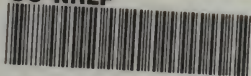


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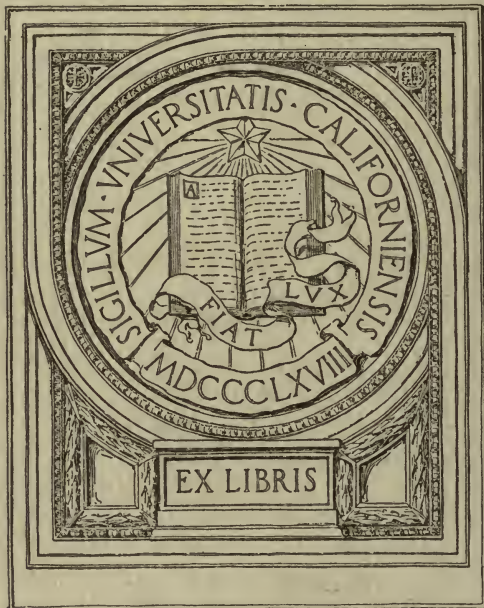
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# A HANDBOOK OF FRENCH PHONETICS

BY

WILLIAM A. NITZE

AND

ERNEST H. WILKINS

*University of Chicago*

WITH EXERCISES BY

CLARENCE E. PARMENTER

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NEW YORK  
HENRY HOLT AND COMPANY





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## PREFACE

THIS little book is intended as a manual for elementary and advanced students of the French language. In elementary courses it may be employed as a substitute for the pages devoted to pronunciation in whatever Grammar the teacher is using. In such courses the material printed in small type should be omitted. In advanced courses, the book may be used as a basis for a review of the pronunciation, and as a reference book.

The authors have endeavored to present the essential facts of French pronunciation, but have purposely excluded the treatment of minor variations in sound (for example, intermediate vowel qualities) and the registration of words which are distinctly rare. In many cases Frenchmen themselves vary in the utterance of a given word or group of words: in such cases we have generally given only the variety which seems approved by the best usage. For such disputed questions, and for all matters of greater detail, the reader is urged to consult the books listed in the Bibliography.

We have endeavored to present the essential facts as clearly and effectively as possible. Most earlier publications on the same subject mingle the treatment of the several *sounds* with the rules for the pronunciation of the several *letters*. The results of such a method seem to us unfortunate: the student confuses his material, and rarely concentrates his attention on the really important matter — the actual learning of the difficult French sounds. These dangers we have tried to avoid by treating, first, one by one, the several sounds; then, one by one, the several letters.

Thus, under the heading of Analysis, the sounds of French are explained in sections 1-63. Each sound is represented by a phonetic symbol. Its formation is set forth, its various spellings are listed, and French words containing it are given as examples. The sounds are arranged in their most logical phonetic order, starting with the lip-sounds and moving toward those made in the back of the mouth. The lists of the various spellings of the several sounds are of little value to the beginner, and are therefore printed in small type. To the advanced student they may be very useful, particularly in training for the identification of French words as spoken.

The letters are treated, in alphabetical order, in sections 70-95. In each case rules are given, showing what sound the letter in question represents under each of its varying conditions. Care has been taken to classify and interrelate the rules; and the typographical arrangement is so devised as to reënforce the logical classification. It is hoped that the student will thus be enabled to solve quickly, by reference to these sections, his particular difficulties as to the pronunciation of given words.

Proper names and foreign words having marked peculiarities are relegated to sections 96 and 97. In most earlier treatises on French pronunciation such words are introduced among the normal French words, thus causing bewildering and relatively unimportant additions to the fundamental set of rules. Our treatment prevents this unnecessary confusion. Our list of these words is of course merely selective: the attempt to give even a moderately complete list of them would be beyond the scope of the present book.

The second division of the treatise, called Synthesis, deals with the problems of *actual* speech, that is, connected speech. Here the student will find an explanation of the chief principles of syllabification, stress, quantity, linking, and in-

tonation. But it cannot be too often said that French is a living language and should be learned as such. The justification for any practical treatise on Phonetics is that it can be used as a scientific educational tool by a good teacher, himself possessing a fair pronunciation of the language and being always ready to impart his knowledge through the use of *viva voce* methods. For such use this book is intended; and consequently the second part, in particular, offers suggestions rather than dogmatic rules. This applies with particular force to the difficult subject of Intonation, which the authors are convinced can really be mastered only by imitating those who speak French well.

Recognizing the fact that the needs and the methods of individual teachers vary greatly, we have so distributed the statements and the exercises that the teacher may by selection and rearrangement construct and assign a series of lessons precisely adapted to his own purposes. In elementary courses, for example, the teacher may think it best, particularly if time is limited, to assign first only the most important of the paragraphs in large print, with the corresponding exercises, and to assign the more detailed material later and gradually, as the student's vocabulary and knowledge of grammar increase. Or if in any course the teacher should prefer to vary the order in which the sounds are presented — should he, for example, prefer in teaching the oral vowels to begin with the extreme positions [i], [a], [u], and then fill in with the intermediate sounds — he will find no trouble in making his assignments accordingly.

The exercises may be expanded *ad libitum*. They may serve as models on which others may be constructed by the teacher or the class.

The phonetic symbols used in this book are those of the *Association phonétique internationale*.



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# A HANDBOOK OF FRENCH PHONETICS

## ANALYSIS

### SOUNDS

**1. The Production of Speech-Sounds.** The chief factor in any speech-sound is breath. As the breath passes upward between the vocal chords it may or it may not be transformed into a musical sound called *voice*. It is transformed into voice if the vocal chords are stretched and brought close together so that they vibrate periodically as the breath passes between them. It remains simply breath if the vocal chords remain lax and apart. If the breath is transformed into voice, the speech-sound is called a *voiced* sound; if the breath remains simply breath, the speech-sound is called a *voiceless* sound. In the English word "fad," for instance, the *f* is voiceless and the *a* and *d* are voiced.

When the breath or voice issues upward from the vocal chords it enters a triple cavity consisting of the top of the throat (pharynx), the mouth, and the nasal passage: see Diagram A. The speech-sounds are differentiated from each other according to the shape assumed by this cavity and according to the openings and stoppages it presents to the breath. The shape of the cavity is altered chiefly by the motion of the tongue, the rounding or unrounding of the lips, the lowering or raising of the lower jaw, and the lowering or raising of the soft palate (velum) at the back entrance of the nasal passage. The possible openings for the escape of the breath are the oral opening, between the lips, and the nasal opening, the nostrils. The oral opening may be closed by the lips; the whole nasal passage may be shut off by the raising of the soft palate. The tongue may effect partial stoppage of the breath at various points in the mouth.

If the breath becomes voice at the vocal chords and issues through the mouth, or through the mouth and nose, without enough stoppage to produce audible friction, the speech-sound is called a *vowel*.<sup>1</sup>

If the stoppage of the breath is sufficient to cause audible friction, or noise, and the amount of noise is approximately equal to the amount of voice, the speech-sound is called a *semiconsonant* (or a *semivowel*). In English the letters *w* and *y* usually represent semiconsonant sounds.

If the noise predominates over the voice, or if the breath issues from the vocal chords without becoming voice (that is, if it produces only audible friction), the speech-sound is called a *consonant*. Accordingly, consonants are either voiced or voiceless.

Thus, the basis of a vowel is voice or musical sound, that of a consonant is noise or audible friction, and that of a semiconsonant is an almost equal amount of noise and voice.

**2. The Sounds of French.** The French language has 37 different sounds: 16 vowels, 3 semiconsonants, and 18 consonants.

For each of these sounds we use a phonetic symbol. Most of these symbols are identical in form with ordinary letters, for example: [a], [f], [t]. Others are letters modified in some particular way: [ã], [ɲ], [ɔ]. Others are special signs: [ʒ], [ʃ], [ø]. All letters or signs printed in this book in square brackets [ ] are phonetic symbols.

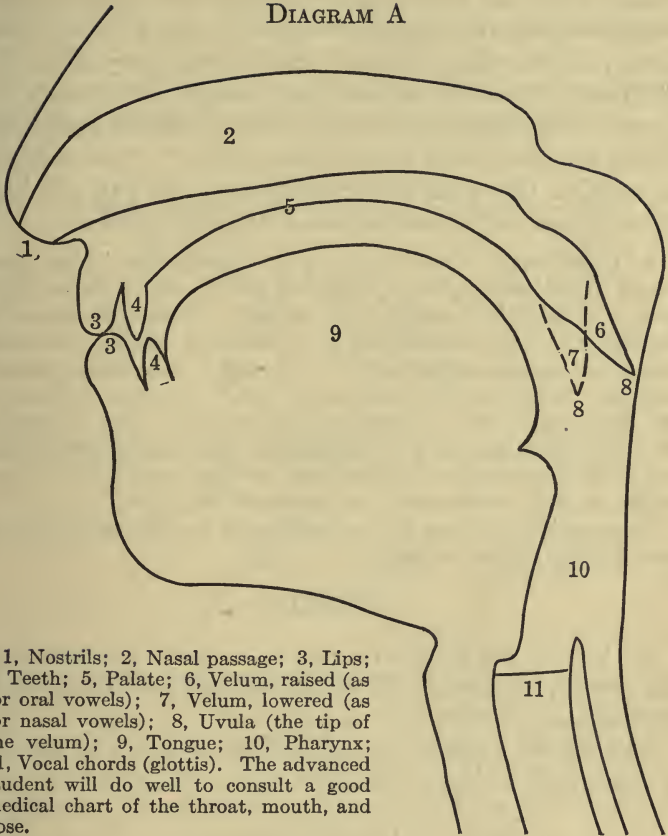
The entire series, or alphabet, of the thirty-seven phonetic symbols requisite for French is tabulated in section 63.

**3. The Relation of French Sounds to French Spelling.** French spelling, like English spelling, is not phonetic. A given sound may be represented in a given word by one letter or combination of letters, and in another word by another letter or combination of letters, while a given letter or

<sup>1</sup> This definition does not hold good for whispered speech, in which of course audible friction is present.



DIAGRAM A



1, Nostrils; 2, Nasal passage; 3, Lips; 4, Teeth; 5, Palate; 6, Velum, raised (as for oral vowels); 7, Velum, lowered (as for nasal vowels); 8, Uvula (the tip of the velum); 9, Tongue; 10, Pharynx; 11, Vocal chords (glottis). The advanced student will do well to consult a good medical chart of the throat, mouth, and nose.

combination of letters may represent now one sound, now another. Many letters, moreover, in French as in English, are in certain cases silent, — that is, do not represent sounds at all.

In English, for instance, the sound of *e* in “me” is sometimes represented by *e*, as in the word “me,” sometimes by *ee*, as in “reed,” sometimes by *ea*, as in “read” (present

tense); while the *ea* in "read" (present tense) represents a sound different from that represented by *ea* in "read" (past tense). In the word "knight" the *k*, *g*, and *h* are silent. So in French the words *est* and *aient*, though spelled very differently, are identical in sound, and in each the consonant-letters are silent (each word consists simply of the sound [ɛ]: see section 10); while in the word *aimai* the two *ai*'s have different sounds ([ɛ] and [e]: see sections 10 and 9).

**4. Diphthongs.** A true diphthong is a combination of two vowel sounds uttered with the same impulse of breath and in the same syllable. In English, diphthongs are frequent. They are represented sometimes by two vowel-letters, as in the word "voice," sometimes by a single letter, as in the words "my," which is pronounced "ma-ee," and "go," which is really pronounced "go<sup>u</sup>." The second element of the diphthong, in such a word as "go," is often called an *off-glide*. In French there are no true diphthongs. The French combinations which most nearly resemble diphthongs are those consisting of a semi-consonant and a vowel sound: see sections 28-38.

