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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.

PRICE TWOPENCE.

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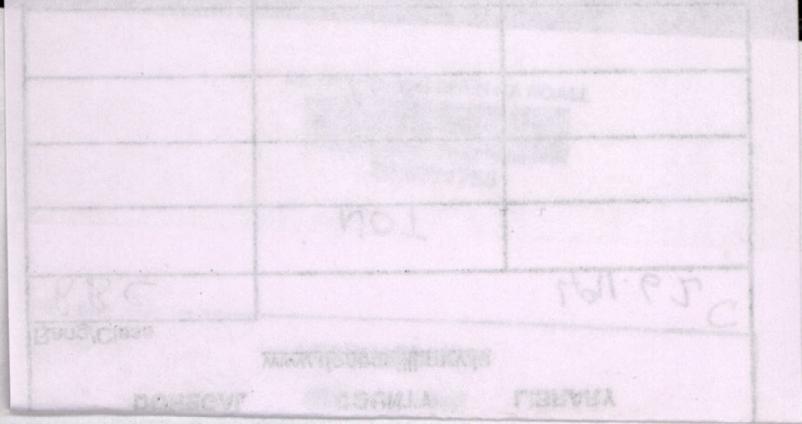
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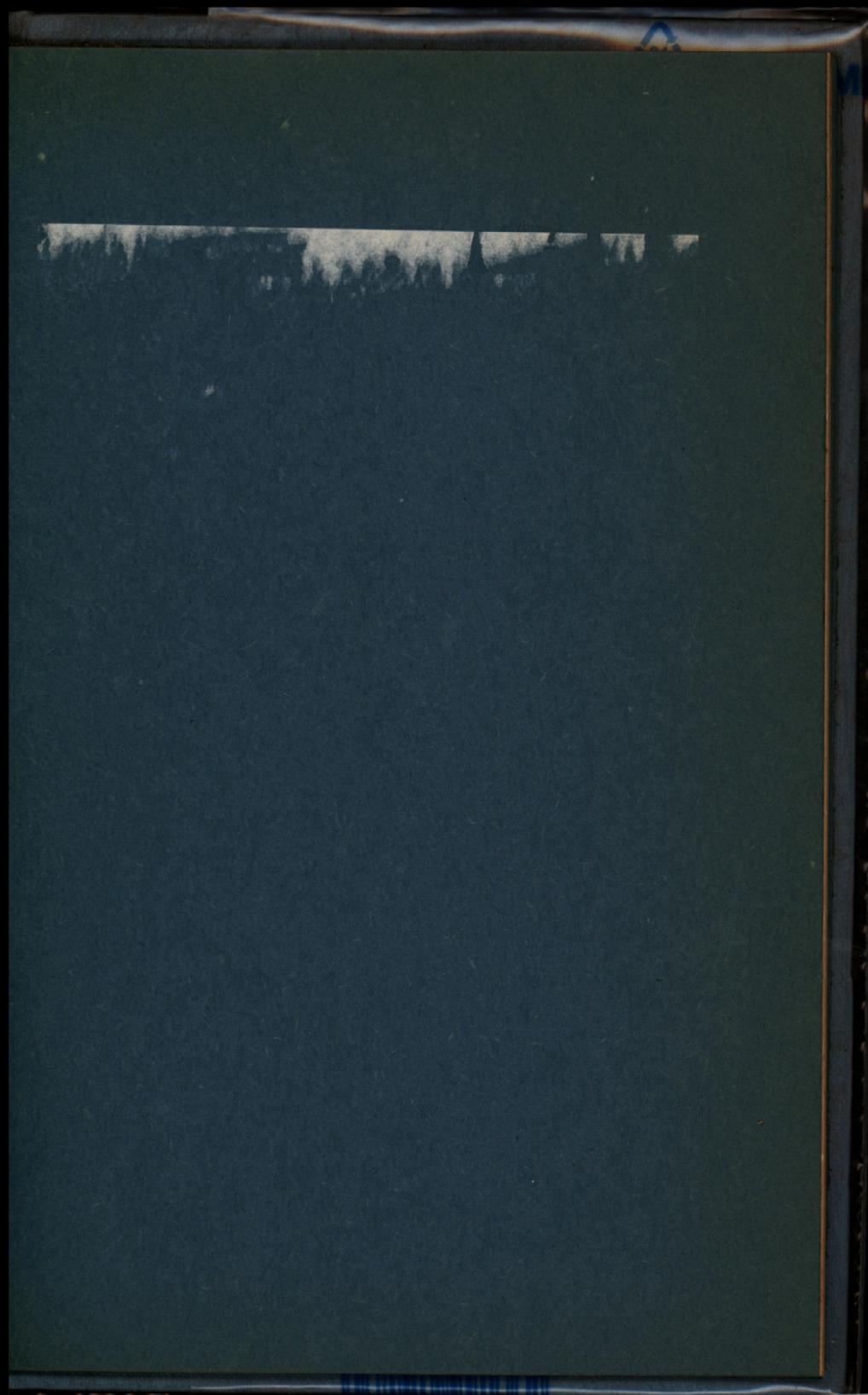
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## MODERN ULSTER IRISH.

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DUBLIN:  
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## INTRODUCTION.

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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.

