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A PHONETIC KEY

TO

Modern Ulster Irish.

BY

REV. M. MULLIN, C.C.



DUBLIN:

SEALY, BRYERS AND WALKER,

94-96 MIDDLE ABBEY STREET.

1903.

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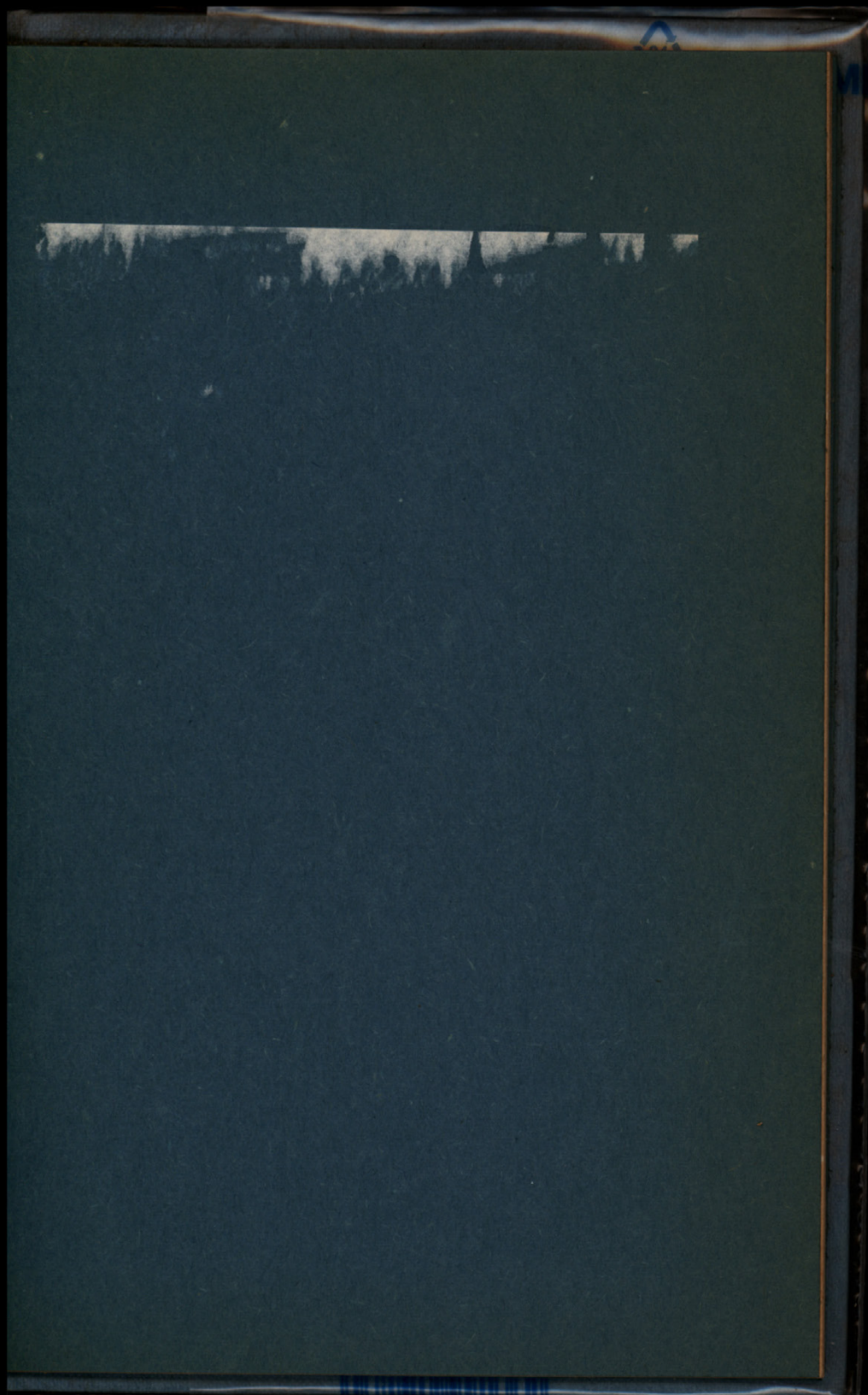
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INTRODUCTION.

THIS PHONETIC KEY is intended to represent the Standard Pronunciation of Modern Ulster Irish. The principle underlying it is that of "learning the unknown from the known." The Pronunciation of an Irish word means the oral expression of the proper sounds of that word's *vowels* and *consonants*.

The method adopted in this Key for acquiring the sounds of the Irish Vowels and Consonants is as follows:—English words are given as Key words, with whose pronunciation the student is presumed to be familiar, and consequently he should be familiar with their vowel sounds and consonant sounds. The Key then shows the student the Irish vowels (single vowels and digraphs), which have the same sounds as the vowels referred to in the Key words, and thus the student from his knowledge of the sounds of the Key vowels gets to know also the different sounds of the Irish vowels; similarly, the Key indicates the Irish Consonants which have the sounds of the Consonants referred to in English Key words, and thus, too, the sounds of the Irish Consonants are acquired; and consequently the student is taught to pronounce *any* Irish word; for knowing the sounds of all its vowels and all its Consonants, by putting them together he has the pronunciation of the whole word. (Of course the syllabic accent must also be given, but I shall refer to this later on).

In the case of non-Gaelic speakers it is manifest a Phonetic Key is absolutely necessary for the acquisition of the Irish Pronunciation, if they study without the assistance of a Gaelic teacher, and even if they have

such assistance, experience convinces me that a Phonetic Key is not only useful but almost indispensable. It is a powerful help to the memory, and if properly used it will soon enable the student to pronounce pretty correctly *any* Irish word without the assistance of a teacher, whereas I have a strong persuasion that students who have not been taught to pronounce Gaelic through *the medium of* a Phonetic Key will ALWAYS require the assistance of a Teacher to enable them to pronounce words whose pronunciation they have not already learned.

That there is need for a special Phonetic Key to Ulster Modern Irish follows from the fact of the existence of a distinct Ulster Dialect, and from the fact that the Phonetic Keys found in most of the books now being studied, seem intended to represent the Western or Munster Pronunciation.

Instead of being a help to the Ulster student, such Keys necessarily cause him confusion and embarrassment, introducing, as they do, a pronunciation quite out of harmony with what prevails around him.

As, however, we may not expect, for the present, Irish Text Books with a Phonetic Key in them suitable for Ulster, I thought it would be of great service for Ulster to have at least a Key that would represent the common pronunciation prevailing throughout this province, where the Irish is yet a living language. I have taken considerable pains in my endeavour to make this Key a faithful and reliable exponent of the Pronunciation of Modern Ulster Irish, and, in this connection, I got valuable assistance from the following Native Irish Scholars:—Mr. J. C. Ward, N. T., Killybegs; Mr. J. P. Craig, Professor of Irish, &c., Letterkenny Seminary; Mr. P. Gildea, Irish Teacher, Ardara; Mr. B. Keeney, Irish Teacher, Strabane, and several others in different parts of Ulster; while to Mr. P. H. Pearse, B.A., B.L. (Hon. Sec. Publication Committee, Gaelic League, Dublin),

I am indebted for useful suggestions as to the arrangement of the subject matter of this Key.