A combination of two letters representing a single sound, like the *ea* in "read," is called a *digraph*.

## VOWELS

**5.** Vowels are sounds in which the voice issues through the mouth, or through the mouth and nose, with little or no stoppage: see section 1.

The French language has 16 vowels, of which 12 are oral vowels and 4 are nasal vowels.

### ORAL VOWELS

**6.** An oral vowel is one spoken through the mouth only. In its utterance the velum is raised, thus shutting off the nasal passage.

The French oral vowels are pronounced more distinctly and more tensely than the English vowels. In English the vocal organs often relax during the pronunciation of a vowel, so that it ends in a sort of off-glide; "go," for instance, is

really pronounced "go<sup>u</sup>": see section 4. In French there is no such off-glide; the vocal organs retain their position until the pronunciation of the vowel is complete. The student should be on his guard against carrying over into his pronunciation of French his habits of English vowel pronunciation.

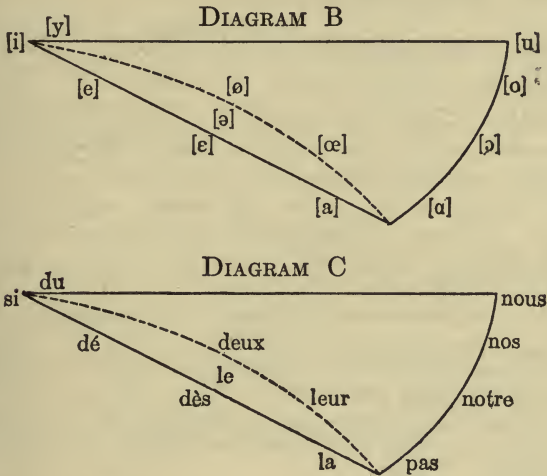


Diagram B shows the different places in the mouth at which the several oral vowels are formed, and indicates the manner of their formation. The left end of the horizontal line represents the position of the teeth; the right end, the position of the uvula. The nearness of the symbol to the horizontal line indicates the degree to which the tongue is raised in the formation of the vowel in question. The four vowels whose symbols appear on the straight slanting line are called *front vowels*. The four on the solid curved line are called *back vowels*. The four on the dotted curved line are called *mixed vowels*, or *rounded front vowels*.

Diagram C gives representative words (key-words) containing the several vowel sounds.

## FRONT VOWELS

7. In the formation of all the French front vowels there occurs a forward movement or fronting of the tongue. The lips are drawn closer to the teeth than in the formation of the corresponding English vowels.

8. [i]. In the formation of this sound the blade of the tongue is close to the front of the hard palate. The tip of the tongue is bent down so as to touch the lower teeth. The mouth is very nearly closed. The corners of the lips are drawn back, and the jaws do not move.

This sound is similar to the vowel sound in English "beet," but it is pronounced more tensely. The vowel sound of English "it" does not occur in standard French.

This sound is represented in spelling:

usually by *i* or *î* (that is, *i* with a circumflex accent, called "*i* circumflex": the accents will be discussed in section 65);

in a few words, after the sounds [a] or [ɔ], by *ï* (that is, "*i* with a diæresis": see section 66);

in the word *y*, and in a few bookish words, by *y*.

For the representation of the phonetic combinations [ij] and [ji], see sections 30 and 31.

EXAMPLES <sup>1</sup>	SYMBOLS
<b>fini</b>	[fɛni]
<b>vie</b>	[vi]
<b>île</b>	[i:l]
<b>naïf</b>	[naif] <sup>2</sup>
<b>lyre</b>	[li:r]

<sup>1</sup> In all French words chosen as giving examples of the several sounds, the portion of the word printed in bold-face type has the sound in question. Each example is followed by a set of phonetic symbols indicating the exact pronunciation of the word. The consonant-letters used as symbols in sections 8-54 represent sounds approximately equivalent to the ordinary sounds of the corresponding English letters; except that [r] and [l] represent sounds somewhat different from English *r* and *l* (see sections 61 and 62), and that [j] represents a sound equivalent to the ordinary sound of English *y*. The phonetic symbol [g] represents the sound of *g* in "go"; the symbol [s] represents the sound of the voiceless *s* of "base." The sign : after a vowel-symbol indicates that the vowel represented by that symbol is long. Vowels whose symbols are not followed by that sign are short.

<sup>2</sup> For the sound indicated by the symbol [a], see section 11.

**9. [e].** This sound is called *close e*.

The blade of the tongue is slightly lower than for [i], and the mouth is wider open.

This sound is similar to the *a* in English "fate," but it is pronounced more tensely, and the lips are drawn back more.

It is represented in spelling:

usually by *e, é* ("e acute"), or *ai*;

in the word *abbaye*, and in the word *pays*  
and its derivatives, by *a*;

in a few bookish words, as initial, by *æ*.

EXAMPLES	SYMBOLS
et	[e]
nez	[ne]
été	[ete]
gai	[ge]
pays	[pei] <sup>1</sup>
ædipe	[edip]

**10. [ɛ].** This sound is called *open e*.

The blade of the tongue is slightly lower than for [e], and the mouth is wider open. The sides of the tongue come into contact with the upper front molars.

This sound is opener than that of *e* in English "bed."

It is represented in spelling:

usually by *e, è* ("e grave"), *ê, ai, aî* ("ai circumflex"), or *ei*;

in some words, before *y*, by *a*;

in the word *payement*, by *ay*;

in the word *Noël*, by *ë*.

EXAMPLES	SYMBOLS
met	[mɛ]
penne	[pen]
dès	[dɛ]
bête	[bɛ:t]
fait	[fɛ]
faite	[fɛ:t]
peine	[pen]
payer	[pɛje]
payement	[pɛmã] <sup>2</sup>
Noël	[nœl] <sup>3</sup>

**11. [a].** In the formation of this sound the tongue remains flat, with its tip still pressed against the lower incisors. The mouth and lips are opened to a normally wide position.

<sup>1</sup> These words are sometimes otherwise pronounced: see section 70.

<sup>2</sup> For the sound indicated by the symbol [ã], see section 25.

<sup>3</sup> For the sound indicated by the symbol [œ], see section 14.



In formation and in acoustic effect this sound lies between the *a* in English "pat" and the *a* in English "father."<sup>1</sup>

It is represented in spelling:	EXAMPLES	SYMBOLS
usually by <i>a</i> ;	patte cave	[pat] [ka:v]
in a few words, when final, by <i>â</i> ;	là	[la]
in certain verb endings of the 1st conjugation, by <i>â</i> ;	aimâmes	[emam]
in a few words, before <i>m</i> or <i>n</i> , by <i>e</i> .	femme	[fam]
For the representation of the phonetic combination [wa], see section 35.		

### BACK VOWELS

**12.** In the formation of all the back vowels the tongue is drawn back, and the lips are rounded.

**13.** [ɑ]. This sound differs distinctly from [a]. The blade of the tongue is as low as possible in the mouth. The tip does not quite touch the lower teeth. The lips are slightly rounded.

This sound is somewhat deeper in tone than the normal pronunciation of the *a* in English "father."

It is represented in spelling:	EXAMPLES	SYMBOLS
usually by <i>a</i> or <i>â</i> ;	pas tasse âme	[pa] [ta:s] [a:m]
sometimes, before <i>n</i> in liaison (see sections 104-108), by <i>e</i> .	en été	[anete]
For the representation of the phonetic combination [wa], see section 37.		

**14.** [ɔ]. This sound is called *open o*.

The back of the tongue is slightly higher than for [ɑ], and the lips are more rounded.

This sound lies between the *u* in English "fun" and the *a* in "law."

<sup>1</sup> "fâther," in the phonetic notation of Webster's *New International Dictionary*.

It is represented in spelling:

usually by *o* or *au*;

in the words *hôpital* and *hôtel*, by *ô*.

EXAMPLES	SYMBOLS
note	[nɔt]
fort	[fɔ:r]
aurai	[ɔre]
hôtel	[ɔtel]

**15. [o].** This sound is called *close o*.

The back of the tongue is considerably higher than for [ɔ], and the lips are tenser, with more definite rounding.

This sound is similar to the *o* in English "go," but it is pronounced more tensely.

It is represented in spelling:

by *o*, *ô*, *au*, or *eau*.

EXAMPLES	SYMBOLS
nos	[no]
tome	[to:m]
tôt	[to]
aux	[o]
beau	[bo]

**16. [u].** The back of the tongue is higher than for [o], being close to the soft palate, and the lips are more rounded.<sup>1</sup>

This sound is like that of the *oo* in English "toot," except that the lips are farther forward and more tensely rounded.

It is represented in spelling:

usually by *ou* or *où*;

in the word *où*, by *où*;

in the word *aout* and its derivatives, by *aout*.

EXAMPLES	SYMBOLS
sou	[su]
douze	[du:z]
goût	[gu]
où	[u]
aout	[u]

### MIXED VOWELS

#### (ROUNDED FRONT VOWELS)

**17.** In the formation of the mixed vowels there occurs a fronting of the tongue, and the lips are rounded. The learner should first get the correct tongue position, and then, still holding the tongue in that position, round the lips.

<sup>1</sup> Dumville says (*Elements of French Pronunciation and Diction*, p. 50): "For *u*, the round hole made by the lips should be just large enough to allow the end of an ordinary lead pencil to pass in and out."

18. [y]. In the formation of this sound the tongue and jaws have the same position as for [i], and the lips are rounded as for [u].

This sound has no counterpart in English. It is quite unlike either English *u*, as in "mute," or English *oo*, as in "moot."

It is represented in spelling:

usually by *u* or *û*;

in certain forms of the verb *avoir*, by *eu*  
or *eû*.

EXAMPLES	SYMBOLS
une	[yn]
cuve	[ky:v]
dû	[dy]
eus	[y]
eût	[y]

19. [ø]. This sound is called *close eu*.

In its formation the tongue and jaws have the same position as for [e], and the lips are rounded as for [o].

It is represented in spelling:

by *eu*, *eû*, or *œu*.

EXAMPLES	SYMBOLS
feu	[fø]
meute	[mø:t]
jeûner	[ʒøne] <sup>1</sup>
nœud	[nø]

20. [œ]. This sound is called *open eu*.

In its formation the tongue and jaws have the same position as for [ɛ], and the lips are rounded as for [ɔ].

It is not unlike the *u* in English "burn" when the *r* is not sounded.

It is represented in spelling:

usually by *eu* or *œu*;

in a few words, before medial *ill* or final  
*il*, by *œ*;

in the few words in which it stands be-  
tween *c* or *g* and medial *ill* or final *il*, by  
*ue*;

sometimes, before *n* in liaison, by *u*.

EXAMPLES	SYMBOLS
peuple	[pœpl]
veuve	[vœ:v]
sœur	[sœ:r]
œillet	[œje]
œil	[œ:j]
cueillir	[kœji:r]
orgueil	[ɔrgœ:j]
un ami	[œnami]

<sup>1</sup> For the sound indicated by the symbol [ʒ], see section 55.



**21.** [ə]. This sound is called *mute e* or *feminine e*.

It differs from [œ] chiefly in that it is not so tense. It is always very short, and never stressed.

It is not unlike the unstressed *e* in English "the man," or the *a* in "Louisa."

It is represented in spelling:

usually by *e*;

in the stem-syllable of certain forms and derivatives of the verb *faire*, by *ai*;

in the word *monsieur*, by *on*.

EXAMPLES	SYMBOLS
de	[də]
me	[mə]
faisait	[fəzɛ]
monsieur	[mɔsjø]

### NASAL VOWELS

**22.** A nasal vowel is one pronounced simultaneously through the mouth and the nose. The velum is dropped, and the breath passes through both the oral and the nasal passages. The tongue position, for all nasal vowels, is low.

