

A first power are *ai, au, ay, e, ea, ee, ei, ey*; as in the words *gain, gauge, stray, melee', great, vein, they*.

I. TONIC ELEMENTS.

For *ā, ai, au, ay, e, ea, ee, ei, ey*; as in *gain, gauge, stray, melee', great, vein, they*.

For *ā, ai, ua*; as in *plaid, guaranty*.

For *ā, au, e, ea, ua*; as in *haunt, sergeant, heart, guard*.

For *ā, au, aw, eo, ô, oa, ou*; as in *fault, hawk, George, cōrk, broad, bought*.

For *â, ai, ê, ea, ei*; as in *chair, thêre, swear, heir*.

For *ē, ea, ee, ei, eo, ey, î, ie*; as in *read, deep, ceil, people, key, valise, field*.

For *ë, a, ai, ay, ea, ei, eo, ie, u, ue*; as in *any, said, says, head, heifer, leopard, friend, bury, guess*.

For *ë, ea, î, o, ou, û, ue, y*; as in *earth, girl, word, scourge, bûrn, guerdon, myrrh*.

For *î, ai, ei, eye, ie, oi, ui, uy, ÿ, ye*; as in *aisle, sleight, eye, die, choir, guide, buy, mÿ, rye*.

For *î, ai, e, ee, ie, o, oi, u, ui, ÿ*; as in *captain, pretty, been, sieve, women, tortoise, busy, buïld, hÿmn*.

For *ô, au, eau, eo, ew, oa, oe, oo, ou, ow*; as in *hart-boy, beau, yeoman, sew, coal, foe, door, soul, blow*.

For *ô, a, ou, ow*; as in *what, hough, knowledge*.

For *o, ew, oe, ôo, ou, u, ui*; as in *grew, shoe, spōn, soup, rude, fruit*.

For *û, eau, eu, ew, ieu, iew, ue, ui*; as in *beauty, feud, new, adieu, view, hue, juice*.

For *û, ô, oe, oo, ou*; as in *love, does, blood, young*.

For *u, o, ôo, ou*; as in *wolf, bōok, could*.

For *ou, ow*; as in *now*.

For *oi (āi), oy (ôÿ)*; as in *bōÿ*.

II. SUBTONIC AND ATONIC ELEMENTS.

For *f, gh, ph*; as in *enough, nymph*.

For *j, ġ*; as in *gem, ġin*.

For *k, e, ch, gh, q*; as in *eole, eōnch, lough, etiquette*.

For *s, ç*; as in *cell*.

For *t, d, th, phth*; as in *danced, Thames, phthiſie*.

For *v, f, ph*; as in *of, Stephen*.

For *y, i*; as in *pinion*.

For *z, c, ç, x*; as in *suffice, roſe, xebec*.

For *zh, g, s*; as in *rouge, osier*.

For *ng, n*; as in *anger, bank*.

For *ch, t*; as in *fustian*.

For *sh, c, çh, s, ss, t*; as in *ocean, çhaise, sure, assure, martial*.

V.

ORAL ELEMENTS COMBINED.

AFTER the instructor has given a class thōrough drill on the preceding tables as arranged, the following exercises will be found of great value, to improve the organs of speech and the voice, as well as to familiarize the student with different combinations of sounds.

As the *fifth* element represented by *a*, and the *third* element of *e*, are always immediately followed by the oral element of *r* in words, the *r* is introduced in like manner in these exercises. Since the *sixth* sound of *a*, when not a syllable by itself, is always immediately followed by the oral element of *f*, *n*, or *s*, in words, these letters are here employed in the same manner.