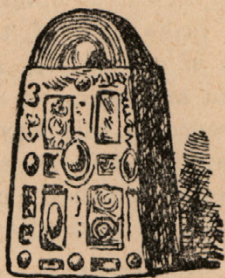
As to the use to be made of this Key by students, I advise them to learn first the single vowel sounds, and practise these by words taken from Fr. O'Growney, or the First Book (Irish Society); then commit to memory the digraphs which have the same sounds as the single vowels, and practise these similarly, only learning as much of the Key as is necessary to keep pace with their lessons in Text Books. It will be also very necessary from the beginning to learn the sounds of the Irish Consonants, for otherwise they might be acquiring a wrong pronunciation, which would be difficult to unlearn again.

Teachers should make use of the Black-board to illustrate the sounds of vowels, &c., and should require their students, again and again, to account for the pronunciation by reference to this Key, and caution them against using the Keys found in their texts. The Hints on the use of the Key should also be carefully studied, as they throw additional light on the Key used.

M. MULLIN, C.C., Killygordon.

Lá féile naomh pádraig, 1903.





URNUIGE AN TIGEARNNA.

(THE LORD'S PRAYER.)

I n-Ainm an Ádair, agus an Mhac, agus an Spioraid Naomh. Amen.

Ár n-Ádair, atá ar neamh, go naomhtar o'ainm, go dtigis do rígeacht; go ndéantar do thoil ar an talamh mar ghníótear ar neamh. Ár n-arán laeteamhail tabair dúinn anois agus maith dúinn ár bfiada mar mairteamuir dár bfiadannais féin; agus ná léig sinn i gcaithead; áit faoi sinn ó olc. Amen.

FÁILTE AN AINGIL.

(THE ANGELICAL SALUTATION.)

Dia do beata, a Mhuir, atá lán de ghrá; tá an Tighearna leat; ír beannuighe tú eadair na mnais; agus ír beannuighe tobad do bponn, Íora.

A Naomh Mhuir, a Mádar Dé, suir orainne na peacais, anois, agus ar uair ár mbáir. Amen.

CRÉ NA N-EASBAL.

(THE APOSTLES' CREED.)

Creidim i nDia, an Ádair Uile-Émhaéad, Cruaigheoir neimhe agus talaimh; agus in Íora Críost, a don-mac-ran, ár oTighearna a gabad ó'n Spioraid Naomh; a rígead ó Mhuir Oig, a o'fulaing páir faoi dóimh píolair; a ceurad, a fuair bair agus a h-adlacad, a éuir ríor go h-irpionn; a o'éirig an tpeir lá ó marbais; a éuir ruar ar neamh; tá 'na fuirde ar deir Dé an Ádair Uile-Émhaéad; ar rin tiocpar le bheiteamhar a tabairt ar beodais agus ar marbais. Creidim in an Spioraid Naomh 'ran Naomh Eaglaí Chatoilicig; i gcomair na naomh, i mairéad na bpeacais; in eiréirge na gcorp, agus in an beata fútain. Amen.

Glóir do'n Ádair, agus do'n Mac, agus do'n Spioraid Naomh. Mar bí ó éir, agus mar tá anois, agus mar bérdear le raogal na raogal. Amen.

Phonetic Key for Lord's Prayer, Etc.

ī nēnim āN Āhēr, āGūs ā vīk, āGūs ā SpīRēd Nēv.
Amen.

“ŪRNē āN TēARNā.”

(THE LORD'S PRAYER.)

ĀR NĀhār, ā Tā ēR now, Gō NēfāR Denīm, Gō dīgē
Dō rēaghT; Gō nāNTāR Dō hūl ēR āN Tālū MāR nēhār
ēR now. ĀR NāRāN Lēhūl Tōēr yūnn ānēw, āGūs mīh
yūnn ĀR vēāghā MāR WihāMid DāR vēāghowNīv fēn:
āGūs Nā lēg shīnn ā Gāhū; āgh Sēr shīnn ō ōLK.
Amen.

Fāltē āN Āngīl.

(THE ANGELICAL SALUTATION.)

Dēā Dō vāhā, ā Wūrē, 'Tā LāN Dē yRāSa, Tā āN
TēARNā lāT; iss bāNNē hū āDāR Nā Mūrā; āGūs iss
bāNNē ToRū Dō vRoNN, ĒSā.

Ā Nēu Wūrē, ā Wāhēr dē, Gē ORīnnē Nā pāKē aNīsh'
āGūs ēR ūēr āR Māsh. Amen.

Crē Nā nāSBāL.

(THE APOSTLE'S CREED.)

Krēdīm ī Nēā, āN Āhēr ilēghūāghTāgh, KRuhēhōr nēvē
āGūs TāLīv; āGūs īn ĒSā KīrēST, ā ēN-wāK-SāN, ĀR
dēARNā, a Gōū ŌN SpīRēd Nēu; ā RūGū, ō Wūre ōē, ā
DīLān Pāsh Fwee Fīnt FēLād; ā KēSū, ā Fūēr Bās āGūs
ā hēLāKū, ā Ghūē shēS Gō hīfrīNN, ā dērē āN Trās Lā ō
wārīv, ā Ghūē Sūās ēR now; Tā 'Na Hē ēr yēsh dē āN
Ahēr ilēghūāghTē iss shīnn tūKhās lē brēhowNās a
Hōert ēr vyō āGūs ēR wārāv. Krēdīm īnsān SpīRēd
Nēu 'SāN Nēu ūGLīsh Ghatōlikē, ī Gūmēn Nā Nēu ī
Mihū Nā bāKū; īn ēshērē Na GoRp, āGūs īnsān vāhā
hūhān. Amen.

Glōr DōN Ahēr āGūs Dō'N WāK āGūs Dō'N SpīRāD
Nēu. MāR vē ō Hūs, āGūs MāR Tā āNīsh, āGūs MāR
vēaS lē SēāL Nā SēāL. Amen.

N.B.—Give the vowels and consonants on this page the sounds they
have in their respective Phonetic Keys.

THE FIFTEEN MYSTERIES OF THE ROSARY.

na cúis rúm-diaímhra luatháireadha.

(THE FIVE JOYFUL MYSTERIES.)

1. Teachtairleadh an Ainigil. 2. Cuairt na Maighíne Múire. 3. Seineamhain ári oTigearna íora Cníort i mDet-lehem. 4. Toirbeirt ári oTigearna iní an Teampoll. 5. Fágail an leimb íora iní an Teampoll.

na cúis rúm-diaímhra dólasadha.

(THE FIVE SORROWFUL MYSTERIES.)

1. Urruige agus Allur Fuiltead ári Slanuigteóira iní an Sárdaí. 2. Sgiupraíl ári oTigearna. 3. Coponugadh ári oTigearna le deilgnib. 4. Íora as ionchar a Cníce. 5. Ceupadh agus Dár ári oTigearna ári an Cníce.

na cúis rúm-diaímhra glórmhara.

(THE FIVE GLORIOUS MYSTERIES.)

1. Eiréirige ári oTigearna. 2. Deargabadáil ári oTigearna ári Neamh. 3. Tuirling an Spioraid Naomh. 4. Tógáil na Maighíne Múire go Neamh. 5. Coponugadh na Maighíne Múire, óri cionn na n-Aingeal agus na Naomh go h-uile.

salbe regína.

(THE SALVE REGINA.—HAIL HOLY QUEEN.)