They are as distinct as the oral vowels. They have nothing of the American "nasal twang." Care must be taken not to close the mouth until the pronunciation of the vowel is completed.

The sign ~ over a vowel-symbol indicates that the vowel is nasal.

**23.** In spelling, nasal vowels are represented by vowel-letters followed by checked *m* or *n*: that is, *m* or *n* followed by a consonant other than *m* or *n*, or final.<sup>1</sup> The checked *m* or *n* is itself silent.

Thus the *m* or *n* is checked, and the preceding vowel is nasal, in the words *camp* [kã], *comte* [kɔ̃:t], *faim* [fɛ̃], *onze* [ɔ̃:z], *saint* [sɛ̃], *un* [œ̃]; whereas the *m* or *n* is not checked,

<sup>1</sup> The terms "checked *m*" and "checked *n*" are new. They may not at first commend themselves to phoneticians who are accustomed to apply "checked" to vowels only; but we believe the new terms justified by their essential accuracy and their great convenience.

and the preceding vowel is oral, in the words *aima* [ɛma], *comme* [kɔm], *amnistie* [amnisti], *inutile* [inytil], *donna* [dɔna].

In a very few words a nasal vowel is represented by a vowel-letter followed by an *m* or *n* that is not checked; and in a very few cases vowel-letters followed by checked *m* or *n* do not represent nasal sounds: see the Notes in sections 83 and 84.

**24. [ɛ̃].** This sound is the nasal equivalent of a sound intermediate between oral [ɛ] and oral [a].

It is represented in spelling:	EXAMPLES	SYMBOLS
usually by <i>aim</i> , <i>ain</i> , <i>eim</i> , <i>ein</i> , <i>im</i> , or <i>in</i> ;	<i>faim</i> <i>sainte</i> <i>Reims</i> <i>sein</i> <i>simple</i> <i>vin</i>	[fɛ̃] [sɛ̃:t] [rɛ̃:s] [sɛ̃] [sɛ̃:pl] [vɛ̃]
after the sounds [e] or [j], by <i>en</i> ;	<i>européen</i> <i>bien</i>	[œrɔpeɛ̃] [bjɛ̃]
in certain forms of <i>tenir</i> and <i>venir</i> , by <i>in</i> ;	<i>vîmes</i>	[vɛ̃:m]
in a few bookish words, by <i>em</i> , <i>en</i> , <i>in</i> , <i>ym</i> , or <i>yn</i> .	<i>sempiternel</i> <i>examen</i> <i>coïncider</i> <i>nymphé</i> <i>syntaxe</i>	[sɛ̃piternel] [ɛgzamɛ̃] [kɔ̃ɛside] [nɛ̃:f] [sɛ̃taks]
For the representation of the phonetic combination [wɛ̃], see section 38.		

**25. [ɑ̃].** This sound is the nasal equivalent of oral [ɑ].

It is represented in spelling:	EXAMPLES	SYMBOLS
usually by <i>am</i> , <i>an</i> , <i>em</i> , or <i>en</i> ;	<i>camp</i> <i>dans</i> <i>tempe</i> <i>dent</i>	[kɑ̃] [dɑ̃] [tɑ̃:p] [dɑ̃]
in a few monosyllabic nouns, by <i>aon</i> .	<i>paon</i>	[pɑ̃]

**26. [ɔ̃].** This sound is the nasal equivalent of a sound intermediate between oral [ɔ] and oral [o].

It is represented in spelling:	EXAMPLES	SYMBOLS
by <i>om</i> or <i>on</i> .	<i>dom</i> <i>bon</i> <i>onze</i>	[dɔ̃] [bɔ̃] [ɔ̃:z]

27. [œ]. This sound is the nasal equivalent of oral [œ].

It is represented in spelling:

by *um*, *un*, or *eun*.

EXAMPLES	SYMBOLS
humble	[œ:bl]
parfum	[parfœ]
un	[œ]
jeun	[ʒœ]

## SEMICONSONANTS

28. Semiconsonants are sounds in which the voice and the noise of the friction resulting from the stoppage of the breath are approximately equal in strength: see section 1.

The French language has three semiconsonants: [j], [ɥ], and [w].

29. [j]. This sound corresponds to [i] spoken very lightly. It is equivalent to the *y* in English "you."

It is represented in spelling:

when initial:

usually by *y*;

in a few bookish words, by *i* or *ï*;

when medial:

after a consonant, by *i*;

after a vowel, by *ï*, *y*, or *ill*;

when final in sound but not in spelling (i.e., before final *e*), by *ill*;

when final in sound and in spelling:

usually by *il*;

in the word *linceul*, by *l*.

For the representation of the phonetic combinations [ij], [ji], and [waj], see sections 30, 31, and 36.

EXAMPLES	SYMBOLS
yeux	[jø]
ionique	[jɔnik]
ïambe	[jɑ:b]
bien	[bjɛ̃]
païen	[pajɛ̃]
payer	[peje]
bataillon	[batajɔ̃]
bataille	[bata:j]
bétail	[beta:j]
linceul	[lɛ̃sœ:j] <sup>1</sup>

<sup>1</sup> This word is sometimes otherwise pronounced: see section 82.

30. The phonetic combination [ij] is represented in spelling:	EXAMPLES	SYMBOLS
usually by <i>yi</i> , <i>ii</i> , or <i>ill</i> ;	payions priions fille pavillon	[peijɔ̃] [prijɔ̃] [fi:j] [pavijɔ̃]
in the words <i>grésil</i> and <i>mil</i> ("mil-let"), by <i>il</i> .	grésil	[grezij]
For the representation of the phonetic combination [qij], see section 33.		

31. The phonetic combination [ji] is represented in spelling:	EXAMPLES	SYMBOLS
usually by <i>illi</i> ;	taillis	[taji]
in the word <i>abbaye</i> , and in the word <i>pays</i> and its derivatives, by <i>y</i> .	abbaye pays	[abeji] [peji] <sup>1</sup>

**32.** [ɥ]. This sound corresponds to [y] spoken very lightly.

It is represented in spelling:	EXAMPLES	SYMBOLS
by <i>u</i> .	cuisine lui	[kɥizin] [lɥi]
For the representation of the phonetic combination [qij], see section 33.		

33. The phonetic combination [qij] is represented in spelling:	EXAMPLES	SYMBOLS
by <i>uy</i> .	fuyard	[fɥija:r]

**34.** [w]. This sound corresponds to [u] spoken very lightly.

It is similar to the *w* in English "won," but the lips are farther forward.

It is represented in spelling:	EXAMPLES	SYMBOLS
by <i>ou</i> .	fouet oui	[fwe] [wi]
For the representation of the phonetic combinations [wa], [wa], and [wɛ], see sections 35-38.		

<sup>1</sup> These words are sometimes otherwise pronounced: see section 70.

35. The phonetic combination [wa] is represented in spelling:	EXAMPLES	SYMBOLS
usually by <i>oi</i> or <i>ôî</i> ;	fois cloison boîte	[fwa] [klwazɔ̃] [bwa:t]
in the word <i>moelle</i> and its derivatives, by <i>oe</i> ;	moelle	[mwa:l]
in the word <i>poêle</i> and its derivatives, by <i>oê</i> ;	poêle	[pwa:l] <sup>1</sup>
in a few words, by <i>oua</i> ;	ouate	[wat]
in certain verb forms of the first conjugation, by <i>ouâ</i> ;	louâmes	[lwam]
in some bookish words, after <i>g</i> or <i>q</i> , by <i>ua</i> .	lingual quadrupède	[lɛ̃gwa:l] [kwadryped]
For the representation of the phonetic combination [waj], see section 36.		
36. The phonetic combination [waj] is represented in spelling:		
usually by <i>oy</i> ;	croyance moyen	[krwajɑ̃:s] [mwajɛ̃]
in a few words, by <i>ouaill</i> .	brouaille	[brwa:j]
37. The phonetic combination [wa] is represented in spelling:		
usually by <i>oi</i> or <i>ôî</i> ;	bois éloitre	[bwa] [klwa:tr]
in the word <i>poêle</i> and its derivatives, by <i>oê</i> .	poêle	[pwa:l] <sup>2</sup>
38. The phonetic combination [wɛ̃] is represented in spelling:		
usually by <i>oin</i> ;	soin	[swɛ̃]
in a few words, by <i>ouin</i> .	baragouin	[baragwɛ̃]

CONSONANTS

**39. Classification of Consonants.** Consonants are sounds in which the noise of friction from stoppage of the breath predominates over the sound of the voice, or constitutes the

<sup>1</sup> These words are sometimes otherwise pronounced: see section 37.  
<sup>2</sup> These words are sometimes otherwise pronounced: see section 35.



entire sound in case the breath does not become voice: see section 1. Consonants in which voice is present are called *voiced consonants*; those in which the breath does not become voice are called *voiceless consonants*.

The French language has 18 consonants. They are classified in the following table according to the character and the position of the stoppage. The character of the stoppage is indicated by the terms at the left of the table, the position of the stoppage by the terms at the top of the table.

	LABIAL	LABIODENTAL	DENTAL	PREPALATAL	PALATAL	UVULAR
Explosive	[b] [p]		[d] [t]		[g] [k]	
Fricative		[v] [f]	[z] [s]	[ʒ] [ʃ]		
Nasal	[m]		[n]		[ɲ]	
Trilled			[r]			[R]
Lateral			[l]			

For the meaning of the terms *explosive*, *fricative*, *nasal*, *trilled*, and *lateral*, see sections 41, 50, 57, 61, 62.

In each of the pairs of explosive and fricative consonants the first is voiced, the second voiceless. The nasal, trilled, and lateral consonants are all voiced.

The articulation of French consonants is clearer and tenser than that of English consonants.

**40. Consonants Similar in French and English.** The explosives, and the sounds [v], [f], [z], [s], [m], and [n], are approximately equivalent to the ordinary sounds of the English letters corresponding to the several symbols (this means, in the case of [g], the *g* of "go," and in the case of [s], the voiceless *s* of "base").

EXPLOSIVE CONSONANTS

**41.** In the utterance of the explosive consonants the stoppage is complete, and then suddenly broken.

The French voiced explosives, [b], [d], and [g], differ from the corresponding English sounds in that in the French explosives the voice begins when the vocal organs assume their position for the sound, whereas in the English sounds the voice does not begin until the explosion takes place. The French sounds are therefore heard more distinctly than the corresponding English sounds.

Care must be taken in French not to follow the explosion with an audible breath. This can be avoided by bringing the vocal chords together immediately after the explosion; that is, by closing the glottis.