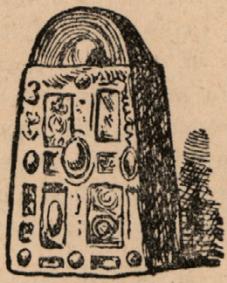
As to the use to be made of this Key by students, I advise them to learn first the single vowel sounds, and practise these by words taken from Fr. O'Growney, or the First Book (Irish Society); then commit to memory the digraphs which have the same sounds as the single vowels, and practise these similarly, 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.

La Féile Naoimh Pádraig, 1903.





## URNUISGE AN TIGEARNA.

(THE LORD'S PRAYER.)

1 n-áinn an Áctair, agur an Trí, agur an Spioraidh Naoimh.  
Amen.

Áiri n-áctair, atá ari neamh, go naomháir t'ainm, go  
tigis do mheacast; go mheantair do choil ari an talamh mar  
ghníomhaír ari neamh. Áiri n-áirí an laethantaíl tabhairt ó inninn  
aontú agur mar t'ainn ári bhráca mar maitheamhuis táir  
bhrácaíonnaih féin; agur ná leigheas i gcaithúgád; acht raoir  
rinn ó oile. Amen.

## FÁILTE AN ÁINGIL.

(THE ANGELICAL SALUTATION.)

Tia do bheatha, a Muire, atá lán d'éigí; tá an  
Tigearna leat; 1r beannuighe t'á eadair na mnáibh; agur  
1r beannuighe toirbhe do bhrónn, iora.

A Naoimh Muire, a Mártair Dé, gur óg oirainne na peascáid,  
a noír, agur ari uair ari mbáir. Amen.

## CRÉ NA N-EASBAL.

(THE APOSTLES' CREED.)

Creidim i n-Dia, an Áctair Uile-Connachtach, Chríostuigtheoir  
neimhe agur talamh; agur in iora Chríost, a don-Mac-ran,  
ári tigearna a Sabath ó'n Spioraidh Naoimh; a mhsaibh ó  
Muire Óig, a t'fúlairis páir raoi Point Phiolair; a ceiridh,  
a fuairibh bár agur a h-áthlácaidh, a chuaidh riór go h-íriúonn;  
a t'áigheas an treibh lá ó tharbháibh; a chuaidh rúar ari neamh;  
tá 'na fhiúde ari Óir Dé an Áctair Uile-Connachtach; ari rin  
tioicfear le bhríteanáin a t'abhairt ari bheochain agur ari  
tharbháibh. Creidim inar an Spioraidh Naoimh 'ran Naoimh Easlaír  
Catoilicis; i gcomaoine na naoimh, i maitheal ná bpreacáid;  
in eiréinighe na gceoir, agur inar an bheatha fúidain. Amen.

Siobh do'n Áctair, agur do'n Mac, agur do'n Spioraidh  
Naoimh. Mar b' i d'fín, agur mar t'á a noír, agur mar bheirdear  
le raoisal na raoisal. Amen.

**Phonetic Key for Lord's Prayer, Etc.**

í něním ăN ĀhěR, ăGūS ă vík, aGūS ă SpiRěd Něv.  
Amen.

“ ĚRNě ăN TěaRNă.”

(THE LORD'S PRAYER.)

ĀR Năhăr, ă Tă ēR now, Gō NěfaR Deněm, Gō dígě  
Dō rěaghT; Gō năNTăR Dō húl ēR ăN Tálū MăR něhăR  
ěR now. ĀR NăRaN Léhúl Tōěr yūnn ănéw, ăGūS měh  
yūnn ĀR věaghă MăR WihăMíd DăR věaghowNív fěn:  
ăGūS Nă lěg shinn ă Găhū; ăgh SěR shinn ō ăLK.  
Amen.

Fältě ăN Āngil.

(THE ANGELICAL SALUTATION.)

Děa Dō văhă, ă Würě, 'Tă LăN Dē yRăSa, Tă ăN  
TěaRNă lăT; iss băNNě hū ăDăR Nă MăRă; ăGūS iss  
băNNě ToRū Dō vRoNN, ĚSă.

Ā Něu Würě, ă Wăhěr dě, Gē ORinně Nă păKě aNísh'  
ăGūS ēR ūer ăR Măsh. Amen.

Crē Nă năSBăL.

(THE APOSTLE'S CREED.)

Krědím í Něa, ăN Āhěr ilěghūăghTăgh, KRuhěhōr něvě  
ăGūS TăLív; ăGūS in ĚSă KírěST, ă ēN-wăK-SăN, ĀR  
deaRNă, a Gōu ŌN SpiRěd Něu; ă RúGū, ō Wûre ū, ă  
DíLăN Păsh Fwee Fínt FěLăd; ă KěSū, ă Füer BăS ăGūS  
ă hěLăKū, ă Ghūě shěS Gō hifriNN, ă děrě ăN TrăS Lă ō  
wăřiv, ă Ghūě SăS ăR now; Tă 'Na Hě ěr yěsh dě ăN  
Ahěr ilěghūăghTě iss shinn tăKhăs lě brěhowNăS a  
Höert ěr vyō ăGūS ēR wărăv. Krědím īnsăN SpiRěd  
Něu 'SăN Něu ūGLišh Ghatōlikě, ī Găměn Nă Něu ī  
Mihū Nă băKū; īn ēshěrě Na GoRp, ăGūS īnsăN văhă  
huhăN. Amen.

Glör DōN Ahěr ăGūS Dō'N WăK ăGūS Dō'N SpiRăD  
Něu. MăR vě o HuS, ăGūS MăR Tă ăNísh, ăGūS MăR  
věaS lě SěaL Nă SěaL. 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 cúnig rúin-diamhra lúatásaireada.

