidentally. The teacher and the advanced student who make use of this book, should carefully go through the whole exercises themselves, not mentally but actually; for it is only by ascertaining the effect of such practice on their own vocal organs that they can properly direct the pupil and insist upon the necessary repetition.

The Exercises have been separated from the rest of the work, because it would have been almost impossible, and certainly inexpedient, to have made distinct exercises for each point discussed as it arose, avoiding all others. The pupil does not need such an analytical treatment of the subject. He is used to regard sounds as a whole, and he must be led to analyse them for himself. The presentation of the details in a strictly systematic order would confuse him. Such an order is, in fact, of no importance at all to the pupil, who can begin anywhere. Hence a very few examples have been given in the course of the exposition, and even for those it was frequently necessary to anticipate what followed, and in order to make them intelligible a short key to Glossic had to be prefixed; but any key or system of writing necessarily involves a more or less complete analysis of speech sounds.

A pupil is supposed to be already able to speak and read his own language. But he will probably have errors or difficulties of pronunciation to surmount, and he will always have to be led to a knowledge of how to make language intelligible as sung. The first care of every teacher must, therefore, be first to ascertain what are the points in which the pupil needs assistance, and then to exercise him especially in those, leaving the other points, on which he needs little or no assistance, to be treated incidentally. The first exercises are therefore directed to the discovery of these weak places. But the exercises range over all such possibilities. The teacher will therefore have to select those which are necessary in any particular case.

The first exercises are general, and relate to all the sounds occurring in English strong syllables, and especially in the glides, by means of artificial combinations, which have no meaning as words in actual use. Then follow a series of exercises, in which actual words are employed, arranged principally to bring out the differences of vowel and consonant sounds. In the Glossic Index in the next Section real words are given, shewing the actually existing glides of every vowel and diphthongal sound in strong syllables on to any following consonant, and of every consonant on to every other consonant and vowel at the beginning of words. This Index consequently forms a supplement to this part of the exercises. It will also refer the teacher in every case to the page where the sounds on which he is exercising the

pupil are fully described. Hence it has not been thought necessary to add a crowd of such references to every example. The next series relates to weak syllables, which have to be differently treated in singing and in speech, and these also exercise on the slurs, and on the alternation of strong and weak syllables.

After this general treatment of English sounds, those who wish to proceed to a study of German, Italian, and French sounds, will find a few special exercises on their additional or peculiar sounds, especially on those points in which they differ from English.

It is intended that these exercises should all be either "pointed" from certain charts, or "patterned" by the teacher. Such a book as the present is, of course, unfitted for the young pupil. The teacher will himself supply the needful explanations, to the extent required for each Exercise and no more. In this way the apparent difficulties will dwindle to nothing, and attention will be directed solely to surmounting the real difficulties.

A. ENGLISH EXERCISES.

I. ARTIFICIAL STRONG SYLLABLES.

General Tables of English Sounds.—The following lines should be boldly printed on a chart, large enough for a whole class to see, and for the teacher to point to any letters, or slide his pointer from one letter to another, to indicate glides, without the chance of confusion by the pupil.

ENGLISH INITIAL COMBINATIONS OF CONSONANTS.

bl-	<i>blak</i>	black	kr'-	<i>krum</i>	crumb	sp-	<i>speek</i>	speak
br'-	<i>brown</i>	brown	kw-	<i>kwilt</i>	quilt	spl-	<i>splash</i>	splash
bw-	<i>bwoi</i> (occasionally)	buoy	pl-	<i>plai</i>	play	spr'-	<i>sprinkl</i>	sprinkle
dr'-	<i>drau</i>	draw	pr'-	<i>pr'ins</i>	prince	st-	<i>stand</i>	stand
dw-	<i>dwaw'rr'f</i>	dwarf	sf-	<i>sfee'r</i>	sphere	str'-	<i>str'ai</i>	stray
fl-	<i>floo</i>	flew	sk-	<i>skaw'ld</i>	scald	sw-	<i>swai'r</i>	swear
fr'-	<i>fr'og</i>	frog	skr'-	<i>skript'eur</i>	scripture	shr'-	<i>shr'ee'k</i>	shriek
gl-	<i>gleen</i>	glean	skw-	<i>skwee'z</i>	squeeze	tr'-	<i>tr'out</i>	trout
gr'-	<i>graa's</i>	grass	sl-	<i>sloa</i>	slow	tw-	<i>twine</i>	twine
gw-	<i>gwaa'noa</i>	guano	sm-	<i>smau'l</i>	small	thr'-	<i>thr'oo</i>	through
kl-	<i>kloa'dhz</i>	clothes	sn-	<i>snoa</i>	snow	thw-	<i>thwaw'rr't</i>	thwart

CHART OF ENGLISH SOUNDS.

peep tait kaak baub doad goog
whif ses shash wov zuz zhuozh
feif thoith vouv dheudn
hei hoi hou yheu hai'y hoaw
cheech chaich chaach jauj joaj jooj
ling meng nang lul mom nuon
r'eerr' r'airr' r'oarr' r'oorr'

The above chart is arranged so that the artificial words can be sung to the notes of "God save the Queen." It also contains all the initial and final single consonants which occur in our language, but no combinations of consonants. These are supplied by the following table of initial and final combinations, arranged in alphabetical order for ease of reference, the initial combinations being placed in the order of the letters from left to right (that is, in the order of common dictionaries), and the final combinations in the alphabetic order of the letters following the vowel and also from left to right. The groups *ch dh ng sh th zh* (called *chee dhee ing ish ith zhai*) are here reckoned as single letters, so that the alphabetic order of the consonants is taken to be *b ch d dh f g h j k l m n ng p r r' s sh t th v w wh y yh z zh*. The permissive trill implied in *r* is supposed to be always made, and hence *rr'* is always written before consonants, and should be used at least as an exercise. This list is especially intended as a guide to the teacher in forming exercises as afterwards explained.

ENGLISH FINAL COMBINATIONS OF CONSONANTS.

-bd	<i>rubd</i>	rubbed	-lps	<i>helps</i>	helps	-pts	<i>adepts</i>	adepts
-bz	<i>rubz</i>	rubs	-ls	<i>els</i>	else	-pth	<i>depth</i>	depth
-cht	<i>r'eecht</i>	reached	-lt	<i>hilt</i>	hilt	-pths	<i>depths</i>	depths
-dth	<i>breadth</i>	breadth	-lts	<i>hills</i>	hills	-rr'b	<i>baa'rr'b (baa'r'b)</i>	barb
-dths	<i>breadths</i>	breadths	-lth	<i>helth</i>	health	-rr'bz	<i>baa'rr'bz (baa'r'bz)</i>	barbs
-dz	<i>padz</i>	pads	-lths	<i>helths</i>	health's	-rr'ch	<i>aa'rr'ch (aa'r'ch)</i>	arch
-dhd	<i>bree'dhd</i>	breathed	-lv	<i>shelv</i>	shelve	-rr'cht	<i>aa'rr'cht (aa'r'cht)</i>	arched
-dhz	<i>bree'dhz</i>	breathes	-lvz	<i>shelvz</i>	shelves	-rr'd	<i>baa'rr'd (baa'r'd)</i>	barred
-fs	<i>kufs</i>	cuffs	-lz	<i>elz</i>	ells	-rr'dz	<i>berr'dz (bur'dz)</i>	birds
-ft	<i>theft</i>	theft	-md	<i>hemd</i>	hemmed	-rr'f	<i>whaur'rr'f (whaur'r'f)</i>	wharf
-fts	<i>thefts</i>	thefts	-mp	<i>lamp</i>	lamp	-rr'fs	<i>whaur'rr'fs (whaur'r'fs)</i>	wharfs
-fth	<i>fifth</i>	fifth	-mps	<i>lamps</i>	lamps	-rr'j	<i>err'j (w'r'j)</i>	urge
-fths	<i>fifths</i>	fifths	-mpt	<i>atemp't</i>	attempt	-rr'k	<i>err'k (w'r'k)</i>	irk
-gd	<i>begd</i>	begged	-mpts	<i>atemp'ts</i>	attempts	-rr'ks	<i>sherr'ks (shur'ks)</i>	shirks
-gz	<i>begz</i>	begs	-mt	<i>atem't</i>	occasional for <i>atemp't</i>	-rr'l	<i>err'l (w'r'l)</i>	earl
-jd	<i>jud</i>	judged	-mts	<i>atem'ts</i>	occasional for <i>atemp'ts</i>	-rr'lz	<i>wherr'lz (whur'r'lz)</i>	whirls
-ks	<i>aks</i>	axe	-mz	<i>hamz</i>	hams	-rr'm	<i>aa'rr'm (aa'r'm)</i>	arm
-kst	<i>fikst</i>	fixed	-nch	<i>finch</i>	finch	-rr'md	<i>aa'rr'md (aa'r'md)</i>	armed
-ksth	<i>siksth</i>	sixth	-ncht	<i>fincht</i>	finched	-rr'mz	<i>aa'rr'mz (aa'r'mz)</i>	arms
-ksths	<i>siksths</i>	sixths	-ndt	<i>hand</i>	act	-rr'n	<i>lerr'n (lu'r'n)</i>	learn
-kt	<i>akt</i>	acts	-ndz	<i>handz</i>	hands	-rr'nd	<i>lerr'nd (lu'nd)</i>	learned
-kts	<i>akts</i>	acts	-ndth	<i>thou'zendth</i>	thousandth	-rr'nt	<i>lerr'nt (lu'nt)</i>	learnt
-lb	<i>bulb</i>	bulb	-ndths	<i>thou'zendths</i>	thousandths	-rr'nz	<i>lerr'nz (lu'r'nz)</i>	learns
-lbz	<i>bulbz</i>	bulbs	-nj	<i>chai'nj</i>	change	-rr'p	<i>cherr'p (chur'r'p)</i>	chirp
-leh	<i>filch</i>	filch	-njd	<i>chai'njd</i>	changed	-rr'ps	<i>cherr'ps (chur'r'ps)</i>	chirps
-leht	<i>filcht</i>	filched	-ns	<i>hens</i>	hence	-rr'pt	<i>cherr'pt (chur'r'pt)</i>	chirped
-ld	<i>weild</i>	wild	-nst	<i>minst</i>	minced	-rr's	<i>fee'rr's (fee'urr's)</i>	fierce
-ldz	<i>weildz</i>	wilds	-nt	<i>hint</i>	hint	-rr'st	<i>werr'st (wur'st)</i>	worst
-lf	<i>shelf</i>	shelf	-nts	<i>hints</i>	hints	-rr'th	<i>err'th (ur'th)</i>	earth
-lfs	<i>shel'fs</i>	shelf's	-nth	<i>tenth</i>	tenth	-rr'ths	<i>berr'ths (bur'ths)</i>	births
-lft	<i>engul'ft</i>	engulfed	-nths	<i>tenth's</i>	tenths	-rr'v	<i>staa'rr'v (staa'r'v)</i>	starve
-lfth	<i>twelfth</i>	twelfth	-nz	<i>henz</i>	hens	-rr'vd	<i>serr'vd (sur'vd)</i>	served
-lfths	<i>twelfths</i>	twelfths	-ngd	<i>wingd</i>	winged	-rr'vz	<i>staa'rr'vz (staa'r'vz)</i>	starves
-lj	<i>bulj</i>	bulge	-ngk	<i>think</i>	think	-rr'z	<i>fee'rr'z (fee'urr'z)</i>	fears
-ljd	<i>buljd</i>	bulged	-ngks	<i>think's</i>	thinks	-sk	<i>kaask</i>	cask
-lk	<i>elk</i>	elk	-ngkt	<i>blingkt</i>	blinked	-sks	<i>kaask's</i>	casks
-lks	<i>elk's</i>	elks	-ngkth	<i>lengkt</i>	length	-sp	<i>hasp</i>	hasp
-lkt	<i>sulkt</i>	sulked	-ngkths	<i>lengkths</i>	lengths			
-lm	<i>film</i>	film	-ngz	<i>wingz</i>	wings			
-lmz	<i>filmz</i>	filmz	-ps	<i>taps</i>	taps			
-ln	<i>faw'ln</i>	fallen	-pt	<i>wept</i>	wept			
-lp	<i>help</i>	help						

-sps	<i>hasps</i>	hasps	-ts	<i>wits</i>	wits	-tht	<i>shee'tht</i>	sheathed
-spt	<i>kuspt</i>	cusped	-tth	<i>ai'tth</i>	eighth		(often <i>shee'dhd</i>)	
-st	<i>rist</i>	wrist	-tths	<i>ai'tths</i>	eighths	-vd	<i>haav'd</i>	halved
-sts	<i>rists</i>	wrists	-ths	<i>baa'ths</i>	bath's	-vz	<i>haav'vz</i>	halves
-shst	<i>husht</i>	hushed				-zd	<i>plee'zd</i>	pleased

The Mode of Marking Time in the Exercises.—Between | and | one second elapses. Between | and : or : and |, half a second. All groups of letters or words written between these limits divide the interval of time equally, but (—) means, continue the last vowel for the space of a group, and if a consonant follows as —*p*, glide on to that consonant at the end of the time thus marked. Also (...) means, be silent for the space of a group. Thus in | peep |, the word lasts a whole second, in | pee ... | it lasts half a second, followed by a pause of the same length. In | pee ... : pee | the first *pee* lasts a quarter of a second, and is followed by a pause of the same length, and the second *pee* lasts a half-second. In | pee — —p pee |, the *peep* lasts three-quarters of a second, finishing with the glide on the third quarter, and the following *pee* lasts only one quarter of a second. A word of two syllables takes the same time as two single syllables. Thus in | peep | peep | each syllable lasts half a second. The double bars merely mark sections of Exercises, which may be constantly repeated.

Ex. 1. To Discover any Defects in Pronunciation in order to direct future practice—The teacher reads *peep*, the first word in the Chart, pointing to it, and makes each pupil in the class pronounce it after him. He briefly notes any defects (on paper if possible) for subsequent use, not for present correction. Such a mark as *p* would imply erroneous introduction of flatus, *p* + imperfect initial glide; *ee=i*, incorrect pronunciation of vowel; +*p*, faulty final glide; *p^oh*, much final flatus.

Then the teacher takes *tait* in the same way. Note especially if *ai* has a strong vanish, as *ai'y*, or whether it approaches *ei* in sound.

Ultimately the whole list of 38 artificial words in the chart must be gone through in this way, but as a commencement it will be sufficient to go through the first twelve words.

Then the teacher sings the first line—

| peep | tait | kaak | baub | doad | goog | slowly, one second to each word, making the initial and final glides clearly, and avoiding all final recoils. Each pupil has then to sing them, separately. Notes of his performance should be made as before.

The second line is to be treated in the same way, lengthening the vowels, and shortening the hisses and buzzes, especially when final.

This Exercise gives the complete series of long and short vowels in English, except *ao'*, which occurs only before *r*, and is hence left for the last line. The teacher will have consequently learned all the habitual mispronunciations of vowels and of the most important mixed glides. By proceeding to the third line—*feif*, *thoith*, *vouv*, *dheud*—he can examine for all the usual diphthongs in the same way. Each pupil has to be examined separately, as each one will have different errors, and when several voices are speaking together, such errors cannot be sufficiently individualised. Having gone through the three first lines, they may be sung in chorus and in unison to the first part of "God save the Queen." These lines will be quite enough for a first lesson.

The next four lines may be taken at the next lesson, as they do not present so many difficulties. The aspiration in *hei*, *hoi*, *hou*, will require attention, as well as the form of the diphthongs. In *yheu* see whether the initial hiss is sounded; most people are inclined to say *yoo*. In *hai'y* *hoarv* observe the vanish, and contrast with *tait*, *doad*. In *ling*, *meng*, *nang*, *lul*, *mom*, *nuon*, observe whether

the vowel or the final vocal is lengthened. And in the last line *r'eerr'*, *r'airr'*, *r'oarr'*, *r'oorr'*, observe whether trilled *r'* and vocal *r* are both properly brought out and the vowels duly modified.

Then the whole seven lines may be sung to "God save the Queen," for which they are specially adapted. But as the words are all monosyllables, and have no signification, they may be sung to any air, beginning anywhere, and going on as long as is necessary, and there is much advantage in altering the air and at least the order of the lines or words, in order that the different vowels may be sung to different pitches.

This Exercise is entirely for the use of the master, to give him the completest information respecting the vicious habits of the pupil.

The following Exercises can all be worked from this one Chart by judicious pointing, but are better sung from separate copies of the Exercises.

Ex. 2. The Vowel [eə] and Mixed Glides for Mutes.—Objects: to get *ee* pure (and hence an appropriate pitch must be chosen and set by teacher); to get the clear attack without any throat glide, or tongue glide, and with the release pure; to make and feel the difference between this effect, the initial glide *pee*, and final glide *eep*, and between both the latter and *peep*; to take care that no flatus is heard after any mute. Similar for *t*, *k*. The pattern must be set by the teacher and at first taken up by the pupils one after the other in a sort of running fire, taking the passage between two double bars (||). The teacher beats time.

	ee	pee	ee eep	pee eep	peep	
	ee	tee	ee eet	tee eet	teet	
	ee	kee	ee eek	kee eek	keek	
	ee ee	pee pee	tee tee	kee kee		
	ee ee	eep eep	eet eet	eek eek		
	pee tee kee	ee ee ee		pee kee tee	ee ee ee	
	kee tee pee	kee pee tee	tee kee pee	tee pee kee		
	pee tee kee	peep teet keek	eep eet eek			
	pee tee kee : tee kee pee	kee pee tee : pee tee kee				

	peep teet keek	teet keek peep	keek peep teet
peep teet keek			
	peet teek : keep peet	teek keet : peek keep	
	peeteek : keepeat	teekteet : peekeep	teepeek :
: keeteep			
	pee tee : peet ee	peeteo : peettee	
	pee kee : peek ee	peekee : peekkee	
	kee pee : keep ee	keepee : keeppee	
	tee kee : teek ee	teekee : teekkee	
	peet ee keep ee	peeteo keepee	peetteo keeppee
	peet keep : peek teep	keep teek : keet peek	

Ex. 3. The Vowel [ai] and Mixed Glides for Mutes.—The vowel *ai* must have no *i* vanish. It must continuo to be the same sound from beginning to end in these Exercises. It must never approach the sound of *ei*. Other observations as before.

	ai	pai	ai aip	pai aip	paip	
	ai	tai	ai ait	tai ait	tait	
	ai	kai	ai aik	kai aik	kaik	
	ai ai	pai pai	tai tai	kai kai		
	ai ai	aip aip	ait ait	aik aik		
	pai tai kai	ai ai ai		pai kai tai	ai ai ai	
	kai tai pai	kai pai tai	tai kai pai	tai pai kai		
	pai tai kai	paip tait kaik	aip ait aik			
	pai tai kai : tai kai pai	kai pai tai : pai tai kai				
	paip tait kaik	tait kaik paip	kaik paip tait			
paip tait kaik						
	pait taik : kaip pait	taik kait : paik kaip				
	paitaik : kaipait	taikait : paikaip	taipaik :			
: kaitaip						
	pai tai : pait ai	paitai : paittai				
	pai kai : paik ai	paikai paikkai				
	kai pai : kaip ai	kaipai : kaippai				
	tai kai : taik ai	taikai : taikkai				
	pait ai kaip ai	paitai kaipai	paittai kaippai			
	pait kaip : paik taip	kaip taik : kait paik				

Ex. 4. The Vowel [aa] and Mixed Glides for Mutes.—No after sound of *ŷ, r, r'*.

	aa	paa	aa aap	paa aap	paap	
	aa	taa	aa aat	taa aat	taat	
	aa	kaa	aa aak	kaa aak	kaak	
	aa aa	paa paa	taa taa	kaa kaa		
; aa aa	aap aap	aat aat	aak aak			
	paa taa kaa	aa aa aa		paa kaa taa	aa aa aa	
	kaa taa paa	kaa paa taa	taa kaa paa			
taa paa kaa						
	paa taa kaa	paap taat kaak	aap aat aak			
	paa taa kaa : taa kaa paa	kaa paa taa :				
: paa taa kaa						
	paap taat kaak	taat kaak paap	kaak paap taat			
paap taat kaak						
	paat taak : kaap paat	taak kaat : paak kaap				
	paataak : kaapaat	taakaat : paakaap	taapaak :			
: kaataap						
	paa taa : paat aa	paataa : paattaa				
	paa kaa : paak aa	paakaa : paakkaa				
	kaa paa : kaap aa	kaapaa : kaappaa				
	taa kaa : taak aa	taakaa : taakkaa				
	paat aa kaap aa	paataa kaapaa	paattaa kaappaa			
	paat kaap : paak taap	kaap taak : kaat paak				

Ex. 5. The Vowel [au] and Mixed Glides for Mutes.—No after sound of *ŷ, r, r'*.

	au	pau	au aup	pau aup	paup	
	au	tau	au aut	tau aut	taup	
	au	kau	au auk	kau auk	kauk	
	au au	pau pau	tau tau	kau kau		
	au au	aup aup	aut aut	auk auk		
	pau tau kau	au au au		pau kau tau	au au au	
	kau tau pau	kau pau tau	tau kau pau			
tau pau kau						
	pau tau kau	paup taut kauk	aup aut auk			
	pau tau kau : tau kau pau	kau pau tau :				
 : pau tau kau ||

	paup taut kauk	taut kauk paup	kauk paup taut
paup taut kauk			
	paup taut kauk : kaup paup	taut kaut : pauk kaup	
	paup taut kauk : kaupaut	taukaut : paukaup	taupauk :
: kautaup			
	pau tau : paup au	paupau : pauptau	
	pau kau : pauk au	paukau : paukkaup	
	kau pau : kaup au	kaupau : kauppaup	
	tau kau : tauk au	taukau : taukkaup	
	paup au kaup au	paupau kaupau	
pauptau kauppaup			
	paup kaup : pauk taup	kaup tauk : kaut pauk	

Ex. 6. The Vowel [oa] and Mixed Glides for Mutes.—The vowel *oa* must have no *ö* vanish. It must continue to be the same sound from beginning to end. It must never approach the sound of *ou*.

	oa	poa	oa oap	poa oap	poap	
	oa	toa	oa oat	toa oat	toat	
	oa	koa	oa oak	koa oak	koak	
	oa oa	poa poa	toa toa	koa koa		
	oa oa	oap oap	oat oat	oak oak		
	poa toa koa	oa oa oa		poa koa toa	oa oa oa	
	koa toa poa	koa poa toa	toa koa poa	toa poa koa		
	poa toa koa	poap toat koak	oap oat oak			
	poa toa koa : toa koa poa	koa poa toa :				
: poa toa koa						
	poap toat koak	toat koak poap	koak poap toat			
poap toat koak						
	poat toak : koap poat	toak koat : poak koap				
	poat oak : koapoat	toakoat : poakoap	toapoak :			
: koatoap						
	poa toa : poat oa	poatoa : poattoa				
	poa koa : poak oa	poakoa : poakkoa				
	koa poa : koap oa	koapoa : koappoa				
	toa koa : toak oa	toakoa : toakkoa				
	poat oa koap oa	poatoa koapoa	poattoa koappoa			
	poat koap : poak toap	koap toak : koat poak				

Ex. 7. The Vowel [oo] and Mixed Glides for Mutes.—To obtain a pure oo the pitch must not be high. Be careful that the mouth is properly arranged from the first, so that there is no lip glide.

	oo	oo	oo oop	poo oop	poop	
	oo	too	oo oot	too oot	toot	
	oo	koo	oo ook	koo ook	kook	
	oo oo	poo poo	too too	koo koo		
	oo oo	oop oop	oot oot	ook ook		
	poo too koo	oo oo oo		poo koo too	oo oo oo	
	koo too poo	koo poo too	too koo poo	too poo koo		
	poo too koo	poop toot kook	oop oot ook			
	poo too koo : too koo poo	koo poo too :				
: poo too koo						
	poop toot kook	toot kook poop	kook poop toot			
poop toot kook						
	poot took : koop poot	took koot : pook koop				
	pootook : koopoot	tookoot : pookoop	toopook :			
: kootoop						
	poo too : poot oo	poot oo : poottoo				
	poo koo : pook oo	pookoo : pookkoo				
	koo poo : koop oo	koopoo : kooppoo				
	too koo : took oo	tookoo : tookkoo				
	poot oo koop oo	pootoo koopoo	poottoo kooppoo			
	poot koop : pook toop	koop took : koot pook				

Ex. 8. Miscellaneous Vowels [ee, ai, aa, au, oa oo] and Mixed Glides for Mutes, at different pitches—Sing each division between || and || to one note, but change the note with each division, running up and down a whole octave.

	pee tai kaa	pau toa koo		peep tait kaak	
paup toat kook					
	pee pai paa	pau poa poo	eep aip aap		
aup oap oop					
	tee tai taa	tau toa too	eet ait aat	aut oat oot	
	kee kai kaa	kau koa koo	eek aik aak		
auk cak ook					

|| pee tee kee | pai tai kai | paa taa kaa
pau tau kau	poa toa koa	poo too koo	
	paiteek kaa	ee paitkaa	kaup oattoo
taakkaappaa			

Ex. 9. The Vowels [ee, ai, aa, au, oa, oo] and Mixed Glides for Sonants.—This Exercise consists of Exercises 2 to 8, with sonants substituted for mutes.

Ex. 9a.

	ee	bee	ee eeb	bee eeb	beeb	
	ee	dee	ee eed	dee eed	deed	
	ee	gee	ee eeg	gee eeg	geeg	
	ee ee	bee bee	dee dee	gee gee		
	ee ee	eeb eeb	eed eed	eeg eeg		
	bee dee gee	ee ee ee		bee gee dee	ee ee ee	
	gee dee bee	gee bee dee	dee gee bee	dee bee gee		
	bee dee gee	beeb deed geeg	eeb eed eeg			
	bee dee gee : dee gee bee	gee bee dee :				
: bee dee gee						
	beeb deed geeg	deed geeg beeb	geeg beeb deed			
beeb deed geeg						
	beed deeg : gee beed	deeg geed : heeg geeb				
	beedeeg : geebeed	deegeed : beegeeb	deebeeg :			
: geedeeb						
	bee dee : beed ee	beedee : beeddee				
	bee gee : heeg ee	heegee : heeggee				
	gee bee : geeb ee	geebee : geebbe				
	dee gee : deeg ee	deegee : deeggee				
	beed ee geeb ee	beedee geebee	beeddee geebbe			
	beed geeb : heeg deeb	geeb deeg : geed heeg				

Ex. 9b.

	ai	bai	ai aib	bai aib	baib	
	ai	dai	ai aid	dai aid	daid	
	ai	gai	ai aig	gai aig	gaig	
	ai ai	bai bai	dai dai	gai gai		
	ai ai	aib aib	aid aid	aig aig		
	bai dai gai	ai ai ai		bai gai dai	ai ai ai	
	gai dai bai	gai bai dai	dai gai bai	dai bai gai		

	bai dai gai	baib daid gaig	aib aid aig
	bai dai gai : dai gai bai	gai bai dai : bai dai gai	
	baib daid gaig	daid gaig baib	gaig baib daid
baib daid gaig			
	baib daig : gaib baib	daig gaib : baig gaib	
	baib daig : gaib baib	daig gaib : baig gaib :	
: gaib daib			
	bai dai : baib ai	baib daib : baib daib	
	bai gai : baig ai	baig ai : baig gai	
	gai bai : gaib ai	gaib ai : gaib bai	
	dai gai : daig ai	daig ai : daig gai	
	baib ai : gaib ai	baib daib : baib daib	
	baib daib : baig daib	gaib daib : baig daib	

Ex. 9c.

	aa	baa	aa aab	baa aab	baab	
	aa	daa	aa aad	daa aad	daad	
	aa	gaa	aa aag	gaa aag	gaag	
	aa aa	baa baa	daa daa	gaa gaa		
	aa aa	aab aab	aad aad	aag aag		
	baa daa gaa	aa aa aa		baa gaa daa	aa aa aa	
	gaa daa baa	gaa baa daa	daa gaa baa			
daa baa gaa						
	baa daa gaa	baab daad gaag	aab aad aag			
	baa daa gaa : daa gaa baa	gaa baa daa :				
baa daa gaa						
	baab daad gaag	daad gaag baab	gaag baab daad			
baab daad gaag						
	baad daag : gaab baad	daag gaad : baag gaab				
	baadaag : gaabaad	daagaad : baagaab	daabaag :			
: gaadaab						
	baa daa : baad aa	baadaa : baaddaa				
	baa gaa : baag aa	baagaa : baaggaa				
	gaa baa : gaab aa	gaabaa : gaabbaa				
	daa gaa : daag aa	daagaa : daaggaa				
	baad aa : gaab aa	baadaa : gaabaa				
baaddaa : gaabbaa						
	baad gaab : baag daab	gaab daag : gaad baag				

Ex. 9d.

	au	bau	au aub	bau aub	baub	
	au	dau	au aud	dau aud	daud	
	au gau	au aug	gau aug	gaug		
	au au	bau bau	dau dau	gau gau		
	au au	aub aub	aud aud	aug aug		
	bau dau gau	au au au		bau gau dau	au au au	
	gau dau bau	gau bau dau	dau gau bau			
dau bau gau						
	bau dau gau	baub daud gaug	aub aud aug			
	bau dau gau : dau gau bau	gau bau dau				
: bau dau gau						
	baub daud gaug	daud gaug baub	gaug baub daud			
baub daud gaug						
	baud daug : gaub baud	daug gaud : baug gaud				
	baudaug : gaubaud	daugaud : baugaud	daubaug			
: gaudaub						
	bau dau : baud au	baudau : bauddau				
	bau gau : baug au	baugau : bauggau				
	gau bau : gaub au	gaubau : gaubbau				
	dau gau : daug au	daugau : dauggau				
	baud au : gaub au	baudau : gaubau				
bauddau : gaubbau						
	baud gaub : baug daub	gaub daug : gaud baug				

Ex. 9e.

	oa	boa	oa oab	boa oab	boab	
	oa	doa	oa oad	doa oad	doad	
	oa	goa	oa oag	goa oag	goag	
	oa oa	boa boa	doa doa	goa goa		
	oa oa	oab oab	oad oad	oag oag		
	boa doa goa	oa oa oa		boa goa doa	oa oa oa	
	goa doa boa	goa boa doa	doa goa boa			
doa boa goa						
	boa doa goa	boab doad goag	oab oad oag			
	boa doa goa : doa goa boa	goa boa doa				
: boa doa goa						
	boab doad goag	doad goag boab	goag boab doad			
boab doad goag						

	boad doag : goab boad	doag goad : boag goab	
	boadoag : goaboab	doagoad : boagoab	
doaboag : goadoab			
	boa doa : boad oa	boadoa : boaddoa	
	boa goa : boag oa	boagoa : boaggoa	
	goa boa : goab oa	goaboa : goabboa	
	doa goa : doag oa	doagoa : doaggoa	
	boad oa goab oa	boadoa goaboa	
boaddoa goabboa			
boad goab : boag doab	goab doag : goad baog		

Ex. 9f.

	oo	boo	oo oob	boo oob	boob	
	oo	doo	oo ood	doo ood	dood	
	oo	goo	oo oog	goo oog	goog	
	oo oo	boo boo	doo doo	goo goo		
	oo oo	oob oob	ood ood	oog oog		
	boo doo goo	oo oo oo		boo goo doo	oo oo oo	
	goo doo boo	goo boo doo	doo goo boo			
doo boo goo						
	boo doo goo	boob dood goog	oob ood oog			
	boo doo goo : doo goo boo	goo boo doo :				
: boo doo goo						
	boob dood goog	dood goog boob	goog boob dood			
boob dood goog						
	bood doog : goob bood	doog good : boog goob				
	booddoog : goobbood	doogood : boogoo				
dooboo : goodoob						
boo doo : bood oo	boodoo : booddo					
boo goo : boog oo	boogoo : booggo					
goo boo : goob oo	gooboo : goobboo					
doo goo : doog oo	doogoo : dooggo					
	bood oo goob oo	boodoo gooboo	booddo goobboo			
	bood goob : boog doob	goob doog : good boog				

Ex. 10.—Mixed Glides for Mutes and Sonants compared.

pee bee : tee dee | kee gee : pee bee ||
 eep eeb : eet eed | eek eeg : eep eeb ||

	peed teeb : beet deep	teeg keed : keeb peeg	
	peet deeb : beed teep	teek geed : keep beeg	
	pai bai : tai dai	kai gai : pai bai	
	aip aib : ait aid	aik aig : aip aib	
	paid taib : bait daip	taig kaid : kaib paig	
	pait daib : baid taip	taik gaid : kaip baig	
	paa baa : taa daa	kaa gaa : paa baa	
	aap aab : aat aad	aak aag : aap aab	
	paad taab : baat daap	taag kaad : kaab paag	
	paat daab : baad taap	taak gaad : kaap baag	
	pau bau : tau dau	kau gau : pau bau	
	aup aub : aut aud	auk aug : aup aub	
	paud taub : baut daup	taug kaud : kaub paug	
	paut daub : baud taup	tauk gaud : kaup baug	
	poa boa : toa doa	koa goa : poa boa	
	oap oab : oat oad	oak oag : oap oab	
	poad toab : boat doap	toag koad : koab poag	
	poat doab : boad toap	toak goad : koap boag	
	poo boo : too doo	koo goo : poo boo	
	oop oob : oot ood	ook oog : oop oob	
	pood toob : boot doop	toog kood : koob poog	
	poot doob : bood toop	took good : koop boog	

Great care is required in speaking or singing such combinations as *peed teeb*, *peet deeb*.

Ex. 11.—On the Effect of both Pitch and Glide on each Long Vowel.—Sing each of the following lines on each of the different notes of the descending scale, ending on the octave below the first. Sing first at the rate of one word and then at the rate of three words to a second. Vary the *d* to embrace the extreme tones of the voice.

|| peep teet keek | beeb deed geeg || On *d*¹ to *d*.
 || paip tait kaik | baib daid gaig || "
 || paap taat kaak | baab daad gaag || "
 || paup tant kauk | baub daud gang || "
 || poap toat koak | boab doad goag || "
 || poop toot kook | boob dood goog || "

Ex. 12. On the Short Vowels, lengthened in singing.—Take Exercises 2 to 10 and in them substitute *i, e, a, o, u, oo*, for *ee, ai, aa, au, oa, oo* respectively.

Ex. 12a.

	i	pi	i ip	pi ip	pip	
	i	ti	i it	ti it	tit	
	i	ki	i ik	ki ik	kik	
	i i	pi pi	ti ti	ki ki		
	i i	ip ip	it it	ik ik		
	pi ti ki	i i i		pi ki ti	i i i	
	ki ti pi	ki pi ti	ti ki pi	ti pi ki		
	pi ti ki	pip tit kik	ip it ik			
	pi ti ki : ti ki pi	ki pi ti : pi ti ki				
	pip tit kik	tit kik pip	kik pip tit	pip tit kik		
	pit tik : kip pit	tik kit : pik kip				
	pitik : kipit	tikit : pikip	tipik : kitip			
	pi ti : pit i	piti : pitt i				
	pi ki : pik i	piki : pikki				
	ki pi : kip i	kipi : kippi				
	ti ki : tik i	tiki : tikki				
	pit i kip i	piti kipi	pitt i kippi			
	pit kip : pik tip	kip tik : kit pik				

Ex. 12b.

	e	pe	e ep	pe ep	pep	
	e	te	e et	te et	tet	
	e	ke	e ek	ke ek	kek	
	e e	pe pe	te te	ke ke		
	e e	ep ep	et et	ek ek		
	pe te ke	e e e		pe ke te	e e e	
	ke te pe	ke pe te	te ke pe	te pe ke		
	pe te ke	pep tet kek	ep et ek			
	pe te ke : te ke pe	ke pe te : pe te ke				
	pep tet kek	tet kek pep	kek pep tet			
pep tet kek						
pet tek : kep pet	tek ket : pek kep					
	petak : kepet	teket : pekep	tepek : ketep			
 pe te : pet e | pete : pette ||

	pe ke : pek e	peke pekke		
	ke pe : kep e	kepe : keppe		
	te ke : tek e	teke : tekke		
	pet e kep e	pete kepe	pette keppe	
	pet kep : pek tep	kep tek : ket pek		
Ex. 12c.				
	a	pa	a ap	pa ap
	a	ta	a at	ta at
	a	ka	a ak	ka ak
	a a	pa pa	ta ta	ka ka
	a a	ap ap	at at	ak ak
	pa ta ka	a a a		pa ka ta
	ka ta pa	ka pa ta	ta ka pa	ta pa ka
	pa ta ka	pap tat kak	ap at ak	
	pa ta ka : ta ka ka	ka pa ta : pa ta ka		
	pap tat kak	tat kak pap	kak pap tat	
 pap tat kak ||

	pat tak : kap pat	tak kat : pak kap		
	patak : kapat	takat : pakap	tapak : katap	
	pa ta : pat a	pata : patta		
	pa ka : pak a	paka : pakka		
	ka pa : kap a	kapa : kapp a		
	ta ka : tak a	taka : takka		
	pat a kap a	pata kapa	patta kapp a	
	pat kap : pak tap	kap tak : kat pak		

Ex. 12d.

	o	po	o op	po op	pop	
	o	to	o ot	to ot	tot	
	o	ko	o ok	ko ok	kok	
	o o	po po	to to	ko ko		
	o o	op op	ot ot	ok ok		
	po to ko	o o o		po ko to	o o o	
	ko to po	ko po to	to ko po	to po ko		
	po to ko	pop tot kok	op ot ok			
	po to ko : to ko po	ko po to : po to ko				
	pop tot kok	tot kok pop	kok pop tot			
pop tot kok						
	pot tok : kop pot	tok kot : pok kop				

	potok : kopot	tokot : pokop	topok : kotop	
	po to : pot o	poto : potto		
	po ko : pok o	poko : pokko		
	ko po : kop o	kopo : koppo		
	to ko : tok o	toko : tokko		
	pot o kop o	poto kopo	potto koppo	
	pot kop : pok tok	kop tok : kot pok		

Ex. 12e.

	u	pu	u up	pu up	pup	
	u	tu	u ut	tu ut	tut	
	u	ku	u uk	ku uk	kuk	
	u u	pu pu	tu tu	ku ku		
	u u	up up	ut ut	uk uk		
	pu tu ku	u u u		pu ku tu	u u u	
	ku tu pu	ku pu tu	tu ku pu	tu pu ku		
	pu tu ku	pup tut kuk	up ut uk			
	pu tu ku : tu ku pu	ku pu tu	pu tu ku			
	pup tut kuk	tut kuk pup	kuk pup tut			
pup tut kuk						
	put tuk : kup put	tuk kut : puk kup				
	putuk : kuput	tukut : pukup	tupuk : kutup			
	pu tu : put u	putu puttu				
	pu ku : puk u	puku pukku				
	ku pu : kup u	kupu kupp				
	tu ku : tuk u	tuku : tukku				
	put u kup u	putu kupu	puttu kupp			
	put kup : puk tup	kup tuk : kut puk				

Ex. 12f.

	uo	tuo	uo uop	puo uop	puop	
	uo	tuo	uo uot	tuo uot	tuot	
	uo	kuo	uo uok	kuo uok	kuok	
	uo uo	puo puo	tuo tuo	kuo kuo		
	uo uo	uop uop	uot uot	uok uok		
	puo tuo kuo	uo uo uo		puo kuo tuo	uo uo uo	
	kuo tuo puo	kuo puo tuo	tuo kuo puo			
tuo puo kuo						

|| puo tuo kuo | puop tuot kuok | uop uot uok ||
 || puo tuo kuo : tuo kuo puo | kuo puo tuo :
 : puo tuo kuo ||
	puop tuot kuok	tuot kuok puop	kuop puop tuot
puop tuot kuok			
	puot tuok : kuo puot	tuok kuot : puok kuop	
	puotuk : kuopuot	tuokuot : puokuop	
tuopuok : kuotnuop			
	puo tuo : puot uo	puotuo : puottuo	
	puo kuo : puok uo	puokuo puokkuo	
	kuo puo : kuop uo	kuopuo : kuoppuo	
	tuo kuo : tuok uo	tuokuo : tuokkuo	
	puot uo kuop uo	puotuo kuopuo	
puottuo kuoppuo			
	puot kuop : puok tuop	kuop tuok : kuot puok	

Ex. 12g.

	pi te ka	po tu kuo		pip tet kak	pop tut kuok	
	pi pe pa	po pu puo	ip ep ap	op up uop		
	ti te ta	to tu tuo	it et at	ot ut uot		
	ki ke ka	ko ku kuo	ik ek ak	ok uk uok		
	pi ti ki	pe te ke	pa ta ka	pu tu ku		
puo tuo kuo						
	petik ka	e petka	kop utuo	takkappa		

Ex. 12h.

	i	bi	i ib	bi ib	bib	
	i	di	i id	di id	did	
	i	gi	i ig	gi ig	gig	
	i i	bi bi	di di	gi gi		
	i i	ib ib	id id	ig ig		
	bi di gi	i i i		bi gi di	i i i	
	gi di bi	gi bi di	di gi bi	di bi gi		
	bi di gi	bib did gig	ib id ig			
	bi di gi : di gi bi	gi bi di : bi di gi				
	bib did gig	did gig bib	gig bib did			
bib did gig						
	bid dig : gib bid	dig gid : big gib				
	bidig : gibid	digid : bigib	dibig : gidib			

	bi di : bid i	bidi : bididi		
	bi gi : big i	bigi : biggi		
	gi bi : gib i	gibi : gibbi		
	di gi : dig i	digi : diggi		
	bid i gib i	bidi gibi	bididi gibbi	
	bid gib : big dib	gib dig : gid big		

Ex. 12i.

	e	be	e eb	be eb	beb	
	e	de	e ed	de ed	ded	
	e	ge	e eg	ge eg	geg	
	e e	be be	de de	ge ge		
	e e	eb eb	ed ed	eg eg		
	ge de ge	e e e		be ge de	e e e	
	ge de be	ge be de	de ge be	de be ge		
	be de ge	beb ded geg	eb ed eg			
	be de ge : de ge be	ge be de : be de ge				
	beb ded geg	ded geg beb	geg beb ded			
beb ded geg						
	bed deg : keb bed	deg ged : beg geb				
	bedeg : gebed	deged : begeb	debeg : gedeb			
	be de : bed e	bede : bedde				
	be ge : beg e	bege begge				
	ge be : geb e	gebe : gebbe				
	de ge : deg e	dege : degge				
	bed e geb e	bede gebe	bedde gebbe			
	bed geb : beg deb	geb deb : ged beg				

Ex. 12j.

	a	ba	a ab	ba ab	bab	
	a	da	a ad	da ad	dad	
	a	ga	a ag	ga ag	gag	
	a a	ba ba	da da	ga ga		
	a a	ab ab	ad ad	ag ag		
	ba da ga	a a a		ba ga da	a a a	
	ga da ba	ga ba da	da ga ba	da ba ga		
	ba da ga	bab dad gag	ab ad ag			
	ba da ga : da ga ba	ga ba da : ba da ga				

|| bab dad gag | dad gag bab | gag bab dad
bab dad gag				
	bad dag : gab bad	dag gad : bag gab		
	badag : gabad	dagad : bagab	dabag : gadab	
	ba da : bad a	bada : badda		
	ba ga : bag a	бага : bagga		
	ga ba : gab a	gaba : gabba		
	da ga : dag a	daga : dagga		
	bad a gab a	bada gaba	badda gabba	
	bad gab : gab dab	gab dag : gad bag		

Ex. 12k.

	o	bo	o ob	bo ob	bob	
	o	do	o od	do od	dod	
	o	go	o og	go og	gog	
	o o	bo bo	do do	go go		
	o o	ob ob	od od	og og		
	bo do go	o o o		bo go do	o o o	
	go do bo	go bo do	do go bo	do bo go		
	bo do go	bob dod gog	ob od og			
	bo do go : do go bo	go bo do : bo do go				
	bob dod gog	dod gog bob	gog bob dod			
bob dod gog						
	bod dog : gob bod	dog god : bog gob				
	bodog : gobod	dogod : bogob	dobog : godob			
	bo do : bod o	bodo : boddo				
	bo go : bog o	bogo : boggo				
	go bo : gob o	gobo : gobbo				
	do go : dog o	dogo : doggo				
	bod o gob o	bodo gobo	boddo gobbo			
	bod gob : bog dob	gob dog : god bog				

Ex. 12l.

	u	bu	u ub	bu ub	bub	
	u	du	u ud	du ud	dud	
	u gu	u ug	gu ug	gug		
	u u	bu bu	du du	gu gu		
	u u	ub ub	ud ud	ug ug		
	bu du gu	u u u		bu gu du	u u u	
	gu du bu	gu bu du	du gu bu	du bu gu		

	bu du gu	bub dud gug	ub ud ug	
	bu du gu : du gu bu	gu bu du : bu du gu		
	bub dud gug	dud gug bub	gug bub dud	
bub dud gug				
	bud dug : gub bud	dug gud : bug gub		
	budug : gubud	dugud : bugub	dubug : gudub	
	bu du : bud u	budu : buddu		
	bu gu : bug u	ugu : buggu		
	gu bu : gub u	gubu : gubbu		
	du gu : dug u	dugu : duggu		
	bud u gub u	budu gubu	buddu gubbu	
	bud gub : bug dub	gub dug : gud bug		

Ex. 12m.

	uo	buo	uo uob	buo uob	buob	
	uo	duo	uo uod	duo uod	duod	
	uo	guo	uo uog	guo uog	guog	
	uo uo	buo buo	duo duo	guo guo		
	uo uo	uob uob	uod uod	uog uog		
	buo duo guo	uo uo uo		buo guo duo	uo uo uo	
	guo duo buo	guo buo duo	duo guo buo			
duo buo guo						
	buo duo guo	buob duod guog	uob uod uog			
	buo duo guo : duo guo buo	guo buo duo :				
: buo duo guo						
	buob duod guog	duod guog buob	guog buob duod			
buob duod guog						
	buod duog : guob buod	duog guod : buog guob				
	buoduog : guobuod	duoguod : buoguob				
duobuog : guoduob						
	buo duo : buod uo	buoduo : buodduo				
	buo guo : buog uo	buoguo : buogguo				
	guo buo : guob uo	guobuo : guobbuo				
	duo guo : duog uo	duoguo : duogguo				
	buod uo guob uo	buoduo guobuo				
buodduo guobuob						
	buod guob : buog duob	guob duog : guod buog				

Ex. 12n.

	pi bi : ti di	ki gi : pi bi	
	ip ib : it id	ik ig : ip ib	
	pid tib : bit dip	tig kid : kib pig	
	pit dib : bid tip	tik gid : kip big	
	pe be : te de	ke ge : pe be	
	ep eb : et ed	ek eg : ep eb	
	ped teb : bet dep	teg ked : keb peg	
	pet deb : bed tep	tek ged : kep beg	
	pa ba : ta da	ka ga : pa ba	
	ap ab : at ad	ak ag : ap ab	
	pad tab : bat dap	tag kad : kab pag	
	pat dab : dad tap	tak gad : kap bag	
	po bo : to do	ko go : po bo	
	op ob : ot od	ok og : op ob	
	pod tob : bot dop	tog kod : kop pog	
	pot dob : bod top	tok god : kob bog	
	pu bu : tu du	ku gu : pu bu	
	up ub : ut ud	uk ug : up ub	
	pud tub : but dup	tug kud : kub pug	
	put dub : bud tup	tuk gud : kup bug	
	puo buo : tuo duo	kuo guo : puo buo	
	uop uob : not uod	uok uog : uop uob	
	puod tuob : buot duop	tuog kuod : kuob puog	
	puot duob : buod tuop	tuok guod : kuop buog	

Ex. 13. **On the Hisses.**—Care has to be taken to make the Hisses short and distinct, and the Glides tight. The following are mere specimens of what can be formed from the Chart.

	fee fai faa	fau foa foo	eef aif aaf	auf oaf oof	
	fi fe fa	fo fu foo	if ef af	of uf uof	
	thee thai thaa	thau thoa thoo	eeth aith aath		
auth oath ooth					
	see sai saa	sau soa soo	ees ais aas	aus oas oos	
	si se sa	so su soo	is es as	os us uos	
	shee shai shaa	shau shoa shoo	eesh aish aash		
aush oash oosh					
	whee whai whaa	whau whoa whoo			
whi whe wha	who whu whoo				

	peep whif	tait ses	kaak shash	paup whof
toat sus	kook shuof			
	wheefai pauth	whaifi poth	whot eep aath	
paisee shaa				
	shees seesh sis	thauf thoath sooth		
faash saash shaas				

Ex. 14. On the Buzzes as contrasted with Hisses, Mutes, and Sonants.—Care must be taken to make the Buzzes distinct, not to begin with flatus, as *szees*, and especially not to end with flatus, as *ees*. Great difficulty will be felt in this respect when Buzzes follow Hisses, as in *iz shee*, or when Hisses precede Buzzes, as *ees zee*. When any Buzzes end one group and begin the next, as in *zuz zhuzh*, rapid utterance becomes even more difficult than for Hisses as *sus shush*, or Sonants as *bub guog*, or Mutes as *pup kuok*. Hence the necessity for constant repetition. The Exercise which follows, long as it may appear, gives no more than a hint of what is required.

	wee wai waa	vee vai vaa		wau woa woo
vau voa voo				
	whee wee : fee vee	whai wai : fai vai		
whau wau : fau vau				
	see sai saa : sau soa soo	zee zai zaa : zau zoa zoo		
	see zee see : zai sai sai zai	see zau zee sau :		
: soa soa zoa zoa	zoo see zee soo :			
: zaa zaa saa zaa				
	is zi dhoo : dhiz is aaz	whee fee thee :		
: wai vai dhai				
	iz ez az : oz uz uoz	izh ezh azh : ozh uzh uozh		
	ith ef adh ov : idh ev ath of	ith idh if iv :		
: ish is izh iz				
	thith theth thath	thauth thoath thooth		
dhidh dhedh dhadh	dhauth dhoadh dhoodh			
	thith dheedh : theth dhaidh	thath dhaadh :		
 : thauth dhauth | thoath dhoadh : thooth dhoodh ||
 sheesh zhizh : shaish zhezh | shaash zhazh :
 : shaush zhozh | shoash zhuzh : shoosh zhuzh ||

|| wishi woshi : whithi whothi | vifi vofi :
 fidhi fodhi ||
 || dhizi dhooa ... : thasi thau ... | sathi safi :
 zadhi zavi ||
 || dhaazhai thaishaa : shaizhaa dhaazai ||
 || shithi shiththi : zidhi zidhdhi | sozaa sozzaa :
 : shozhaa shozhzhaa | favoa favvoa : vafoa vaffoa ||
 || pee bee whee wee fee vee | pai bai whai wai fai vai |
 paa baa whaa waa faa vaa | pau bau whau
 wau fau vau | poa boa whoa woa foa voa |
 | poo boo whoo woo foo voo ||
 || tee see thee : dee zee dhee | tai sai thai : dai zai dhai |
 | taa saa thaa : daa zaa dhaa | tau sau thau :
 : dau zau dhau | toa soa thoa : doa zoa dhooa |
 | too soo thoo : doo zoo dhoo ||
 || kee gee shee zhee : kai gai shai zhai |
 | kaa gaa shaa zhaa : kau gao shau zhau |
 | koa goa shoa zhoo : koo goo shoo zhoo ||
 || pip bib fif viv | pep beb fef vev | pap bab faf vav |
 pop bob fof vov | pup bub fuf vuv |
 | puop buob fuof vuov ||
 || tit sis thith : did ziz dhidh | tet ses theth :
 : ded zez dhedh | tat sas thath : dad zaz dhadh |
 | tot sos thoth : dod zoz dhodh | tut sus thuth :
 : dud zuz dhudh | tuot suos thooth :
 : duod zuoz dhuodh ||
 || kik gig shish zhizh : kek geg shesh zezh |
 | kak gag shash zhazh : kok gog shosh zhozh |
 | kuk gug shush zhuzh : kuok guog shush zhuzh ||

Endless examples of this kind can be constructed from the first three lines of the Chart, by taking the same vowel throughout the lines, omitting first final and then initial consonant, and transposing the order. The object is to contrast Glides, Hisses, Buzzes, Mutes, and Sonants, and to bring any one next to any other, that all may be taken easily at all pitches, and that no more flatus, hiss or buzz, be allowed to escape than is necessary for understanding the differences of the sounds.

Ex. 15. On the Diphthongs [ei, oi, ou eu].— The object is to see that these diphthongs are pronounced and sung correctly. Take care that, in speaking, *ei* never becomes broader than *aay*, and try to keep it to *a'y* or *uy*, with the first element very short, and the glide distinct and tight, and the last element prolonged if necessary. But in singing, the *first* element must be lengthened and the diphthongal effect shewn by the tight glide at the end, the *last* element being *i* and always short. The singer may use *ah*, *aa*, or *a'* for his first element, and even vary them during singing, as may be convenient for the pitch. The last element may also be *i* or *ee*, as may be convenient for the pitch.

The diphthong *ou* in speaking should never be broader than *aaw*; endeavour to keep it to *a'w* or *uw*. The *first* element should be short, glide tight, and the *last* element *uo*, and long if required. In singing, use *ah*, *aa*, *a'* for *first* and *w* or *oo* for *last* element, as convenience of pitch may require. But never use *oa*, *ao*, *au*, or even *uu*, and still less *ai*, *e*, *ae*, *a*, for the first element. The first element is to be treated as that of *ei*.

The diphthong *oi* may always be sung as *auy*. The first element is often inordinately lengthened in music. But care must be taken to make the glide tight at the end, so as to avoid any appearance of two syllables; that is, sing *rija'wis* (rejoice) with the *au* as long as you please, but not *rija-wis* without the glide, which will assuredly be said if breath is taken just at *is*.

The diphthong *eu* has to be spoken and sung as a real diphthong *ioo* or *iuo* after consonants, and is better so sung at the beginning of words, but it is then spoken as *yoo*, *yuo*, and sometimes *y'oo*, *y'uo*.

Attend to all these points.

Sing the three first lines of the Chart with *ei*, *oi*, *ou*, *eu*, in place of the vowels written, and practise very slow and very fast. Thus—

|| pei | — p | tei | — t | kei | — t || &c.
sung as | paa | — ĩp | or | pa' | — ĩp | &c., or with pitch rising from very low to high | pah— : aa — | | a, — : — ĩp | &c., and similarly for the rest. Then sing very quickly as |pei tei kei : bei dei gei |

&c., | eip eit eik : eib eid eig |, and lastly try | peip teit keik : beib deid geig | and so on. Thus—

	pei	— p	tei	— t	kei	— t	bei	— b		deid	— d	gei	— g	
	whei	— f	sei	— s	shei	— sh	wei	— v		zeı—	z	zhei	— zh	
	fei	— f	thei	— th	vei	— v	dhei	— dh						
	pei tei kei : bei dei gei	whei sei shei : wei zei zhei	fei fei thei : vei vei dhei											
	eip eit eik : eib eid eig	eif eis eish : eiv eiz eizh		eif eith eith : eiv eidh eidh										
	peip teit keik : beib deid geig	wheif seis sheish : weiv zeiv zheizh	feif theith theith : veiv dheidh dheidh											
	poi	— p	toi	— t	koi	— t	boi	— b		doi	— d	goi	— g	
	whoi	— f	soi	— s	shoi	— sh	woi	— v		zoi	— z	zhoi	— zh	
	foi	— f	thoi	— th	voi	— v	dhoi	— dh						
	poi toi koi : boi doi goi	whoi soi shoi : woi zoi zhoi		foi foi thoi : voi voi dhoi										
	oip oit oik : oib oid oig	oif ois oish : oiv oiz oizh		oif oith oith : oiv oidh oidh										
	poip toit koik : boib doid goig	whoif sois shoish : woiv zoiv zhoizh	foif thoith thoith : voiv dhoidh dhoidh											
	pou	— p	tou	— t	kou	— t	bou	— b		dou	— d	gou	— g	
	whou	— f	sou	— s	shou	— sh	wou	— v		zou	— z	Zhou	— zh	
	fou	— f	thou	— th	vou	— v	dhou	— dh						
	pou tou kou : bou dou gou	whou sou shou : wou zou Zhou	fou fou thou : vou vou dhou											
	oup out ouk : oub oud oug	ouf ous oush : ouv ouz ouzh	ouf outh outh : ouv oudh oudh											
	poup tout kouk : boub doud goug	whouf sous shoush : wouv zouz Zhouzh	fouf thouth thouth : vouv dhoudh dhoudh											

	peu	— p	teu	— t	keu	— t	beu	— b
deu	— d	geu	— g					
	wheu	— f	seu	— s	sheu	— sh	weu	— v
zeu	— z	zheu	— zh					
	feu	— f	theu	— th	veu	— v	dheu—dh	
	peu teu keu : beu deu geu	wheu seu sheu :						
: weu zeu zheu	feu feu theu : veu veu dheu							
	eup eut euk : eub eud eug	euf eus eush :						
: euv euz euzh	euf euth euth : euv eudh eudh							
	peup teut keuk : beub deud geug	wheuf seus						
 sheush : weuv zeuz zheuzh | feuf theuth theuth :
 : veuv dheudh dheudh ||

Ex. 16. On the Aspirate.—Use the jerked clear attack only in singing; in speaking either the jerked clear or jerked gradual attack may be used.

Speak and sing the first three lines of the Chart (except the last word) with the aspirate substituted for the initial consonant, and first with the final consonant omitted, and secondly with it added. The rate may be always rapid, as the effect of the jerk is almost instantaneous. Thus—

|| hee hai haa : hau hoa hoo | hi he ha : ho hu huo |
 |hei hoi hou : hei hoi hou ||
 || heep hait haak : haub hoad hood | hif hes hash :
 : huv huz huozh | heif hoith houth :
 : heiv hoidh houdh ||

The aspirate before *eu* is easy when *eu* is taken as *üoo*, thus *hüoo*; but if *eu* is taken as *yoo*, *yüoo*, then the aspiration generates the hiss *yh*. And this *yheu*, meaning *yhoo* or *yhüoo*, must be practised with all the consonants following, as

|| yheup yheut yheuk | yheub yheud yheug |
 |yheuf yheus yheush | yheuv yheuz yheuzh ||

Ex. 17. On the Vanishes [ai'y, oa'w].—The object is to contrast these with the pure vowels *ai*, *oa*. In taking the pure vowels *ai*, *oa*, there should be no tendency to end with *ï* or *üo*, and in taking the vanishes *ai'y*, *oa'w*, there should be no tendency to fall into diphthongs like *ei*, *ou*, either in speaking or singing. This exercise is intended to guard the singer against taking the vanishes.

They should never be used in singing actual words. The singer may take *e*, *ao* for *ai*, *oa*, not only for convenience of pitch but as a safeguard against the vanishes. Take the three first lines of the Chart, and substitute alternately *ai*, *ai'y*, and then alternately *oa*, *oa'w* for the vowels, first omitting and then retaining the final or initial consonants, and then taking both, as—

	pai' pai'y	tai' tai'y	kai' kai'y	bai' bai'y
dai' dai'y	çai' çai'y	whai' whai'y	shai' shai'y	
wai' wai'y	zai' zai'y	zhai' zhai'y	fai' fai'y	
thai' thai'y	vai' vai'y	dhai' dhai'y		
	aip' ai'yp	ai't ai'yt	ai'k ai'yk	ai'b ai'yb
ai'd ai'yd	ai'g ai'yg	ai'f ai'yf	ai's ai'ys	
ai'h ai'yh	ai'v ai'yv	ai'z ai'yz	ai'zh ai'yzh	
ai'th ai'yth	ai'dh ai'ydh.			
	pai'p pai'yp	tai't tai'yt	kai'k kai'yk	
bai'b bai'yb	dai'd dai'yd	çai'g çai'yg		
whai'f whai'yf	sai's sai'ys	shai'sh shai'ysh		
whai'v whai'yv	zai'z zai'yz	zhai'zh zhai'yzh		
fai'f fai'yf	thai'th thai'yth	vai'v vai'yv		
dhai'dh dhai'ydh				
	poa' poa'w	toa' toa'w	koa' koa'w	boa' boa'w
doa' doa'w	goa' goa'w	whoa' whoa'w		
shoa' shoa'w	woa' woa'w	zoa' zoa'w		
zhoa' zhoa'w	foa' foa'w	thoa' thoa'w		
voa' voa'w	dhoa' dhoa'w			
	oa'p oa'wp	oa't oa'wt	oa'k oa'wk	oa'b oa'wb
oa'd oa'wd	oa'g oa'wg	oa'f oa'wf	oa's oa'ws	
oa'sh oa'wsh	oa'v oa'wv	oa'z oa'wz		
oa'zh oa'wzh	oa'th oa'wth	oa'dh oa'wdh		
	poa'p poa'wp	toa't toa'wt	koa'k koa'wk	
boa'b boa'wb	doa'd doa'wd	goa'g goa'wg		
whoa'f whoa'wf	soa's soa'ws	shoa'sh shoa'wsh		
whoa'v whoa'wv	zoa'z zoa'wz	zhoa'zh zhoa'wzh		
foa'f foa'wf	thoa'th thoa'wth	voa'v voa'wv		
dhoa'dh dhoa'wdh				
 Conclude by singing over the first four lines of the Chart many times to various airs.

Ex. 18. On the Compound Hisses and Buzzes [ch, j].—These are generally pronounced easily. The only difficulties arise from rapidity, and the necessity of shortening the final hiss or buzz in singing. In the first three lines of the Chart use first *ch* and then *j* in place of the initial, and then in place of the final consonant, first omitting and then inserting the other consonant. Thus—

|| chee chai chaa : chau choa choo | chi che cha :
 : cho chu chuo | chei choi chou : cheu cheu cheu ||
 || eech aich aach : auch oach ooch | ich ech ach :
 : och uch uoch | eich oich ouch : euch euch euch ||
 || cheep chait chaak : chaub choad choog |
 | chif ches chash : chov chuz chuozh | cheif
 choith chouv : cheudh cheudh cheudh ||
	peech taich kaach : bauch doach gooch	
which sech shach : woch zuch zuoch		
feich thoich vouch : dheuch dheuch dheuch		
	jee jai jaa : jau joa joo	ji je ja : jo ju juo
jei joi jou : jeu jeu jeu		
	eej aij aaj : auj oaj ooj	ij ej aj : oj uj uoj
eij oij ouj : euj euj euj		
	jeep jait jaak : jaub joad joog	jif jes jash :
: jov juz juozh	jeif joith jouv : jeudh jeudh	
jeudh		
	peej taij kaaj : bauj doaj gooj	whij sej shaj :
 : woj zuj zhuoj | feij thojj vouj : dheuj dheuj
 dheuj ||

Sing over the first five lines of the Chart to various airs.

Ex. 19. On the Vowels [l, m, n, ng].—As *ng* is only used final, and only after short vowels (in English and German), it may be taken separately and first. Take care that no *g* or *k* creeps in after *ng*, and that the nasal sound itself is never prolonged.

|| ing eng ang : ong ung uong || ping peng pang :
 : pong pung puong | bing beng bang :

: bong bung buong || ting teng tang :
 : tong tung tuong | ding deng dang :
 : dong dung duong || king keng kang :
 : kong kung kuong | ging geng gang :
 : gong gung guong || fng feng fang :
 : fong fung fuong | ving veng vang :
 : vong vung vuong || sing seng sang :
 : song sung suong | zing zeng zang :
 : zong zung zuong || shing sheng shang :
 : shong shung shuong | zhing zheng zhang :
 : zhong zhung zhuong || thing theng thang :
 : thong thung thuong | dhing dheng dhang :
 : dhong dhung dhuong || ping | tang | kong | sung ||

The same Exercise may then be taken with *l*, *m* or *n* in place of *ng*; and then with the substitution of *ee*, *ai*, *aa*, *au*, *oa*, *oo*, for *i*, *e*, *a*, *o*, *u*, *uo*; and then with the substitution of *l*, *m* or *n* for the initial consonants. This gives the following series of Exercises:—

|| il el al : ol ul uol || pil pel pal : pol pul puol |
 | bil bel bal : bol bul buol || til tel tal : tol tul tuol |
 | dil del dal : dol dul duol || kil kel kal :
 : kol kul kuol | gil gel gal : gol gul guol ||
 || fil fel fal : fol ful fuol | vil vel val :
 : vol vul vuol || sil sel sal : sol sul suol |
 | zil zel zal : zol zul zuol || shil shel shal :
 : shol shul shuol | zhil zhel zhal : zhol zhul zhuol ||
 || thil thel thal : thol thul thuol | dhil dhel dhal :
 : dhol dhol dhuol || pil | tal | kol | sul ||
 || eel ail aal : aul oal ool || peel pail paal :
 : paul poal pool | beel bail baal : baul boal bool ||
 || teel tail taal : taul toal tool | deel dail daal :
 : daul doal dool || keel kail kaal : kaul koal kool |
 | geel gail gaal : gaul goal gool || feel fail faal :
 : faul foal fool | veel vail vaal : vaul voal vool ||
 || seel sail saal : saul soal sool | zeel zail zaal :
 : zaul zoal zool || sheel shail shaal : shaul shoal shoal ||
 | zheel zhail zhaal : zhaul zhoal zhoal ||

- || theel thail thaal : thaul thoal thool |
 | dheel dhail dhaal : dhaul dhoal dhool ||
 || peel | taal | kaul | soal ||
- || im em am : om um uom | pim pem pam :
 : pom pum puom | bim bem bam : bom bum buom ||
 || tim tem tam : tom tum tuom | dim dem dam :
 : dom dum duom || kim kem kam : kom kum kuom ||
 | gim gem gam : gom gum guom || fim fem fam :
 : fom fum fuom | vim vem vam : vom vum vuom ||
 || sim sem sam : som sum suom | zim zem zam :
 : zom zum zuom || shim shem sham : shom shum
 shuom | zhim zhem zham : zhom zhum zhuom ||
 || thim them tham : thom thum thuom | | | | |
 || dhim dhem dham : dhom dhum dhuom ||
 || pim | tam | kom | sum ||
- || eem aim aam : aum oam oom || peem paim paam :
 : paum poam poom | beam baim baam :
 : baum boam boom || teem taim taam :
 : taum toam toom | deem daim daam :
 : daum doam doom || keem kaim kaam :
 : kaum koam koom | geem gaim gaam :
 : gaum goam goom || feem faim faam :
 : faum foam foom | veem vaim vaam :
 : vaum voam voom || seem saim saam :
 : saum soam soom | zeem zaim zaam :
 : zaum zoam zoom || sheem shaim shaam :
 : shaum shoam shoom | zheem zhaim zhaam :
 : zhaum zhoam zhoom || theem thaim thaam :
 : thaum thoam thoom | dheem dhaim dhaam :
 : dhaum dhoam dhoom || peem | taam | kaum |
 | soam ||
- || in en an : on un uon || pin pen pan : pon pun puon |
 | bin ben ban : bon bun buon || tin ten tan :
 : ton tun tuon | din den dan : don dun duon ||
 || kin ken kan : kon kun kuon | gin gen gan :
 : gon gun guon || fin fen fan : fon fun fuon |
 | vin ven van : von vun vuon || sin sen san :
- : son sun suon | zin zen zan : zon zun zuon ||
 || shin shen shan : shon shun shuon | | | | |
 | zhin zhen zhan : zhon zhun zhuon ||
 || thin then than : thon thun thuon |
 | dhin dhen dhaan : dhon dhun dhuon ||
 || pin | tan | kon | sun ||
- || een ain aan : aun oan oon || peen pain paan :
 : paun poan poon | been bain baan :
 : baun boan boon || teen tain taan : taun toan toon |
 | deen daan daan : daun doan doon ||
 || keen kain kaan : kaun koan koon |
 | geen gain gaan : gaun goan goon ||
 || feen fain faan : faun foan foon | veen vain vaan :
 : vaun voan voon || seen sain saan : saun soan
 soon | zeen zain zaan : zaun zoan zoon ||
 || sheen shain shaan : shaun shoan shoon | | | | |
 | zheen zhain zhaan : zhaun zhoan zhoon ||
 || theen thain thaan : thaun thoan thoon |
 | dheen dhain dhaan : dhaun dhoan dhoon ||
 || peen | taan | kaun | soan ||
- || lil lel lal : lol lul luol || leel lail laal : laul loal lool ||
 || mil mel mal : mol mul muol || meel mail maal :
 : maul maal mool || nil nel nal : nol nul nuol ||
 || neel nail naal : naul noal nool || lin len lan :
 : lon lun luon || leen lain laan : laun loan loon ||
 || min men man : mon mun muon ||
 || meen main maan : maun moan moon ||
 || nin nen nan : non nun nuon || neen nain naan :
 : naun noan noon ||
- || ling leng lang : long lung luong ||
 || ming meng mang : mong mung muong ||
 || ning neng nang : nong nung nuong ||
 Sing the first six lines of the Chart many times
 over to various airs.
- Ex. 20. On the ltrill [r'] and Vocal [r].—The
 trilled r' at the beginning of words is easy to most
 speakers. It must be kept very light. The tip of
 the tongue must not move far up and down. The

vibrations must not be very fast, and must not last a long time. The effect is to be a ripple rather than a beat. The trilled *r*' at the end of words or before consonants is almost an impossibility to many speakers in the South of England, especially when following a short vowel. It need not be practised after a short vowel, when no other vowel follows, for English, but it is absolutely necessary to do so for German, Italian, and French. The final trill after a vocal *r* is always allowable. It must be practised, and then the singer can afterwards take it or not at pleasure. First as an initial, take the three first lines of the Chart with initial *r*, and first without and then with the consonant, thus—

|| *r*'ee *r*'ai *r*'aa : *r*'au *r*'oa *r*'oo | *r*'i *r*'e *r*'a :
 : *r*'o *r*'u *r*'uo | *r*'ei *r*'oi : *r*'ou *r*'eu ||
 || *r*'eep *r*'ait *r*'aak : *r*'aub *r*'oad *r*'ood | *r*'if *r*'es *r*'ash :
 : *r*'ov *r*'uz *r*'uozh | *r*'eif *r*'oith : *r*'ouv *r*'eudh ||

Then sing the last line of the Chart carefully, first singing *eer*, *air*, *oor*, as *i'ü*, *e'ü*, *ao'ü*, *uo'ü* without the trilled *r*', and then adding *r*' first before only, then after only, and then before and after:—

	eer *air*	*oar* *oor*		*r*'*eer* *r*'*air*	*r*'*oar* *r*'*oor*	
	eerr' *airr*'	*oarr*' *oorr*'				
	r'*eerr*' *r*'*airr*'	*r*'*oarr*' *r*'*oorr*'				

Then increase the rapidity.

Finally sing over the whole Chart many times to various airs and at very different rates.

Ex. 21. On Initial Combinations of Consonants.

—From the Table of Initial Combinations select any seven, one for each line of the Chart, and substitute one for the initial consonant in that line, and thus sing the whole Chart. Thus taking the first seven, *bl*-, *br*'-, *bw*-, *dr*'-, *dw*-, *fl*-, *fr*'-, sing to "God save the Queen" or any air. The initial combinations to be used should be written on a blackboard.

bleep blait blaak blaub blood bloog
 br'if br'es br'ash br'ov br'uz br'uozh
 bweif bwoith bwouh bweudh
 dr'ei dr'oi dr'ou dr'eu dr'airy dr'oa'w
 dweech dwaich dwaach dwauij dwaobj dwooj
 fling fleng flang flul flom fluon
 fr'eerr' fr'airr' fr'oarr' fr'oorr'

Then begin each line with the second of these initial combinations, and end with the last combination, making the new order, *br*'-, *bw*-, *dr*'-, *dw*-, *fl*-, *fr*'-, *bl*-, thus—*br'eep br'ait*, &c., *bwif bwait*, &c., *dr'eif dr'oith*, &c., *dwei dwoi*, &c., *fleech flaich*, &c., *fr'ing fr'eng*, &c., *bleerr' blairr'*, &c.

Then begin with the third and end with the second, and so on, making seven different modes of singing.

Then take another set of seven initial combinations in the same way, till all are exhausted. This Exercise may, of course, be materially abridged if no difficulty is felt. Some of the combinations, however, create difficulties, as when *w*, *l* or *r*' precedes *eu*, as in *bweudh*, *bleudh*, *br'eudh*. In received pronunciation no such combinations occur. Hence they need not be dwelled on.

Ex. 22. On Final Combinations of Consonants.

—From the Table of Final Combinations, select any seven, and use them in place of the final consonants of the Chart. Thus selecting the first seven, *-bd*, *-bz*, *-cht*, *-dth*, *-dths*, *-dz*, *-dhd*, and writing them on the blackboard, sing—

peebd taibd kaabd baubd doabd goabd
 whibz sebz shabz wobz zubz Zhuobz
 feicht thoicht voucht deucht
 heidth hoidth houth yheudth hai'ydth hoa'wdth
 cheedths chaidths chaadths jaudths joadths joodths
 lidz medz nadz ludz modz nuodz
 r'eedhd r'aidhd r'oahhd r'oodhd

Then take another set of seven in the same way, till the list is exhausted. Where difficulties are felt, repeat the combination frequently.

Ex. 23. On both Initial and Final Combinations of Consonants at once.—Select any seven compound initials and any seven compound finals, and write them on the blackboard thus—

gl—lb, kw—lf, skr'—md, sp—nd, thr'—nj,
sn—ts, kl—sk

Then fill up the blank space by the vowels and diphthongs in the three first lines of the Chart for each, and sing them. There will be no occasion to write the vowels. The result is—

gleelb glailb glaalb glaalb gloalb gloolb
glibb glelb glalb globb glulb gluolb
gleilb gloilb goulb gleulb
kweelf kwaifl kwaalf kwaulf kwoalf kwoolf
kwilf kwelf kwalf kwolf kwulf kwoulf
kweilf kwoilf kwoulf kweulf

skr'eemd skr'aimd skr'aamd skr'aumd skr'oamd

skr'oomb

skr'imd skr'emd skr'amd skr'omb skr'umd

skr'uomb

skr'eimd skr'aimd skr'oumd skr'eumd

speend spaind spaand spaund spoand spoond

spind spend spand spond spund spuond

speind spoind spound speund

threenj thra'nj thraanj thraunj thra'anj thra'anj

thra'oj

thr'inj thr'enj thr'anj thr'onj thr'unj thr'uonj

thr'einj thro'oj throunj threunj

sneets snaits snaats snauts snoats snoots

snits snets snats snots snuts snouts

sneits snoits snouts sneuts

kleesk klaisk klaask klausk kloask kloosk

klisk klesk klask klosk klusk kluosk

kleisk kloisk klousk kleusk

and so on for another set of seven. The rate of singing should be varied, and the airs should also

be greatly varied. Some of these combinations will be found excessively difficult to produce with accuracy, lightness, and rapidity, at which practice should aim.

II. ACTUAL WORDS.

Ex. 24. Contrast of [ee and i].—To be said with the hand feeling the action of the throat. To be sung at different pitches to contrast the singing effect of the two, and shew the advantage of not distinguishing them in singing. In the first word the final syllable in *i* is naturally very short and weak, it must be here uttered as if it were long and strong. The words are in both spellings, the Glossic being in italics. The consonants gliding on to and off from the vowels are the same in the contrasted cases.

a. On open ee and i.

A shabby bee	<i>A shab'i bee</i>
Let baby be	<i>Let bai'bi bee</i>
A paltry free	<i>A paw'lr'i fr'ee</i>
With ugly glee	<i>Widh ug'li gee</i>
A tiny knee	<i>A tei'ni nee</i>
The glassy sea	<i>Dhi glaas'ee</i>
Thy mercy see	<i>Dhei mer'see</i>
Make worthy thee	<i>Mai'k wer'dhi dhee</i>
A wintry tree	<i>A win'tr'i tr'ee</i>
Thy enemy me	<i>Dhei ev'emi mee</i>
An ashy she	<i>An ash'i shee</i>
Best city tea	<i>Best sit'i tee</i>
Of a verity 'tis very tea	<i>Of a ver'iti tiz ver'i tee</i>
Cried gruffly flee	<i>Kr'eid gruf'li flee</i>
A bulky key	<i>A bul'ki kee</i>
A trusty trustee	<i>A tr'us'ti tr'ustee</i>

b. On closed ee and i.

Although *ee* is always long and *i* always short in speech, the singer must practise making both long and both short. Hence the length is not marked. But part of the length and shortness of the vowel must be marked by the looseness and tightness of the glides.

eel, ill	<i>eel, il</i>		
eat, it	<i>eet, it</i>		
peat, pit	<i>peet, pit</i>		
peach, pitch	<i>peech, pitch</i>		
peak, pick	<i>peek, pik</i>		
peel, pill	<i>peel, pil</i>		
beat, bit	<i>beet, bit</i>		
bead, bid	<i>beed, bid</i>		
beach, bitch	<i>beech, bich</i>		
breaches, breeches	<i>br'eechez, br'ichez</i>		
beaker, bicker	<i>beeker, biker</i>		
bean, bin	<i>been, bin</i>		
teat, tit	<i>teet, tit</i>		
teach, stitch	<i>teech, stich</i>		
teak, tick	<i>teek, tik</i>		
teal, till	<i>teel, til</i>		
team, Tim	<i>teem, tim</i>		
between, twin	<i>bitween, twin</i>		
deep, dip	<i>deep, dip</i>		
deed, did	<i>deed, did</i>		
deal, dill	<i>deel, dil</i>		
deem, dim	<i>deem, dim</i>		
dean, din	<i>deen, din</i>		
keel, kill	<i>keel, kill</i>		
keen, kin	<i>keen, kin</i>		
feet, fit	<i>feet, fit</i>		
fief, fifty	<i>feef, fifti</i>		
feel, fill	<i>feel, fil</i>		
these, this	<i>dheez, dhis</i>		
seat, sit	<i>seet, sit</i>		
seek, sick	<i>seek, sik</i>		
seen, sin	<i>seem, sin</i>		
sheep, ship	<i>sheep, ship</i>		
gleam, limb	<i>gleem, lim</i>		
wheat, whit	<i>wheet, whit</i>		
c. On open <i>ee</i> followed by <i>i</i> .			
reiterate	<i>r'ee-it'ur'ait</i>	deify	<i>dee-if-i</i>
reimburse	<i>r'ee-imber's</i>	theism	<i>thee-izm</i>
reinstate	<i>r'ee-instait</i>	atheist	<i>ai-thee-ist (ai-thiist)</i>
d. On long <i>i</i> before vocal <i>r</i> .			
beer	<i>bi-ü (beer)</i>	sheer	<i>shi-ü (sheer)</i>
deer	<i>di-ü (deer)</i>	veer	<i>vi-ü (veer)</i>
jeer	<i>ji-ü (jeer)</i>	career	<i>ku-r'i-ü (kareer)</i>

e. On short weak <i>i</i> to be distinguished from <i>u'</i> or <i>ë</i>			
possible	<i>pos-ibl</i>	ability	<i>abil-iti</i>
article	<i>ar-tikl</i>	aspirate	<i>as-piret</i>
latitude	<i>lat-iteud</i>	surplice	<i>ser-plis</i>
agility	<i>ajil-iti</i>	precipice	<i>pres-ipsis</i>

Ex. 25. Contrast of [ai, e, a].—The *ai* is always long. It may be sung as *e*, but may not be sung as *ai'y* with the vanish, still less must it approach the diphthong *ei*. The *e*, *a* are always short in speech, but must be lengthened in singing. The *e* may be taken as *ae*. The *a* may, and in singing should be taken as *a'*; it should never be spoken or sung as *ae* or *e*. Thus *ai*, *e*, *a* may be sung as *e*, *ae*, *a'*. In the Exercises the proper spoken sounds are written. The contrasted vowels are between the same consonants, in order that they may have the same mixed glides before and after them, which so much modify their effect. As real words had to be selected the contrast is not always complete.