Go mbeannuigtear duit, a bairníogán beannuigte, a mbeair na Tríócaire; go mbeannuigtear duit, ári mbeada, ári míltead agus ári n-óidear. Ír ort-ra glaoiríomí, clann boet díbearta Eada. Ír eugad-ra a cuíeamuio ári n-órnaide, as maighnig agus as sul i ngleann ro na n-óora. Ári an adbair rin, a Eadaríguiríódeáir íráramáil tionntuig do fuile tríócaireada orainn: agus an-diaí ári n-óibíreáda anro, tairbean dúinn topad beannuigte do bponn, íora. A maighíne ceannra, íráómar, mílir, múire.

Phonetic Key for Irish Vowels, Digraphs, Etc.

Irish vowels may be divided as follows:—(1) Broad or thick vowels Δ , o, u; (2) thin or slender vowels, \acute{e} , \acute{i} ; (3) long vowels, $\bar{\Delta}$, \bar{e} , \bar{i} , \bar{o} , \bar{u} ; (4) short vowels, Δ , e, i, o, u.

Combinations of vowels may result from—(1) mere juxtaposition, when each vowel retains its own sound, as “ua” in cuan, (like “ua” in truant); (2) Digraphs, when the two vowels have only *one single* sound, as “ea” in bean (like “a” in fat); (3) Diphthongs, when the two vowels have a *compound sound*, as “eo” in ceot (like “yaw” in yawn).

Some of the Digraphs are said to be *short* when without the accent, as $\Delta\acute{i}$, $e\acute{a}$, $e\acute{i}$, $o\acute{i}$, $u\acute{i}$, and *long* when accented, as $\bar{\Delta}\acute{i}$, $\bar{e}\acute{a}$, $\bar{e}\acute{i}$, $\bar{o}\acute{i}$, $\bar{u}\acute{i}$; the rest are always long, whether accented or not, as Δo , $\Delta\bar{a}$, $e\bar{u}$, $u\bar{a}$, $e\bar{o}$ (iu nearly always being long).

Sounds of Irish Vowels, Digraphs, Etc.

Irish Vowels, Digraphs, etc.	Key Vowels.	Key Words.	Irish Words.
Δ , $\Delta\acute{i}$, $e\Delta$	are each pronounced like	\check{a} in fat,	as cat, $\Delta\acute{u}$, bean.
$\bar{\Delta}$, $\bar{\Delta}\acute{i}$, $e\bar{\Delta}$	„	\bar{a} „ far,	„ b \bar{a} o, f \bar{a} ilte, $\bar{e}\bar{a}$ r.
e, $e\acute{i}$	„	\check{e} „ fret,	„ le, leir.
\acute{e} , $\acute{e}\acute{i}$, Δe	„	\bar{e} „ freight,	„ $\bar{\xi}\acute{e}$, r $\bar{p}\acute{e}$ ir, Δe .
i, $i\bar{o}$, $o\acute{i}$, $u\acute{i}$,	„	\check{i} „ fit,	„ min, c \bar{m} or, oilean, o \bar{m} uio.
\bar{i} , $\bar{i}\bar{o}$, $\bar{\Delta}\acute{i}$, Δo	„	\bar{e} „ fear,	„ m \bar{i} n, r \bar{i} o \bar{a} , p $\bar{r}\acute{e}$ \bar{a} t \bar{a} \bar{i} , o \bar{a} or.
o	„	\check{o} „ for,	„ cor.
\bar{o} , $\bar{o}\acute{i}$, $e\bar{o}$ ($e\bar{o}$)	„	\bar{o} „ form,	„ b \bar{o} , c \bar{o} irte, eor \bar{n} a.
u, (iu when short)	„	\check{u} „ fun,	„ ruo, fl \bar{u} ic, t \bar{u} g.
\bar{u} , $\bar{u}\acute{i}$	„	\bar{u} „ full,	„ o \bar{u} n, c \bar{r} u \bar{r} ic \bar{i} n.

éΔ (eu) has a sound longer than that of ě in fret; more like the sound of *e* in *where*, as feup.

1Δ has the sounds of ĭ and Δ, as r1Δo.

uΔ „ „ ū and Δ, as cuΔn.

1u (when long) has the sound of “ew” in *few*, as puu.

Δo1, eo1, 1Δ1, 1u1, uΔ1, have each a sound like their digraphs, Δo, eo; etc., but *longer*, and of course they cause the next consonant to have its slender sound.

Hints on the Use of this Key.

N.B.—(1) The student should carefully note the different marks on the Key vowels, ˘, ˘˘, ˘˘˘, as vowels similarly marked in subsequent Key words must get the same sound as they have in this Key. (2) eu has sometimes also the sound of *e* in *freight*, as reun, Seumar, etc., but this sound is not often met with. (3) eo (eó) at the beginning of words generally gets the sound indicated above, viz., that of ó, but elsewhere it sounds like “yaw,” as ceot. (4) 1u is pronounced like ŭ when short, as it is in fluč, tuğ. (5) o1, u1, also sound like ŭ, as to1t (Tŭl), co1tt (Kŭl), cu1rte (Kŭshlě; but a very common sound of o1 is that of ȓ, as in to1c (Tȓt) [but this sound of o1 is rarely, if at all, found in Father O'Growney's or the Irish Society's Books]. (6) uΔ1 in some places (Ardara) is pronounced like wēī, as fuΔ1r (Fwēīr), but more generally like ūī, as fuΔ1r (Fŭīr; uΔ1m = wŭīm).

N.B.—(7) Final Irish vowels (except in a few words as the result of contraction, as ruōe tuģe, cuōe, buōe) are sounded, as rΔoΔ = FΔDă; but some of them obscurely, especially in words of more than one syllable as Sŭte = Sŭlē or Sŭlă. Sé often = shă as well as shē. It is always shē with the *Passive Voice* of Verbs, but in composition as mīre and even by itself as sé, it is often pronounced like shă. Irish short vowels in final syllables, and short

digraphs in final syllables are also sounded obscurely, as *toḃar* = TōBāR, TōBēR, TōBūR, etc.; *obair* = ōBār, ōBēr, ōBīr, etc. In compound words ending in *án*, *ós*, *ín*, as *árhoán*, *luóós*, *cúllín*, these terminations are pronounced as if short, as *ARDāN*, etc.

N.B.—(8) In a number of Irish words *ó* has the sound of *o* in *more* as *tóós*, *mór*, *bhór*, *rrór*, *rtór*, *lón*, *tón*, *ḡón*, *móin*, *móna*, *traḡnóna*, *ḡómat*, *ḡómam*, *ḡóḡmar*, *comnuíde*, *Doimnac*, *Doimnall*, *doimain*.