(THE FIVE JOYFUL MYSTERIES.)

1. Teacáitripleasct an Aingil.
2. Cuairt na Maigstine Muire.
3. Beinneamhán ár oTísearuna Íora Chríost i mBeter-  
lehem.
4. Toirbheirt ár oTísearuna inr an Teampall.
5. Fágairt an leinb Íora inr an Teampall.

## na cúnig rúin-diamhra doilasada.

(THE FIVE SORROWFUL MYSTERIES.)

1. Uprüsige agur allur fuithealád ár Slanuigtheola inr an Sáraíodair.
2. Ssíuigraíl ár oTísearuna.
3. Coironuigdád ár oTísearuna le deilginnib.
4. Íora ag iomáir a Chríose.
5. Ceuirraíd agur Íar ár oTísearuna ari an Chríose.

## na cúnig rúin-diamhra glórmara.

(THE FIVE GLORIOUS MYSTERIES.)

1. Eiríreigrise ár oTísearuna.
2. Deargáthair ari oTísearuna ari Neamh.
3. Cuimhing an Síriolaíd Íaoimh.
4. Tóigdair na Maigstine Muire go Neamh.
5. Coironuigdád na Maigstine Muire, ór cionn na n-ainseal agur na Íaoim go n-áile.

## Salve regina.

(THE SALVE REGINA.—HAIL HOLY QUEEN.)

Go mbeannuigtheair Óuit, a Íainrioscán beannuigthe, a mhadair na Tróscáire; go mbeannuigtheair Óuit, ár mbealtá, ár milreacst agur ár nuaicéar. Ír oírt-ra glaoríomh, clann bocht Óibealrada Eabha. Ír cíusat-ra a cíuileamhád ár n-oínpairde, ag maithgnois agur ag gur i ngleann ro na ndeora. Ár an ádhair riu, a Eadairígsuiochearí spáramhail tionntuig do fuithe tróscáireadaí oírlainn: agur anoisaird ár n-óibhítheacsta annró, taibhean dáninn torlach beannuigthe do Íorunn, Íora. A maigstean ceannra, spáramhail, tuisir, Muire.

### Phonetic Key for Irish Vowels, Digraphs, Etc.

Irish vowels may be divided as follows:—(1) Broad or thick vowels *ə, o, u*; (2) thin or slender vowels, *e, i*; (3) long vowels, *ā, ē, ī, ō, ū*; (4) short vowels, *ə, e, i, o, u*.

Combinations of vowels may result from—(1) mere juxtaposition, when each vowel retains its own sound, as “*ua*” in *cuán*, (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 *ai, ea, ei, oi, ui*, and *long* when accented, as *āi, ēa, īi, ōi, ūi*; the rest are always long, whether accented or not, as *ao, īa, eu, ua, eo* (iu nearly always being long).

### Sounds of Irish Vowels, Digraphs, Etc.

Irish Vowels, Digraphs, etc.	Key Vowels.	Key Words.	Irish Words.
ə, əi, eə	are each pro- nounced like	ă in fat,	as <i>cat, all, bean</i> .
ā, āi, ēā	„	ā „ far,	„ <i>bāo, páilte, neān</i> .
e, ei	„	ě „ fret,	„ <i>te, teir</i> .
ē, ēi, ae	„	ē „ freight,	„ <i>gē, rpéir, lāe</i> .
ī, īo, oi, ui,	„	ī „ fit,	„ <i>min, cnior, oilean,</i> <i>óiliúr</i> .
ī, īo, īi, īo	„	ē „ fear,	„ <i>min, ríosa, rpéatai,</i> <i>úaoi</i> .
o	„	ō „ for,	„ <i>cor</i> .
ō, ōi, eo (eo)	„	ō „ form,	„ <i>bō, cónrte, eorpa</i> .
u, (iu when short)	„	ū „ fun,	„ <i>luo, fliuc, tuis</i> .
ū, ūi	„	ū „ full,	„ <i>óún, cnuicín</i> .

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

íΔ has the sounds of i and ā, as piāt.

uΔ „ „ ū and ā, as cuān.

iu (when long) has the sound of "ew" in few, as piu.

aoi, eoī, iai, iui, uaī, have each a sound like their digraphs, ao, 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 peun, Seumār, etc., but this sound is not often met with. (3) eo (eō) at the beginning of words generally gets the sound indicated above, viz., that of o, but elsewhere it sounds like "yaw," as ceot. (4) ui is pronounced like ū when short, as it is in piuč, tuič. (5) oi, ui, also sound like ū, as toit (Tūl), coit (Kūl), cuiče (Kūshlē; but a very common sound of oi is that of o, as in toit (Tōt) [but this sound of oi is rarely, if at all, found in Father O'Growney's or the Irish Society's Books]. (6) uaī in some places (Ardara) is pronounced like wēi, as fuaiř (Fwēiř), but more generally like ūi, as fuaiř (Fūiř; uaīm = wūiṁ).