<i>ai</i>	<i>e</i>	<i>a</i>	<i>ai</i>	<i>e</i>	<i>a</i>
pate	pet	pat	<i>pai't</i>	<i>pet</i>	<i>pat</i>
paid	—	pad	<i>pai'd</i>	—	<i>pad</i>
—	peck	pack	—	<i>pek</i>	<i>pak</i>
bate	bet	bat	<i>bai't</i>	<i>bet</i>	<i>bat</i>
obeyed	bed	bad	<i>oabai'd</i>	<i>beä</i>	<i>bad</i>
bake	beck	back	<i>bai'k</i>	<i>bek</i>	<i>bak</i>
—	beg	bag	—	<i>beg</i>	<i>bag</i>
bale	bell	ballot	<i>bai'l</i>	<i>bel</i>	<i>bai'rut</i>
bane	Ben	ban	<i>bai'n</i>	<i>Ben</i>	<i>ban</i>
tape	—	tap	<i>tai'p</i>	—	<i>tap</i>
take	—	tack	<i>tai'k</i>	—	<i>tak</i>
tale	tell	tallow	<i>tai'l</i>	<i>tell</i>	<i>tal'oa</i>
tame	temper	tamper	<i>tai'm</i>	<i>tem'per</i>	<i>tam'per</i>
—	ten	tan	—	<i>ten</i>	<i>tan</i>
date	debt	—	<i>dai't</i>	<i>det</i>	—
—	dead	dad	—	<i>ded</i>	<i>dad</i>
—	deck	dactyle	—	<i>dek</i>	<i>dak'til</i>
—	deaf	daft	—	<i>def</i>	<i>daft</i>
dale	dell	dally	<i>dai'l</i>	<i>del</i>	<i>dai'i</i>
dame	—	dam	<i>dai'm</i>	—	<i>dam</i>
deign	den	Dan	<i>dai'n</i>	<i>den</i>	<i>Dan</i>
cape	—	cap	<i>kai'p</i>	—	<i>kap</i>

<i>ai</i>	<i>e</i>	<i>a</i>	<i>ai</i>	<i>e</i>	<i>a</i>
Kate	—	cat	<i>Kai't</i>	—	<i>kat</i>
—	ketchup	catch	—	kech'up	<i>kach</i>
case	kestrel	cassock	<i>kai's</i>	kes'trel	<i>kas'uk</i>
cane	kennel	can	<i>kai'n</i>	ken'el	<i>kan</i>
gape	—	gap	<i>gai'p</i>	—	<i>gap</i>
gate	get	gat	<i>gai't</i>	get	<i>gat</i>
game	—	gambit	<i>gai'm</i>	—	<i>gam'bit</i>
fate	fetter	fat	<i>fai't</i>	fet'er	<i>fat</i>
face	fester	fascinate	<i>fai's</i>	fes'ter	<i>fas'inait</i>
fail	fell	fallow	<i>fai'l</i>	fel	<i>fat'oa</i>
fain	fen	fan	<i>fai'n</i>	fen	<i>fan</i>
sate	set	sat	<i>sai't</i>	set	<i>sat</i>
said	said	sad	<i>sai'd</i>	sed	<i>sad</i>
sale	sell	Sall	<i>sai'l</i>	sel	<i>Sal</i>
same	seamstress	Sam	<i>sai'm</i>	sem'stress	<i>Sam</i>
shade	shed	shadow	<i>shai'd</i>	shed	<i>shad'oa</i>
shale	shell	shall	<i>shai'l</i>	shel	<i>shal</i>
shame	—	sham	<i>shai'm</i>	—	<i>sham</i>
late	let	lattice	<i>lai't</i>	let	<i>lat'is</i>
—	leg	lag	—	leg	<i>lag</i>
laoe	less	lacerate	<i>lai's</i>	les	<i>las'ur'ait</i>
lake	—	lack	<i>lai'k</i>	—	<i>lak</i>
lame	lemon	lamb	<i>lai'm</i>	lem'en	<i>lam</i>
lane	lend	land	<i>lai'n</i>	lend	<i>land</i>
mate	met	mat	<i>mai't</i>	met	<i>mat</i>
made	meadow	mad	<i>mai'd</i>	med'oa	<i>mad</i>
make	—	Macclesfield	<i>mai'k</i>	—	<i>Mak'lezfeeld</i>
mace	mess	macerate	<i>mai's</i>	mes	<i>mas'ur'ait</i>
male	mellow	mallet	<i>mai'l</i>	mel'oa	<i>mal'et</i>
maim	member	mammal	<i>mai'm</i>	mem'ber	<i>man'el</i>
nape	Neptune	nap	<i>nai'p</i>	Nept'eum	<i>nap</i>
—	neb	nab	—	neb	<i>nab</i>
—	net	gnat	—	net	<i>nat</i>
snake	neck	knack	<i>enai'k</i>	nek	<i>nak</i>
navy	nephew	navvy	<i>nai'vi</i>	nev'eu	<i>nav'i</i>
nail	knell	—	<i>nai'l</i>	nel	—

Remembering that *air* means *e'ü*, and *ai'er* means *ai u* in two syllables, compare also

lair, layer—*lai'r*, *lai'er*
 player—*plai'er*; slayer—*slai'er*
 prayer, pray-er—*prai'r*, *prai'er*
 o bear, obey-er—*oa bai'r*, *oabai'er*
 wear, we -er—*wai* . *wai'er*

Ex. 26. Contrast of [au, o].—*Au* is always long, and *o* is always short in received pronunciation, but both will have to be sung long and both also short. The speaker should be especially exercised in uttering *au* short and *o* long, to make him feel the difference of quality, which is similar to that of *ee*, *i*. The singer may take either *au* or *o* as suits his pitch.

<i>au</i>	<i>o</i>	<i>au</i>	<i>o</i>
awed	odd	<i>aw'd</i>	<i>od</i>
pawed	pod	<i>paw'd</i>	<i>pod</i>
pawnd	pond	<i>paw'nd</i>	<i>pond</i>
sawed	sod	<i>saw'd</i>	<i>sod</i>
hawed	hod	<i>haw'd</i>	<i>hod</i>
haul	holiday	<i>haw'l</i>	<i>hol'idai</i>
maul	Moll	<i>mau'l</i>	<i>Mol</i>
stalk	stock	<i>stau'k</i>	<i>stok</i>
awful	office	<i>aw'fuul</i>	<i>of'is</i>
wall	wallow	<i>wau'l</i>	<i>wol'oa</i>
auricle	oracle	<i>au'r'ikl</i>	<i>or'ukl</i>
awn	on	<i>aw'n</i>	<i>on</i>
yawn	yon	<i>yaw'n</i>	<i>yon</i>
gnawed	nod	<i>naw'd</i>	<i>nod</i>
fawnd	fond	<i>faw'nd</i>	<i>fond</i>
gaud	God	<i>gau'd</i>	<i>God</i>
pall	pollard	<i>paw'l</i>	<i>pot'er'd</i>
wrought	rot	<i>r'aw't</i>	<i>r'ot</i>
hawk	hocky	<i>haw'k</i>	<i>hok'i</i>
taught	totter	<i>taw't</i>	<i>tot'er</i>
salt	solid	<i>saw'lt</i>	<i>sol'id.</i>

Weak *au*.

audacious	<i>audai'shus</i>	August (s.)	<i>august</i>
authority	<i>author'iti</i>	augment (v.)	<i>augmen't</i>
austere	<i>austeer</i>	augment (s.)	<i>augment.</i>
august (ad.)	<i>august</i>		

Ex. 27. Contrast of [au, oa, o, u].—The *oa* must be quite pure, with no after-sound of *oo*, and never approaching to *ou*. The singer may take *oa* or *ao* as suits convenience of pitch; but he must then keep his *ao* quite distinct from *au*. The *au* and *o* should be distinguished, as in Ex. 26. When

oa is taken short, there is a risk of confusing it with *uo*; thus *boat* short, is apt to sound like *būt*. This must be guarded against. The *u* may be pronounced as *uu* according to convenience of pitch.

<i>au</i>	<i>oa</i>	<i>o</i>	<i>u</i>	<i>au</i>	<i>oa</i>	<i>o</i>	<i>u</i>
bought	boat	bott	butt	<i>bawt</i>	<i>boāt</i>	<i>bot</i>	<i>būt</i>
caught	coat	cot	cut	<i>kawt</i>	<i>koāt</i>	<i>kot</i>	<i>cūt</i>
groat	Grote	grot	—	<i>gr'au't</i>	<i>Gr'oa't</i>	<i>gr'ot</i>	—
abroad	road	rod	rudder	<i>abr'aw'd</i>	<i>r'oa'd</i>	<i>r'od</i>	<i>r'ūdder</i>
flawed	flowed	Flodden	flod	<i>flaw'd</i>	<i>floa'd</i>	<i>Flod'n</i>	<i>flud</i>
sawed	sowed	sod	sud	<i>saw'd</i>	<i>soa'd</i>	<i>sod</i>	<i>sud</i>
gnawed	node	nod	—	<i>naw'd</i>	<i>noa'd</i>	<i>nod</i>	—
nought	note	not	nut	<i>nawt</i>	<i>noa't</i>	<i>not</i>	<i>nut</i>
sought	creosote	sot	sutler	<i>saw't</i>	<i>kr'eoasoa't</i>	<i>sot</i>	<i>sut'ler</i>

Ex. 28. Contrast of [oa-er, oar, au].—When *oar* is written, *oaŭ* or *oaŭ'* is pronounced. This forms one syllable. But Londoners are apt to say *auŭ* or simply *au*. Guard carefully against *au*; but allow *auŭ* when convenient. An older sound still heard from elderly people, is *oaŭ* or even *oa-u'* in two syllables, which is written *oa-er* or *oa'er*.

<i>oa-er</i>	<i>oar</i>	<i>au</i>	<i>oa-er</i>	<i>oa'r</i>	<i>au</i>
blow-er	Blore	law	<i>bloa'er</i>	<i>bloa'r</i>	<i>lau</i>
ow-er	ore	awe	<i>oa'er</i>	<i>oa'r</i>	<i>au</i>
tow-er	tore	taw	<i>toa'er</i>	<i>toa'r</i>	<i>tau</i>
go-er	gore	—	<i>goa'er</i>	<i>goa'r</i>	—
row-er	roar	raw	<i>r'oa'er</i>	<i>r'oa'r</i>	<i>rau</i>
ho-er	hoar	haw	<i>hoa'er</i>	<i>hoa'r</i>	<i>hau</i>
shew-er	shore	shaw	<i>shoa'er</i>	<i>shoa'r</i>	<i>shau</i>
low-er	lore	law	<i>loa'er</i>	<i>loa'r</i>	<i>lau</i>
sow-er	sore	saw	<i>soa'er</i>	<i>soa'r</i>	<i>saw</i>
mow-er	more	maw	<i>moa'er</i>	<i>moa'r</i>	<i>mau</i>
stow-er	store	—	<i>stoa'er</i>	<i>stoa'r</i>	<i>stau</i>

And compare—

draw, drawer—*dr'au*, *dr'aw'er* (one who draws), or *dr'aw'r* (box which is drawn); saw, sawer—*saw*, *saw'er* (one who saws); taw, tawer—*tau*, *tau'er* (one who taws leather).

Ex. 29. Contrast of weak [oa] and [or].—There is a habit of pronouncing words having a weak *oa*

final, as an *u* or *u'*, and treating it before a vowel as if it were *er*; that is, as if there were a permissive trill after it. This has to be particularly avoided.

	Pronounce.	Not.	
window	<i>wi'n'dōa</i>	<i>wi'n'dū</i>	<i>wi'n'der</i>
tallow	<i>tal'ōa</i>	<i>tal'ū</i>	<i>tal'er</i>
yellow	<i>ye'l'ōa</i>	<i>ye'l'ū</i>	<i>ye'l'er</i>
fellow	<i>fel'ōa</i>	<i>fel'ū</i>	<i>fel'er</i>
mellow	<i>mel'ōa</i>	<i>mel'ū</i>	<i>mel'er</i>
tobacco	<i>tōbak'ōa</i>	<i>tōbak'ū</i>	<i>terbak'er</i>
potatoe	<i>pōatai'ōa</i>	<i>pūtai'tū</i>	<i>pertai'ter</i>
tornado	<i>taunai'dōa</i>	<i>taunai'dū</i>	<i>taunai'der</i>
lumbago	<i>lumbai'gōa</i>	<i>lumbai'gū</i>	<i>lumbai'ger</i>
virago	{ <i>veirai'gōa</i> }	<i>veirai'gū</i>	<i>veirai'ger</i>
sago	<i>sai'gōa</i>	<i>sai'gū</i>	<i>saiger</i>
cargo	<i>kaa'gōa</i>	<i>kaa'gū</i>	<i>kaa'ger</i>
echo	<i>ek'ōa</i>	<i>ek'ū</i>	<i>ek'er</i>
halo	<i>hai'ōa</i>	<i>hai'ū</i>	<i>hai'ler</i>
buffalo	<i>buf'ūlōa</i>	<i>buf'ūlū</i>	<i>buffer'ler</i>
volcano	<i>volkai'nōa</i>	<i>volkai'nū</i>	<i>volkai'ner</i>
hero	<i>hee'r'r'ōa</i>	<i>hee'r'rū</i>	<i>hee'r'r'er</i>

Ex. 30. Contrast of [oa] and [oo].—

<i>oa</i>	<i>oo</i>	<i>oa</i>	<i>oo</i>
grove	groove	<i>gr'oa'v</i>	<i>gr'oo'v</i>
coat	coot	<i>koa't</i>	<i>koo't</i>
dome	dome	<i>doa'm</i>	<i>doo'm</i>
roam	room	<i>r'oa'm</i>	<i>r'oo'm</i>
toll	tool	<i>toa'i</i>	<i>too'l</i>
gloaming	gloomy	<i>gloa'ming</i>	<i>gloo'mi</i>
bone	boon	<i>boa'n</i>	<i>boo'n</i>
nose	noose	<i>noa'z</i>	<i>noo'z</i>
stole	stool	<i>stoa'l</i>	<i>stoo'l</i>
home	whom	<i>hoa'm</i>	<i>hoo'm</i>
hope	hoop	<i>hoa'p</i>	<i>hoo'p</i>
loaf	aloof	<i>loa'f</i>	<i>aloo'f</i>
pope	poop	<i>poa'p</i>	<i>poo'p</i>

Ex. 31. On [oo].—There is a danger of not beginning to say *oo* with the mouth sufficiently closed. This leads to *oo* having a sound at one time approaching *ou* and at another approaching

eu. In all the provinces there is a habit of using a sound approaching *eu*, where the sound is written 'u' after r. These errors should be carefully avoided

boot	<i>bōot</i>	cruel	<i>kʀ'oo'el</i>
booth	<i>bōo'dh</i>	brute	<i>br'oo't</i>
coop	<i>kōop</i>	drupe	<i>dr'oo'p</i>
droop	<i>dr'oo'p</i>	ruin	<i>r'oo'in</i>
goose	<i>gōos</i>	true	<i>tr'oo</i>
hoof	<i>hōof</i>	fruit	<i>fr'oo't</i>
hoot	<i>hōot</i>	recruit	<i>rikr'oo't</i>
hoop	<i>hōop</i>	rule	<i>r'oo'l</i>
poop	<i>pōop</i>	scruple	<i>skr'oo'pl</i>
roof	<i>r'oo'f</i>	truth	<i>tr'oo'th</i>
shoot	<i>shōot</i>	truce	<i>tr'oo's</i>
sooth	<i>soo'th</i>	shrewd	<i>shr'oo'd</i>
soothe	<i>soo'dh</i>	rheum	<i>r'oo'm</i>
		rue	<i>r'oo</i>
		rude	<i>r'oo'd</i>
soup	<i>soop</i>		
youth	<i>yoo'th (euth)</i>		
do	<i>doo</i>	fluke	<i>floo'k flew'k</i>
two	<i>too</i>	flute	<i>floo't flew't</i>
move	<i>moo'v</i>	lute	<i>loo't leu't</i>
lose	<i>loo'z</i>	lieu	<i>loo leu</i>
loose	<i>loo's</i>	illumine	<i>illoo'min illeu'min</i>

Generally. Occasionally.

After *t, d, n,* and *s* keep *eu*, when indicated, as—

tulip	<i>teu'lip</i>	tune	<i>teu'n</i>
tunic	<i>teu'nik</i>	Teutonic	<i>Teuton'ik</i>
multitude	<i>mul'titeud</i>	dupe	<i>deu'p</i>
durable	<i>deu'r'r'ubl</i>	deuce	<i>deu's</i>
dew	<i>deu</i>	neuter	<i>neu'ter</i>
neutral	<i>neu'tr'el</i>	new	<i>neu (not noo)</i>
newt	<i>neu't</i>	nucleus	<i>neu'klius</i>
nuisance	<i>neu'sens</i>		
supreme	<i>seupr'ee'm (not sōo, nor shōo)</i>		
suit	<i>seu't (not soo't, nor shoot)</i>		
sue	<i>seu (not soo, nor shoo)</i>		
Susan	<i>Seu'zen (that is, Sōo'zu'n, not See'ōzu'n, nor Soo'zu'n)</i>		

Ex. 32. Contrast of [oo, uo, u].

pool, *poo'l*—pull, *pūo'l* (not *pōol*, which is Fr. *poule*)
 fool, *foo'l*—full, *fu'o'l* (not *fōol*, which is Fr. *foule*)
 room, *r'oo'm* (not *r'ōom*, as often incorrectly said)

soon, *soo'n* (not *sōon*, as often incorrectly said)
 cool, *koo'l*—wool, *wūol*
 cooed, *koo'd*—would, *kūod* (not *koo'ld*)
 wooed, *woo'd*—would, *wūod* (not *woo'ld*)
 book, *būok* (not *bōok*, nor *bōok*)
 brook, *br'ūok* (not *br'ōok*, nor *br'ōok*)
 cook, *kūok* (not *kōok*, nor *kōok*)
 crook, *kr'ūok* (not *kr'ōok*, nor *kr'ōok*)
 hook, *hūok* (not *hōok*, nor *hōok*)
 nook, *nūok* (not *nook*, nor *nōok*)
 good, *gūod*—hood, *hūod*
 wood, *wūod* (not *wud*, nor *uod*, nor *oo'd*)
 foot, *fūot* (not *fu't*)
 should, *shūod* (not *shud*, nor *shoo'ld*)
 wool, *wūol* (not *ool*, nor *oo*)
 cushion, *kūosh'en* (not *kush'in*)
 push, *pūosh* (not *push*)
 puss, *pūos*
 put, *pūot* (not *put*)
 bull, *būol* (not *bul*)
 bullet, *būol'et*—bully, *būol'i*
 pull, *pūol* (not *pul*)
 pulpit, *pūol'pit* (not *pul'pit*)
 bulwark, *būol'werk*
 bulk, *būlk* (not *būolk*)

Ex. 33. On long [u] or vocal [er].—Mr. Melville Bell distinguishes the vowel sounds in each of the following pairs as having *e, r* and *uu, r* respectively. I recommend both vowels in each pair to be pronounced with *u* long, when strong, and *u* or *u'* short when weak. In the first set *uu* long (from which *uu, r* differs almost imperceptibly) would be disagreeable, in the second set it is endurable; but *u* long sounds well in both sets. The context will always prevent ambiguity. In some provinces *aer', uur', ae, r, uu, r* are used.

	both as	that is
kernel	colonel	<i>ker'nel ku'ni'l</i>
pearl	pur'l	<i>per'l</i>
pertinence	purlenance	<i>per'tinens pur'tinens</i>
pervade	purveyed	<i>per'vaid pu'vaid</i>
circle	surcle	<i>ser'kl su'kl</i>

kerb	curb	kerb	kurb
firs	furze	ferz	fuwz
earn	urn	ern	uw'n
serf	surf	serf	su'f

Ex. 34. On the Diphthong [ei].—Except in the word *aye*, which must have *aay* or *aay*, all English *ei* diphthongs have the sound of *uy* or *a'y*, but may have *aay*. In the provinces, two forms are distinguished, the first or *ey* class, varying as *uy*, *wy*, *uw*, *ey*, *aey*, and the second or *aay* class, varying as *aay*, *aay*, *ahy*. Be careful that only one sound is used. See Ex. 15.

Ei diphthongs' of the *ey* class in Mid Lothian, Scotland.

pipe *peip*, type *teip*, tripe *tr'eip*, wipe *weip*
 bribe *br'eib*, gibe *geib*, kibe *keib*, tribe *tr'eib*
 bite *beit*, kite *keit*, sight *seit*, right *r'eit*
 wide *weid*, bide *beid*, bride *br'eid*, chide *cheid*,
 guide *geid*, hide *heid*, ride *reid*, side *seid*
 dike *deik*, like *leik*, pike *peik*, tike *teik*
 life *feif*, life *leif*, knife *neif*, wife *weif*
 to wive *tō weiv*, two lives *too leivz*
 blithe *bleidh*, lithe *leidh*, scythe *seidh*
 dice *deis*, lice *leis*, mice *meis*, nice *neis*, price *preis*,
 rice *r'eis*, trice *tr'eis*, twice *tweis*, thrice *thr'eis*,
 spice *speis*, vice *veis*, wise *weiz* (but in Mid
 Lothian Scotch, *weys*)
 pile *peil*, tile *teil*, guile *geil*, file *feil*, mile *meil*,
 Nile *Neil*, vile *veil*, while *wheil*, mild *meild*,
 wild *weild*, piled *peild*, filed *feild*, tiled *teild*,
 beguiled *bigei'ld*

Ei diphthongs of the *aay* class in Scotland.
 (*ay* in Edinburgh.)

cried *kreid*, died *deid*, fried *fr'eid*, lied *leid*, sighed
seid (*saayd*, when not *seky'ht*), spied *speid*, tied
teid, pied *peid*, denied *dineid*
 size *seiz*, prize *pr'eiz*, guise *geiz*, otherwise *udh'er-*
weiz, rise *reiz*
 pies *peiz*, ties *teiz*, fries *freiz*, dries *dreiz*, dies *deiz*,
 spies *speiz*, lies *leiz*, denies *dineiz*, sighs *seiz*,

(*saayz*, when not *seky'hz*), Guys *Geiz*, buys *beiz*,
 shies *sheiz*

trial *trei'el*, dial *dei'el*, vial *vei'el*, denial *dinei'el*
 buyer *beiv'er*, dyer *dei'er*, fire *feir*, tire *teir*, sire *seir*,
 desire *dizei'r*, shire *sheir*, lyre *leir*, liar *lei'er*

And generally when *ei* is final, or when *ei* precedes a vowel. This rule does not hold for English dialects. In all these cases the received English sound is *uy* or *a'y*, and no distinction whatever is made. Avoid especially any approach to *oi*.

Ex. 35. On the Contrast of [ai] and [ei].—In the East and South East of England and in London, the habit of pronouncing *ai* long, as *ai'y*, that is, *ai'v* with the vanish, has led to forming it into a diphthong of the *ey* class, as *aiy*, *ey*, *aey*, *ay* up to *aay* occasionally, and hence to a confusion of the *ai* and *ei* words. Generally those who make *ai* a diphthong of the *ey* class, put a diphthong of the *aay* class in all the words in Ex. 34, and hence prevent the confusion, which, however, is very conspicuous and unpleasant to the ears of those who do not use the vanish at all, or use it very slightly, keeping the *ai* perceptibly longer and slurring with a loose glide on to *i*. Hence the following distinctions must be clearly made and carefully practised by inhabitants of the East and South East of England and of London. At first, use *e* long for *ai* long for greater security against the vanish. The vanish *ai'y* is most generally used (1) at the end of a word, when no consonant follows, or the word does not join on closely to the next consonant; thus: Will you pay?—*Wil eu pai'y?* Will you pay me?—*Wil eu pai'mi?* The inflexional *z*, *d* does not take off the vanish—he pays, he pays me, *hee pai'yz*, *hee pai'zme*; is it weighed, he weighed it—*iz it wai'yd*, *hee wai'd it*. (2) Before the consonants *t*, *d*, *l*, *n*, as in fate *fai'yt*, made *mai'yd*, rain *rai'yn*.

The vanish is generally absent when a weak syllable follows, as mated *mai'ted*, rated *rai'ted*, railed in with rails *rai'ld in wi'dh rai'ylz*.

The singer should never use the vanish.

<i>ai</i>	<i>ei</i>	<i>ai</i>	<i>ei</i>
tape	type	<i>taip</i>	<i>teip</i>
gaby	gibe	<i>gaibi</i>	<i>jeib</i>
rate	write	<i>rait</i>	<i>reit</i>
played	plied	<i>plaid</i>	<i>pleid</i>
lake	like	<i>laik</i>	<i>leik</i>
waif	wife	<i>wairf</i>	<i>weif</i>
wave	wive	<i>wairv</i>	<i>weiv</i>
lathe	lithe	<i>lairdh</i>	<i>leidh</i>
mace	mice	<i>mais</i>	<i>meis</i>
raise	rise	<i>raiz</i>	<i>reiz</i>
tail	tile	<i>tail</i>	<i>teil</i>
male	mile	<i>mail</i>	<i>meil</i>
tame	time	<i>taim</i>	<i>teim</i>
lame	lime	<i>laim</i>	<i>leim</i>
pain	pine	<i>pain</i>	<i>pein</i>
Dane	dine	<i>Daïn</i>	<i>dein</i>
pay	pie	<i>pai</i>	<i>pei</i>
bay	buy	<i>bai</i>	<i>bei</i>
day	die	<i>dai</i>	<i>dei</i>
gay	Guy	<i>gar</i>	<i>gei</i>
why	why	<i>whai</i>	<i>whei</i>
way	Wye	<i>wai</i>	<i>wei</i>
fay	fie	<i>fai</i>	<i>fei</i>
they	thy	<i>dhai</i>	<i>dhei</i>
say	sigh	<i>sai</i>	<i>sei</i>
lay	lie	<i>lai</i>	<i>lei</i>
may	my	<i>mai</i>	<i>mei</i>
nay	nigh	<i>nai</i>	<i>nei</i>
ray	rye	<i>rai</i>	<i>rei</i>
eh!	I	<i>ai!</i>	<i>ei</i>

Ex. 36. On the Diphthong [oi].—Generally this is more like *awy* when final, or before a vowel, or voiced consonant, and more like *oy* before a mute or hiss. The singer always uses *awy* when it is more convenient.

sepy *see-paw-y*

boy *baw-y*, buoy *baw-y*, *bwaw-y* (or *boo-i*), buoyed *baw-yd*, *bwaw-yd* (or *boo-id*)

toy *taw-y*, toyed *taw-yd*, quoit *koyt*

coin *koy-n*, cawing *kaw-ing*

In the following words *ei* was used universally in place of *oi* from one to two hundred years ago,

but now *ei* has become extremely vulgar, and must therefore be studiously avoided.

anoint	pronounce as	<i>anoi'nt</i> , not <i>anei'nt</i>
ointment		<i>oi'ntment</i> , not <i>ei'ntment</i>
oil		<i>oil</i> , not <i>eil</i>
boil		<i>boil</i> , not <i>beil</i>
broil		<i>broil</i> , not <i>breil</i>
coil		<i>koil</i> , not <i>keil</i>
foil		<i>foil</i> , not <i>feil</i>
foist		<i>foist</i> , not <i>feist</i>
froise		<i>froiz</i> , not <i>freiz</i>
groin		<i>groin</i> , not <i>grein</i>
hoise		<i>hoiz</i> , not <i>heiz</i>
hoist		<i>hoist</i> , not <i>heist</i>
join		<i>join</i> , not <i>jein</i>
joint		<i>joint</i> , not <i>jeint</i>
joist		<i>joist</i> , not <i>jeist</i> (and not <i>jeis</i>)
loin		<i>loin</i> , not <i>lein</i>
moil		<i>moil</i> , not <i>meil</i>
point		<i>point</i> , not <i>peint</i>
poise		<i>poiz</i> , not <i>peiz</i>
poison		<i>poi'zn</i> , not <i>pei'zn</i>
soil		<i>soil</i> , not <i>seil</i>
spoil		<i>spoil</i> , not <i>speil</i>

The following are often vulgarly mispronounced.

destroy *destroi'*, not *destrei'*

decoy *dikoit'*, not *dikei'*

loyal *loi'el*, not *lei'el*

royal *roi'el*, not *rei'el*

voyage *voi'ej*, not *vei'ej* (nor *voi'j*, *vei'j*)

The word "oilet" is now spelled "eyelet" from mistaken etymology, and is still called *ei'let*. The word "tortoise" is generally *taur'tūs*, but may be *tau'tus*, *taw'tis*, *taw'tiz*.

Ex. 37. On the Diphthong [ou].—The provincial habits must be avoided. The literary sound are *uw*, *a'w*, but *uwu*, *aaw* are accepted, and *aw* may be used in singing deep notes. Avoid the *ei* class of *ew* (London and North Kent), *aw* or *aw* (both in Norfolk and Suffolk, and in South Lancashire). Avoid the *oaw* class of *oaw*, *aaw*, *auw*

uw (more or less general in the provinces). Of course, avoid the provincialisms of long *aa*, long *a*, long *oo* in place of *ou*. Avoid using the *ou* diphthong in place of the simple vowels *au*, *oa*.

Provincial *oo* is frequent in—

down *doun*, town *toun*, crown *kroun*, tower *tour*, now *nou*, trousers *trouwerz*, how *hou*, flower *fleur*, power *pour*, drown *droun*, cow *koo*, a sow *a sou*, to bow *too bou*.

plough *plou*, round *round*, sound *sound*, mound *mound*, hound *hound*, doubt *dout*, thou *dhou*, about *about*, count *kount*, out *out*, a house *a hous*, to house *too hous*, sour *sour*, flour *fleur*, our *our*, found *found*, bound *bound*, ground *gr'ound*.

Provincial *ou* is frequent in—

brought *brou't*, sought *sau't*, fought *fau't*, bought *bau't*, ought *au't*. nought *nau't*, soul *soa'l*, four *foa'r*, pour *poa'r*.
old *oa'ld*, cold *koa'ld*, sold *soa'ld*, told *toa'ld*, fold *foa'ld*, stroll *stroa'l*, toll *toa'l*, roll *roa'l*.

Ex. 38. Contrast of [oa] and [ou].—Londoners constantly pervert the vanish *oa'w* into a diphthong of the *oaw* class, as *oaw*, *uw*. This occasions no confusion to the speakers as they also use *ew* for *ou*. Hence the necessity of correcting both errors at once. The vowel in the *oa* column below is to be called *oa* without any vanish, and even *ao* rather than *oa'w*. The *ou* column is to be pure *uw*, *a'w*, or *uw*, *aaw*, without a shadow of rounding of the first element, and without a trace of the *ew*, *aew* sounds.

<i>oa</i>	<i>ou</i>	<i>oa</i>	<i>ou</i>
bow (<i>s.</i>)	bough	<i>boa</i>	<i>bou</i>
sow (<i>v.</i>)	sow (<i>s.</i>)	<i>soa</i>	<i>sou</i>
mow (<i>v.</i>)	mow (<i>s.</i>)	<i>moa</i>	<i>mou</i>
no	now	<i>noa</i>	<i>nou</i>
roe	row (noise)	<i>r'oa</i>	<i>r'ou</i>
poach	pouch	<i>poa'ch</i>	<i>pouch</i>
boat	bout	<i>boa't</i>	<i>bout</i>
bode	bowed	<i>boa'd</i>	<i>bou'd</i>
boar	bower	<i>boa'r</i>	<i>bou'r</i>
toze	to wse	<i>toa'z</i>	<i>tou'z</i>

<i>oa</i>	<i>ou</i>	<i>oa</i>	<i>ou</i>
tore	tower	<i>toa'r</i>	<i>tou'r</i>
dote	doubt	<i>doa't</i>	<i>dou't</i>
dose	douse	<i>doa's</i>	<i>dou's</i>
condone	down	<i>kondaon</i>	<i>doun</i>
coach	couch	<i>koa'ch</i>	<i>kouch</i>
goal	cowl	<i>koa'l</i>	<i>koul</i>
goal	goul	<i>goa'l</i>	<i>goul</i>
foal	fowl	<i>foa'l</i>	<i>foul</i>
load	loud	<i>loa'd</i>	<i>lou'd</i>

The vanish is most generally used when *oa* is strong and final, not followed by a weak syllable, and before *p*, *b*, *f*, *v*, *m*, and *l*, but is not otherwise very common. Thus—low *loa'w*, know, no *noa'w*, shew *shoa'w*, bowl *boa'wl*; pope *poa'wp*, robe *r'oa'wb*, loaf *loa'wf*, loaves *loa'wvz*, roam *roa'wm*, foam *foa'wm*, old *oa'wld*, soul *soa'wl*.

Ex. 39. On the Diphthong [eu].—*Eu* may always be sung *yoo*, see Ex. 15.

eu is *yoo* in—

you *eu* (*yoo*), youth *eu'th* (*yoo'th*)

eu is *y'oo* in—

yew *eu* (*y'oo*), ewe *eu*, use *eus euz*, unite *euneit*, union *eu'nien*.

eu is *ioo* in—

pep *peu* (*p'ioo*), imbue *imbeu*, tune *teun*, dew *deu*, cue queue *keu*, gewgaw *gew'gau*, few *feu*, view, *veu*, thew *theu*, sue *seu* (not *soo*, *shoo*), news *neuz*, nuisance *neuzsens*, newt *new't*, and occasionally in lieu *leu* or *loo*, lute *loo't* or *leu't*, illumine *illoo'min* or *illeu'min*.

eu is *iöö* or *yöö* according as the preceding consonant is medial, or final, but never *i*, in—
monument *mon'eument* (*mon'iöömunt* or *mon'yöömunt*), never *mon'iment*), document *dok'eument*, regular *reg'euler*, popular *pop'euler*, &c.

Ex. 40. On Murmur Diphthongs and Triphthongs, or Vocal R and Trilled R'.—The words and the classes are chiefly selected from Mr. Melville Bell's "Visible Speech," pp. 113—116, but the present arrangement and treatment are in

accordance with the previous explanations. Throughout the examples strong *er* is meant for *ur*, with permission to insert *r*' after it, and weak *er* is *ü* or *ü'*, with the same permission to insert *r*. The combinations *eer*, *air*, *oar*, *oor* stand as usual for *i'ü*, *e'ü*, *ao'ü*, *uo'ü*, with permission to add *r*'. In the case of *aar*, *aur*, the *r* indicates either *ü* or *ü'*, but may be, and frequently is, entirely omitted, that is, *aar*, *aur*, is *aa'ü*, *aa'ür'*; *au'ü*, *au'ür'*, or even *aa'*, *au'* simply. This orthography, therefore, is designedly as ambiguous as the received customs of pronunciation, which is still in a transitional state. The only important point to remember is that *r*' is not usually inserted except before a vowel, and, when pronounced, is very light in the extent, duration, and rapidity of vibration.

Strong Syllables.

1. *Er*, which may be *uur*; that is, *u*, which may be *uw*.

word *werd*, journey *jer'ni*, furnish *fer'nish*, spurn *spør'n*.

There is a tendency to pronounce these words with *aa*, as *spaa'n* or *spaa'un* for *spør'n*. This should be avoided.

2. *Er* which may be *e'r* but not *uur*; that is, *u* which may be *e'* but not *uw*.

myrrh *mer*, guerdon *ger'dn*.

The tendency to use *aa* or *aa'ü* for *er* in these words is not so strong as for No. 1, but should be avoided except in a few words, where it is received, as clerk *klaa'k*, Derby *Daabi*.

3. *Err'*, with *er* as in No. 1.

recurring *riker'r'ing*, spurring *sperr'ing*, purring *perr'ing*, blurring *blerr'ing*, slurring *sler'r'ing*, demurring *dimer'r'ing*.

These words have occasionally only *ur'*, as *rikur'ing*, *spur'ing*, *pur'ing*, *blur'ing*, *slur'ing*, *dimur'ing*. This pronunciation is general in current *kur'ent*, recurrent *rikur'ent*, occurrent *okur'ent*.

4. *Err'*, with *er* as in No. 2.

preferring *prifer'r'ing*, conferring *konfer'r'ing*, referring *rifer'r'ing*, erring *err'ing*, deterring *diter'r'ing*.

These words have occasionally only *er'* as *prifer'ing*, *konfer'ing*, *rifer'ing*, *er'ing*. This pronunciation is general in errant *er'ent*, errand *er'end*, deterrent *diter'ent*.

5. *Eer'*, that is, *i'ü*, or *i'ür'* with light *r*. No Englishman says *eer'*, no foreigner says *eer*.

near *neer*, beer *beer*, here *heer*, we're *weer*, pier *peer*.

6. *Eerrr'*, that is, *i'ür'*. No Englishman says *eer'*, which is a Scotch and American and foreign usage; no foreigner says *eerrr'*.

eyre *eerrr'i*, era *eerr'u*, weary *weerr'i*, peeress *peer'es*. Never *eer'i*, *eer'u*, *weer'i*, *peer'es*.

7. *Air'*, that is, *e'ü* or *e'ür'* with light *r*' the pronunciation *ai'ü* is provincial or vulgar, foreigners use *er'* not *e'ür'*.

care *kair'*, pair *pair'*, air *air'*, prayer *prair'*, there their *dhair'*, bear *bair'*, mare mayor, *mair'* (not *mair'r'*, *mair'er*).

8. *Airr'* that is, *e'ür'*; never *air'*, which is provincial or vulgar in England, but is heard in Scotland and America; foreigners say both *air'* and *e'r'*, never *e'ür'*.

canary *kunair'r'i*, fairy *fair'r'i*, therein *dhair'r'ing*, bearing *bair'r'ing*.

9. *Oar'*, that is, *ao'ü* or *ao'ür'* with light *r*'; to say *ao'ü* is provincial or antiquated; to say *oar'er* is a mistake (Ex. 28); to say *au* is bad, but *au'ü* is sometimes used; *oar'*, *oar'* is foreign.

boar *boar'*, o'er *oar'*, door *doar'*, floor *floar'*, borne *boar'n* (but born is *bawrn* or *baw'n*), torn *toar'n*, sore *soar'*, corps *koar'*, pour *poar'*, towards *toar'dz* (also *too-waw'dz*).

10. *Oarr'* that is, *ao'ur'*; never say *oar'*, *ao'r'* which is Scotch, American, or foreign; no foreigner uses *oar'r'*; avoid *ao'r'*.

glory *gloarr'i* (not *gloar'i*, much used by older clergymen and ministers), soaring *soarr'ing*, pouring *poarr'ing*.

11. *Oor'*, that is, *uo'ür'* or *uo'ür'* with light *r'*; never *oo'ü* or *oo'ur'*, which is provincial, antiquated, or vulgar; no foreigner says *uo'ür'*, but only *oor'*.

poor *poor'*, moor *moor'*, tour *toor'*, sure *shoor'* (or *sheur'*), lure *loor'* (or *leur'*), allure *aloor'* (or *aleur'*).

12. *Oorr'*, that is, *uo'ür'*; never *oo'r'*, which is Scotch or American.

poorer *poorr'er*, surer *shoor'r'er* (or *sheurr'er*), assuring *ashoor'ring* (or *asheurr'ing*), tourist *toorr'ist*.

13. *Eur'*, that is, when following consonants *üo'ü* or *üo'ür'*, with faint *r'*; and when initial *yo'ü*, *yo'ür'*, *yüo'ü*, or *yüo'ür'*; never *üoor'*, which is foreign.

cure *keur'*, pure *peur'*, endure *endeur'*, immure *imneur'*, your *eur'* (*yo'ü*), ewer *eur'* (*yüo'ü* in one syllable).

14. *Eurr'*, that is, after consonants *üo'ür'*, never *eur'*.

fury *feurr'i*, purer *peurr'er*, enduring *endeur'ring*, immuring *imneur'ring*.

15. *Aar'*, that is, permissively *aa'ü* or *aa'ur'* with light *r'*, but more generally *aa'*, and very rarely *aa'r'*; never *äar'*, which is Scotch, provincial, or foreign.

hard *haard'* (or *haard'*), clerk *klaak'* (or *klaa'rk'*), some say *klerk'* (especially in America), heart *haat'* (or *haart'*), guard *gaad'* (or *gaard'*).

16. *Aarr'*, that is, permissively *aa'ür'* with light *r'*, but more generally *aa'r'*, never *äar'*, which is foreign or provincial.

starry *staa'ri* (or *staa'r'ri*), tarry (covered with tar) *taa'ri* (or *taa'r'ri*, the verb tarry is *tar'i*).

17. *Aur'*, that is, permissively *au'ü* or *au'ür'*, but more generally *au'*, and very rarely *aur'*; never *äur'*, *ör*, *äor'*; before a vowel, *r'* is compulsory.

war *wau'* (or *waur'*; but "the War Office"—*dhi Waur' Ofis*), ward *wau'd'* (or *waur'd'*), swarm *swaum'* (or *swaur'm'*), dwarf *dwau'f'* (or *dwaur'f'*), extraordinary *ekstraw'diner'i* (or *ekstraw'r'diner'i*), George *Jaw'j* (or *Jaur'j*), order *au'der'* (or *au'r'der'*), born *bau'n'* (or *baur'n'*, not *boar'n'*). See No. 9.)

18. *Aurr'*, that is, permissively *au'ür'*, but generally *aur'*.

warring *waur'ring* (or *waur'ring*, some say *wor'ing*), abhorring *ab-haur'ing* (or *ab-haur'ring*), many say *ab-hor'ing*, all say *ab-hor'ent*).

19. *Eür'*, that is, *eü'ü* or *eü'ür'* with light *r'*; never *eür'*, which is foreign; avoid *eür'*.

fire *feür'* (in one syllable, not *feür'* in two syllables), lyre *lëür'* (not *leür'*, which is "liar"), quire, choir *kweür'* (not *kwei'ür'*, the pronunciations *kaw'yer*, *koar'ür'*, *koür'ür'*, are modern and orthographical; chorister *kor'ister* used to be quirister *kwir'ister*, hire *heür'* (but higher *heür'ür'*).

20. *Eür'*, that is, *eü'ür'*, or *eür'ür'*; never *eür'*, which is Scotch or American.

wiry, wery *wiür'ri*, or *wiür'ri* (not *wiür'ri*), fiery *feür'ri*, or *feür'ri* (not *feür'ri*).

21. *Oür'*, that is, *ou'ü* or *ou'ür'* with light *r'*; never *our'*, which is foreign; avoid *ou'er*.

hour *our'* (not *ou'er*), power *pour'* or *pou'er'*, ourselves *oursel'vz*, ours *ourz*, flour *flour'*, flower *flower'*.

22. *Oürr'* that is, *ou'ür'*, or *ou'ü*; never *our'*.

dowry *douür'ri* (not *douür'ri* nor *douür'ri*), flowery *flouür'ri* (or *flouür'ri*, not *flouür'ri*), showery *shouür'ri* (or *shouür'ri*, not *shouür'ri*).

Weak Syllables.

23. *Er*, that is, *ǝ* or *ǝ'*, with an *r'* only when a vowel follows; to use an *r'* in other cases has a pedantic or foreign effect; even in the provinces when *r'* is used it is very light indeed; but in place of *ǝ* or *ǝ'* some speakers use *ǝa*, especially when the writing is 'ar.' When this is not orthographical (and therefore pedantic) it is very vulgar; any attempt to discriminate the vowels according to the orthography is contrary to the present stage of development of the language, those who do so, ought to trill their *r'* final and make a new pronunciation altogether.

paper *pai'per*, circuitous *serkew'itus*, answer *aa'nser*, martyr *maa'ter*, altar, alter *aw'tler*, grammar *gram'er*, particular *pāatik'euler* (*partik'euler*, *partik'ler* are both vulgar), peculiar *pikew'tier*; spectator *spektai'ter*, tailor *tai'ler*, razor *rai'zer*, orator *or'ūter*; azure *azh'er* (or *ai'zher*, *azh'eur*, *ai'zheur*), fissure *fish'er* (or *fish'eur*, *fis'eur*), measure *mex'her*, nature *nai'teur* (or *nai'cher*, *nai'cheur*, but not *nai'ter*, which, formerly correct, is now vulgar), feature *fee'teur* (or *fee'cher*, *fee'cheur*, not *fee'ter*), stature *stat'eur* (or *stach'er*, *stach'eur*, not *stat'er*), figure *fig'er* (or *fig'eur*).

24. *eur*, that is, *iūōū* or *iūōūr'*, rarely used. See last Examples to No. 23.

25. *ǝa*, written "ar," has entirely lost the *r'* in weak syllables, but has not sunk to *er* when preceding the strong syllable.

barbarian *baabai'rr'ien*, particular *paatik'euler* partake *paatai'k*, marquee *maakee'*.

26. *ǝu*, written "or," has entirely lost the *r'* in weak syllables, but has not sunk to *er* when preceding the strong syllable.

ornate *ounait*, ordain *audain*, organic *augan'ik* orthography *authog'rūfi*, orthoepy *authoa'ipi*.

Ex. 41. On words of Two Syllables apt to be Pronounced as words of One Syllable.—When a long vowel or diphthong is followed by a short weak *ǝ* or

ǝ' and a consonant, there is a tendency first to speak it with the long vowel or diphthong as a murmur diphthong or triphthong, and then to omit it altogether, thus—quiet *kwei'et* becomes *kwei'ūt* and then *kweit*, and real *ree'l* becomes *ree'ūl* and then *ree'l*. The following contrasts should be studied.

dyad <i>dei'ed</i>	died <i>dei'd</i>
dryad <i>dr'e'ied</i>	dried <i>dr'e'id</i>
triad <i>tr'e'ied</i>	tried <i>tr'e'id</i>
Dyak <i>Dei'ek</i>	dyke <i>deik</i>
Troad <i>Tr'oa'ed</i>	trowed <i>tr'oa'd</i>
dial <i>dei'el</i>	crocodile <i>krok'oadeil</i>
vial <i>vei'el</i>	vile <i>veil</i>
denial <i>dinei'el</i>	the Nile <i>dhi Nei'l</i>
trial <i>tr'e'iel</i>	rile <i>r'eil</i>
real <i>r'e'el</i>	reel <i>r'e'el</i>
really <i>r'e'e'eli</i>	reeling <i>r'e'e'ling</i>
diet <i>dei'et</i>	indict <i>indi'et</i>
quiet <i>kwei'et</i>	quite <i>kweit</i>
riot <i>r'e'iet</i>	rite <i>r'eit</i>
bias <i>bei'es</i> (<i>bei'us</i>)	bice <i>beis</i>
diamond <i>dei'umend</i> (not <i>dei'men</i>)	dime <i>deim</i>

Ex. 42. On the Mixed and Consonant Glides.—This Exercise is to be formed from the Glossic Index, Section XII. Every English vowel is there found in connection with every English consonant which glides to or from it. Examples of all the consonant glides are also given in the preceding lists of Initial and Final Combinations.

III. WEAK SYLLABLES.

The following Exercises—43 to 46—are taken from the examples on pp. 1161—1167 of my "Early English Pronunciation," where I have entered on the subject at greater length than is here necessary.

Ex. 43. On Terminations involving E, L, M, N.—What is the precise vowel really uttered in the indistinct weak syllables *el*, *em*, *en*, *er*, has not been satisfactorily determined. But *u*, *u'*, *e'* may be used, and as *u* is now the strong sound of *er*, it is most convenient for the singer to take *u*, which

must only *slur*, that is glide *loosely*, not tightly, on to the following consonant. This is expressed in English Glossic by writing the sound with *e*. If a real *e* sound is distinctly heard, there will be a slight strengthening, which will be written by putting (·) after the following consonant. When any other vowel is written (as *u*) it is supposed to glide on tightly to the following consonant. Hence if *men'shun* (mention) were written, the *shun* would be as distinct as in *men shun* (men shun), but *men'shen* would have the indistinct sound.

-**and**. Husband *huz·bend*, brigand *brig'end*, headland *hed'lend*, midland *mid'lend*.

-**end**. Dividend *div'idend* (or *div'idi'nd*), legend *lej'end* (or *lee'jend*).

-**ond**. Diamond *dei'umend*, almond *aa'mend*.

-**und**. Rubicund *roo'bikund*, jocund *jok'und*.

-**ard**. Haggard *hag'erd*, niggard *nig'erd*, sluggish *siug'erd*, renard *ven'erd*, leopard *lep'erd*, or more nearly *hag'ed* (not *hag'ed'*), &c., never *hag'ard*, &c.

-**erd**. Halberd *hal'berd*, shepherd *shep'erd* (not *shep'herd*), or more nearly *hal'bed*, *shep'ed*.

-**ance**. Guidance *gei'dens*, dependance *dipen'dens*, abundance *abun'dens*, clearance *klee'rr'ens*, temperance *temp'ur'ens*, ignorance *ig'nur'ens* (we might write *temp'err'ens*, *ig'nerr'ens*, meaning the same), resistance *rizis'tens*; never use *ans*.

-**ence**. Licence *lei'sens*, confidence *kon'fidens*, dependence *dipen'dens*, patience *pai'shens*; never use *ins*.

-**some**. Méddlesome *med'lsem*, irksome *er'ksem*, quarrelsome *kuor'elsem*; *sum* is sometimes used.

-**sure**. Pleasure *plezh'er*, measure *mezher*, leisure *lezher*, (or *leezher*), closure *kloazher*, fissure *fish'er* (or *fish'eur*, *fis'eur*). See p. 138, No. 23.

-**ture**. Creature *kree'teur* (or *kree'cher*), vulture *vul'teur* (or *vul'cher*), venture *ven'teur* (or *ven'cher*, not *ven'ter*), furniture *fer'niteur* (or *fer'nicher*, not *fer'niter*), verdure *ver'deur* and verger *ver'jer* are usually both *ver'jer*.

-**al**. Cymbal *sim'bel*, radical *radi'kel*, logical *loj'ikel*, cynical *sin'ikel*, metrical *met'rikel*, poetical *poet'ikel*, medial *mee'diel*, lineal *lin'iel*, victuals *vit'elz* (or *vit'lz*); the distinction between *el* and *l*

in these words may be pedantic, but the singer chooses *u'l* in all cases.

-**el**. Camel *kam'el*, pannel *pan'el* (or *pan'el'*), apparel *apar'el* (or *apar'el'*).

-**am**. Madam *mad'em* (*mad'am* is coming into use among shop assistants), quondam *kwon'dem*, Clapham *Klap'em*.

-**om**. Freedom *free'dem* (emphatically *free'dum* or *free'domi*), seldom *sel'dem*, fathom *fadh'em*, venom *ven'em*.

-**an**. Suburban *sub'erben*, logician *loajish'en*, historian *histoarr'ien*, Christian *Kristy'en* (or *Kris'chen*), metropolitan *met'roap'oliten*, woman *wuom'en* (never *wuoman*, see -en), watchman *woch'men* (or *woch'man*, watchmen is often, not always, *wotch'men'*), countryman *kuon'trimen* (sometimes -*man*, and sometimes plural *kuon'tri-men'*).

-**en**. Garden *gaa'dn*, children *chil'drin*, linen *lin'in*, woollen *wuol'in*, women *wim'in* or *wim'en*; great variety of usage in this termination, speakers who are not readers use *n* only; singers should use *u'n* except when *in* is imperative.

-**on**. Deacon *dee'ken*, pardon *paa'dn*, fashion *fash'en*, minion *min'yen*, occasion *okai'zhen*, passion *pash'en*, vocation *voakai'shen*, question *kwes'tyen* (*kwes'chen*, not *kwes'shen*, *kwesh'en*), felon *fel'un*.

-**ern**. Eastern *ee'stern*, cavern *kav'ern*; no *r'*, not different from *ee'sten*, *kav'en*.

-**ar**. Vicar *vik'er*, cedar *see'der*, vinegar *vin'iger*, scholar *skol'er*, secular *sek'euler*.

-**er**. Robber *rob'er*, chamber *chai'mber*, member *mem'ber*, render *ren'der*.

-**or**. Splendor *splen'der*, superior *seupeer'r'ier*, tenor *ten'er*, error *er'er*, actor *ak'ter*, victor *vik'ter*.

-**our**. Labour *lai'ber*, neighbour *nai'ber*, colour *ku'ler*, favour *fai'ver*.

-**ant**. Pendant *pen'dent*, infant *in'fent*, quadrant *kwod'rent*, truant *troo'ent*.

-**ent**. Innocent *in'oasent* (not *inversent*, *in'usent*), quiescent *kwies'ent*, president *prez'ident*.

-**ancy**. Infancy *in'fensi*, tenancy *ten'ensi*, constancy *kon'stensi*.

- ency.** Decency *deesensi*, currency *kur'ensi*, tendency *ten'densi*.
- ary.** Beggary *beg'ur'i*, summary *sum'ur'i*, granary *gran'ur'i*, notary *noa'tur'i*, literary *lit'ur'er'i* (or *lit'ur'ur'i*); we might write *beg'err'i*, &c., meaning the same.
- ery.** Robbery *rob'ur'i*, bribery *brei'bur'i*, gunnery *gun'ur'i*; we might as before write *rob'err'i*, meaning the same.
- ory.** Priory *prei'ur'i* (*prei'oar'i* and *prei'or'i* are pedantic, especially the last), cursory *ker'sur'i*, victory *vik'tur'i* (*vik'toar'i* is very pedantic), history *his'tur'i* (*his'toar'i* and *his'tori* are inventions), oratory *or'utur'i* (or *or'utor'i*), preparatory *prapar'utur'i* (or *-tor'i*).
- ury.** Usury *euw'ur'i*, luxury *luk'shur'i* (*luk'seur'i* is more heard than *euw'eur'i*).
- ual.** Usual *euw'ueul*, manual *man'ueul* (sometimes *euw'zel*, *man'yel*).

Ex. 44. On other Weak Endings.

- a.** Sofa *soa'fa*, idea *eidee'a*, sirrah *sir'a*. Here *-a* is written in English Glossic, although *-er* is commonly said, because no subsequent *r* is at all permissible. and because the pronunciation *a* is not only permissible, but not unfrequent, as *soa'fa*, *eidee'a*, *sir'a*, and esteemed elegant, but not pedantic. See p. 54a.
- o. -ow. -ough.** Hero *hee'rr'oa*, stucco *stuk'oa*, potatoe *poatai'toa*, tobacco *tubak'oa*, widow *wid'oa*, yellow *yel'oa*, fellow *fel'oa*, sorrow *sor'oa*, sparrow *spar'oa*, borough *bur'oa*, (or most commonly *bur'u*); in the other words *-er* or *-u* is inadmissible, and *-err'* before vowels is extremely vulgar.
- ue. -ew.** Value *val'eu* (not *val'i*), nephew *nev'eu* (not *nev'i*).
- iff. -ock.** Sheriff *sher'if*, bannock *ban'uk*, haddock *had'uk*, paddock *pad'uk*; never *-u*, as in Scotland.
- ach. -ac.** Stomach *stum'uk*, lilach *lei'luk* (*lai'luk* is old), maniac *mai'miak*.
- acy. icy.** Prelacy *prel'usi*, policy *pol'isi* (not *pol'usij*), obstinacy *ob'stinesi*.
- ate.** (1) In nouns. Laureate *law'r'iet*, frigate *frig'et* (often *frig'it*), figurate *fig'uret* (2) In

- verbs, when the principal accent is not on the next preceding syllable, as demonstrate *dem-enstrait*, illustrate *il'ustrait*; those who place the principal accent on the next preceding syllable say *dimon'stret*, *ilus'tret*; custom is unfixed; the latter is beginning to prevail.
- age.** Village *vik'ej* (or *vil'ij*), image *im'ej* (or *im'ij*), manage *man'ej* (or *man'ij*), cabbage *kab'ej* (or *kab'ij*), marriage *mar'ij*, carriage *kar'ij*.
- ege.** Privilege *priv'ilij* (not *priv'ulij*), college *kol'ij*.
- ain. -in.** Certain *sert'in* (some say *sert'n*), Latin *Lat'in* (some say *Lat'n*), captain *kapt'in*, (*kapt'en*, not *kap'n*, *kapt'ing*).
- ing.** Singing *sing'ing* (not *sing'ingg*), being *bee'ing* (not *bee'ingg*); any use of *-in*, or *-ingy*, or *-ingk*, is provincial or vulgar now.
- ful.** Mouthful *mouth'fuol*, sorrowful *sor'oa'fuol* (not *-fel*), cheerful *cheer'fuol* (often *cher'fel*).
- fy. -ize.** Terrify *ter'ifei*, signify *sign'ifei* civilize *siv'ileiz*, baptize *bapte'iz*; the *ei* is quite clear.
- it. -id. -ive. -ish.** Pulpit *puol'pit*, rabbit *rab'it*, rabid *rab'id*, restive *rest'iv*, parish *par'ish*; the *i* is quite clear.
- il.** Evil *ee'vil*, devil *dev'il*; the pronunciation *ee'vil*, *dev'il* is orthographical, and contrary to general modern and ancient usage.
- y. -ly. -ty.** Mercy *mer'yi*, truly *tr'ooli*, pity *pit'i*; the *i* is unobscured, and not *i'* in general speech; *tr'ooli* should be avoided.
- mony.** Harmony *haa'muni*, matrimony *mat'ri-muni* (or *-moani*, *-moni*), testimony *testimuni* (or *-moani*, *-moni*).
- most.** Hindmost *hei'ndmust*, utmost *ut'must*, bestmost *bet'umust*, foremost *foa'r'must*; in conscious utterance *-moast* is often used.
- ness.** Sweetness *sweet'nes*, rather than *sweet'nis*, the *s* generally saves the vowel.
- teous.** Righteous, piteous, plenteous, are pronounced by me *rei'tyus*, *pit'yus*, *plen'tyus*, but perhaps this is pedantic, and I hear generally *rei'chus*, *pich'us* or *pich'ius*, *plen'chus* or *plen'chius*.
- ious.** Precious *pres'h'us*, prodigious *proad'ij'us*.

-ial, -ialty, -iality. Official *ofsh'el*, partial *paashel*, partiality *paashial'iti*, special *spesh'el* (*not speesh'el*), speciality *spesh'elti*, speciality *spesh'ial'iti*. All the -ial- are orthographical.

-ward. Forward *fau'werd* (*not for'ud*), backward *bak'werd* (*not bak'ud*), awkward *aukwerd* (*not auk'ud*), upward *up'werd*, downward *downwerd*, froward *froa'erd*, toward *toa'erd*, towards *toa'rdz* (*or toowa'rdz*).

-wise. Likewise *lei'kweiz*, sidewise *sei'dweiz*.

-wife. Midwife *mid'if*, housewife *huz'if*, goodwife *guod'i*; *mid'weif*, *hou'sweif*, *guod'weif* are orthographical; *huz'i* is also used for a needlecase or slattern.

-wich. Greenwich *Grin'ij*, Woolwich *Wuol'ij*, Norwich *Nor'ij*, Ipswich *Ip'sij* (locally, *Ip'swich* orthographically).

-eth. Speaketh *spii'keth*; this termination being obsolete, the pronunciation is orthographical.

-ed, -ied. Pitted *pit'ed*, pitied *pir'id*, added *ad'ed*; -ed, -id, -i'd are all heard.

-es, -'s, -s. Princes, prince's *prin'sez* (*or -iz, -i'z*), churches, church's *cher'chez* (*or -iz, -i'z*), paths *paard'iz*, path's *paad'hs*, cloths, cloths *kloths*, clothes *kloa'dhz* (as a verb), *kloa'z* (generally, as a substantive)

Ex. 45. On Weak Beginnings.

a-. (1) When two pronounced consonants follow, accept *aksep't*, advance *advaa'ns*, admire *admei'r*, alcove *alkoa'v*; a clear *a*. (2) When only one pronounced consonant follows, generally very indistinct *ü* or *w'*, as among *ü-mung'*, alas *ü-laa's*, adapt *ü-dapt'*; but great variety of pronunciation prevails, *a*, *a'*, being also used as *amung'*, *alaa's*, *adapt'*, the following consonant being often taken as medial; hence in English Glossic *a* is used; *ai* must never be said.

e-, be-, de-, re-. when only one pronounced consonant follows, is generally *i*, rarely *ee*; decent *dee'sent*, descent *dise'nt* or *deesen't*, dissent *dise'nt* or *dissen't*; emerge *imer'j* or *eemer'j*, immerge *imer'j* or *immer'j*; elope *iloa'p* or *eeloa'p*, event *iven't* or *eeven't*; the initial *e*, *de*, *re*, *be* is either *i* or *ee*, *not e*, except before *s* and another

consonant, as despair *despai'r*, respond *respon'd*, eclipse *eklip's*, or *i-klip's*.

bi-. *bei-* or *bi-*, usage varies in the same word, all such words being classical, bicycle *bei'seikl*, *bis'ikl*.

di-. *dei-* or *di-*, usage varies in the same word, as direct *deirekt'*, *direkt'*, divide *divei'd* always, diversity *deiver'siti*, *diver'siti*. The *dei* is always orthographical.

o-. *pro-*, &c. Oblige, obliged *oablei'j*, *oablei'jd* (*oablee'j*, *oablee'cht* are old), occasion *okai'zhen*, oppose *opoa'z*, promote *proamoa't* produce (v.) *proade'z*, propose *proapoa'z*, but use varies in construction.

to-. To-morrow *toomor'oa* (*or tu-mor'oa*, *not termor'er*), together *tooged'her*.

for-, fore-. Forbid *faubid'*, forgive *faugiv'*, forego *foar'goa*, foretell *foartel'*, but the two last have also frequently *fau-*.

Ex. 46. On Weak Words.—The order is that of the frequency of the commonest English words given in Mr. D. Nasmith's "Practical Linguist, English," 1871. The clear sound is given first and the obscure ones afterwards, *u* being used for the obscure vowel; a dash (—) separates the two. The indistinctness of our weak monosyllables is not confined to colloquial pronunciations. It pervades the most solemn declamations of the pulpit, and is as a rule most conspicuous where the strong syllables are most forcible. But for the mere singer this is of no consequence. He has to sing the words in their clear pronunciation, or the usual singing substitutes for it. In ordinary Glossic only the clear pronunciation is written. The Examples under 'to' and 'that' will shew the effect of writing indistinct monosyllables, as is always necessary where it is wished to convey a conception of the actual treatment of sentences by a speaker, as for example, in writing dialects. The clear pronunciation is a literary artificiality, which the reader has to learn how to overcome, but which conveys the sense better when the words are taken separately (as in a baby's lesson book), and hence

is better suited to the wants of the singer, who cannot possibly join his words together as a speaker does.

and. *And—und, un, n, nh*, scarcely heard at all.
the. *Dhee—dhi, dhi', dhy-, dh-, dhe, dhu*. In singing, use *dhi* before a vowel, and either *dhi* or *dhu* before a consonant.

I. *Ei*—does not change, but becomes extremely short.

you. *Yoo—yoo, yoo, yu*; following *t, d* it often changes them more or less completely into *ch, j*.

he. *Hee—hëe, hi, ëe, i*; the aspirate is constantly lost when 'he' is enclitic.

she. *Shee—shëe, shi, sh*.

it. *It*—does not vary.

we. *Wee—wëe, wi, the w* is never lost.

fley. *Dhai'y—dhai, dhe*, but not *dhu*.

have. *Hav—huv, uv, v*.

will. *Wil—wul, wl, l*.

shall. *Shal—shl, shlh*.

one. *Wun—wun* obscure, the form *un* is common, but not received.

to. *Too—töo, tto, tu*; never *toa* (as often in America); Ex., I gave two things to two men; and he gave two, too, to two, too, 'Ei gai'v too thingz tu-too men, un 'hee gai'v too' too'tu-too' too', where ('') represents a secondary accent.

be. *Bee—bëe, bi, bu*.

there. *Dhai'r—dhu*, and before vowels *dhai'rr'*, *dher'*, *dher'*, *dhur'*.

a. *Ai'y—äi, a', u*, generally *u*. Before a vowel *an—un*. Before *h* beginning a weak syllable *an*, as a history, an historical account, an harangue, *u his'tur'i, an'histor'ikel akou'nt, an'hur'ang*, in which case be very careful not to omit the *h*.

my. *Mei—mi*.

his. *Hiz, hiz—hiz, iz*.

our. *Ou'r*—this is unchanged.

your. *Yoo'r—yu, yer, yerr'*.

her. *Her—ur, er*.

their. *Dhai'r—dhu*, before vowels *dhai'rr'*, *dher'*, *dher'*, *dhur'*.

of. *Ov—w, u*, some old speakers use *of*.

would. *Wuod—wd, d*.

should. *Shuod—shd*.

or. *Au, aur, or'—äu, aur', u, ur'*, the *r'* only before a vowel, the *äu* most frequent. Similarly for 'nor.'

for. *Fau, faur', for'—fäu, faur', fu, fur*, the *r'* only before a vowel.

that. *Dhat—dhut, dht*; the demonstrative pronoun is always distinct, the conjunction and relative almost always obscure, as: I know that, that that that that man said is not that that that one told me, *Ei-noa' that, dht-that dht-dhat man'sed iz'nt 'dhat dht-dhat' wun toa'ld-mi*.

on. *On*—always clear.

do. *Doo—döo, döo, wo*.

which. *Which, wich—whch, wch*; in London, *wich—wch* are most common, but *which—whch* are considered more 'correct.'

who. *Hoo—höö, hto, üo*.

by. *Bei*—generally kept pure, but becomes very short.

them. *Dhem—dhm*; also *m* or *em* from the old 'hem,' but thought 'inelegant' by those who are unacquainted with 'hem.'

me. *Mee—mëe, mi, mü, but mü* is perhaps an Irishism, as in, to me, from me, with me, *too'mu, from'mu, widh'mu*.

were. *Wair, wai'rr', wer'—wer, wü*.

with. *Widh, with—wi*, generally kept pure, *with* is heard from older speakers.

into. *In'too, intoo—in'too, in'tu*.

can. *Kan—kn*.

cannot. *Kan'ot, kaa'nt*—not changed.

from. *From—frum*.

as. *Azs, az—uz, z*.

us. *Us—us*.

sir. *Ser—su*.

madam. *Mad'am—mam, men, mim, mum, m÷m, m*. Here *m÷m* is a slur, *m* being continued with a slight reduction of force, as *noa'm÷m, yes'm÷m*.

EX. 47. On Alternations of Strong and Weak Syllables.—This is properly rather for the speaker than the singer, who is at the mercy of the composer. This Exercise is confined to the 28 typical

words of more than one syllable in Mr. Melville Bell's "New Elucidation of the Principles of Speech," 1849, p. 227, a work full of most useful Exercises, but they are treated in a somewhat different way. The laws of force accent, the change of position of the strong syllable in course of time, the differences between the English and foreign systems of accentuation are not considered. The words are written in common English Glossic, the lengths of the vowels (not of the syllables) are distinguished by the long, medial, and short marks. The slurs are written, but the accent-marks are omitted. After the word is placed a series of numbers, giving the relative force of the syllables according to a scale of nine grades, of which, however, only five are retained, which may be named and compared with musical terms thus:—

	1	3	5	7	9
faint	weak	mean	strong	violent	
<i>pp</i>	<i>p</i>	<i>mf</i>	<i>f</i>	<i>ff</i>	

In several cases different varieties of force are given, showing different modes of reading.

2 syllables in a word.							
wayward	<i>wāiwērđ</i>		7	3			
away	<i>ū÷wāi</i>		3	7			
3 syllables in a word.							
temperate	<i>tēmpū÷r'ēt</i>		7	1	5		
remember	<i>r'ī÷mēmbū</i>		1	7	1		
recommend	<i>r'ēkū÷mēnd</i>		5	1	7		
	or, <i>r'ēkōmmēnd</i>		7	5	7		
4 syllables in a word.							
temporary	<i>tēmpū÷r'ēr'ī</i>		7	1	5	1	
	or, <i>tēmpū÷r'ū÷r'ī</i>		7	1	1	1	
contemporal	<i>kōntēmpū÷r'ēl</i>		3	7	1	1	
	or, <i>kūntēmpū÷r'ēl</i>		1	7	1	1	
	or, <i>kōntēmpōa÷r'ēl</i>		3	7	3	1	
contemplation	<i>kōntēmplāishēn</i>		3	1	7	1	or 3 3 7 1
misunderstand	<i>mīśūndū÷stānd</i>		3	3	1	7	
	or with <i>mīs</i> emphatic		7	3	1	5	or 7 3 1 7
superintend	<i>sēupū÷r'intēnd</i>		5	1	3	7	or 7 1 3 5
5 syllables in a word.							
necessariness	<i>nēsēsēr'ī÷nēs</i>		7	3	3	1	3

inveterately	<i>īnvētū÷r'ētī</i>		1	7	1	3	1
		sometimes	3	7	1	3	1
anatomical	<i>ānū÷tōmī÷kēl</i>		3	1	7	1	1
subordination	<i>sūbāudī÷nāishēn</i>		1	5	1	7	1, or 1 7 1 5 0
			or 3	3	1	7	1, or 3 1 1 7 1, or 7 1 1 5 1
			never	sū÷dāu,	better	sūb÷āu.	
epigrammatic	<i>ēpī÷grū÷mātik</i>		5	1	7	3, or 7	1 1 5 3
	or, <i>ēpī÷grām÷ātik</i>		7	1	3	5	3
6 syllables in a word.							
unnecessarily	<i>ūnnēsēsēr'ī÷tī</i>		3	7	3	3	1
		or	7	5	3	3	1
disingenuously	<i>dīsin÷jēnēu÷āstī</i>		5	3	7	3	3
		or	7	3	5	3	1
superabundantly	<i>sēupū÷r'ū÷būndēntī</i>		5	1	7	1	1
extemporaneous	<i>ēkstēmpōa÷r'āinūs</i>		3	5	3	7	1
		or	7	3	5	1	3
personification	<i>pū÷sōnī÷fī÷kāishēn</i>		1	5	1	7	1
	or, <i>pū÷sū÷nī÷fī÷kāishēn</i>		5	1	1	7	1
antipestilential	<i>āntī÷pēsī÷lēnshēl</i>		5	1	5	1	7
7 syllables in a word.							
inconsiderableness	<i>īnkūn÷sīdū÷r'ū÷bl÷nēs</i>		5	3	7	1	1
	or, <i>īnkōn÷</i>		5	5	7	1	1
invaliditinary	<i>īnvālī÷tēūđī÷nēr'ī</i>		3	5	1	7	1
	or	3	5	1	7	1	1
impracticability	<i>īmprākī÷kū÷bīlī÷tī</i>		3	5	1	7	1
		or	5	5	1	7	1
indestructibility	<i>īndēstrūktī÷bīlī÷tī</i>		5	3	5	1	7
intercolumniation	<i>īntū÷kū÷lūmnū÷āishēn</i>		5	1	1	5	1
			5	1	1	5	1
8 syllables in a word.							
incommunicability	<i>īn÷kū÷mēunī÷kū÷bīlī÷tī</i>		5	1	5	1	7
	or, <i>īnkōmmēū</i>		5	3	5	1	7
incomprehensibility	<i>īn÷kōmprī÷hēnsī÷bīlī÷tī</i>		5	5	1	5	1
			5	5	1	5	1
9 syllables in a word.							
intercommunicability	<i>īntēr÷kū÷mēunī÷kū÷bīlī÷tī</i>		5	1	1	5	1
			5	1	1	5	1

It is thus seen that long words are practically divided into several short words by subordinate degrees of force, and that it is very rare to have more than two faint or *pp* syllables together.

B. GERMAN EXERCISES.

Ex. 48. On the Elementary German Speech-sounds.—The following words contain all the German sounds, excluding the implodents, which are considered a provincialism, and the post-aspirated forms of the mutes, which are not acknowledged. The learner should hear the following words pronounced frequently by Germans, and then endeavour to imitate their pronunciation with the assistance of the explanations already given.

LONG VOWELS.

- ēe.* Lieb *lee'p*, ihn *ee'n*, mir *meer'* (not *meer'r'*), lillie *lee'lee-u*, hin *hee'n*.
- āi.* Ewig *ai:v'ēky'h*, gegen *gai'gy'hen* (or *gai'gen*), dem *dai'm*. No trace of any vanish *ai'y*.
- āe.* Seele *zāe'lu*, wer *v'āer'*, thräne *trae'nu*, leben *lae'ben*. In the middle of Germany all these words are pronounced with *ai*; and the English speaker is advised not to attempt to use *ae* long in any word, but before *r'* he may use his usual *e*.
- āa.* Wahr *v'aa'r'*, sah *zāa'*, schaf *shaa'f*, hahn *haa'n*, name *naa'mu*. This vowel is very commonly pronounced *ah*; but as *aa* is theoretically assumed and always admissible, it may be exclusively used by Englishmen.
- ōa.* Schoos *shoa's*, ohne *oa'nu*, sog *zoa'gh*, rose *roa'zu*. No trace of any vanish *oa'w* must be heard, and even *ao* may be used for *oa*.
- ōo.* Schuh *shoo'*, fuss *foo's*, nur *noo'r'* (not *noo'rr'*), ruthe *roo'tu*, muth *moo't*, thun *toon'*, gut *goo't*.
- ūe.* Mühe *mue u*, lüge *lu'gy'hu* (or *lu'e'gu*), sühne *zue'nu*, güte *gue'tu*, trübe *tr'ue'bu*. Often vulgarly pronounced as *ee*.
- ēo.* Goethe *Geo'tu*, öhl *eo'l*, höfe *heo'fu*, höhe *heo'u*, höhnen *heo'nen*, höflich *heo'flee'ky'h*. Often vulgarly pronounced as *ai*.

SHORT VOWELS.

- ēe.* Ich *ēky'h*, mit *mēet*, bitte *bēt'u*, sitz *zēts*. This is often pronounced *i* in the North of Germany, and hence Englishmen may use *i*, as more convenient to their organs.
- ē.* Halten *hāal'ten*, schaufel *shaa'fel*. Occurs only in such syllables, and even there is frequently lost, or spoken as *u'*, as which it should be sung.
- āe.* Netz *nāets*, senf *zāenf*, bellen *bāel'en*, wäsche *vāesh'u*, hemd *hāemt*, strenge *sh'trāeng'u*. This may, however, always be pronounced *e* without danger of ambiguity and without offence. No such distinction as *āi*, *āe* is now made.
- āa.* Kalt *kāalt*, flachs *fāaks*, mann *māan*, fass *fāas*, anfall *āanfāl* or *aanfāal*. This is often pronounced *āh*, but *āa* is the theoretical pronunciation, and easiest for Englishmen.
- āo.* Holtz, *hāolts*, voll *fāol*, von *fāon*, kopf *kāopf'*, schloss *shlāos*. In the North of Germany the vowel is *o*, which may be always used by Englishmen.
- ū.* Hüte *hue'tu*, alles *āal'ūs*, wasser *v'āas'ur'*, and all similar unaccented-final syllables, but some Germans use pure *āi* or *ē*.
- ūo.* Und *ūont*, hund *hūont*, jung *yūong*, nuss *nūsos*, busch *būosh*. Some Germans say *ōo*.
- ūe.* Fülle *fūel'u*, küsse *kūes'u*, hütte *hue'tu*, rücken *ruek'en*, münz *mūents*. In many parts of Germany this sound is confused with *ēe* or *i*.
- ōe.* Böcke *bōek'u*, hülle *hōel'u*, rökchen *rōek'ky'hen*, köpfe *kōepf'u*. In many parts of Germany this sound is confused with *āe* or *e*.

DIPHTHONGS.

- aay.* Eile *aay'lu*, eis *aays*, weise *v'aay'zu*, hain *haay'n*, klein *klaay'n*. In some parts of Germany a distinction is made, and "ei" is pronounced *aey*, or *ey*, but "ai" is pronounced *aay*;

but this is not usual. The theoretical pronunciation is always *aay*, which should be used, but *ahy* is very common; the English *uy*, *a'y* may be used.

oy. Eule *oy'lu*, freund *froynd*, leute *loy'tu*. This is the pronunciation of many parts of Germany, and the one generally used on the stage, but one theoretical sound is *aaü*, which I cannot recollect to have heard, and another *aoü*, which has equally escaped my notice. The greater number of German speakers, however (all those who use *ai*, *ee* for *oe*, *ue*), say *ahy*, which is not recommended.

aw. Ane *aaw'u*, grausam *graaw'zdam*, haus *haaw's*, for which sound the English *uw*, *a'w* (but not *aw*, *üw*, and never *ew*, *aew*) may be used; many Germans say *ahw*.

ASPIRATE.

h. Hand *häant*, is always the jerked gradual glottid or *h₂*, and is never omitted even by the commonest speakers.