I. TONICS AND SUBTONICS.

1. bā,	bă,	bä,	ba,	bâr,	báf;	bē,	bě,	bēr;
îb,	îb;	ôb,	ôb,	ob;	ûb,	ûb,	ub;	oub.
dā,	dă,	dä,	da,	dâr,	dás;	dē,	dě,	dēr;
îd,	îd;	ôd,	ôd,	od;	ûd,	ûd,	ud;	oud.
gā,	gă,	gä,	ga,	gâr,	gân;	gē,	gě,	gēr;
îg,	îg;	ôg,	ôg,	og;	ûg,	ûg,	ug;	oug.
2. jās,	jâr,	ja,	jä,	jă,	jā;	jēr,	jě,	jēr;
îj,	îj;	ôj,	ôj,	oj;	ûj,	ûj,	uj;	ouj.
lās,	lâr,	la,	lä,	lă,	lā;	lēr,	lě,	lēr;

- il, il; ol, ol, ol; ul, ul, ul; oul.
 más, már, ma, má, má, má; mēr, mē, mē;
 im, im; om, om, om; um, um, um; oum.
3. ān, an, an, an, nān, an; ēn, ērn, en;
 nī, nī; nō, nō, nō; nū, nu, nū; nou.
 āng, āng, āng, āf, āng, āng; ēng, ēng, ēng;
 īng, īng; ōng, ōng, ōng; ūng, ūng, ūng; oung.
 rā, rā, rār, rā, rā, rāf; rē, rēr, rē;
 rī, rī; rō, rō, rō; rū, rū, rū; rou.
4. āth, ath, af, ath, arth, ath; eth, irth, eth;
 thī, thī; thō, thō, thō; thū, thū, thū; thou.
 vā, vā, vār, vā, vāf, vā; vē, vē, vē;
 iv, iv; ov, ov, ov; ūv, ūv, ūv; ouv.
 wā, wā, wār, wā, wā, wāf; wēr, wē, wē;
 wī, wī; wō, wō, wō; wū, wū, wū; wou.
5. yā, yā, yā, ya, yār, yān; yē, yē, yēr;
 yī, yī; yō, yō, yō; yū, yū, yū; you.
 zou; zu, zū, zū; zo, zō, zō; zī, zī;
 zēr, zē, zē; zāf, zār, zā, zā, zā.
 ouzh; ūzh, ūzh, ūzh; ozh, ōzh, ōzh; izh, izh;
 ērzh, ēzh, ēzh; āf, arzh, azh, āzh, āzh.

II. TONIC AND ATONIC COMBINATIONS.

1. fē, fā, fā, fō, fēr, fās; fī, fē, fir;
 if, if; of, of, of; ūf, of, of; ouf.
 hār, hān, ha, hā, hā, hā; hē, hē, hēr;
 hī, hī; hō, hō, hō; hū, hū, hū; hou.
 āk, āk, ak, āk, ārk, āf; ēk, ēk, ērk;
 kī, kī; kō, kō, kō; kū, kū, kū; kou.
2. ep, ap, ap, op, ērp, paf; pē, pī, pūr;
 pŷ, pŷ; op, op, ap; pū, pō, pōo; oup.
 āf, ārs, as, ās, ās, ās; sēr, sē, sē;
 is, is; os, os, os; su, sū, sū; ous.
 tās, tēr, tō, at, at, at; tīr, et, et;
 tī, tī; tō, tō, tō; ūt, ut, ut; tou.

3. thāf, thār, thā, thā, thā, thā; thēr, thē, thē;
 ifh, ifh; ofh, ofh, ofh; ūfh, ūfh, ūfh; oufh.
 ouch; uch, ūch, ūch; och, och, och; ich, ich;
 ērch, ēch, ech; chāf, chā, chā, chār, cha, chā.
 oush; ūsh, ūsh, ūsh; osh, osh, osh; ish, ish;
 shēr, shē, shē; shān, shār, shā, sha, shā, shā.
 whou; whū, whū, whū; whō, whō, whō; whī, whī;
 whēr, whē, whē; whās, whār, whā, whā, whā.

VI.

ERRORS IN ARTICULATION.