*N.B.*—(7) Final Irish vowels (except in a few words as the result of contraction, as riurðe tuigé, cnoitðe, buiðe) are sounded, as piāt = FāDā; but some of them obscurely, especially in words of more than one syllable as Súile = Sūlē or Sūlā. Sé often = shă as well as shē. It is always shē with the *Passive* Voice of Verbs, but in composition as mire 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 τοβερ = TōBāR, TōBēR, TōBūR, etc.; οβερ = ὥBāR, ὥBēR, ὥBūR, etc. In compound words ending in ἀν, ὅς, ἵν, as ἀρτόν, τυέός, ειτίν, 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 τός, μόρ, ιρόν, γρόρ, ιόν, τόν, μόν, μόνιν, μόνα, τηλένόνα, μόνιατ, μόνιαμ, βόγματ, κομνιύδε, Τομναέ, Τομναλλ, τομνάιν.

*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), făt, făr, etc., contrasting the sounds of the short vowels with those of the long, taking them in pairs, ā ā; ē ē; ī ī; ὥ ὥ; ū 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 făt, fă, ā; făr fă, ā; frēt, frē, ē; frēight, frē, ē, etc. This gives you the sounds of the key vowels, ā, ā; ē, ē, etc., and when you have repeated over a number of times these sounds *in pairs*, as ā ā; ē ē; ī ī; ὥ ὥ; ū 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:—ā, āi, eā, are each sounded like ā in fat; ā, āi, eā, are each sounded like ā in far, etc.; hence the same sound is given to ā in cāt, āi in āitt, eā in beān, each being pronounced as if spelled căt,ătt, băn; so also the same sound is given to ā in bāo, āi in pālte, eā in vēān, each being pronounced as if

spelled *báv*, *páte*, *ván*, 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 *mípe*, *náta*.

*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	bád.
b slender	... b	bat	bean
c broad	... C	Call	Cor.
c slender	... k	king	ceap.
ó broad, thicker and more explosive than ...	D „	Done	Dún.
s broad, thicker and more explosive than ...	S „	Son	Sún.
t broad, thicker and more explosive than ...	T „	Toss	Tobair.
ó slender is pronounced like	... d	dew	da.
*r slender	... sh	she	ríoda.
t slender	... t	tune	tear.
f broad	... F	Fall	fál.
f slender	... f	fat	feap.
g broad	... G	Goose	Guail.
g slender	... g	give	gé.
l broad	... L	Law	Lán.
t slender	... l	valiant	teat.
m broad	... M	Man	mac.
m slender	... m	me	min.
n broad	... N	Nun	ná.
n slender	... n	new	ní.
p broad	... P	Paul	pat.
p slender	... p	pet	piopa.
r broad	... R	Run	Ró.
r slender	... rr	Carry	raiphe.
h broad and slender	... h	has	hata.

\* S in 1p=(ss, as in hiss) ∴ 1p=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 = ky<sup>ing</sup>; d in dew = dyew; t in tune = tyune, etc. Therefore, in pronouncing the slender Irish Consonants, especially c, v, l, n, ñ, t, a 'y' sound must be added. Examples:—ce<sup>ar</sup>t = ky<sup>ark</sup>; T<sup>ia</sup> = Dy<sup>ea</sup>; ce<sup>ar</sup>t = ty<sup>as</sup>, 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 ce<sup>ar</sup>t the sound of k in king, and so on, cor = k<sup>o</sup>s, and ce<sup>ar</sup>t = ky<sup>ark</sup>: 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 n<sub>a</sub>, gteann; 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 n<sub>a</sub>, t<sub>a</sub>: 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 gteann, batta. Rr lengthens somewhat the sound of a short vowel or digraph preceding, as feap = fāR, but feapp = fāR.

o, 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 *Óún*, *Tóbaṇ*, *Súṇ*.

*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; t, tt; p, pp* (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 *t* to *tt*, and of *p* to *pp*—that is, *tt* is more liquid than *t* initial, and *pp* more so than *p*.

*nn* (slender).

To get the sound of *nn* slender, as in the words *tinn*, *binn*, *rinn*, first pronounce the words with the addition of the last two letters of "new," as if spelled *tinnnew*, etc., giving the termination "new" the sound of "new." Then pronounce *tinn* immediately without the "ew," and the proper sound of *tinn* 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*.

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

*tt* (slender).

*tt* slender is more liquid than *t* slender initial, and much more so than *t* slender elsewhere, as in *aitt*, where *tt* has a more liquid sound than *t* in *teat*, and still more than *t* in *ait*.

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 **fuəR** = *FūəR*; **fuər** = *Fūr*, *Fūr* or *Fooṛ* or *Fooṛ*. **R** slender itself sounds nearly like "ēr."

**S** (slender).

**S** slender usually sounds like the English *sh* in *she*, as **rī** = *shē*; but in **rp**, **r** = *ss*, as in *hiss*; so **rp** = *iss*. It is also pronounced as the English *s* when followed by **t**, **m**, **p**, or **b**, or even when preceded by **r**, as **turpē** = *Tīrsē*; **rpeat** = *spăL*, etc.; **ro** (*reo*) = *shū*; **annro** = *ANShū*; **ruto** (*riuD*) = *shūD*.