CONSONANTS.

p. Pack *päak*, pacht *päakht*, papst *paa'pst*. Almost all German words beginning with *p* are of foreign origin, the proper initial is *pf'* (a descendant of *p-h₂*, still said, as *p-häak*), or *b*.

b. Band *bäant*, bald *bäalt*, bild *bēelt*. For this and for *p* in middle Germany the implodent *°b* is used; no Englishman should imitate this error.

t (or rather *t'*, but Englishmen need not trouble themselves to make the difference, as no ambiguity can arise from using *t*), tadel *taw'del*, tand *täant*, taugen *taaw'ghen* (or *taaw'gen*), thier *tee'r* (not *tee'rr'*), theil *taayl*, theuer *toyr'* (not *toy'rr'*), thor *toa'r* (not *toa'rr'*), trotz *träots*; the custom of using *t-h₂*, which should not be imitated, has generated *ts* (or rather *t's*), but the difference is unimportant) which is a very frequent initial, as zu *tsoo*, ziel *tsee'l*, zaun *tsaaw'en*, zorn *tsöor'n*.

d (or rather *d'*, see *t*). du *doo*, die *dee*, ding *dēeng*, durch *düor'ky'h*, durst *düor'st*; the implodent *°d*,

common in middle Germany for both *t* and *d*, should not be imitated.

ch. Deutsch *doych*, puntzsch *püonch*, patzsche *päach'ü*, klatschen *kläach'en*; uncommon, and seldom used except at the end of words; *j* does not occur.

k. Kamm *kääm*, käse *kai'zu* (or *kaw'zu*), kehren *kai'r'en* (not *kai'rr'en*), klappen *kläap'en*, knabe *knaa'bu*, knopf *knöpf'*, knie *knee* (a difficult initial combination for Englishmen, to be carefully studied); the common post-aspirated form *k-h₂* before vowels should be avoided.

g. Gönnen *göen'en*, geben *gai'ben* (or *gae'ben*), gnaden *gnaa'den* (a common word, in which the difficult initial combination requires careful study); the implodent *°g* is not used.

f' (This only occurs in the combination *pf'* which is now often pronounced *pf*; the letter "v" is sometimes pronounced *f'* but the general custom is to call it *f*), pprof *pf'r'öpff'*, tapfer *täapf'ur'*.

v'. Wie *v'ee*, weh *v'ai*, was *v'äas*, wollen *v'aol'en*, wulst *v'üolst*; in the North of Germany it is said to become *v*, but I have never heard it. Englishmen may, however, use *v*, and must never use *w* or *vw*.

f. Feind *faaynt*, faul *faawl*, fest *fäest*; very common, but *v* is unknown.

s. Nichts *nēky'hts*, reissen *raay'sen*, flüsse *flües'u* schmutz *shnüots*; fluss or flusz *fluos*; only used at the end of words, or in the middle (when written *ss* or *sz*), never at the beginning.

z. Sie *zee*, sass *zää's*, sieben *zee'ben*, weise *v'aay'ze*; only used at the beginning of words, where it is frequently changed to *sz*, and in the middle of words, where it remains pure.

sh. Schiessen *shee'sen*, scherzen *shäer'tsen*, schale *shaalu*, schwimm *shw'ēm*, schluss *shlüos*, schmausen *shmaaw'zen*, schnee *shnai*, schroff *shr'aof*; the voiced form *zh* is unknown.

sh' (which need not be anxiously separated from *sh*), stab *sh'taa'b*, stoss *sh'toa's*, spiel *sh'pee'l*, spass *sh'paa's*, spur *sh'poo'r'*; in the North of Germany *st-*, *sp-* used to be said, but not on the stage; and now full *sh-*, *shp-* are used in con-

versation even in Hanover; the final *-sh't* or *-sht* is considered very vulgar, as in *ist äesh't*, *fürst fäer'sh't*, and must be carefully avoided.

y. Ja *yaa*, jagd *yääkht*, je *yai*, just *yüost*, jüngst *yüengst*; in ja *yaa*, the *y* often changed unconsciously to *yh*, as *yhaa'* or *yhyaa'*.

ky'h. Mich *määky'h*, fechten *fääky'h'ten*, mächte *määky'h'tu*, möchte *moöky'h'tu*, kirche *kääer'ky'h'u*, milch *määky'h*, manch *määanky'h*. Only used after *ee*, *ae*, *oe*, *aay*, *oy*, *r' l, m, n*, and in the final *-chen -ky'hen*, as *mädchen mai'dky'hen*, *mai't-ky'hen*.

gy'h. Tilge *täel'gy'hu*, folge *fäol'gy'hu*, betrügen *betrüe'gy'hen*; and according to some writers, in the prefix 'ge,' as *gerecht gy'he-rääky'ht*, *ge-ehrt gy'he-äi'r't*, but I generally heard *g* used in that position; in general *gyh'äner'aal*, *regierung r'egy'heer'äong*, &c., it is used or not at pleasure; *g* may always be said, as it is still in North Germany, at the beginning and in the middle of words.

kh. Ach *aa'kh*, macht *määkht*, focht *fääkht*; and generally after *aa*, *äo*, *oa*; also according to most writers, after *oo*, *uo*, *aaw*, where I hear *kw'h*, as buch *boo'kw'h*, bucht *büökw'ht*, auch *aawkw'h*, but this need not be attended to, so that the simple *boo'kh*, *büökht*, *aawkh* may be used.

gh. Tage *taa'ghu*, gezogen *ge-tsoa'ghen*; only used between vowels, replaced by *kh* when final, as

betrog betroa'kh, *betrogen betroa'ghen*. In North Germany *g* is used initially and medially, and *k* finally.

l. Lamm *läam*, lässt *läest*, elle *ael'u*.

m. März *määer'ts*, menge *määng'u*, kämme *kääem'u*.

n. Nun *noo'n*, niemand *nee'määnt*, henne *hääen'u*.

ng. Singer *zääng'ur'*, finger *fääng'ur'*; some Germans say *ngg* and others *ngk* at the end of words from which *u* has not been elided, as *lang läangg* or *läangk*, but *lang'* (for *lange*) *läang*; the Englishman is recommended to use his easy *ng* always.

r'. Reise *r'aay'zu*, schier *sheer'* (not *sheer'r'*), schaar *shaar'* (not *shaar'r'*); commonly *r'rh* when final, and very commonly 'r' initial and medial, and 'r'r'h final, none of which usages need be imitated. The vocal English *r* does not occur, or, at least, is not acknowledged.

The Examples in the Alphabetical Key to German Pronunciation in Section XIV, and the German songs, of which the pronunciation is given in Glossic, in Section XV, will form sufficient additional exercises for the purpose of learning to sing German well enough to be intelligible, and not to be annoying to educated ears. To speak or read German properly requires much time and attention, many teachers, and, if possible, residence in the country.

C. ITALIAN EXERCISES.

Ex. 49. On the Elementary Italian Speech-sounds.—The following words contain all the Italian sounds, and the learner should hear them often pronounced by Italians, if possible, from Tuscany or Rome. The Alphabetical Key to Italian Pronunciation in Section XIV, and the Italian songs written in Glossic in Section XV will suffice for additional exercises to acquire the power of pronouncing Italian with sufficient correctness not to be offensive in singing. For accurate pronunciation much study is required.

VOWELS.

The Italian vowels when long are not so long as the English, and when short not so short; they are properly always medial. But Englishmen may treat them as long when ending a strong syllable, and as short otherwise. The accent marks in the Examples are placed in accordance with this convention.

ee. I *ee*, lirico *lee'r'ee*koa, spiri *spee'ree*; fisso *fees'soa*, ninfa *neen'faa*, dimmi *deem'mee*.

ai. E *ai*, fede *fai'dai*, sete *sait'ai*, avere *aavai'r'ai*; alimento *aaleemai'toa*, burlesco *boor'lais'koa*, capretto *kaapr'ait'toa*; this sound is quite pure, and without the least vestige of a following *ee* or vanish.

ae. È *ae*, regola *r'ae'goalaa*, predica *pra'e'deckaa*, straniera *str'aanee-ae'rai*; bella *bael'laa*, dente *daen'tai*; Englishmen may use *ē*, *ě*, but the sound in Italian is very much broader and more marked.

aa. Fato *faa'toa*, raro *r'aa'r'oa*, bavaro *baa'vaa-r'oa*; fatto *faat'toa*, cassa *kaas'saa*, tanto *taan'toa*, fiamma *fyaam'maa*.

ao. Oro *ao'r'oa*, poco *pao'koa*, cosa *kaos'zaa*, dopo *dao'poo*; sciolto *shaol'toa* gloria *glao'r'ee-aa*, biscotto *beeskaot'toa*, torto *taor'toa*; Englishmen may use *au*, *ö* for this sound without danger of ambiguity.

oa. Amore *amaor'ai* (this *oa'r'*, not *oa'rr'*, nor *au'r'* must be especially noticed by Englishmen);

*gelo*so *jailoa'soa*, filatojo *feelaato'yoa*; the real Italian sound is somewhat more like *oo*, having probably the same position of tongue as *oa*, but the lips in the position of *oo*; but Englishmen may be quite satisfied with *oa*.

oo. Cura *koor'aa*, scudo *skoov'doa*, ignudo *eeny'oo'-doe*; tutto *toortoa*, giunchi *joong'kee*; the *oo* does not become *uo* when shortened, but no ambiguity will arise from using *uo*.

DIPHTHONGS.

There are no diphthongs with tight glides as in English and German, but only properly speaking with slurs; whenever two vowels come together the Italians are apt to reckon and feel them as one syllable when the second vowel has not the stress. Examples of all cases in which the first vowel is strong are here given according to Valentini. Short marks will be used to indicate the weak vowel in the slurred combination.

aaï. Traere *traa'air'ai*, aere *aa'air'ai*, sufficiently written *traa'air'aa*, *aa'air'ai*.

aaë. Daino *daa'ënoa*, musaico *moozaa'ëkoa*, sufficiently written *daay'noa*, *moozaa'eekoa*.

aaö. Paolo *Paav'öäloa*, sufficiently written *Paav'ooloa*.

aaö. Laura *Laav'öör'aa*, fraude *fr'aa'öödai*, pausa *paa'öözaa*, sufficiently written *Laav'r'aa*, *fr'auw-dai*, *paaw'zaa*.

aaü. Beano *bae'äänoa*, oceano *oachae'äänoa*, sufficiently written *bae'aanoa*, *oachae'aanoa*.

aeö. Eolo *Ae'öäloa*, laureola *laaöör'ae'öäloa*, sufficiently written *Ae'ooloa*, *laav'r'ae'ooloa*.

aeë. Teseide *Taisae'ëdai*, Eneide *Ainae'ëdai*, sufficiently written *Taisae'eedai*, *Ainae'eedai*.

aeö. Neutro *nae'öör'oa*, feudo *fae'öödoe*, sufficiently written *naew'troa*, *faew'doa*.

aoä. Oasi *ao'ääsee*, Roano *Rao'äänoa*, sufficiently written *ao'aasee*, *Roa'aanoa*.

aoë. Eroico *air'ao'ëëkoa*, loico *lao'ëëkoa*, sufficiently written *air'oo'eekoa*, *lao'eekoa*.

aoü. Induano *eendoo'äänoa*, sufficiently written *eendoo'aanoa*.

ooñ. Influere *eenfloo'äi'rai*, puero *poo'äiroa*, sufficiently written *eenfloo'air'ai*, *poo'air'oa*.

ooë. Fluido *floo'ëëdoä*, Druido *Dr'oo'ëëdoä*, sufficiently written *floo'eëdoä*, *Dr'oo'eëdoä*.

ooä. Influno *eenfloo'öänoä*, suo *soo'öä*, sufficiently written *eenfloo'aänoä*, *soo'oa*.

eeä. Maniaco *maanee'äükoä*, diaci *dee'äëchee*, sufficiently written *maanee'aäkoä*, *dee'aächee*.

eeä. Dieno *dee'äinoä*, sieno, *see'äinoä*, sufficiently written *dee'äinoä*, *see'äinoä*.

eeö. Periodo *pair'ee'öädoä*, sufficiently written *pair'ee'oädoä*.

The second method of writing best conveys the effect of the sounds to English ears, with perhaps the exception of *naew'tr'oa*, *faew'doa*, for which *nae'ootr'oa*, *fae'oodoä* might be better, because of the looseness of the connecting glide.

CONSONANTS.

p. Parto *paar'toa*, palla *paal'taa*, lampo *laam'poa*.

b. Bardo *baar'doa*, ballo *baal'toa*, bruno *br'oonoa*.

t (or rather t', but the distinction may be neglected).

Tirato *teer'ar'toa*, tanto *taan'toa*, tutore *tootoar'ai* (not *tootaor'r'ai* or *tootaur'ai*).

d (or rather d', but the distinction may be neglected).

Detto *dait'toa*, debito *dai'beetoä*, addicere *aaddeechairai*.

ch (this is the English sound, which may always be used, but *sh'*, not *sh*, is also used in Italian, as in face *faa'sh'ai*, face *faty'sh'ai*, which may be pronounced as:) Face *faa'chai*, face *faat'chai*; duce *doo'chai*, bucce *boot'chai*; bracia *braa'chaa*, braccia *braat'chaa*.

j (this is the English sound, which is perhaps always used, although *zh'* may occur). Gesto *jaes'toa*, giudice *joo'deechai*, già *jaa*, Giacomo *Jaa'koamao*.

k. Caro *kaa'roo*, cheto *kai'toa*, chiave *kyaa'vai*. (In Tuscany there is a habit of using *h* in place of *k*, before the letter *a*, as *haa'roa*, *haa'mairaa*, *haa'za* for *kaa'roa*, *kaa'meraa*, *kaa'zaa*, caro, camera, cosa; this fault must be carefully avoided; Tuscans are also apt to introduce *h* before every *o*, as confronto

k-hoanfr'-hoan't-hoa, Livorno *Leev-haor'noa*, whence possibly the sailor's name Leghorn *Leg-haun*; in other respects, even the Tuscan peasant speaks pure Tuscan, which is the literary dialect of Italian).

g. Gara *gaar'aa*, angusto *angoo'stoa*, piaghe *pyaa'gai*.

v (as a real consonant this does not exist in the language, but Englishmen may use it for *ö*, as *uovo ööao'voa* or *uao'voa*), hence uomo *uao'roa*, quale *kwaa'lai*, quindi *kween'dee*, guida *gwee'daa*.

f. Fasti *faas'tee*, differire *deef'fai'reer'ai*.

v. Vasti *vaas'tee*, vece *vai'chai*, avvi *aav'vee*.

s. Sano *saa'no*, scala *skaa'laa*, verso *vaer'soa*, curioso *koor'ee-oa'soa* (not *koor'ee-oa'soa*).

z. Sbaglio *zbaw'ly'oa*, smorto *zmaor'toa*, esatto *aizaat'toa*, esito *ae'zeetoä*.

ts (or t's or even s', but ts suffices). Zio *tsee'oa*, balza *baalt'saa*, Venezia *Vainae'tsee-aa*, bellezza *baillaet'saa*, pozzo *poat'tsoä*.

dz (or d'z' or even z', but dz suffices). Zero *dzae'roa*, zona *dzoa'naa*, zanzara *dzaan-dzaar'aa*, mezzo *maed'dzoä*, gazza *gaad'dzaa*.

sh. Scono *shai'noä*, fasci *faash'ee*, pesci *paish'ee*, cresciuto *kraishoo'toa*, sciolto *shaal'toa*.

y (as a real consonant is not in the language, but Englishmen may use it for *ÿ*, as jeri *ÿai'ree* or *yai'ree*, hence) ajo *aa'ÿyoä*, sufficiently written *aa'yyoä*, piano *pyaa'noä*, fiocce *fyao'koa*, più *pyoo*.

l. La *laa*, augelli *aäÿÿaet'lee*, altro *aal'tr'oa*.

ly'. Gli *ly'ee*, figlie *fee'ly'ai*, scogli *skoal'ly'ee*.

n. Niuno *nyoo'noä*, nò *nao*, non *noan*, mensa *maen'saa*, anno *aan'noä*.

ny'. Ognuno *oany'oo'noä*, segni *sai'ny'ee*, ghigno *gee'ny'oa*, bisogno *beezao'ny'oa*.

ng. Lungo *loong'goä*, vengo *vaing'goä*, anco *aang'koa*.

r'. Raro *r'aa'r'oa*, terra *taer'r'aa*, carne *kaar'nai*; the trill of the tip of the tongue is always very strong, the extent of vibration being considerable, and the rapidity and duration of vibration being also much more than in English; it is never omitted, and never made by the uvula.

D. FRENCH EXERCISES.

Ex. 50. On the Elementary French Speech-sounds.—The following words, chiefly from Thériat, who is responsible for the marks of length over the vowels, contain all the elementary sounds in the French language. They must be heard very often, and practised much, to be well understood. Afterwards the examples in the Alphabetical Key, Section XIV, and the French songs which are given below, will serve as exercises. But it will be always difficult for any Englishman to sing a French song in a way which would be even tolerable to French ears. There is no force accent in French.

VOWELS, LONG AND SHORT.

ee. titre *teetrëö*, partie *paar'tée*, il prie *eel prêe*,
épître *aipestrëö*, synonyme *seenaoneem*.

ai. été *aitai*, pays *pai-ee*, aiguille *aigüëee*, je sais
zheo sai, esprit *aispree*.

ae. procès *praosëe*, complète *koon'plæet*, rêvé *rævæi*,
ils aimaient *elzaimæe*, même *mæem*, pêche *pæesh*,
reine *ræen*.

aa. papa *paapaa*, fat *faat*, femme *faam*; this
sound is now more generally called *a'* in Paris.

ah. gras *grâh*, pas *pâh*, casser *kâhsai*; some
orthopists, as Thériat, consider that there is
only one *aq* sound, and that the difference is
merely one of length, so that they would write
grâa, *pâa*, *kâasai*.

ao. motif *maoteef*, hotte *aot*; some orthopists, as
Thériat, do not distinguish *ao* and *oa* except in
length.

oa. mots maux *môa*, beau *bôa*, agneau *aany'ôa*,
hôte *ôat*.

oo. fou *foo*, toute *toot*, bou *boo*, voûte *voot*.

ue. muse *mûez*, vous eûtes *voozüet*, hutte *uet*.

eo. je *zheo*, deux *deo*, feu *feo*, neveu *neveoo*.

oe. peur *pïer*, seul *soel*, neuf *noef*, peuple *poepïëö*,
œuf *oef*, bœuf *boef*. Some orthopists do not dis-
tinguish *eo oe*, and many assign *oe* to *je*, *me*, *le*, &c.

NASAL VOWELS, LONG.

een'. pin, pain *paen'*, témoin *taimvoen'*, fain, fin
faen', timbre *taen'brëö*, dessein *daisaen'*, bientôt
byaen'toa; Englishmen may use *an'*.

ahn'. dans *dahn'*, tampon *tahn'poan'*, Jean *Zhahn'*,
trembleur *trahn'bloer'*, encre *ahn'kr'ëö*; English-
men may use *on'*.

oan'. non *noan'*, long *loan'*, nom *noan'*, compte
kooan't, umble *oan'blëö* (Féline gives *oen'blëö*)
lumbago, tonne *baagao*; the English reader must be
very careful not to confuse *oan'* with *ahn'*, as it
is a common English fault to make them both *on'*.

oen'. brun *br'oen'*, à jeun *aazhoen'*, parfum *paar'-
foen'*, humble *oen'blëö* (also pronounced with *oan'*,
see above); Englishmen may use *un'*.

DIPHTHONGS.

aaëë (these diphthongs arise only from the conver-
sion of *ly'* into *ëë* or *ëÿ*, or from medial *ee*)
gouvernail *goovaer'naaëë*, faillir *faaëëyee'* (or
faayyee', *y* being doubled), médaille *maidaaëë*,
Versailles *Vaer'saaëë*.

aaëë. réveil *r'avaaëë*, réveiller *ravaaëëyayi* (or
raivaayyayi, taking *y* as double), Marseilles
Maar'saaëë.

ooëë. oeil *ooëë*, recueil *reokoëë*, accueillir *aakoëëyee'*
(or *akooyee'* with double *y*).

uëë. lui *lüee*, ruisseau *r'üeesoa*, ennui *ahn'nüëee*,
pluie *plüëee*, appuyer *aapüëeyai*, tuyau *tüëeyoa*.
See p. 49b.

üäen'. Juin *Zhüäen'*, quinquagésime *küäen'-
kwaazhaizëem*.

CONSONANTS.

p. papa *päpää*, cap *käap*, nappe *näap*, appareil
äapäar'aeëë; English *p*; instead of the recoil
p.°h, the French often use *pëö*.

b. bâton *bähtooan'*, lobe *läob*, bombe *boan'b*; Eng-
lish *b*, the recoil is *bëö*.

t' (always dental, but the English may use their
usual *t* without hesitation), titre *tëetrëö*, thé *tai*,
un grand home *oen'grahn't äom*.

d' (always dental, but Englishmen may use their *d* without hesitation), donner *daonai*, raide *raed*, reddition *raeddëëëeoan'* (or *raedëëëyoan'*).

ky' (some French writers, but not all, recognise this sound before the sounds of *ii*, *ai*, *eo*, *oe*, *ue*; as qui *ky'ee*. queue *ky'eo*, but Englishmen are not recommended to try it).

gy' (those who admit *ky'* also admit *gy'* in similar situations, as gueux *gy'eo*, but Englishmen are not recommended to try it.)

k. carte *kaar't*, crainte *kr'aen't*, un rang éminent *oen' rahn'k aimeenahn'*, quatre *kaatr'ëë*, coq *kaok*, étiquette *aiteekaet*, quoique *kwaak*.

o. garçon *gaar'soan'*, gueule *goel*, second *seogoan'*, sclogue *aiglaog*, exister *aigzëestai*.

w (properly *öë* forming an initial *oo* diphthong with the following vowel), joillier *zhwaayyai*, moelle *mwäal*, poëlier *pwäalyai*, coëffer *kwäafai*, soie *swaa*, bois *bwaa*, voir *vwäar'*; ouais *wäe*, fouet *fwäe*, foëne *fwäen*, il temoigne *ël taimwäeny'*; oui *wëe*, embabouiner *an'bäabweenai*; employer *ahn'plwaayyai*, royaume *rwaayyoam*, Bédouin *Baidwaen'*, soin *swaen'*, point *pwäen'*.

./. carafe *käar'äaf*, bœuf *böef*, phrase *fräaz*.

o. vivre *veevrëë*, veuve *voev*, neuf écus *noev aikue*.

o. son *soan'*, abcès *äabsäe*, façon *fäasoan'*, ambition *ahn'bëëëyoan'*, soixante *swaasahn't*.

z. zèle *zäel*, rose *r'äoz*, il vous aime *ël vooz äem*, sixième *seezyäem*, deux enfants *deoz ahn'fahn'*.

sh. cheval *sheoväal*, chercher *shaer'shai*, achat *äashaaz*, schisme *shëezmëë*.

zh. je *zheo*, jardin *zhäar'daen'*, jujube *zhuezhueb*, âge *ahzh*.

y (properly *ëë* forming an initial *ee* diphthong with the following vowel), diable *dyäablëë*, ciel *syäel*, pitié *pëetyai*, reliure *r'eolyüer'*, nous agréions *nooz aagr'aiyyoan'*, vous aidier *vooz aidyai*, nous priions *noo pree'eeyoan'*, que vous priez *keo voo pree-eyai*; aïeux *aayyëo* (or *aaëyyëo*), païen *paayyaen'* (or *paäëyyaen'*); les yeux *läez yëo*, rayon *raiyyoan'*, payer *paiyyai*, nous payons *noa paiyyoan'*, nous payions *noo paiyyëëoan'* nous appuyons *nooz appüëëyëoan'*, nous appuyions *nooz appüëëyëëoan'*.

l. le *leo*, élève *ailaev*, fil *fëel*, syllabe *sëelläab*.

m. me *meo*, même *mäem*, ame *äm*, pomme *päom*.

n. ne *neo*, navet *naavae*, annoté *ännaotai*, inné *ënnai*, ennemi *aemmee*.

ny'. agneau *änny'oa*, ignoble *ënyoaoblëë*, vigne *vëeny'*, Boulogne *Boolaony'*.

r'. or *ar'*, notre *naotrëë*, le nôtre *leo nōatrëë*, amer *aamäer'*, art *är'*, arranger *aar'ahn'zhai*. The greater number of Frenchmen in the North "grasseyent" (*gr'äsaëëë*), that is, use the uvular *'r* in place of the trilled *r'*. This is not allowed on the stage, and should be carefully avoided.

XII. GLOSSIC INDEX.

Explanation of the Arrangement.—The intention of this index is to refer to every sound explained and described in the preceding pages, to shew in which of the four languages it occurs, and to give specimens of all the glides with which it is found in English. For German, Italian, and French, examples are given in Exs. 48, 49, and 50 of Section XI. (pp. 144-150), and the incidental sounds were illustrated when first described.

For the vowels and diphthongs the examples are arranged in the alphabetical order of the Glossic spelling *from the vowel or diphthong forwards*, so that all the final combinations are found in the order of the table on p. 111, with the introduction of the single consonants. Only one or two examples are given of each final combination. This list of words will form a complete series of key words for English, and also a complete series of exercises on the glides from vowels to consonants. The singer should practise them as such, singing them at first to long and then to very short notes, repeating the same word many times in succession, and making the glides quite distinct. If any difficulty is felt, the word must be dissected and practised in part, thus *chainjd*, *ai*, *ain*, *ainj*, *ainjd*, *chainjd*; *ai*, *chai*, *ain*, *chain*, *ainj*, *chainj*, *ainjd*, *chainjd*.

For the consonants, they are first given as initials, and as parts of initial combinations, in the order of the Table on p. 110, before all the vowels and diphthongs with which they are found, and then some (not all) cases of the medial and double, and one or two final combinations are given. Final combinations proper are found in abundance with the vowels.

The Glossic spelling of the English words agrees with that in the Short Key, Section III., pp. 12 and 13.

The letters *e. g. i. f.* after an initial Glossic letter or combination, shew that it occurs in the English, German, Italian, and French languages respectively, and the absence of any of these letters shews that it does not occur in the corresponding language.

The initial combination is in thick capital letters, when it is one of the sounds recognised in the Short Key, when it is *incidental* it is printed in Italic capitals, but any letters with marks of length over them are printed small.

After the number of a page *a* means first, and *b* second column.

LETTERS AND COMBINATIONS IN ALPHABETICAL ORDER.

A, e, pp. 31*b*, 32*a*; its rounded form, p. 32*b*; may be sung as *a'*, p. 34*a*. Strong and short: abb *ab*, scab *skab*, slab *slab*; scabbed *skabd*, blabbed *blabd*, stabbed *stabd*; dabs *dabz*, crabs *kr'abz*; hatch *hach*, match *mach*; snatched *snacht*, scratched *skr'acht*; add *ad*, plaid *plad*, shad *shad*; lads *ladz*, dad's *dadz*; baffle *baf'l*, snaffle *snaf'l*; bag *bag*, fag *fag*; wagged *wagd*, lagged *lagd*; brags *br'agz*, swags *swagz*; badge *baj*, Madge *Maj*; badged *bajd*; crack *krak*, whack *whak*; axe *aks*, wax *waks*, whacks *whaks*, thwacks *thwaks*, waxed *wakst*, act *akt*, fact *fakt*, whacked *whakt*, cracked *krakt*; shall *shal*; acts *akts*, facts *fakts*, pacts *pakts*; Alp *Alp*; Alps *Alps*; am *am*, jam *jam*, cram *kr'am*; shammed *shamd*, rammed *ramd*; lamp *lamp*, cramp *kr'amp*; cramps *kr'amps*; cramped *kr'ampt*; shams *shamz*, flams *flamz*; an *an*, plan *plan*, tan *tan*; hand *hand*, planned *pland*, tanned *tand*; lands *landz*, strands *str'andz*; manse *mans*; banter *ban'ter*, cant *kant*; cants *kants*, recants *rikan'ts*; man's *manz*, fans *fanz*; hang *hang*, sprang *spr'ang*, sang *sang*; hanged *hangd*; sank *sangk*, hank *hangk*; hanks *hangks*; thanked *thankt*; pangs *pangz*; map *map*, taps *taps*, arrow *ar'oa*, carry *kar'i*, narrow *nar'oa*; gas *gas*, wassail *was'el*; asp *asp*; ash *ash*, crash *kr'ash*, clash *klash*, smashed *smasht*, thrashed *thr'asht*; pat *pat*, that *that*, sprat *spr'at*; rats *rats*, cats *kats*; hath *hath*; have *hav*, has *haz*. Weak and short in open syllables, so written in Glossic to shew either *u* or *a'* final may be used at pleasure, p. 53*b* and 54*a*, pica *pei'ka*, idea *eidee'a*, area *ai'rr'ia*, sofa *soa'fa*, acacia *akai'shia*, drama *draa'ma*. Long and strong, provincial, p. 32*a*. Ex. pp. 118*a*, 119*b*, 129*b*.

A', e. i. f. Pp. 32*a*, 33*b*, 34*a*, 36*a*; may be used for *a*, p. 31*a*. Often used long or short in the following and similar words, where also *aa* long or short may be used, and where *a* long and short should not be used, p. 34*a*; may be always used in singing for *a*. Chaff *chaf'chaaf*, half *ha'f haaf*, calf *ka'f kaaf*, laugh *la'f laaf*, laughed *la'ft laaft*, craft *kr'a'ft kr'aaft*, shaft *sha'ft*, shaftft quaffed

kwa'ft kwaaft; aft *a'ft aaft*; shafts *sha'fts shaafst*, crafts *kr'a'fts kr'aafst*; ass *a's aas*, pass *pa's paas*, grass *gr'a's gr'aas*, mass *ma's maas*; ask *a'sk aask*, bask *ba'sk baask*, casks *ka'sks kaaskst*, masks *ma'sks maaskst*; rasp *r'a'sp raasp*, grasps *gr'a'sps gr'aasps*; passed *pa'st paast*, mast *ma'st maast*; path *pa'th paath*, bath *ba'th baath*, wrath *r'a'th raath*; path's *pa'ths paathst*, paths *pa'dhz paadhz*; halve *ka'v haav*, calve *ka'v kaav*; halved *ha'vd haavd*; calves *ka'vz kaavz*; command *koma'n'd komaan'd*, plant *pla'nt plaant* (sometimes *plant*), haunt *ha'nt haant* (and *haunt*).

A'ï, spoken e. form of *ei*, p. 44*a*, *a'ï* is a good singing form, p. 44*b*.

A'üö, a good form of *ou*, p. 47*a*.

A'y, a form of *a'ï*, p. 46*a*.

AA, e. g. f. i., p. 33*b*, 36*a*. May be used for *a'* or *ah*, p. 39*a*. Strong and long: ah! *aa!* paths *pa'a'dhz*, half *haaf*, laugh *laaf*, calm *kaa'm*, palm *pa'a'm*, balm *baa'm*; calmed *kaa'md*; jaunts *jaa'nts*, haunts *haa'nts*; haunch *haa'nh*; command *komaan'd*, demand *dimaan'd*; demands *dimaan'dz*; chance *chaa'ns*, prance *pr'aa'ns*, plant *plaa'nt*, can't *kaa'nt*, sha'n't *shaa'nt*; plants *plaa'nts*, ass *aa's*, class *klaa's*, grass *gr'aa's*; cask *kaa'sk*, bask *baa'sk*; casks *kaa'sks*, hasp *haa'sp* (often *hasp*), clasps *klaa'sps*; mast *maa'st*, cast *kaa'st*; masts *maa'sts*; path *pa'a'th*, bath *ba'a'th*, wrath *ra'a'th*; path's *pa'a'ths*; halve *haa'v*, halved *haa'vd*, calves *kaa'vz*. In all these cases the vowel is scarcely more than medial, and may be taken short, or *a'* (which see) may be used long or short, and some speakers use *a* long and short. If we include those cases in which *aar* (which see) is pronounced as *aa* simply, the list would be much increased. Strong and short *aa* does not occur except as a variety in the above words. Weak and medial rather than short *aa*, occurs only before these letters, or as a reduction of *aar* in weak syllables, as steadfast *sted'faast*, partake *paatai'k*, particular *paatik'euler*, Carthusian *Kaathew'zhien*. Ex. pp. 114*a*, 116*a*.

°*AA*, flatus driven through the position for *aa*, p. 56a.

AA, slightly nasalised *aa*, as in America and South Germany, p. 44a.

AAÿ or *AA'ÿ*, i. slurred diphthong. pp. 45a, 147b.

äÄO, a lip glide, p. 55b.

AAë, g. i. f., a form of *ei*, p. 44b, 45a and *b*, or *aa-ëe*, slurred in Italian, p. 45a; *aa-ee* i. even diphthong, p. 45a.

AAëë, g. nasalised form of *ei*, p. 44a.

AAi, g. and also an e. form of *ei*, just admissible in speech, p. 44a, *aa'i* is the proper form for singers, p. 44b. Not to be tolerated for *oi*, p. 45b.

AAi, e. nasal form of *ei*. Not to be tolerated, p. 44a.

AAöä, i. slurred diphthong, pp. 45a, 147b.

AAöö, i. slurred diphthong, pp. 47b, 147b.

AAö, general g., admissible e. form of *ou*, p. 47a, b.

AA'R, e. murmur diphthong *aa'ÿ*, with a permissive trill *r'*; the *ÿ* and trill *r'* are generally omitted, and the simple vowel *aa* used, so that *aar* signifies the permission to say *aa*, *aa'ÿ*, or *aa'ÿr'*, the first being most common, p. 50b. Always long and strong. Are *aar*, garb *gaarb*, barbs *baarb*, arch *aarch*, starch *staarch*, starched *staarcht*, bard, barred *baard*, guards *gaardz*, scarf *skaarf*, scarf's *skaarfs*, large *laarj*, enlarged *enlaarjd*, stark *staark*, arks *aarks*, marl *maarl*, snarls *snarlz*, barm *baarm* (when the *ÿr'* are not pronounced, barm, balm are both *baam*), charms *chaarmz*, barn *baarn*, tarns *taarnz*, sharp *shaarp*, carps *kaarps*, sparse *spaa's*, swarth *swaarth*, (some say *swaurth*), starve *staarv*, scarves *skaarvz*, bars *baarz*. When a word beginning with a vowel follows, *aa'rr'* or *aa'r'* is always used. See *aa'rr'*.

AA'BB', e, p. 137a. This may be either *aa'r'* or *aa'ÿr'*, and is most usually *aa'r'*; it occurs only in strong syllables and before a vowel. Barring *baarr'ing*, starry *staarr'i*, sparring *spaar'ring*. When a word beginning with a vowel follows *aa'r'* is always inserted; don't jar it *doant jaarr'-it*, far off *faarr'.of*. Hence numerous errors p. 51b.

AA'ÿ, e. murmur diphthong, p. 50b, used for *aar* (which see); sometimes *aa* with a vanish, to be avoided as it is mistaken for *aar'*.

AAÿö, g., theoretical pronunciation of g. 'eu' in eule *aaÿö'u* (generally *oi'u*), pp. 44b and 45b.

AAÿö, e. form of *ou*, p. 47a.

AAW, e. g. f. i. common representative for either *aaö*, *aaÿö*, as forms of *ou*, p. 47b.

AA'W, representative of *aaö* or *aa'ÿö* as forms of *ou*, p. 47b.

AA'Y, e. g. f. i. common representative for either *aaë* or *aa'i* as forms of *ei*, p. 46a, as *aa'y* is of *aa'ë* or *aa'i*.

AA'Y, nasalised form of *AA'Y*, = *aaë* or *aa'i*, p. 44a, b.

AA'Y, representative of *aa'ë* or *aa'i* as forms of *ei*, p. 46a.

AE, e. g. f. i., p. 32a; its rounded form, p. 32b. In e. only in strong syllables, where *e* is more general in the South of England. See *e* for examples in English. May be sung as *e*, pp. 39a, 147a.

AEä, i. slurred diphthong, p. 147b.

AEë, e. faulty form of *ei*; i. slurred diphthong, pp. 46b, 147b; f. generated by loss of *ÿ*, p. 46b.

AEi, e. faulty form of *ai'y*, meaning *ai'*, p. 46a.

AEN', f. nasal, not *eng* or *ang*, but the last is intelligible, p. 40a, 149b.

AEöö, e. faulty form of *ou*, p. 47b; i. slurred diphthong, p. 147b.

AEöö, e. faulty form of *ou*, p. 47b.

AE'öö, e. faulty form of *ou*, p. 47b.

AEW, e. representative of either *aëö* or *aëÿö*, p. 47b.

AEY, i. and f., p. 46b.

AH, g. f. and Scotch, used for *aa*, pp. 33b, 36a; may be sung as *aa* in f.

AHë, g. common form of *ei*, p. 44b; *ah'ëe*, with long *ah* and conspicuous glide, a common German form of *oi*, p. 44b.

AH^ī, e. faulty form of *ei*, p. 44a, also a g. form, p. 44b.

AHN, f. nasal, resembles *ong*, which is intelligible, pp. 40a, b, 149b.

AH^ö, g. form of *ou*, p. 47b.

AH^ö, e. faulty form of *ou*, p. 47b.

AH^ü, e. faulty form of *ou*, p. 47b.

AHW, representative of either *ah*^ö or *ah*^ü, p. 47b.

AH^W, representative of either *ah*^ö or *ah*^ü, p. 47b.

AHY, representative of either *ah*^ë or *ah*^ī, p. 46a and 48a.

AH^Y, representative of either *ah*^ë or *ah*^ī, p. 46a.

AI, e. g. f. i., p. 30a, without vanish, see *ai*^y, p. 46a, for vanish. Not to be confounded with *ey*, *ay*, *aay*, &c., p. 30b. Used for *eo* by many Germans, p. 31b. May be sung as *e*, p. 39a.

Strong and long: *eh*, *ai*, *bay bai*, obey *oabay*, day *dai*, they *dhai*, hay *hai*, may *mai*, say *sai*, way *wai*, whey *whai*; babe *bai*^b, babes *bai*^{bz}; aitch *ai*^{ch}; aid *ai*^d, aids *ai*^{dz}; swathe *swai*^{dh}, swathed *swai*^{dhd}, bathes *bai*^{dhz}; safe *sai*^f;

waifs *wai*^{fs}, chafed *chai*^{ft}, vouchsafes *vouchsai*^{fs}; plague *plai*^g, plagued *plai*^{gd}, plagues *plai*^{gz};

age *ai*^j, engage *engai*^j; enraged *enrai*^{jd}; ache *ai*^k, sake *sai*^k, rakes *rai*^{ks}, baked *bai*^{kt}; ale *ai*^l, pale, pail *pai*^l, railed *rai*^{ld}, failed *fai*^{ld}, ails *ai*^{lz};

aim *ai*^m, game *gai*^m, lamed *lai*^{md}, games *gai*^{mz}; sane *sai*ⁿ, plane, plain *plai*ⁿ, planed *plai*nd, strange *strai*^{nj}, change *chai*^{nj}; ranged *rai*nd;

paint *pai*^{nt}, quaint *kwai*^{nt}, saints *sai*^{nts}, pains, panes *pai*^{nz}, tape *ta*^{ip}, grape *grai*^p, shapes *shai*^{ps};

ace *ai*^s, race *rai*^s; rate *rai*^t, gates *gai*^{ts}, eighth *ai*th, eighths *ai*^{thz}; wraith *rai*th, wraiths *rai*^{thz};

rave *rai*^v, saved *sai*^{vd}, graves *grai*^{vz}, graze *grai*^z, gazed *gai*^{zd}. Some speakers use *ai*^y in all these words, some even make the *ai* short, and change it into *e*, *ae*, as *ey*, *ae*^y; to be avoided, pp. 46a, 133b. Weak, and medial or short, e. i., shamefaced *shai*^m*fai*st, aorta *ai*^{aw}*rta*. Exercises, pp. 113b, 115b, 129b, 133b.

°*AI*, flatus through the position for *ai* p. 56a.

AI-*aa*, i., evenly balanced, unaccented diphthong, p. 45a.

AI^y, e. faulty form of *ai*^y, meaning *ai*, p. 46a.

AI^ī, e., a common form of *ei*, p. 44a.

AI^ë, e. form of the vanish *ai*^y, p. 46a.

*ä**EO*, lip glide, p. 55b.

AI^ī, e. faulty form of *ai*^y, p. 46a.

AI^ī, e. form of the vanish *ai*^y, p. 46a.

AI-R, e. murmur diphthong, with or without *r*, p. 50b; a form representing *e*^ü or *e*^{ür} at pleasure; generally *e*^ü, in the mouths of some speakers *a*^{eu} or even *a*^u; the *r* is generally omitted. Strong and long: air, ere, e'er, heir *ai*^r, bare, bear *bai*^r, chair *chai*^r, there *dhai*^r, fare, fair *fai*^r, hare, hair *hai*^r, ne'er *nai*^r, share *shai*^r; pared *pai*rd, scarce *shai*^{rs}, scares *shai*^{rz}. When a word beginning with a vowel follows *air*, *r* is always inserted, see *ai*^{rr}.

AI-RE, e., representing *e*^{ür}, and only used before a vowel, pp. 130a, 136b. Strong and long: wary *wai*^{rr}*i*, sharing *shai*^{rr}*ing*, fairy *fai*^{rr}*i*, we'll share it *wee*-*l shai*^{rr}-*it*, to pare an apple *too pai*^{rr} *un ap*^l, a pair of shoes *u pai*^{rr} *wo sho*^{oz}.

AI^ü, e. faulty murmur diphthong, for *e*^ü, see *air*, p. 50b.

AI^ü, e. murmur triphthong, form of *ei*^ü, see *air*, p. 52a.

AI^ö, e. very faulty form of *ou*, p. 47b.

AIW for *ai*^{wö}, e. faulty form of *ou*, p. 47.

AIY, g. provincial *ei* for *ai*^ë, p. 46b.

AI^Y, e., or *ai* with a vanish, pp. 46a and 55b. Some speakers use *ai*^y for *ai* on all occasions, except before *r* or in weak syllables; this is most frequent when *ai* ends a word or phrase, when *ai* comes before *t*, great varieties are found, from pure *e* long, through pure *ai* long, to *ai*^y, *ai*^y, *ae*^y, *ay*, and almost *uy*, *a*^y. The examples to *ai* should be read in both ways, with *ai* and *ai*^y, but never with the *ae*^y, *ay* forms, pp. 129b, 133b.

An, e. substitute for *aen*, p. 40a.

AO, e. g. f. i., p. 35a, b, 36a, may be sung as *au*, p. 39a. As the vowel never occurs in received English except before *r*, it will be treated under *oar*, which see

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°*AO*, flatus through the position for *ao*, p. 56a.
AOěš, a faulty form of *oi*, p. 45b; *ao-ěš*, the only i. form, p. 46a.
AOi, a faulty form of *oi*, p. 45b.
AOšš, a faulty form of *ou*, p. 47a.
AO'š, e. murmur diphthong, real form of *oar*, p. 50b.
AOšš, a theoretical form of g. 'eu,' as eule *aošš lu*, p. 44b.
AOšš, a faulty form of *ou*, p. 47a.
AO'šR', the real form of *oarr'*, which see.
AOW, a representative of *aodš* or *aošš*, p. 47b.
AOY, f., p. 46b.
AU, e., p. 35a, 36a. May be used for *o* and *ao*, p. 39. Strong and long: awe *aw*, daw *daw*, jaw *jaw*, caw *kaw*, law *law*, maw *maw*, gnaw *naw*, paw *paw*, raw *r'aw*, saw *saw*, shaw *shaw*, taw *taw*, thaw *thaw*; daub *dau'b*, awed *aw'd*, laud *law'd*, lauds *law'dz*; cough *kaw'f*, hawk *haw'k*, hawks *haw'ks*; hall, haul *haw'l*, bald, balled, bawled *baw'ld*, fallen *faw'ln*, halt *haw'lt*, salt *saw'lt*, malt *maw'lt*, halts *haw'ltz*, all, awl *awl*, crawls *kr'awlz*, awn *awn*, awns *awnz*, haunt *haw'nt* (or *haaw'nt*, *ha'nt*) haunts *haw'ntz*, ought, aught *aw't*, caught *kaw't*, drought *draw't*, broth *braw'th* (or *bro'th*). Some persons use *au* in off *aw'f*, coffee *kaw'fz*, office *aw'fz*, often *aw'fn*, dog *daw'g*, cross *kraw'z*, and in America, even long *law'ng*, but these and even cough, broth, are perhaps oftener pronounced with *o*, as *of*, *kofi*, *ofis*, *ofn*, *dog*, *kros*, *long*, *kof*, *bro'th*. When *r* is not pronounced, all examples under *aur* belong to this case, see *aur*.—Weak and long, august (adj.) *august*, austere *austeer*, augment (v.) *augment*. Exs., pp. 114a, 116b, 130b, 131a.
°*AU*, flatus through the position for *au*, p. 56a.
AUěš, g. form of *oi*, p. 45b.
AUi, e., a common form of *oi*, especially before *z*, p. 45b, not to be tolerated as a form of *ei*, p. 44a.
AUšš, e. very faulty form of *ou*, p. 47a.
A'šš, e., a good form of *ou*, p. 47a.
A'R, e. representing *aw*, *awš*, *aur'*, or *awšr'*, at pleasure, but most generally *aw*, and most rarely *awšr'*, p. 50b. Strong and long: abhor *abhaw'r*,

or *awr* (when strong, before a vowel, *aw'r'*; before a consonant, the same as *awe aw'*), nor *naw'r* (when strong, before a vowel, *naw'r'*; before a consonant, the same as *graw naw'*), drawer *draw'r* (a sliding box, distinct from *drawer*, one who draws), orb *aurb* (generally rhymes to daub *dau'b*), orbs *aurbz*, orchard *aurcherd*, torch *taw'reh* (or *toaw'reh*), scorch *skaw'reh* (or *skaow'reh*), scorched *skaw'reht* (or *skaow'reht*), lord *law'd* (generally not distinguished from laud *law'd*), lords *law'rdz*, wharf *whaw'rf*, dwarf *dwaw'rf*, dwarfs *dwaw'rfz*, scorn *skaw'rn*, born *baw'rn*, horns *haw'rnz*, horse *haw'rs*, north *naw'rth*, norths *naw'rthz*. Some persons pronounce all the words in *or* in this way, as *tore taw'r*, more *maw'r*, pork *paw'k*, important *impaw'r-ent*, but *oar* is considered better. See *oar* for examples.—Weak and long, ornate *aurnait*, ordain *aurdai'n*, orchestral *aurkestrel*, organic *awrgan'ik*, orthography *aurthog'rufi*, orthoepy *aurthoa'epi*. In such cases *aur* is seldom anything but *au*, Ex., p. 137b.

AUš, the murmur diphthong in *aur*, which see, p. 50b.

AUšš, faulty form of *ou*, p. 47a.

AUW, representative of either *aušš* or *aušš*, faulty forms of *ou*, p. 47b.

AU'W, representative of either *aušš* or *aušš*, faulty forms of *ou*, p. 47b.

AUY, representative of either *aušš* or *auš*, forms of *oi*, p. 46a.

AU'Y, representative of either *aušš* or *auš*, forms of *oi*, p. 46a.

AW, representative of either *ašš* or *ašš*, faulty e. forms of *ou*, p. 47b.

AY, representative of either *ašš* or *aš*, faulty forms of *ei*, p. 46a.

A'Y, representative of the *a'šš* or *a'sh* forms of *ei*, p. 46a.

B., e. g. f. i., p. 63b. Initial before vowels: bat *bat*, back *bak*, baa *baa*, bard *baa'rd*, bate, bait *bait*, bought *baw't*, bet *bet*, beet, beat *bee't*, bite *beit*, Bute *Bew't*, bit *bit*, botch *boch*, boat *boat*, boy *boi*, boot *boot*, bout *bout*, but *but*, bull *buol*. Initial before consonants: black *blak*, blame *blai'm*, bleat

bleet, blight *bleit*, bliss *blis*, blown *bloan*, blur *bler*, bran *br'an*, braid *br'ai'd*, broad *br'au'd*, breadth *br'e'dth*, breed *br'ee'd*, bright *br'e'i't*, Briton *Br'it'n*, broach *br'oa'ch*, brood *br'oo'd*, brow *br'ou*, buoy *buoi* (or *boo'i*, *booy*, sometimes *boi*). Medial between vowels: dubbing *dub'ing*, blabber *blab'er*, webbing *web'ing*, fibber *fib'er*, sobbing *sob'ing*, robber *rob'er*, snubbing *snub'ing*, baby *bai'bi*, gaby *gai'bi*, booby *boo'bi*, imbibing *imbeib'ing*, bribery *brei'bur'i*. Final, ending words, after vowels: cab *kab*, babe *bai'b*, daub *daw'b*, dab *dab*, glebe *glee'b*, bribe *brei'b*, tube *teu'b*, bib *bi'b*, Bob *Bob*, robe *roa'b*, tub *tub*. In practising final *b*, guard against a very marked voice recoil *b-h'*, or a marked flated recoil, as *b-p'h*; and if a recoil is necessary, use the click *bp°*. Double, between vowels: tub-bottom *tub-bot'm*, slob-bib *slob'bi'b*, Bob beat him *Bob beet him*, a robe bought *u roa'b bau't*, where is the cab bound? *whair iz dhi kab bound?* Between the two *b*'s of a double *b*, no recoil of any kind is admissible.

°*B*, g. implodent form of *p* or *b*, p. 64a.

BM', e. form of *m* and *b*, with a cold in the head, p. 67a.

'*BR*, g. voiced lip trill, with loose lips, p. 66a.

CH, e. g. i., p. 79a, not *tsh*, but probably a consonantal diphthong, *ty'sh'*, p. 80a. Initial, before vowels: chat *chat*, charge *chaar'j*, change *chai'nj*, chess *ches*, cheese *chee'z*, chine *chei'n*, chin *chin*, chop *chop*, choke *choa'k*, choice *chois*, choose *choo'z*, chouse *chous*, chump *chump*. *Ch* does not occur initial before consonants. Medial between vowels (it is rather *ty'*, which is medial, glided on from the preceding vowel, and gliding on to the following *sh'*): patching *pach'ing*, fetching *fech'ing*, teacher *tee'cher*, richer *rich'er*, botching *boch'ing*, broaching *br'oa'ching*, slouching *slow'ching*, crouching *krou'ching*, clutching *kluch'ing*. Final, after vowels: batch *bach*, fetch *fech*, stitch *stich*, botch *boch*, roach *roa'ch*, vouch *vouch*, touch *tuch*. Double, between vowels (*ch* does not occur in the true double form *ty'ty'sh'*, because *ty'* does not so occur, we have, therefore to take *tch*, which will

experimentally shew that the initial of *ch* is not *t*), that cheese *dhat chee'z*, that choice *dhat chois*, flat cheese *flat chee'z*, what charge *whot chaar'j*, he hit Charles *hi hit Chaar'rlz*, a spoiled chop *u spoilt chop*. Compare also abbotship, grab a chip *abrutship*, grab *uchip*, hat shop, that chop *hat shop*, that chop, it shews, it chose, it *shoaz*, it *choaz*. Ex. p. 125a.

CH', a mute form of *ch*, p. 79a.

CH'SH', a possible form of *ch*, p. 79b, 80a.

D, e. (the g. i. f. form is *d'*), p. 69b. Initial before vowels: dash *dash*, dart *daar't*, dame *dai'm*, daughter *daw'ter*, debt *det*, deed *dee'd*, dight *deit*, duke *deu'k*, ditch *dich*, dot *dot*, dote *dow't*, do it *doit*, doom *doom*, douse *dous*, Dutch *Duch*. Initial, before consonants: dram *dr'am*, drain *dr'ai'n*, dredge *drej*, dream *dr'ee'm*, drive *dr'ei'v*, drip *dr'ip*, drop *dr'op*, drone *dr'oan*, droop *dr'oo'p*, dwell *dwel*, dwarf *dwar'rf*, dwindle *dwin'dl*. Medial, between vowels: radical *rad'ikel*, madder *mad'er*, sadder *sad'er*, aider *ai'der*, solder *saw'der* (or *soa'der*), broader *braw'der*, wedding *wed'ing*, breeder *breed'er*, idol *ei'del*, bidding *bid'ing*, nodding *nod'ing*, boding *boa'ding*, crowding *krow'ding*, rudder *rud'er*. Final, after vowels: mad *mad*, made, maid *mai'd*, Maude *Maud*, bed *bed*, bead *bee'd*, bide *bei'd*, bid *bid*, rod *ro'd*, road *roa'd*, rude *roo'd*, vowed *voud*, mud *mud*. In practising final *d*, guard against a very marked voiced recoil, *d-h'*, or a marked flated recoil, as *d-^oh'*; if a recoil is necessary, use the click *dt°*. Double, between vowels, mad-doctor *mad-dok'ter*, head-dress *hed'dres*, a loud drone *u loud droa'n*, he made drums *hi mai'd drumz*, rammed down *ramd down*. Between the two *d*'s of a double *d* no recoil is admissible.

°*D*, e. provincial implodent for *t*, p. 69b.

D, a *d* made with the under part of the point of the tongue against the palate, p. 69b.

D', g. f. i. form of *d*, with tongue against the teeth (sonant of *dh*) for which Englishmen may use *d*, used provincially before *r'*, p. 70a.

°*D'*, g. implodent for *t'* or *d'*, p. 69b.

DH, e. voiced form of *th*, p. 68b. Initial before vowels: that *dhat*, they *dhai*, there *dhair*, them

dhem, these *dheez*, those *dhoaz*. Initial *dh* does not occur before consonants. Medial *dh* between vowels: bather *bai'dher*, bathing *bai'dhing*, weather, wether *wedher*, together *toogedher*, gather *gadher*, seething *seedhing*, writing *reidhing*, whither *whidher*, thither *dhidher*, bothered *boch'er'd*, loathing *loa'dhing*, soothing *soo'dhing*, mouthing *mou'dhing*. Final, after vowels: swathe *swai'dh*, breathe *bree'dh*, loathe *loa'dh*, clothe *kloa'dh*, soothe *soo'dh*, blithe *bleidh*. In these finals it is customary at the end of clauses, to shorten the length of *dh*, and glide into a final *th*, as *swai'dhth*, *bree'dhth*, *kloa'dhth*, *soo'dhth*, p. 93b. Double, between vowels: clothe them *kloa'dk dhem*, soothe them *soo'dh dhem*, I loathe those *ei loa'dh dhoaz*. In this doubling the insertion of *th* is inadmissible. Ex., p. 122a.

D'H, a lipseed form of *z*, p. 70a.

DTH, e. final, as breathe *br'eedhth*, see p. 93b.

DW', e. labialised form of *d*, perhaps generally used for *dw*, p. 83a, as *dw'el*, *dw'aurf* for *dwel*, *dwaurf*.

DY', e. palatalised form of *d*, used as the initial of the combination expressed by *j*, which see, p. 80a.

DY'SH', e. final form of *j* in the pause, p. 80a.

DZ, as an initial, the form used by Englishmen in place of the Italian *d'z*, p. 96a.

D'Z', i., for which Englishmen use *dz*, pp. 97a, 148b.

E, e. g. (in f. i. and strong g. syllables *ae* is used, and also frequently in e. strong syllables; all the following strong *e*'s may be read as *ae*), p. 30b, used for *oe* by many Germans, p. 31b; used for *ai* in singing, p. 39a. Never long in strong syllables, except in murmur diphthongs written as *air*, which see. Short and strong: ebb *eb*, web *web*, ebb'd *ebd*, webbed *webd*, ebbs *ebz*, webs *webz*, fetch *fech*, wretch *rech*, fetched *fecht*, head *hed*, wed *wed*, said *sed*, tread *tred*, breadth *breath*, breadths *breathz*, weds *wedz*, left *left*, bereft *bireft*, egg *eg*, beg *beg*, kog *keg*, leg *leg*, peg *peg*, begged *begd*, begs *begz*, wedgo *wedg*, pledge *pleg*, wedged *wegd*, neck *nek*, wreck *rek*, necks *neks*, wrecked *rekt*, socts *sektz*, ell *el*, bell *bel*, fell *fel*, knell *nel*,

shell *shel*, yell *yel*, Elbe *Elb*, Welsh *Welch*, weld *weld*, held *held*, shelf *shelf*, pelf *pelf*, twelfth *twelfth*, twelfths *twelfthz*, elk *elk*, elks *elks*, elm *elm*, whelm *whelm*, help *help*, helps *helpz*, else *els*, melt *melt*, felt *felt*, health *helth*, wealth *welth*, healths *helthz*, shelve *shelvez*, elves *eloz*, sells *selz*, hem *hem*, hemmed *hemd*, hemp *hemp*, hemp's *hemps*, tempt *tempt*, tempts *temptz*, hems *hemz*, pen *pen*, den *den*, hen *hen*, men *men*, then *dhen*, blench *blench*, quenched *kwencht*, wrenched *rencht*, end *end*, friend *fr'end*, mends *mendz*, thousandth *thou'zendth*, thousandths *thou'zendthz*, revenge *riwenj*, avenged *avenj'd*, hence *hens*, pence *pens*, offence *ofen's*, expense *ekspen's*, went *went*, lent *lent*, rents *rents*, presents (v.) *pr'izen'tz*, tenth *ten'th*, tenths *ten'th'z*, hens *henz*, pens *penz*, step *step*, steps *stepz*, wept *wept*, crept *kr'ept*, leaped *lep*, adepts *udeptz*, depth *depth*, depths *depthz*, chess *ches*, cress *kr'es*, guess *ges*, less *les*, yes *yes*, chest *chest*, jest *jest*, guessed *gest*, jests *jestz*, mesh *mesh*, enmeshed *enmesh't*, wet *wet*, get *get*, pet *pet*, met *met*, nets *nets*, jets *jets*, breath *breth*, breaths *brethz*. The vowel *e* does not occur weak and short, except in the forms *ed*, *el*, *em*, *en*, *ez*, which see; it occurs short and distinct in some weak syllables, but rarely, as *ek* and *es*:—shipwreck *ship'rek*, fulness *fuol'nes*, deafness *def'nes*, ceaseless *see'sles*, mattress *matres*, egress *ee'gres*. Ex., pp. 118a, 120a, 120a, 129b.

E', e., as in *e'r*, a form of *er*, p. 34b, p. 39a.

ED, e. final, weak, varies between *ed* and *id*, may be *i'd*, p. 141a, as wicked *wiked*, *wik'id*, *wik'i'd*, dotted *dot'ed*, *dot'id*, *dot'i'd*, compare pitted *pit'ed*, *pit'id*, and pitted *pit'id* only.

EE, e. g. i. f., pp. 28a and b. 29b. Used for *ue* by many Germans, p. 31b. Sung as *i*, p. 39a. Strong and long: glebe *gleeb*, glebes *gleebz*, bleach *bleech*, reach *reech*, bleached *bleecht*; weed *wee'd*, knead, need *nee'd*, needs *nee'dz*, breathe *br'ee'dh*, breathed *br'ee'dhd*, breathes, *br'ee'dhz*, thief *theef*, brief *br'ee'f*, leaf *lee'f*, beef *beef*, briefs *br'ee'fs*, league *leeg*, leagued *leeg'd*, leagues *leegz*, siege *see'j*, liege *lee'j*, besieged *bisee'jd*, leak, leek *lee'k*,

meek *mee'k*, seek *see'k*, teak *tee'k*, week *wee'k*, speak *spee'k*, reek, wreak *r'ee'k*, weeks *wee'ks*, reeked *ree'kt*, eel *ee'l*, heal, heel *hee'l*, steal, steel *steel*, meal *mee'l*, peal, peel *pee'l*, teal *tee'l*, veal *vee'l*, weal *wee'l*, wheel *whee'l*, wield *wee'ld*, wheeled *whee'ld*, field *fee'ld*, fields *fee'ldz*, eels *ee'lz*, seals *see'lz*, seamed, seemed *see'md*, creams *kree'mz*, ween, wean *wee'n*, lean *lee'n*, keen *kee'n*, dean *dee'n*, weaned *wee'nd*, deans *dee'nz*, deep *dee'p*, weep *wee'p*, leap *lee'p*, leaps *lee'ps*, fleece *flee's*, Greece *Gree's*, east *ee'st*, ceased *see'st*, eat *ee't*, wheat *wheet's*, wreath *r'ee'th*, sheath *shee'th*, sheath's *shee'ths*, leave *lee'v*, reeve *ree'v*, grieve *gree'v*, grieved *gree'vd*; graves, grieves *gree'vz*, grease *gree'z*, greased *gree'zd*. *Ee* never occurs strong and short in English, being replaced by *i*. Weak and long it occurs rarely, in closed syllables, as: thirteen *ther'teen*, fourteen *foar'teen*, fifteen *fifteen*, diocese *dei'oo'sees*. Weak and short, seldom occurs in actual use, although many attempts are made to enforce it, but is generally replaced by *i*, see p. 28*a*; elicit *eelis-it*, illicit *ilis-it*, illis *illis-it*, elude *eelud*, eelord, illude *ilewd* *ilood*, illurd *illood*, allegation *al'ee'gai'shen*, alligation *al'igai'shen*, element *el'eement* *el'iment* (the last is most common, *el'umunt* is heard, but generally reprobated). On the difficulty of singing *ee* at a high pitch, or keeping long *ee* and long *i* distinct, see p. 4*b*. Ex., pp. 113*a*, 115*b*, 128*b*.

E'E, e. provincial throat glide, same as *ïee*, p. 55*b*.

°*EE*, flatus through the position for *ee*, p. 56*a*.

°*EE*, whispered *ee*, p. 56*b*.

ëëAA, i. close diphthong, usually taken as *yaa*, pp. 45*a*, 148*b*.

ëëAIëë, i. triphthong, usually taken as *yai'y*, p. 50*a*.

EEëë, i. diphthong, and faulty e. form of *eu*, after consonants, p. 48*b*.

ëëOO, e. form of *eu* after consonants, p. 48*a*, general i. form of *eu*, p. 48*b*.

EE'R, e., pp. 50*b*, 136*b*, murmur diphthong with or without *r*; a form representing *i'ü* or *i'ür'* at

pleasure, generally *i'ü*, never *eer'*, and *ee'ü*, *ee'ür'* are archaic or provincial. Always long and strong. Ear *eer*, beer, bier *beerr*, cheer *cheerr*, dear, deer *deerr*, fear *feerr*, sphere *sfeerr*, gear *geerr*, here, hear *heerr*, leaer *leerr*, blear *bleerr*, mere *mee'r*, near *nee'r*, pier, peer *peerr*, rear *r'ee'r*, seer, sere, sear, cere *see'r*, sheer *sheerr*, tear (s.) *tee'r*, veer *veerr*, weir, we're *weerr*, year *yeerr*, cleared *klee'rd*, beards *bee'rdz*, fierce *feers*, pierce *pee'rs*, tierce *tee'rs*, fears *fee'rz*, spheres *sfeerz*, clears *klee'rz*. When a word beginning with a vowel follows *eer*, *r* is always inserted, see *ee'rr'*.

EE'RR', e., see p. 136*b*, representing *i'ür'*, as distinct from *eer'*, which is Scotch, American, and foreign; used only before vowels. Always long and strong. Earring *ee'rr'ing*, hearing *heerr'ing*, cheery *cheerr'i*, endearing *endeerr'ing*, fearing *feerr'ing*, gearing *geerr'ing*, leering *lee'rr'ing*, peering *pee'rr'ing*; do you fear it *doo eu fee'rr-it*, peer into it *pee'rr' in'too it*, sheer ignorance *sheerr' ign'renens*.

EE'ü, e. murmur diphthong, p. 50*b*, a faulty form of *eer*, which stands for *i'ü*.

EE'ür', e., a faulty form of *ee'rr'*, which stands for *i'ür'*.

EI, e. g. i. f., an unanalysed form of diphthong, having varieties in e., and other varieties in g. i. f. For e., see p. 44*a*; for g., see p. 44*b*; for i., see p. 45*a*; for f., see p. 45*b*. The singer may take *uy*, *a'y*, *aay*, *aay*, as suits him best; the speaker should avoid *aay*, and whether he chooses *uy*, or *a'y*, always use it. Strong: I, eye *ei* (but aye *aay*), buy, by, bye, b'ye *bei*, die *dei*, fie *fei*, Guy *Gei*, high *hei*, sky *skei*, lie, lye *lei*, fly *flei*, sly *slei*, my *mei*, nigh *nei*, pie *pei*, rye, wry *rei*, dry *dr'ei*, fry *fr'ei*, cry *kr'ei*, pry *pr'ei*, sigh *sei*, shy *shei*, sty, stye *stei*, thigh *thei*, thy *thei*, vie *vei*, Wye *Wei*, why *whei*; ide *eid*, hide *beid*, chide *cheid*, died, dyed *deid*, guide *geid*, hide *heid*, skied *skeid*, lied *leid*, glide *gleid*, plied *pleid*, slide *sleid*, ride *r'eid*, bride *breid*, dried *dr'eid*, fried *fr'eid*, pride *pr'eid*, stride *str'eid*, sighed, side *seid*, shied *sheid*, tide,

tied *teid*, vied *veid*, bides *beidz*, chides *cheidz*, guides *geidz*, hides *heidz*, glides *gleidz*, slides *leidz*, rides *r'eidz*, brides *br'eidz*, sides *seidz*, tides *teidz*, blithe *bleidh*, life *leif*, knife *neif*, rife *r'eif*, strife *str'eif*, wife *weif*, life's *leifs*, knife's *neifs*, wife's *weifs*, dyke *deik*, like *leik*, pike *peik*, tyke *teik*, dykes *deiks*, likes *leiks*, pikes *peiks*, liked *leikt*, file *feil*, mile *meil*, Nilo *Neil*, pile *peil*, rife *r'eil*, tile *teil*, vile *veil*, wile *weil*, while *wheel*, child *cheild*, filed *feild*, mild *meild*, piled *peild*, riled *r'eild*, tiled *teild*, wild, wiled *weild*, wilds *weildz*, files *feildz*, miles *meildz*, piles *peildz*, wiles *weildz*, shrine *cheim*, disme *deim*, lime *leim*, climb, clime *kleim*, slime *sleim*, mime *meim*, rhyme, rime *r'eim*, grime *gr'eim*, crime *kr'eim*, prime *pr'eim*, cyme *seim*, time, thyme *teim*, chimed *cheimd*, grimed *gr'eimd*, climbs, climes *kleimz*, chimes *cheimz*, rhymes *r'eimz*, crimes *kr'eimz*, times *teimz*, bine *beim*, chine *chein*, dine *dein*, thine *dhein*, fine *fein*, line *lein*, mine *mein*, nine *nein*, pine *pein*, brine *br'ein*, shrine *shr'ein*, sign, sine *sein*, shine *shein*, Tyne *Tein*, vine *vein*, wine *wein*, whine *wehin*, bind *beind*, find *feind*, hind *heind*, kind *keind*, lined *leind*, blind *bleind*, mind, mined *mind*, pined *peind*, rind *r'eind*, enshined *enshr'eind*, signed *seind*, wined *weind*, whined *wehind*, binds *beindz*, finds *feindz*, hinds *heindz*, blinds *bleindz*, minds *meindz*, ninth *neinth*, ninths *neinthz*, chimes *cheimz*, dines *deinz*, nines *neinz*, pines *peinz*, shrines *shr'einz*, signs *seinz*, shines *sheinz*, vines *veinz*, wines *weinz*, whines *wehinz*, pipe *peip*, ripe *reip*, gripe *gr'eip*, stripe *str'eip*, type *teip*, wipe *weip*, pipes *peips*, gripes *gr'eips*, stripes *str'eips*, types *teips*, piped *peipt*, striped *str'eipt*, wiped *weipt*, ice *eis*, bice *beis*, dice *deis*, lice *leis*, mice *meis*, nice *neis*, rice *r'eis*, price *pr'eis*, entice *enteis*, vice *veis*, iced *eist*, priced *pr'eist*, enticed *enteist*, bite *beit*, fight *feit*, height *heit*, kite *keit*, light *leit*, blight *bleit*, flight *fleit*, plight *pleit*, slight, sleight *sleit*, might *meit*, night *neit*, rite, right, write, wright *r'eit*, bright *br'eit*, right *fr'eit*, sprite *spr'eit*, sight, site *seit*, tight *teit*, wight *weit*, white *wehit*, I've *eiv*, chive *cheiv*, five *feiv*, hive *heiv*, alive *uleiv*, rive *r'eiv*, drive *dr'eiv*, strive *str'eiv*, shrive *shr'eiv*, thrive *thr'eiv*,

wive *weiv*, hived *heivd*, shrived *shr'eivd*, wived *weivd*, fives *feivz*, hives *heivz*, rives *r'eivz*, drives *dr'eivz*, strives *str'eivz*, thrives *thr'eivz*, wives *weivz*, eyes *eiz*, buys *beiz*, thighs *theiz*, skies *skeiz*, flies *fleiz*, pies *peiz*, dries *dr'eiz*, fries *fr'eiz*, pries *pr'eiz*, shies *sheiz*. Weak: idea *idee'u*, civilise *siw'ileiz*, civilisation *siw'ileizai'shen* (or *siw'ilizai'shen*), ironical *eir'on'ikel*, isochronous *eisok'r'unus*, direct *deirek't* or *direk't*, divert *deivert* (or *divert*). Ex., pp. 123a, 133a, 133b.

Ei, e. faulty form of *ai'y*, meaning *ai'*, p. 46a.

EI-ER, e., a dissyllable to be distinguished from *ei'r*, which see, p. 54b; buyer *bei'er*, dyer *dei'er*, higher *hei'er*, liar *lei'er*, plier *plei'er*, slier *slei'er*, nigher *nei'er*, briar *brei'er*, drier *drei'er*, frier, friar *fr'eier*, prier *pr'eier*, sigher *sei'er*, shier *shei'er*, tier *tei'er*. When a word beginning with a vowel follows, *r'* is always added.

EIERR', form of *eiur'*, p. 52b.

EI-R, e., a murmur triphthong, *eiü*, with or without *r'*, generally without, to be distinguished from *ei'er*, p. 52a. Long and strong: byre *beir*, dire *deir*, hire *heir*, lyre *leir*, mire *meir*, sire *seir*, shire *sheir*, tire *teir*, hired *heird*, tired *teird*, wired *weird*, lyres *leirz*, sires *seirz*, shires *sheirz*, tires *teirz*. When a word beginning with a vowel follows, *r'* is always added, see *ei'rr'*. Ex., p. 137b.

EI-RR', e. see p. 52a, representing *ei'ür'*, in one syllable: direr *dei'rr'er*, hirer *hei'rr'er* hiring *heir'ring*, tiring *tei'rr'ing*, wiring *wei'rr'ing*. Ex., p. 137b.

EI-UR, e. dissyllable, p. 52b.

EJ, e. weak final, p. 140b, representing *-äij*, *-ëj*, or *-ij*, or perhaps *-ÿj*, the usual *-age*,¹ which is differently pronounced according to frequency of use, Cabbage *kab'ej* (often *kab'ij*), herbage *her-bej*, bondage *bon'dij*, baggage *bag'ej* (often *bag'ij*), luggage *lug'ej* (often *lug'ij*), foliage *foa'liej* (but carriage *kar'ej*, marriage *mar'ij* always), cartilage *kaartilej* (when quite new to the speaker, *kaartilaij*), pillage *pil'ej*, tillage *til'ej*, village *vil'ej*, damage *dam'ej*, image *im'ej*, pilgrimage *pil'grimej*, manage *man'ej* (these last words are usually *pil'ij*,

tīl'ij, vīl'ij, dam'ij, im'ij, pīl'grīmij, man'ij), spinage *spin'ej* (most commonly *spin'ij*, and sometimes *spin'ich*), courage *kur'ej* (usually *kur'ij*), usage *ew'zej* (not *ew'zich*), sausage *sos'ej* (or *sos'ij*), savage *sav'ej* (or *sav'ij*), language *lang'weij* (*lang'gewej, lang'waij, lang'gawaij, lang'wīj, lang'gwīj, lang'wich, lang'gwīch* are all to be heard), voyage *voi'ej* (often *voj'ij*), knowledge *nol'ej*, college *kot'ej*.

EL, e. g., see p. 139a. Weak syllable, obscurely pronounced, approaching *ul* or *u'l* rather than *ael, al*, seldom clear *el*, never clear *al*, or *ol*; to be sung as *ul* or *u'l*, with a slur from *u* or *u'* to *l*; corresponding to e. final unaccented *-al, -el, -ol*, but not usually *-il*, and not heard in *-ful*. Cymbal, symbol *sim'bel*, radical *rad'ikel*, pedal *ped'el*, medal *med'el*, lineal *lin'iel*, real *ree'el*, regal *ree'gel*, frugal *fr'oo'gel*, prodigal *pr'od'igel*, labial *lai'biel*, genial *jee'niel*, trial *tr'e'i'el*, essential *esen'shel*, celestial *sites'tiel*, vial *vei'el*, decimal *des'imel*, animal *anim'el*, dismal *diz'mel*, ordinal *aur'dinel*, cardinal *kaar'dinel*, final *fei'nel*, opal *oa'pel*, liberal *lib'ur'el*, temporal *tem'pur'el*, rural *r'oor'r'el*, nasal *nai'zel*, capital *kap'itel*, vestal *ves'tel*, usual *ew'zheuel*, oval *oa'vel*; pareil *paars'el*, infidel *in'fidel*, angel *ai'njel*, satchel *sach'el*, camel *kam'el*, trammel *tr'am'el*, pommel *pum'el*, flannel *flan'el*, channel *chan'el*, kennel *ken'el*, funnel *fun'el*, tunnel *tun'el*, colonel, kernel *ker'nel*, chapel *chap'el*, gospel *gos'pel*, quarrel *kwor'el*, squirrel *skwir'el*, weasel *wee'zel*, chisel *chiz'el*, morsel *maurs'el*, tassel *tas'el* (or *taa'sel, tau'sel*), gravel *gr'av'el*, travel *tr'av'el*, duel *dew'el*, level *lev'el*, fuel *few'el*, shrivel *shr'iv'el*, hovel *huv'el*, shovel *shuv'el*, novel *nov'el*, cruel *kr'oo'el*, vowel *vow'el*, hazel *hai'zel*, pencil *pen'sel* (or *pen'sil*), council *koun'sel* (or *koun'sil*, to distinguish from counsel *koun'sel*), idol *ei'del*, carol *kar'el*, pistol *pist'el*. This final *-el* is not very distinct from final *-l*, forming a syllable, except after a vowel, and after *t, d*; compare idle, idol *ei'dl, ei'del*, for the first the point of the tongue remains on the palate from *d* to *l*, in the second it is removed for a very short period. The effect in each case is more of a glide up to *l* than a fixed vowel, p. 74a.

Whenever *el* is distinctly pronounced a certain effort is necessary, indicated by *el'*, as *nov'el'* for *nov'el*, the speaker emphasizing the fact of his clear pronunciation. This would be the case in g. also, not in i. or f. In English, however, the change to *il* is then common, as jewel *jeu'il*, cruel *kroo'il*, novel *nov'il*.

EM, e. g., see p. 139b. Weak syllable, rather *um* or *u'm* than *aem* or *am*, never distinctly *am* or *em*; an indistinct glide on to *m* followed by an *m*. When *em* is distinct, a kind of emphasis is necessary in e. and g., shewn by an accent (see *el* at end), thus poem *poa'em'*, in which case the change to *im* is sometimes heard, as *poa'im*. Weak: madam *mad'em* (but *mad'am* is heard in shops), quondam *kwon'dem*, buckram *buk'rem*, balsam *bau'sem* (some say *bal'sem*), stratagem *strat'ujem* (some say *strat'ujem'*), anthem *an'them*, emblem *em'blem*, problem *prob'lem*, poem *poa'em*, item *ei'tem* (some say *ei'tem'*), freedom *free'dem*, dukedom *dew'kdem*, kingdom *king'dem*, thralldom *thrau'dem*, seldom *sel'dem*, random *r'an'dem*, Christendom *Kris'endem*, wisdom *wiz'dem*, fathom *fadh'em*, axiom *aks'iem* (or *aks'hiem, aks'shem*), venom *ven'em*, modicum *mod'ikem*, petroleum *pitroa'liem*, memorandum *mem'ur'an'dem*, museum *meuzee'em* (in America *meuziem* is at least sometimes heard), medium *mee'diem*, odium *oa'diem*, opium *oa'piem*, delirium *dilir'iem*, Elysium *Ilish'iem*, oakum *oa'kem*, alum *al'em*, pendulum *pen'deulem* (or *pen'deulum'*), asylum *asei'lem*, laudanum *loa'nem*, tympanum *tim'punem*, conundrum *kunundr'em*, decorum *dikoa'rr'em*, quorum *kwoa'rr'em*, spectrum *spek'trem*, forum *foa'rr'em* (as a Latin word *foa'rr'um'*), ultimatum *ult'imai'tem*, pomatum *poamai'tem*, stratum *strai'tem* (some say *straa'tum'*), quantum *kwon'tem*, factotum *fak'toa'tem*, vacuum *vak'ueum*. Most of these words occur also with *z* after them, as kingdoms *king'demz*. The *am* is often indistinct in diagram *dei'ugr'am*, anagram *an'ugr'am*, epigram *ep'igr'am*, parallelogram *par'ale'oogram* (often *par'u'-lel'u'-grem* among mathematicians), monogram *mon'oagr'am*, tele-

gram *tel'igr'am* (the last word, though so new, is so common that it is fast becoming *tel'igr'em*). The *em* is also often distinct in diadem *dei'udem*, requiem *rek'wiev'm* (some say *ree'kwiev'm*), apothegm *ap'oathem*. The clearness of the final syllable depends greatly on the unusualness of the word, and upon the position of the previous accent. The servant's pronunciation of *mem* is always indistinct, *yes'mem*, *noa'mem*, not *yes'm*, *noa'm*, when the lips are separated for an instant, but sometimes the mouth is not opened, and the *m* having produced its final effect, is quickly reduced in force so as to become nearly inaudible, and then very rapidly touched again, thus *yes'm÷m*, *noa'm÷m*, see slur, pp. 45*a*, 187*b*.

EN, e. g., see p. 139*b*. Weak and final, more like a glide on to *n* than any vowel; difficult to distinguish from vocal *n*, except after a vowel *p*, *b*, *t*, *d*, *k*, *g*, where the vowel causes an opening of the lips, or withdrawal of the tongue for an instant. The singer always takes *u'n*, see p. 77*a*. A very common pronunciation in final *-an*, *-en*, *-tion*, *-sion*, *-ance*, *-ence*, &c., only a few instances are given. Turban *ter'ben*, publican *publi'ken*, ocean *oa'shen*, European *Eur'r'oapee'en* (not *Eur'→'oa'pie'n*, as sometimes in America), magician *mujish'en*, musician *meuzish'en*, physician *fwish'en*, guardian *gaar'dien*, ruffian *rufien*, seaman *see'men* (seamen *see'men'*), foreman *foa'rmen* (foremen *foa'rmen'*), horseman *hau'rsmen* (horsemen *hau'rsmen'*), churchman *cher'chmen*, yeoman *yoa'men*, woman *wuom'en* (women *wim'in*), German *Jer'men*, footman *fuot'men* (footmen *fuot'men'*) human *huywmen*, layman *lai'men* (often *lai'man'*), clergyman *kler'jimen*, countryman *kun'trimen*, gentleman *jen'tilmen* (gentlemen *jen'tilmen'*), Satan *Sai'ten* (*Sat'en*, *Sai'tn*, *Sat'n*, satin *sat'in*), veteran *vet'uuren*, puritan *peu'rr'iten*, deafen *def'en* (or *def'n*), stiffen *stif'en* (or *stif'n*), roughen *ruf'en* (or *ruf'n*), heathen *hee'dhen*, lengthen *lengkt'hen* (or *lengkt'hn*), alien *ai'lien*, sullen *sul'en* (or *sul'n*, or *sul'en'*), specimen *spes'imen*, chosen *choa'zen* (or *choa'zn*), often *of'en* (or *of'n*, some say *aw'fn*),

soften *sofen* (or *sofn*, some say *sau'fn*), raven *rai'ven*, even *ee'ven*, eleven *ile'ven* (or *el'veen*, or with final *vn*), riven *ri'ven* (or *riv'n*), heaven *hev'en* (or *hev'n*), beacon *bee'ken* (or *beek'n*), deacon *dee'ken*, pardon *paar'den* (or more often *paar'dn*), pigeon *pi'jen*, luncheon *lun'chen*, flagon *flag'en*, legion *lee'jen*, religion *ri'lijen*, lion *lei'en*, battalion *batal'yen*, dandelion *dan'dilei'en*, bullion *buol'yen*, onion *un'yen*, union *eu'nyen*, occasion *okai'zhen*, adhesion *ad-hee'zhen*, decision *disizh'en*, division *divizh'en*, convulsion *konvul'shen*, mansion *man'shen*, pension *pen'shen*, explosion *eksploa'zhen*, version *ver'shen*, session *ses'h'en*, mission *mish'en*, education *ed'eukai'shen* (some say *ej'ookai'shen*), creation *kriai'shen*, action *ak'shen*, election *ilek'shen*, junction *jungk'shen*, auction *aw'kshen*, ambition *ambish'en*, petition *pitish'en*, motion *moa'shen*, inscription *inskrip'shen*, portion *poar'shen* (some say *paw'shen*, rhyming with) caution *kaw'shen*, revolution *rev'oalet'shen*, connexion *kumek'shen*, oblivion *oabiiv'yen*, felon *fel'en*, colon *koa'len*, chaldron *chaa'ldr'en* (or *chau'dr'en*), environ *enoi'r'r'en* (iron *ei'ern* is often merely *ei'en*, compare Ion), venison *ven'zen*, (*ven'izen* is orthographical only), unison *eu'nisen*, poison *poi'zen* (or *poi'zn*), prison *priz'en* (or *priz'n*), lesson, lessen *les'en* (or *les'n*), amazon *amuzen*, horizon *hoar'ei'zen* (not *hor'izen*). Most of these words add on *z*, as missions *mish'enz*. Elegance *el'igens*, vengeance *ven'zens*, semblance *semb'lens*, nuisance *nuw'sens*, substance *sub'stens*, circumstance *ser'kemstens* (some say *ser'kumstans'* or *ser'kumstans'*), distance *dis'tens*, license *lei'sens*, innocence *in'oasens*, cadence *kai'dens*, impudence *im'peudens*, science *sei'ens*, obedience *oa'bee'dyens*, experience *ekspee'rriens*, patience *pai'shens*, silence *sei'lens*, violence *vei'oalens*, vehemence *vee'umens* (some try to say *vee'imens'*, *vee'emens'*), influence *in'floens* (often *in'floo'ens*, in two syllables), sequence *see'kwens* (often *see'kwens'*), two syllable *kon'sikwens*.