ERRORS in Articulation, arise, first, from the omission of one or more elements in a word; as,

an'	for and.	stā'm,	for stōrm.
frien's	" friends.	wā'm	" wārm.
blin'ness	" blindness.	bois t'rous	" bois tēr ous.
fae's	" faets.	chick'n	" chick ēn.
sōf'ly	" sōftly.	his t'ry	" his tō ry.
fiel's	" fiēlds.	nov'l	" nov ēl.
wil's	" wīlds.	trav'l	" trav ēl.

Secondly, from uttering one or more elements that should not be sounded; as,

ēv ēn	for ēv'n.	rav ēl	for rav'l.
hēav ēn	" hēav'n.	sev ēn	" sev'n.
tāk ēn	" tāk'n.	sof tēn	" sof'n.
sick ēn	" sick'n.	shāk ēn	" shāk'n.
driv ēl	" driv'l.	shōv ēl	" shōv'l.
grov ēl	" grov'l.	shriv ēl	" shriv'l.

Thirdly, from substituting one element for another; as,

sēt	for sīt.	pāst	for pāst.
sēnce	" sīnce.	āsk	" āsk.
shēt	" shūt.	grāss	" grāss.
for gīt	" for gēt	srill	" shrill.
cāre	" cāre.	wirl	" whirl.
dānce	" dānce.	ā gān	" a gain (ā gēn).

ā gānst	for against (ä gēnst).	sül ler	for çel lar.
hērth	“ hearth (härth).	mel ler	“ mel löw.
hårse	“ hōarse.	fur ni çor	“ fur ni tūre.
re part	“ re pōrt.	mo munt	“ mo mēnt.
trōf fy	“ trō phy.	harm liss	“ harm lēss.
pā rent	“ pā ent.	kind niss	“ kind nēss.
būn net	“ bōn net.	wis per	“ whis per.
chil drun	“ chil drēn.	sing in	“ sing ing.

Th *subtonic* and Th *atonic*.—Nouns which, in the singular, end in fh atonic (fh in thin), usually preserve the same sound in the plural; as, death, deaths; sabbath, sabbaths; truth, truths; youth, youths, etc.; but in the plurals of the *seven* following words the *th* is subtonic (th in this); viz., bāth, bāthſ; clōfh, clōthſ; läfh, läthſ; mouth, mouthſ; oafh, oafhſ; päfh, päthſ; wreath, wreathſ.

VII. WORDS.

A WORD is one or more oral elements or letters used to represent an idea.

2. *Words are Divided* into primitive, derivative, simple, and compound.

3. *A Primitive Word* is not derived, but constitutes a root from which other words are formed; as, faith, ease.

4. *A Derivative Word* is formed of a primitive and an affix or prefix; as, faithful, disease.

5. *A Simple Word* is one that can not be divided without destroying the sense; as, an, the, book.

6. *A Compound Word* is formed by two or more words; as, inkstand, book-binder, läughing-stock.

VIII. ANALYSIS OF WORDS.

IN order to secure a practical knowledge of the preceding definitions and tables, to lēarn to spell spoken words by their oral elements, and to understand the

uses of letters in written words, the instructor will require the student to master the following exhaustive, though simple, analysis.

Analysis of the word Salve.—The word salve, in *pronunciation*, is formed by the union of three oral elements; s ä v—salve. [Here let the student utter the three oral elements separately, and then pronounce the word.] The *first* is a modified breathing; hence, it is an atonic.¹ The *second* is a pure tone; hence, it is a tonic. The *third* is a modified tone; hence, it is a subtonic.

The word salve, in *writing*, is represented by five letters; s a l v e—salve. *S* represents an atonic; hence, it is a consonant. Its oral element is chiefly formed by the teeth; hence, it is a dental. Its oral element is produced by the same organs and in a similar manner as the first oral element of *z*; hence, it is a cognate of *z*. *A* represents a tonic; hence, it is a vowel. *L* is silent. *V* represents a subtonic; hence, it is a consonant. Its oral element is chiefly formed by the lower lip and the upper teeth; hence, it is a labio-dental. Its oral element is formed by the same organs and in a similar manner as that of *f*; hence, it is a cognate of *f*. *E* is silent.