**b, m, r, 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**, **iu**, **iui**, 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. :—

**ct**, **st**, **cl**, **sl**, **cn**, **sn**,

**tb**, **ts**, **tm**,

**rn**, **rm**, **rb**, **rs**, and **mn**,

are pronounced as if an obscure sound like **ü** or **í** intervened between them, as :—

<b>Ctioṛ</b>	=	<b>kīrīs.</b>
<b>Stian</b>	=	<b>gīrēāN.</b>
<b>Steann</b>	=	<b>gīlāNN.</b>
<b>Ann</b>	=	<b>āním</b> or <b>ením.</b>
<b>Cotm</b>	=	<b>KōLūM.</b>
<b>FeairS</b>	=	<b>fāRūG</b> or <b>fāRāG.</b>
<b>Mna</b>	=	<b>MūRā</b> ( <i>Note</i> : <b>mn</b> = <b>mp</b> ).
<b>Scotb</b>	=	<b>SKōLūB.</b>

Cn and gn initial are pronounced as if cp, sp, as:—  
Cnoc = KuRoK; gnó = GuRo; cneap = kuroS.

vn is pron. like nn, as marone = mánne = Máné.

nv „ nn, as invé = inné = iné.

vl „ ll, as collat = collat = KoLLú.

ln „ ll, as alne = alle = álë.

ns slender „ ng in sing, as ting (start) = líng.

ns broad „ ng in song, as teanga (tongue) = tuNGe.

ngn in a few words = N, as congnat = KoNú (help).

### Phonetic Key for Irish Consonants when Aspirated.

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

#### Sounds of Aspirated Irish Consonants.

Ó and G broad initial are pronounced like (but more guttural) y in yawn, as Óún = YuN; GuaL = YuáL.

ó and g slender initial are pronounced like y in yes, as Óa = yé; gé = yé.

S broad or slender initial, followed by a vowel, or t, n, p, are pronounced like h, as SáL = HúL; Sláinte = HLánte.

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

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\*Ó and G broad in the middle or end of words are silent, but lengthen the preceding short vowel or digraph, as—boóap = BoáR; Seágán = SháN, or ShááN; maé = Má; cnuá = KRú.

ó and g 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 é sound to the preceding short vowel or digraph, as—

Síglé = shéle or shéla.

cnuairó = KRúé.

óróí = Dóé.

eróeán = éán.

uáí = úé.

fáiró = Fáé.

oróce = éhyé.

ruáé = Sé.

léí = leé.

buróe = Bwé.

búáí = BRúé.

N.B.—Be careful to give the vowels in the key-words as é, é, á, á, ú, ú, the sounds these vowels have on page 10 of this Key.

ö and m broad, initial, in the middle, or end are pronounced like w, as Öðó = Wáð; mæc = Wák.

v and m slender, initial, in the middle, or end are pronounced v, as *vean* = vāN; *min* = vīN; *rib* = shīv.

Č broad, initial, in the middle, or end is pronounced like gh (in lough), but more guttural, as Čor = GHÖS.

c slender, initial, in the middle, or end is pronounced like h or hy, as *ceanc* = hyāRK.

t broad or slender, initial, in the middle, or end is pronounced like h, as *Tobær* = HōBÄR; *tear* = hÄS.

\* f broad or slender initial is silent, as fāt = āL; fēan = āR.

ப broad or slender initial is pronounced like f, as  
போல = FōL; போநா = fēpā.

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

v and m broad	= w.
v and m slender	= v.
t and s broad and c slender	= h.
o and ɔ broad	= y (in yawn).
o and ɔ 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.

-ām, as in *pollām*, is pronounced like ū, as *FoLLū*, but *neām* (heaven) is pronounced as now; *lām* = *Lāū*.

-əb, as in *cliab*, is pronounced like ū, as *klēū*.

-oö „ r̄s̄n̄iöö „ „ „ ū „ SKrēū

-om „ dom „ „ ū „ Dū, but nəom = nēū.

-um „ clum „ „ ū „ KLū

(a) *lū* „ batb „ „ „ Lū „ BaLū.

(a)nō „ teanō „ „ „ Nō „ lāNō

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

*N.B.*—*-aū* (in words of more than one syllable) is pronounced like *ū*, as in *maūaū*, pronounced *MaDū*; *buātaū* = *BūāLū*.

*-aṁai*, as in *feāraṁai*, is pronounced like *ūl*, as *fāRūl*.

*-aṁam* <sup>cañam</sup> *cañam* *”* *”* *ūn* *”* *KāN-*  
*ūn*, but *aṁam* (meaning only) is pronounced *awān*.

*-uṁaū*, as in *caṭuṁaū*, is pronounced like *ū*, as *Kāhū*.

*-mātū* *”* *naoṁaū* *”* *”* *ū* *”* *Nēū*.

*-iṁtū* *”* *beannuṁtū* *”* *”* *ē* *”* *bāNNē*.

#### Initial and Middle Combinations of some Vowels and "Aspirated" Consonants.

*aō*, *eāō*, as in *aōann*, *teānāp*, is pronounced like *ō* (as in more), *ōinn*, *lōāR*.

*oṁ*, *oō*, as in *Doṁnall*, *geoōarō*, is pronounced like *ō* (as in more), *DōNāL*, *yōē*.

\* *aṁ*, *eāṁ*, as in *gāṁan*, *neāṁap*, is pronounced like *ow* (as *ow* in *now*), *GowāN*, *rōwāR*.

*uṁ*, *uō*, as in *cumā*, *uōall*, is pronounced like *ū*, as *Kūā*, *ūall*.

*N.B.*—*aō* and *aṁ* initial, as in *aōarō*, *aṁarō*, is pronounced like *ē* (as the *e* in *freight*), *ēāRk*, *ēē*; but *aō* initial = *ā*, as *aōōāp* = *āWār*.