	EXAMPLES	SYMBOLS
<b>42.</b> [b]. This sound is represented: by <i>b</i> or <i>bb</i> .	bas abbé	[ba] [abe]
<b>43.</b> [p]. This sound is represented: usually by <i>p</i> or <i>pp</i> ;  in some words, before <i>s</i> or <i>t</i> , by <i>b</i> .	pas appeler  observer	[pa] [aple]  [ɔpserve]
<b>44.</b> [d]. This sound is more distinctly dental than the English <i>d</i> . It is represented: by <i>d</i> or <i>dd</i> .	aide addition	[ɛ:d] [adisjɔ̃]
<b>45.</b> [t]. This sound is more distinctly dental than the English <i>t</i> . It is represented: usually by <i>t</i> or <i>tt</i> ;  in some bookish words, by <i>th</i> ; in certain words, when they occur in liaison, by <i>d</i> .	ton mette  thème grand homme quand il viendra	[tɔ̃] [mɛt]  [tɛm] [grɑ̃tɑ̃m] [kɑ̃til- vjɛdra]

	EXAMPLES	SYMBOLS
<b>46.</b> [g]. This sound is represented: usually by <i>g</i> or <i>gg</i> ;	aigu aggraver	[egy] [aggrave]
before <i>a</i> or <i>o</i> , in some verb forms, by <i>gu</i> ;	briguons	[brigō]
before <i>e</i> or <i>i</i> , by <i>gu</i> ;	guide	[gid]
in the words <i>second</i> , <i>anecdote</i> , and their derivatives, by <i>c</i> .	second	[sægō]
For the representation of the phonetic combination [gz], see section 47.		
<b>47.</b> The phonetic combination [gz] is represented: by <i>x</i> .	exiler	[ægzile]
<b>48.</b> [k]. This sound is represented: usually by <i>c</i> or <i>cc</i> ;	lac accuser	[lak] [akyze]
before <i>a</i> or <i>o</i> , often by <i>qu</i> ;	quand	[kā]
before <i>e</i> or <i>i</i> :		
when initial, by <i>qu</i> ;	querelle qui	[kœrel] [ki]
when medial, by <i>qu</i> or <i>cqu</i> ;	requérir grecque	[rækeri:r] [grek]
in a few words, as final, by <i>q</i> ;	coq	[køk]
in some bookish words, by <i>ch</i> ;	écho chronique	[eko] [krønik]
in some bookish words, by <i>k</i> ;	kilomètre	[kilōmetr]
in some bookish words, before the sound [w], by <i>q</i> ;	équation	[ekwasjō]
in certain words, when they occur in liaison, by <i>g</i> .	sang impur	[sākēpy:r]
For the representation of the phonetic combination [ks], see section 49.		
<b>49.</b> The phonetic combination [ks] is represented: usually by <i>x</i> ;	texte	[tekst]
in some words which begin with the prefix <i>ex-</i> , by <i>xc</i> or <i>xs</i> ;	excellent	[ekselā]
in some words, before <i>e</i> or <i>i</i> , by <i>cc</i> .	accès	[akse]



FRICATIVE CONSONANTS

50. In the utterance of the fricative consonants the stoppage is partial and continuous.

51. [v]. This sound is represented:	EXAMPLES	SYMBOLS
usually by <i>v</i> ;	sève	[sɛ:v]
in the word <i>neuf</i> , when it occurs in liaison, by <i>f</i> .	neuf heures	[nœvœ:r]
52. [f]. This sound is represented:		
usually by <i>f</i> or <i>ff</i> ;	fine effacer	[fin] [ɛfase]
in some bookish words, by <i>ph</i> .	philosophe	[filɔzɔf]
53. [z]. This sound is represented:		
usually by <i>z</i> ;	dizaine	[dizɛn]
often, as medial, by <i>s</i> ;	vase	[vɑ:z]
in a few numerals, by <i>x</i> ;	deuxième	[døzjɛm]
in certain words, when they occur in liaison, by <i>s</i> or <i>x</i> .	mes amis deux amis	[mezami] [døzami]
For the representation of [gz], see section 47.		
54. [s]. This sound is represented:		
usually by <i>s</i> or <i>ss</i> ;	son casse	[sɔ̃] [ka:s]
often, before <i>a</i> or <i>o</i> , by <i>ç</i> (that is, “ <i>c</i> with cedilla”: see section 67);	façade	[fasad]
often, before <i>e</i> , <i>i</i> , or <i>y</i> , by <i>c</i> or <i>sc</i> ;	ceci cynique scène	[sɛsi] [sinik] [sɛ:n]
often, before the sound [j], by <i>t</i> ;	nation	[nasjɔ̃]
in the word <i>soixante</i> , by <i>x</i> .	soixante	[swasɑ̃:t]
For the representation of [ks], see section 49.		

**55. [ʒ].** This sound is approximately equivalent to the *z* in English "azure," but the lips are protruded.

Care must be taken not to confuse this sound with the ordinary sound of English *j*: [dʒ].

It is represented:

before *a, o, or u*, by *j* or *ge*;

before *e, i, or y*, by *j* or *g*.

EXAMPLES	SYMBOLS
jaune	[ʒo:n]
mangea	[mãʒa]
je	[ʒə]
page	[pa:ʒ]
vache	[vaʒ]
schisme	[ʒism]

**56. [ʃ].** This sound is approximately equivalent to the *sh* in English "show," but the lips are protruded.

It is represented:

usually by *ch*;

in a few bookish words, by *sch*.

### NASAL CONSONANTS

**57.** In the utterance of nasal consonants the breath passes through both the mouth and the nose. In the mouth the breath is first completely stopped and then suddenly released, as in the explosive consonants.

**58. [m].** This sound is represented:

by *m* or *mm*.

**59. [n].** This sound is more distinctly dental than the English *n*.

It is represented:

by *n* or *nn*.

**60. [ɲ].** This sound is formed by combining the articulation of [n] with that of [j]. The tip of the tongue rests

against the lower teeth, while the blade of the tongue is arched against the hard palate.

Care must be taken not to confuse this sound with the phonetic combination [nj], occurring, for instance, in the French *panier* [panje] and the English "union."

This sound is represented:	EXAMPLES	SYMBOLS
usually by <i>gn</i> ;	digne	[diɲ]
in the word <i>oignon</i> and its derivatives, by <i>ign</i> .	oignon	[ɔɲɔ̃]

### TRILLED CONSONANTS

**61.** French has two *r* sounds, [r] and [R]. The sound [r] is called *lingual r*, and the sound [R] *uvular r*.

In the formation of the sound [r] the tip of the tongue is trilled by making it vibrate against the upper teeth.

In the formation of the sound [R] the tongue is drawn back, and the uvula is made to vibrate against it.

Some Frenchmen employ only the sound [r], some only the sound [R]. We use in this book only the symbol [r], but suggest that the teacher, if he so prefers, direct his class to regard the symbol [r] as representing the uvular *r*.

The <i>r</i> sounds are represented:	EXAMPLES	SYMBOLS
usually by <i>r</i> or <i>rr</i> ;	gare arrêt	[ga:r] [aʁe]
in a few bookish words, by <i>rh</i> or <i>rrh</i> .	rhume catarrhe	[rym] [kata:r]

### LATERAL CONSONANT

**62.** [l]. This sound is articulated against the upper teeth, the voice escaping at the sides of the tongue.

It differs notably from the English *l*. In the French [l] the tip of the tongue rests against the upper teeth, and the

back of the tongue is relatively low; in the English sound the tip rests against the upper gums, and the back is raised toward the soft palate. In certain English words — as “call” — in which the *l* is final, the tip of the tongue drops back during the utterance of the *l*: this must be avoided in the utterance of the French sound.

This sound is represented:  
by *l* or *ll*.

EXAMPLES	SYMBOLS
pâle	[pa:l]
aller	[ale]

### 63. TABLE OF SOUNDS, USUAL SPELLINGS, AND EXAMPLES

	SOUNDS	USUAL SPELLINGS	EXAMPLES
Vowels			
Oral			
Front	[i]	i, î	fini, île
	[e]	e, é, ai	et, été, gai
	[ɛ]	e, è, ê, ai, aî, ei	met, dès, bête, fait, faite, peine
Back	[a]	a	patte
	[ɑ]	a, â	pas, âme
	[ɔ]	o, au	fort, aurai
	[o]	o, ô, au, eau	nos, tôt, aux, beau
Mixed	[u]	ou, où	sou, goût
	[y]	u, û	une, dû
	[ø]	eu, eû, œu	feu, jeûner, nœud
	[œ]	eu, œu	peuple, sœur
	[ɛ]	e	de
Nasal	[ɛ̃]	aim, ain, eim, ein, im, in, en	faim, sainte, Reims, sein, simple, vin, bien
	[ɑ̃]	am, an, em, en	camp, dans, temps, dent
	[ɔ̃]	om, on	dom, onze
	[œ̃]	um, un, eun	parfum, un, jeun

Semiconsonants	[j]	y, i, î, ill, il	yeux, bien, paën, bataillon, bétail	
	[ɥ]	u	cuisine	
	[w]	ou	oui	
Combinations of semiconsonants and vowels	[ij]	yi, ii, ill	payions, priions, pavillon	
	[ji]	illi	taillis	
	[qij]	uy	fuyard	
	[wa]	oi, of	foi, boîte	
	[waj]	oy	moyen	
	[wa]	oi, of	bois, cloître	
	[wē]	oin	soin	
Consonants	Explosive	[b]	b, bb	bas, abbé
		[p]	p, pp	pas, appeler
		[d]	d, dd	aide, addition
		[t]	t, tt	ton, mette
		[g]	g, gg, gu	aigu, aggraver, guide
	Fricative	[k]	c, cc, qu	lac, accuser, quand
		[v]	v	sève
		[f]	f, ff	fine, effacer
		[z]	z, s	dizaine, vase
		[s]	s, ss, c, ç, sc, t	son, casse, façade, ceci, scène, nation
	Nasal	[ʒ]	j, ge, g	jaune, mangea, page
		[ʃ]	ch	vache
		[m]	m, mm	mais, femme
		[n]	n, nn	nous, donner
	Trilled Lateral	[ɲ]	gn	digne
[r]		r, rr	gare, arrêt	
[l]		l, ll	pâle, aller	
Combinations of consonants	[gz]	x	exiler	
	[ks]	x	texte	

## LETTERS AND SIGNS

**64. Alphabet.** The letters of the French alphabet are the same as those of the English alphabet. The letter *k*, however, occurs only in bookish or foreign words, and the letter *w* occurs only in foreign words: see sections 96 and 97.

The following table shows in the second and third columns the regular names of the French letters and the pronunciation of those names. In spelling, special identifying sounds are now used for most of the consonant letters, instead of the regular names. These sounds are given in the fourth column of the table.

LETTERS	NAMES	PRONUNCIATION OF NAMES	IDENTIFYING SOUNDS
a	a	[a]	
b	bé	[be]	[bə]
c	cé	[se]	[sə]
d	dé	[de]	[də]
e	e	[e]	
f	effe	[ef]	[fə]
g	gé	[ʒe]	[ʒə]
h	ache	[aʃ]	
i	i	[i]	
j	ji	[ʒi]	
k	ka	[ka]	
l	elle	[el]	[lə]
m	emme	[ɛm]	[mə]
n	enne	[ɛn]	[nə]
o	o	[o]	
p	pé	[pe]	[pə]
q	ku or ké	[ky], [ke]	[kə]
r	erre	[ɛ:r]	[rə]
s	esse	[ɛs]	
t	té	[te]	[tə]
u	u	[y]	
v	vé	[ve]	[və]
w	double vé	[dubləve]	
x	iks	[iks]	
y	i grec	[igrek]	
z	zède	[zɛd]	



**65. Accents.** French has three written accents, which are placed over vowel-letters in certain words: ´, the acute accent; ` , the grave; and ^ , the circumflex.

The acute accent appears only on *e*. The grave appears on *a* as final; on *e* as initial or medial; and on *u* in the word *où*, "where." The circumflex appears on all five of the vowel-letters.

These accents do not denote stress. In some cases they serve to indicate the pronunciation of the vowel-letter in question; in some cases they serve to differentiate words otherwise alike in spelling; in some cases they serve no present function. The letter *é*, for example, has the sound [e], whereas *è* has the sound [ɛ]; *du* means "of the," whereas *dû* means "due."

The French names for the accents are *accent aigu*, [aksãtegy]; *accent grave*, [aksãgra:v]; and *accent circonflexe*, [aksãsirkõfleks].

**66. Diæresis.** The diæresis, a sign consisting of two dots close together, appears in certain words on the letter *i*, usually to indicate that the *i* is separate in pronunciation from the preceding vowel. It is written arbitrarily in the words *ïambe* and *ïambique*.