Analysis of the word Shoe.—The word shoe, in *pronunciation*, is formed by the union of two oral elements; sh o—shoe. The *first* is a modified breathing; hence, it is an atonic. The *second* is a pure tone; hence, it is a tonic.

The word shoe, in *writing*, is represented by four letters; sh o e—shoe. The combination sh represents an atonic; hence, it is a consonant. Its oral element

¹ The analysis logical.—It will be seen that this analysis is strictly logical; and that each conclusion is deduced from two premises, one of which (the major proposition) is suppressed. The first syllogism, fully

stated, is as follows:—All modified breathings are Atonics;

The oral element of *s* is a modified breathing;

Hence, the oral element of *s* is an Atonic.

is chiefly formed by the teeth; hence, it is a dental. Its oral element is produced by the same organs and in a similar manner as the second oral element represented by *z*; hence, it is a cognate of *z*. The combination *oe* is formed by the union of two vowels, one of which is silent; hence, it is an improper diphthong. It represents the oral element usually represented by *o*; hence, it is an alphabetic equivalent of *o*.

Analysis of the word Fruit-bud.—The compound word fruit'-bud is a dissyllable, accented on the penult. In pronunciation, it is formed by the union of seven oral elements; frōt'-būd—fruit'-bud. The *first* is a modified breathing; hence, it is an atonic. The *second* is a modified tone; hence, it is a subtonic. The *third* is a pure tone; hence, it is a tonic. The *fourth* is a modified breathing; hence, it is an atonic. The *fifth* is a modified tone; hence, it is a subtonic. The *sixth* is a pure tone; hence, it is a tonic. The *seventh* is a modified tone; hence, it is a subtonic.

The word fruit-bud, in writing, is represented by eight letters; fruit-bud. *F* represents an atonic; hence, it is a consonant. Its oral element is chiefly formed by the lower lip and the upper teeth; hence, it is a labio-dental. Its oral element is produced by the same organs and in a similar manner as that of *v*; hence, it is a cognate of *v*. *R* represents a subtonic; hence, it is a consonant. Its oral element is chiefly formed by the tongue; hence, it is a lingual. The combination *ui* is formed by the union of two vowels; hence, it is a diphthong. It represents the oral element usually represented by *o*; hence, it is an alphabetic equivalent of *o*. *T* represents an atonic; hence, it is a consonant. Its oral element is chiefly formed by the tongue; hence, it is a lingual. Its oral element is produced by the same organ and in a similar manner as that of *d*; hence, it is a cognate of *d*. *B* represents a subtonic; hence, it is a consonant. Its oral element

is chiefly formed by the lips; hence, it is a labial. Its oral element is produced by the same organs and in a similar manner as that of *p*; hence, it is a cognate of *p*. *U* represents a tonic; hence, it is a vowel. *D* represents a subtonic; hence, it is a consonant. Its oral element is chiefly formed by the tongue; hence, it is a lingual. Its oral element is produced by the same organ and in a similar manner as that of *t*; hence, it is a cognate of *t*.

IX.

RULES IN ARTICULATION.

A AS the name of a letter, or when used as an *emphatic* word, should always be pronounced *ā* (*a* in *age*); as,

She did not say that the *three* boys knew the letter *ā*, but that *ā* boy knew it.

2. *The word A*, when not emphatic, is marked *short* (*ă*),¹ though in *quality* it should be pronounced nearly like *a* as heard in *ask*, *grass*; as,

Give *ă* baby sister *ă* smile, *ă* kind word, and *ă* kiss.

3. *The*, when not emphatic nor immediately followed by a word that commences with a vowel sound, should be pronounced *thŭ*; as,

The (*thŭ*) peach, the (*thŭ*) plum, *thē* apple, and the (*thŭ*) cherry are yours. Did he ask for *ā* pen, or for *thē* pen?