#### Endings of Verbs.

The termination, *aō*, in verbs, is pronounced like *ū*, except in the 3rd Singular Imperative, 3rd Singular Imperfect, and the 3rd Singular Conditional, Active Voice, when followed by *ré*, *ri*, *rinn*, *riō*, *riao*; in these cases it often gets a sound like *it*, or *āt*, as in *porrāo* *ré*, pronounced *Foshitshē* (note also that *p* gets here the sound of "h," as mentioned before, page 20).

#### Endings of Dative Plural of Nouns.

In the written language the termination *iaō* or *aīb* is found in the Dative Plural, but as a rule this case is pronounced in the spoken language like the Nominative Plural, as "briōgaib," Dative Plural, in written language, is pronounced in spoken language like the Nominative Plural "briōga."

\* In these examples the *aṁ* or *eāṁ* belong to the same syllable; but if the *m* was in a different syllable from the previous vowel, then, of course, it must get its proper sound—namely, that of "w," as *aṁan* = *awān* (=only).

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### 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-báv*, pr. *MáD*. (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-báv</i> , pronounced <i>MáD</i> .
<i>c</i>	„ „ <i>s</i> „ <i>s-cor</i> , „ <i>GöS</i> .
<i>o</i>	„ „ <i>n</i> „ <i>n-oún</i> , „ <i>NüN</i> .
<i>r</i>	„ „ <i>b</i> „ <i>b-rál</i> , „ <i>Wäl</i> .
* <i>z</i> broad	„ „ <i>n</i> „ <i>n-zuál</i> , „ <i>NGüäL</i> .†
<i>z</i> slender	„ „ <i>n</i> „ <i>n-zé</i> , „ <i>ngé</i> .‡
<i>p</i>	„ „ <i>b</i> „ <i>b-pót</i> , „ <i>BöL</i> .
<i>s</i>	„ „ <i>t</i> „ <i>t-rúil</i> , „ <i>TüL</i> .
<i>t</i>	„ „ <i>v</i> „ <i>v-tobáv</i> , „ <i>DöBär</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 *nz* broad initial, as in *n-zuál*, first pronounce the whole word, with the addition of "lo" (the first two letters of long), as if "longual," giving "lonz" the sound of long; then pronounce the word immediately without the "lo," and the proper sound of "*nz*" should remain. To acquire the sound of "*nz*" slender, add "si" (of sing), as "*ringé*"; then pronounce this word, giving "*ringz*" the sound of "sing"; next pronounce without the "si," and the proper sound of "*nz*" 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.	Pron.	Key Words.
āS		ēG.
āP	„	ēR.
āiSé	„	ēgē.
āiCí	„	ēkē.
āCA (āCú)	„	ōKū.
āGáinn	„	ōGēnn.
beāS	„	bēG.
cátaoir	„	Kihēr.
ceann	„	kūNN.
eile	„	ilē.
goile	„	Gēlē.
lāS	„	LūG.
r̄iuan	„	srēāN.
r̄sián	„	skiN.
te (teit)	„	tēh.
uite (uīus)	„	ilīg.

#### 2nd Book O'Growney.

buaċaill	Pron.	Bōchēl (ō = in more) or bwēaghāl.
briead̄	„	brā, or brēgh.
cūiSé	„	Hēgē, or Hīge.
ceana	„	hēNā.
ir̄	„	iss (as in hiss).
dearbhóraċair	„	dāRhār.
deirbhíair	„	dērēfēR.
taid̄óbhre	„	Tāvshē.
čainiS	„	Hēník (came).
čanaic	„	HēNik (saw).
r̄airob̄i	„	Sēvř.
ro (reo)	„	shū.
r̄uO (r̄iuO)	„	shūd.
reit̄e	„	shēt̄.
leasča	„	lūKā.
liomča	„	lōFā.
iomčur	„	ŪMPūR.
timčeall	„	tīmhyāLL.
lutiṁor	„	LūhāR.

## 1st Book Irish Society.

annro	Pron.	aNNshū.
ar (ir) (out)	„	íss.
ær	„	ér.
ðaingean	„	DiāN.
de (of)	„	Dē.
Dé (of God)	„	dē.
fein	„	hēn.
laptā	„	LōStā.
muineal	„	MwināL.
Ronnte	„	Rānntē.
Seun	„	shēN.
treun	„	trēN.
TōS	„	TōG (ō in more).

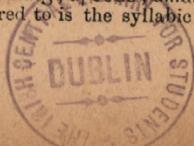
## 2nd Book Irish Society.