N.B.—How to acquire the pronunciation of the Irish Vowels and Digraphs from the Key given on Page 10:—

“Get the exact sound of the key vowels in the key words (Page 10), *fāt*, *fār*, etc., contrasting the sounds of the short vowels with those of the long, taking them in pairs, *ǎ ā*; *ě ē*; *ĩ ē*; *ǫ ō*; *ũ ū*; dwell very briefly on the sounds of the short vowels, but prolong them in the case of the long vowels. As a help to get the exact sounds of the key vowels in the key words, pronounce first the whole word, then the part containing the vowel, then the vowel itself, as *fāt*, *fǎ*, *ǎ*; *fār* *fā*, *ā*; *frēt*, *frě*, *ě*; *freight*, *frē*, *ē*, etc. This gives you the sounds of the key vowels, *ǎ*, *ā*; *ě*, *ē*, etc., and when you have repeated over a number of times these sounds *in pairs*, as *ǎ ā*; *ě ē*; *ĩ ē*; *ǫ ō*; *ũ ū*; your ear will detect the clear distinction between their sounds as readily as it would the difference in the sounds of the Notes of the Scale. This is all important; for when you have acquired in this way the exact sounds of the key vowels you shall also have acquired the sounds of the *Irish Vowels* and *Digraphs* opposite each key vowel, viz:—*Δ*, *Δ₁*, *εΔ*, are each sounded like *ǎ* in *fat*; *Ā*, *Ā₁*, *εĀ*, are each sounded like *ā* in *far*, etc.; hence the same sound is given to *Δ* in *cāt*, *Δ₁* in *att*, *εΔ* in *beán*, each being pronounced as if spelled *cāt*, *att*, *bān*; so also the same sound is given to *ā* in *báo*, *Δ₁* in *ḡáitce*, *εā* in *veán*, each being pronounced as if

spelled *bāo*, *pātce*, *oān*, and so on with regard to all the other vowels and digraphs in *any* Irish word.

N.B.—As a rule, “Irish words similarly *spelled* are similarly *pronounced*,” and as pronunciation of a word means “giving its vowels or digraphs their proper sounds, and adding also to these the proper sounds of its consonants,” hence when you can pronounce correctly the Irish vowels and digraphs in any word you are correct, as a rule, in giving them the same sounds in all other words; and, to have the pronunciation of the whole word, add the pronunciation of the Irish Consonants, whether aspirated or not, as found on pages 14 and 19.

N.B.—The blackboard would be of great service to the teacher in illustrating the above remarks, and a week or fortnight spent this way in getting the proper sounds of the Irish vowels and digraphs would facilitate immensely the acquisition of Irish pronunciation, and the pupils should often afterwards be asked to account for the pronunciation by reference to this key.

☞ In the key words (that is, the words representing the pronunciation of the Irish words) used in this key, be careful to give the vowels and consonants the sounds they have on Pages 10, 14 and 19. K represents sound of C broad, and gets sound of C in “call.”

Phonetic Key for Irish Consonants.

Irish Consonants are either broad or slender, according as they are beside a broad or slender vowel; and it is a general rule in Irish Orthography that Consonants in the body of a word must have a slender vowel after them if they have one before them, and a broad after them if they have a broad before them, as *míre*, *naṛa*.

N.B.—The Broad Irish Consonants will be represented in the Key Consonants and Key Words by capitals, and the Slender Consonants by small letters.

Sounds of Irish Consonants.

Irish Consonants.	Key Consonants.	Key words.	Irish words.
b broad is pronounced like	B in	Ball example	báo.
b slender	... b	bat	bean
c broad	... C	Call	Cor.
c slender	... k	king	ceapc.
<div> <div> o broad, thicker and more explosive than ... </div> <div> S broad, thicker and more explosive than ... </div> <div> t broad, thicker and more explosive than ... </div> </div>	<div> D </div> <div> S </div> <div> T </div>	<div> Done </div> <div> Son </div> <div> Toss </div>	<div> Dún. </div> <div> Súil. </div> <div> Tobair. </div>
<div> o slender is pronounced like </div> <div> *r slender </div> <div> t slender </div>	<div> ... d </div> <div> ... sh </div> <div> ... t </div>	<div> dew </div> <div> she </div> <div> tune </div>	<div> da. </div> <div> ríoda. </div> <div> teap. </div>
f broad	... F	Fall	fál.
f slender	... f	fat	feap.
g broad	... G	Goose	gual.
g slender	... g	give	gé.
l broad	... L	Law	lán.
l slender	... l	valiant	leat.
m broad	... M	Man	mac.
m slender	... m	me	min.
n broad	... N	Nun	ná.
n slender	... n	new	ní.
p broad	... P	Paul	pót.
p slender	... p	pet	piopa.
r broad	... R	Run	Ród.
r slender	... rr	Carry	carriſe.
h broad and slender	... h	has	hata.

* S in rr = (SS, as in hiss) ∴ rr = iss.

Hints on the use of the Phonetic Key for Consonants.

(1) The sounds of the Irish consonants cannot be so adequately represented by the sounds of the corresponding English "Key Consonants" as those of the Irish vowels by the sounds of the corresponding "key vowels." However, a native Irish speaker will easily understand their pronunciation solely derived from this key. I trust the following hints will enable the student to acquire a more complete knowledge of the true sounds of Irish Consonants.

SLENDER AND BROAD CONSONANTS.

(2) It may be observed, upon examining the sounds of the "Key Consonants" for the slender Irish Consonants, that in most of these "Key Consonants" there is a 'y' sound following and attached to them, viz:—k in king = kying; d in dew = dyew; t in tune = tyune, etc. Therefore, in pronouncing the slender Irish Consonants, especially c, v, l, n, p, t, a 'y' sound must be added. Examples:—ceapc = kyaRK; 'DIA = Dyä; ceap = tyäS, etc. Endeavour, therefore, first to get the distinction in sound between the broad and the slender "key" consonants, then look to the Irish words, and carry into these, or rather take out of them, the same sounds for the Irish Consonants. For example, contrast the sound of c in call with the sound of k in king, and then give c in cor the sound of c in call, and give c in ceapc the sound of k in king, and so on, cor = KōS, and ceapc = kyäRK: and in the same way the proper sound of the other broad and slender consonants can be got. It would be useful also to observe the different formations of the organs of speech when pronouncing the slender and broad key consonants, and imitate these when pronouncing the corresponding Irish consonants. Before pronouncing a consonant, glance at the vowel next to it to see whether it is broad or slender.

N.B.—The characteristic difference between the manner



of pronouncing *broad* Irish consonants and the corresponding English ones is that the Irish are attended with a more emphatic explosion of the vowel sound next them.

n, nn; t, tt; R, RR, (broad).

(3) n broad initial, and nn broad elsewhere are pronounced somewhat alike, that is, thick, but thicker than N in Nun, as na, *Steann*; but nn is much more emphatic than n. The same may be said also of the relation of tt to t broad, and of rr to r broad, that is, the sound of tt is more emphatic than that of t, and the sound of rr more so than that of r.

N.B.—When about to pronounce n or t broad initial press the tongue *firmly* against the back of the upper teeth and then *explode* the voice forcibly with the attendant vowel sound as ná, tá: When pronouncing nn* or tt elsewhere *explode* the voice forcibly in pronouncing the vowel and then press the tongue firmly against the teeth *similarly* for some time, as *Steann*, báttá. Rr lengthens somewhat the sound of a short vowel or digraph preceding, as fear = fáR, but fearr (better) = fáR.

D, T, S (broad).

(4) These three Irish Consonants are considered to be the most difficult to pronounce by a non-Gaelic speaker, but the difficulty seems exaggerated. Some writers have gone so far as to say their sounds cannot be represented in English, and so leave the student to imagine they may have the sound of any note of the scale. All this is unnecessary. Any native Irish speaker will understand you very well if you give these Irish consonants the sounds the corresponding English consonants d, t and s have in the English words done, toss, son. But to get a more accurate pronunciation of these Irish consonants it will be necessary to *explode* the voice more forcibly than is done when pronouncing these English consonants in these words. Adopt the same expedient as was suggested above for pronouncing n broad initial, viz: press the tongue

firmly against the back of the upper teeth and explode the voice *emphatically* when pronouncing the attendant vowels as *Ůn*, *Ůban*, *SŮl*.