EO. g. f. see p. 31*a*, in g. always long and strong; in f. often peculiarly short and indistinct *ě*, p. 94*b*; may be sung as *oe*, p. 39*a*. Ex. pp. 144*a*, 149*a*.

œOE, possible labial glide, beginning with lips wide open, and then gradually closing, p. 55b.

ER, e., see p. 53. Strong and long by the prolongation of the vowel sound, either simply as *u*, *e'*, or modified by a more or less raised point of the tongue, as *u*, *r'*, but always with permission to add *r'*. To pronounce clear *er'*, *aer'*, *ur'*, *uur'*, is quite un-English, but is heard in Scotch; and a very light form of *r'* is heard in the provinces, as also *aer'*, *uur'*. All these sounds are disagreeable in received speech. Sometimes an attempt is made to distinguish 'er, ur' as *u*, *uu*, or *u*, *e'*, written *er*, *ur*; this is not recommended, see p. 53a. It must be remembered that *er* represents a real long vowel, with a permissive trill *r'* after it, and that this trill is quite inadmissible where no *r'* originally existed. Err *er*, burr *ber*, fir, fur *fer*, her *her*, cur *ker*, blur *bler*, slur *sler*, purr *per*, sir *ser*, were *wer*, herb *herb* (erb is old), curb *kerb*, disturb *disterb*, verb *verb*, herbs *herbz*, curbs *kerbz*, birch *berch*, kerchief *kerchif*, lurch *lerch*, perch *perch*, search *serch*, searched *sercht*, burred *berd* furred *ferd*, heard *herd*, occurred *okerd*, blurred *blerd*, slurred *slerd*, purred *perd*, absurd *abserd*, preferred *priferd*, word *werd*, sherd *sherd*, words *werdz*, serf, surf *serf*, turf *terf*, serfs *serfs*, urge *erj*, dirge *derj*, merge *merj*, surge *serj*, turgid *terjid*, verge *verj*, irk *erk*, birk, Burke *berk*, jerk *jerk*, lurk *lerk*, clerk *clerk* (as some say, but *klaak* is more common), smirk *smerk*, perk *perk*, shirk *sherk*, Turk *Terk*, work *werk*, quirk *kuerk*, Turks *Terks*, works *werks*, dirks *dirks*, kirks *kerks*, earl *erl*, churl *cherl*, furl *ferl*, girl *gy'erl* (or *gerl*), but *gy'* is more common, *gal* is very common indeed, and some say *gaël*, but *guwl*, *guw'rl*, *guw'rl* are very disagreeable), hurl *herl*, pearl, purr *perl*, whirl *wherl*, earls *erlz*, hurls *herlz*, germ *germ*, worm *wer'm*, germed *germd*, wormed *wermd*, germs *germz*, worms *wer'mz*, earn *ern*, burn *ber'n*, churn *chern*, fern *fern*, learn *lern*, turn *tern*, yearn *yer'n*, earned *er'nd*, *er'nt*, burned *ber'nd*, *ber'nt*, churned *cher'nd* (never *cher'nt*), learned *ler'nd*, *ler'nt*, turned *ter'nd*

(never *ter'nt*), yearned *yer'nd* (never *yer'nt*), learns *ler'nz*, churns *cher'nz*, chirp *cher'p*, chirps *cher'ps*, hearse *her's*, curse *ker's*, nurse *ner's*, terse *ter's*, verse *ver's*, worse *wer's*, cursed *ker'st*, nursed *ner'st*, worst *wer'st*, earth *erth*, birth *berth*, dearth *derth*, girth *gerth*, hearth *herth* (much more generally *haath*), mirth *merth*, Perth *Perth*, worth *werth*, births *berths*, girths *gerths*, serve *ser'v*, served *ser'vd*, serves *ser'vz*.—Weak, final, commonly *-u* or *-u'*, without any trace of *r'*, which, however, is always inserted before a following vowel, but should never be inserted when there was no original 'r', as is commonly done for ease of speech, pp. 53-4. When *u* occurs in speaking, weak *er* should not be written in Glossic, because when *er* is written it implies that *u*→*r* may be said. Hence 'again' must not be written *ergain*, although if *r* were not sounded simply *u*→*gain* would be heard. This termination is so common that only a few examples are given. Cedar *see'der*, calendar *kal'ender*, vinegar *vin'iger*, familiar *fumil'yer*, friar *frei'er*, robber *rob'er*, member *mem'ber*, number *num'ber*, cider *sei'der*, preacher *pree'cher*, feather *fedh'er*, whether *whedh'er*, weather, wether *wedh'er*, soldier *soa'ljer*, rapier *rai'pyer*, furrier *fur'ier*, courtier *koa'rtyer*, prisoner *priz'ner* partner *paar'tner* (not *paar'dner*, a common mistake), skewer *skew'er* (often *skeur*), employer *emploi'yer* (sometimes *emploi'er*), elixir *lik'iser*, meteor *meetyer*, anchor *ank'er*, author *auth'er*, warrior *wor'ier*, honour *on'er*, favour *fai'ver*, labour *lai'ber*, liquor *lik'er*, grandeur, grander *gr'ander* (some say *gr'andyer*, *gr'anjer*, *gr'an'deur*, for the first), sulphur *sul'fer*, marmur *mer'mer*. Most of these words add on a *z*, as *furriers fur'ierz*. When a vowel follows pure *u*→*r'* or *u'*→*r'* is heard, as ever, every *ev'er*, *ev'ur'i*, a soldier of fortune *u*→*sooa'lju*→*r'* *w'w' saur'teun*. Ex. pp. 132b, 136a, 138a.

ERR', e., see p. 53a, 136a. Strong, before vowels only: erring *err'ing* (often *er'ing*), incurring *ber'r'ing* (not *bur'ing*), incurring *inker'r'ing* (or *inkur'ing*), slurring *sler'r'ing*, preferring *prifer'r'ing* (or *prifer'ing*).

EU, e. i., see p. 48a, b. An unanalysed form, having several permissible pronunciations, as *yoo* strong and weak, *yíoo* strong, both at the beginning of words, and *yoo* strong and weak in middle of words, and *íoo* strong and weak after consonants which glide on to it, Ex., p. 135b. These forms are not usually distinguished in the mind of the speaker, and are written by the same sign. Strong and long: you, yew *eu*, chew *cheu*, dew *deu*, few *feu*, gewgaws *geu'gauz*, hue, hew *heu* (more correctly *yíhoo*, written *yheu*, but few speakers are conscious of *yh*), Jew *Jeu*, cue, queue *keu*, lieu *leu* (not *loo*, but blue *bleu*, not *bleu*, flew *floo*, not *fleu*, glue *gloo*, not *gleu*, clue, clew *kloo*, not *kleu*, slew *sloo*, not *sleu*), mew *meu*, new *neu* (not *noo*), snow *sneu* (not *snoo*), pew *peu* (not *peédo*, rue *r'oo*, not *r'eu*, brew *br'oo*, not *br'eu*, drew *dr'oo*, not *dr'eu*, grew *gr'oo*, not *gr'eu*, crew *kr'oo*, not *kr'eu*, strew *str'oo*, not *str'eu*, shrew *shr'oo*, not *shreu* and not *shr'oa*, *sr'oa*), sue *seu* (not *soo* nor *shoo*), thew *theu*, view *veu*, whew *wheu* (really a whistle), Bude *Bew'd*, nude *new'd*, pewed *pew'd*, sued *sew'd*, tewed *tew'd*, viewed *vew'd*, febrifuge *feb'rifewj*, huge *heuj* properly *yheuj* or *yíhoój*), duke *dew'k*, puke *peu'k*, dukes *dew'ks*, pukés *peu'ks*, puked *peu'kt*, yule, you'll *ew'l*, exhume *ekseu'm* (or *eks-heu'm*, meaning *eksyheu'm*, rather pedantic), fume *feu'm*, Hume *Heum* (meaning *Yheum*), luminary *lew-miner'i* (or *loo-miner'i*), fumed *feu'md*, fumes *feu'mz*, dune *deu'n*, June *Jeu'n*, lune *lew'n* (not *loo'n*), impugn *impeu'n*, tune *teu'n* (not *toon* nor *cheu'n*), impugned *impeu'nd*, impugns *impeu'nz*, use *eu's*, abuse *ubeu's*, deuce *deu's*, juice *jeu's*, used *eu'st* (was accustomed) *ew'zd* (employed), Bute *Bew't*, lute *lew't* (or *loo't*), mute *meu't*, newt *new't*, repete *ripeu't*, suit *seu't* (not *soot* nor *shoot*), mutes *meu'ts*, newts *new'ts*, suits *seu'ts*, you've *ew'v*.—Weak, long or short: unite *eunei't*, unique *ewnee'k*, usurp *euzer'p*, ubiquitous *eubik'witus*, uranium *eu'r'ai-ni-um*, utility *util'iti*, monument *mon'eument*, document *dok'eument*, vacuum *vak'euem*, residuary *rizid'ewer'i*, mortuary *mar'teuer'i*, usual *ew'zheuel*, annual *an'euel*, virtual *ver'teuel*, tribulation *trib'eul-lai'shen*, virtue *ver'teu*, value *val'eu*, continue

kuntin'eu, issue *ish'eu* (or *ish'oo*, not *is'eu*), tissue *tish'eu*, statue *stat'eu*. Ex., pp. 124a, 132a, 135b.

E'ü, e., the real form of *air*, p. 50b.

EUR, e., representing the murmur triphthong *ewü*, followed at pleasure by a trilled *r'*, p. 52b. Strong and long: ure *ew'r* (compare *ewer ewer*) endure *endewr*, cure *keur*, lure *leu'r* (or *loo'r*), immature *imneur*, inure *ineur*, obscure *obsekeur* (compare skower *skewer*) pure *peur*, sewer *seur* (recently, formerly *shoar*, compare sure *shoor*, sewer, a waiter, is *seur*, pursuer *perseur*, not *persoor*, nor *pershoor*), mature *mutewr*, your *eur*, inured *ineur'd*.—Weak: verdure *ver'deur* (often *ver'jer*), figure *fig'eur* (generally *fig'er*), injure *in'jeur* (usually *in'jer*), perjure *per'jeur* (usually *per'jer*), pleasure *plez'eur* (usually *plez'her*), measure *mez'eur* (usually *mez'her*), treasure *trez'eur* (usually *trez'her*), pressure *pres'eur* (usually *pres'her*), fissure *fish'eur* (sometimes *fis'eur*, usually *fish'her*, the same as 'fisher,') feature *fee'teur* (usually *fee'cher*), nature *nai'teur* (usually *nai'cher*), temperature *tem'pau'teur* (not *tem'pr'ucher*), literature *lit'ur'uteur* (not *lit'r'ucher*), stature *stat'eur* (not *stach'her*), manufacture *man'eu'fak'teur* (not *man'ifak'cher*), fracture *frak'teur* (often *frak'cher*), conjecture *kunjek'teur* (often *kunjek'cher*), lecture *lek'teur* (usually *lek'cher*), picture *pik'teur* (usually *pik'cher*), stricture *str'ik'teur* (not *strik'cher*), tincture *tingk'teur* (often *tingk'cher*), puncture *pungk'teur* (often *pungk'cher*), structure *str'uk'teur* (usually *str'uk'cher*), forfeiture *fau'r'fiteur* (often *fau'ficher*), furniture *fer'niteur* (usually *fer'nicher*), culture *kul'teur* (usually *kul'cher*), vulture *vu'teur* (usually *vu'cher*), venture *ven'teur* (usually *ven'cher*), capture *kap'teur* (usually *kap'cher*), rapture *r'ap'teur* (usually *r'ap'cher*), scripture *skr'ip'teur* (usually *skr'ip'cher*), torture *taur'teur* (usually *tau'cher*), moisture *mois'teur* (often *mois'cher*), future *feu'teur* (usually *feu'cher*), fixture *fik'steur* (usually *fik'scher*), seizure *see'zheur* (usually *see-zher*). The change of *-teur*, *zheur* into *-cher*, *-zher*, depends mainly on the frequency with which the word is used, the latter forms are those which

prevail in common words. Before vowels *-eur'* or *-ur'* is used, as figuring *fig'eur'ing*, *fig'ur'ing*. Ex., p. 137a.

E'ÿR', e., a form of *airr'*, which see.

EU-RR', e., a representative of *ew'ur'*, before vowels only, p. 137a. Long and strong: enduring *endeur'ring*, immuring *immew'ring*, curing *keurr'ing*, purer *peurr'er*, purity *peurr'iti*, puritanic *peurr'itan'ik*.

Eüö, e. faulty form of *ou*, p. 47b, usually written *ew*, and then to be distinguished from *eu*, which see.

EW, see last entry.

EZ, e., weak and final, with indistinct vowel, sometimes *e*, sometimes *i*, sometimes perhaps *ï*, forming plurals and third persons of verbs, p. 141a. Princes *prin'sez*, princesses *prinses'ez*, seizures *see'zez*, inches *in'chez*, finches *fin'chez*, judges *juh'ez*.

F, e. g. i. f., see p. 67b. Initial before vowels: fat *fat*, farm *faa'rm*, fate *fai't*, fought *faw't*, fell *fel*, feel *fee'l*, file *fei*, feud *fee'd*, fit *fit*, fodder *fo'der*, foal *foa'l*, four *foa'r*, foist' *foist*, fool *foo'l*, foul *fou'l*, fuss *fus*, foot *foot*. Initial before consonants: flat *flat*, flaunt *flaa'nt*, flame *flaim*, fled *fled*, fleet *flee't*, flight *fleit*, flit *flit*, flog *flog*, float *floa't*, flour *flour*, flutter *flut'er*, fragil *fr'aj'il*, fray *frai'*, phrase *fr'ai'z*, fraught *fr'aw't*, fret *fr'et*, free *fr'ee*, fright *fr'eit*, fritter *fr'it'er*, frog *fr'og*, froth *fr'oth* (often *fr'awth*), froward *fr'oa'erd*, fruit *fr'oot*, frown *fr'oum*, fructify *fr'uk'tifei*. Medial between vowels: Baffin *Baf'in*, wafer *wai'fer*, heifer *he'fer*, stiffer *stif'er*, offer *of'er*, loafer *loa'fer*, roofing *roo'ing*, rougher *ruf'er*. Final: staff *staa'f*, waif *wai'f*, safe *sai'f*, deaf *def*, beef *bee'f*, life *lei'f*, stiff *stif*, cliff *kli'f*, scoff *skof* (also *skaw'f*), oaf *oa'f*, coif, quof *koif*, hoof *hoo'f*, stuff *stuf*. Double: a stiff frost *u stif frost*, a half foot *u haaf' foot*, a gruff foe *u gr'uf' foa'*, a laugh forced *u laa'f foa'rst*, a stiff fog *u stif fog*, a half friend *u haaf' fr'end*, a gruff foreigner *u gr'uf' for'ener*. Ex., p. 121b.

F', g., only in the combination *pf'*, see pp. 35a, 66a.

FW, perhaps occasionally initial in *W*. Somerset, hiss of *f* passing into buzz of *v*, p. 92a.

G, e. g. i. f., sonant of *k*, p. 82b. Initial before vowels: gad *gad*, ghastly *gaa'stli* (often *gaa'sti*), game *gai'm*, gall *gaw'l*, get *get*, geese *gee's*, guile *geil*, gimblet *gim'blet*, got *got*, goat *gou't*, goose *goos*, gout *gou't*, gum *gom*, good *guod*. Initial before consonants: glad *glad*, glass *glaa's*, glaze *glai'z*, glean *glee'n*, glitter *glit'er*, glossary *glos'ur'i*. gloat *gloa't*, glut *glut*, grand *gr'and*, grass *gr'aas*, great *gr'ai't*, grit *gr'it*, groppo *gr'ot'oa*, groin *gr'oin*. groom *gr'o'om*, growl *gr'oul*, grub *gr'ub*. Medial: haggard *hag'erd*, plaguy *plai'gi*, beggar *beg'er*. eager *ee'ger*, tiger *tei'ger*, trigger *tr'ig'er*, flogging *flog'ing*, disemboгуing *dis'embo'aging*, drugged *dr'ug'et*, sugar *shu'ger*. Final: nag *nag*, stag *stag*, plague *plai'g*, egg *eg*, league *lee'g*, big *big*, bog *bog*, rogue *roa'g*, rug *rug*. Double: a big gun *u big gun* (compare a big 'un *u big'un*).

°G, (theoretical implodent of *k*, see p. 82b).

GH, g., voiced form of *kh*, pp. 83a, 146a.

°GH, g. faulty form of *gh*, allowing uvula to trill, p. 84a.

GW, rare e. combination, used for *gw'*, which see.

°GW', e. usual form of *gw*, as here always written. See p. 82b.

GW'H, g. labialised form of *gh*, p. 83b.

GY, e., usually written for *gy'*, which see.

GY', e. a (now) faulty pronunciation of *g*, especially before *aa*, *ei*, written *gy*, pp. 80b, 150a.

GY'H, g. voiced form of *ky'h*, pp. 81a, 146a.

H, e. g., aspirate, in speaking either *h₁* or *h₂*, in singing always *h₁*, p. 58b. Initial only: ham *ham*, hat *hat*, heart, hart *haa'ri*, hate *hai't*, haze *hai'z*, haws *hawz*, hem *hem*, heel, heal *hee'l*, height *heit*, huge *heuj* (or properly *yheuj*), hit *hit*, hot *hot*, home *hoa'm*, hoist *hoist*, hoot *hoo't*, who *hoo'*, howl *hou'l*, hull *hul*, hook *huok*.

'*H*, the Arabic wheeze, p. 60b.

H', e. g. f., the symbol for simple voice, p. 56b.

°H, e. g. f., the symbol of simple flatus, p. 56a.

°H', e., the symbol of whisper, p. 56b.

H°H, e., the symbol of jerked flatus, p. 58b.

!H, e., a very perceptible gradual attack, p. 57a.

H?, e., jerked gradual attack, common form of aspirate, p. 59a.

Hj, e., jerked clear attack, the singer's aspirate, p. 59a.

I, e., replaced by *æ*, in g. i. f., pp. 28a and b, 29b, 31b, 39a. Strong and short: itch *ich*, if *if*, ill *il*, in *in*, it *it*, is *iz*, bib *bid*, fib *fib*, jib *jib*, nib *nib*, rib *r'ib*, fibbed *fibd*, jibbed *jibd*, nibbed *nibd*, bibs *bibz*, fibs *fibz*, ribs *r'ibz*, bitch *bich*, ditch *dich*, hitch *hich*, nitch *nich*, pitch *pich*, rich *r'ich*, stitch *stich*, witch *wich*, which *wich*, hitched *hicht*, pitched *picht*, bid *bid*, chid *chid*, did *did*, hid *hid*, kid *kid*, lid *lid*, rid *r'id*, quid *kwid*, width *width*, widths *widths*, lids *lidz*, quids *kwidz*, tiff *tif*, stiff *stif*, whiff *whif*, tiffs *tifs*, whiffs *whifs*, whiffed *whift*, lift *lift*, fifth *fifth*, fifths *fifths*, big *big*, dig *dig*, fig *fig*, gig *gig*, jig *jig*, pig *pig*, rig *r'ig*, wig *wig*, swig *swig*, whig *whig*, jugged *jigd*, rigged *r'igd*, wigs *wigz*, gigs *gigz*, midge *mij*, ridge *r'ij*, ridged *r'ijd*, Dick *Dik*, kick *kik*, lick *lik*, flick *flik*, click *klik*, nick *nik*, pick *pik*, rick *r'ik*, brick *br'ik*, crick *kr'ik*, prick *pr'ik*, sick *sik*, tick *tik*, thick *thik*, wick *wik*, quick *kwik*, nicks *niks*, fix *fixs*, six *siks*, fixed *fixst*, sixth *siksth*, sixths *siksthz*, licked *lickt*, pricked *pr'ikt*, ill *il*, bill *bil*, chill *chil*, fill *fil*, gill *gil*, hill *hil*, jill *jil*, kill *kill*, skill *skil*, mill *mil*, pill *pil*, rill *ril*, brill *br'il*, drill *dr'il*, frill *fr'il*, grill *gr'il*, shrill *shr'il*, thrill *thr'il*, sill *sil*, till *til*, will *wil*, quell *kwil*, swill *swil*, filch *filch*, filched *filcht*, killed *kild*, drilled *dr'ild*, thrilled *thr'ild*, builds *bildz*, bilge *bilg*, bilk *bilk*, milk *milk*, silk *silk*, silks *silks*, film *film*, films *filmz*, kiln *kiln* (usually *kil*), built *bilt*, guilt, gilt *gilt*, hilt *hilt*, jilt *jilt*, kilt *kilt*, lilt *lilt*, milt *milt*, silt *silt*, tilt *tilt*, wilt *wilt*, hilts *hilts*, jilts *jilts*, ills *ilz*, bills *bilz*, mills *milz*, frills *fr'ilz*, dim *dim*, him *him*, Jem *Jim*, limb *lim*, rim *r'im*, brim *br'im*, grim *gr'im*, prim *pr'im*, Tim *Tim*, whim *whim*, limbed *limd*, shrimp *shrimp*, guimp *gimp*, limp *limp*, shrimps *shrimps*, limped *limpt*, in, inn *in*, bin *bin*, chin *chin*, din *din*, fin *fin*, begin *bigin*, gin *gin*, kin *kin*, pin *pin*, grin *gr'in*, sin *sin*, shin *shin*, tin *tin*, thin *thin*, win *win*, whin *whin*, inch *inch*, finch *finch*, lynch *linch*, pinch *pinch*, winch *winch*, pinched *pincht*, lynched *lincht*, Ind *Ind*, double-chinned *dub-*

chin'd, dinned *dind*, finned *find*, piuned *bind*, sinned *sind*, shinned *shind*, tinned *tind*, thinned *thind*, hinge *hinj*, impinge *impinj*, fringe *fr'inj*, cringe *kr'inj*, springe *spr'inj*, singe *sinj*, tinge *tinj*, fringed *fr'injd*, singed *sinjd*, mince *mins*, rince *r'ins*, prince *pr'ins*, since *sins*, wince *wins*, minced *minst*, wined *winst*, dint *dint*, hint *hint*, lint *lint*, flint *flint*, glint *glint*, splint *splint*, mint *mint*, print *pr'int*, tint *tint*, splints *splints*, plinth *plinth*, plinths *plinthz*, king *king*, ling *ling*, sling *sling*, ring *r'ing*, sing *sing*, string *str'ing*, thing *thing*, wing *wing*, winged *wingd*, chink *chinkg*, link *linkg*, blink *blingk*, pink *pingk*, rink *r'ingk*, drink *dr'ingk*, sink *singk*, stink *stingk*, think *thingk*, wink *wingk*, drinks *dr'ingks*, thinks *thingks*, blinked *blingkt*, winked *wingkt*, stings *stingz*, wings *wingz*, chip *chip*, dip *dip*, hip *hip*, gyp *jip*, skip *skip*, lip *lip*, flip *flip*, clip *klip*, slip *slip*, nip *nip*, pip *pip*, rip *r'ip*, drip *dr'ip*, grip *gr'ip*, scrip *skr'ip*, strip *str'ip*, sip *sip*, ship *ship*, tip *tip*, equip *ikwip*, whip *whip*, ships *ships*, whips *whips*, shipped *shipt*, whipped *whipt*, this *dis*, hiss *his*, kiss *kis*, bliss *blis*, miss *mis*, frisk *fr'isk*, frisks *fr'isks*, lip *lip*, crisp *kr'isp*, wisp *wisp*, whisp *whisp*, lips *lipz*, fist *fist*, hist *hist*, gist *jist*, mist, missed *mist*, wrist *r'ist*, grist *gr'ist*, whist *whist*, wrists *r'ists*, dish *dish*, fish *fish*, wish *wish*, wish *wish*, fished *fishi*, whisht *whisht*, it *it*, bit *bit*, chit *chit*, fit *fit*, hit *hit*, kit *kit*, lit *lit*, flit *flit*, split *split*, slit *slit*, smit *smit*, nit, knit *nit*, pit *pit*, writ *r'it*, grit *gr'it*, sit *sit*, tit *tit*, wit *wit*, whit *whit*, Fitz *Fitz*, writs *r'its*, kith *kith*, myth *mith*, pith *pith*, frith *fr'ith*, myths *miths*, live (v.) *liv*, sieve *siv*, lived *livd*, lives (v.) *livz*, sieves *sivz*, is *iz*, his *hiz*, Liz *Liz*, 'tis *tiz*, whizz *whiz*, whizzed *whizd*. Weak, short, and open, by some considered as -i: lobby *lob-i*, piracy *pe'r'esi*, ready *r'ed-i*, clayey *klai-i*, leafy *lee-fi*, craggy *kr'agi*, stingy *stin-ji*, valley *val-i*, chimney *chim-ni*, bushy *buosh-i*, stithy *stidh-i*, healthy *hel-thi*, leaky *lee-ki*, bravely *brai-oli*, poppy *pop-i*, beggary *begur-i*, aviary *ai-viur-i*, salary *sal-ur-i*, laundry *laa-ndr-i*, nunnery *nun-ur-i*, glory *glo-rr-i*, defamatory *difamatur-i*, parry *par-i*, cherry *cher-i*, sorry *sor-i*, hurry *hur-i*, sultry

sub'tri, vestry *ves'tri*, fury *few'rr'i*, usury *ew'zhur'i*, courtesy *koar'tesi*, *ker'tsi*, pansy *pan'zi*, daisy *dai'zi*, busy *bi'zi*, haughty *haw'ti*, unity *ew'niti*, envy *en'vi*, colloquy *ko'okawi*, dizzy *diz'i*. Ex. pp. 118a, 119b, 128b.

ï, mark of an *i* forming a diphthong with the preceding vowel, p. 43b, or of short *i*.

I', e., p. 29a, the Welsh *u*, p. 29a, supposed indistinct sound of weak short open *i*, which see, p. 39a.

ïEE, e., a throat glide, and dialectal form of *ee*, written *éé*, p. 55b.

ïOO, e., a form of *eu*, p. 48a.

Iü, e., the murmur diphthong in *eer*, p. 56b.

ïUE, a theoretical lip glide, faulty form of *ue*, p. 56b.

ïUÖ-ï, e., a form of *eur*, which see.

Iür', e., a form of *eerr'*, which see.

J, e. i., not *dzh*, but *dy'zh'*, see p. 80a. Initial before vowels: jack *jak*, jaundice *jaan'dis*, jade *jai'd*, jaw *jaw*, jet *jet*, genius *jeen'ius*, giant *jei'ent*, June *Jewn*, jig *jig*, jot *jot*, jolt *joa'it*, joy *joi*, jowl *joul*, just *just*. *J* does not occur initially before consonants. Medial between vowels: badger *bajer*, paging *pai'jing*, raging *r'ai'jing*, pledging *plej'ing*, liesge *lee'jez*, obliging *oablei'jing*, fidget *fij'et*, Hodge's *Hoj'ez*, gouging *goo'jing*, budget *bu'jet*. Final after vowels: age *ai'j*, engage *engai'j*, edge *ej*, dredge *dr'ej*, ridge *r'ij*, podge *poj*, judge *ju'j*, liege *lee'j*, oblige *oablei'j*, doge *doa'j*, gouge *goo'j*. Double: a huge giant *u yheuj jei'ent*, a stage jest *u stai'j jest*, a strange joke *u str'ai'nj joa'k*. Ex. p. 125a.

J', a sonant form of *j*, p. 79a.

J'ZH', a possible form of *j*, p. 80a.

K, e. g. i. f., see p. 82b. Initial before vowels: cat *kat*, cart *kaa'rt*, cate *kai't*, call *kau'l*, kept *kept*, keep *kee'p*, kite *keit*, cue *kew*, kit *kit*, cot *kot*, coat *koa't*, coil *koil*, cool *koo'l*, cowl *koul*, cut *kut*, cook *kuok*. Initial before consonants: clad *klad*, class *kla'z*, clay *kiai*, claws *klaw'z*, cleft *klefti*, cleave *klee'v*, clime *klein*, cliff *klif*, clot *klot*, clove *kloa'v*, cloy *kloi*, cloud *kloud*, club *klub*, cram *kram*, crane

kra'in, crawl *kraw'l*, crept *krept*, cream *kr'eem*, crime *kr'eim*, criminal *kr'im'inel*, croft *kr'oft*, croak *kr'oa'k*, crude *kr'o'od*, crowd *kr'oud*, qualm *kwaam*, quail *kwai't*, quell *kwel*, queen, quean *kwee'n*, quite *kwelit*, quit *kwit*, quantity *kwon'titi*, quote *kwoa't* (sometimes *koa't*). quoit *kwoit* (often *koit*); all these *kw* are really *kw'*, which see. Medial between vowels: sacking *sak'ing*, taking *tai'king*, walking *wau'king*, pecker *peker*, meeker *mee'ker*, striking *str'ei'king*, puking *pew'king*, picking *pik'ing*, knocking *nok'ing*, poking *poa'king*, ducking *duk'ing*, cooking *kuok'ing*, looking *luok'ing*. Final after vowels: back *bak*, bake *baik*, balk *bau'k*, neck *nek*, meek *mee'k*, spike *spei'k*, Suke *Sew'k*, sick *sik*, lock *lok*, poke *poa'k*, suck *suk*, look *luok*. Double: bookcase *buok'kais* (compare bouquets *buok'aiz*); a black cat *u blak kat*, a black cock *u blak kok*, a quick camel *u kwik kam'el*, a quick canter *u kwik kan'ter*.

K', e., the sound produced by gently separating the back of the tongue from the roof of the mouth as black *blak'*, see p. 94b.

KH, g., see pp. 83a, 146a, the guttural hiss.

'*KH*', g. faulty form of *kh*, with a trill of the uvula, p. 84a.

K-H, g. post-aspirated *k*, the following vowel being jerked, or preceded by jerked flatus, p. 90a.

K°H, e. final *k* followed by an ejection of flatus stronger than *k°*, see p. 94b.

KV', the real g. 'qu' in quelle *kw'ael'u*, see p. 83a.

KW', e., p. 82b, an attempt to pronounce *k* and *w* at the same time, the true e. 'qu' in quell *kw'el*, usually written *kw*, see *k*.

KW'H, g., the guttural hiss *kh*, pronounced while the lips are rounded for *oo*, p. 83b.

KY', e., p. 80b, old-fashioned attempt to pronounce *k* and *y* together, pp. 80b, 150a.

KY'H, g., pp. 81a, 146a, the palatal hiss in ich *čeky'h*.

L, e. (the g. i. f. form is *l'*, which see), see p. 73a. Initial before vowels: lad *lad*, last *laa'st*, late *lai't*, law *lau*, let *let*, least *lee'st*, light *leit*, lute *leut* (or *loot*), lit *lit*, lot *lot*, loam *loam*,

Lloyd *loid*, loom *loom*, loud *loud*, luck *luk*, look *luok*. *L* does not occur initial before consonants. Medial between vowels: alley *al'i*, railing *r'ai'ling*, calling *kaw'ling*, selling *sel'ing*, ceiling, sealing *see'ling*, filing *fei'ling*, duly *deu'li*, killing *kit'ing*, Dolly *Dol'i*, coaling *koa'ling*, coiling *koi'ling*, cooling *kaa'ling*, growling *grow'ling*, culling *kul'ing*, pulling *puob'ing*. Final after vowels: Sal *Sal*, sail *sai'l*, Saul *Sau'l*, sell *sel*, seal *see'l*, pile *peil*, mule *meu'l*, pill *pil*, doll *dol*, droll *dr'oa'l*, toil *toil*, tool *too'l*, fowl *foul*, dull *dul*, full *fuol*. Final after consonants, vocal, forming a syllable and capable of being followed by *d* or *z*: dabble *dab'l*, dabbled *dab'ld*, dabbles *dab'lz*, addle *ad'l*, snaffle *snaf'l*, higgie *hig'l*, haggle *hag'l*, struggle *strug'l*, cackle *kak'l*, sickle *sik'l*, apple *apl*, nipple *nip'l*, ripple *rip'l*, jostle *jos'l*, epistle *ipis'l*, little *lit'l*, kettle *ket'l*, cattle *kat'l*, mizzle *miz'l*, drizzle *dr'iz'l*. If a vowel follows as an inflection, the *l* ceases to form a syllable, as stable, stabling *stai'bl*, *stai'bling*, not *stai'bl-ing* or *stai'bl-ling*. Double between two vowels: a full league *u fuol leeg*, a dull lad *u dul lad* (compare dullard *dul'er'd*), Mill Lane *Mil Lain*, not till late *not til lai't* (compare not till eight *not til ait*), a tall lady *u tau'l lai'di*, a wall lamp *u waw'l lamp*, vile labour *veil lai'ber*, illicit *illis-it* (compare elicit *ilis-it*), ill luck *il luk*, soulless *soa'less* (compare solace *soa'les*). Double between a consonant and a vowel: Apple Lane *Ap'l Lain*, the battle lasted long *dhi bat'l law'sted long*, a little lass *u lit'l laa's*, to haggle long *too hag'l long*. Ex. p. 125b.

L', g. i. f., with the point of the tongue against the gums or teeth, but Englishmen need not distinguish it from *l*, p. 73b.

L, theoretical unilateral *l*, one side of the tongue being close to the palate, and the other (generally the right side) depressed to allow a passage of air, as in clicking to make a horse go on, p. 73b.

L, possible western e. *l*, with the under part of the point of the tongue brought against the palate, see p. 73b.

LH, the hiss of *l*, p. 73b.

L'H, the hiss of *l'*, p. 73b

'LH, the hiss of *'l*, the Welsh *'ll* as *llall 'lha'lh* p. 73b.

LY, i, attempt to pronounce *l* and *y* at the same time, pp. 81b, 148b.

M, e. g. i. f., see p. 66b. Initial before vowels: mat *mat*, Mars *Ma'arz*, mail, male *mai'l*, maul *mau'l*, mellow *me'oa*, Molly *Mol'i*, mole *moa'l*, moist *moist*, move *moov*, mouth *mouth*, muff *muf*. *M* does not occur initially before consonants. Medial between vowels: clammy *klam'i*, maiming *maim'ing*, hemmer *hem'er*, teeming *tee'ming*, climbing *klei'ming*, fumitory *few'mitur'i*, dimming *dim'ing*, Tommy *Tom'i*, gloaming *gloa'ming*, grooming *gr'oom'ing*, humming *hum'ing*. Final after a vowel: ham *ham*, aim *aim*, shalm *shau'm*, stem *stem*, team, teem *teem*, time *teim*, dim *dim*, Tom *Tom*, loam *loa'm*, tomb *toom*, room *r'oom* (not *r'uom*). hum *hum*. Final after a consonant, not forming a syllable: realm *r'elm*, elm *elm*, whelm *whelm*, film *film*. Words like worm *werm*, term *term*, form *faurm*, do not belong to this class unless the *r* is heard, and then speakers are apt to make the *m* form a syllable, as *wur'em*, *ter'em*, *for'em*, and similarly they are apt to say *el'em*; neither fault should be imitated. Final after a consonant, forming a syllable: logarithm *log'ur'ith'm*, chasm *kaz'm*, enthusiasm *entheu'ziaz'm*, spasm *spaz'm*, criticism *krit'isiz'm*, schism *siz'm*, sophism *sofiz'm*, organism *aurguniz'm*, prism *pr'iz'm*, egotism *ego'atiz'm*, abysm *abis'm*, paroxysm *par'oksis'm*. Double between two vowels: a calm manner *u kaa'm man'er*, to thrum music *too thrum meuz'ik*, a grim man *u grim man*, immature *imneur*, some magpies *sum mag'peiz*. Double between a consonant and a vowel: the schism mentioned *dhi siz'm men'shend*, a prism made by me *u priz'm mai'd bei mee*, a spasm might ensue *u spaz'm meit enseu'*, heroism modernism mechanism *her'oaiz'm mod'ern-iz'm mek'uniz'm*. Ex. p. 126a.

MH, theoretical flated form of *m*, p. 67b.

MP, e. final, extremely short sound of *m*, checked by closing the glottis, p. 98b.

N, e. (the g. i. f. form is *n'*, which see), p. 77a. Initial before vowels: gnat *nat*, gnarled *naar'rd*, nail *nai'l*, gnaw *nau*, knell *nel*, kneel *nee'l*, knife *neif*, newt *new't*, knit *nit*, knot, not *not*, note *noat*, noodle *noo'dl*, now *nou*, nut *nut*. *N* does not occur initial before consonants. Medial between vowels: Fanny *Fan'i*, staining *stain'ing*, awning *awn'ing*, penning *pen'ing*, weaning *wee'ning*, pining *pei'ning*, tuning *tee'ning*, pinning *pin'ing*, bonnet *bon'et*, owning *oa'ning*, joining *jo'i'ning*, crooning *kroo'ning*, frowning *frow'ning*, punish *pun'ish*. Final after vowels: pan *pan*, pain, pane *pain*, pawn *paw'n*, pen *pen*, seem, seam *see'm*, sign *sein*, tune *teu'n*, pin *pin*, gone *gon*, groan *gr'oan*, groin *groin*, soon *soo'n* (not *suon*), brown *br'oun*, fun *fun*. Final after consonants, all the following may also be pronounced with indistinct *en*, which see: ashen *ash'n*, freshen *fr'esh'n*, heathen *hee'dhn*, oaken *oa'kn*, taken *tai'kn*, silken *sit'ken*, spoken *spoa'kn*, happen *hap'n*, chosen *choa'zn*, lessen, lesson *les'n*, beaten *bee'tn*, often *of'n*, hasten *hai'sn*, flatten *flat'n*, rotten *rot'n*, seven *sev'n*, waxen *waks'n*, frozen *froa'zn*, basin *bai'zn* (some call Latin *Lat'n*, satin *sat'n*, but it is an antiquated pronunciation), rosin, resin *roz'n* (or *roz'in* or *rez'in*), pardon *paar'dn*, wagon *wag'n*, syphon *sei'fn*, reason *ree'zn*, treason *tr'ee'zn*, season *see'zn*, poison *poi'zn*, cotton *kot'n*, mutton *mut'n*, button *but'n* (these three last are perhaps never *kot'en*, *mut'en*, *but'en*). Double between two vowels: unknown *unnoa'n* (compare unowned *unoa'nd*), one known to me *wun noa'n too mee*, soon known *soo'n noa'n*, sign now *sein nou*, sign none *sein none*, a nun known now *u nun noa'n nou*. Double between a consonant and a vowel: Newton knew well *New'tn neu wel*, it's frozen now *its froa'zn nou*, chosen knolls *choa'zn nolz*, beaten never *bee'tn newer*, often now *of'n nou*, he saw treason nigh *hee sau tr'ee'zn nei*. Ex. p. 126b.

N', symbol for French nasalisation, see *aen'*, *ahn'*, *oan'*, *oen'*, p. 39b.

N'', g. i. f., dental *n*, p. 77a, with the point of the tongue against the gums or teeth, for which an Englishman may always use his own *n*, which see.

N, an *n* made with the tongue in the position of *d*, which see, p. 77a.

NG, e. g. i., see p. 84a. Never initial in English either before a vowel or a consonant. Medial between two vowels: hanger *hanger*, ganger *ganger*, singer *singer*, longer *longer* (one who longs, but *longer* more long), hanging *hang'ing*, singing *sing'ing*, longing *long'ing*. Final: bang *bang*, fang *fang*, gang *gang*, hang *hang*, clang *clang*, slang *slang*, pang *pang*, rang *r'ang*, sang *sang*, stang *stang*, king *king*, ling *ling*, fling *fling*, cling *cling*, sling *sling*, ring *ring*, bring *br'ing*, string *str'ing*, thing *thing*, wing *wing*, swing *swing*, gong *gong*, long *long*, strong *str'ong*, thr'ong *throng*, song *song*, thong *thong*. Never double. Ex. p. 125a.

NGG, e., see p. 84b. Never initial, final, or double, only medial: finger *finger*, linger *linger*, stronger *str'ongger*, hunger *hungger*. Avoid final *ngg*.

NGH, theoretical flated form of *ng*, see p. 85a.

NGK, e. g., p. 98b. Very short *ng* terminated by closing the glottis, never initial, common final: bank *bangk*, think *thinkk*, wink *wingk*, hunk *hungk*, monk *mungk*. When medial proper the *ng* is equally short, as thinking *think'ing*, winking *wing'ing*, but sometimes advantage is taken of the following vowel to lengthen the *ng*, and this is always the case in Italian: monkey *mung'ki*, not generally *mung'ki*, but flunkey *flung'ki* always; Italian ancora *aang-koarraa*.

NH, e. flated form of *n*, still heard in Cumberland for *kn* initial, p. 78b.

N''H, flated form of *n''*, which see, p. 78b.

NY', i. f., p. 82a, an attempt to pronounce *n* and *y* at the same time. Ex. pp. 148b, 150b.

NT, e., p. 98b, very short *n* terminated by closing the glottis, when *nt* is final, as pant *pant*, paint *pai'nt*, haunt *haun't* (or *haa'nt*), went *went*, pint *peint*, hint *hint*, font *font*, won't *woa'nt*, aroynt *uroi'nt*, fount *fount*, punt *punt*. When medial

advantage is taken of the following vowel to lengthen the *n*, as painting *pain-ting*, hinting *hin-ting*, hunting *hun-ting*.

O, e. (the foreign form is *ao*), p. 35*a*, 36*a*. Strong and short: bob *bob*, fob *fob*, hob *hob*, job *job*, cob *kob*, blob *blöb*, mob *mob*, knob *nob*, rob *r'ob*, throß *thr'ob*, sob *sob*, swab *swob*, jobbed *jobb*, cobs *kobz*, botch *boch*, notch *noch*, watch *woch*, watched *wocht*, god *god*, hod *hod*, cod *kod*, plod *plod*, nod *nod*, pod *pod*, rod *r'od*, sod *sod*, wad *wod*, hods *hodz*, rods *r'odz*, dof of, doff *dof*, cough *kof* (or *kau'f*), doffs *dofs*, coughed *kof* (or *kau'f*), crofts *krofts*, lofts *lfts*, bog *bog*, dog *dog*, fog *fog*, Gog *Gog*, hog *hog*, jog *jog*, cog *kog*, log *log*, flog *flog*, frog *fr'og*, jugged *jojd*, flogs *flogz*, dodge *döj*, Hodge *Höj*, lodge *löj*, lodged *löjd*, dock *dok*, cock *kok*, lock *lok*, block *blok*, flock *flok*, clock *klok*, mock *mok*, knock *nok*, poek *pok*, rock *r'ok*, frock *fr'ok*, crock *kr'ok*, sock *sok*, shock *shok*, thou *thouk* *thou mokst*, mocked *mokt*, shocked *shokt*, doll *dol*, loll *lol*, Moll *Mol*, knoll *nol*, Poll *Pol* (but poll *poa'ü*), golf *golf*, dolls *dölz*, lolls *lölz*, romp *r'omp*, prompt *pr'ompt*, prompts *pr'ompts*, on *on*, don *don*, gone *gon* (or *gau'n*), John *Jon*, con *kon*, shone *shon* (*shun* or *sho'a'n*), bond *bond*, donned *dönd*, fond *fönd*, conned *könd*, blond *blönd*, pend *pend*, frönd *frönd*, wand *wönd*, ponds *pondz*, wands *wöndz*, sponce *sköns*, font *font* (see *-nt*), fonts *fontz*, cons *konz*, gong *gong*, long *long*, prong *pr'ong*, strong *str'ong*, throng *thr'ong*, song *song*, thong *thong*, longed *löngd*, thronged *thr'ongd*, songs *songz*, thongs *thongz*, chop *chop*, fop *fop*, hop *hop*, lop *lop*, flop *flop*, slop *slop*, mop *mop*, pop *pop*, drop *dr'op*, crop *kr'op*, prop *pr'op*, sop *sop*, shop *shop*, top *top*, stop *stop*, whap *whop*, swap *swop*, slops *slops*, stops *stops*, cropped *kr'opt*, propped *pr'opt*, adopts *u'doptz*, loss *los* (or *law's*), floss *flos*, gloss *glos*, Joss *Jos*, moss *mos*, Ross *Ros*, dross *dr'os* (these 5 words never have *-aus*), cross *kr'os* (or *kr'aus*), toss *tos* (or *taw's*), cost *kost* (or *kau'st*), lost *lost* (or *law'st*), mossed *möst*, frost *fr'ost* (or *fr'aw'st*), crossed *kr'ost* (or *kr'aw'st*), tossed *töst* (or *tau'st*), wast *wost*, frosts *fr'osts* (or *fr'aw'sts*), bosh *bösh*, wash *wösh*, quash *kwösh*, washed *wösh*, quashed *kwösh*, dot *dot*, got

got, hot *hot*, jot *jot*, cot *kot*, scot *skot*, lot *lot*, blot *blot*, clot *klot*, plot *plot*, slot *slot*, not *not*, pot *pot*, rot *r'ot*, grot *gr'ot*, sot *sot*, shot *shot*, wot *wot*, squat *skwot*, what *whot*, blots *blöts*, clots *klots*, cloth *kloth* (or *klaw'th*), moth *moth*, wroth *r'oth* (or *r'aw'th*), broth *br'oth* (or *br'aw'th*), froth *fr'oth* (or *fr'aw'th*), Thoth *Thoth* (or *Taw't*), cloths *klothz* (or *klaw'thz*), frothed *fr'öht* (or *fr'aw'tht*), was *wöz*. Weak and short, rare, as *o* becomes *u*, or indistinct: chaos *kai'os*, tripos *trei'pos*, bloodshot *blud'shot*, upshot *up'shot*, earshot *eer'shot*, polyglot *pol'iglot*, underplot *un'derplot*, counterplot *kou'nterplot*, grass-plot or plat *graw'splot*, cannot *kan'ot*, slip-slop *slip'slop*, milk'sop *milks'op*, snowdrop *snoa'drop*, padlock *pad'lok*, shuttlecock *shut'lkok*, thingumbob *thing'embob*, lapdog *lap'dog*, slipshod *slip'shod*, dryshod *drei'shod*. Ex. pp. 118*b*, 120*b*, 130*b*.

OA, e. g. i. f., see p. 35*b*, 36*a*, 39*a*. There is a tendency in London to say *oa'w*, and even *oaw'*, p. 36*a*; the latter should be avoided always; the *oa'w* (which is rather a lip glide, p. 55*a*, the lips closing from the mid-round position for *oa*, to the high-round position for *oo*) is used in open syllables when final, but only at the end of a phrase and word, when there is a pause, and in closed strong syllables before vocals and lip letters chiefly, its general use should be avoided. Strong and long: bow *boä'* (or *boä'w*), doe, dough *doä'* (or *doä'w*), though *dhoä'* (seldom *dhoä'w*, avoid the Scotch *thoa'*), foe *foä'* (or *foä'w*), go *goä'* (or *goä'w*), avoid *göo'*, hoe *hoä'* (or *hoä'w*), Joe *Joä'*, low *loä'* (or *loä'w*), blow *bloä'* (or *bloä'w*), flow *floä'* (or *floä'w*), glow *gloä'* (or *gloä'w*), slow *sloä'* (or *sloä'w*), mow (v.) *moä'* (or *moä'w*, mow (s.) *mou'*), no, know *noä'*, noä'w, snow *snoä'* (or *snoä'w*), row (v.) *roä'* (or *roä'w*; in the sense of tumult, *r'ou'*), grow *gr'oa'* (or *gr'oa'w*), crow *kr'oa'* (or *kr'oa'w*), throw *thr'oa'* (or *thr'oa'w*), sow, sew *soä'* (or *soä'w*), show, shew *shoä'* (or *shoä'w*), toe, tow *toä'* (or *toä'w*), stow *stoä'* (or *stoä'w*, woe *wöä'* (not *woä'w*), Job *Joä'b* (or *Joä'wb*), lobe *loä'b* (not *loä'wb*, because the word is unusual), globe *gloä'b*, robe *r'oa'b* (or *roä'wb*), probe *proä'b*, robed *roä'b'd*, probed *pr'oa'b'd*, robes *roä'bz* (or *r'oa'wbz*), coach

koa'ch, poach *poa'ch*, roach *r'oa'ch*, brooch, broach *br'oa'ch*, encroach *enkr'oa'ch*, poached *poa'cht*, bode *boa'd*, goad *goa'd*, hoed *hoard* (or *hoa'wd*, but not common in any such case), load, lode *low'd*, flowed *flow'd*, glowed *glow'd*, mode *moa'd*, node *noa'd*, rode road *r'oa'd*, crowed *kroa'd*, sowed, sewed *soa'd*, shewed, showed *shoa'd*, towed, toad *toa'd*, stowed *stoa'd*, woad *woa'd*, modes *moa'dz*, toads *toa'dz*, loathe *loa'dh*, clothe *kloa'dh*, loathed *loa'dhd*, loathes *loa'dhz*, clothes *kloa'dhz* (or *kloa'z*), oaf *oaf*, loaf *loaf*, loaf's *loafs*, loafed *loaft*, rogue *roa'g*, brogue *br'oa'g*, vogue *voa'g*, brogues *br'oa'gz*, doge *doaj*, oak *oa'k*, choke *choa'k*, joke *joa'k*, smoke *smoa'k*, poke *poa'k*, spoke *spoa'k*, broke *br'oa'k*, croak *kr'oa'k*, stroke *str'oa'k*, soak *soa'k*, woke *woa'k*, yoke, yolk, yelk *yoa'k*, oaks *oa'ks*, croaks *kroa'ks*, hoax *hoa'ks*, Nokes *Noa'ks*, stroked *str'oa'kt*, bowl *boa'l* (or *boa'wl*; when a ball, sometimes *boul*), dole *doa'l* (or *doa'wl*), foal *foa'l* (or *foa'wl*), goal *goa'l* (or *goa'wl*), hole, whole *hoa'l* (or *hoa'wl*), coal *koa'l* (or *koa'wl*), •mole *moa'l* (or *moa'wl*), pole *poa'l* (or *poa'wl*), roll *r'oa'l* (or *r'oa'wl*), droll *dr'oa'l* (or *drao'wl*), scroll *skr'oa'l* (or *skr'oa'wl*), sole, soul, soal *soa'l* (or *soa'wl*), shoal *shoa'l* (or *shoa'wl*), toll *toa'l* (or *toa'wl*; I find that I do not say *oa'wl* in any case, but that I do close the lips a little more at the end of the *oa* than at the beginning, not, however, to the complete *oo* position, and that the tongue remains still, so that the sound begins with pure *oa* and ends with an *oa* slightly inclined towards *oo*; to say *oa'wl* is unnatural to me), holt *hoa'lp*, bolt *boa'lt*, dolt *doa'lt*, jolt *joa'lt*, mould *moa'lt*, bolts *boa'ltz*, dolts *doa'ltz*, holes *hoa'ltz*, dome *doam* (or *doa'wm*, but in all the following words I find that my lips come only slightly nearer for *oa*, and fall suddenly on *m* without passing through the form for *oo*, compare *doom*, *doam* in the mirror and see that they do not end alike), foam *foam* (or *foa'wm*), home *hoam* (or *hoa'wm*), comb *koam* (or *koa'wm*), loam *loam* (or *loa'wm*), clomb *kloam* (or *kloa'wm*), gnome *noam*, roam *r'oam*, tome *toam*, foamed *foamd*, combed *koamd*, roamed *r'oamd*, combs *koamz*, roams *r'oamz*, tomes *toamz*, own *oan* (or

oan, the *oan* more common), bone *boan* (or *boa'wn*), hone *hoan* (or *hoa'wn*), loan, lone *loan*, blown *bloan* (or *bloa'wn*), flown *flowan* (or *fla'awn*), moan *moan* (not often *moa'wn*), known *noan* (or *noa'wn*), roan *r'oan*, drone *dr'oan* (or *drao'wn*), grown *gr'oan* (or *groa'wn*), prone *pr'oan*, strewn, strown *str'oan*, thrown, throne *thr'oan* (or *thr'oa'wn*), sown *soan* (or *soa'wn*), shewn, shown *shoan* (or *shoa'wn*), tone *toan*, stone *stoan* (or *stoa'wn*), don't *doa'nt* (often *doa'wnt*), won't *woa'nt* (seldom *woa'wnt*), bones *boanz*, stones *stoanz* (or *stoa'wz*), ope *oap* (I find *oawp* rather difficult, yet I think I hear it occasionally), hope *hoap*, cope *koap*, slope *sloap*, mope *moap*, pope *poap*, rope *r'oap*, grope *gr'oap*, soap *soap*, hopes *hoaps*, ropes *r'oaps*, groped *groapt*, dose *doa's* (some say *doaz*), close (adj.) *kloas*, boast *boast*, ghost *goast*, host *hoast*, coast *koast*, most *moast*, post *poast*, roast *r'oast*, toast *toast*, ghosts *goasts*, hosts *hoasts*, oat *oat*, boat *boat* (I have heard *boawt*, and even *boawt*, but thought them very strange), dote *doat*, goat *goat*, coat *koat*, bloat *bloat*, float *float*, gloat *gloat*, moat *moat*, note *noat*, rote *r'oat*, throat *throat*, oats *oats*, boats *boats*, throats *throats*, oath *oath*, both *boath* (not *boawth*, nor *boadh*), loth *loath*, sloth *sloath*, oath's *oaths* (but oaths *oa'dhz*), hove *hoav* (or *hoa'vw*), Jove *Joav* (or *Joawv*), cove *koav* (or *koa'vw*), rove *r'oav*, drove *dr'oav*, grove *gr'oav*, strove *str'oav*, shrove *shr'oav*, throve *thr'oav*, wove *woav* (never *woawv*), coved *koavd*, coves *koavz*, groves *gr'oavz*, doze *doaz*, those *dhoaz* (or *dhoa'ws*), foes *foaz* (or *foa'wz*), goes *goaz* (or *goa'wz*), hose *hoaz*, blows *bloaz* (or *bla'wz*), flows *flowz* (or *fla'wz*), glows, glaze *glowz*, (and, as glows *gloawz*), close (v.) *kloaz* (or *kloa'wz*), nose *noaz* (or *noa'wz* perhaps, but not often), pose *poaz*, rose *r'oaz* (or *r'oa'wz* perhaps), froze *froaz*, grows *groaz* (or *groa'wz*), crows *kroaz* (or *kr'oa'wz*), prose *proaz*, strews, strows *stroaz* (or *str'oa'wz*), throws *throaz* (or *thr'oa'wz*), sows (v.) *soaz* (or *soa'wz*, but sows (s.) *souz*), shews shows *shoaz* (or *shoa'wz*), toes, toze *toaz*, woes *woaz*. Weak and strong, in open syllables, and then often -u, which when final, is confounded with -er by many

speakers, that is, they consider themselves at liberty to add an *r*' when a vowel follows, or to rhyme with words in *-er*, as 'window, cinder;' this should be carefully avoided. There is never any tendency to change *oa* into *oav* under such circumstances. Fellow *fel'oa* (very often pronounced *fel'i*, and even written 'felly,') mistletoe *miz'loa*, tiptoe *tip'toa*, hero *hee'rr'oa*, negro *nee'groa*, tyro *tei'rr'oa*, also *aw'loa*, potato *potai'toa* (often *pu'-tai'tu*), mulatto *meulat'oa*, motto *mot'oa*, grotto *gr'ot'oa*, bravo *br'aa'voa* (not *br'ai'voa*, still less *br'ai'v'oa*), salvo *sal'voa*, embryo *em'br'ioa*, elbow *el'boa*, rainbow *r'ai'noa*, meadow *med'oa*, shadow *shad'oa*, widow *wid'oa* window *win'doa*, furbelow *fer'biloa*, callow *kal'oa*, fallow *fal'oa*, hallow *hal'oa*, shallow *shal'oa*, sallow *s'al'oa*, tallow *tal'oa*, wallow *wol'oa*, swallow *swol'oa*, fellow *fel'oa*, bellow *bel'oa*, mellow *mel'oa*, yellow *yel'oa* (not *yel'u*, or *yal'er*), pillow *bil'oa*, yellow *pit'oa* (distinguish from pillar *pit'er*), willow *wil'oa*, callow *kal'oa*, follow *fol'oa*, hollow *hol'oa*, minnow *min'oa*, winnow *wi'noa*, arrow *ar'oa*, barrow *bar'oa*, farrow *far'oa*, harrow *har'oa*, marrow *mar'oa*, narrow *nar'oa*, sparrow *spar'oa*, morrow *mor'oa*, sorrow *sor'oa*, burrow *bur'oa*, furrow *fur'oa*, tornado *taurnai'doa*, lumbago *lumbai'goa*, virago *vir'ai'goa*, sago *sai'goa*, indigo *in'digoa*, vertigo *vertigoa*, cargo *kaa'rgoa*, echo *ek'oa*, folio *foa'lioa*, ratio *r'ai'shioa*, buffalo *buf'uloa* solo *soa'loa*, volcano *volkai'noa* (or *volkaa'noa*), insolent *in'soalent*, innocence *in'oasens* (compare, in no sense in *noa'sen's*), trilogy *tri'loaji* (or *tri'u-ji*, and so for all endings in '-logy,' as) zoology *zoa-ol'oaji*, zoa-ol'uji, zoological *zoa'oa-lojikel*, zoophyte *zoa'oafeti*, Laocoon *Laiok'oa-on*, innovation *in'oavai'shen*, impotence *im'poatens*, omnipotence *omnip'oatens*, geographical *jee'oa-grafikel*, geometrical *jee'oamet'r'ikel*. Ex. pp. 114*b*, 116*b*, 124*a*, 131*b*, 135*a*.

O'A, e. provincial lip glide, same as *ũnoa*, p. 55*b*.

Oa'i, e., a faulty form of *oi*, which see.

Oa'ĩ, e. faulty form of *oi*, p. 45*b*, not to be tolerated for *ei*, p. 44*a*.

OAN', f. nasalised *oa*, more like *oang* than *ong*, p. 40*b*.

OA'R, e., representing the murmur diphthong *ao'ũ*, with the permission to add on a trill; not to pronounced *au'ũ* or *au*, p. 50*b*. Always strong and long. Oar, ore *oa'r*, door *doar*, fore *foar*, gore *goar*, hoar *hoar*, core *koar*, score *skaar*, lore *loar*, floor *floar*, deplore *diploar*, more *moar*, Nore *Noar*, snore *snoar*, pore, pour *poar*, roar *roar*, crore *kr'oar*, sore, soar *soar*, shore *shoar*, tore *toar*, store *stoar*, wore *woar*, yore *yoar*, porch *poar'eh*, torch *toar'eh*, board *boar'd*, ford *foar'd*, gored *goar'd*, hoard *hoar'd*, floored *floar'd*, pored, poured *poar'd*, roared *roar'd*, soared *soar'd*, stored *stoar'd*, hoards *hoar'dz*, fords *foar'dz*, borne *boar'n* (distinguish born *baur'n*), mourn *moar'n* (also *moar'n*, distinguish from morn *maur'n*), shorn *shoar'n*, torn *toar'n*, worn *woar'n*, mourns *moar'niz*, hoarse *hoar's* (distinguish horse *haur's*), force *foar's*, coarse, course *koar's*, source *soar's*. The distinction between *oar't*, *aur't* (or *aw't*), *oar'n*, *aur'n* (or *aur'n*), *oars*, *aurs* (or *aur's*) should be kept very clear. If any difficulty is felt, begin in two syllables with *oa-er*, alter to *ao-er*, *ao'er*, *ao'r*, and see pp. 131*a*, 136*b*.

OA'RR', e., standing for *ao'ũr'*, p. 50*b*. Long and strong, before a vowel only: goring *goar'r'ing*, scoring *skaar'r'ing*, flooring *floar'r'ins*, Flora *Floar'r'u*, snoring *snoar'r'ing*, roaring *roar'r'ing*, storing *stoar'r'ing*, sorer *soar'r'er*. See p. 137*a*.

Oa'ũ, e. murmur diphthong, faulty form of *oar*, which see.

Oa'ũö, e. faulty form of *ou*, p. 47*a*.

Oa'ũö, e. vanish of *oa*, p. 47*b*.

Oa'W, e. faulty form of *ou*, p. 47*b*.

OA'W, e. vanish of *oa*, pp. 47*b*, 55*b*, 124*a*.

Oa'Y, g. f., p. 46*b*.

OE, g. f., see pp. 30*a*, 31*b*, 39*a*, 144*b*, 149*b*.

OEëë, f. diphthong, see p. 47*a*.

OEN', f. nasal vowel something like *ung*, see p. 41*a*.

OeY, f. diphthong, see p. 47*a*.

OI, e. g. diphthong, p. 45*b*, i. and f. form, p. 46*a*. Generally *aw'ĩ* when final and strong, as boy *boi*,

(when this is weak, as footboy *fuot'boi*, the diphthong becomes *öi*), coy *koi*, hoy *hoi*, joy *joi*, cloy *kloi*, alloy *alloi'* (or *uloi'*), employ *emplöi'*, annoy *unoi'* troy *troi*, destroy *destroi'*, toy *toi*, buoy *boi* (or *booi'*), and this remains before inflexional *d*, *z*, as destroys *destroi'z*, destroyed *destroi'd*, and even poise *poi'z*, poised *poiz'd*, but before *s* it is more frequently *öi*, and may be always so pronounced, as oyster *oi'ster*, boisterous *boi'stur'us*, hoist *hoist*, joist *joist* (not *jois*, nor *jeis*), foist *foist*; before *n* it is variable, as join *join* (not *jein*), coin *koin*, loin *loin* (not *lein*), point *point* (not *peint*). Ex. pp. 123*b*, 134*a*.

Oi, e., proper form of *oi*, especially before *s*, p. 45*b*.

OIR, e., commonly called *waur*, p. 52*a*.

Oüü, e. attempt to pronounce 'choir, moire,' with *oi*, see p. 52*a*.

ON', e. substitute for *f. ahn'*, p. 40*a*.

OO, e. g. i. f., see p. 36*b*, peculiar of g. and Swedish, p. 37*a*, may be sung as *uo*, p. 39*a*. Long and strong: do *doo*, who *hoo*, coo *coo*, loo *loo*, blue *blöo*, flew *floo*, glue *gloo*, clue, clew *kloo*, slew *sloo* (or *sleu*), pooh *poo*, rue *roo*, brew *br'oo*, drew *dr'oo*, grew *gr'oo*, crew *kr'oo*, strew *str'oo*, shrew *shr'oo* (formerly *shroa'*), true *tr'oo*, threw, through *thr'oo*, shoe *shoo*, too, two (and sometimes 'to') *too*, woo *woo*, the Zoo *dhi Zoo*, food *foo'd*, cooed *koo'd*, glued *gloo'd*, slewed *sloo'd*, mood *moo'd*, snood *snoo'd*, rude *r'oo'd*, brood *broo'd*, crude *kr'oo'd*, strewed *str'oo'd*, shrewd *shr'oo'd*, shoed *shoo'd*, wooed *woo'd*, foods *foo'dz*, broods *br'oo'dz*, moods *moo'dz*, booth *boo'dh*, soothe *soo'th*, soothed *soo'dhd*, soothes *soo'dhs*, aloof *uloo'f*, roof *r'oo'f*, woof *woo'f*, roofs *r'oo'fs*, roofed *r'oo'ft*, gouge *goo'j*, fool *foo'l*, ghoul *goo'l*, cool *koo'l*, school *skoo'l*, pool *poo'l*, spool *spoo'l*, rule *r'oo'l*, tool *too'l*, cooled *koo'ld*, ruled *r'oo'ld*, schools *skoo'lz*, tools *too'lz*, boom *boom*, doom *doo'm*, whom *hoo'm*, Combe *Koo'm*, loom *loo'm*, bloom *bloo'm*, gloom *gloo'm*, plume *ploo'm*, (or *pleu'm*), room *r'oo'm* (not *r'uom*), broom, Brougham *br'oo'm* (the latter not *Br'oa'em*), tomb *too'm*, bloomed *bloo'm'd*, doomed *doo'm'd*, boon *boon*, loon *loon*, moon *moo'n*, noon *noo'n*, soon *soo'n* (not

suon), moons *moo'nz*, hoop *hoo'p*, coop *coo'p*, loop *loo'p*, poop *poo'p*, roop *r'oo'p*, droop *dr'oo'p*, group *gr'oo'p*, croup *kr'oo'p*, scruple *skr'oo'pl*, soup *soo'p*, whoop *whoo'p*, hoops *hoo'ps*, groups *gr'oo'ps*, hooped *hoo'pt*, drooped *droo'pt*, goose *goo's*, loose *loo's*, loosed *loo'st*, moot *moo't*, root *r'oo't*, brute *br'oo't* (not *br'eut'*), fruit *fr'oot* (not *fr'eut'*), soot *soo't* (or *swot* or *sut*), shoot *shoo't*, moots *moo'ts*, fruits *fr'oots*, shoots *shoo'ts*, uncouth *unkoo'th*, forsooth *fau'rooth*, tooth *tooth*, tooth's *tooth's*, move *moo'v*, prove *pr'oo'v*, moved *moo'vd*, proved *pr'oo'vd*, moves *moo'ev*, proves *pr'oo'vez*. Long and weak, in closed syllables: forenoon *foa'rnöon*, Blackpool *Blak'pöol*, storeroom *stoa'r'öom*. Short and weak, in open syllables: into *in'too*, unto *un'too*, influence *in-floons*, rheumatic *r'oomat'ik*, rugose *roogoo's*, rubescent *r'oobes'ent*. Ex. pp. 115*a*, 117*a*, 131*b*, 132*a*.

O'O, e. prov., an *oo* begun with the mouth open, same as *üü'oo*, p. 37*a* and p. 55*b*.

ööAA, i. f., usually written *waa*, p. 49*a*.

OOöä, i. slurred diphthong, p. 148*a*.

ööAAëë, i. close triphthong, pp. 45*a*, 49*a*.

ööAI, i. close diphthong, p. 49*a*.

ööAO, i. close diphthong, p. 49*a*.

ööAöë, i. close triphthong, p. 49*a*.

ööE, e. form of *we*, as dwell *dööel*, p. 49*a*.

ööEE, f. form of *oui*, usually written *wee*, pp. 46*a*, 49*b*.

ööI, e. form of *wi*, as twin *tööin*, p. 49*a*.

OO'R, e., p. 50*b*, the murmur diphthong *woü*, with permission to append a trilled *r'*. Strong and long: boor *boor*, lure *loor* (or *leur'*), moor *moo'r*, poor *poo'r*, sure *shoor* (or *sheur'*). Weak and long: Dartmoor *Daar'tmööor*. See p. 137*a*.

OO'RE', e., meaning *woür'*, p. 50*b*. Long and strong before vowels only, boorish *boor'r'ish*, mooring *moo'r'r'ing*, poorer *poo'r'r'er*.

OO'ü, e., p. 50*b*, the murmur diphthong in *oor*, which see.

OOY, g. i. f., p. 46*b*.

OU, unanalysed diphthong with different species in e. and others in g. i. f., see p. 47. Strong :

bough, bow (v.) *bou*, thou *dhou*, how *hou*, cow *kou*, plough *plou*, slough *slou*, mow (s.) *mou*, now *nou*, row (noise) *r'ou*, brow *br'ou*, prow *pr'ou*, sow (s.) *sou*, vow *vou*, wow *wou*, couch, cowitch *kouch*, slouch *slouch*, pouch *pouch*, crouch *kr'ouch*, vouch *vouch*, crouched *kr'oucht*, vouched *voucht*, bowed *boud*, cowed *koud*, loud *loud*, proud *pr'oud*, vowed *voud*, bow-wowed *bouwow'd*, mouthe *mouhd*, south (v.) *soudh*, mouthed *mouhdh*, southed *soudhd*, owl *oul*, fowl, fowl *foul*, howl *houl*, jowl *joul*, coul *koul*, fowl *gr'out*, prowl *pr'out*, growled *gr'ould*, prowled *pr'ould*, howled *hould*, owls *oulz*, fowls *foulz*, down *doun*, gown *goun*, brown *br'oun*, drown *dr'oun*, frown *fr'oun*, crown *kr'oun*, town *toun*, bound *bound*, found *found*, hound *hound*, mound *mound*, pound *pound*, round *r'ound*, browned *br'ound*, drowned *dr'ound*, frowned *fr'ound*, ground *gr'ound*, crowned *kr'ound*, sound *sound*, wound (p.p.) *wound*, mounds *moundz*, pounds *poundz*, flounce *flouns*, pounce *pouns*, trounce *tr'ouns*, flounced *flounst*, trounced *tr'ounst*, fount *fount*, count *kount*, mount *mount*, founts *founts*, mounts *mounts*, gowns *gounz*, crowns *krounz*, hounds *houndz*, chouse *chous*, douse *dous*, house *hous*, louse *lous*, mouse (s.) *mous*, grouse *gr'ous*, souse *sous*, sousted *soust*, out *out*, bout *bout*, doubt *dout*, gout *gout*, lout *lout*, flout *flout*, pout *rou* *r'out*, drought *dr'out*, sprout *spr'out*, trout *tr'out*, shout *shout*, tout *tout*, doubts *douts*, trouts *tr'outs*, shouts *shouts*, mouth *mouth*, south *south*, cows *kouz*, ploughs *plouz*, brows *br'ouz*, prows *pr'ouz*. Ex. pp. 123*b*, 134*b*, 135*a*.

OU-ER, e., p. 52*b*, two syllables, as distinct from *ou*, which see.

OU-ERR', e. form of *ou'ur'*, p. 52*b*.

OU-R, e., p. 52*b*, murmur triphthong *ou'ŕ*, with a permissive trill *r'* after it. Long and strong: bower *bour*, dower *dour*, cower *kour*, lour *lour*, flower, flour *flour*, glower *glour*, power *pour* (but *pour* *poar*, *poor'*), sour *sour*, shower *shour*, tower *tour* (but *tour* *toor'*). See p. 137*b*.

OU-RR', e., p. 52*b*, meaning *ou'ŕr'*. Long and strong: sourer *sou'rr'er*, sourish *sou'rr'ish*, cower-

ing *kou'rr'ing*, louring *lou'rr'ing*, glowering *glou'rr'ing*, towering *tou'rr'ing*. See p. 137*b*.

OU-UR', e. dissyllable, as flowery *flou'ur'i*, p. 52*b*.

OY, e. abbreviated form of *oÿ* or *oi*, p. 46*a*.

P, e. g. i. f., p. 63*b*. Initial before vowels: pat *pat*, part *paart*, pate *pa'it*, pall, Paul *paul*, pet *pet*, peat *pee't*, pike *peik*, puisnie, puny *peu'ni*, pit *pit*, pot *pot*, pole *poa'l*, poison *poi'zn*, pool *poo'l*, pout *pout*, pun *pun*, pull *puol*. Initial before *l* and *r'*: plait *plat*, plaister, plaster *plaa'ster*, play *plai* (or *plai'y*), plaudits *plau'dits*, plenty *plen'ti*, plea *plee*, plight *pleit*, plinth *plinth*, plot *plot*, plume *ploo'm*, plough *plou*, pluck *pluk*, prattle *pr'at'l*, prance *pr'aans*, praise, prays *pr'aiz*, present *pr'ez'ent*, preach *pr'eech*, pride *pr'eid*, pretty *pr'it'i*, promise *pr'om'is*, prone *pr'oa'n*, prude *pr'oo'd*, proud *pr'oud*, Prussian *Pr'ush'en* (not *Pr'oo'shen*). Medial between vowels: clapper *klap'er*, apish *ai'pish*, pepper *pep'er*, creeper *kr'ee'per*, poppy *pop'i*, popy *poa'pur'i*, looping *loo'piny*, supper *sup'er*. Double between vowels: the top pinnacle *dhi top pin'ukl*, soup plate *soo'p plai't*, pump-power *pump-pour*, to chop poles *too chop poa'iz*, sloop-pail *slop-pail*, to gallop post haste *too gal'up poa'st hai'st*.

P°, e. click after *p* final, p. 63*b*, 94*b*.

PF', g., sometimes *pf*, p. 66*a*.

P-H, g. post-aspirated, p. 63*b*.

P°H, e., flatus after final *p*, p. 63*b*, 94*b*.

'PR, theoretical flated lip trill, p. 66*a*.

R, e., p. 53*a* (not g. i. f., p. 55*a*), a direction to make a murmur diphthong or triphthong with preceding long vowel or diphthong and add a trill *r'* at pleasure, see *aar air aur eer eir eur oar oir, oor, our*; also a direction to pronounce preceding e in strong syllables as *u'* long with a permissive trill *r'* after, and in weak syllables to pronounce *u* short with or without a loose glide on to a following *r'*, pp. 53*a*, *b*, 126*b*, see *er*.

R', e. g. i. f., p. 74*b*, much weaker in English than in Italian. Initial before vowels: rat *r'at*,

rascal *r'aas'kel*, rail *r'ai'l*, rare *r'ai'r*, wrought *r'au't*, wretch *r'ech*, reach *r'e'ch*, writer *r'e'iter*, writ *r'it*, rot *r'ot*, roam *r'oam*, roysterer *roi'sturer*, room *r'oam*, rout *r'out*, rut *r'ut*. Initial *r* does not occur before consonants. Medial between vowels: Harry *Har'i*, starry *staa'r'i* (or *staa'r'r'i*), merry *me'r'i*, spirit *spi'r'it*, sorrow *so'r'oa*, hurry *hur'i*. See also *aarr'*, *airr'*, *eerr'*, *eirr'*, *eurr'*, *oarr'*, *oorr'*, *ourr'* and *err'*. Final *r* never occurs in English except as a permissive trill, see *r*. Inserted *r*, p. 51*b*. Ex. pp. 136—138.

R', e. provincial, e. 'dental *r*' after *t*, *d*', in which case it possibly also occurs in g. i. f., p. 74*b*.

'*R*, f., Parisian 'uvular *r*', p. 83*b*.

'*R*, Northumberland uvula rise, p. 84*a*.

'*R*, e. provincial 'reverted *r*', p. 76*a*.

'*R*, e. 'untrilled *r*', or 'point rise,' p. 76*a*, for which in London is always substituted *r*, which see.

'*R*, Danish 'glottal *r*,' or croak, p. 60*b*.

RH, flated form of *r*', p. 74*b*.

R''H, flated form of *r''*', p. 74*b*.

'*RH*, flated form of '*r*', p. 83*b*.

'*RW*', Northumberland labialised uvular '*r*', p. 84*a*.

S, e. g. i. f., p. 70*b*. Initial before vowels: sat *sat*, serjeant, sergeant *saa'rjent* (not *serjent*), same *sai'm*, sought *sau't*, set *set*, seal *see'l*, sight *seit*, suit *sewt* (not *soot* or *shoot*), sit *sit*, sop *sop*, soap *soa'p*, soy *soi*, soup *soo'p*, sow (s.) *sou*, sun, son *sun*, soot *sot* (or *soot* or *sut*). Initial before consonants: spore *sfeer*, scatter *skater*, skate *skai't*, scare *skair*, scald *skau'ld*, sketch *skech*, scheme *skee'm*, sky *skei* (not *sky'ei* or *sky'iei*), skewer *skewer*, skip *skip*, scot *skot*, scold *skoal'd*, school *skoool*, scowl *skoul*, skull *skul*, scrap *skr'ap*, scratch *skr'ach*, scrape *skr'ai'p*, scrawl *skr'au'l*, scroll *skr'oal*, scrutinise *skr'ootineiz*, scrub *skr'ub*, squall *skvau'l*, squeeze *skweez*, squat *skvat*, slam *slam*, slate *slait*, slaughter *slawter*, sledge *slej*, sleet *sleet*, slight, sleight *sleit*, slew *sleu* (or *stoo*), slit *slit*, slop *slop*, slope *sloa'p*, slouch *slouch*, sludge *sluj*, smatter *mat'er*, smart *maar't*, smite *smeit*, smit *smit*,

smock *smok*, smoke *smoa'k*, smooth *smoo'dh*, smudge *smuj*, snap *snap*, snarl *snaar'l*, snake *snaik*, snort *snaurt*, sneak *snee'k*, snipe *snei'p*, snivelled *sniv'ld*, snob *snob*, snore *snoar*, snooze *snooz*, snout *snout*, snub *snub*, span *span*, spark *spaa'rk*, spake *spai'k*, spectacle *spek'tukl*, speak *spee'k*, spike *spei'k*, spume *speu'm*, spin *spin*, spot *spot*, spoke *spoa'k*, spoil *spoil*, spool *spool*, spouse *spouz*, sponge *spunj*, splash *splash*, splay *splai'*, splenetic *splen'etik* (not *splen'etik*), spleen *splee'n*, splice *spleis*, split *spl'it*, splutter *splut'er*, sprat *spr'at*, spray *spr'ai*, sprawl *spr'au'l*, spread *spr'ed*, spree *spr'ee*, sprite *spr'ei*, sprinkle *spr'ing'k'l*, spruce *spr'oos*, sprout *spr'out*, sprung *spr'ung*, stand *stand*, starling *staa'r'ling*, state *stait*, stair *stair*, stem *stem*, steam *steem*, stile, style *steil*, still *stil*, stolid *stol'id*, stole *stoal*, stool *stool*, stout *stout*, stuff *stuf*, straggle *str'ag'l*, straight *str'ai't*, straw *str'au*, stretch *str'e'ch*, stream *str'eem*, stripe *str'eip*, strip *str'ip*, strop *str'op*, stroke *str'oak*, swag, swagger *swager*, swarthy *swaar'thi* (or *swaur'thi*), swelter *swel'ter*, sweet *sweet*, swine *swein*, switch *swich*, swab *swob*, swollen *swoa'ln*, swoop *swoop*, swum *swum*. Medial between vowels: hassock *has'uk*, asses *aa'sez*, tracing *trai'sing*, sauces *sau'sez*, messes *mes'ez*, piecing *pee'sing*, spicy *spei'si*, missing *mis'ing*, tossing *tos'ing*, (or *tau'sing*), mossy *mos'i*, doses (s.) *doz'ez*, choices *choi'sez*, spruces *sproo'sez*, douses *douz'ez*, fussing *fus'ing*. Final after vowels: gas *gas*, ass *aa's*, case *kai's*, sauce *sau's*, chess *ches*, piece *pee's*, spice *speis*, use *eu's*, miss *mis*, moss *mos*, close *kloa's*, rejoice *rijo'i's*, loose *loo's*, mouse *mous*, fuss *fus*. Double between vowels or a vowel and consonant: missent *missent*, Miss Smith *Mis Smith*, Mrs. Stiles *Mis'is Steit'z*, Miss Strange, *Mis Strai'nj*, this stretcher *this stretcher*, this story *this stoa'r'r'i*, this stew *this steu*. See p. 121*b*.