EXAMPLES	SYMBOLS
été	[ete]
là	[la]
ès	[es]
scène	[sɛ:n]
où	[u]
âge	[a:ʒ]
bête	[bɛ:t]
île	[i:l]
côte	[ko:t]
dû	[dy]
naïf	[naif]
coïncidence	[kõẽsidã:s]
aiëul	[ajœul]
ïambe	[jã:b]

It appears also, in certain words, on the letter *e*. It is written in the word *Noël* to indicate that the *e* is separate in pronunciation from the preceding *o*. It appears in certain words on a final *e* preceded by *gu*, to indicate that the preceding *u* is sounded (*u* in this ending is generally silent: see section 91).

It appears also, with varying function, in certain proper names: see section 97.

The French name for the diæresis is *tréma*, [trema].

**67. Cedilla.** The cedilla, *ç*, appears under the letter *c* when the *c* designates the sound [s] before *a*, *o*, or *u*.

The French name for the cedilla is *cédille*, [sedi:lj].

EXAMPLES	SYMBOLS
Noël	[nœɛl]
aiguë	[ɛgy]
façade	[fasad]
leçon	[ləsɔ̃]
reçu	[rɛsy]

## LETTERS

**68. Double Consonant-Letters.** A double consonant-letter is, in most cases, pronounced as if it were a single consonant-letter: that is, it represents a single sound. Exceptions to this general statement will be noted for the individual consonant-letters.

In many scientific words of Greek or Latin origin, however, double consonant-letters are held in utterance twice or nearly twice as long as single consonant-letters; and in formal speech a double consonant-letter that would under ordinary conditions be pronounced as a single consonant-letter may be held in utterance for twice or nearly twice the normal period.



**69. Final Consonant-Letters.** Most consonant-letters, when final, are silent. Final *c*, *f*, *l*, and *q* are however generally pronounced. Exceptions to these general statements will be noted for the individual consonant-letters.

The addition of *s* to a noun or adjective, to indicate that it is plural, does not alter the pronunciation of the word. In a word which ends in the singular form with a silent consonant-letter, that letter remains silent before the plural *s*; and in a word which ends in the singular with a sounded consonant-letter, that letter retains the same sound before the plural *s*.<sup>1</sup> The word "final," as used in sections 71-95, applies to consonant-letters immediately followed by plural *s*, as well as to consonant-letters which are actually final.

<b>70. A.</b> The letter <i>a</i> is pronounced as follows:	SOUNDS	EXAMPLES	SYMBOLS
When independent (that is, when not "in combination," as specified below):			
Without written accent:			
In general:	[a]	bal patte tard	[bal] [pat] [tair]
Before <i>s</i> , when the <i>s</i> is before a vowel-letter, or is final; and in a few other words:	[ɑ]	évasion pas ah espace damner	[evazjɔ̃] [pa] [ɑ] [espa:s] [dane]
In the ending <i>-ation</i> , and in a few other words, usage varies:	[a] or [ɑ]	nation	[nasjɔ̃] or [nasjɑ̃]

<sup>1</sup> There are three words which constitute exceptions to these statements: *bœuf* [bœf], "ox," plural *bœufs* [bø]; *œuf* [œf], "egg," plural *œufs* [ø]; and *os* [ɔs] "bone," plural *os* [o].

	SOUNDS	EXAMPLES	SYMBOLS
Before checked <i>m</i> or <i>n</i> (that is, <i>m</i> or <i>n</i> before a consonant-letter other than <i>m</i> or <i>n</i> , or final: see sections 83 and 84. Note that the checked <i>m</i> or <i>n</i> is itself silent):	[ã]	ample dans plan	[ã:pl] [dã] [plã]
With grave accent:	[a]	à	[a]
With circumflex accent:			
In general:	[ɑ]	âme	[ɑ:m]
In past absolute endings of the first conjugation:	[ɑ]	donnâmes	[dɔnam]
In combination:			
<i>ai</i> is pronounced as follows:			
In general:	[ɛ]	aimais essai baie	[ɛmɛ] [ɛsɛ] [bɛ]
When final in verb forms; in the word <i>gai</i> and its derivatives; and in the words <i>geai</i> , <i>sais</i> , <i>sait</i> , <i>vais</i> :	[e]	ai donnai gai	[e] [dɔnɛ] [gɛ]
In the first syllable of those forms of the verb <i>faire</i> which begin <i>fais-</i> ; in the corresponding forms of compounds of <i>faire</i> ; and in the words <i>faisable</i> and <i>faiseur</i> .	[ə]	faisant faiseur	[fəzã] [fəzœ:r]

	SOUNDS	EXAMPLES	SYMBOLS
Before checked <i>m</i> or <i>n</i> :	[ɛ̃]	faim main	[fɛ̃] [mɛ̃]
With a following <i>ll</i> or final <i>l</i> :	[aj]	bataillon travail	[batajɔ̃] [travaj]
<i>aî</i> :	[ɛ]	maître	[mɛ:tr]
<i>ao</i> before checked <i>n</i> :	[ã]	paon	[pã]
<i>aoû</i> :	[u]	août	[u]
<i>au</i> (for <i>eau</i> see below):			
When not the last vowel sound of a word:			
In general:	[ɔ]	aurai	[ɔre]
In some words:	[o]	aucun	[okœ]
When the last vowel sound:			
In general:	[o]	faux	[fo]
Before <i>r</i> ; and in a few other words:	[ɔ]	Laure Paul	[lɔ:r] [pɔl]
<i>ay</i> :			
In general:	[ɛj]	payer	[peje]
In the word <i>paye-</i> <i>ment</i> :	[ɛ]	payement	[pemã]
In the word <i>abbaye</i> ; and in the word <i>pays</i> and its deriva- tives:	[ei] or [eji]	pays	[pei] or [peji]
<i>eau</i> :	[o]	beau	[bo]
<b>71. B.</b>			
Initial or medial:			
In general:	[b]	bas abbé	[ba] [abe]

	SOUNDS	EXAMPLES	SYMBOLS
Before <i>s</i> or <i>t</i> :	[p]	observer obtient	[ɔpserve] [ɔptjɛ̃]
Final:	silent	plomb radoub	[plɔ̃] [radu]
<b>72. C</b> (without cedilla).			
Single (that is, not double, and not "in combination"):			
Initial or medial:			
Before <i>a</i> , <i>o</i> , <i>u</i> , or a consonant-letter:			
In general:	[k]	caisse crème contact cure	[kɛ:s] [krɛ:m] [kɔ̃takt] [ky:r]
In the words <i>second</i> , <i>anecdote</i> , and their derivatives:	[g]	second anecdote	[səgɔ̃] [anɛgdɔt]
In the words <i>lacs</i> ("snare"), <i>aspect</i> , <i>circonspect</i> (the last <i>c</i> ), <i>respect</i> , <i>distinct</i> , <i>instinct</i> , <i>succinct</i> (the last <i>c</i> ); and in the verb-form <i>vaincs</i> :	silent	lacs aspect vaincs	[la] [aspɛ] [vɛ̃]
Before <i>e</i> , <i>i</i> , or <i>y</i> :	[s]	ce acide cygne	[sə] [asid] [sɪɲ]
Final:			
In general:	[k]	lac sec	[lak] [sɛk]

	SOUNDS	EXAMPLES	SYMBOLS
After <i>n</i> :	silent	blanc	[blã]
But final <i>c</i> is sometimes sounded in the word <i>donc</i> , when spoken with emphasis.			
In the words <i>accroc</i> , <i>broc</i> , <i>caoutchouc</i> , <i>clerc</i> , <i>cric</i> , <i>croc</i> , <i>escroc</i> , <i>estomac</i> , <i>marc</i> , <i>tabac</i> :	silent	accroc	[akro]
Final <i>c</i> is sounded, however, in the combinations <i>de bric et de brac</i> and <i>cric crac</i> :	[k]	cric crac	[krikkrak]
Double:			
Before <i>a</i> , <i>o</i> , <i>u</i> , or a consonant-letter:	[k]	accord	[akœr]
Before <i>e</i> or <i>i</i> :	[ks]	accès	[akse]
In combination:			
<i>ch</i> (for <i>sch</i> see below):			
In general:	[ʃ]	champ acheter	[ʃã] [aʃte]
In words of Greek derivation:			
Before <i>a</i> , <i>o</i> , <i>u</i> , or a consonant-letter:	[k]	écho archange chrétien	[eko] [arkã:ʒ] [kretjẽ]
Before <i>e</i> , <i>i</i> , or <i>y</i> :			
In general:	[ʃ]	architecte	[arʃitekt]
In a few words:	[k]	orchestre archétype	[œrkestr] [arketip]
<i>cq</i> :	[k]	acquérir	[akeri:r]

sc (for <i>sch</i> see below):	SOUNDS	EXAMPLES	SYMBOLS
Before <i>a, o, u</i> , or a consonant-letter:	[sk]	scandale	[skūdal]
Before <i>e, i</i> , or <i>y</i> :	[s]	scène	[sɛin]
<i>sch</i> :	[ʃ]	schisme	[ʃism]
<b>73. Ç:</b>	[s]	façade leçon	[fasad] [ləsɔ̃]
<b>74. D.</b>			
Initial or medial:			
In general:	[d]	dent façade	[dã] [fasad]
Before final <i>s</i> in verb forms; and in the words <i>fonds</i> and <i>poids</i> :	silent	assieds perds poids	[asje] [pɛ:r] [pwɑ]
Final:			
In general:	silent	pied nord	[pje] [nɔ:r]
In the word <i>sud</i> :	[d]	sud	[syd]
In liaison (see section 105):	[t]	grand homme	[grãtɔm]
<b>75. E.</b>			
Independent:			
Without written accent or diæresis:			
Initial:			
In general:	[ɛ]	elle esquisse	[ɛl] [eskis]
In words beginning <i>eff-</i> , <i>essa-</i> , <i>esso-</i> , <i>essu-</i> ; in the words <i>eh</i> and <i>et</i> ; and in some bookish words:	[e]	effet essor et ecclésiastique	[efe] [eso:r] [e] [eklezjastik]



Before <i>m</i> or <i>n</i> (whether checked or not):	SOUNDS	EXAMPLES	SYMBOLS
In general:	[ã]	embarras emmener ennui enivrer	[ãbara] [ãmne] [ãnuʔi] [ãnivre]
In the word <i>ennemi</i> :	[ɛ]	ennemi	[ɛnmi]
When denasalized before <i>n</i> in liaison (see section 106):	[a]	en avant	[anavã]
Not initial:			
Before another letter in the same syllable: <sup>1</sup>			
Before a consonant-letter other than checked <i>m</i> or <i>n</i> :			
In general:	[ɛ]	cette aspect avec	[set] [aspe] [avek]
In the initial combination <i>desc-</i> :	[e]	descendre	[desã:dr]

<sup>1</sup> NOTE ON SYLLABIC DIVISION. The pronunciation of *e*, when not initial, differs according as the *e* is or is not at the end of a syllable when the word is divided as in spelling. The rules for this division are given in full in section 99. In general: a single medial consonant-letter goes with the following vowel-letter (except that *x* goes with a preceding vowel-letter); the groups *ch*, *ph*, *th*, *gn*, and all groups of two consonant-letters of which the second is *l* or *r* (except *ll*, *rr*, *lr*, *rl*) go with the following vowel-letter; all other groups of consonant-letters (including double consonant-letters) are divided.