N.B.—Avoid entirely adding an 'h' sound after these consonants as some writers represent them as; *dh*, *th*. There is no 'h' sound accompanying the sounds of these broad consonants, but simply a *d*, *t* and *s* sound emphatically exploded.

n, *nn*; *l*, *ll*; *ɾ*, *ɾɾ* (slender).

(5) *n* slender initial and *nn* slender elsewhere have nearly the same sound, viz., that of "n" in new, but *nn* has a more liquid sound. The same remarks apply also to the relations of *l* to *ll*, and of *ɾ* to *ɾɾ*—that is, *ll* is more liquid than *l* initial, and *ɾɾ* more so than *ɾ*.

nn (slender).

To get the sound of *nn* slender, as in the words *ɾinn*, *binn*, *ɾinn*, first pronounce the words with the addition of the last two letters of "new," as if spelled *ɾinnew*, etc., giving the termination "nnew" the sound of "new." Then pronounce *ɾinn* immediately without the "ew," and the proper sound of *ɾinn* should remain. Try the same experiment with any other word, and a little practice should make it easy to acquire this rather difficult sound.

n slender final, preceded by *ai*, *oi*, *ui*, has the sound of "n" in new; but in all other cases than this, and those mentioned above, *n* slender may get the sound of the English *n*.

l slender, except when initial, may get the sound of the English *l*.

ll (slender).

ll slender is more liquid than *l* slender initial, and much more so than *l* slender elsewhere, as in *ailt*, where *ll* has a more liquid sound than *l* in *teat*, and still more than *l* in *ail*.

Sounds of R (broad) and R (slender) contrasted.

The difference in the sounds of r broad and r slender may be nearly acquired by contrasting the sounds of r in *war* and rr in *carry*: as ruar = FūāR; ruair = Fūir, Fūēr or Fooir or Fooēr. R slender itself sounds nearly like "ēr."

S (slender).

S slender usually sounds like the English sh in she, as rī = shē; but in rr, r = ss, as in hiss; so rr = iss. It is also pronounced as the English s when followed by t, m, p, or r, or even when preceded by r, as ruirre = Tirsē; rpeat = spāL, etc.; ro (reo) = shū; annro = ANShū; ruo (riuō) = shūD.

b, m, f, p.

(6) When these are followed by the digraphs, ai, ae, ao, oi, ui, they have a "w" sound after them, as ruit = Fwīl; maot = Mwēl. These have a "y" sound after them when followed by eo, eoi, uu, uui, as beo = byō; feoit = fyōl; riu = fyew, etc.

Combinations of Irish Consonants.

(7) *N.B.*—The *only* Irish consonants which are doubled are t (tt), n (nn), r (rr), whose sounds are given before. The following, viz. :—

cr, sr, cl, sl, cn, sn,
lb, lg, lm,
rn, rm, rb, rg, and mn,

are pronounced as if an obscure sound like ũ or ĩ intervened between them, as :—

Cruor	=	kīřs.
Srian	=	gīrēāN.
Sleann	=	gīlāNN.
Annm	=	ānīm or enīm.
Cotm	=	KōLūM.
Feaig	=	fāRūG or fāRāG.
Mna	=	MūRā (<i>Note</i> : mn = mī).
Scotb	=	SKōLūB.

Cn and ɣn initial are pronounced as if cn, ɣn, as:—
Cnoc = KŭRŏK; ɣnó = GŭRŏ; cneap = kŭrās.

on is pron. like nn, as maíone = mainne = Māne.

no „ nn, as inŏé = inné = ĭnĕ.

ol „ ll, as coṛlaṽ = collaṽ = KoLLŭ.

ln „ ll, as aṽlne = aṽlle = ālē.

nɣ slender „ ng in sing, as tɪnɣ (start) = lĭng.

nɣ broad „ ng in song, as teanɣa (tongue) = tāNGĕ.

nɣn in a few words = N, as conɣaṽ = KoNŭ (help).

Phonetic Key for Irish Consonants when Aspirated.

The Irish Consonants capable of aspiration are b, c, o, f, s, m, p, r, t, and when aspirated are dotted as below, or followed by 'h,' as bh, ch, etc.

Sounds of Aspirated Irish Consonants.

Ų and ɣ broad initial are pronounced like (but more guttural) y in yawn, as Ųŭn = YŭN; ɣuat = YŭāL.

Ų and ɣ slender initial are pronounced like y in yes, as Ųia = yĕā; ɣé = yĕ.

S broad or slender initial, followed by a vowel, or t, n, r, are pronounced like h, as Súit = Hŭl; Štáinte = HLānte.

*Ų and ɣ broad or slender in the middle or end of words are silent, but lengthen preceding short vowel or digraphs.

*Ų and ɣ broad in the middle or end of words are silent, but lengthen the preceding short vowel or digraph, as—boŲaṽ = BŏāR; Seāɣan = ŠhāN, or ShāāN; maɣ = Mā; cṽuŲ = KŭRŭ.

Ų and ɣ slender in the middle or end of words are silent, but lengthen the preceding short vowel or digraph.

N.B.—The effect of this lengthening is to give an ē sound to the preceding short vowel or digraph, as—

Sĭɣle = shĕlē or shĕlā.

erŲean = ēāN.

orŲce = ēhyĕ.

buiŲe = Bwĕ.

cṽuŲaṽ = KRŭē.

uaṽɣ = ŭē.

ruiŲe = Sĕ.

Ųŏiɣ = Dŏē.

fáŲŏ = Fāē.

léiɣ = lēē.

bṽuiɣ = BRŭē.

N.B.—Be careful to give the vowels in the key-words as ē, ĕ, ā, ŭ, ŭ, ŭ, the sounds these vowels have on page 10 of this Key.

ŭ and m̄ broad, initial, in the middle, or end are pronounced like w, as ŭāo = Wād; m̄ac = Wāk.

v and m̄ slender, initial, in the middle, or end are pronounced v, as vean = vāN; m̄m = vīn; r̄v̄ = shīv.

ċ broad, initial, in the middle, or end is pronounced like gh (in lough), but more guttural, as ċor = GHōS.

ċ slender, initial, in the middle, or end is pronounced like h or hy, as ċearc = hyāRK.

č broad or slender, initial, in the middle, or end is pronounced like h, as čobār = HōBāR; ċear = hāS.

* ƒ broad or slender initial is silent, as ƒat = āL; ƒear = āR.

p̄ broad or slender initial is pronounced like f, as p̄oi = FōL; p̄iopa = fēpā.

N.B.—From the foregoing it will be observed that—

ŭ and m̄ broad	= w.
v and m̄ slender	= v.
č and š broad and ċ slender	= h.
ŭ and š broad	= y (in yawn).
ŭ and š slender	= y (in yes).

Phonetic Key for some special "Endings" when "Aspirated."

N.B.—In giving the Sounds of these terminations, I mean the *Combined* Sounds of the *Vowel* and *Consonant*, and not merely the sounds of the Consonants by themselves. The same remark applies to initial and middle combinations of Vowels and aspirated Consonants.

Terminations.

-am̄, as in potlam̄, is pronounced like ū, as FoLLū, but neam̄ (heaven) is pronounced as now; tam̄ = Lāū.