4. *U preceded by R.*—When *u* long (*u* in *tŭbe*), or its alphabetic equivalent *ew*, is preceded by *r*, or the sound of *sh*, in the same syllable, it has always the sound of *o* in *do*; as,

Are you *sure* that *shrewd* youth was *rude*?

¹ **A** initial.—*A* in many words, or volume of sound being less than as an initial unaccented syllable, is that of a *sixth power* (*ă*), as in *ălās*, also marked short (*ă*), its quantity *ămăss*, *ăbăft*.

5. *R* may be *Trilled* when immediately followed by a vowel sound in the same syllable. When thus situated in *emphatic* words, it always should be trilled; as,
He is both *brave* and *true*. She said *scratching*, not *scrawling*.

X.

EXERCISES IN ARTICULATION.

SILENT letters are here omitted, and the words are spelled as they should be pronounced. Students will read the sentences several times, both separately and in concert, uttering all the oral elements with force and distinctness. They will also analyze the words, both as spoken and written, and name the rules in articulation that are illustrated by the exercises.

1. It müst bē sō.
2. Thū böld bād baiz brök bōlts änd bärz.
3. Thū rōgz rūsht round thū ruf rēd rōks.
4. Hī ön ä hīl Hū hērd harséz harnī hōfs.
5. Shōr əl hēr pāthz är pāthz öv pēs.
6. Bā ! thāt'z nōt sīks dōllärz, büt ā dōllär.
7. Chärj thē öld män tō chōz ä chāis chēz.
8. Lit sēking lit, hāfh lit öv lit bēgild.
9. Bōth'z yōfhs wīth troyhs yūz wīkēd öthz.
10. Arm it wīth rāgz: ä pīgmī strə wīl pērs it.
11. Nou sēt thū tēfh änd strēch thū nöstril wīd.
12. Hē wōcht änd wēpt, hē fēlt änd prād fə əl.
13. Hīz iz ämīdst thū mīsts, mēzhērd än äzhēr skī.
14. Thū whālz whēld änd whērlēd, änd bārd thār brəd, broun bāks.
15. Jīlz änd Jāsn Jōnz kån nōt sā—Arōrá, äläs, ämäs, männá, villá, nər Lūná.
16. Thū strīf sēséfh, pēs äpprōchēfh, änd thū gud män rējāisēfh.
17. Thū shrod shroz bād hīm sā thāt thū vīl vīksnz yūzd shrūgz, änd shārp, shrīl shrēks.

18. Shōrlī, thō wōndēd, thū prodēt rēkrot wud nōt ēt thāt krōd frōt.

19. Amīdst thū mīsts änd kōldēst frōsts, wīth bārēst rīsts änd stoutēst bōsts, hē chrūsts hīz fīsts ägēnst thū pōsts, änd stīl īnsīsts hē sēz thū gōsts.

20. A stārm ärīzēth ön thū sē. A mōdēl vēssēl iz strūggling ämīdst thū wə əv ēlēmēnts, kwīvēring änd shīvēring, shrīngkīng änd bātting lik ä thīngkīng bēing. Thū mērsilēs, rākīng whērlwīndz, lik frītfūl fēndz, houl änd mōn, änd sēnd shārp, shrīl shrēks thro thū krēking kardāj, snāpping thū shēts änd māsts. Thū stērdī sālarz wēthēr thū sēvērēst stārm öf thū sēzn.

21. Chāst-īd, chērīst Chēs ! Thū chārmz öv thī chēkērd chāmbērz chān mē chānjlēslī. Chāmbērlīnz, chāplīnz, änd chānsēllārz hāv chāntēd thī chērūbīk chāisnēs. Chēftīnz hāv chānjd thū chārīōt änd thū chās fə thū chēs-bōrd änd thū chārmīng chārj öv thū chēs-nīts.

22. Nō chīlīng chērl, nō chēting chāffērēr, nō chātterīng chānjling kån bē thī chōzn chāmpīōn. Thou ärt thū chāssnēr öv thū chērlīsh, thū chīdēr öf thū chānj-ābl, thū chērīshēr öv thū chērful änd thū chārītābl.