S', e. modification of *s* after *t*, pp. 70*b* to 71*a*.

SH, e. g. i. f., p. 71*a*. Initial before vowels: sham *sham*, sharp *shaar'p*, shale *shai'l*, shawl *shau'l*, shed *shed*, sheet *shee't*, shine *shein*, shin *shin*, shot *shot*, shoal *shou'l*, shoe *shoo'*, shout *shout*, shun *shun*, shook *shuok*. Initial before the con-

sonant *r'*: shrapnel *shr'ap'nel*, shred *shr'ed*, shrike *shr'eik*, shrill *shr'il*, shrewd *shr'o'od*, shroud *shr'o'ud*, shrub *shr'ub*. Medial between vowels: hashing *hash'ing*, meshing *mesh'ing*, leashing *lee'shing*, wishing *wish'ing*, galoshes *galosh'es*, flushes *flush'es*. Final after vowels: splash *splash*, mesh *mesh*, leash *lee'sh*, wish *wish*, bosh *bosh*, gush *gush*, bush *buosh*, push *puosh*. Double: I wish she'd do it *ei wish shee-d doo it*, do you wish shells to-day? *doo eu wish shelz toodai?* the bulrush shakes *dhi buol-rush shai'ks*, boyish shame *boi'ish shai'm*, vanquish shams *vangkwish shamz*, icebergs crush ships *ei'sbergz krush ships*. See p. 121*b*.

SH', e. variety of *sh* after *ty'* in *ch*, which is really *ty'sh'*, see pp. 49*a* and 145*b*.

SZ, g. initial, for *z*, see p. 72*a*.

T, e. (the g. i. f. form is *t'*), p. 69*a*. Initial before vowels: tap *tap*, tart *taart*, tata! *taa'taa'*! tail *tai'l* (not *tai'yl*), taught *taw't*, text *tekt*, teach *tee'ch*, tile *teil*, tune *teun*, tick *tik*, top *top*, toad *toa'd* (not *toaw'd*), toil *toil*, tool *too'l*, town *toun*, tub *tub*, took *tuok*. Initial before consonants: *tl* is often said for *kl*, but it is not acknowledged: track *tr'ak*, trash *tr'ash*, trail *tr'ai'l*, trawl *tr'aw'l*, tread *tr'ed*, treat *tr'ee't*, trite *tr'eit*, trip *tr'ip*, trot *tr'ot*, trope *tr'oap*, troy *tr'oi*, truth *tr'o'oth* (not *tr'ooth*), trout *tr'out*, truck *tr'uk*. Medial between vowels: patting *pat'ing*, prating *pr'ai'ting*, tighter *taw'ter* (sailor's pronunciation, *tei'ter* received), tator *teu'ter*, titter *tite'r*, boating *boa'ting*, adroitly *ad'oi'ter*, motted *mo'oted*, pouting *pu'oting*, shutting *shu'ting*, putting *pu'oting*. Double: boot-tree *boo'tree*, to hit two *too hit' too'*, that time *dhat teim*, wet turf *wet' ter'f*, most terrible *moast ter'idl* (the first *t* is commonly omitted), Mat told me *Mat toa'ld mee*, bat-trap-and-ball *bat'trap'nbaw'l*.

T', g. i. f. form of *t*, for which Englishmen may use *t* without hesitation, see *a'* and pp. 69*b*, 76*a*, 145*a*, 148*a*, 149*b*.

T' e. provincial reverted *t*, most probably used before *r'* in the West of England, p. 69*b*.

T', e. click after *t* final, p. 94*b*.

T'H, e. flatus driven out after *t* final, p. 90*a*.

T-H, e. faulty post-aspirated *t*, p. 92*b*.

TH, e., see p. 68*b*. Initial before vowels: thatch *thach*, thaw *thaw*, theft *theft*, theme *thee'm*, thigh *thei*, thermic *ther'mik*, thews *theu'z*, thick *thik*, thong *thong*, thole-pin *thoal'pin*. thousand *thou'zend*, thumb *thum*. Initial before consonants: thrash *thr'ash*, thrave *thr'ai'v*, threat *thr'et*, three *thr'ee*, thrive *thr'eiv*, thrift *thr'ift*, throng *thr'ong*, throat *thr'oat*, through *thr'oo'*, thrust *thr'ust*, thwack *thwak*, thwart *thwa'rt* (or *thwa'rt'*). Medial between two vowels, not found, but between a vocal and vowel sometimes, as wealthy *wel'thi*, filthy *fil'thi*. Final after a vowel: hath *hath*, faith *faith*, breath *br'eth*, wreath *r'eeh*, earth *erth*, youth *eu'th*, pith *pith*, wrath *r'oth* (or *r'awth*), broth *br'oth* (or *brawth*), both *boa'th* (not *boadh*), tooth *too'th*, mouth (s.) *mouth* (v. *mou'dh*), doth *duth*. Double: both thank you *boa'th than'ku eu*, both thieves *boa'th thee'vz*, uncouth thought *unkoo'th thaw't*.

THDH, e. provincial beginning with flatus and proceeding to voice, see *dtht* and p. 92*a*.

T'H, advanced *s*, the Spanish *z*, see p. 70*b*.

TS', e. final in cats *kats*, may be used for the g. and i. initial *t's*, which see, and p. 70*b*.

T'S', g. i. initial *z*, see p. 70*a*.

TW', e., probably the proper form of the sound written *tw* in twine *twain*, pp. 49*a*, 83*a*.

TY' e. attempt to say *t* and *y* at once, p. 80*a*.

TY'SH', the real analysis of *ch*, p. 80*a*.

U, e., pp. 34*a* and *b*, 36*a*, 39*b*, for which *uu* is very frequently used in strong syllables, p. 34*b*, and may be practised in the following examples. Strong and short: chub *chub*, dub *dub*, hub *hub*, cub *kub*, blub *blub*, club *klub*, snub *snub*, rub *r'ub*, grub *gr'ub*, scrub *skr'ub*, shrub *shr'ub*, trouble *tr'ub'l*, sub *sub*, tub *tub*, rubbed *rubd*, snubbed *snubd*, clubbed *klubd*, hutch *huch*, cluch *kluch*, much *much*, such *such*, touch *tuch*, clutched *klucht*, touched *tucht*, bud *bud*, cud *kud*, scud *skud*, blood *blud*, flood *flud*, mud *mud*, puddle *pu'd'l*, sud *sud*, thud *thud*, buds *budz*, suds *sudz*, buff *buf*, chough *chuf*, duffer *duf'er*, huff *huf*, cuff *kuf*, scuffle *skuf'l*, luff *luf*. bluff *bluf*, fluff *fluf*, muff *muf*, snuff *snuf*, puff *puf*. rough, ruff *r'uf*, gruff *gruf*, scruff

skr'uf, tough *tuf*, puffs *pufs*, roughs *r'ufs*, puffed *puft*, cuffed *kuft*, tuft *tuft*, tufts *tufts*, bug *bug*, dug *dug*, hug *hug*, jug *jug*, lug *lug*, slug *slug*, mug *mug*, pug *pug*, rug *r'ug*, drug *dr'ug*, shrug *shr'ug*, struggle *str'ug'l*, tug *tug*, thug *thug*, hugged *hugd*, shrugged *shr'ugd*, mugs *mugz*, hugs *hugz*, tugs *tugz*, budge *buj*, fudge *fuj*, judge *ujj*, sludge *sluj*, smudge *smuj*, nudge *nuj*, dredge *dr'uj*, grudge *gr'uj*, trudge *tr'uj*, nudged *nujd*, drudged *dr'ujd*, buck *buk*, chuck *chuk*, duck *duk*, luck *luk*, cluck *kluk*, pluck *pluk*, muck *muk*, puck *puk*, ruck *r'uk*, struck *str'uk*, truck *tr'uk*, tuck *tuk*, stuck *stuk*, ducks *duks*, trucks *tr'uks*, plucked *plukt*, tucked *tukt*, dul *dul*, gull *gul*, hull *hul*, cull *kul*, lull *lul*, mull *mul*, trull *tr'ul*, bulb *bulb*, bulbs *bulbz*, dulled *duld*, lulled *luld*, gulf *gulf*, gulfs *gulfs*, bulge *bulj*, bulged *buljd*, bulk *bulk*, hulk *hulk*, sulk *sulk*, hulks *hulks*, sulks *sulks*, sulked *sulkt*, Hulme *Hulm* (generally *Hoom*), culm *kulm* (in one syllable), gulp *gulp*, pulp *pulp*, gulps *gulps*, gulped *gulpt*, hulls *hultz*, culls *kultz*, chum *chum*, dumb *dum*, gum *gumt*, hum *hum*, come *kum*, scam *skum*, glum *glum*, slum *slum*, mum *mum*, numb *num*, rum *r'um*, drum *dr'um*, crumb *kr'um*, strum *str'um*, thrum *thr'um*, sum, some *sum*, thumb *thum*, drummed *dr'umd*, thumbed *thumd*, bump *bump*, chump *chump*, dump *dump*, hump *hump*, jump *jump*, lump *lump*, clump *klump*, plump *plump*, pump *pump*, rump *r'ump*, frump *fr'ump*, grump *gr'ump*, trump *tr'ump*, thump *thump*, jumps *jumps*, mumps *mumps*, thumps *thumps*, bumped *bumpt*, humped *humpt*, thumped *thumpt*, comes *kumz*, drums *dr'umz*, sums *sumz*, thumbs *thumz*, bun *bun*, dun *dun*, fun *fun*, gun *gun*, nun, none *nun*, pun *pun*, run *r'un*, sun, son *sun*, shun *shun*, tun, ton *tun*, one, won *wun*, bunch *bunch*, hunch *hunch*, lunch *lunch*, munch *munch*, punch *punch*, crunch *kr'unch*, munched *muncht*, crunched *kr'uncht*, dunned *dund*, shunned *shund*, lunge *lunj*, plunge *plunj*, plunged *plungd*, once *wuns*, hunt *hunt*, blunt *blunt*, punt *punt*, runt *r'unt*, front *fr'unt*, grunt *gr'unt*, shunt *shunt*, stunt *stunt*, wont *wunt* (often, but occasionally *woa'nt*, which is properly *won't*), hunts *hunts*, grunts *gr'unts*, shunts *shunts*, buns *bunz*, guns *gunz*, bung *bung*, dung *dung*, hung *hung*,

fiung *fiung*, clung *klung*, slung *slung*, wrung *wrung*, rung *r'ung*, sprung *spr'ung*, strung *str'ung*, sung *sung*, tongue *tung*, bungeed *bungd*, bunk *bungk*, funk *fungk*, hunk *hunk*, junk *jungk*, slunk *slungk*, monk *mungk*, drunk *dr'ungk*, shrank *shr'ungk*, trunk *tr'ungk*, sunk *sungk*, bunks *bungks*, hunks *hungks*, monks *mungks*, funked *fungkt*, bungs *bungz*, tongues *tungz*, cup *kup*, pup *pup*, sup *sup*, cups *kups*, pups *pups*, buss *bus*, thus *dhus*, fuss *fus*, Russ *l'us*, busk *busk*, dusk *dusk*, husk *husk*, musk *musk*, rusk *r'usk*, tusk *tusk*, husks *husks*, tusks *tusks*, cusp *kusp*, cusps *kusps*, cusped *kuspt*, bust *bust*, dust *dust*, fussed *fust*, disgust *disgust*, just *just*, lust *lust*, must *must*, rust *r'ust*, crust *kr'ust*, trust *tr'ust*, thrust *thr'ust*, busts *busts*, trusts *tr'usts*, gush *gush*, hush *hush*, lush *lush*, blush *blush*, flush *flush*, plush *plush*, slush *slush*, rush *r'ush*, brush *br'ush*, crush *kr'ush*, thrush *thr'ush*, tush *tush* (the tushes of a boar are sometimes *tush'ez*). gushed *gusht*, hushed *husht*, butt *but*, gut *gut*, hut *hut*, jut *jut*, cut *kut*, glut *glut*, slut *slut*, nut *nut*, put (s.) *put*, rut *r'ut*, strut *strut*, soot *sut* (or *suot* or *soo't*), shut *shut*, tut *tut*, huts *huts*, nuts *nuts*, struts *str'uts*, doth *duth*, above *ubw'*, dove *dw'*, love *luv*, glove *gluv*, shove *shuv*, loved *lwd*, shoved *shurd*, doves *dwz*, gloves *glwz*, does (v.) *duz*, fuzz *fuz*, buzz *buz*. Weak and short, in open syllables, never *uw*, but often *u'*; final and initial, when written *a* may be *a'*, and may be always so sung, generally written *a*, which see; before *r'* always *u*, being the remnant of weak *er*, in which the permissible trilled *r'* in given entirely to the following vowels. Initial: abandon *uban-den* (or *a'ban'den*), abase *ubai's* (or *a'bai's*), ablaze *ublai'z* (or *a'blai'z*), abolish *ubol'ish* (or *a'bol'ish*), account *u-kount* (or *a'kount*), adapt *u-dapt* (or *a'dapt*), affair *u-fair* (or *a'fair*), affront, affront *u-fr'unt* (or *a'fr'unt*), alone *u-loan* (or *a'-loan*), amass *u-maa's* (or *a'-ma's*), approve *u-pr'oo'v* (or *appr'oo'v*, *a'pr'oo'v*), award *uwaw'rd* (or *a'waw'rd*). Final, see *a*. In the middle of words, weak *u* is not more than slurred on to the following letter: appanage *ap-u-nej*, ratable *rait-u-bl*, heritable *her'i-tu-bl*, notable *not-u-bl*, comfortable *kum-*

fertu-*bl*, mutable *mew tu*-*bl*, primary *prei mu*-*r*'i, finery *fei nu*-*r*'i, every *ev u*-*r*'i. See also *u*'. Note that in possible, positive, and such words *u*- must not be used, say *pos'ibl*, *poz'itiv*, not *pos'ubl*, *poz'ativ*, nor yet *pos eubl*, *poz'eetiv*. Ex. pp. 119a, 120b, 131a, 132a.

U', e. provincial form of *uo*, p. 37b.

U', e., the possible form assumed by weak 'a,' see *a* weak, and *u* weak, and pp. 34b, 38a; may be sung as *u*, p. 39a.

UA, diphthong e, p. 34b.

UE, g. f., described p. 29a, confused with *ee* i in German, but not in French, p. 39b; how it differs from *oo*, p. 37a. See also pp. 144a, b, 149a.

üEE, f. diphthong *ui*, see p. 49b, and *ueëë*, p. 149b.

UEY, variety of *üëe*, p. 47a.

Uî, e., one of the best spoken forms of the diphthong *ei*, *a'î* being another; the singer's form is *aai*, p. 44a.

Uü, e. form of the murmur triphthong *eiü*, involved in *eir*, see p. 52a.

Uñ', e. substitute for *f. oen'*, p. 40a.

UO, e. g., used in place of short *oo* in closed syllables, much used in the provinces in place of *u*, p. 37b. Short and strong: good *quod*, hood *huod*, could *kuod*, should *shoud*, would, wood *wuod*, book *buok*, hook *huok*, cook *kuok*, look *luok*, nook *nuok*, rook *r'uok*, brook *br'uok*, crook *kr'uok*, shook *shuok*, took *tuok*, bull *buol*, bullion *buol-yen*, full *fuol*, pull *puol*, pulpit *puol-pit*, bush *buosh*, cushion *kuosh'en*, push *puosh*, tush *tuosh* (or *tush*), foot *fuot*, soot *sut* (or *soot* or *sut*). Ex. pp. 119a, 121a, 132a.

UO', acute *uo*, or *uo* pronounced for high notes with open mouth and contracted arches, p. 38b.

UO ü, e., the real form of the murmur diphthong in *oor*, p. 50b.

UOür', e., the real form of *oorr'*, which see.

UU, e, a very common pronunciation of *u*, in strong syllables, see *u*, and pp. 34a, 36a, 39a.

UU', e., the sound of *oo* when the lips are opened, see *óo*, p. 37a.

UUü', e., a form of *ei*, just admissible in speech, p. 44a.

Uüö, e., one of the best forms of the diphthong *ou*, of which *a'üö* is another; the singer's form is *aaiüö*, see p. 47a.

Uüö, e., an admissible form of *ou*, p. 47a.

üüOA, e. provincial lip glide, a faulty form of *oa*, p. 55b.

üü'OO, e. provincial lip glide, a faulty form of *oo*, written *óo*, pp. 37a, 55b.

Uüüü, e., the murmur triphthong *ouü* involved in *our*, p. 52b.

UUüö, e., a faulty form of *ou*, p. 47a.

UUüüö, e., a very faulty form of *ou*, p. 47a.

UUY, abbreviated form of *uüi*, or *uüëë*, p. 46a.

UY, abbreviated form of *üi* or *üëë*, p. 46a.

V, e. i. f., p. 67b. Initial before a vowel: vat *vat*, vast *vaat*, veil, vail, vale *vai'l*, vaunt *vau'nt* (or *vaan't*), vault *vau'll*, vegetable *vej'itubl*, velvet *vel'vet*, veal *veal*, vile *veil*, virtue *ver'teu*, view *veu'*, victuals *vit'lz*, villain *vil'en*, volley *vol'i*, void *void*, vouch *vouch*, vulgar *vul'ger*. *V* is not found initial before a consonant. Medial between vowels: navy *nav'i*, lava *laa'vaa*, navy *nav'i*, bevy *bev'i*, levy *lev'i*, leaving *lee'ving*, Levi *Lee'vei*, striving *str'eiving*, serving *serv'ing*, living *liv'ing*, sovereign *sovur'in* (or *sovr'in*, some say *svur'in*, but this is archaic), coving *koa'ving*, moving *moov'ing*, shoving *shuv'ing*. Final after a vowel: have *hav*, stave *stai'v*, reeve *r'eev*, alive *ulei'v*, serve *serv*, sieve *siv*, grove *groa v*, groove *gr'oo'v*, love *luv*. Double: love virtue *luv ver'teu*, sportive vice *spoar'tiv veis*, a festive voice *u fest'iv vois*, a live Vandal *u leiv Van'del*, five vowels *feiv vou'elz*, above vaults *ubuv vau'ltz*, five villains *feiv vil'enz*, twelve vines *tuelv veinz*. Ex. p. 122a.

V', g., the sound of g. 'w', see p. 65a, b.

VF, e. final *v* at end of a phrase, as: I see five, all alive? *ei see feivf*, *au'l ulei'vf*? see p. 93b.

W, e. p. 64, used in Glossic of i. f. for *öö*, forming a diphthong, as *wee* for *öee*, see p. 82b. Initial before vowels: wag *wag*, waft *waafi*, waif *wai'f*, water *waw'ter*, wet *wet*, weal *wee'l*, wile *wei'l*, work *werk*, wit *wit*, wot *wot*, woke, *woa'k*, woo *woo*

wound (part.) *wound* (in to wound, a wound, usually *woond*, but soldiers all ay *wound*), wood *wood*. *W* is not found initial before consonants, medial, or double. Ex. p. 122a.

WAA, abbreviated form of *i*. and *f*. *ōāa*, p. 49a and p. 50a.

WAAȲ, abbreviated form of *i*. and *f*. *ōāāēē*, p. 50a.

WAE, abbreviated form of *f*. *ōāe*, p. 49b.

WAEN, abbreviated form of *f*. *ōāen*, p. 49b, and p. 50a.

WAI, abbreviated form of *i*. *ōāi*, p. 49b.

WAO, abbreviated form of *i*. *ōāo*, p. 49a.

WAOȲ, abbreviated form of *ōāoēē*, p. 50a.

WE, e. abbreviated form of *ōē*, p. 49a.

WEE, abbreviated form of *f*. *ōēe*, p. 49a.

WI, e. abbreviated form of *ōi*, p. 49b.

WYEE, form of *ūēe*, not used, p. 50a.

WH, e. p. 64b. Initial before vowels: whack *whak*, whale *whai'l*, wharf *whaw'rf*, whet *whet*, wheel *wee'l*, while *weil*, whirl *wher'l*, whit *whit*, what *whot*. *Wh* is never found initial before a consonant, medial, final or double. As the sound of *wh* is dying out very generally in the South of England, and it is advisable to retain it, the following contrasts should be observed, and sedulously practised: whale, wail *whai'l*, *wai'l*, what, wot *whot*, *wot*, wheel, wheal, weal *wee'l*, *wee'l*, when, wen *when*, *wen*, where, wear *wai'r*, *wair*, whet, wet *whet*, *wet*, whether, weather, wether *whed'her*, *wed'her*, whey, way *whai*, *wai*, (or *whai'y*, *wai'y*), which, which *which*, *wich*, whig, wig *whig*, *wig*, while, wile *weil*, *weil*, whiled, wild *weild*, *weild*, whin, win *whin*, *win*, whine, wine *wein*, *wein*, whirld, world *wherld*, *werld*, whist, wist *whist*, *wist*, whit, wit *whit*, *wit*, white, wight *whit*, *weit* (Isle of Wight *Eil ov Weit*), whither *whid'her*, *whort*, wort *whert*, *wert*, why, Wye *whai*, *wai*. Ex. 121b.

WR, e. faulty tight lip trill for *r*, see p. 66b.

WY, f. abbreviated form for *ūē* diphthongs, p. 50a.

Y, e. g., p. 78b, in *i*. *f*. it is used in Glossic for *eē* *ri*, forming a diphthong with the following vowel,

p. 48a, *b*. Initial before vowels: yam *yam*, yak *yak*, yankee *yang'ki* (sometimes *yang'k kēe*), yard *yaa'rd*, yea *yai* (not *yai'y*), Yale *Yai'l*, yawl *yaw'l*, yawn *yawn*, yet *yet* (not *yit*), yes *yes* (not *yis*, or *is*) *ye yee* (not *ee*), year *yee'r* (not *eer*), yield *yee'ld* (not *ee'ld*), yean *yee'n* (not *een*), yeast *yee'st* (not *ee'st* sometimes *yest*), yearn *yern*, yew *yeu* (that is, *yīoo*), yule *yeul* (that is, *yīoo'l*), yacht *yot*, yolk, yelk *yoa'k* ("yelk" is sometimes *yelk*), yoicks! *yoicks!* you *eu* (that is, *yoo*), your *ew'r* that is *yoo'r*; when weak, often *yer*), you'll *ew'l* that is, *yoo'l*, youth *ew'th* (that is, *yoo'th*), young *yung*. **Y** is not found initial before consonants, medial, final, or double in received English. Some e. speakers say *ey* for *ee* final, some g. faulty speakers say *yr*'- and *yl*- for *gr*'- *gl*- initial.

YAEȲ, form of *i*. *ēāāēē*, p. 49a.

YEU for *yīoo*, a form of *e*. *eu*, p. 48a, *b*.

YīOO, a form of *e*. *eu*, p. 48b.

YH, e., p. 79a, initial in *yheu* hue, hew, Hugh, *yheew'men* human, *Yheum* Hume, *Yheuz* Hughes. These words are often pronounced *hīoo*, *hīoo'men*, *Hīoo'm*, *Hīoo'z*, which are written *heu*, *heum'men*, *Hew'm*, *Hew'z*. The singer uses the form *hīoo*.

YOO, form of *i*. *ēōo* and *e. ioo*, pp. 48b, 49a.

Z, e. g. *i*. *f*, p. 72a. Initial before vowels: Zantiote *Zantiot*, zany *zai'ni*, zealous *ze'us*, zeal *zee'l*, zero *zee'r'oa*, zinc *zingk*, zocle *zok'l* (also socle *sok'l*), zodiac *zoa'diak*, zone *zoa'n*, the Zoo *dhi Zoo*, zooks! *zooks!* (or *zuoks*, gone out of use), zounds *zoundz* **Z** is not found initial before consonants. Medial between vowels: hazard *haz'erd*, mazard *maz'erd*, lazy *lai'zi*, mazy *mai'zi*, pleasing *plee'zing*, wiser *wi'ze'r*, Mersey *Mer'zi*, kerseymere *ker'zimēer*, Pusey *Peu'zi*, gizzard *giz'erd*, wizard *wiz'erd*, positive *poz'itiv*, posy *poa'zi*, rosy *r'oa'zi*, losing *loo'zing*, oozy *oo'zi*, drowsy *drow'zi*, carousing *kur'ou'zing*, buzzing *buz'ing*. Final after vowels: has *haz*, baas *baaz*, baize, bays *bai'z*, gauze *gau'z*, gnaws *naw'z*, fez *fez*, fees *fee'z*, freeze *free'z*, wise *wi'ze*, prize *preiz*, pies *pei'z*, firs, furs *fer'z*, ewes, use (*v.*) *eu'z*, his *hiz*, pose *poa'z*, knows, nose *noa'z*,

boys *boiz*, lose *loo'z*, shoes *shoo'z*, brows, browse *bro'uz*, buzz *buz*. Final after consonants: cubs *kubz*, adds *adz*, breathes *br'ee'dhz*, eggs *egz*, bells *belz*, jams *janz*, nuns *nunz*, songs *songz*, loves *luvz*, saves *sai'vz*, waves *wai'vz*. Double: his zeal *his zee'l*, wise zeal *weiz zee'l*, it flies zigzag *it fleiz zig-zag*, he shows zest *hee shoaz zest*, prize zinc *pr'eiz zingk*, his zone *his zoan*. Ex. p. 122a.

Z', advanced z, heard in i. initial *d'z'*, see p. 72a.

ZH, e. f., see p. 72a. Zh does not occur initial, final, or double in e., but is frequently initial and final in f. Medial between vowels: division *di-viz'hen*, occasion *okaiz'hen*, invasion *inwai'zhen*,

persuasion *perswai'zhen*, adhesion *adhee'zhen*, de-cision *disizh'en*, vision *vizh'en*. revision *rivizh'en* fusion *few'zhen*, conclusion *kunklooz'zhen*, delusion *dilew'zhen* (or *dilooz'zhen*, intrusion *intr'ooz'zhen*, con-tusion *kuntew'zhen*, pleasure *plezh'er* (or *plezh'eur*) measure *mez'h'er* (or *mez'h'eur*), treasure *trezh'er* (or *trezh'eur*), erasure *eeraiz'zher*, leisure *lez'h'er* (or *lez'h'eur*, sometimes *leez'zher* or *leez'zheur*), closure *kloaz'zher* or *kloaz'zheur*, exposure *ekspoaz'zher* (or *ekspoaz'zheur*). Ex. p. 122a.

ZH', e., the *ge* in judge *juh*, which, when fully analysed, is *dy'zh'udy'zh'*, p. 80a.

ZS, e., final z at the end of a phrase, as 'tis his *tiz hisz*, p. 93b.

SIGNS.

ʒ 'gradual,' a turned l, signifying the gradual attack and release of voiced sounds, pp. 57a, 92a.

ʒh, the same made very perceptible, p. 57a.

ʒ' 'clear,' a turned t, signifying the clear attack and release of voice sounds, p. 57b.

(;) 'check,' a semicolon, signifying the check of the voice, p. 58a.

(:) 'bleat' or *'aayn*, turned semicolon, signifying the Arabic bleat, p. 60b.

°) 'imploded' or 'flated' or 'clicked,' small circle used for degrees, placed before a sonant, makes it signify an implodent, p. 54a, placed before a vowel indicates flatus through the vowel position, as °ee, p. 56a; placed before h as °h makes it signify simple flatus, p. 56a; placed before h' as °h' makes it signify simple whisper, p. 56b; placed after a final mute, as t°, indicates the gentle English final click, pp. 63a, 91b.

entirely, see the letters with these marks affixed in the preceding index.

(˘) 'accent,' turned period, placed after a vowel, shews that it is strong and long, as *meet* meat, p. 105b; placed after a consonant shews that the next preceding vowel is short and strong, as *fam'ili* family, p. 105b; placed before a word shews that it is emphatic, p. 105a; placed after a systematic diphthong, it shews that the strong element is short, as *ui'tid uy'tid* eyelid, p. 43b. It does not separate syllables.

(˘˘) 'sub-accent,' turned period, followed by an apostrophe, placed after a vowel shews that it is long and has a secondary accent, as *ven'tilai'ted* ventilated, p. 105a, placed after a consonant, shews that the next preceding vowel is short and has a secondary accent, as *dem'oakr'at'ikel*, p. 105a. The secondary accent is seldom distinguished from the first. It does not separate

before a vowel shews it to be

), p. 105b.
in two letters, shews that
between them, as *u+i*, that
b. This is omitted except

(÷) 'slur,' between two letters, shews that there is a 'loose glide' or 'slur' between them, as *aa÷ee* in Italian diphthongs, pp. 45*a*, 87*b*. This is omitted except in theoretical writing.

(...) 'break,' between two letters, shew that there is a 'silence' and no glide or slur between them, p. 87*b*. When words are written separately it by no means follows that there is no glide between them, hence for theoretical writing, although the close glide may be still omitted, the slur (÷) and the (...) should be used, and there should be no separation between the words unless there is a sensible pause. Thus: 'Command yourself, if you would command others,' which in ordinary Glossic would be *kumaa'nd eursel'f if eu wuod kumaa'nd udh'erz*, would be theoretically written *ku÷maa'nnd÷yuoüsell'f...*, *if'yoo÷wuod÷ku÷maa'nnd÷udh'u÷z*, where the *nn*, *ll* shew long vocals.

(-) 'hyphen,' between groups of letters, is used merely to guide the eye in the separation of the groups, as *lue-ee*, *pot-hous*, it does not indicate gliding or slurring, except in such combinations as *aa-äi* used to mark Italian slur, p. 45*a*. It may always be omitted when other means mark the separation of the groups, as the accent mark in *pot-hous*, or the gliding mark in *lüëee*.

(^) 'gliding mark' in diphthongs, placed over the letter or letters which represent a single vowel sound, when it is weak and the preceding strong vowel glides on to it and forms a diphthong, as *üi uüö*, p. 43*b*; when these weak vowels are *ï* or *ëe*, it is usual to write *y* only, as *uy*, for either *üi* or *uëë*, p. 46*a*, and when the vowel is *üö* or *öë*, it is usual to write *w* only, as *uw*, for either *uüö* or *ööö*, p. 47*b*; when the accent (˘) is used, it is placed after the first element when that is long, as *aa˘i* or *aa˘y*, and after the second element when the first element is short, as *aa˘i* or *aa˘y*, p. 43*b*, and in weak syllables *t* is omitted altogether. The gliding mark is also used over the letter which represents a single vowel sound when it is weak and glides on to the following strong vowel, as *ïaa*, *öäaa*; when these weak vowels are *ï* or *ëë*, it is usual to write *y* for

either, as *yaa* for *ïaa* or *ëëaa*, and when they are *öö* or *üö*, as *öäaa*, *öäaa*, it is usual to write *w*, as *waa*, *waa*. The length and strength of the second element is then treated in the usual way. When great phonetic exactness is required (as in discussions) it is necessary to distinguish *ïaa*, *ëëaa*, *yaa* accurately, and similarly for *öäaa*, *üöaa*, *waa*. When *ue* is one of the elements, the sign ought to be used, as *lüëee*, but *lue-ee* is often quite enough. When it is necessary to mark the length of the weak element, the long mark is used, as *aaëë*, but this is scarcely ever necessary. The *aaëë* or *aay* leaves the length of the second element generally undetermined.

(˘) 'short,' over a vowel letter, or first of two letters representing a vowel, when it is not followed by a vowel, shews that it is short. Thus the vowels *ee*, *ai*, *aa*, *ao*, *oa*, *oo*, being generally long in English closed syllables, it is much easier to the reader to see the short mark applied when they are short in foreign languages, as *mëelky' h milch*, *g.*, *skyäit-töa schietto*, *i.*, *mään mann*, *g.*, *äom homme*, *f.*, *söat-töa sotto*, *i.*, *pöol poule*, *f.* This is unnecessary in *g. i. f.*, because the rule should be that the vowel is always short unless marked long. In other cases the (˘) is a 'gliding mark.'

(˘) 'long,' over a vowel letter or first of two letters representing a vowel when it is preceded by a consonant and not followed by a vowel. This is sometimes convenient in weak syllables, as *prim-röaz* primrose, and is necessary in French where no accent can be marked, as *pähsyöan* 'passion,' but the long syllables are not carefully distinguished in French speaking. In other cases (˘) is a gliding mark. See end of (˘) 'gliding.'

(˘) 'medial,' over a letter, or the first of two letters representing a vowel, shews that it has medial length, p. 104*a*, as *fäast*; this is also represented by (:) before the vowel, as *f:aast*, p. 105*b*.

(˘) acute, after a vowel, spoken above the usual pitch of the voice, p. 104*b*.

(') detached, 'acute,' spoken above the usual pitch of the voice, p. 104*b*; attached, as in *óo*, *óa*, *éé*, indicates certain provincial glides, p. 55*b*.

(^o) detached, 'grave,' spoken below the usual pitch of the voice, p. 104*b*; attached, used to distinguish provincial *ú* from *uo*, p. 37*b*.

(^o) pitch glide from high to middle, p. 104*b*.

Note that when the marks + ÷ ^o ^o ^o are omitted (and they are unnecessary except for extremely refined phonetic work), Glossic can be

printed by any printer in any fount of types, and has rather the appearance of a reformed system of spelling with the old alphabet than of a totally different and perfectly systematic orthography, precisely indicating pronunciation, using the old letters, indeed, but on an entirely novel system, namely, the absolute restriction of one combination of letters to mean one combination of sounds, so that given the one the other can be immediately determined with absolute certainty.

XIII. ENGLISH PRONOUNCING DICTIONARIES.

English Pronouncing Dictionaries Necessary.—

Our language rejoices in such a remarkable orthography, that no one who merely sees a word can be quite sure how it should be pronounced, and no one who hears a word can be at all sure how it should be spelled. Both pronunciation and spelling have indeed varied materially during the last six centuries, and even during the last two centuries, without any definite connection having been established between the two. Hence arose during the last hundred years a feeling for the necessity of Pronouncing Dictionaries, which purpose by additional marks, or by re-spelling the words, according to some systematic phonetic principle, to supply the necessary information. But here another difficulty occurs, no one is empowered to declare what is or should be the pronunciation of English. In point of fact, English is spoken very differently indeed in different parts of the country, and material differences affect even men of the highest education. We seldom fail to detect a Scot, an Irishman, or an American after hearing him speak a few words. Now our first English pronouncing *vocabulary* was written by a Scot (James Buchanan, in 1757) our first English pronouncing *dictionary* was written by an Irishman (Thomas Sheridan, in 1780), and one of our most widely-used pronouncing dictionaries at the present day is by an American (Joseph E. Worcester, 1847.) There is no doubt in my own mind (and I have devoted much time to the study of this subject) that all three would have pronounced their key words in different ways, so that

we can only approximate to the result by following them. Moreover, I probably pronounce those key words in a different way from any one of the three. At the same time, if those who have studied the value of the Glossic symbols from the detailed account of them here given, pronounce the key words as my symbols declare, and thence deduce the value of symbols in pronouncing dictionaries, he will arrive at results which will be quite good enough for any practical purpose. Different orthoepists (*aurthoæpists*), or persons who take upon themselves to declare what is the correct pronunciation, differ in opinion from one another. "Who's to decide when doctors disagree?" The only means is to listen to numerous persons of education with whom the listener has come into direct communication during a long period of years. Even then very much more than half the words of the language will never have been heard, and can be pronounced only by the analogy of those known. In giving the pronunciation of numerous words in the preceding Glossic Index I have often added an alternative pronunciation, which I have frequently heard from educated speakers, and I have also directed others to be avoided, because I have found them to be generally avoided among those who are thought to speak decently. But whatever pronunciation is there mentioned has been heard, and heard often. My opportunities have been, education for four years at a large private classical school, for three and a half years at Shrewsbury school, for three years at Eton College, for four years at Cambridge,

constant communication since then with highly-educated people, more than thirty years study of speech sounds, with especial examination of all the varieties of English speech, and nine years research into the history of the changes of English pronunciation, tracing them from century to century. Yet with all this I do not presume to decide. I have my own preferences, and I am led to believe from the general approval of my pronunciation when reading in public, that those who follow it, will not be held to make default, although on many little points they might be called in question by others, whose pronunciation I might also perhaps call in question on the same, or numerous other points. This is a matter for personal choice. But beyond such limits there are varieties in which no speaker can indulge without being condemned as ignorant. *H* must never be omitted, except on very rare occasions, and none must ever be inserted where not written. Trilled *r*' must never be added when no *r* appears in the spelling. These three are heinous offences, which some people never forgive. *Ai* must never approach to the sound of *ei*, nor *oa* to the sound of *ou*; neither must *ei* approach *aey* or *oi*, or *ou* approach *aew*, *oaw*. No *a* must sound as *aa*, no *u* as *uo*, or *uo* as *u*. No *w* must become a *v*, and no *v* a *w*. No *er* must be sounded as *er'* or *ur'*, with a short vowel and trilled *r'*. All these usages mark provincialisms or vulgarisms. Many others have been already incidentally pointed out. While, therefore, the boundary which separates received from inadmissible pronunciation is by no means a mathematical line, but is a sensibly broad band, there are distinctly inadmissible pronunciations, which all who wish to cultivate refined and careful pronunciation must diligently avoid. No better plan can be followed than learning accurately the nature of sounds, and acquiring a facility in pronouncing both one way and the other, because when this is done, the ear and judgment cannot be deceived, and the speaker consciously adopts a particular pronunciation as the most desirable. The difficulty always consists in making the

speaker conscious of differences, and capable of understanding wherein they consist. In Shakespeare's tragedy of "King John," Mrs. Charles Kean had to use the word 'calf' with great energy, and Mr. Alfred Wigan had to repeat it after her with equal force. The lady said *kaf*, the gentleman said *kaaf*, which had the effect of correcting her pronunciation. Yet probably no one present, except myself, perceived the difference. We are so accustomed to listen to sense, and not observe the sound by which it is conveyed, that when the difference of sounds is within the limits of usage it is not remarked, except by special observers. 'Calf' is a word which is heard as *kaf*, *ka'f*, *kaaf*, *kaaf*, hence there was nothing strange. But if the lady had said *kaf* (as some do, in ladies' refined Yorkshire speech), and the gentleman had said *kaof* (as in Cumberland peasant speech), the effect would have been ludicrous, and Mr. Wigan at least would have been greeted with a shout of laughter.

For the ordinary words of songs, a pronouncing dictionary ought never to be necessary, but as speakers have no opportunity of hearing half the words of any language in actual speech, they have often to refer to such a book for assistance. Hence I add the titles and key words and modes of symbolisation adopted in some of the most accessible of these works.

Walker.—"A Critical Pronouncing Dictionary and Expositor of the English Language, in which not only the meaning of every word is clearly explained, and the sound of every syllable correctly shewn, but, where words are subject to different pronunciations, the authorities of our best pronouncing dictionaries are fully exhibited, and reasons for each at large displayed, and the preferable pronunciation pointed out. To which are prefixed, Principles of English Pronunciation, in which the sounds of letters, syllables, and words are critically investigated, and systematically arranged, the influence of the Greek and Latin accent and quantity, on the accent and

quantity of the English, thoroughly examined and clearly defined, and the analogies of the language so fully shown as to lay the foundation of a consistent and rational pronunciation. Likewise, Rules to be observed by the Natives of Scotland, Ireland, and London, for avoiding their respective peculiarities; and Directions to Foreigners for acquiring a knowledge of the use of this dictionary. The whole interspersed with observations etymological, critical and grammatical. By *John Walker*, author of Elements of Elocution, Rhyming Dictionary, &c. Quærè, si fieri potest, et verba omnia, et vòx, hñjus alumnus urbis oleant; ut oratiõ Rõmãna plãnẽ videãtur, nõn civitãte donãta.—*Quint.* [Wherefore, if possible, let every word and sound savour of a native of this city; that your speech may be unmistakably Roman, and not Romanised.] The fourteenth edition, London, 1814." 8vo, double columns. Preliminary matter 92 pages, Dictionary 602 pages, stereotyped. The first edition published in 1791. The previous authorities referred to are—Johnson, 1755; Buchanan, 1757; Entick, 1764; Kenrick, 1773; Ash, 1775; Perry, 1775; Sheridan, 1780; Scott (new edition), 1797; Nares, 1784.

This is a most painstaking work, by a man who devoted his whole time, thought, and energy to teaching pronunciation. But he had not had the advantage of a high education, or of associating on equal terms from childhood with the children of persons of high education. He was born at Colney Hatch, Middlesex, 18th March, 1732, was brought up to trade, became an unsuccessful actor, quitted the stage in 1767, became a school master, and in 1769 began to teach elocution. He died 1st August, 1807. His pronunciation, therefore, belongs entirely to the last century, and it is perceptibly antiquated. It is full of instruction to those who wish to study the history of our pronunciation, and remember the circumstances under which the author acquired his knowledge. But it is not a model to be followed at the present day. Modern editions, and so-called "pocket Walkers," are simply worthless.

WALKER'S KEY WORDS,

As completely spelled by himself in the body of the dictionary, not as imperfectly given in his list. These have superior numbers ¹, ², &c., placed actually over the letters, special types having been cast, and this arrangement makes them rather difficult to read. Here these numbers are placed above and to the right for convenience of printing. The French examples are given by himself. My own pronunciation of these English and French words is added in Glossic (in italics).

- a¹. fa'te, pa¹-pu²r *fa't, pai'per*; é in *fee épée*, *fai aipai*.
a². fa²r, fa²-the²r, pa⁴-pa², ma⁴m ma² *faur*, *fav'áher*, *pupaa'*, *mumaa'* (or *paapaa'*, *maamaa'*); a in *fable*, *rãble*, *fahblëö*, *rahblëö*.
a³. fa³ll, wa³ll, wa³-tu²r *faul*, *wawl*, *wawter*; â in *âge*, *Chãlons ahzh*, *Shahloan'*.
a⁴. fa⁴t, ma⁴t, ma⁴r-re¹ *fat*, *mat*, *mar'i*; a in *fat* *matin fãat*, *mãataen'* or *fa't*, *ma'taen'*.
e¹. me¹, he¹re, me¹-te¹r, me¹-de¹-u²m or me¹-je¹-u²m *mee*, *hee'r*, *meeter*, *mee'dyem*; i in *mitre*, *épitre mëetrëö*, *aipëetrëö*.
e². me²t, le²t, ge²t *met*, *let*, *get*; e in *mette*, *nette* *maet*, *naet*.
i¹. pi¹ne, ti¹-tl *pein*, *te'itl*; ä in *laïque*, *naif* *laa-eeek*, *naa-eeef*.
i². pi²n, ti²-tl *pin*, *ti'tl*; i in *inné*, *titré ëennäi*, *tëeträi* [quite different from tea-tray *tee'trai'*].
o¹. no¹, no¹te, no¹-ti²s *noa*, *noa't*, *noa'tis*; o in *globe*, *lobe glãob*, *läob*.
o². mo²o²v, pro²o²v *moov*, *proov*; ou in *mouvoir*, *pouvoir möovvaar'*, *pöovvaar'*.
o³. no³r, fo³r, o³r, "like the broad a³," *nau r*, *favr*, *awr*; o in *or*, *for*, *encor äor*, *fäor*, *ahn'-käör*.
o⁴. no⁴t, ho⁴t, go⁴t *not*, *hot*, *got*; o in *hotte*, *cotte äot*, *käot*.
u¹. tu¹be, ku¹-pi²d [not in the body of the work, spelling taken from ku¹-pi²d'-e¹-te¹ *keupid'iti*] *teu'b*, *keupid*; iou in *Cioutat*, *chiourme Syöotaa*, *shyöör'm*.
u². tu²b, ku²p, su²p *tub*, *kup*, *sup*; eu in *nouf*, *veuf nöef*, *vöef*.

n³. bu³l, fu³l, pu³l *buol, fuol, puol*; ou in boule, foule, poule *böol, föol, pöol*.

o³l. o³l² oil; oi in cycloïde, héroïque *sëeklöa-ëed, äiv'ä-ëek*.

o³u³. тнo³u³, po³u³nd *dhou, pound*; aoü in Aoüt oo (could it have been aadö in Walker's time?)

th. th³ngk, th³n² *think, thin*.

тн. тн³s, тнa⁴ *this, that*.

g. ge²t, go⁴n, go¹, gi²v, ge¹e¹se *get, gon (or gau'n), goa, giv, gee's*.

j. ji¹-a^{nt}, ji²n'-ju²r *je'ent, jin'jer*.

s. si²n, su²n, so¹, si²t, se²nse *sin, sun, soa, sit, sens*.

z. ro¹ze, ra¹ze *roa'z, rai'z*.

Smart.—"Walker Remodelled. A new critical Pronouncing Dictionary of the English Language, adapted to the present state of literature and science, embodying the original stores of Johnson, the additions of Todd and Webster, and many words in modern use not included in former dictionaries, exhibiting the pronunciation of words in unison with more accurate schemes of sounds than any yet furnished, according to principles carefully and laboriously investigated: explaining their meaning by classification and mutual reference, as well as by improved definitions; and accompanied by—i. Hints for surmounting defects of utterance, foreign, provincial, vulgar, and impedimental; ii. An etymological index of common terms; iii. A key to the pronunciation of Greek, Latin, and Scripture proper names; iv. A brief appendix on the pronunciation of modern foreign names. By *B. H. Smart*, author of an Outline of Sematology; a Practical Grammar of English Pronunciation; Theory and Practice of Elocution, &c. London, 1836." 8vo., double columns. Preliminary matter 64 pages, Dictionary and Appendices 738 pages.

This is still a valuable work of reference. Although the author (who died a few years ago), like all others of his time, had not quite an adequate knowledge of phonetic relations, the work shews much independent study, and is a

great advance on Walker. There are some pronunciations which are rather archaic and "thin," and many which shew the elocution-master rather than one in the habit of hearing and conversing with people of high education. But certainly no one could be blamed for adopting his pronunciations. He takes the "well-educated Londoner" for his model, and does not allow quite sufficient latitude of pronunciation. For study, the work is indispensable.

In his spelling he adopts letters with numbers over them in a few cases, here given by superiors. He has a peculiar "script" character occasionally, which is here represented by italics, and his italics are distinguished by being placed between parentheses, as (*a*³)*h*, the *a* being in italics and the *h* in script, for *th*, *dh* he uses peculiar letters which are here written *тh*, *тh*, as in Walker. The mode of indicating pronunciation is so singularly laborious and intricate, that he avoids it whenever he can, so that not half the words in his dictionary are spelled at full according to this scheme, but the sounds are merely indicated to belong to some preceding word, by italics, &c., and even in his scheme he has spelled only the syllable of the example containing the peculiar sound at full. This occasions considerable difficulty at times. The mode also in which he has grouped his words according to etymology often occasions delay in finding the word required. The key words are here spelled as in the body of the dictionary when they occur there. The Glossic (in italics) gives my own pronunciation.

SMART'S KEY WORDS.

"Note that *a, e, i, o, u, y, w, h*, so printed, are mute, though in general significant: Note further that the mark (˘) changed to (ˆ), as *ā* to *aˆ*, signifies a change in the *quantity* of the corresponding accented vowel; that an italic letter [in a parenthesis] implies a change or corruption in the *quality*; and that no change of indication implies that there is no change of quantity or quality, the difference in such case being merely

that of remitted accent. Note likewise that two or more ways of marking a sound s, or c, or ss, for instance) imply no difference in the sound itself."

1. ā, āi, āy, gāte, gāit, pāy, gait, gait, pai.
2. a¹, a¹i, a¹y, a¹-ā-re¹-(ā), rē-ta¹il, gāte-wa¹y, aier'¹iel, reetail, gaitwai.
3. ā, ēa, ēa, mē, mēte, mēet [in the dictionary; in the scheme, mēet, mēat], mee, meert, meert.
4. e¹, a¹i, e¹y, de¹-fī'. pēd¹-e¹-gre¹e, gāl¹-le¹y, difei', ped'igree, gab¹i.
5. i, iē, y, wide, de¹-fied', de¹-fīy, weid, difei'd, difei'.
6. i, iē, y, i-dē¹-(a³), for¹-te¹-fies, for¹-te¹-fīy, eides¹u, faur¹tifeiz, faur¹tifei.
7. ō, ōa, ōe, ōu, ōw, nō, bōat, fōe, sōul, blōw, noa, bowt, foa, soa¹l, bloa.
8. o¹, o¹w, o¹-bāy', fōl¹-lo¹ [in the dictionary; in the scheme, fol¹-lo¹w], oabai', fol¹oa.
9. ū, ūe, ūi, cūbe, dū [in the dictionary; in the scheme, dūe], sūit, keu¹b, deu, seut.
10. u¹, u¹e, u¹-zurp', ā¹-gu¹ [a¹-gū¹e in scheme], euzer¹p, ai¹geu.
11. ā, mǎn, chǎp¹-m(a)n [in scheme here chǎp-man], man, chap¹men.
12. ā, (ā), āck-sēpt' [āc-cept' in scheme], chap¹-m(a)n [chap¹-m(ā)n in scheme], ak¹sept, chap¹-men.
13. ē, lēnt, lent.
14. ē, sī¹-lēnt, sei¹lent.
15. ī, pīt, pit.
16. ī, saw¹-pit [saw¹-pīt in scheme], saw¹pit.
17. ō, nōt, cōm¹-m(ō)n [cōm¹mon in scheme], not, kom¹en.
18. ō, (ō), pōl¹-l'ōōt', c(ō)m-mānd', cōm¹m(ō)n, puler¹t, kuma¹a¹nd, kom¹en.
19. ū, nūt, cūs¹-t a)r, nut, kus¹terd.
20. ū, wa¹w¹-nūt, cer¹-kūs wau¹lnut (or wau¹nut), ser¹kus.
21. ōō [the ~ is single but large, covering both letters], gōōd, hōōd, guōd, huōd.
22. ōō, ch(i)l¹d¹-h(ōo)d [in scheme, child¹-hōōd, in the dictionary child, as a principal word, is given as chiled, and the (i) refers to this] chei¹ldhuōd.
23. ā³, ā³h, p(a³)-pā³', ā³h, pupaa', na.

24. (a³), (a³)h, p(a³)-pā³', mǎn¹-n(a³), mēs-s¹-(a³)h, pupaa', man¹u, mesei¹u (or man¹aa, mesei¹aa).
25. ā⁴w, ā⁴we, a⁴w, lā⁴w, ā⁴w [ā⁴we in scheme], lau, au.
26. a⁴w, jack¹daw [jack¹-da⁴w in scheme], jak¹-dau.
27. ōō [the ~ is single but large and covering both letters], pōōl poo¹l.
28. oo, wher¹l¹-pool [where wh means hw; whirl¹-pool in scheme] wher¹l¹pool.
29. oi, oy, toil, boy, toil, boi.
30. oi, oy, tur¹moil, fōōt¹-boy, ter¹moil, fuot¹boi.
31. ou, ow, noun, now, brown, noun, nou, br¹oun.
32. ou, ow, pro¹-n¹own [apparently a mistake for pro¹-n¹own], nūt¹-brown, p¹roa¹noun, nut¹-br¹oun.
33. ar=ā²r, ar¹-dēnt, aar¹dēnt.
34. ar, (a)r=ā²r, (a³)r, ar-cādē', dōl¹-l(a)r, aarkai¹d (or akai¹d), dol¹er.
35. er, ir, er¹-mǎn, ver¹-tue, er¹mǎn, ver¹teu.
36. er, (e)r, (i)r, cōm¹-merce, lēt¹-t(e)r, nā¹-d e)r, kom¹ers, let¹er, nai¹der.
37. or=ā²ur, or¹-d(e)r, aur¹der.
38. or, (o)r, stū¹-por, sāil¹-(o)r, steu¹per, sai¹ler.
39. ur, ur¹-gēnt, er¹jent.
40. ur, sūl¹-fur, sul¹fer.
41. āre=ā¹ur, māre, mai¹r [he writes mayor= māy¹-o)r=mā¹-ur=māre].
42. a¹re=ā¹ur, wēl¹-fa¹re, wel¹fair.
43. ēre=ē¹ur, mēre, meer¹.
44. e¹re=e¹ur, āt¹-mōs-fe¹re, at¹musfeer.
45. ire=ī¹ur, mīre, meir¹.
46. ire=ī¹ur, ēm¹-pīre, em¹peir.
47. ōre=ō¹ur, mōre moa¹r.
48. o¹-re=ō¹ur, thēr¹-fo¹re dhair¹fōar.
49. ūre=ū¹ur, mūre, mew¹r.
50. u¹re=u¹ur, fig¹-u¹re fig¹eur (or fig¹yer or fig¹er).
51. ōōr=ōō¹ur, pōōr poo¹r.
52. oor=oor, blāck¹-(a)-moor, blak¹umoor.
53. ower=ow¹ur, power, pow¹r.
54. ower=ow¹ur, c(au)¹-e¹-flower, kol¹iflour.
55. (') , "A slight semi-consonant sound between e¹ and y consonant, heard in the transition from certain consonant to certain vowel sounds, as in

- lute (l'oot), jew (j'oo), nature (nā'-ch'oor) [in the dictionary this is called "colloquial," and nā'-tu're is given as the first form], g'arment [in the dictionary gar'-mēnt], k'ind [in the dictionary kined], leut (or loot), jeu (or joo), nait'eur (or nait'cher), gaa'rment (not gyaarment), keind (not kyēind).
56. h, händ, per-haps' [meaning p(e)r-häps'?] vē'-he'-mēnt hand, per-hap's, vē'himent (or vē'iment, vē'ument, the last is commonest).
57. w, wē, be'-wāre', frō'-w(o)rd, hwēat=hwēt, wee, biwair', fro'erā', wheēt.
58. y, yōō, yoo, eu; "And this sound is always to be understood as present in ū, u', u're, which are equivalent to yōō and yoor."
59. s, ss, also c or sc before e or i; sēll, cēll, sīt, cīt, mäss, sēne=sēen [scene], sī'-ēnce [science], sel, sel, sīt, sīt, maas' (or maas'), seēn, seivens.
60. z, zz, zē, zēal, būz, māze, zee'l, buz, mai'z.
61. sh, mish'-ūn, mish'en.
62. zh, vizh'-ūn, vizhen.
63. ch, tch, [chair] chāre, ēetch, mātch, chair', ee'eh, mach.
64. j, and also g before e or i, jōg, jēm, āge, jīn, jog, jem, ai', jin.
65. f, ff, fe, fōg, cūff, lifē, fog, kuf, leif.
66. v, ve, [vain] vāne, lūv [love], vai'n, luv.
67. th, thīn, pīth, thīn, pīth.
68. th, the, thēn, with, brēthē, dhen, widh, bree dh.
69. l, ll, le, lēt, mill, sāle, let, mil, sai'l.
70. m, mm, me, māy, hām'-m(e)r, blāme, mai, ham'er, blai'm.
71. n, nn, ne, nō, bān'-n(e)r, tūne, noa, ban'er, teun.
72. ng, rīng, ring.
73. r, rr, "as audibly beginning a syllable; or being one of a combination of consonants that begin a syllable," rāy, e'-rēt', florid=florrid [in the dictionary only FLOR-ID, meant for flōr-rīd?], torrid [meaning tōr'-rīd, in dictionary TOR-RID, under tōr'-re'-fī], prāy, sprēd, r'ai, eer'ekt, flor'id, tor'id, pr'ai, spr'ed, "Under other circumstances the letter is a sign of mere guttural vibration."

74. p, pp, pe, pōp, sūp'-p(e)r, hōpe, pop, sup'er, hoap.
75. b, bb, be, būb, rōb'-b(e)r, rōbe, bob, rob'er, roab.
76. k, ck, ke, also c final, and c before a, o, or u, or a consonant, kīng, hāck, bāke; ān'-tīck, cāt, cōt, cūt, clāim, kīng, hak, bai'k, an'tik, kat, kot, kut, klai'm.
77. g, before a, o, or u, or a consonant, gāp, gōt, gūn, gūess, plāgue, grīm, gap, got, gun, ges, plai'g, gr'im.
78. t, tt, te, tēn, māt'-t(e)r, mātē, ten, mat'er, maīt.
79. d, dd, de, dēn, mād'-d(e)r, māde, den, mad'er, maīd.

An Epitome of "Smart" is published.

Worcester.—"A Critical and Pronouncing Dictionary of the English Language, including Scientific Terms. To which are added Walker's Key to the Pronunciation of Classical and Scripture Proper Names, much enlarged, and a Pronouncing Vocabulary of Modern Geographical Names. By Joseph E. Worcester. London, 1847." Large 8vo., double columns. Preliminary matter 75 pages, dictionary and vocabulary 956.

Worcester is an American, so that possibly the sounds he attributes to his key words may differ in many points from those here given. But taken as those, this dictionary is the most complete and serviceable one I know. Wherever there is a noticeable disagreement among Sheridan, 1780; Walker, 1791; Perry, 1795; Jones, 1798; Fulton and Knight, 1802; Enfield, 1807; Jameson, 1827; Webster, 1828; Knowles, 1835; Smart, 1840; and Reid, 1846, it is here given, and assigned to the proper authority. Every word is respelled or marked in a manner equivalent to respelling. The preliminary account of pronunciation does not enter at all into the principles of speech, but there is a good deal of other interesting matter. The vocabulary is altogether more complete and more handy than Smart's. The principal defects are the treatment of the unaccented vowels, and the vocal *r*. The letter *r* is certainly differently pro-

nounced in America and in England. Ask any American to pronounce the word America, and listen. If, however, we read by English rules the whole book becomes clear and useful. Worcester's marks for indicating pronunciation often require new signs, and in that case they are here put in italics or small capitals, and described. If not otherwise mentioned, *italics* indicate under-dotted letters. The spelling is that in the body of the work, with the respelling if there given. The unmarked vowels in a combination are mute. The Glossic (in italics) gives my own pronunciation.

WORCESTER'S KEY WORDS.

1. *ā*. fāte, lāce, āid, pāin, plāy'er, plā'er, fāi't, lai's, ai'd, pai'n, plai'er.
 2. *ā*. fāt, mān, lād, cār'ry, fat, man, lad, kar'i.
 3. *ā*. [a with ' over it]. fāre, rāre, pāir pāir, bēar bār, fāir, r'ai'r, pai'r, bai'r.
 4. *ā*. fār, fā'ther, pārt, ārm, oālm kām, fa'ar, fa'adher, paart, aa'rm, kaam.
 5. *a*. (a with a + above it), fast, branch, GRASP, GRASS [this is meant for *a'*, stated to be "intermediate between its short sound, as in *fat, man,* and its Italian sound, as in *far, father,*" but whether long, or short, or medial is not stated], fa'ast, br'aa'nch, gr'aa'sp, gr'aa's.
 6. *ā*. fāll, hāll, hāul, wāwk, wārm, faul, haul, hawl, wawk, warm.
 7. *a*. lī'ar, pāl'ace, rī'val, āb'ba-cy, lei'er, pal'es, r'ei'vel, ab'usi.
1. *ē*. mēte, sēal, fēar, kēēp, mee't, see'l, feer, kee'p.
 2. *ē*. mēt, mēn, sēll, fēr'ry, met, men, sel, fer'i.
 3. *ē*. like *ā*, hēir ar, thēre thar, whēre hwār, ai'r, dhair, whair.
 4. *ē*. hēr, hērd, fērn, fēr'vid, her, herd, fern, fer'vid.
 5. *e*. brī'er, fū'el, cēl'ery, brei'er, feu'el, sel'ur'i.
1. *i*. pīne, fīle, fīnd, mīld, fīre, peīn, feil, feīnd, meīld, feir.
 2. *i*. pīn, fīll, mīss, mīr'ror, pin, flī, mīe, mir'r'er.
 3. *ī*. like *ē*, ma-*chine'*, po-lice' po-lēs', mīen mēn, ma-rīne' ma-rēn', musheen', poalee's, mee'n, mur'een.
 4. *i*. fīr, sīr, bīrd, vīrt'ue, vīrt'yu, fer, ser, berd ver'teu.
 5. *i*. e-līx'ir e-līk'sur ru'in, lōg'ik lōd'jik, a-bīl'i-ty, ilīk'ser, r'oo'in, loj'ik, ubīl'iti.
1. *ō*. nōte, fōal, tōw tō, sōre, noat, foal, toa', soar'.
 2. *ō*. nōt, cōn, ōdd, bōr'rō, not, kon, od, bor'oa.
 3. *ō*. mōve, prōve, fōôd, sōôn, moo'v, proov', fo'od, soon.
 4. *ō*. like *ā*, nōr, fōrm, sōrt, ōught āwt, nau'r, fau'rm, saurt, awt.
 5. *ō*. (an o with + over it), sōn, dōne, cōme, mōn'ey, sun, dun, kum, mun'i.
 6. *o*. āc'tor, con-fēss', fēl'o-ni, ak'ter, kunfes', fel'uni.
1. *ū*. tūbe, tūne, sūit sūt, pūre, tew'b, tew'n, sew't, pew'r.
 2. *ū*. tūb, tūn, hūt, hūr'ry, tub, tun, hut, hur'i.
 3. *ū*. būll, fūll, pūll, pūsh, buol, fuol, puol, puosh.
 4. *ū*. fūr, tūr'n, mūr'mar, hūrt, fer, tern, mermer, hert.
 5. *u*. (u with + over it, like *ō*, rule, rude, true. r'ool, r'ood, tr'oo.
 6. *u*. sūl'phur sūl'fur, mūr'mar, dēp'u-ty, sul'fer, mermer, depreuti.
1. *ȳ*. tȳpe, stȳle, lȳre, teip, steil, leir.
 2. *ÿ*. sȳl'van, sȳm'bol, crȳstal, sil'ven, sim'bel, kr'istel.
 3. *ÿ*. mȳrrh mīr, mȳrtle mīr'tl, mer, mer'tl.
 4. *y*. tru'ly tru'le, ēn'vy, mār'tyr, tr'ooli, en'v, maarter.
- ōī, ōÿ, bōil, tōil, bōÿ, tōÿ, boil, toil, boi, toi.
 ōū and ōw, bōūnd, tōw'n, nōw, bound, toun, nou.
 ew̄, like ū, fēw̄, nēw̄ dēw̄, feu, neu, deu.
 ç, like s, āç'id ās'id, plāç-id, as'id, plas'id.
 e (e with + under it, or C with an oblique line through it), like k, flāçç'id. scept'ic, flak'sid, skept'ik.

ch (c as before), like k, *châr'ac-ter kâr'ak-ter*, *châsm kâzm*, *kar'akter*, *kaz'm*.

çh, like sh, *çhâise shâz çhêv-a-liêr' shêv-a-liêr*, *shai'z*, *shevule'er* [Fr. *shevaalyai*.]

ch, like tsh, *chârm*, *chûrch*, *cha'arm*, *cherch*.

g (g with + over it), *gât*, *gîve*, *gîft*, *get*, *gîv*, *gîft*.

g (g with a half moon over it; capital, with re-verted half moon under it), *gên'der*, *gî'ant*, *jen'der*, *jei'ent*.

s (s with a half moon under it), like z, *mûse*, *chôdse*, *mew'z*, *choo'z*.

x (x with a straight line under it) *ex-am'ple egz-am'pl*, *ex-ist' eg-zist'*, *egza'ampl*, *egzist'*.

TH (in capitals the T has a cross line through its stem, in small letters the h has a cross line through its stem), *thîs*, *thêe*, *thên*, *dhis*, *dhee*, *dhen*.

tion, sion, like shun, *nâ'tion nâ'shun*, *no'tion nô'shun*, *pên'sion pên'shun*, *mîs'sion mîsh'un*, *nai'shen*, *noa'shen*, *pen'shen*, *mish'en*.

cean, cian, like shan, *ô'cean ô'shan*, *op-ti'cian op-tîsh'an*, *oa'shen*, *optîsh'en*.

cial, sial, tial, like shal, *com-mêr'cial kom-mêr'shal*, *côn-tro-vêr'sial kôn-tro-vêr'shal*, *kumer'shel*, *kon-trover'shel*.

ceous, cious, tious, like shus, *fâr-i-nâ'ceous fâr-e-nâ'shus*, *ca-pâ'cious ka-pâ'shus*, *sen-tên'tious sen-tên'shus*, *far'inai'shus*, *kupai'shus*, *senten'shus*.

geous, gious, like jus, *cou-râ'geous kur-râ'jus*, *re-lîg'ious re-lîd'jus*, *kur'ai'jus*, *riji'us*.

qu, like kw, *quêen kwên*, *quês'tion kwêst'yun* [but the first spelling ought to have given *kwês'shun*, see tion above], *kween*, *kves'tyen*.

wh, like hw, *whên hwên*, *whîle hwîl*, *when*, *wheel*.

ph, like f, *phân'tom*, *sêr'aph sêr'af*, *far'tem*, *ser'af* (or *ser'uf*).

Ogilvie and Cull.—A smaller English Dictionary, etymological, pronouncing, and explanatory, by John Ogilvie, LL.D. The pronunciation adapted to the best modern usage, by Richard Cull. F.S.A., 1875, London, Blackie, pp. 464.

A compact, useful, and very cheap little book (3s. 6d.) beautifully printed and got up. Mr. Cull

is a well-known orthoepist. His usages and recommendations will, however, be found to differ in many respects from those here given. For example, he uses the vanishes *ai'y*, *oa w* always; he does not distinguish *r*, *r'*, *rr'*, and does not recognise murmur diphthongs, and he treats weak syllables as if they were strong. The following key words run along the foot of each page. They are here given in Mr. Cull's orthography, using *â*, *û* for *a*, *u* with two dots under them. To these are added a few other words to shew Mr. Cull's treatment of R and weak syllables. The Glossic in italics gives the pronunciation indicated, and where it differs from my own pronunciation the latter is subjoined in a parenthesis.

OGILVIE AND CULL'S KEY WORDS.

Fâte fai'yt (*fai't*), *fâr faa'r* (*faa'r*), *fat fat*, *iäll* *fau'l*; *mê mee*, *met met*, *hêr hur* (*her*); *pîne pein*, *pin pin*; *nôte noa'ut* (*noat*), *not not*, *môve moov*; *tube teurb*, *tub tub*, *büll buol*; *oil oil*, *pound pound*. *Chân chai'yn* (*chai'n*); *job job*; *gô goa'w* (*goa*); *sing sing*; *THEN* [the stem of the T is crossed] *dhen*; *thin thin*; *wig wig*; *âzhûr ai'yzheur* (*ai'zheur*, *ai'zher*, *az'heur*, *az'her*).

OTHER WORDS—*mêr'li mee'rli* (*mee'rli*); *sêrêz see'r'eez* (*see'r'r'ieez*), *râr r'ai'yr* (*r'ai'r*), *râ'rê-fi r'ai'yr'eefei* (*r'ai'r'r'ifei*), *ô'ral oa'vr'al* (*oa'r'r'el*), *pôr poo'r* (*poo'r*), *lâ'bêr-êr lai'ybur'ur* (*lai'bur'er*), *dê-pend'ant deepend'ant* (*dipend'ent*), *dê-pend'ent deepend'ent* (*dipen'dent*) [these two last words are usually identical], *rê-jon reejon* (*reejen*), *or'gan or'gan* (*aw'rgen*, *aw'gen*), *for'tû-nât for'teunai'yt* (*fau'rteunet*, *fau'chunet*), *hor'rid hor'r'id* (*hor'id*), *flô'rid flor'id* [these two last words rhyme perfectly], *flô'rist flor'ist* (*flaa'r'r'ist*).

As I am personally acquainted with Mr. Cull, I know that the pronunciation he uses in conversation and public speaking does not differ from my own so much as these words would imply, and hence I recommend those who use this dictionary to read the pronunciation there given in accordance with the above indications.

XIV. ALPHABETICAL KEYS TO GERMAN, ITALIAN, AND FRENCH.

Introduction —Although it is not possible to lay down rules which will enable a reader to ascertain the sounds from the ordinary spelling of English words, this is much more nearly the case with German, Italian, and French.

I. German.—For *German* it is not usual to give any assistance to the reader, and most Germans are under the delusion that they spell as they pronounce. This is not the case. High German is a literary language which owes its predominance to the fact that Martin Luther (*Luot'ur'*) was born at Eisleben (*Aay'slae'ben*) in Saxony, and used his own dialect for his translation of the Bible. In different parts of Germany different systems of pronouncing this literary language prevail, distinguished by their treatment (1) of German *e*, (2) of the diphthongs, (3) of the correspondence of short vowels in closed syllables to long vowels, (4) of German *g*, (5) of German *s*, and (6) of German *ng*. The three principal systems are thus defined and described by Dr. H. M. Rapp, in his "Physiologie der Sprache," vol. 4, 1841, p. 85.

A. *The Orthographical or Low Saxon System of Pronunciation*, used in the North West of Germany, between the Weser (*V'ae'zur*) and the Elb, and mostly in the Hanse Towns (Hamburg, Lübeck, Bremen), Holstein, Hannover, East Friesland

(*Haam'buorkh*, *Lue'baek*, *Brae'men*, *Haal'staayn*, *Haan'oa'vur'*, *Free'släand*). Through Hamburg and Hannover (which we write Hanover, and call *Han'wer*), this system chiefly reaches England, but the point to which the English cling is the fifth, concerning *st*, *sp*.

(1) Short *i*, *u*, *ü* become *ě*, *öa*, *öe*. Short *e*, *o*, *ö* become *äe*, *ö*, *ě*.

(2) When 'e' long is derived from 'a' long, or 'i' long, it becomes *ae* long, and is otherwise *ai* long. This custom requires a knowledge of the language, or marked vowels. [Mr. Henry Sweet, in a paper on "The Characteristics of North German," read before the Philological Society, 17th March, 1876, immediately on returning from a six months' residence in Hanover, stated that this distinction is now entirely given up, and that long 'e' is invariably *ai*; no matter whence it is derived.]

(3) The diphthongs 'ai, ei' are both *aay*, 'au' is *aaw*. and 'äu, eu' are both *oy*.

(4) Initial 'g' is *g* at the beginning of syllables, and *gh* or *gy'h* at the end of syllables. [Mr. Henry Sweet says it is always *g* except at the end of words, and even then it is generally *k*; the *gy'h* or *ky'h* occurs only in the termination *-ig*.]

(5) The combinations 'st, sp' are always *st*, *sp*. [Mr. Sweet says that *st*, *sp* are not considered correct at present in Hanover, that *sht*-, *shp*-, with

the full labial *sh* (p. 71*b*) are always heard on the stage and in public speaking, and *st-*, *sp-* may be considered to have practically disappeared.]

(6) Final 'ng' adds on a *g*, as *ngg*, but between vowels no such *g* is heard. [Mr. Sweet knows only *ngk* final, but even this is now discounted, and *ng* alone is used.]

B. *The Historical System of Pronunciation*, used in the North West of Germany, Berlin, Brandenburg, the shores of the Baltic from Mecklenburg, through Pomerania to the Russian borders; also in isolated districts in the middle provinces, on the lower Rhine about Aix-la-Chapelle and Cologne, near the river Fulda in Franconia, &c.; and likewise in South West Germany, in Swabia, Alsatia, Switzerland. (*Bae'leen*, *Br'āan denbuor'ky'h*, *Maek'lenbuor'ky'h*, *Paon'ur'n*, French *Aez laa-Shāapaal*, *Kaalaony'*, German *Aa'khen*, *Koeln*, *Fuot'daa*).

(1) The short vowels have the same quality as the long vowels.

(2) The use of *ae*, *ai* long, as in the Orthographical System.

(3) A very complicated diphthongal system, first, the 'ei, au, eu' corresponding to the old simple vowels *ēe*, *ōo*, *ūe*. are *uy*, *uw*, *uüë*; secondly, those corresponding to the old diphthongs are perhaps *aey*, *ow*, *e'üë*; thirdly, when either of these precede nasals, they become *aay*, *aaw*, *oeüë*.

(4) The 'g' is always *g*, except in the termination 'ig.'

(5) The initial 'st, sp' become *sht*, *shp* (or perhaps *sh't*, *sh'p*).

(6) The 'ng' treated as in the Orthographical System.

C. *The Practical System of Pronunciation*, used throughout Middle Germany, from the Polish to the French frontier, in Silesia, Upper Saxony, Franconia, the Palatinate of the Rhine, and Upper Palatinate, and also in Bavaria and Austria.

(1) Short and long vowels the same in quality.

(2) All long 'e' are *āi* [but *āe* is often heard in Saxony.]

(3) The diphthongs 'ei, au, eu' are *aay*, *aaw*, *aay* [but *oy* or *aoy* is used for 'eu' on the stage, the *aay* being thought vulgar; Rapp supposes a theoretical *oüë*, other theoreticians give a theoretical *auüe*, I have never heard either.]

(4) Initial 'g' is *g*, final 'g' is *kh* or *ky'h*, and 'g' between vowels, and after a liquid and before a vowel, is *gh* or *gy'h*.

(5) Initial 'st, sp' always *sht*, *shp* [or, in Saxony, in the most refined speaking, more exactly *sh't*, *sh'p*.]

(6) The 'ng' is always *ng* without any final *g* [or *k*.]

It is this system of pronunciation to which I have become accustomed by three years' residence in Dresden. But I always took the liberty of using those pronunciations known in other parts of Germany, which were easiest for my own organs, and I recommend other Englishmen to do the same. Thus the short German vowels 'a, e, i, o, u, ö, ü,' I recommend pronouncing as *āa*, *ē*, *ī*, *ō*, *ūo*, *öe*, *üe*, and the long as *āa*, *āi*, *ēe*, *ōa*, *ōo*, *ēo*, *ūe*. The diphthongs 'ei, au, eu' may be taken exactly as English *ei*, *ou*, *oi*, in the form most usual to the speaker. The 'g' may even be always *g*, except in 'ig,' but it sounds very harsh, and when the learner has once mastered *ky'h*, *kh*, which are quite indispensable, he will find no difficulty in using *gy'h*, *gh*. The *sh't*, *sh'p* or *sht*, *shp* initial are indispensable; the *st*, *sp* have a strange, short-tongued effect, and, as seen above, were confined to a very limited district, whence they are disappearing. The 'w' may even be pronounced as *v*, if the lip press the teeth very lightly, but *v* is so much softer and pleasanter that it should be adopted if possible. The place of the accent offers no difficulties to an Englishman.

With these liberties it does not become very difficult to assign rules for pronouncing German from ordinary spelling, and these I have tried to give in the following Alphabetical Key. The pronunciations are given on my own responsibility. I have paid great attention to German speech for more than thirty years; at one time I used to

speak well enough to be mistaken for a German by Germans; I have had much conference with Germans respecting pronunciation, and have studied many German orthoepical works. My directions may, I think, therefore, be followed with considerable confidence.

II. *Italian*.—For *Italian*, the spelling shews the pronunciation almost exactly, except in four important points, the double use of the three letters 'e, o, z,' and the position of the accent. It is quite impossible to give complete rules for overcoming these four difficulties. All elementary Italian books and dictionaries should have the broad sounds *ā ē, āo āo, dz* distinguished in some way from the fine *āi āi, ōa ōa, ts*; learners otherwise fall into difficulties which they can never correct. Although I resided eighteen months in Italy, and was at one time able to speak the language fluently, I have not attempted to grapple with these difficulties on my own responsibility, but have always consulted the excellent work of Valentini. In Petronj's (*Paitrao'nyee'z*) Pocket Italian Dictionary, Rosteri's (*Roastae'ree'z*) Pocket Italian Interpreter, and New Italian Grammar (all in English), these distinctions are always carefully marked. Based upon these helps and my own familiarity with the language, the following Alphabetical Key will most probably always lead the student correctly.

III. *French*.—There is this peculiarity about *French* spelling, that though it is quite impossible to guess the spelling of a word from its sound, the reverse process of telling the sound from the spelling is tolerably certain, and admits of reduction to rule, which will generally, not always, suffice. Although I have been familiar with French from childhood, have resided many months at various times in France, during which I diligently studied the pronunciation, and have industriously worked through many French treatises on the subject, I have been very glad to rely for the following Alphabetical Key on an admirable

little work by *Thériat*, cited below, and now apparently out of print. With this help, I hope that my Key will prove useful even to those who have considerable acquaintance with the language. But a pronouncing dictionary or vocabulary is still necessary, and for those who can read French, I recommend Adrien Feline's "Dictionnaire de la Prononciation de la langue Française, indiquée au moyen de caractères phonétiques, précédé d'un memoire sur la Réforme de l'Alphabet, Paris, 1851," 8vo, double columns, 383 pages, a work I find constantly useful. The following is a comparison of his symbols with the Glossic.

1. a	<i>āā</i>	13. u	<i>ue</i>	25. l	<i>l</i>
2. â	<i>ah</i>	14. û	<i>oo</i>	26. <u>l</u>	<i>ly'</i>
3. <u>a</u>	<i>ahn'</i>	15. <u>u</u>	<i>oen'</i>	27. y	<i>y</i>
4. e	<i>ai</i>	16. p	<i>p</i>	28. f	<i>f</i>
5. ê	<i>ae</i>	17. b	<i>b</i>	29. v	<i>v</i>
6. ε	<i>oe</i>	18. m	<i>m</i>	30. w	<i>w</i>
7. Ë	<i>eo</i>	19. t	<i>t</i>	31. s	<i>s</i>
8. i	<i>ee</i>	20. d	<i>d</i>	32. z	<i>z</i>
9. <u>i</u>	<i>aen'</i>	21. n	<i>n</i>	33. h	<i>sh</i>
10. o	<i>ao</i>	22. k	<i>k</i>	34. j	<i>zh</i>
11. ô	<i>oa</i>	23. g	<i>g</i>	35. r	<i>r'</i>
12. <u>o</u>	<i>oan'</i>	24. <u>g</u>	<i>ny'</i>		

These Alphabetical Keys were originally written and stereotyped for separate use, and hence they have been constructed independently of the preceding pages, with a separate key to the especially foreign sounds, which was continually referred to. This Key is therefore retained, and although the full explanations already given may have rendered it not so necessary as before, yet the reader may find it convenient to have a statement of all the new sounds he has to learn put before him at once, with a reference to the other fuller accounts.