-ab̄, as in ctīab̄, is pronounced like ū, as klēū.

-ob̄ " r̄šr̄iob̄ " " " ū " SKrēū.

-om̄ " oom̄ " " " ū " Dū, but naom̄ = nēū.

-um̄ " ctum̄ " " " ū " KLū.

(Δ)tb̄ " batb̄ " " " Lū " BaLū.

(Δ)r̄b̄ " mar̄b̄ " " " Rū " MaRū.

(Δ)nb̄ " leanb̄ " " " Nū " lāNū.

* In ƒem̄, ƒ has the sound of h=hēn; ƒ has this 'h' sound also in the future and conditional tenses, active and passive, of verbs. (See Craig's Grammar—The Verbs.) ƒeīr. also=hēn.

N.B.— $\text{-}\dot{\text{a}}\text{v}$ (in words of more than one syllable) is pronounced like $\bar{\text{u}}$, as in $\text{ma}\text{v}\dot{\text{a}}\text{v}$, pronounced $\text{Ma}\bar{\text{D}}\bar{\text{u}}$; $\text{bua}\dot{\text{a}}\text{v}$ = $\text{B}\bar{\text{u}}\bar{\text{a}}\bar{\text{L}}\bar{\text{u}}$.

$\text{-}\dot{\text{a}}\text{m}\dot{\text{a}}\text{it}$, as in $\text{f}\dot{\text{e}}\text{a}\text{p}\dot{\text{a}}\text{m}\dot{\text{a}}\text{it}$, is pronounced like $\bar{\text{u}}\bar{\text{L}}$, as $\text{f}\bar{\text{a}}\bar{\text{R}}\bar{\text{u}}\bar{\text{L}}$.

$\text{-}\dot{\text{a}}\text{m}\dot{\text{a}}\text{in}$ „ $\text{ca}\text{n}\dot{\text{a}}\text{m}\dot{\text{a}}\text{in}$ „ „ „ $\bar{\text{u}}\bar{\text{n}}$ „ $\text{K}\bar{\text{a}}\bar{\text{N}}\bar{\text{u}}\bar{\text{n}}$, but $\dot{\text{a}}\text{m}\dot{\text{a}}\text{in}$ (meaning only) is pronounced $\text{a}\bar{\text{w}}\bar{\text{a}}\bar{\text{n}}$.

$\text{-}\text{u}\dot{\text{g}}\dot{\text{a}}\text{v}$, as in $\text{ca}\text{t}\text{u}\dot{\text{g}}\dot{\text{a}}\text{v}$, is pronounced like $\bar{\text{u}}$, as $\text{K}\bar{\text{a}}\bar{\text{h}}\bar{\text{u}}$.

$\text{-}\dot{\text{m}}\dot{\text{a}}\text{v}$ „ $\text{na}\text{om}\dot{\text{h}}\dot{\text{a}}\text{v}$ „ „ „ $\bar{\text{u}}$ „ $\text{N}\bar{\text{e}}\bar{\text{u}}$.

$\text{-}\dot{\text{t}}\dot{\text{g}}\dot{\text{r}}\text{v}$ „ $\text{be}\text{annu}\dot{\text{t}}\dot{\text{g}}\dot{\text{r}}\text{v}$ „ „ „ $\bar{\text{e}}$ „ $\text{b}\bar{\text{a}}\bar{\text{N}}\bar{\text{N}}\bar{\text{e}}$.

Initial and Middle Combinations of some Vowels and “Aspirated” Consonants.

$\dot{\text{a}}\text{v}$, $\text{ea}\dot{\text{v}}$, as in $\text{a}\dot{\text{v}}\dot{\text{a}}\text{inn}$, $\text{te}\dot{\text{a}}\dot{\text{v}}\dot{\text{a}}\text{p}$, is pronounced like $\bar{\text{o}}$ (as in more), $\bar{\text{o}}\bar{\text{inn}}$, $\text{l}\bar{\text{o}}\bar{\text{a}}\bar{\text{R}}$.

om , ov , as in $\text{D}\bar{\text{o}}\bar{\text{m}}\bar{\text{n}}\bar{\text{a}}\text{it}$, $\text{g}\bar{\text{e}}\text{ob}\dot{\text{a}}\text{v}$, is pronounced like $\bar{\text{o}}$ (as in more), $\text{D}\bar{\text{o}}\bar{\text{N}}\bar{\text{a}}\bar{\text{L}}$, $\text{y}\bar{\text{o}}\bar{\text{e}}$.

* $\dot{\text{a}}\text{m}$, $\text{ea}\dot{\text{m}}$, as in $\text{g}\dot{\text{a}}\text{m}\dot{\text{a}}\text{in}$, $\text{f}\dot{\text{e}}\dot{\text{a}}\text{m}\dot{\text{a}}\text{p}$, is pronounced like ow (as ow in now), $\text{G}\bar{\text{o}}\bar{\text{w}}\bar{\text{a}}\bar{\text{N}}$, $\text{r}\bar{\text{o}}\bar{\text{w}}\bar{\text{a}}\bar{\text{R}}$.

um , uv , as in $\text{cu}\dot{\text{m}}\dot{\text{a}}$, $\text{u}\dot{\text{b}}\dot{\text{a}}\text{it}$, is pronounced like $\bar{\text{u}}$, as $\text{K}\bar{\text{u}}\bar{\text{a}}$, $\bar{\text{u}}\bar{\text{a}}\bar{\text{L}}\bar{\text{L}}$.

N.B.— $\dot{\text{a}}\text{v}$ and $\dot{\text{a}}\text{g}$ initial, as in $\text{a}\dot{\text{v}}\dot{\text{a}}\text{p}$, $\text{a}\dot{\text{g}}\dot{\text{a}}\text{v}$, is pronounced like $\bar{\text{e}}$ (as the e in freight), $\bar{\text{e}}\bar{\text{a}}\bar{\text{R}}\bar{\text{K}}$, $\bar{\text{e}}\bar{\text{e}}$; but $\dot{\text{a}}\text{v}$ initial = $\bar{\text{a}}$, as $\text{a}\dot{\text{v}}\dot{\text{a}}\text{p}$ = $\bar{\text{a}}\bar{\text{W}}\bar{\text{a}}\bar{\text{R}}$.

Endings of Verbs.

The termination, $\dot{\text{a}}\text{v}$, in verbs, is pronounced like $\bar{\text{u}}$, except in the 3rd Singular Imperative, 3rd Singular Imperfect, and the 3rd Singular Conditional, Active Voice, when followed by $\text{r}\bar{\text{e}}$, $\text{r}\bar{\text{i}}$, $\text{r}\bar{\text{inn}}$, $\text{r}\bar{\text{i}}\bar{\text{v}}$, $\text{r}\bar{\text{i}}\bar{\text{a}}\text{v}$; in these cases it often gets a sound like $\bar{\text{i}}$, or $\bar{\text{a}}$, as in $\text{p}\bar{\text{o}}\text{r}\text{p}\dot{\text{a}}\text{v}$ $\text{r}\bar{\text{e}}$, pronounced $\text{Fosh}\bar{\text{i}}\bar{\text{t}}\bar{\text{s}}\bar{\text{h}}\bar{\text{e}}$ (note also that r gets here the sound of “ h ,” as mentioned before, page 20).

Endings of Dative Plural of Nouns.