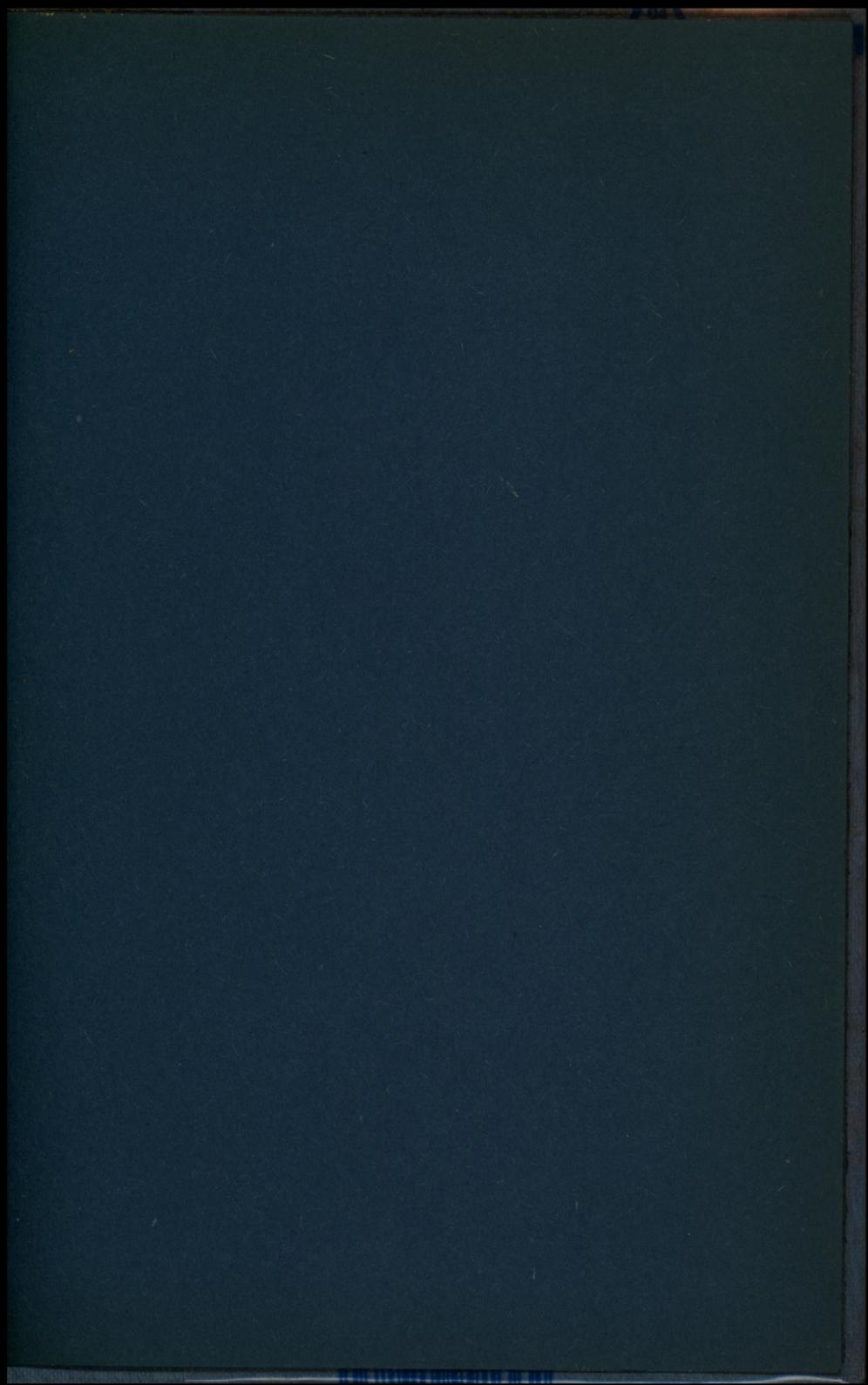
áðran	Pron.	áwRāN (not óRāN).
áriştē	„	áréte.
ámatl	„	áwäl.
ámatn (only)	„	áwān.
áñrōS	„	áNhōG (ō in more).
ávareuo	„	BárüD.
beit	„	vāh, or vēh.
cait	„	Kih.
caom	„	Kēū.
ceuona	„	kēNā.
ceiþo	„	kērd.
ceiþre	„	Kéhre.
ceuo (first)	„	chíD.
clariðeam	„	KLēv.
deacmádō	„	dēGHū, or dēHū.
deag	„	dē.
ðac (ac)	„	áGH.
ðnið	„	nē.
ingean	„	nēāN.
máol	„	MwēL, or MūL.
óis	„	óē.
riþón	„	SRōN (ō of more).
uð, uib	„	iv.
uí	„	é.