In the initial combination	SOUNDS	EXAMPLES	SYMBOLS
<i>dess-</i> :			
In general:	[e]	dessin	[desɛ̃]
In the words <i>dessous</i> and <i>dessus</i> :	[ə]	dessous	[dəsu]
In the initial combination <i>ress-</i> :			
In general:	[ə]	ressentir	[rəsɑ̃tiʀ]
In the words <i>ressui</i> , <i>ressuyer</i> , <i>ressusciter</i> :	[e]	ressui	[resɥi]
Before <i>mm</i> , <i>mn</i> , or <i>nn</i> in adverbs in <i>-emment</i> and a few other words:	[a]	récemment femme hennir	[resamɑ̃] [fam] [aniʀ]
Before final <i>d</i> , <i>ds</i> , or <i>z</i> ; before final <i>r</i> or <i>rs</i> when the <i>r</i> is silent (see section 88); and in the word <i>clef</i> :	[e]	pie assieds nez donner volontiers clef	[pje] [asje] [ne] [dɑne] [vɔlɑ̃tje] [kle]
Before final <i>s</i> :			
In general:	silent	pattes	[pat]
In monosyllables:	[e]	les	[le]

Before checked <i>m</i> :	SOUNDS	EXAMPLES	SYMBOLS
In general:	[ã]	temple Luxembourg	[tã:pl] [lyksãbu:r]
In a few book- ish words:	[ẽ]	sempiternel	[sẽpiternel]
Before checked <i>n</i> :			
In general:	[ã]	dent essentiel	[dã] [esãsjeł]
After <i>e</i> , <i>i</i> , or <i>y</i> :			
In general:	[ẽ]	européen bien moyen	[œrøpeẽ] [bjẽ] [mwajẽ]
In the noun and adjective endings <i>-ient</i> and <i>-ience</i> :	[ã]	patient	[pasjã]
When de- nasalized before <i>n</i> in liaison:	[ɛ]	bien aimée	[bjɛnɛmɛ]
In a few book- ish words:	[ẽ]	examen	[ɛgzamẽ]
In the verb ending <i>-ent</i> :	silent	donnent	[dɔn]
Between <i>g</i> and a vowel-letter; and in the names <i>Jean</i> and <i>Jeanne</i> :	silent	mangea Jean	[mãʒa] [ʒã]

At the end of a syllable:	SOUNDS	EXAMPLES	SYMBOLS
In general:	silent	à demi la fenêtre un petit garçon amusement donnerai amener enlever patte vie vous le voyez coup de vent	[admi] [lafnɛ:tr] [œpti- garsɔ̃] [amyzmã] [dɔnre] [amne] [ãlve] [pat] [vi] [vul- vwaje] [kudvã]
In the following cases the <i>e</i> is normally pronounced as [ə]:	[ə]	Levez-la Ceci est bon Le cheval est tombé	[ləvela] [səsieɔ̃] [ləʃvaletɔ̃be]
In an initial or medial syllable, when preceded by two consonant sounds:		brebis une fenêtre une petite fille il vient de lever	[brəbi] [ynfɔnɛ:tr] [ynpətitifij] [ilvjɛdløve]
In an initial or medial syllable, before <i>li</i> or <i>ri</i> representing the sounds [lj] or [rj]:		relier atelier donnerions	[rəlje] [atəlje] [dɔnərjɔ̃]

	SOUNDS	EXAMPLES	SYMBOLS
In an initial or medial syllable, when the next syllable ends in an unaccented <i>e</i> :		devenir redevenir	[dəvni:r] [rədəvni:r]
In future or past future endings after the sound [j]:		payerai cueillerai	[pɛjərə] [kœjərə]
In <i>le</i> at the end of an imperative phrase: <sup>1</sup>		regardez-le	[rəgardelə]
Furthermore, an <i>e</i> which is normally silent may be pronounced as [ə] when for any reason, grammatical or stylistic, a word is uttered exceptionally slowly; as for instance, when the word itself is an object of discussion: <sup>2</sup>		le pronom 'je' le verbe 'lever' trois syl- labes: fe- nê-tre	[ləprənɔ̃ ʒə] [ləverb ləvə] [trwasilab fə nɛ trə]

<sup>1</sup> An *e* which is normally pronounced [ə] tends to become [œ] or even [ø] if for any reason it is uttered with special stress: *Donnez-le, je vous dis!* [dənelœ ʒəvudi].

<sup>2</sup> In the formal reading of poetry an *e* which would in prose be silent is pronounced [ə] unless it immediately precedes or follows a vowel sound: *Sombres jours! l'empereur revenait lentement.*  
[sɔ̃:brɛʒu:r! lüpœ:r rəvənɛ lātəmā.]

At the end of a line the *e* is sometimes pronounced even when it follows a vowel sound: *France adorée!* [frū:sadœrə].

In popular poetry, however, such an *e* often remains silent: *Il était une bergère,* [iletetynderʒɛ:rə].

	SOUNDS	EXAMPLES	SYMBOLS
When there is a succession of monosyllables ending in <i>e</i> , the second, as a rule, is pronounced as [ə]. But <i>ce que</i> is almost always pronounced [skə]; and <i>le</i> and <i>ne</i> show a tendency to drop the <i>e</i> whenever preceded by a monosyllable ending in <i>e</i> :		si je te le dis	[siztəldi]
		c'est que je ne sais pas	[sekzənsəpa]
		il parlait de ce que vous savez	[ilparlə də- skəvusavə]
		on me le donne	[ɔ̃mældɔ̃n]
		si je ne te le dis pas	[sizəntəl- dipa]
Before <i>y</i> :	[ɛ]	grasseyer	[grasɛjɛ]
With acute accent:			
In general:	[ɛ]	été	[ete]
Before <i>-je</i> :	[ɛ]	donné-je	[dɔnɛ:ʒ]
With grave accent:	[ɛ]	mère	[mɛ:r]
With circumflex accent:	[ɛ]	bête	[bɛ:t]
With diæresis:			
In the word <i>Noël</i> :	[ɛ]	Noël	[nœl]
In the ending <i>-guë</i> :	silent	aiguë	[ɛgy]
In combination:			
<i>eau</i> : see section 70.			
<i>ei</i> :			
In general:	[ɛ]	reine	[rɛ:n]
Before checked <i>m</i> or <i>n</i> :	[ɛ̃]	Reims sein	[rɛ̃:s] [sɛ̃]
With a following <i>ll</i> or final <i>l</i> :	[ɛj]	abeille soleil	[abɛi:j] [sɔlɛi:j]



<i>eu</i> (for <i>œu</i> see below):	SOUNDS	EXAMPLES	SYMBOLS
In general:	[œ]	neuf meurt	[nœf] [mœir]
Before <i>s</i> or <i>x</i> followed by a vowel-letter; before <i>t</i> ; before a vowel-letter; or as the last sound of a word:	[ø]	creuse deuxième bleuâtre bleu neuf sous	[krø:z] [døzjɛm] [bløa:tr] [blø] [nø su]
Before checked <i>m</i> or <i>n</i> :	[œ̃]	jeun	[ʒœ̃]
In forms of the verb <i>avoir</i> :	[y]	eut	[y]
<i>eû</i> :			
In general:	[ø]	jeûner	[ʒøne]
In forms of the verb <i>avoir</i> :	[y]	eûmes	[ym]
<i>œ</i> (for <i>œu</i> see below):			
Before medial <i>ill</i> or final <i>il</i> :	[œ]	œillet œil	[œje] [œi:j]
In the word <i>moelle</i> and its derivatives:	[wa]	moelle	[mwal]
In a few bookish words, as initial:	[e]	œdipe	[edip]
<i>oê</i> :	[wa] or [wa]	poêle	[pwa:l] or [pwa:l]
<i>œu</i> :			
In general:	[œ]	œuf sœur	[œf] [sœir]
As the last sound of a word:	[ø]	œufs vœu	[ø] [vø]
<i>ue</i> after <i>c</i> or <i>g</i> and before medial <i>ill</i> or final <i>il</i> :	[œ]	cueillir orgueil	[kœjir] [ørgœi:j]

	SOUNDS	EXAMPLES	SYMBOLS
<b>76. F.</b>			
Initial or medial:	[f]	fine efface	[fin] [efas]
Final:			
In general:	[f]	neuf bœuf	[noɛf] [boɛf]
In the words <i>cerf</i> , <i>nerf</i> , <i>clef</i> ; in the plurals <i>bœufs</i> and <i>œufs</i> ; in the combination <i>chef-</i> <i>d'œuvre</i> ; and in the numeral <i>neuf</i> when it modifies grammati- cally a following noun beginning with a con- sonant sound:	silent	cerf bœufs chef- d'œuvre neuf livres	[sɛ:r] [bø] [ʃɛdœ:vʁ] [nøli:vʁ]
In the phrases <i>neuf</i> <i>ans</i> and <i>neuf heures</i> :	[v]	neuf heures	[noɛvœ:r]
<b>77. G.</b>			
Single:			
Initial or medial:			
Before <i>a</i> , <i>o</i> , or <i>u</i> :	[g]	gant guide	[gã] [gid]
Before <i>e</i> , <i>i</i> , or <i>y</i> :	[ʒ]	gens âge	[ʒã] [a:ʒ]
Before a consonant- letter:			
In general:	[g]	gros augmenter	[gro] [ogmãte]
In the words <i>doigt</i> and <i>vingt</i> and their derivatives:	silent	doigt vingt	[dwa] [vɛ]
Final:			
In general:	silent	poing	[pwɛ]
In liaison:	[k]	sang impur	[sãkɛpy:r]

DOUBLE:	SOUNDS	EXAMPLES	SYMBOLS
Before <i>e</i> :	[gʒ]	suggérer	[sygʒere]
Before a consonant-letter:	[g]	aggraver	[aggrave]
In combination:			
<i>gn</i> :			
In general:	[ɲ]	digne oignon	[diɲ] [ɔɲɔ̃]
In a few bookish words:	[gn]	ignition	[ignisjɔ̃]
<b>78. H.</b>			
Independent:	silent	homme héro l'homme les hommes théâtre le héro des héros	[ɔm] [ero] [lɔm] [lezɔm] [teatr] [ləero] [deero]
In some words initial <i>h</i> prevents liaison and elision (see section 110). The <i>h</i> in such words is called <i>preventive h</i> or <i>aspirate h</i> . This <i>h</i> is normally silent; but in the expression of emotion it may be uttered as an aspirate, like the English <i>h</i> . In order to determine whether initial <i>h</i> in a given word is or is not preventive, one must consult a vocabulary or dictionary in which <i>h</i> when preventive is marked with a special sign—usually a star, * <i>h</i> , or an apostrophe, ' <i>h</i> .		je le hais c'est une honte!	[ʒələhɛ] [setyn- hɔ̃ʁt]

	SOUNDS	EXAMPLES	SYMBOLS
In combination:			
<i>ch</i> : see section 72.			
<i>ph</i> :	[f]	philosophe	[filɔzɔf]
<i>sch</i> : see section 72.			
<b>79. I.</b>			
Independent:			
Without written accent, with or without diæresis:			
In general:	[i]	fini naïf	[fini] [naif]
Before a vowel sound:			
In general:	[j]	pied aïeul	[pje] [ajœl]
After <i>l</i> or <i>r</i> preceded by a consonant-letter:	[i]	client	[kliã]
Before checked <i>m</i> or <i>n</i> :	[ɛ̃]	vin coïncider	[vɛ̃] [kɔ̃ɛside]
With circumflex accent:			
In general:	[i]	île	[i:l]
Before checked <i>n</i> :	[ɛ̃]	vînmes	[vɛ̃:m]
In combination:			
<i>ai</i> and <i>aî</i> : see section 70.			
<i>ei</i> : see section 75.			
<i>ill</i> medial:			
After a vowel sound:	[j]	bataillon	[batajɔ̃]
After a semiconsonant sound:	[ij]	cuiller	[kujɛ:r]

After a consonant sound:	SOUNDS	EXAMPLES	SYMBOLS
In general:	[ij]	fille	[fi:ij]
In a few words, in which the <i>ll</i> represents a Latin <i>ll</i> :	[il]	mille ville village	[mil] [vil] [vila:lʒ]
<i>il</i> final:			
After a vowel sound:	[j]	travail	[trava:ij]
With a preceding <i>o</i> :	[wal]	poil	[pwal]
After a consonant sound:			
In some words:	[il]	fil il avril	[fil] [il] [avril]
In some words:	[i]	gentil sourcil	[ʒãtil] [sursi]
In the words <i>grésil</i> and <i>mil</i> ("millet"):	[ij]	grésil	[grézij]
<i>oi</i> :			
In general:	[wa]	moi poil	[mwa] [pwal]
After <i>r</i> ; and in a few other words:	[wa] <sup>1</sup>	croix bois	[krwa] [bwa]
Before checked <i>m</i> or <i>n</i> :	[wɛ̃]	loin	[lwɛ̃]
In the word <i>oignon</i> and its derivatives:	[ɔ]	oignon	[ɔɲɔ̃]
<i>ô</i> :			
In general:	[wa]	boîte	[bwa:it]
After <i>r</i> :	[wa] <sup>1</sup>	croître	[krwa:tr]

<sup>1</sup> Some Frenchmen use the sound-combination [wa] in cases in which others use the sound-combination [wa].