EXPLANATIONS OF FOREIGN SOUNDS.

Six Vowels, heard in Provincial English.

[1.] *ae* is *a* with a higher larynx and narrower throat, a somewhat broader sound of *ai* in *air*, p. 32a. It has no resemblance to *aa*. It is very common in German, Italian, and French. Those who have a difficulty in pronouncing it may use *ai* long and *e* short.

[2.] *ah* is *aa* with the back of the tongue depressed, a thicker, broader sound of *aa*, producible from *au* by opening the corners of the lips (p. 33b). Common in French, common (but not acknowledged) in German, quite unknown in Italian. Those who have a difficulty in pronouncing it may use *aa*.

[3.] *ao*, confined to the diphthong 'oar' = *ao-u-(r')* in received English, but used provincially before all consonants, p. 35a. Common in German, Italian, and French before all consonants. Those who have a difficulty in sounding it may use *oa* long and *o* short in German and French, and *au* long and *o* short in Italian.

[4.] *ue* may be immediately sounded by trying to say *ee* or *i* when the lips are placed for *oo*, p. 29a. Common in French (where it must be rightly pronounced to be intelligible), and German (where it may be called *ee* or *i*, that being a vulgar native pronunciation), but unknown in Italian. In French it forms a diphthong with the following vowel, generating a sound much like an attempt to pronounce *w* and *y* at the same time, giving the greater predominance to the *w*, see p. 49b, and UI in the French Key, p. 210b.

[5.] *eo* may be immediately sounded by trying to say *ai* when the lips are placed for *oa*, p. 31a. Common in French (where it must be rightly pronounced to be intelligible), and in German parts of Germany (where it is always long, and may be called *ai*, that being a vulgar native pronunciation), but unknown in Italian. At the end of words *-le, -re, -me* after consonants are pronounced in French with the faintest possible indication of

this sound, which is written *ëö* in Glossic. See p. 94b.

[6.] *oe* is produced by trying to say *ae* (instead of *ai*, as in the last case) when the lips are placed for *oa*, p. 31a. Common in French (where it is distinguished from *eo* by careful speakers, but must not be confounded with any other sounds), and in German (where it is always short, and may be called *e* or *ae*, the latter being a vulgar native pronunciation), but unknown in Italian. Very like English *er* with untrilled *r*, but the lips are not rounded for *er* as they are for *oe*.

Four Nasal Vowels, peculiar to the French.

[7.] *aen'*, produced by keeping the uvula away from the pharynx, as in diagrams 22, 23, 24, all the time that the speaker tries to say *ae* or *a*. Not to be confounded with *ang*, which consists of *a*, a glide, and *ng*, whereas *aen'* is one simple vowel on which a note of any length can be sung. But this *aen'* is sometimes heard during the glide, in passing from *a* to *ng*, when the vowel is continued, even while the uvula is relaxed, as in diagram 24 for the *ng*. Practice saying *ae-aen'-ae-aen'*, &c., in one continuous emission of breath, feeling the motion of the uvula. Examine the effect of closing the mouth and nostrils alternately, by the hand only, while saying *aen'*. See p. 40a.

[8.] *ahn'*, produced by keeping the uvula away from the pharynx, as in diagrams 22, 23, 24, all the time that the speaker tries to say *ah* (or *au*, but try *not* to round the lips). Differs from *aang* as *ang* from *aen'*. Exercise *ah-ahn'-ah*, &c. as in [7]. Never call this *ong* or *ang*. See p. 40a.

[9] *oan'*, uvula as in diagrams 22, 23, 24, all the time that the speaker tries to say *oa*. Exercise *oa-oan'-oa-oan'* &c., see [7]. Never say *ong*. Distinguish clearly between *ahn'* and *oan'*. English speakers are apt to call both *ong*. See p. 40b.

[10.] *oen'*, uvula as in diagrams 22, 23, 24, all the time that the speaker tries to say *oe* (or *u*.)

Exercise *oe-oen'-oe-oen'* &c., see [7]. Never say *wng*. See p. 41a.

Six German Consonants, of which two are provincial English, and the other four may be pronounced with received English sounds.

[11.] *kh*, lips open, tongue almost as for *oo*, diagram 5, but even a little closer to the uvula, so that the breath escapes as a hawking, rasping hiss. The Scotch *ch* in 'Loch'=*lokh*. Never say *k*. See p. 83a.

[12.] *gh*, the same as *kh* (see [11]) with the voice laid on, producing a harsh guttural buzz. This may be always called *g* in German, that being the pronunciation of one district. See p. 83b.

[13.] *ky'h*, an attempt to say both *y* and *kh* at once, tongue very nearly in the position for *ee* (diagram 1 and 8), or *ai* (diagram 2 and 9). The sound is almost *yh*, as in English-Hugh *Yheu*, and this sound may always be used for *ky'h*. The Scotch *ch* in 'nicht'=*neky'ht*. Never say *sh* or *ch*, which are common English errors. See p. 81a.

[14.] *gy'h*, the same as *ky'h*, [13], with the voice laid on, so that it is very nearly *y*, but a little harsher; and *y* is a vulgar German pronunciation. This may be always called *g* in German, that being the pronunciation of many persons in North Germany. See p. 81a.

[15.] *f'* is an *f* made with the lips in the position for *w*, as in diagram 12, but closer, taking care that the lower lip does not touch the upper teeth. *F'* is an attempt to say *f* without using the teeth. But *f* may always be used, that being a very general pronunciation. See p. 65.

[16.] *v'* is a *v* made with the lips in the position for *w*, as in diagram 12, but closer, taking care that the lower lip does not touch the upper teeth. It is *f'*, [15], with the voice laid on; that is, it is an attempt to say *v* without using the teeth. But *v* may be always used. Englishmen are cautioned against saying *w*. See p. 65.

Two Liquid Consonants, peculiar to Italian and French.

[17.] *ly'* is an attempt to pronounce *l* and *y* at the same time, so that the front of the tongue is as in diagram 20, and the back as in diagram 1. If in saying 'billion'=*bil-yun* we prolong the *l* till we begin to say *y*, we produce *ly'* as an intermediate glide, thus *bil-ly'-yun*. It is not *ly*. Common in Italian and in the pronunciation of elderly Frenchmen, but within the last 50 years it has been replaced by *y* in France. Never use *y* for *ly'* in Italian. This is called "l mouillé" *aen möoyai* (formerly *möoly'ai*) in French. See p. 81b.

[18.] *ny'* is an attempt to pronounce *n* and *y* at the same time, so that the uvula and front of the tongue are as in diagram 23, and the back as in diagram 1. If in saying 'onion'=*un-yun*, we prolong the *n* till we begin to say *y*, we produce *ny'* as an intermediate glide, thus *un-ny'-yun*. It is not *ny*. Common in both Italian and French. Beware of calling 'Boulogne' *Booloim*, or *Boolong*, or *Booloan*, it is properly *Booloany'*. This is called "n mouillé" *aen möoyai* (formerly *möoly'ai*) in French. See p. 82a.

Two Consonantal Diphthongs, used finally, but not initially in English.

[19.] *ts*; if in saying *pats* we pause at the *t*, keeping the tongue as in diagram 16, and then explode from *t* to *s*, thus *pat-ts*, we produce the initial *ts*. Common in German and Italian, but unknown in French. See pp. 70b and 71a.

[20.] *dz*; if in saying 'pads'=*padz*, we pause at the *d* as long as we can sound the voice in that position, and then, while the voice is still sounding, come suddenly down on *z*, thus *pad-dz* (taking care not to drop from *z* into *s*, as Englishmen are apt to do), we produce the initial *dz*. Not uncommon, but not very common, in Italian; unknown in German and French. See p. 97a.

NOTES.

[21.] In using the English sounds *ai*, *oa* in foreign languages be extremely careful never to

add after-sounds of short *ee* and *oo*. This trick is quite unknown abroad, and is extremely unpleasant, often unintelligible, to foreigners.

Cautions for English Speakers of German, Italian, and French.

[22.] The letters *t*, *d*, *n*, *s*, *l*, *r*, are pronounced in German, Italian, and French, with the tip of the tongue rather more forward than in English, so as to lie quite on the roots of the teeth, almost as much as for English *th*. See *t'*, *d'*, p. 70*a*; *n''*, p. 77*a*; *s*, *s'*, p. 70*b*; *l'*, p. 73*b*; *r''*, p. 74*b*.

[23.] Vocal *r* is unknown in German, Italian, and French, and Englishmen are therefore cautioned against using it, as they will be considered to have omitted *r* altogether, and would hence become unintelligible. A strongly-trilled *r'* must always be used. Germans and French (not Italians) often use the Northumbrian burr or

uvular trill '*r*' (p. 83*b*), but this is always considered erroneous, even by those who use it. Be careful never to introduce a trilled *r'* between the final *aa*, *u*, of one word, and the initial vowel of the next. This is quite unknown abroad.

[24.] The aspirate *h* is *unknown* in French and Italian, but is *never* dropped in German. The French so-called "h aspiré" *aash aaspeer' ai* is a mere hiatus.

[25.] Diphthongs in German are very close, but the first element being longer than in English, sound very broad. In French and Italian the vowels are rather *slurred* together than united into a glide to form a proper diphthong (p. 45*a*). When in Italian several vowels come together on one note in singing they are all to be distinctly heard, and are to be slurred together in this way. See Section XV, p. 213. No written vowel must be left out in speaking or singing Italian.

I. ALPHABETICAL KEY TO GERMAN PRONUNCIATION.

Only *one* un-English sound is absolutely necessary for speaking German intelligibly, namely, *hh*, the Scotch *ch* in *loch* [11]. The bracketed numbers refer to the explanations on p. 193, where it will be seen that 11 other new sounds, or combinations of sound, are also in use. Of these *ts* [19], and *dz* [20], are only un-English by being used at the beginning, instead of only at the end of syllables. For *ae* [1] we may use *ai* long, and *e* short;—for *ao* [3], *o* short;—for *ue* [4], *ee* long, and *i* short;—for *eo* [5], *ai* long;—for *oe* [6], *e* short;—for *ky'h* [13], *yh* as *h* in *hue*;—for either *gh* [12] or *gy'h* [14], simple *g*;—and for *f'* [15] and *v'* [16], simple *f*, *v*. Persons so speaking will be always well and easily understood by Germans, although the sounds are frequently incorrect, or, more properly, vulgar.

In the following alphabetical list, *Italics* mark the pronunciation in Glossic characters.

A is long or short *aa*, never English *ai*, *a*, as *Strasze sht'i'äa'su*, Mann *mään*.

Ä is long or short *ae* [1], as *sprächen shpr'äe'ky'h'en*, Männer *mään'er'*; but may be miscalled *ai*, *e*, as *shpr'äi'yhen*, *men'er'*.

AA is always long *aa*, as *Aal aal*.

AE is precisely the same as **Ä**, and is often used instead of it in capitals.

AEU is precisely the same as **ÄU**.

AH is always long *aa*, chiefly used before *L*, *M*, *N*, *R*, as *Pfahl pf'äal*, *Rahm r'ääm*, *Ahnen äa'nen* *Bahre*, *baer'u*.

AI is precisely the same as **EI**, and may be pronounced as *ei*.

AU is *ou*, taken as *aa-öo*, and the *aa* may be made long; as *Laut laut* (scarcely to be distinguished from English 'loud.')

ÄU may be always called *oi* as in North Germany; it is professedly *aa-üe* [4], and is often confused with **AI**, as *Häuser hoi'zer'*, or *haai'zer'* often *hei'zer'*. See [25].

B is *b* at the beginning of words or between the two vowels (lengthening the preceding vowel), but *p* at the end of words, as *bat bää*, *graben grääben*, *Grab gräap*.

BB is *b*, and shortens the preceding vowel, as *Ebbe äeb'u*.

C before *A*, *O*, *U*, is *k*, in which case it is often replaced by **K**; but before *AE*, *E*, *I*, *UE*, *EI*, it is *ts*, in which case it is often replaced by **Z**. Before any other letters but *H* and **K**, **C** is only used in foreign words, as *Capital kaapeetäa'l*, *Ceder tsai'der'*.

CH after *A*, *O*, *U*, *AU*, is *hh* [11], and generally (not always) shortens the preceding *A*, *O*, as *machen mäakh'en*, *pochen päokh'en*, *pökh'en*, but *Buch böokh*. **CH** after *AE*, *E*, *I*, *EI*, *EU*, *AEU*, *R*, *L*, *N*; that is generally, is *ky'h* [13] (nearly *yh*), and also often shortens the preceding *E*, *I*, as *Pech paeky'h* or *peyh*, *ich äeky'h* or *iyh*, *Dolch döolk'y'h* or *dölyh*, *manch mäanky'h* or *määnyh*, *durch döör'ky'h* or *döör'yh*. In the final syllable *ehen* it is also *ky'h*, as *Mädchen määndky'h'en* or *mai'äyhen*, the only German syllable in which **CH** is initial. In foreign words from Greek it is *kh*, *ky'h*, according to the following vowel, sometimes *k*, and from French it is *sh*, as *Chaussee shoasäi'*. **CHS** is always *ks*, as *sechs zäeks* or *zeks*.

CK used for **KK**, which is often written, is *k*, and shortens preceding vowel, as *Mücke müek'u* or *mik'u*.

D is *d* at the beginning of words or between two vowels (lengthening the preceding vowel), but *t* at the end of words. as *däus*, *Adel äa'der'*, *stand shtäant*. The Germans advance the tip of the tongue nearer the teeth than the English [22].

E is generally *ai* [21] when long, and may be always so called, but is sometimes *ae* [1] long, and before a consonant is *ae* short, but may be called *e* short. When final and unaccented it is practically *u*, as English final *A* in 'idea.' When in a final syllable with *L*, *M*, *N*, *R*, it is indistinct, and may be called *e*, very lightly pronounced, and in case of —*el*, —*en*, the vowel is sometimes entirely omitted. Some German writers on pronunciation allow —*ER*, —*ES*, final to be —*ur'*, —*us*. Examples, *heben*, *häv'ben*, *Eber äe'ber'* or *äi'ber'*, *eine einu*, *Adel äa'del* nearly *äa'del*, *offenen äofenen* or *of'nen*, *Nudeln noo'deln* (not *noo'del-n*, or *noo'dlen*, as Englishmen often say).

EE always long *ai* [21], as *Beet bäit*.

EH always long *ai* [21], or long *ae* [1], the latter rare; generally used before *L*, *M*, *N*, *R*, as *Ehre äi'r'u*, compare *Aehre äe'r'u* or *äi'r'u*.

EI is *ei* taken as *ay* that is *aa-ëe*, and the first element may be long; as rein *r'ayn* or *r'ein*. See [25].

EU is precisely the same as AEU, and may be always called *oi* as in North German, but is professedly *aa-üe* [4], and is often confused with AI or EI, as Eule *oi-lu*, or *aaüe-lu*, often *ei-lu*. See [25.]

F always *f*, but in some districts *f'* [15] after *p*.

FF always *f* shortening preceding vowel, as Staffelei *shtaafelei*.

G may be always called *g* when at the beginning of syllables, or between two vowels, and *h* when at the end of words. except in the syllable *-ig*, which may be called *-ëky'h* [13] or *-iyh*. In the middle and South of Germany (that is, more generally) G at the beginning of words is called *g*, and in the middle of words *gh* [12] after A, O, U, AU, and *gy'h* [14] after AE, E, I, EI, EU, AEU, R, L, but at the end of words *kh*, *ky'h* after these letters respectively, and lengthens the preceding vowel; as tag *tänkh*, or *tänk*, woge *v'ö'ghu*, or *vö'gu*, Zug *tsöokh*, or *tsöok*; Säge *zäe'gy'hu*, or *zäi'gu*; Siego *zëe'gy'hu*, or *zëe'gu*, feige *fei'gy'hu*, or *fei'gu*, ängeln *oi'gy'heln* or *oi'geln*.

GG is simple *g*, but shortens the preceding vowel, as Roggen *r'ögen*, or *r'ögen*.

H before a vowel *h* [24], as heiser *hei'zer*, except in TH, which see; after a vowel, mute, lengthening the vowel. See AH, EH, IH, OH, ÜH.

I is long and short *ee* (and short *i* in North of Germany, so that short *i* may always be used in place of the more difficult short *ee*), as Vergiss-mein-nicht *fer'gëes-mein-nëeky'ht*, or *fer'gis-mein-niyht*.

IE is long *ee*, except when final in a few foreign words where it is *ëe-u*, or *yu*, as Liebe *lëe'bu*, Lilie *lëe'lëe-ü*, or *lëel'yu*.

IH is long *ee*, as in ihnen *ëe'nen*.

J is *y*; in German Gothic print the capitals I J are not distinguished.

K is *k*; avoid middle German pronunciation of K, as *k-h*. when beginning a syllable, as komm *k-höom*, and say *köom* or *köön*.

L is *l*, as Lüge *lue'gy'hu* or, intelligibly, *lee'gu*.

LL is *l*, but shortens preceding vowel as lallen *lääl'en*.

M is *m*, as Mutter *mööt'er*.

MM is *m*, but shortens preceding vowel as kämmen *kääm'en* or *käm'en*.

N is *n* except before K, when it sounds *ng*, as drinnen *driënen* or *driin'en*, trinken *driëngk'en* or *dri'ngk'en*.

NG is always *ng*, as in English 'long,' and never *ng-g* as English 'longer': thus, lang länger, läng lang'ger', or *lëng'ger'*, not *läeng'ger'*, or *lëng'ger'*. Final NG is sometimes erroneously called *ngk*, as lang, *läangk*.

O is long *oa* and short *ao* [3], or short *o* (heard in North Germany), which may therefore always be used in place of the more difficult short *ao*, as grosze *gröa'see*, Ochs *öoks*, or *öks*.

Ö when long is *eo* [5], and when short *oe* [6], but may be called *ai* when long and *äe* (or *ë*) when short, as these are common vulgar pronunciations; thus, 'gröszer' properly *grëo'ser'*, vulgarly *gräi'ser'*; 'könnte,' properly *köen'tu*, vulgarly *käen'tu* or *kën'tu*.

OE, Æ the same as Ö, usually employed in names as Goethe *Gëo'tu* (vulgarly *Gäi'tu* like English 'gaiter').

OH is long *oa* as ohne *oa'nu*.

OO is long *oa* as Boot *boat* (never *oo*).

P is *p* as Pass *päas*. Confused with B in Saxony.

PF properly *pf'* [15], may be called *pf* (never simple *f*), as Pfaffe *pf'äuf'u* or *psäuf'u*, never *fäuf'u*.

PP is *p*, but shortens preceding vowel as Pappe *päap'u*.

QU is *kw'* [16], and may be called *kw*, but must never be called *kw*, Quelle *kv'äel'u* or *kvël'u* (never *kwël'u* as in English 'queller').

R is properly *r'*, [23] with the tip of the tongue trilled, but is frequently made by trilling the uvula, a practice condemned by those who follow it. This *r'* never forms a diphthong with the preceding vowel, as in English *eer, air, oar, oor*, and *ai, oa* often occur before it, as Lehre *läi'r'u*, as well as short vowels, as sterben *shtäer'ben* or *shtëer'ben*, mürbe *müer'bu* or *mür'bu*.

RR is *r'*, shortening the preceding vowel, as Pfarrrer *pf'äar'er'*.

S at the beginning of a syllable, before a vowel or between two vowels is always *s* (never *z*); at the end of a syllable it is always *s*. In

German Gothic types, and sometimes in Roman types, a long *f* is used in the first two cases, and a short *s* in the second: Ex. faufeln *zoi'zeln*, genas *genā's*. See *sp, ss, st, sz*.

SCH is always *sh*, and often shortens the preceding vowel, as *rasch rāash*, schütteln *shüt'eln* or *shüt'eln*.

SP at the beginning of a syllable is most generally called *shp*, as *spiel shpē'e*, but in Hanover it is called *sp*, as *spēel*. See p. 190b (5).

SS is *s*, and shortens the preceding vowel, as *küssen kües'en* or *kis'en*, unless in German Roman types it is used for **SZ**, which see. In German Gothic types **SZ** is often used for **SS** at the end of words and before consonants (never before vowels) as 'nusz' for 'nuss' *nōos*.

ST at the beginning of a syllable is most generally called *st* as *stehen shtāi'en* or *shtāin*, but in Hanover it is called *st*. At the end of a syllable it is always *st* as *ist äest*, or *ist*, and never *shst*. See p. 190b (5).

SZ is always *s*, and lengthens the preceding vowel, except when in German Gothic types it is used for **SS**, as is common at the end of words or before consonants. In German Roman types **SS** is often used for **SZ**, and when this is done, **SZ** is not used at all. Compare 'Flusz Flüszé' with 'Nuss Nüsse' that is *floos flūe's ee* or *flēe'ee*, with *nōos nūes'u* or *nū'su*.

T is *t* with the tongue nearer the upper gums than for English *t* [22]. In Saxony it is confused with **D**.

TH is *t* lengthening the following vowel as *That tāat* (never *th* or *dh*). See **H**.

TSCH is *ch*, that is *tsh*, used at the end of words, as *Deutsch doich* or *doitsh*.

TZ is *ts*, used at the end of a syllable after a short vowel (but the **T** is frequently omitted), as *nutz nōots*.

TZSCH is *ch*, and is sometimes used at the end of words, as *Retzsch Rāech* or *Rētsh* (like "wretch").

U is long and short *oo*, but short *uo* may be said, as *Putz pūots* or *pūots*.

Ü is long and short *ue* [4], but may be called long and short *ee*, or *ee* long and *i* short, as this is a vulgar pronunciation known all over

Germany; thus, 'Müller' properly *Müel'er*, very often *Mēel'er* or *Mīl'er* never *Mul'u*, *Mōo'lu*, *Mew'lu*, as English people barbarously pronounce Prof. Max Müller's name.

UE is often used as the capital form of **Ü**.

UH is long *oo*, as *Uhlan Oōlā'n*.

UJ is sometimes used as a capital form of **Ü** in Austria.

V is by some German theorists called *f'* [15], but is most usually *f* (never *v*), as *von fāon* or *fōn* (never *vōn*). Those Germans who call **W** *v'* [16], have the greatest difficulty in pronouncing a true *v*.

W is *v'* [16] throughout the middle and South of Germany. German theorists declare that *v* is always used in the North (though the present writer has never found a German who knew the sound of *v*), and hence Englishmen may always use this easier *v* (but never *w*), as *wer weisz v'äer' v'eis* or *vāer' veis* (*vāer'* may be called *vairr'*, as in English 'vary' *vairr'i*).

X is *ks*, but only occurs in non-German words.

Y is always considered as a vowel, and to be, in the older German diphthongs **AY**, **EY**, another form of **I**. In later spelling **AI**, **EI** are used, and **Y** is confined to non-German words, being called long and short *ee*.

Z is always *ts* [19], never *dz* [20] or simple *z*, very common at the beginning of syllables as *zuzuziehen tsōo'tsōo-tse'n*.

ZSCH is *ch*, often used at the beginning of words, as *Zschokke Chāoku*, or *Chōku*, *Tshōku*.

German words generally receive the accent on the root syllable of native words, and on the last syllable of those taken from French and Latin.

Example of difficulties: Ach! eine einzige üble feurige Mücke könnte wohl auch mich böse machen, was mir unendlich leid thäte. *Aakh!*
ei'nū ei'n-tse'gy' hū äeblū foir'ägy'hu mück'ü kōen'tū v'äl oukh mēek'y'h böe'zu māakh'en, v'äas mēer' dön-äew'älēek'y'h leit täe'tu which would be intelligible if mispronounced; *Aakh!* *ei'nu ei'ntsigu äeblu foir'ign mikru kentu voal oukh migh' bai'zu māakh'n, vāas mēer' oon-en-dli'gh leit täi'tu*. (Ah! a single evil fiery gnat might indeed even me angry make, which to me infinite sorrow would do). See German Songs, pp. 217-224.

II. ALPHABETICAL KEY TO ITALIAN PRONUNCIATION.

Italian (or properly, *Tuscan*'), may be pronounced intelligibly without introducing a single unusual English sound by simply using *e* for *ae*, *o* or *au* for *ao*, *ly* for *ly'*, and *ny* for *ny'*. For more correct speaking, study the vowels *ae* [1], on p. 193; *ao*, [3]; the consonants *ly'* [17], *ny'* [18], and the consonantal diphthongs *ts*, *dz* [19, 20]. Observe also the cautions [21, 23, 25].

Italian vowels are generally shorter than English long, and longer than English short vowels. They have precisely the same sound whether long or short, and any one may be made long in singing. Observe also that double consonants in Italian should be pronounced twice, to imitate the peculiar energy which they receive and which always distinguishes them from single consonants.

In the following Alphabet, *Italics* mark the pronunciation in Glossic.

A is *aa* middle length, as raro *r'aa'r'oa*, fatto *faat'toa*, cassa *kaas'saa*. It is *never* indistinct, as final 'a' in English. Never allow an *r* or *r'* to be heard after it. The preposition "a" when before a consonant always runs on to it, and doubles it; thus, *aluiaal-loo'ee*. Whenever a word ends in -à, with the accent on it, the following consonant is also doubled in correct Tuscan.

B is *b*, never confused with *p*, as bardo *baa'r'oa*.

BB is *b-b*, as if occurring in two words, as in English, *Bab Ballads*; as *gabbia gaab-beeaa*.

C before A, O, U, is *k*; and before E, I is *ch*, but when CE, CI, CIA, CIO immediately follow a vowel, the *t* of *ch*-*tsh* is not so distinctly heard, so that to English ears the sound is nearly *sh*, but is really that modification of *sh* heard in prolonging the hiss of English *hatch*, *fetch*, as long as possible, but pure *ch* is better than pure *sh*. Ex., *acerbo aach'aer'boa*, *face faa'char*.

CC before A, O, U is *k-k*, as if in two words, as English *book-case*; and before E, I is *t-ch* as English *fat-cheese*, as *accendere aat-chaen'dair'ai*, *face faat'chai*.

CCH, used only before E, I, is *k-k*, like **CC** before A, O, U.

CCI before A, O, U is *t-ch*, like **CC** before E, I, as *braccia braat'chaa*, *caccio kaat'choa*; otherwise it is *t-chee*, as *abbracci aab-braat'chee*.

CH, used only before E, I, is *k*, as *chiave kyaa'vai*, *cheto kai'toa*.

CHI before A, O, U, is nearly *chy*, *chiodo kyoo'doa*.

CI before A, O, U, is *ch*, simply (see **C**), as *ciaccia chaan'chaa*; before E it is always *chy*, as *cielo chyae'toa*, as *cieco chyai'koa*, *ciecheseo chyai'kae-skoa*, *ciera chyai'r'aa*.

D is *d* with the tip of the tongue against the roots of the teeth [22], is never confused with *t*, as *dato daa'toa*.

DD is *d-d*, as in two English words, as *made-dishes*; Ex., *freddo fraid'doa*.

E is sometimes *ai* [22] and sometimes *ae* [1], the former is called 'chiuso' *kyoo'zoa* close, and the latter 'aperto' *aapaer'toa* open. The meaning of a word often depends on making this distinction of sound, which is not marked in spelling, and can be fully learned from a dictionary alone. The following rules (derived from Valentini) apply to numerous, very common cases, and should be studied by those who wish to pronounce Italian well.

Use *ai* (close *e*) in words ending like the following pass **EGGIO** *paas-said'joa*, **DEGNO** *dai'ny'oa*, **civilMENTE** *cheeveelmain'tai* (only when adverbs), **alIMENTO** *aaleemain'toa*, **burIESCO** *boor'lais'koa*, **caprETTO** *kaapr'ait'toa* (only when diminutives), **colpEVOLE** *koalpai'voalai*, **belleZZA** *bail-lait'tsaa*, **avERE** *avair'ai* (only when verbs in *ere* long), and **cedEI**, **cedE'**, **tEnne**, **prEse**, **crEbbe**, &c.; **credEVA**, **cedESSI**, **credESSERO**, &c., **chaidai'ee**, **chaidai'**, **tair'nai**, **pr'ai'zai**, **kr'ai'b'bai**, &c.; **kr'ai'dai'vaa**, **chaidai'see**, **kr'ai'dais'sair'oa**, &c., in the past tenses of all verbs, in the monosyllables "me, te, se, ne, ce, ve, le, r \grave{e} , tre, fe," &c.; "che," and its compounds "parch \grave{e} , bench \acute{e} ," called *mai*, *tai*, *sai*, *nai*, *chai*, *vai*, *lai*, *r'ai*, *tr'ai*, *fai*, *kai*, *pair'kai*.

bainkai: in ALL UNACCENTED SYLLABLES; and when E replaces a Latin I, as cetera *chai'tai-raa*, neve *nai'vai*, pesce *pai'shai*, &c. The adverb "e" meaning 'and' is also *ai*, but when occurring before a consonant doubles it, as e lui *aii-loo'ee*; this is also the case for all words ending in -è in proper Tuscan.

Use *ae* (open *e*) in other words ending as *BELLO* *bael'loa* (with its inflections "bella, belli, belle"), *DENTE* *daer'tai*, *SEMENZA* *saimen'tsaa*, *mestiERE* *maisteere'rai* (not verbs), *desidERIO* *daiseedae'r'eeoa*, *eccESSO* *ait-chaes'soa*; generally when accented in the last syllable but two and in the monosyllable è *ae*, meaning 'is'; and generally when E stands for Latin E, Æ, CE, as bene *bae'nai*, mesto *maes'toa*.

F is *f*, as ferro *faer'r'oa*.

FF is *f-f*, the hiss of *f* prolonged, and somewhat relaxed in the middle, as in English stiff-foot. Ex., affatto *aaf-faat'toa*.

G before A, O, U is *g*; before E, I is *j*, as gara *gaer'aa*, gorgo *goar'roa*, guscio *goos'hoa*; gesto *jaes'toa*, gigante *jeegaan'tai*.

GG before A, O, U is *g-g*, as in English big-goat; before E, I is *d-j*, as in English bad jest; as distraigo *deestr'aag'goa*, fuggono *foog'gounoa*.

GGH, only used before E, I, is *g-g*, as in English big geese, as sogghigno *soag-gee'ny'oa* [18].

GGI not before a vowel is *d-jee*. as oggi *aod'jee* [3]; before A, O, U, *d-j* as scheggia *skaid'jaa*.

GH, only used before E, I, is simple *g*, as piaghe *pyaa'gai*, laghi *laa'gee*.

GHI before A, E, O is almost *gy*, but the vowel *ee* is more distinctly heard, as it were *gëe*, as ghiaccio *gyaat'choa*, ghiaccio *gyaot'tsoa* [3].

GI not before a vowel is *jee*; before A, O, U, is *j*, as giacere *jaachai'r'ai*, Giacomo *Jaa'koamoa*, giugno *joo'ny'oa*.

GL before A, O, U is always *gl*; before E, I, it is *gl* in the following words ONLY: *gleba* *glae'baa* [1], *Egle* *Ai'glai*, *glenoide* *glainao'eedai* [3], *negligere* *naiglee'jair'ai*, *negletto* *naiglaet'toa*, *glifo* *glee'foa*, *gliconico* *gleekao'neekoa*, *glittografia* *gleet'toagr'aafee'aa*, *gleet'toagraa'feekoa*, *anglico* *aang'gleekoa*; before I in ALL OTHER words it is *ly'* [17], or nearly *ly*, as *gli ly'ee*, *ceugli* *kwai'ly'ee*, *scogli* *skao'ly'ee*, *cespugli* *chaispoor'ly'ee*.

GLI before A, E, O, U is always *ly'* [17], or nearly

ly, as *paglia* *paaly'aa*, *aglio* *aaly'oa*, *figliuccio* *fee-lyoot'choa*, *dagliene* *daaly'ainai*.

GN is always *ny'* [18], or nearly *ny*, never *gn*; as *gnocco* *ny'aok'koa*, *bisogno* *beezaony'oa*, *pugni* *poo'ny'ee*.

GU not before a vowel is *goo*, but before A, E, I, O, is almost *guo*, the vowel being rather more distinctly heard, as it were *göo*, as *guai* *gwaa'ee*, *sangue* *saang'gwai*, *tregua* *trae'gwaa*.

H is never pronounced as *h*; it is now used only in the combinations CH, GH, which see. When formerly written before vowels as 'ho hai, ha, havere,' it was entirely mute; these words are now written 'ò, ai, à, avere', and read *ao*, *aa'ee aa*, *aavai'rai*.

I is always *ee*, except in the combinations CI, GI, CHI, GHI, which see, and generally before vowels, where it is *y*, or nearly *ëe*. Final -i makes the following consonant to be pronounced double in correct Tuscan.

J final stands for II, and is called *ee-ee*, as *studj* *stoo'dee-ee*. At the beginning of words it is written for I, and pronounced nearly as *y*, but the vowel is more distinct, as if *ëe*, as *jeri* *yaer'ee*.

L is always *l*, as *lui loo'ee*, except in GL which see.

LL is always *l-l*, as in English soul-less, as *ballo* *baal'loa*.

M is always *m*, as *mano* *maa'noa*.

MM is always *m-m*. as in English *sham* moans, as *fiamma* *fyaan'ma*.

N is always *n*, except before C, G, followed by A, O, U, or before CH, GH, followed by E, I, in which cases it is *ng*, as *vincere* *veen'chair'ai*, *figgere* *feen'jair'ai*, but *bianchi* *byaang'kee*, see NG, NGH.

NG before A, O, U is always *ng-g*, as in English "finger," as *lungo* *loong'goa*, but before E, I is always *n-j*, as *piange* *pyaan'jai*,

NGH only used before E, I is always *ng-g* as in English "stronger," as *lunghi* *loong'gee*.

O when close is *oa* (if anything rather more inclined to *uo*), and when open is *ao* (or very nearly *o* or *au*, which may be used for it). As in case of E, (which see), the meaning often depends on the distinction, although it is not marked in spelling and can be fully learned from a dictionary alone. The following rules (also derived from Valentini) apply to numerous very common cases, and should be studied by those who wish to pronounce Italian well.

Use *oa* in words ending like the following:—*fiato* *OJO* *fee'laatoa'yoa*, *biONDO* *byaon'doa*, *buf-fone* *boof-foan'ai*, *CONTE* *koa'n'tai*, *amORE* *aamaor'ai* (English people should especially note this case, as they are apt to say *u-maor'ai*), *gelOSO* *jailoa'soa*, with their inflections; in all words where *O* replaces Latin *U*, and in ALL UNACCENTED SYLLABLES.

Use *ao* in words ending like the following:—*sciolto* *shaolt'toa* (unless they correspond to Latin —*ULTUS*, as *volto* *voal'toa* 'countenance'), *glORIA* *glao'r'eeaa*, *oralORIO* *oar'aintao'r'eeoa*; *allORO* *aal-lao'r'oa*, *conFORTO* *koanfaor'toa*, *appOSTO* *app-paost'toa*, *galeOTTO* *gala'oi-aot'toa*, *cagnOLO* *kaany'ao'loa*; in all words where it follows *U* in an accented syllable, as *uomo* *wao'moa* (nearly); in all words ending in—*ò* (causing the following consonant to be doubled in pronunciation in correct Tuscan), as *amò* *aamao'*; in all words where it replaces Latin *AU*, as *poco* *pao'koa*; and generally (by no means always), where it replaces Latin *O*, as *moto* *mao'toa*, but *voce* *voa'chai*.

P is always *p*, as *pianta* *pyaan'taa*.

PP is *p-p* as in English *slop-pail*, as *troppo* *traop'poa*.

QU is nearly *kw*, but the vowel is more distinct, almost *kòo*, as *quale* *kwaa'lai*, or more nearly *kòoa'lai*.

R is always *r'*, very strongly trilled, even before a consonant, even more strongly than in Scotland, and always with the tip of the tongue, never with the uvula. Carefully distinguish *carne* *kaar'nai* 'meat,' from *cane* *kaan'ai* 'dog.'

S has two sounds *s* and *z*, the *s* is a very sharp pure hiss, but the *z* has the voice held only for a short time, and either rapidly falls into a gentle *s*, as in English 'that's his!' *dhats hize*, or at the beginning of words begins with a gentle *s*.

Use *s* at the beginning of a word before vowels, and the sounds *k*, *f*, *t*, and in the middle of words after the sounds of *l*, *m*, *n*, *r'*, *sano* *saa'noa*; *scala* *skaa'laa*, *schermo* *skair'moa* *sfinge* *sfeen'jai*, *spillo* *speel'loa*, *squama* *skwaa'maa*, *stelo* *stai'loa*; *polso* *poal'soa*, *censura* *chainsoor'aa*, *verso* *vaer'soa*; also in words ending like *amorOSO* *aamaor'oa'soa*, *bramoSIA* *braamoasee'aa*, *animosità* *aan'neemoa'seetaa'*; in the past tenses in *-esi*, *-ese*, *-esero*, and after the prefixes *di-*, *ri-*, corresponding to Latin *de-*, *re-*.

Use *z* (very short or nearly *sz*) at the begin-

ning of a word before the sounds *b*, *d*, *g*, *v*, or *l*, *m*, *n*, *r'*, as *sbaglio* *sbaaly'oa*, *sdegno* *szdainy'oa*, *sgarbo* *szgaar'boa*, *svanire* *szvaanee'r'ai*, *smorto* *szmaor'toa*, *snello* *sznael'loa*, *sradicare* *szraa-dee-kaar'ai*; and *z* (nearly *sz*) between two vowels (except as before), as *rosa* *raoz'sa*, *esatto* *aizaa'toa*, *spasimo* *spaaz'seemoa*, *esito* *aez'seetoo*; and simple *z* short, in the prefixes 'dis-', *mis-*, before a vowel, or the sounds of *l*, *d*, *g*, *v*, or *l*, *m*, *n*, *r'*, as *disonore* *deez-ooaora'i*, *dis-detta* *deez-dait'taa*, *disgrazia* *deez-graa'tsaa*.

SS is *s-s* as in English *mis-sent*, as *assenza* *aas-saen'tsaa*.

SC before *A*, *O*, *U*, is simply *sk*, but before *E*, *I*, it is a very strongly pronounced *sh*, as *scena* *shue'naa*, *pesci* *pai'shee*.

SCI before *A*, *O*, *U*, a very strongly pronounced *sh*, as *sciocco* *shoak'ka*, *cresciuto* *kraishoo'toa*.

T is *t* with the tip of the tongue against the roots of the teeth, see *D*, as *tasto* *taa'staa*.

TT is *t-t* as in English *boot-tree*, as *fatto* *faat'toa*, quite different from *fato* *faa'toa*.

U before a consonant, simple *oo*, as *unno* *oo'noa* *Oon'noa*; before a vowel nearly *u*, but the vowel sound it is more distinct, nearly *òo*; after a vowel it is short and slurred on to it, so as to be counted as a diphthong, but sometimes forms a distinct syllable as: *uovo* *wao'voa*, *Laura* *Laado'-ra'aa*, *paura* *paa-oo'r'aa*. See pp. 47a, 49a.

V is *v*, never *f*, as in *vico* *vee'koa*.

VV is *v-v*, as in English *I've* *vowed*, as *avvi* *aav'vee*.

Z is either *ts* [19] or *dz* [20], and **ZZ** is either *t-ts* or *d-dz*. The *ts* sounds are far the most frequent. About 100 words, which must be learned from a dictionary, take *dz*; of these the most frequent are:—*manzo* *maan'dzoa*, *garzone* *gaar'dzoa'nai*, *amazzone* *aamaad-dzoa'nai*, *azzurro* *aad-dzoor'r'aa*, *brezza* *braed-dzaa*, *bizzarro* *beed-dzaar'r'oa*, *bozzo* *baod'dzoa*, *caprezzo* *kaapraid-dzoa*, *dozzina* *doad-dzee'naa*, *gazza* *gaad'dzaa*, *gazzetta* *gaad-dzait'taa*, *lazzarone* *laad-dzaarona'nai*, *mezzo* *maed'dzoa*, *pozzo* *paod'dzoa* 'a hill,' *poat'tsoa* 'a well,' *razzo* *raad'dzoa*, *rozzo* *road'dzoa*.

No rules can be given for the force of the accent (when not written by a grave accent on the last syllable). In singing the musical accent marks it sufficiently.

Most of the preceding rules and examples have been adapted from F. Valentini's *Gründliche Lehre der italienischen Aussprache*, Berlin, 1884.

ECCLESIASTICAL LATIN,

Or that used in Masses and Mediæval Hymns, must be treated precisely like Italian. The classical pronunciation of Latin, from one century before to one century after Christ, differed materially from Italian, but much more materially from the pronunciation which till very recently was prevalent in all, and is still prevalent in most, English classical schools. The classical pronunciation of the vowels and consonants was probably the same as the pronunciation of Italian, except as regards the letters H, C, G, and occasionally Y, Z. The H was probably always pronounced as *h* in classical Latin, except in the combinations CH, GH, PH, RH, TH, where it was usually omitted, so that these combinations sounded as *k, g, p, r, t*. Occasionally, however, purists may have pronounced them as *k-h, g-h, p-h, r-h, t-h*. The C, G were always *k, g*. The principal distinction between classical and mediæval Italian pronunciation lay in the strict observance of long and short vowels, and long and short syllables (p. 103*a*), by the ancients, and in their use of a musical pitch accent (p. 104*a*). Those who wish to enter upon a consideration of these points are referred to my practical "Hints on the Quantitative Pronunciation of Latin, for the use of Classical Teachers and Linguists" (132 pp., Macmillan, 1874). But the singer has no concern with them. From the end of the third century A.D. the distinction of long and short vowels was lost in Latin, and the pitch accent had sunk to the ordinary English and Italian force accent (p. 104*b*), the only remnants of the old pronunciation being the sounds of the letters and the position of the stress. This position requires even now a knowledge of the laws of quantity to fix, but it occasions no trouble to the singer, because it has been already fixed for him by the music. In the following examples of words, and in the *Stabat Mater*, hereafter given at length, the long vowels, which are not usually marked in our present Latin orthography (itself modern) will be marked by doubling the initial capital, or by *ā, ē, ī, ō, ū*. They probably sounded as *āa, ēe, ēē, ōo, ōo*, and always formed long syllables. Other vowels are short, but if they are followed by two consonants in the same word, or one in one and the next in the following word, they formed long syllables. The old versification depended entirely upon these long syllables. The modern ecclesiastical verse depends entirely on strong and weak syllables like English. In old verse there were

confluent vowels, as in Italian (see introduction to Section XV) and this confluent character also referred to words ending in *m*, which was never pronounced before a vowel beginning the next word. In ecclesiastical Latin there were no confluent vowels, and final *m* was regularly pronounced. Double consonants must be distinctly pronounced twice, as in Italian.

In the following Alphabetical Key, italics mark the pronunciation to be adopted, in Glossic characters. The old length of the vowels is marked in all Latin words, and the length of *āa āa, āe āe, ēe, ēe, ōo ōo, ōo, ōo*, which may be used in singing ecclesiastical Latin, is also marked for convenience. No use is made of the substitute vowels *āi ē, ēe ī, ōa ō, ōo ōo*, which are more convenient for English organs. The pronunciation usually adopted in English schools for the examples, is subjoined for contrast and avoidance.

A long or short, *āa, āa*, never *ai, a*, never indistinct; *rarus rāarōos, factum fāaktōom, fāta fāatāa* (not *rair'r'us, fak'tum, fai'tu*, as in English schools).

AE, E, long, *āe*, *actās āe'tāas, aestivus āestēe'vōos, mūsae mōō'sāe* (not *ce'tas, esteiv'us, mew'zi*, as in English schools). If *āe* is found difficult, *ai* may be used, but there must be no suspicion of the vanish *ai'y*.

AU as *aaw*, that is, as *aāōō, audivī aawdēe'vēe* (not *audei'vei*, as in English schools).

B, always *b*, *bacca bāak'kāa, abiēs aā'bēe-āes* (the original short *a* becoming long under the accent), *abjectus āabyāek'tōos* (not *bak'u, abie'ez, abjek'tus*, as in English schools). There is an old custom of pronouncing the prefix *ob-* as *aop-* before *t* and *s*, which may or may not be followed, as *obtinuit āop'tēe'nōō-eet* or *āōbīe'nōō-ēet* (not *obtin'euit* as in English schools).

BB always *bb*, *subbibō sōōb'bēebāo* (not *sub'ibōa* as in English schools).

C, before **A, O, U, R, L** (not before **AE, OE, E, I, Y**, as *k, canō, canō kāa'nāo* (ecclesiastical pronunciation does not distinguish these words), *collum kōol'lōom, cursus kōōr'sōos, crinis kr'ee'nēs, clāmō klāa'mao* (not *kai'noa, kol'um, ker'sus, kr'e'nis, klai'moa*, as in English schools).

C before **AE, OE, E, I, Y**, but not in the final syllables -*cio, cius*, always *ch*, as *Cæsar Chæ'siār', coena chæ'nāa, cedo chæ'dāo, circumcīsus chēer'c-*

- kōomchēe-sōs*, cynicus *chēe-nēekōs* (not *See'zer*, *see'nu*, *see'doa*, *ser'kumsei'sus*, *sin'ikus*, as in English schools).
- C** before -io, -ius, &c., see also **T** before these combinations, *ts*, *jaciō yāa'tsēe-ao*, *conciō*, *contio*, *kāon'tsiāo* (not *jai'shioa*, *kon'shioa* as in English schools).
- CC** before A, O, U, R, L, as *k-k*, before AE OE, E, I, Y as *t-ch*, before -io, &c., as *t-ts*, *sacculus sāk-khōōōs*, *ocēō āok'hāo*, *ocultē āok-khōōl'tāe*, *accrēvī āak-kr'āe'vēe*, *acclāmō āak-klāamāo*, *accendo āat-chūen dāo*, *occisōs āot-chēe'sāos*, *Accius*, *Attius* *Āāt'tsēe-ōos* (not *sak'eulus*, *ok'oa*, *okul'tee*, *akr'ee'vei*, *aklai'moa*, *aksen'doa*, *oksei'soas*, *Ak'sius* or *At'ius*, as in English schools).
- CH** as simple *k* (never *ch*), as *chorus kāo'rōōs*, *Bacchus Bāak'hōōs* (not *kaurrus*, *Bak'us*, as in English schools).
- D** as *d*, *dō dāo*, *ad āad* (not *āoa*, *ād*, as in English schools).
- DD** as *d-d*, *addō āad'dāo* (not *ād'oa*, as in English schools).
- E** long and short, as *āe*, *āe*; but if these sounds are found difficult, *ai*, *e* may be used, provided there is no suspicion of the vanish *aiy*, et *āet*, etiam *āe'tsēe-āam*, *ējā āe'yāa*, *ēvocāre āe'vāo-kāarāe* (not *ee'shiam*, *ee'jāa*, *ev'okair'ri*, as in English schools).
- EI**, if found, must be treated as **I**; but it is only an ancient form.
- EU**, as *aeu*, that is, *aeō*; *Eurōpa Aeur'pā* (not *Euro'pu*, as in English schools).
- F** as *f*, *ferō fāe'rāo*, *lucifer lōo'chēē'fēr'* (not *feer'roa*, *lew'sifer*, as in English schools).
- FF** as *f-f*, *offa āof'fāe*, *officina aof'fēchēe'nāa* (not *ofu*, *ofise'nu*, as in English schools).
- G** before A, O, U, R, L (not before AE, OE, E, I, Y) as *g*; *gāndium gaaw'dēe-ōom*, *gāvisus gāvēe'sōos*, *gōbiō gāo'bēe-āo*, *gula gōo'lāa*, *grātia gr'āatsēe-āa*, *glōria glāo'r'ēe-āa* (not *gaur'dium*, *gavei'sus*, *goa'bioa*, *gew'lu*, *gr'ai'shiu*, *glaw'r'iu*, as in English schools).
- G** before AE, OE, E, I, Y, as *j*, *gerō jāe'rāo*, *gibbus jēeb'ōōs*, *gyrus jēer'ōōs* (not *jeer'roa*, *jib'us*, *jeir'rus*, as in English schools).
- GG** before A, O, U, R, L, as *g-g*; before AE, OE, E, I, Y as *d-j*, as *aggregāvi āag'gr'āeg'āavēe*, *agger āad'jāer'* (not *agr'igai'vei*, *aj'er*, as in English schools).
- GH**, if found, is simple *g*.
- H** before vowels, *h*; after consonants in the same syllable, omitted; *habēō haa'bāe-āo*, *mihi mēe'hēe*, *hūjus hōo'yōōs* (not *hai'bioa*, *me'vei* or *mei'hei*, *heu'jus*, as in English schools).
- I**, long and short, *ēe*, *ēe*, but if *ēe* is found too difficult, *i* may be used: *ire ēe'r'āe*, *exitus āek'sētōōs*, *clivī klēe'vēe* (not *eir'ri*, *ek'situs*, *klei'vei*, as in English schools).
- J**, a mediæval letter, introduced to replace **I** when it acted as a consonant, always *y*, as *Jānus Yāan'ōōs*, *jējūnus yāeyōo'nōos*, *jocus yāo'hōōs*, *jūcunditās yōōkōon'dēētāas*, *jūdicium yōōdēe'tsēe-ōom* (not *Jai'nus*, *jijew'nus*, *joa'kus*, *jeukunditās*, *jeudish'ium*, as in English schools).
- K**, always *k*, but not used except in one or two words, as *kalendae kāalāen'dāe* (not *kulen'dee*, as in English schools).
- L**, always *l*, *laetūs lāe'tōōs* (not *lee'tus*, as in English schools).
- LL**, always *l-l*, as *illaudātus ēel'laawāā'tōōs* (not *ilaudai'tus*, as in English schools).
- M**, always *m*, even when final, as *mēcum māe'kōom* (not *mee'kum*, as in English schools).
- MM**, always *mm*, as *immūnis ēem-mōo'nēes*, *gemma jāem'māa* (not *imeu'nis*, *jem'u*, as in English schools).
- N**, always *n* except before *c*, *g*, when these have the sound of *k*, *g*, in which case it becomes *ng*: *nam nāam*, *nānis nāa'nēes*, *junctus yōōng'k'tōōs*, *jungo yōōng'goa*, but *jungere yōōn'jāer'ae* (not *nam*, *nai'nis*, *jun'g'tus*, *jun'goa*, *jun'jur'i*, as in English schools).
- NN**, always *n-n*, as *Cannae Kāan'nāe* (not *Kan'i*, like "canny," as in English schools).
- O**, long and short, always *āo*, *āo*, but those who find these sounds too difficult may say *ōa*, *ō*, without, however, any suspicion of the vanish *oa*: *ovum āo'vōom*, *ovis, ōvis āo'vēs*, *āo'vēs* (these, of course, are mediæval mispronunciations), *obolum āo'baolōom* (not *oa'vum*, *oa'vis*, *ob'oolum*, as in English schools).
- OE, Œ**, often interchanges with **AE, Æ**, and has the same sound: *Camoena*, *Camænae*; or *Camœnae*, *Kāmāe'nāe* (not *Kumēe'ni*, as in English schools).
- P**, always *p*, *pater pāa'tāer'*, *Appius Āap-pēe-ōos* (not *pait'er*, *Ap'ius*, as in English schools).

PH, either simply *p*, or *p-h*; but *f*, which came in later, may be also used in words from the Greek, thus Philippus *Fēlēp'pōs* or *Fēlēp'pōs*, but triumphātūs *trēē'ōmpār'tōos* or *-p-hāw-* (not *Fīlipus*, *trē'umfai'tus*, as in English schools).

PF, always *p-p*, as *mappa māp'pā* (not *map'u*, as in English schools).

QU, always *kōo-* or *kw-* as in Italian: quantum *kwān'tōom* (not *kwon'tum*, as in English schools).

R, always *r'* very strongly trilled, as in Italian, as *mare māa'r'āe*, *marceo māar'chāe-dā*, *servo sāer'-vōa* (not *mair'r'i*, *maa'shioa*, *ser'voo*, as in English schools).

RR, simply *r'*, as Rhēnus *R'āe'nōos* (not *Rēenus*, as in English schools).

RR, very distinctly doubled as in Italian *r'-r'*: terris *tāer'r'ēes* (not *ter'is*, as in English schools).

S, always *s*, never *z*, or *sh*, or *zh*: *avēs āa'vāes*, *mūsās mōo'sāas*, *vōs vāos*, *nostrōs nōos'tr'āos*, *oppositū āop'pao'sōo'ēt*, *repositōrium rēepāo'sēe-tāo'r'ēe-ōom*, *occāsio āok'hāa'sēe-āo*, *mentior māen'tēe-āor'* (not *ai'vēez*, *meu'zas*, *voo's*, *nos'tr'oas*, *opozh'euit*, *ripoz'itaur'ium*, *okai'zhioa*, *men'shiaur*, as in English schools).

SC, before *A*, *o*, *u*, *R*, *L*, simply *sk*; before *AE*, *OE*, *E*, *I*, *Y*, a strong *sh*: *scapulae skāa'pōolāe*, *scēna shāe'nāa* (not *skap'euli*, *see'nu*, as in English schools). The old pronunciation was always *sk*.

SCH, always *sk*: *schola skāo'lāa*, *schema skāe'māa* (not *skoa'lu*, *skēe'mu*, as in English schools).

SS, distinctly *s-s*, as *missus mēs'sōos* (not *mis'us* as in English schools).

T, always *t*, except in the terminations *-tius*, *-tiō*, &c., where it becomes *ts*: *tōtālītās toātā'lēetāas*, *nuntiāre nōon-tsēe-āurāe*, *ambitio āambēe'tsēe-āo* (not *toatal'itas*, *nunshiair'r'i*, *ambish'ioa*, as in English schools).

TH, always *t*, the Italians cannot pronounce *th*: *theatrō thēe-āa'tr āo*, *thēsaurus thēsaaur'r'ōos* (not *thiai'troa*, *thisaurus*, as in English schools).

TT, a distinct *t-t*, *attulit āat'tōolēt* (not *at'eulit* or *ach'eulit*, as I have heard occasionally in English schools).

U, long or short, *ōo*, *ōo*, or if this is too difficult, *ōo*, *ūo*, as *mūtus mōo'tōos* (not *meu'tus*, as in English schools). This is a mediæval letter, introduced as the consonant of which *V* was the vowel. In mediæval print and manuscript we generally find *U* for the consonant and *V* for the vowel, but in modern books the converse usage prevails.

V, always as English *v*, as *vivō vēe'vāo* (not *vei'voo*, as in English schools). This was the original Latin letter, used for the vowel *ōo* or *ōo* (see *U*) and for the related consonant, which some consider to have had the sound of *w*, and others (with whom I agree) of *v'* (p. 64b).

W, not used in Latin, not a Latin letter; if found in mediæval Latin, to be treated as *V*.

X, always *ks*, never *gz* or *ksh*: *examen eksāa'māen*, *exeunt eks'ēe-ōont* (not *egzai'men*, *ek'shiunt*, as in many English schools).

Y, long and short, to be treated precisely like *I*, that is, as *ēe*, *ēe*, originally introduced to represent the sound of a Greek vowel, probably *ue*: *Cyrus Chēe'rōos*, *Cybele Chēe'bēelae* (not *Seir'r'us*, *Sib'ilee*, as in English Schools).

Z, always *dz* [20] as in the less usual Italian form, originally introduced to represent the sound of a Greek letter, the pronunciation of which is disputed.

III. ALPHABETICAL KEY TO FRENCH PRONUNCIATION.

The French language offers great difficulties to an English speaker. It has six new non-nasal vowels, *ae* [1] of the explanations on p. 193, *ah* [2], *ao* [3], *ue* [4], *eo* [5], *oe* [6], and although a speaker would remain intelligible who confused *ae* with *e*, *ah* with *aa*, *ao* with *o*, and *oe* with *eo*, he becomes very difficult to understand if he confuses *ue* with either *eu* or *oo* (the first is better than the last), or *eo* and *oe* with *er* (untrilled *r*). It is therefore absolutely necessary to acquire the sounds of *ue* and either *eo* or *oe*. French has four nasal vowels, utterly unlike any English sounds *ae*ⁿ [7], *ahn*ⁿ [8], *oan*ⁿ [9], and *oen*ⁿ [10]. If these are called *ang*, *ong*, *oang*, *ung*, respectively, the result is supremely barbarous, but since the sound *ng* does not occur in French, these sounds could not be mistaken for any others, and hence would be more intelligible than *an*, *on*, *oan*, *un*. Observe the apostrophe after the *n*, which entirely alters its meaning in Glossic. Besides this, the frequent use of the sound of *zh* (which we certainly know in English division, measure *divizh-un mezh-ur*, but not at the beginning of words), occasions a difficulty. The consonant *ny* [18] and the occasional initial *gz*, complete the list, so far as the mere analysis of sounds is concerned. But the method in which these sounds are connected into syllables, and the syllables into words, and words are run on to each other, is so different from anything we have in English, that no attempt can be made to describe it in the limited space which can here be allowed. Learners are recommended to study the meaning of some easy piece of French, so as to be familiar with the appearance of the words, and then to listen with the greatest attention while it is read out to them *very many times* by natives,

without themselves attempting to imitate the sounds, till their ears are thoroughly familiar with them. By attempting to imitate too early and not listening sufficiently, pupils scarcely hear anything but their own failures, and generally pronounce wretchedly. No language is so badly pronounced by English school girls as the French they are made to talk to one another.

The orthography of the French language bears very little relation to its sound. It is best therefore to consult a French pronouncing dictionary. *Tardj's Explanatory Pronouncing Dictionary of the French Language*, edited by J. C. Tarver, London, with the pronunciation in French letters is out of print. The new and cheap edition of Nugent's *Pocket French Dictionary*, and Meadows's dearer *French Dictionary*, mark the pronunciation of French words in English letters, which may be interpreted by referring in them to words contained in the following key.

Many of the following rules and examples have been adapted from *Le Phonographe ou la Prononciation Française rendue facile à tous les étrangers*, par M. et Mlle. Thériat, Paris, 1857,—a valuable work of which the present writer has vainly endeavoured to procure a second copy. The following rules will therefore be found useful even to persons well accustomed to read French.

There is no strong accent in any French word thus, 'complete complète,' *kömplëet koan'pläet*, have a totally different effect to English ears as regards accent. In the following examples no place of the accent will be marked, and the reader should try to make the syllables as even in force as possible, never exceeding the amount of difference heard in such English words as—White-

hall, turnpike, primrose, Redhill, breasthigh, retail, wholesale. See p. 106a.

When no quantity is marked the vowel may be of medium length, and made longer or shorter at the fancy of the speaker. When long and short marks are printed, long and short vowels must be spoken. These marks are generally put over the first letter of any combination as *âe*, *âe*, *âen'*, but in case of *âô* both letters have the short mark, to shew that extreme brevity has to be observed.

A generally *aa*, long or short, but frequently *ah* before *S* even when the *S* is mute, as *il parla âel pûur' laa*, agenda *aazhaen' daa*, pasur *pahsai*, cassette *kahsaet*, pas *pah*. See the following combinations.

Â has the same value as *A*.

Â is generally *ah* [2], as *lâche lahsh*, but many Frenchmen always use *aa*.

AEN, not before a vowel, is *ahn'* [8.] as *Caen Kahn'* but before a vowel is *aa* or *aan*, as *Caennais* or *Caenais Kaanâe*.

AI is *ae* [1], as *aise âez*, *semzine seomaen*, *irai-je eevêzh*; EXCEPT 1) in *gai gai*, *geai zhai*, *lait lai*, *mai mai*, *malaisé malaisément maataizai maataizaimahn'*, *papegai paapzhai*, *quai kai*, *raisiné raizeenai*, *je, tu sais, il sait sâi*, *Toquai taokai*, *vaisselle vaisael*, 2) in the beginning of words, but at the end of a syllable, when the next syllable does not begin with *R*, *LL*, as *aisé aizai*, 3) in verbs, as *j'ai zhai*, *j'allai zhâallui*.

Â is generally *ae* [1] long, as *fraîche frâesh*, *gaîne gâen*; EXCEPT before *N* followed by any vowel but an unpronounced *E*, and even in that case if *L* or *R* follow the *E*, as *chaîne chaînette shâen shâinaet*, *il enchaînera ahn' shâin'r aa*.

ÂI not before a vowel is *ae-ee*, as *caïque kaa-êek*; before a vowel is almost *aa-y* or *ei-y*, as *âeul aa-yoel* [6], *faïence faa-yahn's* or *fei-yahn's*.

AIÊ is 1) *ae* [1], when final as *vaie vr'âe*, (EXCEPT *gaie gai*, *la paie pae-êe*, *taie tae-êe*), and in the middle of words not being parts of verbs, as *gaieté gâetai*, 2) *ae-êe* final in verbs as *je paie pae-êe*, *que j'aie zhae-êe* 3), *ai-êe* as a diphthong in the middle of substantives, as *paiement pâiê-mahn' 4)*, *ai-ee* as two syllables in the middle of verbs as *je paierai pai-er' ai*.

AIENT 1) as the termination of the third person plural of the imperfect indicative and conditional

is *âe* [1], even in singing and in verse, as *parlaient paar' lâe*, 2), as the termination of the third person plural of the present indicative or subjunctive it is *ae-êe*, as a diphthong in speaking, and *ae-yeo* in singing, as *qu'ils aient kâelz-ae-ee* or *-ae-yeo*.

AIL final or before *H*, *aa-êe* as a diphthong, or nearly *ei*, as *travail traavaa-êe* nearly *traavet*, but older speakers say *vaaly'* [17]; in other cases it is *AI-L*.

AILL 1) before an unpronounced final *E*, *ES*, *ENT* is *aa-êe* as a diphthong, as *medaille maïdaa-êe*, *Versailles Vaer'saa-êe*, *qu'ils travaillent kâel traavaa-êe*, in singing *traa-vaa-yeo*, &c., 2), before any other vowel *aa-y* or nearly *ei-y* as *vailant vaa-yahn'* nearly *vei-yahn'*, *faillir faa-yêer'*, nearly *fei-yêer'*. Older speakers say *vaaly'ahn'* *faaly'êe'r*.

AIM 1) before vowels *AI-M*, 2), otherwise *ae'n'* [7], as *faim faen'*.

AIN 1) before vowels *AI-N*, 2), otherwise *ae'n'* [7], as *ainsi âen' see*, *les saints lae-sâen'*.

AM 1) before a vowel or *M* is *A-M*, 2) otherwise *ahn'* [8], as *Adam Adahn'*, *dam dahn'*, *quidam keedah'n'*, *Samson Sahn'soan'*, EXCEPT *dammer dâanai* and its derivatives.

AN 1) before a vowel or *N* is *A-N*, 2) otherwise *ahn'* [8], as *sans sahn'*.

AON is 1) *aa-ooan'* [9] in *le fort de Laon Laa-ooan'*, *Pharaon faa-raa-ooan'*, 2) *ooan'* [9] in *Saint-Laon Sâen-Loan'*, *taon toan'* or *tahn'*, 3) *ahn'* [8] in *Craon Krahn'*, *faon fahn'*, *paon pah'n'*, *la ville de Laon Lah'n'*, *Saint-Haon Sâen'tahn'*, 4) *aa* before another *N*, as *Craonne Krâan*, *paonne pâan*, *Laonnaise Laanâez*.

AU is almost always *ôa* [21], as *autant ôatâhn'*, but sometimes *ao* [3], as *Âurore Aor'aor'*.

AW only found in foreign words is treated as *AU*.

AY is 1) *aa-ee* as a diphthong not before vowels in *baye baa-êe*, *Biscaye biskaa-êe*, and *aa-y* before vowels as *Bayard Baayâr'*, *Mayonne Maayoen*, *Cayenne Kaayoen*, *Lafayette Lafayâet*, *payen paayoen'*, *tayaut taayôa*; 2) *ae* [1] in *Douay Duae*, *E'pernay Aipaer'nae*, *La Haye La Âe*, &c., 3) *ae-êe* as a diphthong, or *ae-y* before vowels, in *je paye zheo pae-êe*, *layette laeyet*, and many words, 4) *ai-ee* in two syllables in *pays pai-ee*, *paysanne pai-eeaan*, *abbaye aabai-êe*

B, BB are generally *b*, as *babil baabee*, *abbé, ábbai*, *Abbeville Aábvèl*; but **B** is not pronounced in *plomb, aplomb, surplomb, ploan'* [9], *aaploan' suer'ploan'*, and *Colomb koalan'*, *Lefebvre Lefoaevrèö*.

C is 1) *k* before consonants, and before *A, O, U*, EXCEPT in *cicogne seejoany'* [18], *prune de reine-claude glòad, czar gzàar'* and its derivatives, second *sejoan'* and its derivatives; 2) and also *k* when final, as *bec baek*, EXCEPT in *accroc nakroa*, *almanach aalmanaa*, *banc bahn'* [8], *bec-jaune bai-zhòan*, *broc broa*, *clerc klaer'*, *crist kree*, *échecs aishae*, *escroc aishroa*, *estomac aistoamaa*, *franc fr'ahn'* [8], *instinct aen'staen'* [7], *jonc zhoan'* [9], *lacs làh* [2] 'nets,' *Saint Marc Saen' Määr'* [7], *porc pòar'*, *tronc tr'òan'*; 3) *s* before *E, I, Y, Æ, OE*, as *ceux sèu* [5], *cieux sèe-èö*; 4) *sh* in words taken from the Italian where they are pronounced *ch*, as *vermicelle vaer'meeshael*, *violoncelle veeoalan'shael* [9].

Ç only used before *A, O, U*, is always *s*, as *façon faasoan'* [9].

CC is *k* in places where the second *O* would be *k*, and *ks* where the second *O* would be *s*, and *t-sh* in words from the Italian where they would be *t-ch*, as *accord aakòar'*, *accès aaksæ* [1], *Piccini peet-sheenee*.

CH is 1) *sh* in all old French words, as *chercher shaer'shai* [1]. 2) *k* in most words taken recently from Latin, Greek, or modern languages, EXCEPT *Reichstadt R'aish-staad*, *punch pòan'sh* [9], *Chiron Sheer'oan'* [9], *chirurgie sheer'uer'-zhee* [4], and its derivatives, *catéchisme kaat'ai-sheeznèö* [5], *drachme draagmèö*.

D is 1) *d* generally, as *donner daonai*, 2) unpronounced when final in the nasal terminations **AND, END, OND**, or when preceded by several vowels or by *R*, as *grand grahn'* [8], *froid fr'vaa*, *sourd soor'*, and in *Madrid Maadree*; 3) *t* when one of the words in (2) is run on to the following vowel, as *grand homme grahn'-t-òom* [3], *froid accueil frvaa-t-aak-oe-èe* [6], but *grande âme grahn'd-âhm* [8, 2].

DD is 1) *d-d* (as in *bad ducks*) after *E*, and in most foreign words, as *reddition raed-dee-syoan'* [9], *Adda Aad-daa*.

E 1) is very frequently not pronounced at all, and when pronounced may be *eo* or *oe*, for authorities differ; Ex. *Je vous aime mieux que lui, zheo* [5] *vooz-âem* [1] *myòe-k lûe-ee* [4], or *zhvooz-*

âem; ce que je lui demande *seo keo-zh lûe-ee-d mah'n'd*; je ne le retrouve pas *zheo-n leo-r' troov pâh* [2], que je me répente *keo zheo-n raipâhn't* [8]. In all these cases it is fully pronounced as *eo* in singing, where it is never mute, and may be lengthened or have as much force on it as we please even in cases where it must be mute in speaking, with the sole exceptions of the termination **AIENT**, and of **E** ending a word which is run on to the following beginning with a vowel, as *frère ainé fraer'* [1] *ainai*. In poetry it counts for a syllable where it is pronounced in singing. The general rule in speaking is, "omit *E* when its omission will not bring three consonantal sounds together; otherwise sound it as *eo*." The complete study of all the cases is extremely embarrassing. Final *-ble, -bre, -sme, &c.*, must have *èö* [5] as *aimable aimablèö*, *Septembre Saepthahn'-brèö*, *rhumatisme ruemaatèesmèö*, and NEVER as in English 'amiable, September, rheumatism.' 2) *E* is *ae* [1] before final consonant, followed or not by an unpronounced *E*, as *belle bael*, *duel due-âel*, *Joseph Zhoazæf*, *il est èel æe*; EXCEPT *ave aavaik*, *clef klai*; 3) *E* is *ae* also in the middle of a word before several consonants, EXCEPT *ennui ahn' nûe-ee* [8, 4] *solennel saolaanâel*, *indemnité aen'daamnetai* [7]; 4) *E* is *ai* [21] in the verbal terminations *ez, er*, and many other cases, which cannot be here enumerated. (The rules for *E* occupy six royal octavo pages, in double column, with small print, in Thériat's book, of which the above is a very meagre abstract).

É is 1) properly *ai* [21], as *bonté bou'n'tai*, 2) *ae* before a consonant, followed by unpronounced *E* or *èö*, as *collège këlòazeh*, *orfèvre nor'faevrèö*, 3) before the sound of *r* in the middle of a word, as *miséricorde mîezær'èekaor'd* [1, 3], 4) *ae* [1] in *j'étais, étant zhaetæ aetahn'*, *prêtre praetèer'*, *prêtre praetèer'*.

È is 1) properly *ae* [1] as *décès daisæ*, *brève bræev*, 2) *ai* before two consonantal sounds which can begin a syllable, as *règlement raiglèömah'n'* [5, 8], *il lèchera èel laishraa*.

Ê is 1) properly *æe* [1] as *guêpe gæep*, *prêt præe*, 2) *ai* [21] before **MI, TI, TU**, as *blémir blaimeer'*, *vêtir vaiteer'*, *vêtu vaitue*, and in the verbs *fêler, gêner, mêler, fâilai, zhâinai, mâilai*; when the next syllable has not an unpronounced *E*, and in some other cases.

EI is 1) *ae* [1] at the end of words, before a consonant and mute *E*, before any consonant but **GN, M, N**, in the middle of words, as *neige*

nâczh, pleinement *plâenmah'n'* [8], Abeillard *Abaelaar'* [1]; 2) *ai* [21] in other cases, as eider *aidâr'*, peineux *païneô* [6], j'enseignersai *zhahn'sainy'rai* [8, 18.]

EIL final is *âe-êe* forming a diphthong, as consêil *koan'sae-êe* [9], soleil *saolae-êe*, vieil *vyae-êe*.

EILL before E mute final, is *ae-êe* [1] forming a diphthong, but before any other vowel *ai-y*, as abeille *aabae-êe*, merveilleux *maer'vaïyôe*.

EIM not before a vowel is *ae'n'* [7] as Rheims *Rae'n's*.

EIN not before a vowel is *ae'n'* [7], as dessein *daisae'n'*.

EM not before a vowel is 1) *ahn'* [8], as empire *ahn'pêe'r'*, emménager *ahn'mainnaazhai*, remmener *rahn'mnai*, except in sempiterno *saen'peetaer'nael* [7], and most foreign names, as Wûrtemberg *Vuer'taen'bâer'* [4], 2) *aem* [1] at the end of names as Jerusalem *Zhairuzzaalaem*, and before *n*, as bélemnite *baïlaemneet*, EXCEPT indemnité *ae'n'daamneetai*, solemnel *saolanael*, and its derivatives.

EN 1) generally *ahn'* [8], and when a vowel or N follows *ahn'-n* as enflé *ahn'flai*, enivre *ahn'neev'ai*, ennui *ahn'nue-êe*, 2) occasionally *ae'n'* [7], especially in the syllables IEN, YEN, not before a vowel or N, as bien *byaen'*, chrétien *kr'aityaen'*, in the syllable PENTA, as pentateuch *paen'taateok*, pentagone *paen'taagoan*, appendice *aapaen'dêes*, précenteur *praïsaen'tôer* [6], Maréngo *Maaraen'goa*, examen *aigzaamaen'*, Mentor *Maen'tôor*, and many proper names, 4) it is *ae'n* [1] before NE, NENT mute, as chienne *shyaen*; 5) it is also often *ae'n* in foreign names and words, as amen *amaen*, Beethoven *Baïtoavaen* [German *Baï't-hoa'fen*]; 6) sometimes *aan*, before *n*, as couenne *kvaan*, hennir *aanêe'r*, nenni *naanee*.

ENT in the third person plural of verbs is left unpronounced in reading, but sounds *eo* [5] in singing. See AIENT.

EU, 1) has two sounds *oe* [5] *oe* [6], but different orthoepists differ in their discrimination of the words possessing them; and Tarver does not distinguish them at all. It is safest for an Englishman to use *oe* short and *eo* long as in German; 2) **EU** is *ue* [4] in j'eus *eu*, ils eurent *zhue*, *ue*, *êelz-ûer*, and in final **GEURE**, as gageure *goazhûer'*.

EVIL final, *oe-êe* as a diphthong, as fauteuil *foatoe-êe* [6].

F 1) almost always *f*, as un œuf *oen'-n-ôef* [10, 6], un beuf *oen' bôef*; 2) *v* in NEUF (the numeral, not the adjective) before a vowel or mute, as neuf hommes *noev-uom*; 3) is mute in NEUF (the numeral) before a consonant, as neuf femmes *noe fâam*, also in le boeuf *gras leo bue-grâa* [5, 6], une clef *uen klai* [2], des clés *dae klâi* [1]; un chef-d'œuvre *shai-doevrêô* [5], un cerf, des cerfs *sâer*, un nerf de boeuf *oen'naer' deo bôef*, des nerfs *dae naer'*; un œuf frais *oen'-n-eo fraê*, des œufs frais *dâez-êo-fraê*.

FF is always *f* simple, as difficile *dêef'êesêel*.

G 1) before A, O, U, and before any consonant but N, S, T, is *g*, as gage *gaazh*, fatigue *faateeg*, globe *ghob* [1], Enghien *Ahn'gae'n'* [8, 1]; 2) it is *g* before N at the beginning of a word, as gnomonique *gnaomaonêek* [3]; and in a few new, and chiefly technical words, the most usual being agnat *aaynaa*, stagnant *staagnahn'*; 3) it is *g* in foreign words ending in *g*, as whig *wêeg*, bang *bahn'g* [8], pouding *poodaen'g* [7], and also in *joug zhoog* (but not in conversation unless a vowel follows); 4) it is *k* in brig *br'êek*, bourg *boor'k*, except as a termination, as faubourg *foaboor'*; 5) it is *zh* before E, I, Y, as gêne *zhêen*; 6) it is unpronounced before S and T, as sangsue *shahn'sûe* [8, 4]; vingt *vân't* [7] (observe only quatre vingt *kâatrêô vaen'* without *t*); when final after a nasal vowel, as long *loan'* [9], poing *pyaen'* [7], and in the following words Clugny *Kluenee*, Compiègne *Koan'pyaen*, signet *seenaee*, and a few other names.

GG is *g* before A, O, U, and *gzh* before E, I, as aggraver *aagr'aavai*, suggérer *sûegzhaer'ai*.

GN is always *ny'* [18], except in the cases under G, Nos. 2 and 9, as signe *sêeny'*.

GUE final is *g*, as ligue *lêeg*; but observe briguer *breegai*, droguer *drogai*, and arguer *aar'gûe-ai* [4].

GUI is generally *gee*; but *gue-êe* [4] forming a diphthong in a few words as aiguille *aigue-êe*, Guise *Gue-êez*, linguiste *laen'gue-êest*, ambiguïté *ahn'begue-êetai*, aiguïste *aigue-êezai*, inextinguible *eenaehtsâen'gue-êebliêô*.

H is never pronounced in French, but, when the preceding vowel is not cut off before it, it is said to be aspiré *aaspeer'ai*, as la hauteur *laa outôer'* [6] des haricots *dûe aar'êekôa*, les homards *lâe aamâur*.

I is generally *ee*, but between two vowels, or after a consonant in the same syllable it may be considered *y*. as chanteriez *shahn'teor'yai* [5].

IL after A, E, EU, OE, O, OU, has the same effect as simple I. See those combinations.

ILL in the middle of words, following A, E, EU, OE, OU, or any consonant, or CU, GU, QU, has the same effect as simple I; that is. is *ee* or *ëey*, except in a few words. See those combinations.

ILLE final following any consonant except V, acts as simple I. and is called *ee* or *ëey*, as *famille faamee*, except in *Achille*, *codicille*, *distille*, *instille*, *mille*, *tranquille*, and a few other words where it is *eel*.

IM before B or P is *aeu'* [7], as impossible *aeu' paosëebi'ëö* [5]; otherwise generally *ëem* as immense *ëem-mahn's* [8].

IN not before a vowel. or *n*, is regularly *aeu'* [7], as bassin *baasue's*, instinct *nen'staen'*; otherwise generally *ëen* colline *kwieëe*, innocent *ëenaosahn'* [8].

J is always *zh*, as in *juste zhüest*, and never unpronounced.

K is always *k*, but is only used in foreign words.

L is generally *l*, but is unpronounced in the terminations -ault, -ault, -aulx, -eulx, -ould, -oult, as *Arnauld Aar'nöa*, *faulx föa*, and in *chenil sheewee*, *baril bar'ee*, *courtill koor'tee*, *coutil kootee*, *fusil fuezee* [4], *gentil zhuh'n'tee* [8], *sourcil soor'ee*, and a few others.

LL is generally *l*, but in an increasing number of words *l-l*, as *illégal ëel-lugaal*. See also **ILL**.

M is *m* except when it helps to form a nasal vowel—see **AIM**, **AM**, **EIM**, **EM**, **IM**, **OM**, **UM**, **YM**—and is sometimes mute. Observe the words *antonne öatunon* [3], *condamner koan'däanai* [9], *Reims Räen's* [1], *Abraham Anbraa-aam*, *Adam Aadahn'* [8].

MM generally *m*, but *m-m* in initial **IMM** as *immodéré ëem-moadëräe*, and in **AMMA**, as *Grammont Graam-moan'* [9], and a few other words, and never helps to form a nasal vowel.

N is *n*, except when it helps to form a nasal vowel—see **AN**, **AIN**, **EIN**, **EN**, **IN**, **ON**, **UN**, **YN**. It is unpronounced in final **ENT**, which see.

NN is generally *n*, sometimes *n-n*, and does not help to form a nasal vowel except in *ennoblir ahn'naoblëer'* [8, 3], *ennoie ahn'nvöa*, *ennui ahn'niü-ee* (with a diphthong), and their derivatives.

O is generally *ao* short [3], and *öa* [21] long as *homme nom*, *chose shönz*. See combinations of **O** with other letters below.