23. Fə thē är thū chāplēts öv chānlēs chārītī änd thū chālīs öv chīldlik chērfulnēs. Chānj kån rōt chānj thē : frōm chīldhud tō thū chārnēl-hous, frōm our fērst chīldīsh chērpīngz tō thū chīlz öv thū chērēh-yārd, thou ärt our chērī, chānjlēlēs chēftīnēs.

XI.

PHONETIC LAUGHTER.

LAUGHTER, by the aid of Phonetics, is easily taught, as an *art*. It is one of the most interesting and healthy of all class exercises. It may be either vocal or respiratory.

2. There are thirty-two well-defined varieties of laughter in the English language, eighteen of which are produced in connection with the *tonics*; nine, with the *sub-*

tonics of *l, m, n, ng, r, th, v,* and *z*; and five, with the atonics of *f, h, s, th,* and *sh*.

3. Commencing with vocal laughter, the instructor will first utter a tonic, and then, prefixing the oral element of *h*, and accompanied by the class, he will produce the syllable continuously, subject only to the interruptions that are incidental to inhalations and bursts of laughter; as, *ā, hā, hā, hā, hā, hā, hā, etc.,*—*ă, hă, hă, hă, hă, etc.*

4. The attention of the students will be called to the most agreeable kinds of laughter, and they will be taught to pass naturally and easily from one variety to another.

II. SYLLABICATION.

I.

DEFINITIONS.

A SYLLABLE is a word, or part of a word, uttered by a single impulse of the voice.

2. *A Monosyllable* is a word of *one* syllable; as, *home*.

3. *A Dissyllable* is a word of *two* syllables; as, *homeless*.

4. *A Trisyllable* is a word of *three* syllables; as, *confinement*.

5. *A Polysyllable* is a word of *four* or *more* syllables; as, *in-no-cen-cy, un-in-tel-li-gi-bil-i-ty*.

6. *The Ultimate* is the *last* syllable of a word; as, *ful*, in *peace-ful*.

7. *The Penult*, or penultimate, is the last syllable but *one* of a word; as, *māk*, in *peace-mak-er*.

8. *The Antepenult*, or antepenultimate, is the last syllable but *two* of a word; as *ta*, in *spon-ta-ne-ous*.

9. *The Preantepenult*, or preantepenultimate, is the last syllable but *three* of a word; as *cab*, in *vo-cab-u-la-ry*.

II.

RULES IN SYLLABICATION.

I NITIAL CONSONANTS.—The elements of consonants that commence words should be uttered distinctly, but should not be much prolonged.

2. *Final Consonants*.—Elements that are represented by final consonants should be dwelt upon, and uttered with great distinctness; as,

He *accepts* the office, and *attempts* by his *acts* to conceal his faults.

3. *When one word of a sentence ends* and the next begins with the same consonant, or another that is hard to produce after it, a difficulty in utterance arises that should be obviated by *dwelling* on the final consonant, and then taking up the one at the beginning of the next word, in a second impulse of the voice, without pausing between them; as,

It will pain *nobody*, if the *sad dangler* regain *neither* rope.

4. *Final Cognates*.—In uttering the elements of the final cognates, *b, p, d, t, g,* and *k*, the organs of speech should not remain closed at the several *pauses* of discourse, but should be smartly separated by a kind of *echo*; as,

I took down my hat-*t*, and put it upon my head-*d*.

5. *Unaccented Syllables* should be pronounced as distinctly as those which are accented; they should merely have less force of voice and less prolongation; as,

The *thoughtless, helpless, homeless* girl did not resent his *rudeness* and *harshness*.

Very many of the prevailing faults of articulation result from a neglect of these rules, especially the second, the third, and the last. He who gives a full and definite sound to final consonants and to unaccented vowels, if he does it without stiffness or formality, can hardly fail to articulate well.