	SOUNDS	EXAMPLÈS	SYMBOLS
<b>80. J:</b>	[ʒ]	je Anjou	[ʒə] [ãʒu]
<b>81. K:</b>	[k]	kilomètre	[kilòmètr]
<b>82. L.</b>			
Single:			
In general:	[l]	la culte tel	[la] [kylt] [tɛl]
In the word <i>gentil- homme</i> :	[j]	gentil- homme	[ʒãtijòm]
In the words <i>cul, soûl, fils, pouls</i> :	silent	soûl fils	[su] [fis]
In the word <i>linceul</i> :	[l] or [j]	linceul	[lɛsœl] or [lɛsœij]
Double:			
In general:	[ll]	aller balle	[alɛ] [bal]
In initial <i>ill-</i> ; and in a few bookish words:	[ll]	illusion allitération	[illyzjɔ̃] [alliterasjɔ̃]
In combination:			
<i>ill</i> medial and <i>il</i> final: see section 79.			
<b>83. M.</b>			
Single:			
Before a vowel- letter:	[m]	mais	[mɛ]
Before a consonant- letter other than <i>n</i> :	silent	temps	[tã]



Before <i>n</i> :	SOUNDS	EXAMPLES	SYMBOLS
In general:	[m]	amnístie automnal	[amnistɪ] [otɔmnal]
In the word <i>automne</i> ; and in the word <i>damner</i> and its derivatives:	silent	automne damner	[otɔn] [dane]
Double:			
In general:	[m]	femme emmener	[fam] [ãme]
In initial <i>imm-</i> :	[mm]	imminent	[imminã]

NOTE. The vowel before a checked *m* (that is, *m* before a consonant-letter other than *m* or *n*, or final) is nasal. Initial *e* is also nasal in *emm-*.

84. N.	SOUNDS	EXAMPLES	SYMBOLS
Single:			
Before a vowel-letter:	[n]	amène	[amein]
Before a consonant-letter; or final:	silent	chanter bien	[ʃãte] [bjã]
Double:			
In general:	[n]	donner	[dɔne]
In initial <i>inn-</i> ; and in a few bookish words:	[nn]	inné annales	[inne] [annal]
In combination:			
<i>gn</i> : see section 77.			

NOTE. The vowel before a checked *n* (that is, *n* before a consonant-letter other than *n*, or final) is nasal, except in final *-ent* in verbs, in the word *monsieur*, and when denasalized in liaison: see section 104. Initial *e* is also nasal in the words *enamourer*, *enivrer*, *enorgueillir*, *ennoblir*, *ennui*, and their derivatives,

85. O.	SOUNDS	EXAMPLES	SYMBOLS
Independent:			
Without written accent:			
In general:	[ɔ]	fol mort	[fɔl] [mɔʁ]
Before <i>s</i> followed by a vowel-letter; before the ending <i>-tion</i> ; and in a few other words:	[o]	rose dévotion tome	[roiz] [devosjɔ̃] [toim]
As the last sound of a word:	[o]	mot	[mo]
Before checked <i>m</i> or <i>n</i> :			
In general:	[ɔ̃]	mon	[mɔ̃]
When denasalized before <i>n</i> in liaison:	[ɔ]	mon ami	[mɔnami]
In the word <i>monsieur</i> :	[ə]	monsieur	[mɛsjø]
With circumflex accent:			
In general:	[o]	tôt côte	[to] [kɔʁt]
In the words <i>hôpital</i> and <i>hôtel</i> :	[ɔ]	hôtel	[ɔtɛl]
In combination:			
<i>ao, aoû</i> : see section 70.			
<i>œ, œê, œu</i> : see section 75.			
<i>oi, oî</i> : see section 79.			

ou:	SOUNDS	EXAMPLES	SYMBOLS
Before a consonant sound; or as the last sound of a word:	[u]	mou tousse	[mu] [tus]
Before a vowel sound:			
In general:	[w]	oui louange	[wi] [lwã:ʒ]
After <i>l</i> or <i>r</i> preceded by a consonant-letter:	[u]	clouer	[klue]
où:	[u]	où	[u]
où:	[u]	goût	[gu]
oy:	[waj]	moyen	[mwajɛ̃]
<b>86. P.</b>			
Independent:			
Initial or medial:			
In general:	[p]	pas appeler psaume	[pa] [aple] [psom]
In the words <i>compte</i> , <i>dompter</i> , <i>exempt</i> , <i>prompt</i> (the second <i>p</i> ), <i>sculpter</i> , <i>sept</i> , and their derivatives; in <i>bap-tême</i> and related words; in the words <i>corps</i> and <i>temps</i> ; and in the verb forms <i>romps</i> and <i>rompt</i> :	silent	compte	[kɔ̃:t]

Final:	SOUNDS	EXAMPLES	SYMBOLS
In general:	silent	coup	[ku]
In the words <i>cap</i> and <i>cep</i> :	[p]	cap	[kap]
In combination: <i>ph</i> : see section 78.			
<b>87. Q.</b>			
Independent:			
In general:	[k]	que coq	[kə] [kək]
In the numeral <i>cinq</i> , when it modifies grammatically a fol- lowing noun begin- ning with a consonant sound:	silent	cinq livres	[sɛ̃li:vʁ]
In combination: <i>cq</i> : see section 72.			
<b>88. R.</b>			
Single:			
In general:	[r]	rue rhume cher	[ry] [rym] [ʃɛ:r]
In final <i>-er</i> in words of more than one syl- lable:			
In general:	silent	donner	[dɔne]
In the words <i>amer</i> , <i>cuiller</i> , <i>enfer</i> , <i>éther</i> , <i>hiver</i> :	[r]	amer	[amɛ:r]
In the words <i>mon- sieur</i> , <i>messieurs</i> , <i>volon- tiers</i> :	silent	monsieur messieurs	[mɔsjø] [mesjø]

Double:	SOUNDS	EXAMPLES	SYMBOLS
In general:	[r]	arrêter arrhes	[arɛtɛ] [a:ɾ]
In initial <i>irr-</i> ; in <i>horreur</i> , <i>terreur</i> , and related words; and in words distinguished only by the double <i>r</i> from other words of different meaning:	[rr]	irrational horrible mourrais ( <i>cf.</i> mourais)	[irrasjɔnal] [ɔrribl] [murre] [mure]
<b>89. S.</b>			
Independent:			
Initial:	[s]	son	[sɔ̃]
Medial:			
In general:	[s]	tension	[tãsɲɔ̃]
Between vowel-letters:			
In general:	[z]	oser vase	[oze] [va:z]
In compound words in which the <i>s</i> begins the second part of the word:	[s]	antiseptique vraisemblable	[ãtiseptik] [vresãblabl]
In <i>trans-</i> before a vowel-letter:			
In general:	[z]	transatlantique	[trãzatlãtik]
In the words <i>transir</i> and <i>transépt</i> :	[s]	transir	[trãsir]
In <i>asbeste</i> , <i>balsamine</i> , <i>presbyte</i> , and related words:	[z]	asbeste	[azbest]

	SOUNDS	EXAMPLES	SYMBOLS
In the verb form <i>est</i> ; and in the words <i>lesquels, mesdames,</i> <i>mesdemoiselles</i> :	silent	<i>est</i> <i>lesquels</i>	[ɛ] [lekɛl]
Final:			
In general:	silent	<i>mes</i> <i>pattes</i> <i>gens</i>	[me] [pat] [ʒɑ̃]
In the words <i>aloès,</i> <i>as, atlas, bis, cassis,</i> <i>cens, ès, fils, hélas,</i> <i>ibis, iris, jadis, laps,</i> <i>lis</i> (the noun), <i>maïs,</i> <i>mars, métis, mœurs,</i> <i>oasis, os</i> (the sin- gular), <i>ours, pathos,</i> <i>plus</i> (when emphat- ic, when meaning "plus," and in the combinations <i>en</i> <i>plus</i> and <i>plus-que-</i> <i>parfait</i> ), <i>relaps, rhi-</i> <i>nocéros, sens, ensus,</i> <i>tous</i> (when emphat- ic, when a pronoun, and when not im- mediately preced- ing a noun), <i>us, vis</i> (the noun):	[s]	<i>aloès</i> <i>fil</i> <i>os</i>	[alœis] [fis] [ɔs]
But final <i>s</i> is silent in the combinations <i>fleur-de-lis</i> and <i>sens commun</i> ; and sometimes in the words <i>mœurs</i> and <i>us</i> .	silent	<i>fleur-de-lis</i>	[flœrdɛli]
In liaison:	[z]	<i>mes amis</i>	[mezami]



In combination:	SOUNDS	EXAMPLES	SYMBOLS
<i>sc, sch</i> : see section 72.			
<b>90. T.</b>			
Initial:	[t]	théâtre tiare ton	[teɑ:tr] [tjɑ:r] [tɔ̃]
Medial:			
In general:	[t]	bête patte	[bɛ:t] [pat]
Before <i>i</i> , followed by a vowel:			
In general:	[s]	nation balbutie- ment démocratie	[nasjɔ̃] [balbysimɑ̃] [demɔkrasi]
In the endings <i>-tié</i> , <i>-tien</i> , <i>-tier</i> , <i>-tiers</i> , <i>-tième</i> ; and in the ending <i>-tie</i> after a consonant:			
In general:	[t]	amitié chrétien partie	[amitje] [kretjɛ̃] [parti]
In the words <i>balbutier</i> , <i>différen-</i> <i>tier</i> , <i>initier</i> , <i>trans-</i> <i>substantier</i> , <i>inep-</i> <i>tie</i> , <i>inertie</i> :	[s]	balbutier	[balbysje]
After <i>s</i> or <i>x</i> ; when the <i>t</i> is the last letter of a verb stem; and in the words <i>gali-</i> <i>matias</i> and <i>étioler</i> :	[t]	question portiez	[kestjɔ̃] [pɔrtje]
In the words <i>asthme</i> and <i>isthme</i> ; and in the verb forms <i>bats</i> , <i>mets</i> , <i>vêts</i> :	silent	asthme bats	[asm] [ba]

Final:	SOUNDS	EXAMPLES	SYMBOLS
In general:	silent	font donnent	[fɔ̃] [dɔ̃n]
In the words <i>brut</i> , <i>chut</i> , <i>dot</i> , <i>fat</i> , <i>huit</i> , <i>lut</i> , <i>mat</i> , <i>net</i> ; <i>compact</i> , <i>con-</i> <i>tact</i> , <i>correct</i> , <i>direct</i> , <i>ex-</i> <i>act</i> , <i>infect</i> , <i>intact</i> , <i>tact</i> , <i>strict</i> ; <i>sept</i> , <i>transept</i> ; <i>est</i> ("east"), <i>ouest</i> , <i>zest</i> ; and in <i>soit</i> when used as an adverb:	[t] brut compact sept est	[bryt] [kɔ̃pakt] [sɛt] [ɛst]	
But final <i>t</i> may be silent in <i>sept</i> , and is always silent in <i>huit</i> , when these words modify gram- matically a follow- ing noun beginning with a consonant sound.	silent	sept livres huit livres	[sɛli:vʁ] or [sɛtli:vʁ] [ɥili:vʁ]
<b>91. U.</b>			
Independent:			
Without written ac- cent:			
Before a consonant- letter or final:			
In general:	[y]	rude tu	[ryd] [ty]
Before checked <i>m</i> or <i>n</i> :			
In general: <sup>1</sup>	[œ̃]	humble commun	[œ̃:bl] [kɔ̃mœ̃]

<sup>1</sup> Many Frenchmen pronounce the word *un* as [ɛ̃]: un jour, [ɛ̃ʒu:r]. This pronunciation is condemned by the purists.