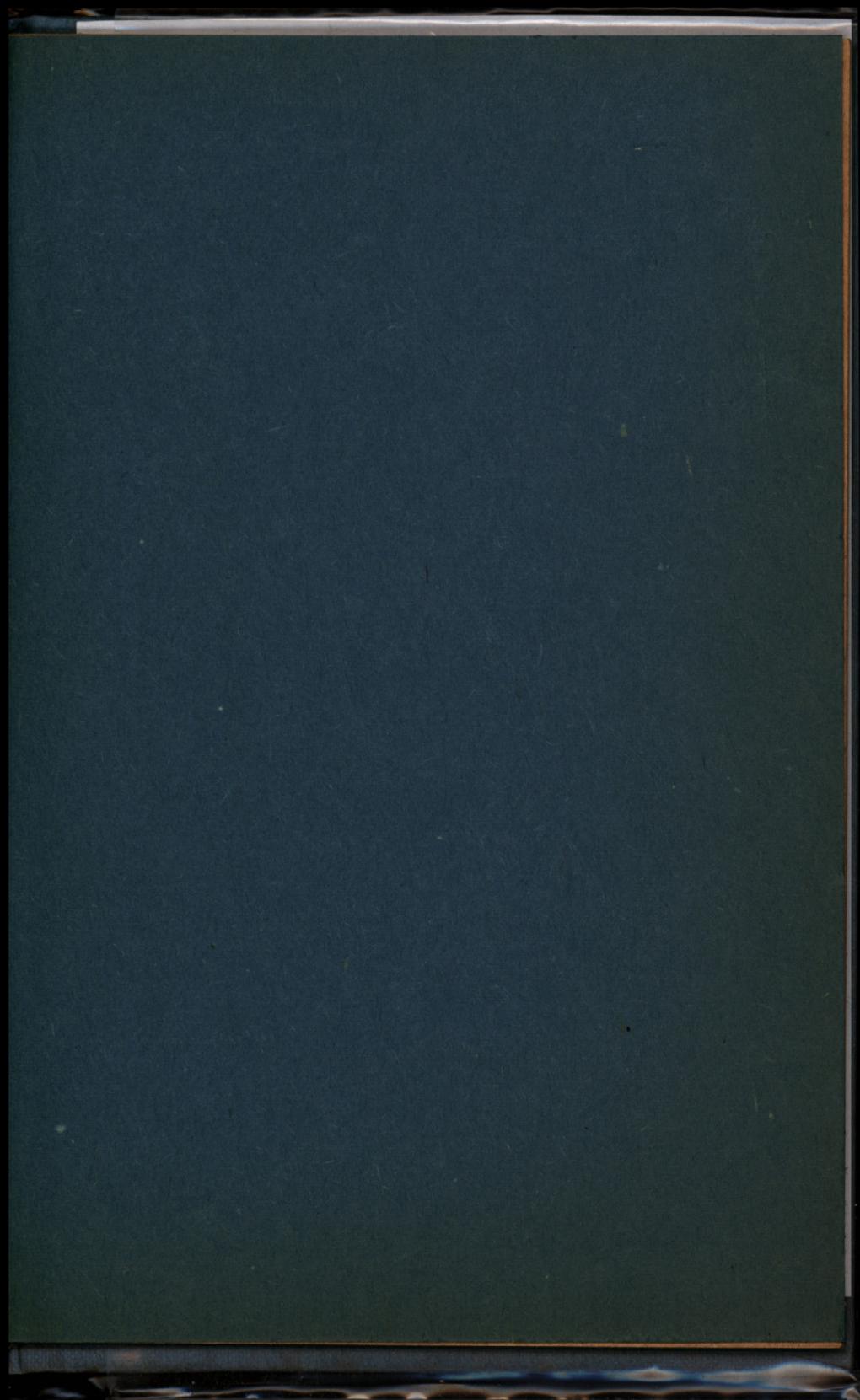
## Accent or Emphasis on Irish Words.

N.B.—This is, as a rule, on first syllable, even in derived words, like *ordóG*, *caírán*; but in derived words the terminations, as *óG* and *án*, are pronounced obscurely—as, *ORD'óG*, *Kä's'án*. There are some exceptions to this rule about the stress of voice being on first syllable—as, *amáC*, *áMák'*, *iné=inné*, *inou=innu'*, *anóct'*, *ári'g*, *árti's*, *ámu's*, *árcéad*, *amáin'*, *áilis'*.

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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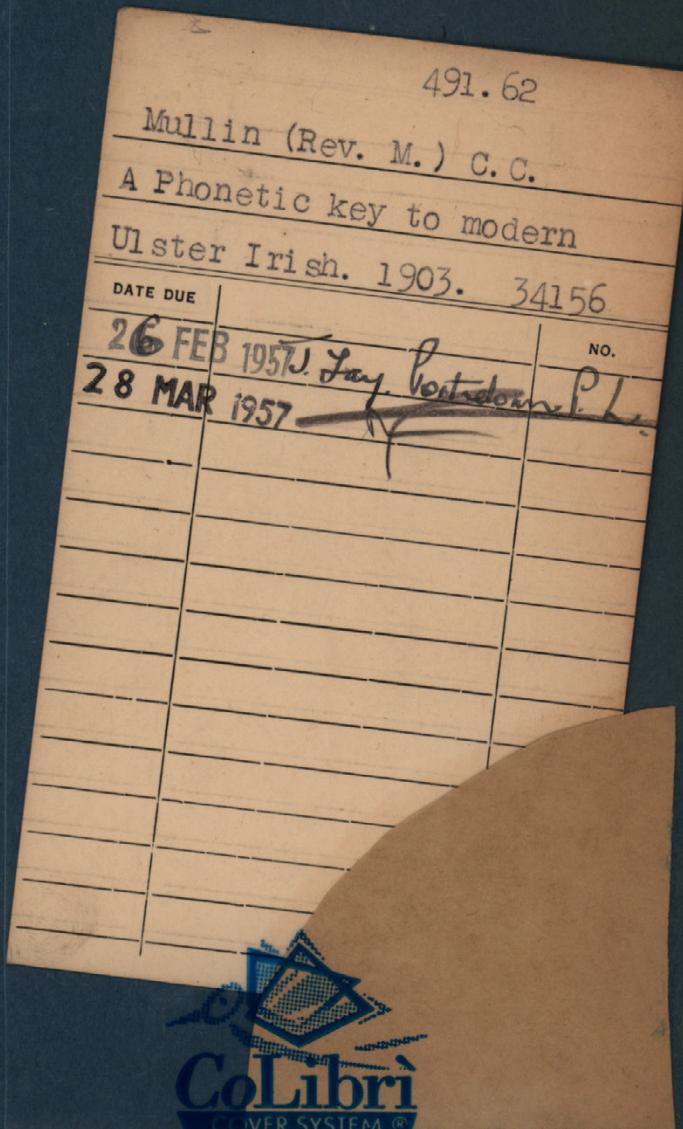
Mullin (Rev. M.) C. C.  
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