In the written language the termination iv or $\dot{\text{a}}\text{iv}$ is found in the Dative Plural, but as a rule this case is pronounced in the spoken language like the Nominative Plural, as “ $\text{b}\bar{\text{p}}\bar{\text{o}}\bar{\text{g}}\bar{\text{a}}\text{iv}$,” Dative Plural, in written language, is pronounced in spoken language like the Nominative Plural “ $\text{b}\bar{\text{p}}\bar{\text{o}}\bar{\text{g}}\bar{\text{a}}$.”

* In these examples the $\dot{\text{a}}\text{m}$ or $\text{ea}\dot{\text{m}}$ belong to the same syllable; but if the $\dot{\text{m}}$ was in a different syllable from the previous vowel, then, of course, it must get its proper sound—namely, that of “ w ,” as $\dot{\text{a}}\text{m}\dot{\text{a}}\text{in}$ = $\bar{\text{a}}\bar{\text{w}}\bar{\text{a}}\bar{\text{n}}$ (=only).



Phonetic Key for Eclipses.

In certain circumstances a consonant is prefixed to the initial consonant of a word, and the effect on pronunciation is the silencing of the initial consonant and the pronunciation of the prefixed one, as—*m-báD*, pr. *MāD*. (Grammars give the Rules for Eclipsis.) It may here be stated that all the consonants which can be aspirated, with the exception of *m*, can also be eclipsed.

N.B.—Eclipsis takes place only at the beginning of words. Each consonant has a special eclipsing consonant as follows:—

<i>b</i>	is eclipsed by <i>m</i> , as <i>m-báD</i> , pronounced <i>MāD</i> .	
<i>c</i>	” <i>ṣ</i> ” <i>ṣ-cop</i> , ” <i>GōS</i> .	
<i>o</i>	” <i>n</i> ” <i>n-oún</i> , ” <i>NūN</i> .	
<i>f</i>	” <i>b</i> ” <i>b-fál</i> , ” <i>WāL</i> .	
* <i>ṣ</i> broad	” <i>n</i> ” <i>n-ṣuál</i> , ” <i>NGūāL</i> .†	
<i>ṣ</i> slender	” <i>n</i> ” <i>n-ṣé</i> , ” <i>ngē</i> .‡	
<i>p</i>	” <i>b</i> ” <i>b-pól</i> , ” <i>BōL</i> .	
<i>s</i>	” <i>t</i> ” <i>t-rúil</i> , ” <i>Tūl</i> .	
<i>t</i>	” <i>o</i> ” <i>o-tobap</i> , ” <i>DōBāR</i> .	

I append a Phonetic Key for some irregularly pronounced words which occur in O'Growney's and the Irish Society's Books (I. and II.) Be careful to give the vowels and consonants in the Key Words the sounds they have in their respective Phonetic Keys.

* To acquire the sound of *nṣ* broad initial, as in *n-ṣuál*, first pronounce the whole word, with the addition of “*lo*” (the first two letters of long), as if “*longuál*,” giving “*long*” the sound of long; then pronounce the word immediately without the “*lo*,” and the proper sound of “*nṣ*” should remain. To acquire the sound of “*nṣ*” slender, add “*si*” (of sing), as “*riṅgé*”; then pronounce this word, giving “*riṅṣ*” the sound of “sing”; next pronounce without the “*si*,” and the proper sound of “*nṣ*” slender should remain.

† *NG* should get sound of *ng* in long.

‡ *ng* should get sound of *ng* in sing.

N.B.—The previous Rules embrace all the points which it seems necessary to refer to in regard to Irish pronunciation. When the student has carefully studied these Rules and practised them, he will find little difficulty in pronouncing with tolerable correctness any Modern Ulster Irish. Where possible he should perfect his pronunciation by conversation with intelligent Native Gaelic Speakers.

Phonetic Key for some Irregularly Pronounced Words.

1st Book O'Growney.

Irish Words.		Key Words.
as	Pron.	ēG.
ap	"	ēR.
aiſe	"	ēgě.
aiCi	"	ēkē.
aca (acú)	"	ōKū.
aſáinn	"	ōGēnn.
beas	"	bēG.
caſaoin	"	Kihēr.
ceann	"	kūNN.
eile	"	ilē.
ſoile	"	Gēlē.
laſ	"	LūG.
rſuan	"	srēaN.
rſian	"	skīN.
te (teit)	"	tēh.
uile (uiliſ)	"	ilīg.

2nd Book O'Growney.

buaſaill	Pron.	Bōchēl (ō = in more) or bwēaghāl.
bneas	"	brā, or brēgh.
cuige	"	Hēgě, or Hige.
ceana	"	hēNā.
ip	"	iss (as in hiss).
deapbbrataip	"	dāRhār.
deipbriup	"	dērēfēR.
taipbre	"	Tāvshē.
ſamig	"	Hēnīk (came).
ſanaic	"	HēNīk (saw).
paipbriup	"	Sēvīr.
po (reo)	"	shū.
puo (puo)	"	shūd.
{ peiſte	"	shētē.
{ leaſta	"	lūKā.
{ liomta	"	lōFā.
{ iomcūp	"	ŪMPūR.
{ timceall	"	tīmhyāLL.
{ luſmāp	"	Lūhār.

1st Book Irish Society.

	Pron.	
annro		aNNshū.
ar (ir) (out)	"	iss.
aer	"	ēr.
oaingean	"	DiaN.
oe (of)	"	Dē.
Oé (of God)	"	dē.
pein	"	hēn.
larta	"	LōSTā.
muineal	"	MwīnāL.
Roinnte	"	Rānttē.
Seun	"	shēN.
treun	"	trēN.
Tōs	"	TōG (ō in more).