Ô is always *öa* [21], as *apötre aapöatr'ëö* [5], *fantöme fahn'töam* [8].

OA is generally **O-A**, but is *waa* in *foarre fwaar'*, *joailler zhwaia-ëeyai*, and its derivatives.

OE is *wae* [1] in *moelle mwael*, and its derivatives.

OË is *wae* [1] in *Noël Nwael*, and *waa* in *coëffe kwaaf*, *goëlette gwaalæet*, and their derivations.

ÔÊ is *waa* in *poële pwaal*, and its derivatives.

OE is *ae* [1] or *ai* [21] in foreign words only.

CEIL is *oe-ëe* [6], as a diphthong in this one word.

CEILL is *oe-ëey* [6], as *ceillade oe-ëeyaad*.

CEU is *oe* [6] or *eo* [5], precisely, as **EU** which see.

OI is regularly *waa*, as *roi r'waa*, but in a few words it is occasionally pronounced *wai* [21]. It was often *ae* [1], but in these words **AI** is now generally written, as *foible* (or *foible*) *fäebiëö* [5].

OIN 1) not before a vowel is *waen'* [7], as *loin löwaen'*; 2) before a vowel is *waan*, as *avoine aawwan*, *moineau mwaaöa*.

OM 1) not before a vowel is *oan'* [9], as *nom noan'*, *comte koan't*, except before **N** as *automnale öatöamnaal*, *omnibus öomneebues*; 2) before a vowel *aom*, as *Rome Ruom*.

ON 1) not before a vowel is *oan'* [9], as *non noan'*; 2) before a vowel *aon* [3], as *colonie knölanöee*.

OO generally *oa-ao* as *coopérer koa-aopair'ai*, but in foreign words *öa* as *Waterloo Vantaer'löa*.

OU always *oo*, long or short, as *fou foo*, *poule pöol*, or *w* before a vowel, as *douane döwaan*, but is never *uo*, and never *ou'*.

ÔÜ always *öo* long, as *goût göö*.

OUI, **OUIL** final. **OUILL** before a vowel, *wëe* or *wë y* (properly *öo-ëe* as a diphthong), as *oui wëe*, *fouiller fweeyai*.

OY, not before a vowel, the same as **OI**, *waa*; but before a vowel some speakers say *oüy* [3], or *wöüy*, as *royaume rwöüy-yöam*; but others prefer *wöay* as *rwöay-yöam*.

P is *p* when pronounced; it is not pronounced in a final syllable after **M**, as *champ shahn'* [8], *prompt proan'* [9], *temps tahn'*, *compte koan't*.

and also in baptême *baatæm* [1], corps *kôr* [3], coup *koo*, drap *draa*, galop *gaaloo*, loup *loo*, sculpteur *skuellôer* [4,6], trop *troa*, and some others.

PH is always *f*, as phrase *fraaz*.

PP is always *p*, except in *appétence* *appéter*, where it is *p-p*, as *ap-paitahn's* [8], *ap-paitai*.

Q always *k*, never mute, but is always followed by *U*, except when final as *coq kaok* [3], *cinq saen'k* [10].

QU generally *k*, as *qualité kaaleetai*, *qui kee*; but occasionally *kw*, as in *quadr- kwadr'* (except *quadrat kaadraa*, *quadrille kaadree*), *adéquat aadaikwaat*, *aquârelle aakwaar'ael*, *équateur aikwaatôer* [6], *quoi kwaa*, *quartz kwaa'r'ts*, *loquace laokwaas*, and some other not very common words.

R always *r'* when pronounced, with a smart trill of the tip of the tongue; the pronunciation with the uvular trill is very common, but is considered a fault, and not allowed at the Théâtre Français. It never forms a diphthong with the preceding vowel as in English *dear*. *R* final is not pronounced in the terminations *-GER*, *-CHER*, *-IER*, *-ILLER*, *-LER*, *-YER*, *-ER* (in the infinitives of *verus*), *-IER*, *IER*, *ERS*, except *cher shær'* [1], *fier fyær'*. *adjective*, *hier ee-ær*, *Thiers Tyær'*. At the Théâtre Français the final *-R* in the termination of verbs is run on to the following vowel, as *aimer une fille aemaer'-uen* [4] *feely'* [17], but the usual pronunciation leaves it mute, as *aemai uen fee*.

RH is always *r'*, as *rhubarbe ruebaar'b*.

RR is generally *r'*, but in a few words *r'-r'* as *il courrait êel kôor'-r'æe* [1], *arrogant aar'-r'ogahn'* [8]; the habit of saying *r'-r'* is increasing.

S is *s* at the beginning of words, and when pronounced at all, at the end of words, as *aloès aaloo-æs* [1], as *âas*, *bis bees*, *cens sâhn's* [3], *gens zhâhn's*, *hélas ailâas*, *lis lees* (but *lee* in *fleur de lis*), *mars maar's*, *ours oor's*, *vis vees*, except *obus aobuez* [4]. In plus, *sens*, *tous*, *S* is sometimes heard and is sometimes mute. *S* is generally *z* between two vowels, as *rose rãoz* [3], *besoin beozwãen'* [7], and before *B*, *D*, *G*, *R*, *V*, as *sbire zbêer'*, *Sganarelle Zgaanaar'ael*, *Israël Eezr'aa-ael*, *svelte zvaelt*; and in *trans*, followed by a vowel, as *transaction tr'ahn'zaakzyoan'* [8, 9], (except *transir tr'ahn'sêer'*, &c.) *S* is

generally not pronounced at the end of words or before another consonant, but it runs on to a following vowel as *z*, as *trois hommes tr'wãa-z-aom*.

SC initial before *E*, *I*, *Y*, is simple *s*, as *scène saen*, *sceptique saeptek* [1], unless a vowel precedes, and then it is often *s-s*, as *ascendant aas-sahn'-dahin'* [8]

SCH, used in non-French words only, is *sh*.

SH, used in non-French words only, is *sh*.

SS almost always simple *s*, but *s-s* in sessile *saes-seel* [1], and a few unusual words.

T initial is always *t*. In those words where it becomes *sh* in English it is *s* in French, as essential *aisahn'syael* [8-1], *patience paasyahn's*, *condition koan'eesyoan'* [9]. *T* final is most frequently not pronounced, but observe *brut br'uet* [4], but *buet*, un fait *oen'* [10] *faet* [1] *fat faät*, *huit ûe-eet* [4] (diphthong), *vingt vaen't* [7]. (but *vingt sous vaen' soo*).

TH is always *t*, as *thé tai*.

TT is almost always *t*, but is *t-t* in littéral *leet-taeraal* [1], and a few uncommon, chiefly non-French, words

U is always long or short *ue* [4], as *connu kaonue* [3,] except occasionally in *GU*, *QU*, and always in *UM*, *UN*; see those groups.

Û is always *ûe* long [4].

UEIL, **UEILL** are *oe-êe* [6,] or *oe-ëey*, as *accueil aakoe-êe*, *cercueil sæer*, *coe-êe*, *écueil aikoe-êe*, *orquiel aor'goc-êe*, *recueil reekoes êe*, *nous cueillous noo koe-ëeyoan'*.

UI is *ûe-ee* [4], forming a diphthong, so that *ûe* becomes nearly a consonant, resembling *w* and *y* pronounced at the same time. It is better to pronounce *ûe* distinctly as a separate vowel than to substitute *w*, which is the usual very bad English mispronunciation. Thus *lui lûe-ee* (not *lûo-ee* or *lwee*), *puis pûe-ee* (not *pûo-ee* or *pwee*).

UM is 1) *oen'* [10] in *humble oen'blêö*, *parfum paar'foen'*; 2) *oan* [9] in *rumb roan'b*, *Humboldt Oan'bold* (in *Germany Huom'baolt*), *lumbago loan'baagôa*; 3) *aom* [3] in *factotum jaaktaoam*, *album aalhoam*, *te Deum tai Dainoam*, and other Latin words; 4) *uem* [4] before vowels, as *allumette aaluemet*, *fumeron fuemr'oan'*.

UN not before vowels, generally *oen'* [10], as *brun*

br'oen', Lundi *Loen'dec*; in a few words *oan'* [9], as Dunkerque *Doan'kaer'k*, Undine *Oan'deen*, &c.; before vowels *uen* [4] as unité *ueneteen*.

UY now only used before vowels, *ÿë-ey* [4], the *ÿë-ee* forming a diphthong, see UI, as appuyer *aupÿë-eyai*, La Bruyère *Laa Br'ÿë-eyäer'*.

V is always *v*, and always pronounced, as vive *vvev*.

W is only used in foreign words, and is generally *v*, as Weber *Vaibäer* [1], waggon *vaagoan'* [9], but sometimes *w*, as whig *weeg*, whist *weest*, Windsor *Waan'dzöar* [7]. It is not pronounced in Newton *Noetan'* [6], New York *Noe Yaor'k*.

X is generally *ks*, as sextuple *sækstueplëö* [1, 4, 5], boxeur *baoksëer'* [6], onyx *aooneks* [3]; but XC, XS, are also *ks*, as excès *aiksæ* [1], X is *gz* in Xénophon *Gzainoafon'* [9], aigzahn'plëö [8, 5], examen *aigzaamæn'* [1], hexamètre *aigzaametr'ëö* [1, 5], coexister *koa-aigzeestai*. X is *s* in final *sees*, dix *dees*, and in soixante *suaasahn't* [8]. X is *z* in six, dix, when run on to a vowel, as six ans *seezahn'*, dix oeufs *deezëo* [5], and dixhuit *deezÿë-eet* [4] (diphthong), deux apôtres *dëozæ-poatr'ëö*, deuxième, dixième, &c. X final is not pronounced in faix *fäe* [1], paix *päe* (but Aix

Aeks), faulx *föa* [21], taux *töa*, chevaux *sheovöa*, &c., Bordeaux *Baor'döa*, &c.; cheveux *sheovëö* [6], heureux *eor'ëe*, &c., voix *vvaö*, croix *kr'vua*, époux *aipoo*, doux *doo*, perdrix *paer'dr'ee*, prix *pr'ee*, reflux *r'öflue* [5, 4], and a few others.

Y is *ee*, and is treated precisely like Y.

Z is always *z*, as gaz *gäaz*, except in German final TZ, and Spanish final Z, when it becomes *s*, as seltz *sæltz* [1], Cruz *Kr'ues* [4]. Z final in the -EZ of verbs is not pronounced, as soyez *swoyai* or *swoyai*, and in assez *aasäi*, chez *shäi*, nez *näi*, rez *r'äi*, riz *r'ee*.

ZZ is *dz* in almost all Italian words used in French, as mezzo *mædzöa*.

Example of difficulties.—Et puis une vieille carogne et un enfant borgne out vendu de mauvais vin au peuple bête devant la foule; y êtes-vous, mon ami? *Ai pÿë-ee* (diphthong) *uen vyai-ëe kaar'aony' ai oen'n-ahn'fahn' baor'ny' oan'vahn'-due-d' moovæ vuen' oa pÿëpëö bæet deovahn' lua f'ööl, ee æt-vou, maon-aamee?* And then an old hag and a child, one-eyed, have sold of (some) bad wine to the people stupid before the crowd; there are you (do you understand), my friend?

NOTE ON "LIAISONS."

The final consonant, though it may be mute at the end of a word which closes a sentence, or precedes a word beginning with a consonant, is very frequently effective when a vowel follows; thus chez lui ou chez elle *shai lÿëe oo shæiz æl*. This is called a "liaison" *lee-aizoon'*, or "connection," and is, of course, most important in all French speaking and singing, and for French versification (p. 214a, at bottom). But unfortunately no general rules can be given to distinguish those words which will form a liaison. The diversity of usage may be seen by such examples as: pas un *pahz oen'*, pas un ami *pahz oen'n aamee*, cent amis *sahn't aamee*, cent pas et un *sahn' pah ai oen'*, mon père *moan' paer'*, mon ami *maon aamee*, de son sang *deö soan' sahn'*, sang et eau *sahn'k ai oa*, and so on. Generally C runs on as *k*, avec elle *aavæk æl*; D as *t*, grand homme *gr'ahn't oom*; G as *k*, rang élevé *r'ahn'k ailvai*; S as *z*, les orgues *læz aor'g*; X as *z*, six hommes *seez oom*.

In the above Alphabetical Key the case of mute

and connected final consonants is merely indicated. But to know what words are to be treated in this way and what are not, reference must be made to a dictionary which pays particular attention to the subject. John Bellows in his beautiful little "Dictionary for the Pocket, French and English, English and French, both divisions on the same page," second edition, 1877 (London, Truebner), indicates every case where the final consonant is pronounced by adding no mark; where the final consonant is pronounced before a vowel, but not otherwise, by one turned period, as chez; and where the final consonant is never pronounced at all, by two turned periods, as coup. But space did not allow him to distinguish the cases where the consonant is occasionally connected and occasionally unconnected with the following vowel. More information on this difficult point will be found in Féline's Pronouncing Vocabulary (p. 192b), and in Littré's great French Dictionary. But in some cases usage is not entirely fixed.

XV. EXAMPLES OF SONGS IN GERMAN, ITALIAN, & FRENCH.

Arrangement.—In order to exemplify the preceding Alphabetical Keys, a few songs have been selected by Mr. Curwen in German, Italian, and French, to which I have added the pronunciation in Glossic, and also a verbal translation into English, which, at Mr. Curwen's request, has also been put into Glossic. The single system of spelling thus used serves to make the difference between English and foreign pronunciation distinct to the eye. The arrangement is as follows:—

I. *Left hand column, Original Orthography.* The words of the songs are arranged according to the plan of their versification, without any of the repetitions which occur in the music, and, for ease of reference, the alternate lines are numbered. No particular order or classification has been attempted, but the German songs are placed first, then the Italian, and lastly the French. The name of the composer, and, when known, that of the writer is added to the title, both in the native orthography.

II. *Right hand column, Pronunciation in Glossic.* The indications of the preceding Alphabetical Keys are carried out without making any of those English substitutions, which are indicated at the beginning of each of those tables. These substitutions may of course be made by the singer, but they necessarily disfigure the pronunciation. They may be made with the least bad effect in German,

and then in Italian. French with false nasal vowels, sounds very bad indeed. It will be observed that the position of the accent is indicated in German and Italian, where it is strongly marked by the speaker, but not in French, where it is less strongly marked, and is variable. The length of vowels is indicated by the positions of the accent mark (·) after a long vowel, or after the first consonant following a short vowel, and is strictly observed in German. The same position of the accent mark in Italian marks the long and short vowel as usually felt by English speakers, but as already observed (p. 147a) the Italian vowels are naturally of medial length, and their actual length varies with the expression. When, however, they alter their length they preserve their quality. Thus *aa, ee, oa*, when short *never* become the English *a, i, o*.

1. In *German*, *äa, ëe*, are used in closed syllables to guide the reader, as it would be quite wrong to say *häand êeky'h* for *hüand êeky'h*; indeed, decidedly worse than to say *hand iyh*.

In German also it will be found that many words seem to vary their final consonants at pleasure. The theory of German pronunciation is that *b, d, g, gy'h, z*, never occur at the end of words, but are *always* changed into *p, t, k, ky'h, s*, respectively, however they may be written. But in practice, when the words ending with any of the former consonants run on to words be-

ginning with any of them, or with a vowel, the former consonants are retained, but in other cases they are altered. Englishmen, however, may follow their own customs of pronunciation in this case without offending a German ear, which would be scarcely conscious of the alteration. Throughout a large section of Germany speakers and writers seem unable to distinguish *p* from *b*, *t* from *d*, *ky'h* from *gy'h*, and occasionally *k* from *g*, but they usually distinguish *s* from *z*.

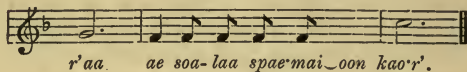
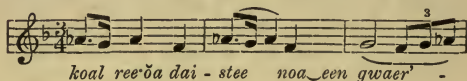
The German versification resembles the English so closely as to occasion no difficulty to the reader who observes the place of the accent.

2. In *Italian* it is always possible for an Englishman to use *i*, *e*, *o*, *uo*, for *èe*, *èè*, *òo*, *òò*, in closed syllables, but it adds much to the beauty of the pronunciation not to do so. In open syllables he may use *âu* for *ào*, but *âe* must have a sound quite distinct from *âi*, and *ôa* (not *âu* or *ào*) must be pronounced, where marked, before *r*'.

A difficulty arises from the confluent vowels which take the place of English diphthongs, but are in Italian pronounced much more distinctly separate. When these occur within the same word as in "rio," *ree'òä*, "ci," *ai'èè*, the short mark indicates that the *òä* or *èè* forms only one acknowledged syllable with the previous *ee*, and that the two are sung to one note of music without "attacking" the *òä* or *èè* separately, so that there is no cessation of voice between the *ee* and the *òä*. In the frequent cases where *èè*, *òò*, come first, *y* and *w* are written, as the sounds are almost the same, but they are by no means quite the same in Italian, as in English. Thus *gwaer'r'aa poassyai'dai* would be more properly and fully written *göö-aer'r'aa, poas-sëè-ai'dai*. This Italian slur has been already considered when the elements both occur in the same word, on p. 45a.

When these confluent vowels are in different words, ending one and beginning the other, the mark $_$ is used to indicate the union, thus *destino* in, *daistee'noa_ëen*, *speme un spae'mai_oon*. In this case the two vowels although usually pronounced quite distinctly, are sung to a single

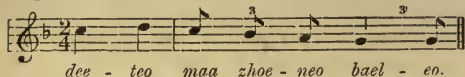
musical note (unless there is a pause in the sense) and are reckoned as a single syllable in the verse (even when there is a break in the sense, so that there is an absolute silence between them in reading), but they very rarely form anything approaching to a real English diphthong like *ei*, *oi*, *ou*. Thus in *Diserto sulla Terra*, v. 2, *Col rio destino in guerra*, *Koal ree'òä daistee'noa_ëen gwaer'r'aa*, there are only seven syllables, which ought to be pointed out by slurs in music. (The English edition of the music gives, by mistake, two notes to *...noa_ëen*.) Again (*ibid.* v. 3, *é sola speme un cor Ae soa'laa spae'mai_oon caor'* has only six syllables. (In the music the *...mai_oon* fall to one semiquaver.) Thus, for these two cases, the music is properly divided:—



In other respects Italian versification offers no difficulty to English speakers.

3. *French* versification is founded upon an older system of pronunciation which prevailed when its laws were established, and which is carried out in music. In modern French speaking the final *-e*, *-ent*, of so many French words, is not pronounced at all, although it may count as a syllable in the verse. Even on the stage, in declaiming tragic verse, these "mute e's" are still really mute, in most cases, though their presence is occasionally indicated, and are always present to the mind of the speaker. In singing on the other hand, these *-e*, *-ent* (except in the termination *-aient*), are always pronounced, and may have a very long and *forte* note assigned to them. They must therefore be attacked by singers just as if they were written "eu" in French letters. Whether they should be called *eo* or *oe* (the two sounds of French "eu,") is a matter of dispute

among Frenchmen; I seem generally to hear *eo*, which I have therefore written, and many Frenchmen agree with me. Others do not distinguish consciously between *eo* and *oe*. Both sounds, when final bear so close a resemblance to our final *-u* or *-er* (when no trill *r*' is added to the vocal *r*), that either sound (carefully avoiding to trill the *r*) may be used for it by Englishmen. Thus in "Où vous ez-vous aller?" "dites, ma jeune belle," which in prose would be *deēt, mǎ zhœn bæel*, is sung to



(In the English edition one note only is wrongly assigned to "belle," clearly on account of the English translation.) As Englishmen in singing French songs try to avoid pronouncing the "mute *e*" as much as possible, and thus produce a very strange effect on ears accustomed to French singing, they should be very careful to observe this characteristic usage.

To this pronunciation of final *-e* (not of *-ent*) there is one remarkable exception. If a vowel follows, the *e* is perfectly mute, being entirely elided. This is the only case in French poetry in which a word is allowed to end with a written vowel when the next word begins with one. Hence, there are no "confluent" vowels between words in French singing or versification as there are in Italian. Open vowels do occur, however, occasionally, but then there is generally some written, but unpronounced consonant interposed, or the word changes its sound. Thus, "la voile ouvre son aile," elides the "e" of "voile," before the "ou" of "ouvre;" the "son," which would end with a pure vowel as *soan*' changes its pronunciation and becomes *saon*, so that the line is sung to the notes above written as | *laa* : *vvaal* | *oo-vreo saon* : *ae-leo* |. The word "un" before a vowel becomes *oen'n* in the same way. Many consonants not usually pronounced at the end of words are brought to life again by a following vowel. There are very few cases of an open

vowel in the examples, which are generally far from classical, and in most of those cases the consonant is written: (La Manola, v. 28, *raipoon'dee* : *wee* ; v. 12, *Zhoōtaa Aaragoanaizaa* ; v. 18, *Maadree(d) ae*. Partant pour la Syrie, v. 21 ; *fee Eezuaabæleo*.)

In colloquial French the final *-e*, mute, is almost always (not always) omitted, but an emphatic utterance calls it faintly to life. In *reading* poetry (as distinguished from singing) this vowel is also omitted, but as the line would then be too short by one or more syllables, many French readers seek to supply the missing syllable by lengthening the consonant preceding the omitted *-e*. In the pronunciation marked below, the Italic *eo* points out these cases. In *reading* the poetry, then, omit the *eo* and dwell somewhat on the preceding consonant, or make a little pause after it, as *dit*— *laazhoenn bæell*, for "dites la jeune belle."

In the alphabetic table the length of the vowels is marked as assigned by M. Thériat. In M. Tarver's edition of Tardy's dictionary the length of the vowels is also much dwelled upon. In M. Féline's dictionary almost every vowel is indicated as short, and the tendency of modern French pronunciation is to shorten all vowels. In these examples I have left the length of the vowels unmarked, because in listening carefully when they were read over to me by two French gentlemen, I found no certainty in the use of long and short. In singing, of course, the length of the vowel is determined by that of the musical note assigned to the syllable, and the extreme variability of French usage in this respect has been taken so much advantage of by musical composers, that when a French song is sung to English words, it is often extremely difficult to get out our syllables, hampered with numerous consonants, with sufficient rapidity, and when we do so, the alteration of rhythm, quantity, and accent, makes the result much more unintelligible than usual. Even in Italian translations of French operas (as Gounod's *Faust*) the same evil is greatly felt.

The French syllable is supposed theoretically to terminate in a vowel whenever the next consonant or consonants can be pronounced without the preceding vowel. This plan may therefore be always followed in singing. But the actual usage of Frenchmen (as laid down by the late M. Jobert, in his "Colloquial French,") is to run the vowel on to the following consonant wherever it is practicable, and, of course, also to unite that consonant with the following vowel; thus: belle *bael-oo*, not *bae-leo*. French singers also seem to me to follow this practice where convenient for them. English singers are therefore at full liberty to use either plan, in any word as it may best suit them. In speaking, however, and reading, they should follow the latter plan, and call pacifique *pâas-êf-êek*, and not *pâa-sêe-fêek*.

As already indicated no proper diphthongs occur in French (pp. 45*b*, 49*b*), but *oo*, *ee*, occasionally run on to the following vowel, and are then written *w*, *y*, in these examples, as: soit *swaa*, oui *wee*, yeux *yee*, for which *sôôaa*, *ôôee*, *ÿëe*, would be more correct. In the case of *ue* this notation had to remain as lui *lûëee*, suis *sûëëe*, nuit *nûëëe*, Juanetta *zhûëaanaetaa*; and similarly for *ëë* final, as: gouvernail *goovaer'naaëë*, cueillir *koe-ÿëeer'*.

French singing has altogether a different style from English. The pronunciation given is not intended to do more than enable a Frenchman to recognise his own language in an Englishman's mouth. To acquire the true French delivery in talking or singing, is a labour of many years to an Englishman, and complete success is very rare indeed. Frenchmen find the same difficulty with our language.

III. *Bottom of page, Translation.* This translation is arranged to serve as a glossary for those quite unacquainted with German, Italian, and French. It follows the original, line for line, and word for word, in the same order, which is, of course, often not the English order. When, however, the foreign order of the words threatens to render the passage unintelligible, a little prefixed figure points to the English order, thus:

"Maigloeckchen," v. 11, *luoks* ²*dhem* ³*fren'dili* ¹*at*, means *luoks at dhem fren'dili*.

Sometimes the literal translation of a word would be unintelligible or misleading, and in that case another interpretation is added in parenthesis preceded by a hyphen, as (ib. v. 1): *Mai-bel* (*lili ov dhi val'i*), which shows that what is translated "May-bell" (a translation necessary for the whole thought of the little poem), is the name of a flower which in England is called "lily of the valley."

Sometimes it is necessary to use more than one word to translate what is either one word, or is written as one word in the original, such words are then connected by a hyphen, as (ib. v. 3): *zum tsoom* is rendered *too-dhi*, and *allzumal* *âal'tsoomaa'* is rendered *aul-at-wuns*.

Sometimes it is necessary to insert a word in English for which there is no foreign equivalent in the text, although it is implied by the usage of the language. Such a word is inserted in parentheses which are not hyphenated to another word, as in "Wie kann ich froh," v. 3, *dhat too-mee soa deer* (*iz*), and *ibid* v. 8, *hoo* (*iz*) *faar hens!* where there is no German word corresponding to *iz*.

Sometimes, on the contrary, a word, such as the definite article, is found in the original where no equivalent word would be used in English, and in this case it is duly translated and placed in square brackets, as in "In diesen heiligen Hallen" v. 2, [*dhi*] *ven'jens*, in German, *die Rache dee Râakh'u*.

Finally, sometimes it might prove difficult to make sense of several words, or of a whole phrase, and in this case an equivalent is added in hyphenated parentheses placed after the last word, while a hyphen is also placed before the first word of the phrase. Thus: "Maigloeckchen," v. 21, *-Nou hoaldz-it aw'looa mee* -not *moar*-(*noa long'ger*) -*too hous*-(*at hoam*) -(*Nou ei, too, kan stai noa long'ger at hoam*), shews that the whole long phrase from *-Nou* to *-(Nou* is reconstructed in the last parenthesis, and also that within the long phrase, two short ones have required re-writing, for *not moar* means *noa long'ger*, and *too hous* means *at hoam*.

By these simple means the real meaning of the passage is so fully indicated that it has not appeared necessary to add a free translation.

In the mode of rendering the English into Glossic, I have been more exact than would be necessary for ordinary purposes. The place of the accent is marked in every word, and the position of the accent mark shows whether the vowel is long or short. The trilled *r*' is everywhere distinguished from the vocal *r* which forms a diphthong with the preceding long vowel, and with *er* forms a peculiar indistinct sound already spoken of. But vocal *r* is never written except where it may be followed in speech by a trilled *r*'. The diphthongs *ei*, *oi*, *ou*, *eu*, are left unanalysed. The final *a*, and often the initial *a*, is generally pronounced obscurely like *u* or *er* (without any permission to trill) but it has been preserved as in ordinary glossic. The final *el*, *em*, *en*, when not acknowledged to be simply the vocal consonants *l*, *m*, *n*, are written in this manner, whatever the original vowel may have been, as "-al, -ol; -om, -um, -em; -an, -en;" and *er* replaces all "ur, er, ir," and unaccented "-ar, -er, -ir, -or, -our,

or." The final unaccented "-age" of "pillage," is written *-ej*, as *pil'ej*, &c. The unaccented "e," when not before "r," or in the same syllable with a consonant, is written *i*, as beloved *biluv'd*, rejoiced *r'joi'st*. See Glossic Index.

The names of foreign composers are given with the proper native pronunciation in the column of pronunciation, but in the translation they are fitted with thoroughly English sounds. The French take the liberty of pronouncing all names which occur in French speaking according to the rules of French orthography. There is no fixed rule in English. Thus we say *Handl*, *Mozaart*, for the German *Hendel*, *Moatsäart*, sometimes even *Wagner* for *V'aghner*, and so on. While other names, as Goethe *Geot'u*, Müller *Muel'er*, often entirely puzzle the speaker, although such thoroughly English sounds as *Gai'tu*, *Mil'er*, would be perfectly intelligible to every German. It does not appear that *Mend'sen* is more objectionable than *Jon'sen*, although, of course, there is no objection to using *Mendels-zoan* at full length. This conception of anglicising the pronunciation of foreign names is carried out in Section XVI

I. GERMAN SONGS.

ORIGINAL ORTHOGRAPHY.

1 *Maiglöckchen und die Blümelein.*

Musik von Mendelssohn.

- Maiglöckchen läutet in dem Thal,
 2 Das klingt so hell und fein:
 "So kommt zum Reigen allzumal,
 4 Ihr lieben Blümelein!"
- Die Blümchen blau und gelb und weiss,
 6 Die kommen all herbei,
 Vergissmeinnicht, und Ehrenpreis,
 8 Und Veilchen sind dabei.
- Maiglöckchen spielt zum Tanz im Nu,
 10 Und alle tanzen dann.
 Der Mond sieht ihnen freundlich zu,
 12 Hat seine Freude dran.
- Den Junker Reif verdross das sehr,
 14 Er kommt in's Thal hinein.
 Maiglöckchen spielt zum Tanz nicht mehr—
 16 Fort sind die Blümelein.
- Doch kaum der Reif das Thal verlässt,
 18 Da ruft weider schnell
 Maiglöckchen zu dem Frühlingsfest,
 20 Und lautet doppelt hell.
- Nun hält's auch mich nicht mehr zu Haus,
 22 Maiglöckchen ruft auch mich.
 Die Blümchen gehn zum Tanz hinaus,
 24 Zum Tanze geh' auch ich.

GLOSSIC PRONUNCIATION.

1 *Maay gloek'ky'hen uond dee Blue'mulaayn.*

Moozee'k faon Men'dels-zoan.

- Maay'gloek'ky'hen loi'tet in dai'm Taa'l,
 2 Däas kläängkt zoa hel uont faayn:
 "Zoa kaomt toom Ra'ay'gy'hen äal'tsoomaa'l,
 4 Eer' lee'ben Blue'mulaayn!"
- Dee Blue'mky'hen blaau uond gelb uond v'aays,
 6 Dee kaom'en aal' her'baay',
 Fer'gees-maaynnëky'ht, uond Air'enpraay's,
 8 Uont Faay'lky'hen zëe'nd daabaay'.
- Maay'gloek'ky'hen shpee't toom Täants ëem
 10 Uond äal'u täan'tsen daan, [Noo,
 Der Moar'nd zeet ee'nen froi'ndliky'h tsoo,
 12 Häat zaay'nu Froi'du draan.
- Dai'n Juong'ker Raayf ferdraos' däas zair',
 14 Er' kaomt ëens Taa'l hënaay'n.
 Maay'gloek'ky'hen shpee't toom Täantsnëky'ht
 16 Faor't zëe'nd dee Blue'mulaay'n. [mair'—
 Daokh kaawn der Raayf däas Taa'l ferlest,
 18 Daa roo'fet v'ee'der' shnel
 Maay'gloek'ky'hen tsoo dai'm Fruë lëengksfes't,
 20 Uond loi'tet daop'elt hel. [Haaws,
 Noo'n hel'ts aawkh mëëky'h nëëky'ht mair' tsoo
 22 Maay'gloek'ky'hen roo'fet aawkh mëëky'h.
 Dee Blue'mky'hen gai'n toom Täants hëenaaw's,
 24 Tsoom Täan'tsu gai aawkh ëëky'h.

VERBAL GLOSSIC TRANSLATION.

.1 *Mai-bel and dhi Flourrets.*

Meuzik bei Men'dlsen.

- Mai bel-(lil'i of dhi val'i cheimz in the val'i,
 2 Dhat soundz soa br'eit and fein-(el'igent):
 "Soa kum too-dhi daan'sing aul-at-wuns
 4 Yee deer flour'r'ets."
- Dhi flour'r'ets bloo and yel'oa and wheat,
 6 Dhai kum aul hidh'er-bei,
 Faurget-mee-not and spee'dwel,
 8 And vei'oalet aar dhair-bei.
- Mai-bel plaiz faur-dhi daans in-a twingkling,
 10 And aul daans dhen,
 Dhi Moon luoks ²dhen ³fren'dliil ¹at,
 12 (It) haz its joi dhairr'at.
- ³Dhi ⁴skweir ⁵Hoar'fraust ²anoi'd ¹dhat ⁶soar
 -(much),

- 14 He kums in'too-dhi val'i hens-in,
 Mai-bel plaiz faur-dhi daans -not moar-(noa
 long'er,—
 16 -Foar'rth aar-(gon awai' aar) dhi flour'r'ets.
- Hauv'er skair'sli dhi Hoar'r'fraust dhi val'i leevz
 -(Yet az soon az dhi hoar'r'fraust haz left dhi val'i),
 18 ¹Dhen ³kauls-(invei'ts) ⁴again ⁵kwik'li
²Mai-bel too dhi spr'ing-feest
 20 And cheimz dab'li br'eit'li-(kleer'li),
- Nou hoaldz-it au'lsao mee-not moar-(noa long-
 'ger -too hous- at hoam)-(Nou ei, too, kan
 stai no long'er at hoam).
 22 Mai-bel kaulz au'lsao mee,
 Dhi flour'r'ets goa too-dhi daans hens-out,
 24 Too-dhi daans goa au'lsao ei.

ORIGINAL ORTHOGRAPHY.

2.—*Ich wollt' meine Lieb'.*

Musik von Mendelssohn.

Ich wollt' meine Lieb ergösse sich

- 2 All in ein einzig Wort,
Das gab' ich den lust'gen Winden,
4 Die trügen es lustig fort.

- Sie tragen zu Dir, Geliebte,
6 Das lieberfüllte Wort,
Du hörst es zu jeder Stunde,
8 Du hörst es an jedem Ort.

- Und hast du zum nächtlichen Schlummer
10 Geschlossen die Augen kaum,
So wird mein Bild dich verfolgen,
12 Bis in den tiefsten Traum.

3.—*Wie kann ich froh.*

Musik von Mendelssohn.

Wie kann ich froh und lustig sein?

- 2 Wie kann ich gehn mit Band und Strauss?
Wenn der herz'ge Junge, der mir so lieb,
4 Ist über die Berge weit hinaus!

- 'S ist nicht der frost'ge Winter wind,
6 'S ist nicht der Schnee und Sturm und Grauss,
Doch immer kommen mir Thränen in 's Aug',
8 Denk' ich an ihn, der weit hinaus!

- Der lange Winter ist vorbei,
10 Der Frühling putzt die Birken aus,
Es grünt und blüht und lacht der Mai,
12 Dann kehrt er heim, der weit hinaus!

GLOSSIC PRONUNCIATION.

2.—*Eëky'h v'olt maay'nu Lee'b.*

Moozee'k faon Men'delszoa'n.

- Eëky'h v'olt' maay'nu Leeb ergoes'u zëky'h
2 Aäl'ëen aayn aay'ntseegy'h V'aort,
Däas gaeb'ëky'h dain luos'tëegy'h'en V'ëen den,
4 Dee tr'ue'gy'h'en es luos'tëegy'h faor't.
Zee tr'aa'ghen tsoo Deer', Gelee ptu,
6 Daas lee herfuelt'u V'aort,
Doo heor'st es tsoo yai'der Shtuon'du,
8 Doo heor'st es äan yai'dem Aor't.
Uont häast doo tsoom naeky'h'tlëky'h'en
10 Geshlaos'en dëe Aaw'ghen kaawm, [Shluom'er
Zoa v'ëert maayn Bëeld dëky'h'herfaol'gy'h'en,
12 Bëes'ëen dain tee'fsten Tr'aawm.

3.—*V'ee kãan ëëky'h froa.*

Moozee'k faon Men del's-zoa'n.

- V'ee kãan ëëky'h froa uond luos'tëegy'h zaayn?
2 V'ee kãan ëëky'h gai'n mëet Bãand uont
Shtraaws? [leep,
V'en der' her'tsgy'hu yuon'g'u, dair' meer' zoa
4 Eëst ue'ber dëe Ber'gy'hu v'aayt heen-aaws.
S-ëestnëky'htder' fr'aos'tgy'hu V'ëen terv'ënt,
6 S-ëest nëky'ht der' Shnai uont Shtuor'm uond
Graaws,
Daokh'ëem'er' kaom'en meer' Train'en ëen -s
Aawgh,
8 Dengk'ëky'h äan ee'n, dair' v'aayt heen-aaws!
Der' laang'u V'ëen'ter'ëest faor'baay',
10 Der' Frue'lëeng puotst d-e Bëer'ken aaws,
Es grue'nt uond blue't uond laakh't der Maay',
12 Dãan kai'r't'er haaym, dair' v'aayt heen-aaws!

VERBAL GLOSSIC TRANSLATION.

2.—*Ei wuod mei luv.*

Meuzik bei Men'dlsen.

Ei wuod mei luv wuod-poar'itself

- 2 Aul in-too a sing'l wërd,
Dhat 'wuod-'g'iv 'ei too-dhi mer'i windz,
4 Dhai wuod-bair it mer'ili foar'rh.
Dhai kar'i too dhee, biluv'd,
6 Dhi luv-'fil'd wërd,
Dhou hee'r'rest it at ev'ri our,
8 Dhou hee'r'rest it at ev'ri plai's.
And hst dhou faur-dhi nei'tli slum'ber
10 Shut dhi -(eur) eiz skai'rsli -(only lately),
Soa - in dhat kai's) wil mei in'ej dhee perseur'
12 Until' in-too -(soa faar az) dhi dee pest dr'ëem.

3.—*Hou kan ei cheer'fuol?*

Meu zik bei Men dlsen.

- Hou kan ei cheer'fuol and mer'i bee?
2 How kan ei goa widh r'ib'en and noa'zgai?
When dhi chaa'rming euth, dhat too mee soa deer
4 Iz oa'ver dhi mou'ntenz faar hens! (iz)
It iz not dhi fr'os ti win'ter-wind,
6 It iz not dhi snoa and staurm and hor' er,
Yet ev'er kum too-mee tee'rz in too-dhi ei,
8 Think' ei on him, hoo (iz) faar hens!
Dhi long win'ter iz paast,
10 Dhi spr'ing deks dhi ber'ches out, [[dhi] ¹Mai,
[Dhair] ²groa-z-gr'ëem ³and ⁴bloomz ⁵and ⁶laafs
12 Dhen ²r'iter'nz ¹hee hoam, hoo (iz) faar hens!

ORIGINAL ORTHOGRAPHY.

4.—*O Isis und Osiris.*

Musik von Mozart.

- O Isis und Osiris, schenket
 2 Der Weisheit Geist dem neuen Paar!
 Die ihr der Wand'rer Schritte lenket
 4 Stärkt mit Geduld sie in Gefahr!
 Lasst sie der Prüfung Früchte sehen!
 6 Doch sollen sie zu Grabe gehen,
 So lohnt der Tugend kühnen Lauf,
 8 Nehmt sie in eurem Wohnsitz auf!

5.—*In diesen heiligen Hallen!*

Musik von Mozart.

- In diesen heil'gen Hallen,
 2 Kennt man die Rache nicht,
 Und ist ein Mensch gefallen,
 4 Führt Liebe ihn zur Pflicht.
 Dann wandelt er an Freunde Hand
 6 Vergnügt und froh ins bess're Land!
 In diesen heil'gen Mauern,
 8 Wo Mensch den Menschen liebt,
 Kann kein Verräther lauern,
 10 Weil man dem Feind vergiebt.
 Wen solche Lehren nicht erfreun,
 12 Verdient nicht ein Mensch zu seyn.

GLOSSIC PRONUNCIATION.

4.—*Oa Ee'sées und Oasee'r'ées.*

Moozee'k faon Moa'tsaar't.

- Oa Ee'sées und Oasee'r'ées, sheng'ket
 2 Der V'aayz'haayt Gaayst daim noien Paar'.
 Dee eer' der' V'ään'dr'er' Shr'ëet'u leng'ket,
 4 Shter'kt mëet Geduol'd zee ëen Gefaar!
 Lääst zee der Prue'fuong Frucky'h'tu zai'en!
 6 Daokh zaol'en zee tsoo Graa'bu gai'en,
 Zoa loa'nt der Tuoghent kue'nen Laawf
 8 Nai'mt zee ëen oir'em V'oa'nzëets aawf.

5.—*Eën deez'en haay'leegy'hen Haal'en.*

Moozee'k faon Moa'tsaar't.

- Eën deez'en haay'lg'y'hen Haäl'en,
 2 Kent mäan dee Rääkh'u nëeky'ht,
 Und öest aayn Mensh gefääl'en,
 4 Fuert't Lee'bu een'tsoor' Pfleëky'ht.
 Dään v'ään'delt air' äan Froi'ndes Häant
 6 Fer'gnue'ky'ht uont fr'oa ëens bes'r'u Läänt!
 Eën deez'en haay'lg'y'hen Maaw'er'n
 8 V'oa Mensh daim Mensh'en leept,
 Käan kaayn Fer'raiter laaw'er'n,
 10 V'aayl mäan daim Faaynt fergee'pt.
 Wai'n zaol'ky'hu Lai'r'en nëeky'ht erfroi'n,
 12 Ferdeemet nëeky'ht aayn Mensh tsoo zaayn.

VERBAL GLOSSIC TRANSLATION

4.—*Oa Ee'sis and Oasei'r'r'is.*

Meuz'ek bei Moazaa'rt.

- Oa Ee'sis and Oasei'r'r'is giv,
 2 ³Ov-[dhi] ⁴wiz'dum ¹(the) ²Spir'it too-dhi neu
 pair!
²Hoo¹yee ⁶ov-dhi ⁷won'der'erz ⁴(dhi) ⁵steps ³geid,
 4 Str'eng'kthen with pai'shens dhem in dai'njer!

- ¹Let ²dhem ⁶ov-dhi ⁷tr'eiel ⁴(dhi) ⁵fr'oots ³see!
 6 Yet, -shal dhai too gr'ai'v goa-(if dhai must
 dei),
 Soa-(in dhat kai's) riwau'rd ⁴ov-[dhi] ⁵ver'teu
¹(dhi) ²boald ³koa'rs,
 8 Tai'k dhem in eur dwel'ing-plai's up! (tai'k up
 =r'isee'v).

5.—*In dheez z hoali haulz.*

Meuz'ik bei Moazaa'rt.

- In dheez hoali haulz,
 2 ²Noa'z ¹wun [dhi] ⁴ven'jens ³not,
 And if (dhair) iz a man fau'ln,
 4 ²Lee'ds ¹luv ³him in too-[dhi] deurti.
 Dhen ²wau'ks ¹hee at (a)-fr'endz hand,
 6 R'ijoi'st and glad in too-dhi bet'er land.

- In dheez hoali wau'lz,
 8 Whair man [dhi] man luvz,
 Kan noa tra'iter lour,
 10 Bikau'z ¹wun ³dhi ⁴en'imi ²faurgiv'z.
 Hoom such dok'tr'inz not r'ijoi's,
 12 Dizerv'z not a man too bee.

ORIGINAL ORTHOGRAPHY.

6.—*Der Erbkönig.*

Gedicht von Goethe, Musik von Schubert.

Wer reitet so spät durch Nacht und Wind?

2 Es ist der Vater mit seinem Kind.

Er hat den Knaben wohl in dem Arm,

4 Er fasst ihn sicher, er hält ihn warm.

“Mein Sohn, was birgst du so bang dein Gesicht?”

6 “Siehst, Vater, du den Erbkönig nicht?

“Den Erbkönig mit Kron' und Schweif?”—

8 “Mein Sohn, es ist nur ein Nebelstreif.”—

“Du liebes Kind komm, geh mit mir!

10 “Gar schöne Spiele spiel' ich mit dir!

“Manch' bunte Blumen sind an dem Strand.

12 “Meine Mutter hat manch' gülden Gewand.”—

“Mein Vater, mein Vater, und hörest du nicht,

14 “Was Erbkönig mir leise verspricht?”—

“Sey ruhig, bleibe ruhig, mein Kind;

16 “In dürrn Blättern säuselt der Wind!”—

GLOSSIC PRONUNCIATION.

6.—*Der Er'l-keo'něky'h.*

Geděky'h't faon Geo'tu, Moozee'k faon Shoo'ber't
V'ai'r' r'aay'tet zoa shpae't duor'ky'h Năakht
uond V'ěnt?

2 Es ěest der' Faa'ter' měet zaay'nem Kěent.

Er' hăat dai'n Knaa'ben v'oa'l ěen dai'm Aăr'm,

4 Er' făast een zěeky'h'er', er' helt een v'ăar'm.

“Maayn Zoa'n, v'ăas běer'ky'hst doo zoa bāang
daayn Gezěeky'ht?”

6 “Zěest, Faa'ter', doo dai'n Er'l-keo'něegy'h
něeky'ht?

“Dai'n Er'len-keo'něegy'h měet Kr'oa'n uont
Shv'aayf?”—

8 “Maayn Zoa'n, est ěest noor' aayn Nai'bel-
shtraay'f.”

“Doo lee'bes Kěent, kaom, gai měet mee'r'!

10 “Gaar' sheo'nu Shpee'lu shpee'l' ěeky'h měet
deer'!

“Măanky'h buontu Bloo men zěend āan dai'm
Shtr'ăant.

12 “Maay'nu Muot'er' hăat măanky'h guel'den
Gev'ăant.”—

“Maayn Faa'ter', maayn Faa'ter', uont heo'r'est
doo něeky'ht,

14 “V'ăas Er'len-keo'něegy'h mee'r' laay'zu fer'-
shpr'ěeky'ht?”—

“Zaay r'oo'ěeky'h, blaay'bu r'oo'ěeky'h, maayn
Kěent

16 “ěěn duer'en Blet'er'n zoizelt der' V'ěent!.”—

VERBAL GLOSSIC TRANSLATION.

6.—*Dhi Er'lkıng-*(king ov dhi au'lder gr'oa'v.)

Poa'em bei Gai tu, meuz'ik bei Shoo'bert.

Hoo r'oidz soa lai't thr'oo neit and wind?

2 It iz dhi faa'dher widh hiz cheild.

Hee haz dhi boi wel in dhi-(hiz) aarm,

4 Hee hoaldz him sai'fi, hee hoaldz-(keeps) him
waarm.

“Mei sun, whei hei'dst dhou soa fr'ěitend dhei
fai's?”—

6 “Seest, faa'dher, dhou dhi Er'lkıng not?

“Dhi Er'lkıng widh kroun and skaarf?”—

8 “Mei sun, it iz oa'nli a fog-str'ip.”

“Dhou deer cheild, kum, goa widh mee!

10 “Ver'i beutiful gaim'z -plai ei-(ei wil plai)
widh dheer!

“Meni kul'ud flourz aar on dhi str'and.

12 “Mei mudh'er haz men'i (a) goalden r'oa'b.”—

“Mei faa'dher, mei faa'dher, and hee'r'r'est dhou
not,

14 “What Er'lkıng too-mee in-loa-toa'nz pr'om-
isez?”—

“Bee kwei'et, r'imain kwei'et, mei cheild,

16 “In dr'ei lee'vz r'us'lz dhi wind.”—

ORIGINAL ORTHOGRAPHY.

Der Erbkönig—Fortsetzung.

- “Willst, feiner Knabe, du mit mir gehen,
18 “Meine Töchter sollen dich warten schön;
“Meine Töchter führen den nächtlichen Reihn,
20 “Und wiegen und tanzen und singen dich ein.”—

“Mein Vater, mein Vater, und siehst du nicht dort,

- 22 “Erkönigs Töchter am düstern Ort?”

“Mein Sohn, mein Sohn, ich seh' es genau,

- 24 “Es scheinen die alten Weiden so grün!”—

“Ich liebe dich, mich reizt deine schöne Gestalt,

- 26 “Und bist du nicht willig, so brauch'ich Gewalt!”—

“Mein Vater, mein Vater, jetzt fasst er mich an!

- 28 “Erkönig hat mir ein Leids gethan!”—

Dem Vater grauset's—er reitet geschwind—

- 30 Er hält in Armen das ächzende Kind,—

Er reicht den Hof mit Mühe und Noth—

- 32 In seinen Armen das Kind war todt!

GLOSSIC PRONUNCIATION.

Der Er'l-keo'něky'h—Faor't-zets-uong.

- “V'ěelst, faay'ner' Knaa'bu, doo mēet meer' gai'n,

- 18 “Maay'nu Toeky'h'ter' zaol'en dēeky'h v'āar'ten sheo'n;

- “Maay'nu Toeky'h'ter' fue'r'en dai'n neky'h't-leeky'hen R'aayn,

- 20 “Uond v'ee'gy'hen uont tāan'tsen uont zēeng'en dēeky'h aayn.”—

- “Maayn Faa'ter', maayn Faa'ter', uond zee st doo nēeky'ht daor't,

- 22 “Er'l-keo'něky'hs Toeky'h ter' āam dues ter'n Aor't?”—

- “Maayn Zoa'n, maayn Zoa'n, ēeky'h zai es genaaw',

- 24 “Es shaay'nen dee āal'ten V'aay'den zoa gr'aaw'.”—

- “Eēky'h lee'bu dēeky'h, mēeky'h r'aaytst daay'nu sheo'nu Geshtāal't,

- 26 “Uond bēest doo nēeky'h v'ēel'ēeky'h, zoa br'aawkh ēeky'h Gev'aalt'.”—

- “Maayn Faa'ter', maayn Faa'ter', yetst fāast er' mēeky'h aayn!

- 28 “Er'l-keo'něky'h hāat mee'r' aayn Laayts getaan'!”

Dai'm Faa'ter' gr'aawzet-s—er r'aaytet ge-shv'ēent—

- 30 Er' helt ēen aar'men dāas eky'h'tsendu Kēent—Er' r'aaky'ht dai'n Hoaf mēet Mue'u uond Noat—

- 32 Eēn zaay'nen Aa.'men dāas Kēent v'aar' toat'!

VERBAL GLOSSIC TRANSLATION.

Dhi Er'king—Kuntin'euai'shen.

“Wilt, fein-(jen'tl) boi, dhou widh mee goa,

- 18 “Mei dau'terz shal dhee tend beutifuoli;

“Mei dau'terz (wil) leed dhi nei'tli daans,

- 20 “And (wil) r'ok and daans and sing dhee in-(too slce:p).”

“Mei faa'dher, mei faa'dher, and seest dhou not dhair,

- 22 “Er'kingz dau'terz at-dhi gloo'mi pai's?”—

“Mei sun, mei sun, ei see it per'fektli;

- 24 “Dhair shein dhi oa'ld wil'oaz soa gr'ai!”

- “Ei luv dhee, me atrak ts dhei beutifuol form,
26 “And aart dhou not wil ing, soa-(in dhat kais)

(wil) euz ei foars'!”—

- “Mei faa'dher, mei faa'dher, ¹no ³see'zez ²hee ⁵mee ⁴on!

- 28 “Er'king -haz too mee a mis'cheef dun-(haz kild mee)!”

(Too) -³dhi ⁴faa'dher ²hor'ifeiz-¹it-(dhi faa'dher shud'erz)—hee r'eidz swif'tli—

- 30 Hee hoar'ldz in (hiz) aarmz dhi gr'oa'ning cheild—Hee r'ee'chez dhi faarm-hous widh-lai'ber and nee'd-(pain and dif ikelti)—

- 32 In hiz aarmz dhi cheild woz ded'!

ORIGINAL ORTHOGRAPHY.

7.—*Der Wanderer.*

Musik von Schubert.

Ich komme vom Gebirge her,
 2 Es dampft das Thal, es braust das Meer.
 Ich wandle fort, bin wenig froh,
 4 Und immer fragt der Seufzer wo ?
 Immer, wo ?

6 Die Sonne dünkt mich hier so kalt,
 Die Blüthe welk, das Leben alt,
 8 Und was sie reden, leerer schall !
 Ich bin ein Fremdling überall.
 10 Wo bist du ? mein geliebtes Land !
 Gesucht, geahnt, und nie gekannt !
 12 Das Land, das Land so hoffnungsgrün,
 Das Land wo meine Rosen blühen,
 14 Wo meine Freunde wandeln gehn,
 Wo meine Todten auferstehn,
 16 Das Land das meine Sprache spricht—
 O Land ! wo bist du ?

18 Ich wandle still, bin wenig froh,
 Und immer fragt der Seufzer, wo ?
 20 Immer, wo ?
 Im Geisterhauch tönt's mir zurück :—
 22 "Dort wo du nicht bist. ist das Glück !"

GLOSSIC PRONUNCIATION.

7.—*Der V'ān'derer.*

Moozee'k faon Shoo'ber't.

Eëky'h kaom'u faom Gebëer'gy'hu hai'r',
 2 Es dāampft dāas Taa'l, es br'aa'wst dāas Mai'r'.
 Eëky'h v'ān'dlu faor't, bëen v'ai'nëeky'h fr'oa,
 4 Uond ëem'er' fr'aa'kht der' Zoi'tser', v'oa ?
 Eëm'er'. v'oa ?

6 Dee Zaon'u dueng'kt mëeky'h heer' zoa kãalt,
 Dee Bluetu v'elk, dāas Lai'ben äalt,
 8 Uond v'āas zee r'ai'den, lai'r'er' Shāal !
 Eëky'h bëen aayn Fr'em'dlëeng ue'ber'āal.
 10 V'oa bëest doo ? maayn gelee'ptes Lāant !
 Gezoo'kht, ge-aa'nt, uond nee gekāant !
 12 Dāas Lāant, dāas Lāant, zoa haof'nuongz-gr'ue'n,
 Dāas Lāant v'oa maaynu R'oa'zen blue'n,
 14 V'oa maaynu Fr'oi'ndu v'āan'deln gain',
 V'oa maaynu Toa'ten aaw'f'er'shtai'n,
 16 Dāas Lāant dāas maay'nu Shpr'aa'khu
 shpr'ëeky'ht—
 Oa Lāant ! v'oa bëest doo ?

18 Eëky'h v'ān'dlu shtëel, bëen v'ai'nëeky'h fr'oa,
 Uond eem'er' fr'aa'kht der' Zoi'tser', v'oa ?
 20 Eëm'er' v'oa ?
 Eëm Gaay'ster'haaw'kh teo'nt-s meer' tsoo-
 ruerk :—
 22 "Daor't v'oa doo nëeky'ht bëest ëest dāas Gluek !"

VERBAL GLOSSIC TRANSLATION.

7.—*Dhi Wonderer.*

Meuzik bei Shoo'bert.

Ei kum from-dhi moun'ten-land hidh'er,
 2 [Dhair] ²vai'perz ¹dhi ²val'i, [dhair] ²roar'z ¹dhi
²see.
 Ei wau'k foarth, am -lit'l joi-us-(ver'i sad),
 4 And ev'er aask's dhi sei, whair ?
 Ev'er, whair ?

6 Dhi sun seemz-too mee heer soa koa'ld,
 Dhi blos um fai ded, [dhi] leif oa'ld,
 8 And whot dhai spee'k, em-ti sound !
 Ei am a str'ai'njer ev'r'i-whair'.
 10 Whair aart dhou ? mei biluv d kun'tri !
 Saut, foarfel't, and never noan'.

12 Dhi kun'tri, dhi kun'tri, soa hoa'p-gree'n-(soa
 gree'n widh hoa'p).
 Dhi kun'tri, whair mei r'oa'zez bloa,
 14 Whair mei fr'endz wau'king goa,
 Whair mei ded-wunz r'eiz-agai'n,
 16 Dhi kun'tri dhat mei lang'gwej spee'ks—
 Oa kun'tri ! whair aart dhou ?

18 Ei wau'k sei'lent, am lit'l joi us,
 And ev'er aask's dhi sei, whair ?
 20 Ev'er, whair ?
 -In-dhi goast-breth-'az if spoa'kn bei spir'its)
 soundz-it too-mee bak :—
 22 "Dhair whair dhou not aart, iz [dhi] hap'ines !"

ORIGINAL ORTHOGRAPHY

8.—*Adelaide.*

Musik von Beethoven.

- Einsam wandelt dein Freund im Frühlinggarten,
 2 Mild vom lieblichen Zauberlicht umflossen,
 Das durch wankende Blüthenzweige zittert,
 4 Adelaide!
- In der spiegelnden Fluth, im Schnee der Alpen,
 6 In des sinkenden Tages Goldgewölke,
 Im Gefilde der Sterne strahlt dein Bildniss
 8 Adelaide!

- Abendlüftchen im zarten Laube flüstern,
 10 Silberglöckchen des Mays im Grase säuseln,
 Wellen rauschen und Nachtigallen flöten,
 12 Adelaide!

- Einst, O Wunder! entblüht auf meinem Grabe,
 14 Eine Blume, der Asche meines Herzens;
 Deutlich schimmert auf jedem Purpurblättchen,
 16 Adelaide!

GLOSSIC PRONUNCIATION.

8.—*Aadailaa-ee'du*

Moozee'k faon Bai't-hoa'fen.

- Aay'nzääm v'ään'delt daayn Fr'oind'ëm
 Fr'ue'léengzgää'r'ten,
 2 M'eedl faom lee'bl'ëky'h'en Tsaaw-ber l'ëky'ht
 uomflaas'en.
 Däas door'ky'h v'ääng'kendu Blue'ten-itsv'aay'-
 gy'hu tsit'er't,
 4 Aadailaa-ee'du!
- Eën der' shpee'gy'helnden Floot, ëm Shnai
 der' Aäl'pen, [ku,
 6 Eën des zëeng'kenden Taa'ghes Gaol'd-gev'oel'-
 Eëm Gefëel'du der' Shter'nu shtr'aa'lt daayn
 Bëel'dnées
 8 Aadailaa-ee'du!
- Aa'bendluef'tky'h'en ëm tsäär'ten Laaw'bu
 flues'ter'n,
 10 Zëel-bergloek'ky'h'en des Maayz ëm Graa'zu
 zoi'zeln,
 V'el en raaw'shen uond nääk'tëegääl'en fleoten,
 12 Aadailaa-ee'du!
- Aaynst, oa V'uon'der'! entblue't aawf maay'nem
 Gr'aa'bu
 14 Aaynu Bloo'mu, der' Aäsh'u maay'nes Her'-
 tsens;
 Doi'tl'ëky'h shëem'er't aawf yai'dem Poor'-
 poor'blet'ky'h'en,
 16 Aadailaa-ee'du!

VERBAL GLOSSIC TRANSLATION.

9.—*Ad'ilaid.*

Meuzik bei Bee't-hoa'ven.

- Sol'iter'i wau'ks dhei fr'end-(luv'er) in-dhi
 gaarden-ov-spring,
 2 Jen'tli bei-dhi luv'li maj'ik-leit surou'nded
 Which thr'oo nod'ing flour-br'aa nchez tr'emblz
 4 Ad'ilaid!
- In dhi mir'ur'ing flud, in-dhi snoa ov-dhi Alps,
 6 ¹In ⁴ov-dhi ⁵sing-king ⁶dai ²(dhi ³goa'ld-kloudz
 In-dhi feeld ov-dhi staarz beemz dhei im'ej,
 8 Ad'ilaid!

Eev'ning-lit-l-airz in-dhi ten'der foa'liej whis-
 per,

- 10 Sil-ver-lit-l belz ov [dhi] Mai-(hil'iz ov dhi
 val'i) in-dhi gr'aa's r'us'l,
 Wai'vz br'aul, and nei'tinggailz peip,
 12 Ad'ilaid!
- Heerr'aa'fter, oa wun'der-(mir'akl), (wil-
 blos'um-up upon: mei gr'ai'v
 14 A flour, from) dhi ash-(ded-r'imai'nz) ov mei
 haart;
 Klee'rli (wil) shein upon ev'r'i per'pl-lit-l-leef,
 16 Ad'ilaid!

ORIGINAL ORTHOGRAPHY.

9.—*Lebewohl*.

Musik von Schubert.

- Schon naht, um uns zu scheiden,
 2 Der letzte Augenblick,
 In's Paradies der Freuden
 4 Kehr' ohne mich zurück!
- Der Tod kann Freiheit geben
 6 Mit milder Freundeshand;
 Geh' ein zu neuem Leben
 8 In jenes bess're Land.

- Nicht lang' sind wir geschieden
 10 Bald werd' ich bei dir sein,
 Die kurze Frist hienieden
 12 Denk' ich in Liebe dein.

- Leb'wohl denn, bis der Morgen
 14 Des neuen Tags erscheint,
 Der, fern von Erdensorgen,
 16 Auf ewig uns vereint.

GLOSSIC PRONUNCIATION.

9.—*Lai'buw'oa'l*.

Moozee'k faon Shoo'ber't.

- Shoa'n naa't, oom uons tsoo shaay'den,
 2 Der' let'stu Aaw'ghenblëk';
 Eën-s Paar'aadee's der' Fr oi'den
 4 Kair' oa'nu mëky'h tsoor'uek'!

- Der' Toa't kãan Fr'aay'haayt gai'ben
 6 Mëet mëel'der' Fr'oi'ndes-hãant;
 Gai aayn tsoo noi'em Lai'ben,
 8 Eën yai'nes bes'r'u Lãan't.

- Nëeky'ht lãang zëend v'eer' geshee den,
 10 Bãald v'er'd ëky'h baay deer' zaayn,
 Dee kuor 'tsu Fr'ëest hee'nee'den,
 12 Dengk ëky'h ëen Lee'bu daayn.

- Lai'bv'oa'l den, bëes der' Maor'gy'hen
 14 Des noi'en Taa'khs er'shaay'nt,
 Dair', fer'n faon Er'denzaor'gy'hen
 16 Aawf ai'v'ëgy'h uons fer'ay'nt.

VERBAL GLOSSIC TRANSLATION.

9.—*Fair'wel*.

Meu'zik bei Shoo'bert.

- Aul'r'edi aproa'chez, in-au'rder us too sep'ur'ait,
 2 Dhi laast moa'ment,
 In'too-dhi par'adeis ov joiz
 4 R'iter'n widhou't mee bak!

- [Dhi] 1deth 2iz-ai'bl-too 4fr'ee'dum 3giv
 6 Widh jen'tl frendz-hand.
 Goa in, faur dhi neu leif,
 8 In'too dhat bet'er-land.

- Not long -aar wee-(shal wee bee) sep'ur'aited,
 10 Soot'n shal ei widh dhee bee,
 Dhi shaurt in'terrel-ov-teim heer-biloo ,
 12 -Thingk ei- ei shal thingk) in luv ov-dhee

- Fairwel·dhen, til dhi mau'rnig
 14 Ov dhi neu dai apee'rz,
 Which, faar from erth-sor'oaz
 16 Faur ev'er us euneit's.

II. ITALIAN SONGS.

ORIGINAL ORTHOGRAPHY.

1.—*Diserto sulla Terra.*

Musica di Verdi.

- Diserto sulla terra
 2 Col rio destino in guerra
 E' sola speme un cor
 4 Al Trovator.

- Ma s'ei quel cor possiede,
 6 Bello di casta fede,
 E' d'ogni rè maggior
 8 Il Trovator.

2.—*Il balen del suo sorriso.*

Musica di Verdi.

- Il balen del suo sorriso
 2 D'una stella vince il raggio;
 Il fulgor del suo bel viso
 4 Novo infonde me corraggio.

- Ah! l'amor, l'amore onde ardo
 6 Le favelli in mio favor,
 Sperda il sole d'un suo sguardo
 8 La tempesta del mio cor.

GLOSSIC PRONUNCIATION.

1.—*Deesaer'toa sool'laa Taer'r'aa.*

Moo'zeekaa dee Vaer'dee.

- Deesaer'toa sool'laa Taer'r'aa
 2 Koal r'ee'oo daistee'noaa_een gwaer'r'aa
 Ae soa'laa spaemai_oon kao'r'
 4 Aal Troa'vaatoa'r'.

- Maa s-ai'ee kwail kao'r' poassyai'dai
 6 Bael'loa dee kaas'taa fai'dai
 Ae d-oo'ny'ee r'ae' maad'jyoa'r'
 8 Eel Troa'vaatoa'r'.

2.—*Eel baalai'n dail soo'oa soar'r'ee'zoa.*

Moo'zeekaa dee Vaer'dee.

- Eel baalai'n dail soo'oa soar'r'ee'zoa
 2 D-oo'naa stai'l-laa vee'n-chai_eel r'aa-d-jyoo;
 Eel foolgoa'r' dail soo oa bael vee'zoa
 4 Nao'voa_eenfoa ndai mai koar'-r'aa-d-jyoo.

- Aa! l- aamoar'r', l- aamoar'ai_oo'ndai_aar'-doa,
 6 Lai faavael'lee een mee'oa faavoa'r',
 Spaer'daa eel soa'lai d-oo'n soo'oa sgwaar'doa
 8 Laa taimpaes'taa dail mee'oa kao'r'.

VERBAL GLOSSIC TRANSLATION.

1.—*Dizer'ted upon-[dhi] Erth.*

Mou'sik bei Verdi.

- Dizer'ted upon-[dhi] Erth,
 2 -Widh-[dhi] gil-ti-(kr'oo'el) fait in- at) waur
 - Conten'ding agai'nst kr'oo'el fait)
³Iz ⁴(the) ⁵oa'nli ⁶hoap 'a ²haart
 4 Too-dhi Tr'oo'baadoo'r.

- But if-hee dhat haart poz'es'ez,
 6 Beu'tifuol widh chai'st fai'th,
³Iz ⁵dhan-⁶ov'er'i ⁷king ⁴gr'ai'ter
 8 ¹Dhi ²Tr'oo'baadoo'r.

2.—*Dhi lei'tning ov-[dhi] her Smeil.*

Mou'zik bei Verdi.

- Dhi lei'tning ov-[dhi] her smeil
 2 ⁴Ov ³a ⁶staar ¹kong'kerz (serpaa'sez) ²dhi ³rai,
 Dhi br'ei'tnes ov-[dhi] her beu'tifuol fais
 4 ²Neu ¹infeuzez ⁴(in)-mee ³kur'ej.

- Aa! ²dhi ³luv, dhi luv, whens-⁴(widh-which) ⁵ei
⁶burn,
 6 ⁸(Too) ⁹her ¹mai-⁷speek ¹⁰in ¹¹mei ¹²fai'ver,
¹Mai-⁷disper's ²dhi ³sun ⁴ov ⁵wun [her] ⁶luok
 8 ⁸Dhi ⁹tem'pest ¹⁰ov ¹¹mei ¹²haart,
 -(Mai dhi sun ov wun ov her luoks
 Disper's dhi tem'pest ov mei haart).

ORIGINAL ORTHOGRAPHY.

3.—*Stride la Vampa.*

Musica di Verdi.

- Stride la vampa
 2 La folla indomita
 Corre a quel foco
 4 Lieta in sembianza.
- Urli di gioja
 6 Intorno eccheggiano,
 Cinta di sgherri
 8 Donna s'avanza.

- Sinistra splende
 10 Sui volti orribili
 La tetra fiamma
 12 Che s'alza al ciel.

- Stride la vampa,
 14 Giunge la vittima,
 Nero vestita,
 16 Discinta e scalza.

- Grido feroce
 18 Di morte levasi,
 L'eco il repete
 20 Di balza in balza.

- Sinistra splende
 22 Sui volti orribili
 La tetra fiamma
 24 Che s'alza al ciel.

GLOSSIC PRONUNCIATION.

3.—*Str'ee'dai laa Vaam'paa.*

Moo'zeekaa dee Vaer'dee.

- Str'ee'dai laa vaam'paa
 2 Laa faol'laa eendao meetaa
 Koar'r'ai_{aa} kwait fao'koa
 4 Lyaet'aa_{een} saimbyaan tsaa.
- Oor'lee dee jyaoy'jaa
 6 Eentoar'noa_{aik} kaid jyaanoa,
 Cheen'taa dee zgair'r'ee
 8 Daon'naa s- aavaan'tsaa.

- Seenee'str'aa splaen'dai
 10 Soo'ee voal'tee_{oar} r'ee beelee
 Laa taet'r'aa fyaam'maa
 12 Kai s- aal'tsaa_{aal} chyae'l.

- Str'ee'dai laa vaam'paa
 14 Joon'jai laa veet'teemaa,
 Nair'oa vaistee'taa,
 16 Deesheen'taa_{ai} skaal'tsaa.

- Gr'ee'doa fairoa'chai
 18 Dee maor'tai lae'vaasee,
 L-ae'koa_{eel} reepae'tai
 20 Dee baal'tsaa een baal'tsaa.

- Seenee'str'aa splaen'dai
 22 Soo'ee voal'tai_{oar} r'ee beelee
 Laa taet'r'aa fyaam'maa
 24 Kai s-aal'tsaa_{aal} chyae'l.

VERBAL GLOSSIC TRANSLATION.

3.—*Krak'lz dhi Flai'm.*

Meuzik bei Ver'di.

- Kr'ak'lz dhi flai'm,
 2 Dhi kr'oud untai md. (ruf, roo'd.
 R'unz too dhat feir
 4 Glad in apee'r'rens.
- Shouts ov joi
 6 Ar'ou'nd ek'oa,
 Sur'oun'ded bei gaardz
 8 (A) lai'di ²[herself] ¹advaan'sez.
- Il-oa'mend sheinz
 10 On-dhi kou'ntenensez hor'ibl
 Dhi hid'yus flai'm
 12 Which ²itself r'ai'zez too-[dhi] hev'n.

- Kr'ak'lz dhi flai'm,
 14 Ar'eivz dhi vik tim,
 -Blackly kloa'dhd-(dr'est in blak)
 16 Ungert and shoo'les.

- Kr'ei feer'oa'shus
 18 Ov deth r'ai'zez-itself,
 Dhi' ek'oa ²it r'ripee'ts
 20 Fr'om r'ok too r'ok.

- Il oa'mend sheinz
 22 On dhi kou'ntenensez hor'ibl
 Dhi hid'yus flai'm
 24 Which ²itself r'ai'zez too-[dhi] hev'n.

ORIGINAL ORTHOGRAPHY.

4.—*Soave Imagine.*

Musica di Mercadante

- Soave imagine
 2 D'amor, di pace,
 Tu spiri all' anima
 4 Dolce vigor.
 Se tal delizia
 6 M'invidi, o Cielo,
 E' troppo barbaro
 8 Il tuo rigor.

5.—*Lascia ch'io pianga.*

Musica di Handel.

- Armida dispietata
 2 Colla forza d'abisso,
 Rapimmi al caro ciel
 4 De' miei contenti.
 E qui con duolo eterno
 6 Viva mi tiene.
 In tormento inferno.
 8 Signor, deh per pietà,
 Lasciami piangere.
 10 Lascia ch'io pianga
 La dura sorte,
 12 E che sospiri
 La libertà.
 14 Il duol infranga
 Queste ritorte
 16 De' miei martiri
 Sol per pietà.

GLOSSIC PRONUNCIATION.

4.—*Soa-aa'vai Eemaa'jeenai.*

Moo'zeekaa di Maer'kaadään'tai.

- Soa-aa'vai_eemaa'jeenai
 2 D- aamoar', dee paar'chai,
 Too spee'r'ee_aal'aa'neemaa
 4 Doa'lchai veegoar'.
 Sai taal dailee'tsee-aa
 6 M- eenvee'dee,_oo chyael'loa,
 Ae traop'poa baa'rbaar'oa
 8 Eel too'oa reegoar'.

5.—*Laa'shyaa k-ee'oa pyaan'gaa.*

Moo'zeekaa dee Haen'del

- Aar'mee'daa dee-spyaitaa'taa
 2 Koal'laa faor' tsaad- aabees'soa
 Raapeen'mee_aal kaa'roa chyael'1
 4 Dai myai'ee koantaen'tee.
 Ai kwee koan dwao'loa_aitaar'noa
 6 Vee'vaa mee tyae'nai,
 Een toar'main'toa_eenfaer'noa.
 8 Seeny'oa r', dae! paer' pyaitaa,
 Laa'shyaamee pyaan'jairai.
 10 Laa'shyaa k- ee'oa pyaan'gaa
 Laa doo'r'aa soor'tai,
 12 Ai kai soaspee'r'ee
 Laa leebaer'taa'.
 14 Eel dwao'l eenfr'aan'gaa
 Kwai'stai r'etaor'tai
 16 Dai myai'ee maar'teer'ee
 Soa'l paer' pyaitaa'.

VERBAL GLOSSIC TRANSLATION.

4.—*Sweet Im'ej.*

Meuz'zik bei Merkadant'i.

- Sweet im'ej
 2 Ov luv, ov pees,
 Dhou br'ee'dhest too-dhi soa'l
 4 Sweet viger.
 1 If ⁵such ⁶dileit
 6 ⁴Mee ³en'viest-²dhou, Oa hev'n,
³Iz ⁴too ⁵baa'rbur'us
 8 [Dhi] ¹dhei ²r'iger.
 5.—*Alou dhat ei mai-weep.*
 Meuz'zik bei Han'dl.
 Aarmee daa pit'iles
 2 With-dhi foars ov abis' (hel)
 Kar'id-mee of-foars'sibli from-dhi deer hev'n
 4 Ov mei konten'ts (hap'ines).

And heer widh disceet iter'nel

- 6 Alei'v mee keeps,
 In taur'ment infer'nel.
 8 Ser, alas! faur pit'i
 Alou mee too-wee'p.
 10 Alou' dhat ei mai-wee'p
 Dhi-(mei) haa'rd lot,
 12 And dhat (ei mai-ei-faur
 [Dhi] lib'erti.
 14 (Mai) [dhi] disceet br'aik
 Dhee'z bondz
 16 Ov mei suf'ur'ingz
 Oa'nli faur pit'i.

ORIGINAL ORTHOGRAPHY.

6.—*Non più Andrai.*

Musica di Mozart.

- Non più andrai, farfallone amoroso,
 2 Notte e giorno d'intorno girando,
 Delle belle turbando il riposo,
 4 Narcisetto, Adoncino d'amor.

- Non più avrai questi bei pennachini,
 6 Quel cappello leggero e galante,
 Quella chioma, quell' aria brillante,
 8 Quel vermiglio, donnesco color.

- Tra guerrieri puoi far Bacco,
 10 Gran mustacchi, stretto sacco,
 Schioppo in spalla, sciabla al fianco,
 12 Collo dritto, muso franco,
 Un gran casco, o un gran turbante,
 14 Molto onor, poco cantante.
 Ed in vece del fandango
 16 Una marcia per il fango,
 Per montagne, per valloni,
 18 Con le nevi, e i solliani,
 Al concerto di tromboni,
 20 Di bombarde, di cannoni,
 Chi le palle in tulli i tuoni
 22 A l'orecchia fan fischiar.
 Cherubino, alla vittoria!
 24 Alla gloria militar!

GLOSSIC PRONUNCIATION.

6.—*Noan pyoo aandr'aræe.*

Moo'zeekaa dee Moa'tsaar't.

- Noan pyoo_aandr'aræe, faar'faal-loa_nai_aamoar'oo'zoa, [doa,
 2 Naot'tai_ai jyoar'noa d-eeotao'r'noa jeer'aan-Dail-lai bael-lai toor'baan-doa_eel r'ee'pao'zoa
 4 Naar'cheesaet toa,_Aadoanchee'noad_aamoar'.
 Noan pyoo_aavr'aa'ee kwai'stee bae'ee pain-naakee nee, [tai
 6 Kwail kaap-pael-loa laid-jæe'r'oa_ai gaalaan'-Kwail'la kyao'maa, kwail'-aar'yaa br'eel-laan'tai,
 8 Kwail vaer'mee'ly'oa, doannai'skoa koaloo'r'.
 Tr'aa gwair'-r'yæe'ree pwao'ee faar' Baak'koa,
 10 Gr'aan moostaak'kee, str'ait'toa saak'koa, Skyap'poo_eeen spaal'laa, shyaa'blaa_aal fyaa'ng'koa,
 12 Kaol'loa dr'ee't toa, moo'zoa fr'aang'koa, Oongr'aan kaas'koa,_ao_oon graan toor'baan'tai,
 14 Moa'ltoa_oanoar', pao'koa koantaa'ntai. Aid een vai'chai dail faandaang'goa,
 16 Oo'naa maar'chyaa paer' eel faang'goa, Paer' moantaa'ny'ai, paer' vaal-loa'nee,
 18 Koan lai nai'vee,_ai_ee soal-leeo'nee,
 Aal koanchaer'toa dee tr'oamboa'nee,
 20 Dee boambaar'dee, dee kaan-noa nee, Kai lai paal'lai_eeen toot'tee twao'nee
 22 Aa l-oar'aik'kyoa faan feeskyaar'.
 Kair'oobe'e'noa. aal'laa veet-toa-r'iaa!
 24 Aal'laa gloa-r'iaa meeletaar'.

VERBAL GLOSSIC TRANSLATION.

6.—*No moar dhou-wilt-goa.*

Meuz'ik bei Moazaart.

- Noa moar dhou-wilt-goa, but'erlief am-ur'us,
 2 Neit and dai [ov] ar'ou'nd ser'kling,
 4 Ov-[dhi] ⁵beu'tiz ¹dister'bing ²dhi ³r'ipoa'z,
 4 Lit'l-Naarsis-us, lit'l-Adoa-nis ov luv.
 Noa moar dhou-wilt-hav dheez beu tifuol ploomz,
 6 Dhat hat leit and galaa'nt,
 Dhat hed-ov-hair, dhat air bril'yent,
 8 Dhat vermil'yen, lai-di-leik-(efem'inet) kul-ur.

Amung' wor'ierz dhou-kanst maik-(plai-dhi-paart-ov) Bak-us,

- 10 Gr'ait moostaa'shoaz, teit bag (nap sak'), Mus'ket on shoalder, sai'ber at-dhi seid.
 12 Nekstr'ait, fiz-(ridik'eulus werd faur fai's) boald, A gra'it hel met, aur a gra'it ter'ben,
 14 Much on'er, lit'l r'edi-muni. And in plai's ov-dhi fandang'goa- daans'
 16 A maarch thr'oo dhi mud, Thr'oo mountenz, thr'oo laarj-val'iz,
 18 Widh-dhi snoaz, and dhi dog'daiz, Too-dhi kon'sert of tr'oamboanz,
 20 Ov bum'berdz, ov kan'enz, Which dhi baulz in aul toanz
 22 ³Too ⁴dhi ⁵ear h'mai'k ²his. Ker'oobe'e'noa, too-[dhi] vik'tur'i!
 24 Too-[dhi] ²gloa-r-r'i ¹mil'iter'i!

ORIGINAL ORTHOGRAPHY.

7.—*Non è ver?*

Musica di Tito Mattei.

Non è ver?

- 2 Quando assiso a te vicin
Ti parlai, ben mio, d'amor,
4 Ti ricordi, angel divin,
Palpitaro i nostri cor.
6 Ah! Nò, non è ver! Nò, nò.

Nò, non è ver! Ah!

- 8 Tu dicesti, ti sovviene?
"Per la vita io t'amerò!"
10 Ma mentisti, indegna, appien,
Non fu il cor che tel dettò.
12 Ah! Nò, non è ver! Nò, nò!

8.—*Pur dicesti.*

Musica di Antonio Lotti.