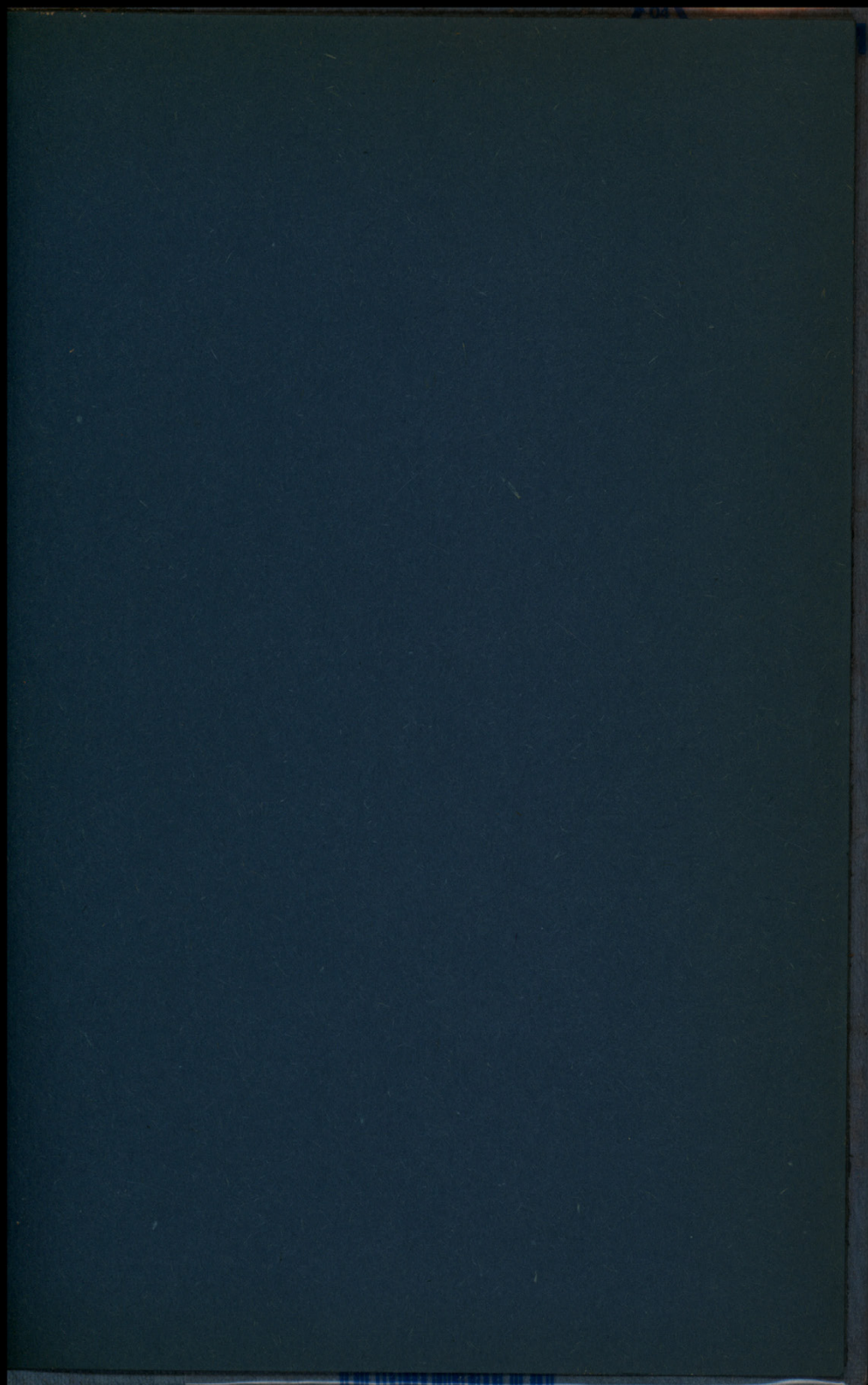
2nd Book Irish Society.

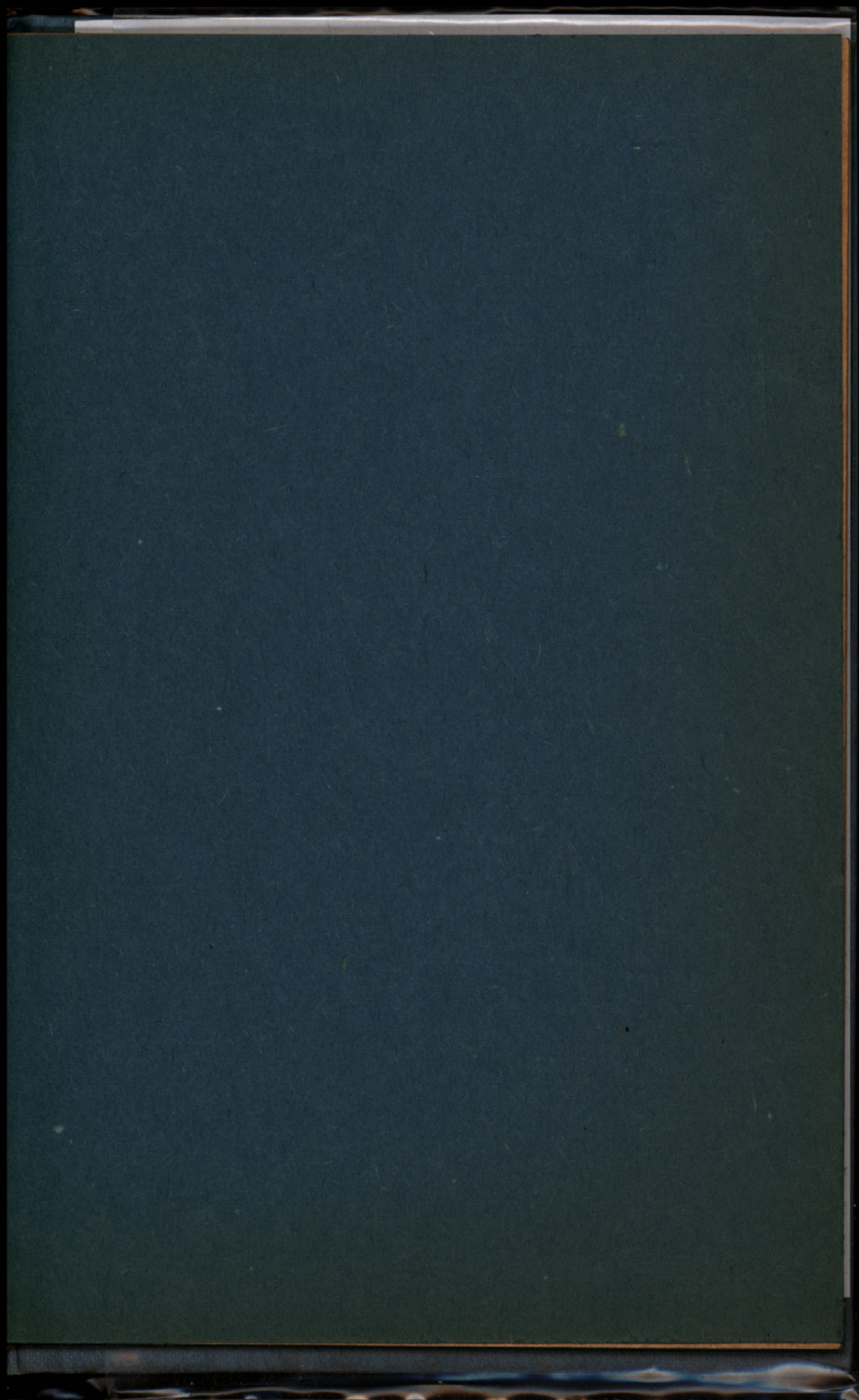
	Pron.	
abrian		āwRāN. (not ōRāN).
airiŋce	"	ārētē.
amāil	"	āwāl.
amāin (only)	"	āwān.
anrōs	"	āNhōG (ō in more).
baireuo	"	BārūD.
beir	"	vāh, or vēh.
cait	"	Kih.
caomh	"	Kēū.
ceuna	"	kēNā.
ceirto	"	kērd.
ceirte	"	Kēhre.
ceuo (first)	"	chīD.
clardeamh	"	KLēv.
deacmāo	"	dēGHū, or dēHū.
deas	"	dē.
ḡac (ac)	"	āGH.
ḡniō	"	nē.
inŋean	"	nēāN.
māol	"	MwēL, or MūL.
ōis	"	ōē.
rion	"	SRōN (ō of more).
uō, uib	"	iv.
uī	"	ē.

Accent or Emphasis on Irish Words.

N.B.—This is, as a rule, on first syllable, even in derived words, like ophōs, capān; but in derived words the terminations, as ōs and ān, are pronounced obscurely—as, ORD'ōG, Kās'āN. There are some exceptions to this rule about the stress of voice being on first syllable—as, amāc, āMāK', innē = innē', inoiu = innū', anōct', aip', artis', amuis', arceab', amāin', uilis'.
N.B.—The Accent or Emphasis here referred to is the syllabic emphasis not the accent on long vowels or digraphs.









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