Pur dicesti, O bocca bella!

- 2 Quel soave e caro "si!"
Che fa tutto il mio piacer.
4 Per onor di sua facella
Con un bacio Amor t'apri,
6 Dolce fonte del goder.

GLOSSIC PRONUNCIATION.

7.—*Noan ae vair'?*

Moo'zeekao dee Tee'toa Mäat-tae'ee.

Noan ae vair'?

- 2 Kwaan'doa aas-see'soa_{aa} tai veechee'n
Tee paar'laa'ee, baen mee'oa, d- aamoar',
4 Tee reekaor'dee, aan'jel deevee'n,
Paalpeetaaroa_{ee} naos'tr'ee kaor'?
6 Aa! nao, noan ae vair'! Nao, nao!

Nao, noan ae vair'! Aa!

- 8 Too deechai'stee, tee soav-vyae'n?
"Paer' laa vee'taa_{ee}oa t- aamairao'!"
10 Maa maintee'stee, eendai ny'aa, aap-pyae'n,
Noan foo_{eel} kaor' kai tail dait-tao'.
12 Aa! nao, naon ae vair'! Nao, nao.

8.—*Poor' deechai'stee.*

Moo'zeekaa dee Aäntao'nee-oa Laot'tee.

Poor' deechai'stee, oa boak'kaa bael'laa!

- 2 Kwaail soa-aa'vai'ai kaar'oa "see!"
Kai faa toot'toa eel mee'oa pyaachai'r'.
4 Paer' oanoar' dee soa'aa faachael'laa
Koan oon baachy'oa Aamoar' t- aapree',
9 Doa'lchai foantai dael goadai'r'.

VERBAL GLOSSIC TRANSLATION.

7.—*Not iz-(it) tr'oo?*

Meurzik bei Tee'toa Matai'ee.

Not iz-(it) tr'oo?

- 2 When seeted too dheer neer
(To) dheer (ei)-sposak, ²guod-(deer) ¹mei, ov
luv; [divei'n,
4 -Dhee'r imeindest-(dust dhour'ekolek't), ai'njel
³Pal'pitated [dhi] 'our ²haarts?
6 Aa! noa, not iz-(it) tr'oo! Noa, noa.

Noa, not iz-(it) troo! Aa!

- 8 Dhou sai'dest, dheer dust-dhou-r'imeind-(dust
dhou rimem'ber)?
"Thr'oo [dhi] leif ei dheer wil-luv!"

- 10 But dhou-didst-lei, unwer dhi wun, toa'teli,
Not woz dhi haart dhaat too-dhee-it sed!

- 12 Aa! no, not iz-(it) tr'oo! Noa, noa.

8.—*Never-dhi-les dhou-sai'dest.*

Meurzik bei Antoa'nio Lot'i.

Never-dhi-les dhou-sai'dest, Oa mouth bent-i-
fuol!

- 2 Dhat sweet and dee'r "yes!"
Which mai'ks aul [dhi] mei plezh'er.

- 4 Faur on'er ov hiz feir,
With a kis Luv ²dhee 'oa'pend
6 Sweet foun'ten ov dilei't!

ORIGINAL ORTHOGRAPHY.

9.—*Possenti Numi.*

Musica di Mozart.

- Possenti Numi, Iside, Osiri,
2 Date a que'petti senno e valor!
I vostri lumi la coppia miri
4 E non l'alletti ombra d'error!

- Del bel sentier giunga alla meta,
6 O se a lei fier destin lo vieta,
Numi, o date degna mercè
8 Della virtude lor e fè.

10.—*Qui sdegne non s'accende.*

Musica di Mozart.

- Qui sdegno non s'accende
2 E soggiornar non sa,
La colpa non offende,
4 Trova l'error pietà!
Fraterno amor unisce i cor,
6 In pace i di passiam così.
- L'inganno qui non ride
8 Nel mascherar lo ver:
Fra noi ciascun divide
10 L'affanno ed il piacer.
In pace i di passiam così.
12 Finchè si vien d'Osiri in sen.

GLOSSIC PRONUNCIATION.

9.—*Poas-saen'tai Noo'mee.*

Moo'zeekaa dee Moa'tsaar't.

- Poas-saen'tai Noo'mee, _Ee'seedai, _Oaseer'ee,
2 Daa'tai_aa kwai paet'tee sai'nnoa_ai vaaloo'r!
Ee vaotr'ee loo'mee la kaop'pyaa meer'ee
4 Ai noan l-laet'tee_oa'mbr'aa d-air'oa'r!

- Dail bael saintyae'r' joong'gaa_aal'laa maet'aa,
6 Ao sai_aa lae'ee fyae'r' daistee'n loa vyae'taa,
Noo'mee, oa daa'tai dai'ny'aa mair'chai'
8 Dail'laa veer'too'dai lao'r' ai fai.

10.—*Kwee zdai'ny'oa noan s-aat-chaen'dai.*

Moo'zeekaa dee Moa'tsaar't.

- Kwee zdai'ny'oa noan s-aat-chaen'dai
2 Ai soad-joar'naar' noan saa,
Laa koal-paa noan oaf-faen dai,
4 Trao'vaa l-air'oa'r pyaitaa!
Fraataer'noa_aamoar' ooneeshai'ee kaor',
6 Een paa'chai'ee dee paas-syaa'm koasee.
- L- eengaan'noa kwee noan ree'dai
8 Nail maaskairaa rai_eel vai'r':
Fraa noa'ee chyaaskoo'n deevee'dai
10 L- affaan'noa_aid eel pyaachair'.
Een paa'chai'ee dee paas-syaa'm koasee,
12 Feenkhai' see vyae'n d- Oasee'r'ee_een sai'n.

VERBAL GLOSSIC TRANSLATION.

[See Jer'men Songz, n. 4, p. 219.]

9.—*Pour'fuol Dee'itiz.*

Meu'zik bei Moazaart.

- Pour'fuol Dee'itiz, Ei-sis, Oasei'r'r'is,
2 Giv too dhoaz br'ests sens and kur'ej.
[Dhi] ⁶eur ⁶leits ²dhi ³kup'l ¹mai-⁴see,
4 ¹And ⁷not ³it ²mai ⁹aleur ³(dhi) ⁴shad'oa ⁵ov
⁶er'er!

- Ov-dhi beu tifuol paath mai-it-r'eech too-dhi
goal-(end),
6 Aur ¹if ⁶too ⁷it-(dhi pair) ²feer's ³fai't ⁵it-(dbis)
⁴faurbid'z,
Dee'itiz, oa giv wer'dhi r'i'wau'rd
8 ¹Ov-[dhi] ³ver'teu ²dhair and fai'th.

[See Jer'men Songz, n. 5, p. 219.]

10.—*Heer ang'ger ²not ³itself ¹inftai'mz.*

Meu'zik bei Moazaart.

- Heer ang'ger ²not ³itself ¹inftai'mz,
2 And too dwel not noaz-(kan'ot dwel),
[Dhi] fault-(sin) not ofen'dz,
4 ²Feindz [dhi] ¹er'er ²piti!
Fr'ater nel luv eunei ts dhi haarts,
6 In pee's dhi-our) dai'z wee-paa's dhus.
- [Dhi] disce't ³heer ²not ¹laa'fs
8 In-dhi maa'sking-ov dhi tr'ooth. (disce't moks
men not heer' bei konsee'ling tr'ooth)
Amung' us eech-wun shai'z
10 [Dhi] sor'oa and [dhi] joi.
In pees dhi dai'z wee-paa's dhus,
12 Until-itself kumz-(wun kumz) ov Oasei'r'r'is
in-too buoz'em.

ECCLESIASTICAL LATIN IN ITALIAN PRONUNCIATION.

ORIGINAL ORTHOGRAPHY.

11.—*Stābat Māter.*

Rossinius cantum invēnit.

Stābat Māter dolorōsa

Juxtā crucem lacrymōsa

3 Dum pendēbat Filius.

Cūjus animam gementem

Contristantem et dolentem

6 Pertransivit gladius.

O quam tristis et afflicta

Fuit illa benedicta

9 Māter Unigenitī.

Quae moerēbat et dolēbat,

Et tremēbat cum vidēbat

12 Nātī poenās incltyī.

Quis est homo qui nōn fleret,

Christī Mātrēm sī vidēret

15 In tantō supplicio?

Quis nōn posset contristārī

Piam Mātrēm contemplārī

18 Dolentem cum Filiō?

Prō peccātīs suae gentis

Vidit Jēsum in tormentīs,

21 Et flagellis subditum.

Vidit suum dulcem Nātum

Morientem desolātum

24 Dum emisit spiritum.

GLOSSIC PRONUNCIATION.

11.—*Staa'baat Maa'taer'.*

Raossee'niōos kaa'n-toom eenvae'neet.

Staa'baat Maa'taer' dao'laor'ao'saa

Yooks'taa kr'oo'chaem laa'kr'emaos'saa,

3 Dōom paendae'baat Fee'lēoos.

Koo'yoos aa'neemāam jaemaen'taem

Kaon'tr'eestāan'taem aet daolaen'taem

6 Paer'tr'āanse'veet glaa'diōos.

Ao! kwāam tr'ēs'tēes aet āfflēek'taa

Foo'eet ēel'la baenaedēek'taa

9 Maa'taer' Oo neejae'nētee,

Kwae maer'ae'baat aet daolae'baat

Aet tr'aemae'baat kōom veedae'baat

12 Naa'tee paonaas ēeng'klētee.

Kwēes aest hao'mao kwee nao'n flae'r'aet

Krēes'tee Maa'tr'aem see veedaer'aet

15 Eēn tāan'tao soopplee'tsēao?

Kwēes nao'n paos'saet kaon'tr'eestaa'r'ee

Pee'ām Maa'tr'aem kaon'taemplaa'r'ee

18 Daolaen'taem kōom Fee'lēe-ao?

Prao' paekkaa'tees soo'ae jaen'tēes

Vee'dēet Yae'sōom ēen tāor'maen'tees,

21 Aet flaa'jael'lees sōob'dēetoom.

Vee'dēet soo'oom dōol'chaem Naa'tōom

Mao'r'ee-aen'taem dae'saolaa'tōom,

24 Dōom aemee'sēet spee'rēetōom.

VERBAL GLOSSIC TRANSLATION.

11.—³Woz-⁴standing ¹(dhi)-²Mudher.Rossee'ni ²(dhi)-³voa'kel-⁴meuzik 'invēnted.³Woz-⁴standing ¹(dhi)-²Mudher fuol-ov-gr'eef,

Neer (dhi)-kros, fuol-ov-tee'rz,

3 Wheilst ³woz-⁴hang'ing ¹(her)-²Sun,³Hooz-(dhi Mudherz) ³soa'l ⁴groa'ning⁵Afik'ting ⁶and 'gree'ving6 ¹⁰Haz-¹¹paast-¹throo ⁶[a]-⁹soa rd.

Oa! hou sad and afik'ted

Woz that blessed

9 Mudher ov-(dhi)-Oa'ni-bigot'n,

Hoo woz-moo'ring and woz-gr'ee'ving

And woz-tr'em'bling when (shi)-woz-see'ing

12 ³Woz-⁴(her)-⁶Sun ¹dhi-²pai'nz [ov]-⁹sel'ibraited.Hoo' iz (dhi)-man ¹hoo ³not ²wuod-⁴wee p⁶Kreists ⁶Mudher 'lif ²(hi)-³shuod ⁴see

15 In soa-grait pun'ishment- afik'shen)?

¹Hoo' ⁵not ²wuod-³bi-⁴ai'bl ⁶too-⁷bee-⁹afik'ted¹¹(Dhi)-¹²pei'rus ¹³Mudher ⁹too-¹⁰kon'templait-

at kon'templait'ing),

18 Gree'ving widh (her)-Sun?

Faur (dhi)-sinz ov-hiz pee pl

(Shi)-sau' Jee'zus in tau'rments,

21 And bei sker'jez subdeu d,

(Shi)-sau' her swee t Sun

De'ing faursai'ku

24 Wheil (hi)-eemit'ed (hiz)-breth.

ORIGINAL ORTHOGRAPHY.

Stābat Māter—Supplémentum.

- EEjä, Māter, fons amōris!
 Mē sentire vim dolōris
 27 Fāc et tēcum lūgeam.
 Fāc ut ardeat cōr meum,
 In amāndō Christum Deum,
 30 Ut sibi complacēam.

- Sancta Māter, istud agās,
 Crucifixi fige plagās
 33 Cordi meō validē.
 Tuī Nāti vulnerāti,
 Jam dignāti prō mē pati,
 36 Poenās mēcum divide.

- Fāc mē vērē tēcum flēre,
 Crucifixō condolēre,
 39 Dōnec ego vixerō.
 Juxtā crucem tēcum stāre
 Mē libenter sociāre
 42 In planctū dēsiderō.

- Virgō, virginum praeclāra,
 Mihi jam nōn sis amāra
 45 Fāc mē tēcum plangere.
 Fāc ut portem Christi Mortem,
 Passiōnis fāc consortem,
 48 Et plagās recolare.

GLOSSIC PRONUNCIATION.

- Staa'baat Māa'taer'*—Soop'plaemaen toom.
 Ae'yaa! Maa'taer', faons aamao'r'ees!
 Mae saentee'r'ae vēm daolao'r'ees
 27 Faa'k, aet tae'kōom loo jae'aam.
 Faa'k ōot aa'r'dae-āat kao'r' mae oom
 Eēn aamān'dao Kr'ēs'toom Dae'oom
 30 Ōōt see'bee kaomplaa'chae'aam.

- Sāang'kaa Maa'taer', ēes'tōod aa'gaas,
 Kr'oo'seefēek'see fee'jae plaa'gaas
 33 Kaor'dee mae'ao vaa'lēdaē.
 Too'ee Naa'tee vōol'naer'aa'tee,
 Yaam deegnaa'tee pr'ao mae paa'tee,
 36 Pae'naas nae'koom dee'veēdaē.

- Faa'k mae vae'r'ae tae'kōom flae'r'ae,
 Kr'oo'seefēek'sao kaon'daolae'r'ae,
 39 Dao'naek ae'gao vēek'saer'ao;
 Yōoks'taa kr'oo'chaem tae'koom staa'r'ae,
 Mae leebaen'taer saot'see-aa'r'ae
 42 Eēn plāang'k too daese'e daer'ao.

- Vēer'gao vēer'jeenoom praeklaa'r'aa
 Mee'hee yāam nao'n sēēs aamaa'r'aa
 45 Faa'k mae tae'kōom plāan jaer'ae,
 Faa'k ōot paor'taem Krēes'tee maor'taem
 Pāas'seēao'nees faa'k kaonsaor'taem,
 48 Aet plaa'gaas r'aekao'laer'ae.

VERBAL GLOSSIC TRANSLATION.

¹Woz-⁴stānding ¹(dhi) ²Mudher—Kuntin'euai'shen.

- Hoā! Mud'her, fount ov-luv!
²Mee too-fee l (dhi)-foars ov-gree'f
 27 ¹Kau'z, and widh-dhee' mai-ei-moorn.
 Kau'z dhat mai-bern ²haa'r' l'mei
 In luv'ing Kr'eist God,
 30 Dhat himself (ei) mai-pleez.

- Hoā'li Mud'her, dhis doo',
⁵Ov-⁶(dhi) - ⁷Kr'oosifeid - ⁸Wun ²fiks ³(dhi)-
⁴str'eips
 33 [Too].¹¹haa'r' ²too-¹⁰mei ¹faor'sibli,
⁶Ov-⁷dhei [ov] ⁸Sun [ov]-⁹woon'ded,
 (¹⁰Hoo ¹¹haz) ¹²aul'ed'i ¹³dai'nd ¹⁶faur ¹⁷mee
¹⁴too-¹⁵suf'er
 36 ⁴(Dhi)-²pai'nz ²widh-³mee ¹divei'd-(shair').

- Kau'z mee tr'oo'li widh-dhee too-wee'p,
 (Dhi)-Kr'oo'sifeid-Wun too-gr'ee'v widh,
 39 Az-long-az ei shal-liv;
 Neer (dhi)-kros widh-dhee too-stand,
 Mee wil'ingli (widh-dhee) too-asaoshiait
 42 In lam'entair'shen (ei)-dizei'r.

- ²Verjin ³ov-verjinz ilus'trius
⁴Too-²mee ²nou ²not ¹bee ³bit'er,
 45 Kau'z mee widh-dhee too-lumen't,
 Kau'z dhat (ei)-mai-kar'i Kr'eists deth,
 Ov-(hiz)-pash'en kauz-(mee-too-be) asaoshiet,
 48 And (hiz)-str'eips too-kul'tivait-uneu'r.

ORIGINAL ORTHOGRAPHY.

Stābat Māter—Supplémentum.

Fāc mē plagīs vulnerārī,
Cruce hāc inēbriārī
51 Ob amōrem Filīi.
Inflamātus et accensus
Per tē, Virgō, sim dēfensus
54 In diē iūdicīi.

Fāc mē cruce custōdirī,
Morte Christi praemūnirī,
57 Confoverī grātiā.
Quandō corpus moriētur,
Fāc ut anima donētur
60 Paradisi glōriā.

AAmēn!
In sempiterna saecula,
AAmēn.

GLOSSIC PRONUNCIATION.

Staa'bāat Māa taer'—Soop plaemaen'toom.

Faa'k mae plaa'jees vōol'naer'aa'r'ee,
Kr'oo'chae haa k'eenae'br'eeaa'r'ee
51 Aob aamao r'aem Fee'lee-ee.
Eēn'fāammaa'toos aet aatchaen'soos,
Paer' tae', Vēer'gao, sēm daefaen'soos
54 Eēn dee'ae yoodee'tsee-ee.

Faa'k mae kroo'chae kōos'taodeer'ee,
Maor'tae Kr'ēs'tee praemoneer'ee,
57 Kaonfaovae'r'ee gr'aa'tseeaa.
Kwāan'dao kaor'pōos maor'eeae'toor',
Faa'k ōot aa'neemaa daonae'tōor
60 Paa'r'aadee'see glao'r'eeaa.

Aa'mae'n!
Een saem'peetaer'naa sae'koolaa,
Aa'mae'n!

VERBAL GLOSSIC TRANSLATION.

³Woz-⁴standing ¹(dhi)-²Mudh'er—Kuntin'euai'shen.

Kau'z mee widh-^{hiz}-str'eips too-be-woon'ded,
³Kros ¹widh-²his too-be-inee'briated
51 On-ukournt-ov (dhi)-lur ov-(eur)-Sun.
Infai'md and set-on-feir,
Bei dhee, Ver'jin, mai-ei-bee difend'ed
54 In (dhi)-dai ov-juj'ment.

Kau'z mee bei-(dhi)-kros too-be-gaa'rded,
Bei-(dhi)-deth ov-Kr'eist too-bee-proatek ted,
57 'Too-bee-much-cher-ish't bei-gr'ai's.
When (mei)-bod'i shall-dei
Kau'z dhat (mei)-soa'l mai-bee-prizen'ted
60 'Ov-²par'¹udeis ¹widh-²(dhi)-³gloa'rri.
Ai'men'!
In'too ever'laasting ai'jiz,
Ai'men'!

III. FRENCH SONGS.

ORIGINAL ORTHOGRAPHY.

1.—*Où voulez-vous aller ?*

Musique de Gounod.

- Dites, la jeune belle,
2 Où voulez-vous aller ?
La voile ouvre son aile,
4 La brise va souffler !
- L'aviron est d'ivoire
6 Le pavillon de moire,
Le gouvernail d'or fin.
8 J'ai pour lest une orange,
Pour voile une aile d'ange,
10 Pour mousse un séraphin.
- Est-ce dans la Baltique ?
12 Sur la mer pacifique ?
Dans l'île de Java ?
12 Où bien dans la Norvège,
Cueillir la fleur de neige ?
16 Ou la fleur d'angsoka ?
- "Menez-moi," dit la belle,
18 "A' la rive fidèle,
"Où l'on aime toujours."
20 Cette rive, ma chère,
On ne la connaît guère,
22 Au pays des amours.

GLOSSIC PRONUNCIATION.

1.—*Oo voolai-vooz aalai ?*

Muezeek deo Goonoo.

- Deeteo, laa zhoeneo baeleo,
2 Oo voolai-vooz aalai ?
Laa vwaal oovr'eo saon aeleo,
4 Laa br'eezeo vaa sooflai !
- L-aaeveoran' ae d-eevwaar'eo,
6 Leo paaveeyoan' deo mwaa'r'eo,
Leo goovaer'naae d-aor' faen'.
8 Zh-ai poor' laest nen oar'ahn'zheo,
Poor' vwaal un aeleo d-ahn'zheo,
10 Poor' moos oen' sair'aafaen'.
- Ae-seo dahn' laa Baalteekoo ?
12 Suer' laa maer' paasefeekoo ?
Dahn' l-eeleo deo Zhaavaa ?
14 Oo byaan' dahn' laa Naor'vaezheo,
Koeyyeer' laa floer' deo naezheo ?
16 Oo laa floer' d-ahn'saokaa ?
- "Meonai-mwaa," deo laa baeleo,
18 "Aa laa r'eeveo feedaeleo,
"Oo l-oan aimeo toozhoor'."
20 Saeteo r'eeveo, maa shaer'eo,
Oan' neo laa kaonae gaer'eo,
22 Oa pai-ee daez aamoor'.

VERBAL GLOSSIC TRANSLATION.

1.—*Whid'her wish-eu (too) goa ?*

Meu-zik bei Guon'oa.

- Sai, dhi-(mei) yung beurti,
2 Whid'her wish,yoo (too) goa ?
Dhi sail'oa:pnz its wing,
4 Dhi br'ee'z iz-goaing' (too) bloa.
- Dhi-oar' iz ov-ei-vur'i,
6 Dhi flag ov wau'terd silk,
Dhi helm 'ov-³goald ²peur.
8 Ei hav faur bal'est an or'enj,
Faur sail a wing ov-ai'njel,
10 Faur kab'in-boi a ser'af.

- Iz-it in'too dhi Bau'ltik ?
12 Upon' dhi ²see 'Pasif'ik ?
In'too dhi-eil ov Jaa'vaa ?
14 Aur wel-(else in'too [dhi] Nau'rwai,
(Too) gad'her dhi flour ov snoa ?
16 Aur dhi flour ov-Aashoa'kaa—"Jonesia
Asoka" Joanee'zhia Asoa'ka, dhi fei'nest
flour'r'ing shr'ub in India).
- "Tai'k-mee," sez dhi beurti,
18 "Too dhi ²shoar 'fai'thuol,
"Whair wun luzv an'lwaiz."
20 Dhat shoar, nei deer,
-Wun not it noaz haardli-(is skai'rsl'i noa'n)
22 In-dhi kun'tr'i ov luzv.

ORIGINAL ORTHOGRAPHY.

2.—*Sérénade* (Berceuse). X

Poésie de Victor Hugo, musique de Gounod.

- Quand tu chantes bercée
 2 Le soir entre mes bras,
 Entends-tu ma pensée
 4 Qui te répond tout bas ?
 Ton doux chant me rappelle
 6 Les plus beaux de mes jours ;
 Ah ! chantez ma belle,
 8 Chantez, chantez, toujours.

- Quand tu ris, sur ta bouche
 10 L'amour s'épanouit,
 Et soudain le farouche
 12 Soupçon s'évanouit.
 Ah ! le rire fidèle
 14 Prouve un cœur sans détours ;
 Ah ! riez, ma belle,
 16 Riez, riez toujours.

- Quand tu dors calme et pure,
 18 Dans l'ombre, sous mes yeux,
 Ton haleine murmure
 20 Des mots harmonieux ;
 Ton beau corps se révèle
 22 Sans voile et sans atours,
 Ah ! dormez, ma belle,
 24 Dormez, dormez toujours.

GLOSSIC PRONUNCIATION.

2.—*Sair'ainaad* (Baer'soez).Poa-aizee deo Vëektaor' Ue'goo, muezzeek deo
Goonoa.

- Kahn' tue shahn'teo baer'sai-oo
 2 Leo swaar' ahn'tr'eo mae braa,
 Ahn'tahn' tue maa pah'n'sai-oo
 4 Kee teo r'aipoan' too baa ?
 Toan' doo shahn' m'eo r'aapaeleo
 6 Lae plue boa deo mae zhoor' :
 Aa ! shahn'tai, maa baeleo,
 8 Shahn'tai, shahn'tai toozhoor'.
- Kahn' tue r'ee, suer' taa boosheo
 10 L-aamoor' s- aipaanoo-ee,
 Ai soodaen' leo faar'oosheo
 12 Soopsoan' s- aivaanoo-ee.
 Aa ! leo r'eer'oo feedaeleo
 14 Proov oen' koer' sahn'daitoor' ;
 Aa ! r'ee-ai, maa baeleo,
 16 R'ee-ai, r'ee-ai too-zhoor'.

- Kahn' tue daor' kaalm ai puereø
 18 Dahn' l- oan'bree, soo maiez yeo,
 Taon aalaenø muer'muer'eo
 20 Dae moaz aar'maonieø ;
 Toan' boa kor' seo r'aivaeleo
 22 Saan' vwaal ai saan'z aatoor,
 Aa ! daor'mai, maa baeleo,
 24 Daor'mai, daor'mai toozhoor'.

VERBAL GLOSSIC TRANSLATION.

2.—*Ser'inaid* (R'ok'ing Song, Lul'ubi).

Poa'em bei Vik'ter Heugoa, meuz'ik bei Guon'oa.

- When dhou sing'est, rokt
 2 (In) dhi ee'vning, bitwee'n mei aarmz,
 Hee'r'est dhou mei thau't,
 4 Which (too) dhee r'iplei'z aul-(kweit) loa ?
 Dhei soft song (too) mee r'ikau'ls
 6 Dhi moa'st beu'tifool ov mei daiz ;
 Aa ! sing, mei beu'ti,
 8 Sing, -sing for' -ev'er (goa on sing'ing).
 When dhou laa'fest, upon' dhei mouth
 10 [Dhi] luv itsel'f ekspan'dz,
 And sud'enli [dhi] fee'rs
 12 Suspish'en [itsel'f] van'ishes.

- Aa ! [dhi] ²laa'f ¹fai'thful
 14 Pr'oo'vz a haart without weilz :
 Aa ! laa'f, mei beu'ti,
 16 Laa'f, -laa'f for' ev'er-(goa on laa'fing).
 When dhou slee'pest, kaam and peur,
 18 In dhi shaid, upon' mei ei'z,
 Dhei br'eth mer'merz
 20 [Ov-dhi] ²werdz ¹haarmoa'nus ;
 Dhei beu'tifool fig'eur zitsel'f r'ivee'lz
 22 Widhou't konsee'lnent and wadhout adau'rn-
 ment,
 Aa ! sleep, my beu'ti,
 24 Sleep, -sleep for' ev'er-(goa on slee'ping).

ORIGINAL ORTHOGRAPHY.

3.—*Robert ! toi que j'aime !*

Poésie de Scribe, musique de Meyerbeer.

Isabelle.

Robert ! toi que j'aime

2 Et qui reçus ma foi ;

Tu vois mon effroi,

4 Grâce pour toi-même

Et grâce pour moi !

Robert.

6 Non, non, non, non.

Isabelle.

Grâce pour moi, pour toi.

8 Quoi ? ton cœur se dégage

Des sermens les plus doux !

10 Tu me rendis hommage,

Je suis à tes genoux !

12 Grâce pour toi-même

Et grâce pour moi.

Robert.

14 Non, non, non, non.

Isabelle.

Grâce pour toi, pour moi.

16 O mon bien suprême

Toi que j'aime,

18 Tu vois mon effroi,

Grâce pour toi-même

20 Et grâce pour moi.

GLOSSIC PRONUNCIATION.

3.—*Raobaer' ! twaa keo zh-aiméo !*

Poa-aizeo deo Skreeb, muezek deo Maay'erbair'.

Eezaabael.

R'aobaer' ! twaa keo zh-aiméo,

2 Ai kee r'eousue maa fwaa,

Tue vwaa maon aefr'waa,

4 Gr'aaseo poor twaa-maeméo

Ai gr'aaseo poor' mwaa !

Raobaer'.

6 Noan', noan', noan', noan'.

Eezaabael.

Gr'aaseo poor' mwaa, poor' twaa.

8 Kwaa ? toan' koer' seo daigaazheo

Dae saer'mahn' lae plue doo !

10 Tue meo rahn'deez aomaazheo,

Zheo süééez aa tae zheonou !

12 Gr'aaseo poor' twaa-maeméo,

Ai gr'aaseo poor' mwaa.

Raobaer'.

14 Noan', noan', noan', noan'.

Eezaabael.

Gr'aaseo poor' mwaa, poor' twaa.

16 Oa moan' byaen' suepr'aeméo

Twaa keo zh-aiméo,

18 Tue vwaa maon aefr'waa,

Gr'aaseo poor' twaa-maeméo

20 Ai gr'aaseo poor' mwaa.

VERBAL GLOSSIC TRANSLATION.

3.—*Robert ! dhou hoom ei luv !*

Poa'em bei Skree'b, meuz'ik bei Mei'erbair.

Isabel.

Robert ! dhou hoom ei luv,

2 And hoo r'isce'vd mei fai'th,

Dhou see'est mei dr'ed,

4 Paar'den faur dhei-self,

And paar'den faur mee !

Robert.

6 Noa, noa, noa, noa.

Isabel.

Paar'den faur mee, faur dhee.

8 Whot ? dhei haart itsel'f disengai'jez
From-dhi vouz dhi moast soft-luv'ing)10 Dhou too-mee dist-ren'der hom'ej,
Ei am at dhei nee'z.12 Paar'den faur dhei-self,
' And paar'den faur mee'*Robert.*

14 Noa, noa, noa, noa.

Isabel.

Paar'den faur mee, faur dhee

16 Oa mei ²guod ¹seupree'm,

Dhou hoom ei luv,

18 Dhou see'est mei dr'ed,

Paar'den faur dhei-self,

20 And paar'den faur mee.

ORIGINAL ORTHOGRAPHY.

4.—*La Manola*.

Musique de Paul Henrion.

- De l'Aragon, de la Castille,
 2 Toi que l'on dit la plus gentille,
 Accours vers nous sous ta mantille,
 4 Pourquoi tarder, O Juanetta!
 N'entends-tu pas les farandoles?
 6 Les vives danses Espagnoles,
 Des Manolas jeunes et folles,
 8 Au loin chantant, dansant déjà?
 Allons, ma belle, allons, ma reine,
 10 Vite au Prado, chacun est là,
 Prêt à fêter la souveraine
 12 De la Jota Aragonèsa!
- Ne sais-tu pas que la Murcie,
 14 Que Grenade et l'Andalousie,
 Ont envoyé la plus jolie
 16 Des Manolas pour la Jota?
 Allons, enfant, la nuit nous gagne,
 18 Déjà Madrid est en campagne
 Pour voir danser la fleur d'Espagne,
 20 Qui ne vaut pas ma Juanetta!
 Allons, ma belle, allons, ma reine,
 22 Vite au Prado, chacun est là,
 Prêt à fêter la souveraine
 24 De la Jota Aragonèsa!

GLOSSIC PRONUNCIATION.

4.—*Laa Maanaolaa* (dhi Spanish werdz aar heer proanou'ntst az French werdz.)

Muezeek deo Poal Ahn'rec-oan'.

- Deo l- Aar'aagan', deo laa Kaasteeyeo,
 2 Twaa keo l- oan' dee laa plue zhaan'teeyeo,
 Aakoor' vaer' noo soo taa maan'teeyeo,
 4 Poor'kwaa taar'dai, oa Zhüëanaetaa.
 N-ahn'tahn' tue pah lae faar'aan'daoleo?
 6 Lae veeveo dahn'seoz Aespaany'aoleo,
 Dae Maanaolaa, zhoeneoz ai faoleo,
 8 Oa lwaen' shahn'tahn', dahn'sahn' daizhaa?
 Aaloan', maa bael; aaloan', maa r'aeneo,
 10 Veet oa pr'aadoa, shahkoen' n ae laa,
 Pr'aet oa faitai laa sooveor'aeneo
 12 Deo laa zhoataa Aar'aagoanaezaa!
- Neo sae-tue pah keo laa Muer'see-oo
 14 Keo Gr'ëonaad ai l- Ahn'daaloozee-oo,
 Oan't ahn'vwaayyai laa plue zhaolee-oo
 16 Dae Maanaolaa poor laa Zhoataa?
 Aaloanz, aan'faan', laa nüë-ëet noo gaany'eo,
 18 Daizhaa Maadr'ee aet aan' kaan'paany'eo,
 Poor'vwaar' dahn'sai laa floeur'd'Aespaany'eo
 20 Kee neo voa pah maa Zhüëanaetaa!
 Aaloan', maa bael; aaloan', maa r'aeneo,
 22 Veet oa pr'aadoa, shahkoen' n ae laa,
 Pr'aet oa faitai laa sooveor'aeneo
 24 Deo laa zhoataa Aar'aagoanaezaa!

VERBAL GLOSSIC TRANSLATION.

4.—*Dhi Maanao'laa* (daa'nsing gerl.—dhi Span'ish werdz aar heer restao'rd too dhair Span'ish soundz, eksept when naimz ov plai'sez, which hav dhair Ing'lish soundz).

Mue'zik bei Paul Hen'r'ien.

- Fr'om [dhi] Ar'agen, fr'om [dhi] Kaaste'e'l,
 2 Dhoo hoom [dhi] wun kau'lz dhi moast dai'nti,
 Run-too toardz us un'der dhei mäante'e'ly'aa-
 (huod'),
 4 Whei dilai', O Khwaanaet'taa
 Not-hee'r'r'est dhoo [at-aul] dhi faar'aan'doolaa-z
 (Span'ish kum'puniz ov komee'dienz),
 6 Dhi lervli daansez Span'ish,
 Dhi Maanao'laaz, yung and mad,
 8 At distens sing'ing, daan'sing aulr'ed'i?
 Kum-on, mei beurti; kum-on, mei kwë'n,
 10 Kwik too-dhi pr'aadoa-(publik gaar'denz),
 eech-wun iz dhair, [sovr'en
 Red'i too fait-(giv a fes'tiv risep'shen too) dhi

12 Ov dhi ²Khao'taa-(pikue'lyer daans) ¹Arag-oaneez.

- Not noa'est-dhoo [at-aul] dhat [dhi] Mer'shia,
 14 Dhat Gr'enai'da and [dhi] Andaloo'shia,
 Hav sent dhi moast beurtifool
 16 Ov-dhi Maanao'laaz faur dhi Khao'taa:
 Kum-on, (mei) cheild, dhi neit ³us 'gai'nz-²on,
 18 Aulr'ed'i Madr'id' iz-in dhi kun'tr'i-(out ov doarz)
 Too see daans dhi flour ov Spai'n,
 20 ¹Hoo'not 'iz-⁴werth [at-aul] mei Khwaanaet-taa.
 Kum-on, mei beurti; kum-on, mei kwee'n,
 22 Kwik too-dhi pr'aadoa-(publik gaar'denz),
 eech-wun iz dhair,
 Red'i too fait-(giv a fes'tiv risep'shen too) dhi sovr'en
 24 Ov dhi ²Khao'taa-(pikue'lyer daans) ¹Arag-oaneez.

ORIGINAL ORTHOGRAPHY.

La Manola—Suite.

- Mais tout se tait dans ta demeure
 26 La brise seule arrive et pleure,
 Sous les grands arbres qu'elle effleure
 28 Tout est silence, et je suis là !
 Quand une voix, douce et gentille,
 30 Sortit au fond de la charmille,
 Soudain parut la jeune fille
 32 Qui répondit, "Oui! me voilà!"
 Puis au prado vite on l'entraîne.
 34 Et Juanetta la Manola,
 Comme toujours resta la Reine
 36 De la Jota Arragonèsa.

5.—*Parlant pour la Syrie.*

Poésie et musique de Hortense de Beauharnais.

- Partant pour la Syrie
 2 Le jeune et beau Dunois,
 Alla prier Marie
 4 De bénir ses exploits,
 "Faites, Reine immortelle,"
 6 Lui dit-il en partant,
 "Que j'aime la plus belle,
 8 "Et sois le plus vaillant."

GLOSSIC PRONUNCIATION.

Laa Maanaolaa—Süëet.

- Mae too seo tae dahn' taa deemoer'eo,
 26 Laa br'eezeo soel aar'eev ai ploer'eo,
 Soo lae gr'ahn'z aar'br'eo k-ael aeefloer'eo
 28 Toot ae seelahn's, ai zheo süe-ee laa !
 Kahn't ueneo vwaa, doos ai zhaan'teeyeo,
 30 Sor'teet oa foan' deo laa shaar'meeyeo,
 Soodaen' paar'ue laa zhoeneo feeyeo,
 32 Kee r'aipoan'dee: Wee! meo vwaalaa!"
 Püëez oa pr'aadoo veet oan' l- aan'traeneo
 34 Ai Zhüëaanactaa laa Maanaolaa,
 Kaomeo toozhoor, r'aestaa laa r'aeneo
 36 Deo laa Zhootaa Aar'ragoanaezaa!

5.—*Paar'taan' poor' laa Seer'ee.*Poa-aizee ai muezeeek deo Aor'tahn's deo
Boa-'aar'nae.

- Paar'tahn' poor' laa Seer'ee-ee
 2 Leo zhoen ai boa Duenwaa,
 Aalaa pr'ee-ai Maar'ee-ee
 4 Deo baincer' saez eksplwaa.
 "Facteo, R'aen eemmaortaeleo,"
 6 Lüëee deet eel ahn' paar'tahn',
 "Keo zh- aimeo la plue baeleo,"
 8 "Ai swaa leo plue vaayahn'."

VERBAL GLOSSIC TRANSLATION.

Dhi Maanao'laa—Kuntineuai'shen.

- But all itsel'f keeps-kwei-et in dhei dwel'ing,
 26 Dhi br'ee'z aloa n ar'ei'vz and seiz,
 Under dhi gr'ai t'reez which it gr'ai'zez
 28 Aul iz sei'lens, and ei am dhair' !
 When a vois, soft and dai'nti,
 30 Kumz-foarth from-dhi depths ov dhi elm-
 aa'rber,
 Süd'enli apee'rd dhi yung gerl,
 32 Hoo r'iplei'd: "Yes, ²mee 'see-'dhair'!"
 Dhen too-dhi pr'aa doa kwik'li wun her kar'iz-
 of,
 34 And Kwhaanaet'taa dhi Maanao'laa,
 Az ever, r'imai'nd dhi kwee'n
 36 Ov dhi Khao'ta Arag'oancez.

5.—*Lee'ving faur [dhi] Sir'ia.*

Poa'em and meuz'ik bei Aurtahn's Boa'haarnai.

- Lee'ving faur [dhi] Sir'ia,
 2 Dhi yung and fair Duenwaa,
 Went too-pr'ai Mai'rri'
 4 Too bles hiz ek'sploits.
 "Kau'z, Kwee'n imaur'tel,"
 6 Too-her sez hee in lee'ving,
 "Dhat ei mai-luv dhi moast beut'ifuol
 8 "And bee dhi moast val'yent'."

ORIGINAL ORTHOGRAPHY.

Partant pour la Syrie—Suite.

- Il grave sur la pierre
 10 Le serment de l'honneur,
 Et s'en va suivre en guerre
 12 Le Comte et son seigneur;
 Au noble vœu fidèle
 14 Il crie en combattant,
 "Amour à la plus belle,
 16 "Et gloire au plus vaillant!"

- On lui doit la victoire!
 18 "Dunois," dit son Seigneur,
 "Puisque tu fais ma gloire,
 20 "Je ferai ton bonheur;
 "De ma fille Isabelle,
 22 "Sois l'époux à l'instant,
 "Car elle est la plus belle,
 24 "Et toi, le plus vaillant."

- A l'autel de Marie
 26 Ils contractent tous deux
 Cette union chérie
 28 Qui seule rend heureux;
 Chacun à la chapelle
 30 S'écrie en les voyant;
 "Amour à la plus belle,
 32 "Honneur au plus vaillant."

GLOSSIC PRONUNCIATION.

Paar'taan' poor' lan Seer'ee—Sücëet.

- Eel gr'aaveo suer' laa pyaer'eo
 10 Leo saer'mahn' deo l-anooner',
 Ai s ahn' vaa süëevr' ahn' gaer'eo
 12 Leo Koan't ai soan' Saeny'oer';
 Oa naoble veo feedaeleo
 14 Eel kr'ee ahn' kaon'baatahn',
 "Aamoor' aa laa plue baeleo,
 16 "Ai glwaar' oa plue vaayahn'."

- Oan' lüëee dwaee laa veektwaar'eo!
 18 "Duenwaa," dee soan' Sainy'oer',
 "Püëeskeo tue fae maa glwaar'eo,
 20 "Zheo fear' ai toan' baanoer',
 "Deo maa fee Eezaabaeleo
 22 "Swaa l- aipoo aa l- aen'stahn',
 "Kaar' ael ae laa plue baeleo,
 24 "Ai twaa, leo plue vaayahn't."

- Aa l- oatael deo Maar'ee-ee
 26 Eel koan'tr'aakteo too deo
 Saet neneeoan' shairee eo
 28 Kee soelee r'ahn't oer eo;
 Shaakoen' aa laa shaapaeleo
 30 S-aikr ee ahn' lae voayahn' (vvaayahn');
 "Aamoor' aa laa plue baeleo,
 32 "Onoer' oa plue vaayahn't."

VERBAL GLOSSIC TRANSLATION.

Leaving faur [dhi] *Sir'ia*—Kuntin'euai'shen.

- Hee engr'ai'vd upon' dhi stoan
 10 Dhi oath ov [dhi] luv,
 And himsel'f hens went too-fol'oa in waur
 12 Dhi Kount and hiz Laurd,
 Too-dhi noa-bl vou fait'huol
 14 Hee kr'eiz-in kum'bating-(az hee feits),
 "Luv too dhi moast beu'tifuol,
 16 "And gloa'rr'i too-dhi moast val'yent!"

- ¹Wun 'too-him 'oaz ³dhi 'vik'ter'i!
 18 "Duenwaa," sez hiz Laurd,
 "Sins dhou mai'kest mei gloa'rr'i
 20 "Ei wil-mai'k dhei hap'ines.

- "Ov mei dau'ter Izabel'
 22 "Bee dhi huz'bend at (on) dhi in stent,
 "Faur shee iz dhi moast beu'tifuol,
 24 "And dhou dhi moast val'yent."

- At-dhi au'lt'er ov Mai'rri
 26 Dhai kontrak't -aul too-(boa'th)
 Dhät eu'nyen cher'isht
 28 Which aloa'n r'enderz hapi;
 Eech-wun at dhi chap'el
 30 [Himsel'f] kr'eiz -in dhem see'ing-(az hee
 sez dhem)
 "Luv too dhi moast beu'tifuol!
 32 "On'er too-dhi moast val'yent!"

ORIGINAL ORTHOGRAPHY.

6.—*La Marseillaise.*

Poésie et musique de Rouget de Lisle.

- Allons, enfans de la patrie!
 2 Le jour de gloire est arrivé,
 Contre nous de la tyrannie
 4 L'étendard sanglant est levé.
 Entendez-vous dans les campagnes
 6 Mugir ces féroces soldats?
 Ils viennent, jusques dans vos bras,
 8 E'gorger vos fils, vos compagnes!
 Aux armes, citoyens! Formez vos bataillons!
 10 Marchez! qu'un sang impur abreuve nos sillons!

- Que veut cette horde d'esclaves,
 12 De traîtres, de rois conjurés?
 Pour qui ces ignobles entraves,
 14 Ces fers dès long tems préparés?
 Français, pour nous; ah! quel outrage!
 16 Quels transports il doit exciter;
 C'est vous qu'on ose méditer
 18 De rendre à l'antique esclavage!
 Aux armes, citoyens! Formez vos bataillons!
 20 Marchez! qu'un sang impur abreuve nos sillons!

- Quoi! des cohortes étrangères
 22 Feraient la loi dans nos foyers!
 Quoi! ces phalanges mercenaires
 24 Terrasseraient nos fiers guerriers!

GLOSSIC PRONUNCIATION.

6.—*Laa Maar'saiyæz.*

- Poa-aizie ai muezeek deo Roozhæe d Lèel.
 Aaloan'z, ahn'fahn' deo laa Paatr'ee-*eo*!
 2 Leo zhoor' deo glwaar' aet aar'eevai,
 Koan'treoa noo deo laa teeraanes-*eo*
 4 L-aitahn'daar' sahn'glahn' æ leovai.
 Ahn'tahn'dai-*voo*, dahn' lae kahn'paany'*eo*
 6 Muezheer' sæ fair'aosee saoldaa?
 Eel vyaæ*eo*, zhueskeo dahn' voa br'aa
 8 Aigaz'zhai voa fees, voa koan'paany'*eo*!
 Oaz aar'meo, seetwaayaen'! Faor'mai voa baa-
 taayyoan'! [noa seeyoan'!
 10 Maar'shai! k-oen sahn'k aen'puer' aabr'oeveo
 Keo veo sacteo aor'deo d- aesklaæ*voe*,
 12 Deo tr'aetr'*eo*, deo r'waa koan'zhuer'ai?
 Poor' kee sæz eeny'aobleoz ahn'traæ*voe*,
 14 Sæ faer' dae loan' tahn' pr'aipaar'ai?
 Fr'ahn'sæc, poor' noo; aa! kael ootr'aa*zhæo*!
 16 Kael tr'ahn'spaor z eel dwaat aeksetai;
 S- æ voo k- oan' oazeo maideetai
 18 Deo rahn'dr'- aa l- ahn'teek aesklaæ*vaæzhæo*!
 Oaz aar'meo, seetwaayaen'! Faor'mai voa baa-
 taayyoan'! [noa seeyoan'!
 20 Maar'shai! k-oen sahn'k aen'puer' aabr'oeveo
 Kwaa! dae kao-aor'teo*z* aitr'ahn'zhaer'*eo*,
 22 Feor'aælaælwaa dahn' noa faoyyai fwaayyai!
 Kwaa! sæ faalahn'zheo maer'seonaer'*eo*
 24 Taer'aasseor'æ noa fyær' gaer'yai!

VERBAL GLOSSIC TRANSLATION.

6.—*Dhi Maarsailz Maarch.*

Poa'em and meuz'ik bei Roo'zhai du Lee'l.

- Kum on! chil'dr'en ov dhi-(our) kun'tr'i
 2 Dhi dai ov gloar'ri iz ar'ei'vd,
 *Against *us *ov [dhi] *tir'eni
 4 *Dhi *stan'derd *blud'i *iz *lif'ted
 Heer-yeæ, *in *dhi *plainz
 6 *Bel'oa *dhoaz *fir'oa'shus *soa'ljerz?
 Dhæi kum, -until- in-(ee'vn widhin) eur
 aarmz,
 8 (Too) mer'der eur sunz, eur kompan yenz!
 Too aarmz, sit-izenz! Faurm eur batal'yenz!
 10 Maarch! dhat-(mai) a blud impeur ir'igait our
 fur'oaz-(feeldz)!

- Whot wil-(mee'nz) dhat hoard ov slai-vz,
 12 Ov tr'ai'terz, ov kingz konspei'rd-too-
 gedh'er?
 Faur hoom dhoaz ignoa'bl fet'erz, [pr'ipai'rdf
 14 Dhoaz chai'nz -from long teim-(long sins)
 Fr'en'chmen! for *us; aa! whot (an) our'trej!
 16 Whot traan'spoarts (ov pash'en) it aut too
 ekseit!
 It iz *eu dhat wun dai'rz (too)-med itait
 18 Too r'estoar' too [dhi] ai'nshent slai'ver'i!
 Too aarmz, sit'izenz! Faurm eur batal'yenz!
 20 Maarch! dhat-(mai) a blud impeur ir'igait our
 fur'oaz-(feeldz)!
 Whot! (ov dhi) *koa'haurts *for'en
 22 Wuod-maik dhi lauz in our hoamz!
 Whot! dhoaz *fal'angksæz *mer siner'i
 24 Wuod-pr'os'trait our feers wor'ierz!

ORIGINAL ORTHOGRAPHY.

La Marseillaise—Suite.

- Grand Dieu! par des mains enchainées,
 26 Nos fronts sous le joug se ploieraient!
 De vils despotes deviendrait,
 28 Les maîtres de nos destinées!
 Aux armes, citoyens! Formez vos bataillons!
 30 Marchez! qu'un sang impur abreuve nos sillons!
- Tremblez, tyrans! et vous perfides,
 32 L'opprobre de tous les partis.
 Tremblez! vos projets parricides,
 34 Vont enfin recevoir leur prix!
 Tout est soldat pour vous combattre!
 36 S'ils tombent, nos jeunes héros,
 La terre en produit de nouveaux
 38 Contre vous tous prêts à se battre.
 Aux armes, citoyens! Formez vos bataillons!
 40 Marchez! qu'un sang impur abreuve nos sillons!
- Amour sacré de la Patrie,
 42 Conduis, soutiens nos bras vengeurs!
 Liberté! Liberté chérie!
 44 Combats avec tes défenseurs.
 Sous nos drapeaux que la victoire
 46 Accoure à tes mâles accents.
 Oui tes ennemis expirans
 48 Voient ton triomphe et notre gloire.
 Aux armes, citoyens! Formez vos bataillons!
 50 Marchez! qu'un sang impur abreuve nos sillons!

GLOSSIC PRONUNCIATION.

Laa Maarsailz Maarch—Süëet.

- Grah'n' Dyeo! paar dae maen'z ahn'shaenai-
 26 Noa fr' oan' soo leo zhooq seo plwaa'r ae!
 Deo veel daespaoteo deovyaen dr' ae
 28 Lae maetr' eo deo noa daesteenai-
 Oaz aar' meo seetwaaayaen'! Faor' mai voa baa-
 taayyoan'! [noa seeyoan']
 30 Maar'shai! k-oen sahn'k aen'puer' aabr'oeveo
 Tr'ahn'blai, teer'ahn'! ai voo paer'feedeo,
 32 L- aopr'aobr'eo deo too lae paar'tee.
 Tr'ahn'blai! voa pr'aozhae paar'eeseedeo
 34 Voa'n't ahn'faen' r'eoeseovwaar'loer' pr'ee:
 Toot ae saoldaa poor' voo kaon'baatr'eo!
 36 S- eel toan'beo, noa zheoneo air'oa,
 Laa taer' ahn' pr'aoddië-ee deo noovoa
 38 Koan'tr'eo voo too pr'aez aa seo baatr'eo!
 Oaz aar'meo, seetwaaayaen'! Faor'mai voa baa-
 taayyoan'! [noa seeyoan']
 40 Maar'shai! k-oen sahn'k aen'puer' aabr'oeveo
 Aamoor' saakr'ai deo laa Paatr'ee-
 36 Koan'düë-ee, sootyayen' noa br'aa vahn'zhoer'!
 Leebaer'tai! Leebaer'tai shair'ee-
 38 Koan'baaz aavak tae daa feihn'soer'.
 Soo noa dr'apaoa, kek laa veektwaar'
 40 Akoor' aa tae mahleoz aaksahn'.
 Ooy, taetz aenomeez aekspeer'ahn
 42 Vwaa tgan' tr'ee-ean'f ai noatr'eo glwaar'eo.
 Oaz aar'meo, seetwaaayaen'! Faor'mai voa baa-
 taayyoan'! [noa seeyoan']
 50 Maar'shai! k-oen sahn'k aen'puer' aabr'oeveo

VERBAL GLOSSIC TRANSLATION.

Dhi Maarsailz Maarch—Süëet.

- Gr'ai't God! bei [ov dhi] ²handz ¹enchain'd
 26 Our br'owz ⁴un'der ³dhi ⁶yoa'k ³dhemsel-vz
¹wuod-²bend!
 [Ov] veil des'pots wuod-bikum'
 28 Dhi maa'sterz ov our destiniz!
 Too aarmz, sit'izenz! Faurm eur batal'yenz!
 30 Maarch! dhat-(mai) a blud impeur' ir'igait our
 fur'oaz-(feeldz)!
- Tr'em-bl, tei'r'r'ents! and eu perfid'yus-(wunz),
 32 Dhi opr'oa'brium ov aul [dhi] seidz.
 Tr'em-bl! eur pr'oj'ekts par'isei-del
 34 Kum-(aar goa'ing) at length (too) r'iseev
 dhair preis-(riwau rd).
 Ev'rithing iz soa'ljer (in order) too ²eu ¹feit!
 36 If dhai faul, our yung hee'r'r'oaz, [(wunz)
 Dhi erth [ov-dhem] proadeur'sez [ov] new
- 38 Agai'nest eu aul r'ed-i too -dhemsel-vz beat-(too
 feit).
 Too aarmz, sit'izenz! Faurm eur batal'yenz!
 40 Maarch! dhat-(mai) a blud impeur' ir'igait our
 furoa'z-(feeldz)!
- Luv sai'kr'ed ov dhi Kun'tri,
 42 Kondukt, sustain, our aarmz aven'jing!
 Liberti! Liberti cher'isht!
 44 Feit (on dhi sai'm seid) widh dhei difen'derz.
⁵Un'der ⁶our ⁷ban'erz, (dhat dhi) ²vik'ter'i
 46 ¹Mai-³rün-⁴up ⁸at ¹⁰dhei ¹¹ak'sents.
 Yes, (mai) dhei en-imiz ekspeir'ring
 48 See eur tr'e'umf and our gloa'r'r'i!
 Too aarmz, sit'izenz! Faurm eur batal'yenz!
 50 Maarch! dhat-(mai) a blud impeur' ir'igait our
 furoa'z-(feeldz)!

XVI. PRONUNCIATION OF THE NAMES OF COMPOSERS,

GERMAN, ITALIAN, AND FRENCH, WITH A FEW OTHERS.

Introduction.—The following list of names was compiled under the direction of Mr. Curwen, and the dates affixed of birth, or of death, or of both. The pronunciations given are double. The first is as correct a representation of the native sound as I am able to give; in a few cases I have not been sure that the orthography of the name given me was correct, and hence doubted the pronunciation, and I have often been obliged to assign the pronunciation from the spelling and not from personal knowledge. The second is the imitation or variation of the name best suited to English organs of speech. As we have Anglicised *Baw*, *Han'dl*, *Moazaart*, *Hai'dn*, *Beet-hoav'n*, *Roazee'ni* (Bach, Händel, Mozart, Haydn, Beethoven, Rossini) why should we attempt to make foreigners of the others? At any rate it is better for English to have some sort of sound which is derived from the native pronunciation and which they can easily utter, than to make all kinds of guesses on the spur of the moment. The Christian names are in all cases translated in the second pronunciation, but as they have been derived from various sources into which they had been previously translated, I cannot be always sure that they are always rightly given in the first.

ALPHABETICAL LIST.

- Abt, Franz, *Aäp't*, *Fränts*. Fraan'sis Abt.
 Ahle, Johann Georg, *Aa'lu*, *Yoahaan' Gai'aor'ky'h*.
 Jon Jaur'j Aa'lu. —1707.
 Ahle, Johann Rudolph, *Aa'lu*, *Yoahaan' R'oodoalf*.
 Jon R'oodolf Aa'lu. —1673.
 Albrechtsberger, Johann Georg, *Aäl'braeky'hts-*
baer'gy'hur', *Yoahaan' Gai'aor'ky'h*. Jon Jaur'j
 Al'bredsber ger. 1736—1803.
 Allegri, Gregorio, *Aällai'gr'ee*, *Graigao'r'ee-oa*.
 Greg'ur'i Alai'gr'i. 1580—1652.
 Arcadelt, Jacob, *Aar'kaadaelt*, *Yaa'kaob*. Jai'mz
 Aa'rkudelt. End of 15th cent.
 Aretino, Guido, *Aar'aitee'noa*, *Gwee'doa*. Gwee'doa
 Ar'itee'noa [meaning "Of Arezzo." See
 Guido.] 11th cent.
 Ariosto, Attilio, *Aa'ree-aos'toa*, *Aatee'lee-oa*.
 Atil'ius Ar'ios'toa. 1660—
 Auber, Daniel François Esprit, *Oaabær'*, *Däanee-ael*,
Fr'ahn'swaa Aispr'ee. Dan'yel Fr'aa'nsis Es'pree
 Oa'bair. 1784—
 Bach, Johann Sebastian, *Bääkh*, *Yoahüan' Saibdäs-*
teeaa'n. Sibastyen Baak, or Bau. 1685—1750.
 Bach, Carl Philipp Emanuel, *Bääkh*, *Kaar'l Fee-*
lëep Aemaan'ooae'l. Charlz Filip Eman'uel
 Baak, or Bau. 1744—1788

- Bach, Johann Christian, *Bääkh, Yoahaan' Kr'ees-teear'n.* Kr'is'tyen Baak, or Bau. 1735—1782.
- Bach, Johann Christoph Friedrich, *Bääkh, Yoahaan' Kr'ees'taof Fr'ce'dr'ëky'h.* Kr'is'tufer Baak, or Bau. 1732—1795.
- Bach, Wilhelm Friedemann, *Bääkh, V'ël'helm Fr'ee'dumään.* Wil'yem Baak, or Bau. 1710-1784.
- Bartholdy, Felix Mendelssohn, *Baar'too'lee Fai'lëeks Maen'delszoa'n.* Fee'liks Men'dlsen Baartoa'ldi. See Mendelssohn. 1809—1847.
- Barthélemon, François Hippolite, *Bäär'tailmoan', Fr'ahn'swoa Eëpaotët.* Fr'aa'nsis Hip'ulit Baar'tlmen. 1731—1808.
- Beethoven, Ludwig von, *Bai't-hoa'fen, Loo'dv'ëky'h faon.* Loo'is fon Beet-hoa-vn. 1770—1827.
- Berlioz, Hector, *Baer'ly'aoz, Aektaor.* Hek'ter Ber'lioz. 1803—
- Bellini, Vincenti, *Baillee'nee, V'eenchar'tee.* Vin'sent Belee'ni. 1802—1835.
- Bianchi, Giovanni Antonio, *Byaang'kee, Joavaan'nee Aantoo'nyoa.* Jon Byang'ki. 1686-1758.
- Bianchi, Francesco, *Byaang'kee, Fr'aanchaes'koa.* Fr'aa'nsis Byang'ki. 1752—1810.
- Boieldieu, Francois Adrien, *Bwaaldyoe, Fr'ahn'swoa Aad'r'eean'.* Fr'aa'nsis Ai'drien Boi'deu'. 1775—1830.
- Buonocini, Giovanni Battista, *Bwao'noanchee'nee, Joavaan'nee Bäättëes'taa.* Jon Baptist Boa'non-cheeni. Beginning of 18th cent.
- Campagnoli, Bartolomeo. *Kaam'paany'ao'lee, Baar'toaloamae'oo'* Baarthol'umeu Kampany'oo'li. 1751—1827.
- Carissimi, Giacomo, *Kaar'ëes'sceme, Jaa'koamao.* Jai'mzi Kuris'imì. 1582—1672.
- Cherubini, Maria Luigi, *Kair'oober'nee, Maar'ee'aa Loo-ee'jee.* Ker'oobee'ni. 1760—1842.
- Jhldni, Ernst Florens Friedrich, *Khlaad'nee, Aer'nst Floar'tens Fr'ee'dr'ëky'h.* Er'nest Flor'tens Fr'ed-rik Klad'ni. 1756—1827.
- Choron, Alexandre Etienne, *Kaar'oan', Atezaah'n'drëd Aityaen.* Aleksaa'nder Stee vn Kao'r'on. 1772—1834.
- Cimarosa, Domenico, *Cheemaarao'zaa, Doamae'neekoa.* Dom'inik Chim'uroa'zu. 1749—1801.
- Clementi, Muzio, *Klaiman'tee, Moo'tsyoa,* Moot'sioa Climen'ti. 1752—1832.
- Conti, Francesco, *Koa'ntee, Fr'aanchais'koa.* Fr'aa'nsis Kon'ti. 1703—
- Converso, Girolamo, *Koanvae'r'soa, Jeerao'laamao.* Jirol'umoa Konver'soa. Latter half 16th cent.
- Corelli, Arcangelo, *Koarael'lee, Aar'kaan'jailoa.* Koareli. 1653—1713.
- Crivelli, Domenico, *Kreevael'lee, Doamai'neekoa.* Dominik Krivel'i. 1794.
- Croce, Giovanni, *Kroa'chai, Joav'daan'nee.* Jon Kroa'chi. 17th cent.
- Czerny, C. [Bohemian *Chaer'nee*]. Cherni.
- Donizetti, Gaetano, *Doanee'tsaet'tee, Gaa-aitaa'noa.* Gaa-ita'a'noa Don'izet'i. 1798—1848.
- Dupuis, Thomas Saunders [French, *Duepüëe*]. Deupwee'. 1733—1796.
- Durante, Francesco, *Door'aan'tai, Fr'aanchai'skoa.* Fr'aa'nsis Door'an'ti. 1693—1755.
- Dürner, J., *Duer'nur.* Der'ner.
- Dussek, John Ladislav [Bohemian; French pronunciation *Duessek*.] Deusek'. 1762—1810.
- Eisenhofer *Aay'zenhoa'fur'.* Eiz'en-hoa'fer.
- Ferrari, Giacomo Gotifredo, *Faer'r'aa'r'ee, Jaa'koamao Goateefr'ae'doa.* Jai'mz God'fri Fer'aa'ri. 18th cent.
- Festa, C., *Faes'taa.* Fes'tu. 16th cent.
- Fétis, Francois Joseph, *Fai'tëes, Fr'ahn'swoa Zhaozaef.* Fr'aa'nsis Joa'zef Fai'tis. 1784—
- Flotow, *Floa'toa.* Floa'toa.
- Freschi, Giovanni Domenico, *Fr'ai'skee, Joavaan'nee Doamai'neekoa.* Jon Dom'inik Fr'es'ki. 17th cent.
- Frescobaldi, Girolamo, *Fr'aiskoabäl'dee, Jeer'ao'laamao.* Fr'es'koabold'i. 1587—1654.
- Fuchs, Johann Joseph, *Fuoks, Yoahaan' Yoazef.* Jon Joa'zef Fuoks. 1660—
- Gaillard, Jean Ernest, *Gaayyaar, Zhahn' Aer'naest.* Jon Er'nest Gaay'yaar. 1687—
- Gallo, Ignazio or Antonio, *Gaal'loa, Beny'aa'tsioa* or *Aantoa'nyoa.* Ignai'shius aur An'tuni Gal'oa. 1639—
- Garcia, Manuel [Spanish, *Gaar't'hee-aa, Maanoo'e'l*], Man'uel Gaa'r'shiu aur Gaa'rsiu. 1775—1832.

- Gasparini, Francesco, *Gaaspaar'ee'nee*, *Fr'aanchai-skoa*. Fr'aa'nsis Gaspuree'ni. 1665—1727.
- Giardini, Felice, *Jaar'dee'nee*, *Failee'chai*. Fee'leks Jaardeeni.. 1716—1796
- Gluck, Christoph von, *Gluk*, *Kr'ees'taof faon*. Kris'tufer fon Gluck. 1714—1787.
- Gossec, François Joseph [Belgian; French pronunciation *Gaosaek*, *Fr'ahn'swaa Zhoazaf'*], Fr'aa'nsis Joaz'ef Gos'ek. 18th cent.
- Goudimel, Claude, *Goodeemael*, *Kload*. Klau'd Goo'dimel. 16th cent.
- Gounod, *Göonoa*. Guon'oa.
- Graun, Carl Heinrich. *Gr'aawn*, *Kaar'l Haayn-r'ee'ky'h*. Charlz Hen'ri Gr'oun. 1701—1759.
- Griesbach, J. H., *Gr'ee'sbääkh*. Gr'ee'zbak aur Gr'ee'zbaa. —1875.
- Grosse, Wilhelm Leopold, *Gr'aos'u V'ëel'helm Lai'opaald*. Wil'yem Lee oapoald Gr'os'u. End of 18th cent.
- Guglielmi, *Gooly'ael'mee*. Gooliel'mi. 1729-1804.
- Guido d'Arezzo, *Gwee'doa d-Aar'aet'tsoa*. Gweedoa d'Ar'et'soa.
- Händel, Georg Freidrich, *Haen'del*, *Gai'aor'ky'h Fr'ee'dr'ëky'h*. Jaur'j Fr'ed'r'ik Han'dl. 1685—1759.
- Hasse, Johann Adolph, *Haas'u*, *Yoahaan' Aa'daalf*. Jaur'j Udolf'fus Has'u. 1699—1783.
- Hauptmann, Moritz, *Haaw'ptmäan*, *Moar'vëts*. Mor'is Hou'ptmen. 1794—
- Hausmann, Valentin, *Haaw'smäan*, *Faalenteen*. Val'entein Hous'men. Early 17th cent.
- Haydn, Franz Joseph. *Haay'dn*, *Fr'äänts Yoaz'ef*. Fr'aa'nsis Joaz'ef Hai'dn aur Hei'dn. 1732-1809.
- Haydn, Michael, *Haay'dn Meekhaa-ail*. Mei'kl Hai'dn aur Hei'dn. 1801—
- Héroid, *Héraolt*. Her'eld.
- Hiller, *Hëel'lur'*. Hil'er.
- Himmel, Friedrich Heinrich, *Hëem'el*, *Fr'ee'dr'ëky'h Haayn'rëky'h*. Fr'ed'r'ik Hen'ri Him'l. 1765—1814.
- Hummel, Johann Nepomuk, *Huom'el*, *Yoahaan' Nai'poamuus'*. Jon Nep'oamuok Huom'l. 1778—1837.
- Jomelli, Nicolo, *Yoamael'lee*, *Ner'koaloo*. Nik'ulus Yoamel'i. 1714—1774.
- Deprés, Josquin, *Deoprae*, *Zhaoskaen'*. Zhos'kin Diprai'. 1445—1530.
- Kalkbrenner, Christian Friedrich, *Kaal'kbr'aen'ur'*, *Kr'ëes'tee-aan Fr'eedr'ëky'h*. Kris'tyen Fr'ed'r'ik Kalk'bren'er. 1784—1849.
- Kalliwoda, J. W. [Bohemian, *Kaal'leevodaad*]. Kal'ivoadu.
- Knecht, Justin Heinrich, *Knaeky'ht Yuosteen Haayn'rëky'h*. Jus'tin Hen'ri Nesht. 1752—
- Kuhlau, Friedrich, *Koo'laaw*, *Fr'ee'dr'ëky'h*. Fr'ed'r'ik Koo'lou. 1786—1832.
- Kucken, Friedrich Wilhelm, *Kuok'en*, *Fr'ee'dr'ëky'h V'ëel'helm*. Fr'ed'r'ik Wil'yem Kuok'n. 1810—
- Lachner, Franz, *Laakh'nur'* Fr'äänts. Fr'aa'nsis Lak'ner. 1804—
- Lassus, Roland [Belgian, Latinised *Laas'oos*, *Roalaand*]. Roa'lend Las'us. 1520—1595.
- Lindpaintner, Peter Joseph, *Lëend'paayntur'*, *Pai'tur' Yoaz'ef*. Peeter Joaz'ef Lind'paintner. 1791—1812.
- Liszt [Hungarian, *Lëest*]. List.
- Logier, Jean Bernard, *Loozhyai*, *Zhahn' Baer'naar'*. John Ber'nerd Lozh'iai. Early 19th cent.
- Lulli, Giovanni Battista, *Lool'lee*, *Joavaan'nee Baattëes'taa*. [Better known by his Frenchified name, *Zhahn' Baatee'st deo Luell'lee*]. Jon Baptist du Luol'ee. 1633—1687.
- Luther, Martin, *Luo'tur'*, *Maar'tee'n*. Maartin Loo'ther. 1483—1546.
- Marcello, Benedetto, *Maar'chael'toa*, *Baenaidait'toa*. Ben'idikt Maarchel'oa. 1686—1739.
- Marpurg, Friedrich Wilhelm, *Maar'puor'ky'h Fr'eedr'ëky'h V'ëel'helm*. Fr'ed'r'ik Wilyem Maar'puorg. 1718—1795.
- Marschner, Heinrich, *Maar'shnur'* *Haayn'r'ëky'h*. Hen'r'i Maar'shner. 1795—1861.
- Martini, Giambattista, *Maar'tee'nee*, *Jaam'baattees'taa*. Jon Baptist Maartee'ni. 1706—1784.
- Mazzinghi, Guseppe, *Maat'sëeng'gee*, *Joosaep'pai*. Joaz'ef Matsing'gi. 1765—1844.
- Méhul, Etienne Henri, *Mai-üel*, *Aityaen Ahn'r'ee*. Stee'vn Hen'ri Mai'hil. 1763—1817.

- Meibom, Mark, *Maay-boom, Maar'k.* Maark Mei-bom. [Latinised, *Meiboa'miuos*]. 1626—1710.
- Mendelssohn-Bartholdy, Felix, *Maen'delszoan-Baar'r'taol'dee, Fäil'teeks.* Fee-likes Men'dsen-Baartoa'ldi. See Bartholdy. 1809-1847.
- Mercandante, Saverio, *Maer'käandään'tai, Saav-ae'r'ee-oa.* Saavair'ri'oa Merkantanti. 1798—
- Metastasio, Pietro, *Maitäastaa'see-oa, Pyae'troa.* Pee'ter Met'astaa'sio. 1698—1782.
- Methfessel, Friedrich, *Mai'tfes'el, Fr'ee'dr'ëky'h.* Fr'ed'rik Mai'tfes'l. 1771—1807.
- Methfessel, Albrecht Gottlieb, *Mai'tfes'el, Aal-br'ëky'ht Gaot'lee'b.* Albert Got'leeb Mai'tfes'l. 1786—
- Meyerbeer, Jacob [in Italian, Giacomo], *Maay'ur'-bai'r', Yaa'kaob* [in Italian, Jaa'koamoa]. Jai'kub aur Jai'mz Mei'erbair. 1794—
- Molique, B., *Maol'ëek.* Moalee'k. 1803—
- Morlacchi, Francesco, *Maor'taak'kee Fr'aanchai'skoa.* Fr'aansis Maurlak'i. 1784—
- Moschels, I., *Moas'heles.* Moasheles. 1793—
- Mozart, Johann Chrysostom Wolfgang Gottlieb, *Moatsaart, Yoahaan' Kr'ëes'aostaom V'aol'fgaang Gaot'lee'b.* Jon Kr'is'ustem Vol'fgang Got'leeb Moazarr't. 1756—1791.
- Müller, August Eberhard, *Muel'ur', Aaw guost Ai-bur'haar't.* Augustus Ai'berhaard Mi'ler. 1767—
- Nägeli, Hans Georg, *Nai'gy'helee, Haans Gai'aor'ky'h.* Jak Jaur'j Nai'geli. 1792—1836.
- Naumann, *Naaw'mään.* Nou'men. 1741—1800.
- Neidhart, *Naay'd-haar't.* Nei'd-haart. 1706—1724.
- Neukomm, Sigismond, *Noy'kaom, Zee'gëesmaond.* Sij'ismend Noi'kem. 1778—1858.
- Otto, Valerius, *Aot'toa, V'aalae'r'ee-uos.* Vulee'r'rius Ot'oa. Early 17th cent.
- Paësiello, Giovanni, *Paa-aisee-ael'loa Joavaan'nee.* Jon Paa'aisyel'oa. 1741—1816.
- Palestrina, Giovanni, *Paalaistr'ee'naa, Joavaan'nee.* Jon Pal'estr'ee'nu. 1529—1594.
- Pepusch, Johann Christoph, *Pai'puosh, Yoahaan' Kr'ëes'taof.* Jon Kr'istufer Pai'puosh. 1667-1752.
- Pergolesi, Giovanni Battista. *Paer'goalae zee,* *Joavaan'nee Baattëes'taa.* Jon Baptist Pergo-lai'zi. 1707—1737.
- Pfeiffer, J. M., *Pf'aay'fur'.* Feifer. End 18th cent.
- Piccini, Nicolo, *Pëtchee'nee, Nee'koaloe.* Nikulus Pichee'ni. 1728—1801.
- Pistocchi, Fr. Ant., *Pëestaok'kee.* Pistok'i. 1660—1720.
- Pleyel, Ignaz, *Plaay'el, Eëgnaarts.* Ignai'shius Plei'el aur Plai'el. 1757—1831.
- Porpora, Nicolo, *Poar'poar'aa, Nee'koaloe.* Nikulus Pau rpura. 1689—1767.
- Prætorius, Michael, *Pr'aitoa'r'ee-oos, Meeky'haa-ae'l.* Mei'kl Pr'ettoa'r'rius. 1571—1621.
- Rameau, Jean Philippe, *R'aamoa, Zhahn' Fëetëep.* Jon Fil'ip R'am'oa. 1683—1764.
- Randegger, A., *R'aan'daeg'ur'.* R'an'deg'er.
- Reicha, Joseph, *R'aay'ky'haa, Yow'zef.* Joaz'ef R'ei'ku. 1757—1787.
- Reicha, Anton, *R'aay'ky'haa, Aantoa'n.* Ant'uni R'ei'ku. 1770—1836.
- Reichardt, Johann Friedrich, *R'aay'ky'h-haar't, Yoahaan' Fr'ee'dr'ëky'h.* Jon Fred'r'ik R'ei'k-haart. 1752—
- Rizzio, or Ricci, David, *R'ët'tsee-oa, or R'ët'chee, Daav'ëed.* Dai'vid R'itsyoa aur R'ich'i. —1565.
- Richter, Carl Gottlieb, *R'ëky'h'tur', Kaar'l Gaot-lee'b.* Charlz Got'leeb R'ish'ter. 1728—1809.
- Ries, Ferdinand, *R'ees, Faer'deendänd.* Fer'dinend R'ees. 1785—1835.
- Righini, Vincenzo, *R'eegee'nee V'ënchai'ntsoa.* Vin'sent R'igee'ni. 1758—1812.
- Rimbault, Étienne François, *R'aen'boa, Aityaen Fr'ahn'swaa.* Steev'n Fr'aansis R'am'boa. 1773—
- Rinaldo da Capua, *R'eenaal'doa daa Kaap'oo-aa.* R'in'al-doa ov Kap'eu-u. Early 18th cent.
- Rink, Christoph Heinrich, *R'ëngk, Kr'ëes'taof Haay'n'r'ëky'h.* Kris'tufer Hen'r'i R'ingk. End of 18th cent.
- Romberg, Andreas, *R'aom'baer'ky'h, Aändrai'das.* An'droo Rom'berg. 1767—1821.
- Rosa, Salvator, *R'oa'zaa, Saalvaatoa'r'.* Salvait'er Roa'zu. 1615—1673.

- Rosenmüller, *R'oa'zenmuel'ur'*. Roa'znmil'er.
1615—1685.
- Rossini, Gioacchino, *R'oassee'nee*, *Jo-aakkee'noa*.
Joa'ukim Roazee'ni. 1792—
- Rousseau, Jean Jacques, *R'oossoa*, *Zhahn' Zhâak*.
Jon Jai'mz Roossoa. 1712—
- Sacchini, Antonio Maria Gasparo, *Sâakkee'nee*,
Aântoa'nee-oa Maar'ee'aa Gâas'paar'oa. An'tuni
Mur'eiu Gas'per Sakee'ni. 1735—1786.
- Sarti, Giuseppe, *Saar'tee*, *Joosaep'pae*. Joa'zef
Saa'rti. 1730—1802.
- Scarlatti, Alessandro, *Skâar'lâat'tee*, *Aalacsâan'droa*.
Aleksaa'nder Skaarlat'i. 1650—1728.
- Scarlatti, Domenico, *Skâar'lâat'tee* *Doamai'neekoa*.
Dom'iniik Skaarlat'i. 1683—1751.
- Schicht, Johann Gottfried, *Shêeky'ht*, *Yoahaan'*
Gaot'fr'eed. Jon God'fri Shikt aur Shisht.
1753—1823
- Schneider, Franz, *Shnaay'dur'*, *Fr'äants*. Fr'aa'nsis
Shnei'der. 1757—1812.
- Schulz, Johann Abraham Peter, *Shuolts*, *Yoahann'*
Aabraahaam Pairtur'. Jon Ai'bruham Pee'tur
Shuolts. —1800.
- Schubert, Franz, *Shoo'bur't*, *Fr'aants*. Fr'aa'nsis
Shoo'bert. 1797—1828.
- Schumann, Robert, *Shoomâan*, *Roabae'r'*. Rob'ert
Shoom'en. 1810—1856.
- Silcher, *Sêel'ky'hur*. Sil'ker aur Silsher.
- Spohr, Ludwig, *Sh'poar'r'*, *Loo'dv'êeky'h*. Loo'is
Spoar'. 1784—1859.
- Spontini, Gasparo, *Spoantee'nee*, *Gâas'paar'oa*.
Gas'per Spontee'ni. 1778—1851.
- Stadler, M., *Sh'taar'dlur'*. Staa'dler.
- Steffani, Agostino, *Stae'f'faanee*, *Aagonstee'noa*.
Augustin Stef'uni. 1650—1730.
- Storace, Stefano, *Stoar'aa'chai*, *Stae'f'faanoa*.
Stee'vn Stoar'aa'chi. [Quite an Englishman.]
1763—1796.
- Stradella, Alessandro, *Str'aadael'laa*, *Aalacsâan'droa*.
Aleksaa'nder Str'udel'u. 1645—1679.
- Tartini, Giuseppe, *Taar'tee'nee*, *Joosaep'pai*. Joa'zef
Taartee'ni. 1692—1770.
- Teleman, Georg Philipp, *Tai'lumâan*, *Gai'aor'ky'h*
Fee'leep. Jaur'j Fil'ip Tel'umen. 1681—1767.
- Thalberg, *Taa'lbaer'ky'h*. Taa'lberg.
- Verdi, Guisepppe, *Vaer'dee*, *Joosaep'pai*. Joa'zef
Ver'di. 1816—
- Vogler, Georg Joseph, *Foa'ghlur'*, *Gai'aor'ky'h*
Yoa'zef. Jaur'j Joa'zef Foa'gler. 1749—1810.
- Voigt, August Georg, *Foa'êeky'ht* [or *Foa'kht*],
Aaw'guost *Gai'aor'ky'h*. Augustus Jaur'j
Foa'kt. 1779—
- Wagner, Richard, *V'aa'ghnur'*, *Ree'ky'haar'd*.
Rich'erd Vaa'gner. 1813—
- Weber. Carl Maria von, *V'ai'bur'*, *Kâar'l Maar'ee'aa*
faon. Chaarlz Mure'u fon Vai'ber. 1786—1826.
- Weigel, Joseph, *V'aay'gy'hel*, *Yoa'zef*. Joazef
Vei'gel. 1765—
- Zingarelli, Nicolo, *Tsëeng-gaarael'tee*, *Nee'koaloo*.
Nik'ulus Sing'gureli. 1752—1837.
- Zumsteg, Johann Rudolf, *Tsuom'sh'taeky'h*, *Yoahaan'*
R'oo'dnolf. Jon R'oo'dolf Suom'staig. 1760—1802

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