	SOUNDS	EXAMPLES	SYMBOLS
When denasalized before <i>n</i> in liaison: <sup>1</sup>	[œ]	un ami	[œnami]
Before a sounded vowel-letter:			
In general:	[ɥ]	nuit	[nuɥ]
After <i>g</i> or <i>q</i> :			
In general:	silent	guide quand	[gid] [kɑ̃]
In forms of <i>arguer</i> ; and in a few other words:	[ɥ]	arguais aiguille	[argɥɛ] [ɛgɥi:j]
In some bookish words:	[w]	lingual équation	[lɛ̃gwal] [ekwasjɔ̃]
Before final silent <i>e</i> :			
In general:	[y]	due	[dy]
After <i>g</i> or <i>q</i> :			
In general:	silent	langue publique	[lɑ̃:g] [pyblik]
In the ending <i>-guë</i> :	[y]	aiguë	[ɛgy]
With circumflex accent:	[y]	dû	[dy]
In combination:			
<i>au, aou, eau</i> : see section 70.			
<i>eu, eû, œu</i> : see section 75.			

<sup>1</sup> Many Frenchmen pronounce denasalized *un* as [ɛn]: un ami, [ɛnami]. This pronunciation is condemned by the purists: In popular speech a denasalized *un* is often pronounced as [yn]: un ami, [ynami]. With regard to this pronunciation Martinon says (*Comment on prononce le français*, p. 149): "Il est peu de fautes plus choquantes."

	SOUNDS	EXAMPLES	SYMBOLS
<i>ou, où, où</i> : see section 85.			
<i>ue</i> : see section 75.			
<i>uy</i> :	[ɥij]	fuyard appuyer	[fɥijɑ:r] [apɥije]
<b>92. V:</b>	[v]	vœu sève livre	[vø] [sɛiv] [liivr]
<b>93. X.</b>			
Initial:	[ks]	xylophone	[ksilɔfɔn]
Medial:			
In general:	[ks]	axiome	[aksjo:m]
In the prefixes <i>ex-</i> , <i>hex-</i> , <i>sex-</i> , before a vowel sound:	[gz]	exiler hexamètre	[ɛgzile] [ɛgzamɛ:tr]
In the prefix <i>ex-</i> be- fore <i>ce</i> , <i>ci</i> , or <i>s</i> :	[k]	excellent	[ɛksɛlɑ̃]
In the words <i>deux-</i> <i>ième</i> , <i>sixième</i> , <i>dixième</i> , <i>sixaine</i> :	[z]	deuxième	[døzjem]
In the word <i>soixante</i> :	[s]	soixante	[swasɑ̃t]
Final:			
In general:	silent	voix	[vwa]
In the words <i>six</i> and <i>dix</i> :	[s]	six	[sis]
But the <i>x</i> is silent when these words modify grammati- cally a following noun beginning with a consonant sound.	silent	six livres	[siliivr]

	SOUNDS	EXAMPLES	SYMBOLS
In the words <i>dix-huit</i> , <i>dix-huitième</i> , <i>dix-neuf</i> , <i>dix-neuvième</i> :	[z]	dix-huit	[dizɥit]
In a few bookish words:	[ks]	index	[ɛ̃dɛks]
In liaison:	[z]	six hommes	[sizɔm]
<b>94. Y.</b>			
Independent:			
In the word <i>y</i> :	[i]	y	[i]
Before a vowel-letter:			
In general:	[j]	yeux payer	[jø] [pɛje]
Before <i>i</i> :	[i]	payions	[peijɔ̃]
Before a consonant- letter:			
In general:	[i]	lyre hymne	[liɾ] [imn]
Before checked <i>m</i> or <i>n</i> :	[ɛ̃]	nymphé	[nɛ̃ɪf]
In combination:			
<i>ay</i> : see section 70.			
<i>oy</i> : see section 85.			
<i>uy</i> : see section 91.			
<b>95. Z.</b>			
Initial or medial:	[z]	zèle dizaine	[zɛl] [dizɛn]
Final:	silent	nez avez	[ne] [ave]

## FOREIGN WORDS

**96.** Many foreign words (aside from proper names, for which see section 97) are frequently used in French. Some of these words are pronounced as in the language from which they are borrowed; some are pronounced as if they were French words; most of them show a compromise between the original pronunciation and a true French pronunciation. The pronunciation of such words should in general be sought in a dictionary. A few such words, now quite naturalized in French, have been treated in the preceding sections. Certain additional principles and certain special peculiarities may be noted here.

	EXAMPLES	SYMBOLS
Vowel-letters followed by final <i>m</i> or <i>n</i> are in many cases not nasal, and the final <i>m</i> or <i>n</i> is in such cases sounded. The letter <i>e</i> is in such cases pronounced [ɛ], and <i>u</i> is pronounced [ɔ].	amen idem minimum pensum rhum	[amen] [idem] [miniməm] [pēsəm] [rəm]
Final <i>ay</i> and <i>ey</i> are pronounced as [ɛ].	tramway bey	[tramwɛ] [be]
Final <i>b</i> , final <i>d</i> , final <i>p</i> , final <i>r</i> in <i>-er</i> , final <i>s</i> , final <i>t</i> in <i>-st</i> , and final <i>z</i> are sounded in many words.	club nabab talmud julep mater blocus cortès omnibus ballast gaz	[klyb] [nabab] [talmyd] [ʒylep] [mate:r] [bløkys] [körtəs] [ɔmnibys] [balast] [gɑ:z]
<i>Sh</i> is pronounced [ʃ].	shako	[ʃako]
<i>Um</i> and <i>un</i> , not final, are pronounced [ɔ].	lumbago punch	[lɔbago] [pɔ:ʃ]
<i>W</i> and <i>wh</i> are pronounced in some words as [v], and in some as [w].	tramway wagon whist	[tramwɛ] [vagɔ] [wist]
Many words present special peculiarities.	almanach curaçao czar ghetto pouding revolver shilling steamer	[almana] [kyraso] [tsa:r] [geto] [pudɛ:g] [revɔlvɛ:r] [ʃlɛ] [stimœ:r] or [stimer]



PROPER NAMES

97. Proper names in general conform to the principles stated in sections 68-95. Many proper names, however, present peculiarities in pronunciation, usually because they are archaic in spelling, or because they are foreign or of foreign origin. In cases of doubt, the pronunciation of foreign names should be sought in a dictionary. Certain special principles and certain special peculiarities may be noted here.

	EXAMPLES	SYMBOLS
Vowel-letters followed by final <i>m</i> or <i>n</i> are in many cases not nasal, and the final <i>m</i> or <i>n</i> is in such cases sounded. The letter <i>e</i> is in such cases pronounced [e].	Jérusalem Rotterdam Beethoven	[ʒeryzalem] [røterdam] [betøven]
<i>Ae</i> before final <i>n</i> is pronounced [ā].	Caen	[kū]
Final <i>ay</i> and <i>ey</i> are pronounced [e].	Cambray Ney	[kūbrē] [ne]
Final <i>b</i> and <i>d</i> are often sounded.	Achab Alfred Cid	[akab] [alfred] [sid]
<i>En</i> , not final, is often pronounced [ē].	Bengale Benjamin Pensylvanie Rubens	[bēgal] [bēʒamē] [pēsylvani] [rybēs]
<i>L</i> is silent in proper names ending in <i>-auld</i> , <i>-ault</i> , <i>-aulx</i> .	Perrault	[pero]
Final <i>r</i> is sounded in several names of more than one syllable ending in <i>-er</i> .	Esther Luther Jupiter Necker	[ester] [lytēr] [ʒypite:r] [neke:r]
<i>S</i> is silent in the prefix <i>Des-</i> ; and in several names in which it precedes <i>l</i> , <i>n</i> , or <i>t</i> . It is pronounced as [z] in several names in which it precedes <i>b</i> , <i>d</i> , or <i>r</i> , or follows <i>l</i> or <i>r</i> . Final <i>s</i> is sounded in several names.	Descartes Delisle Aisne Estienne Lisbonne Alsace Arras Reims	[dekart] [dəlil] [e:n] [etjen] [lizbøn] [alzas] [aras] [rēs]
Final <i>st</i> is sounded in some names.	Brest Christ Ernest	[brest] [krist] [erdest]
<i>Un</i> , not final, is often pronounced [ū].	Brunswick Dunkerque	[brōsvik] [dōkerk]

*W* is pronounced [v].

*X* is variously treated: in some names it is pronounced as [ks], in some as [gz], in some as [s], in some as [k], and in some, when final, it is silent.

Final *z* is variously pronounced: in some names as [z], in some as [s]. Final *tz* is usually pronounced as [ts], sometimes as [s].

Many names present special peculiarities.

EXAMPLES	SYMBOLS
Wagner	[vagne:r]
Aix-la-Chapelle	[eslaʃapɛl]
Aix-les-Bains	[ɛslebɛ̃]
Alexandre	[alɛksɑ̃:dr]
Auxerre	[osɛ:r]
Auxois	[oswa]
Béatrix	[beatris]
Bordeaux	[bɔrdɔ]
Bruxelles	[brysel]
Félix	[feliks]
Mexique	[mɛksik]
Xénophon	[gzɛnɔfɔ̃]
Xerxès	[gzɛrsɛis]
Ximénès	[kimenɛ:s]
Berlioz	[berljɔ:z]
Buloz	[bylɔ:z]
Cortez	[kɔrtɛs]
Diaz	[dja:z]
Suez	[sɥɛ:z]
Véra-Cruz	[verakry:z]
Austerlitz	[ostɛrlits]
Biarritz	[bjarits]
Fritz	[frits]
Metz	[mɛ:s]
Auch	[ɔʃ]
Bayard	[baja:r]
Biscaye	[biska:j]
Cinq-Mars	[sɛma:r]
Colomb	[kɔlɔ̃]
Enghien	[ɑ̃gɛ̃]
Enoch	[enɔk]
Heine	[ɛn]
Huysmans	[ɥismɑ̃:s]
Jésus-Christ	[ʒɛzykri]
La Fayette	[lafajɛt]
Leyde	[led]
Memphis	[mɛfi:s]
Michel-Ange	[mikɛlɑ̃:ʒ]
Pharaon	[faraɔ̃]
Poë	[pœ]
Sainte-Menehould	[sɛtmœnu]
Saint-Saëns	[sɛsɑ̃:s]
Saône	[so:n]
Staël	[stal]
Warens	[varɑ̃]

# SYNTHESIS

## SYLLABIC DIVISION

98. In Speech. A French word has in actual speech as many syllables as it has vowel sounds.	EXAMPLES	SYMBOLS
In the syllabic division of a French word as actually spoken:	géant	[ʒe-ã]
a single consonant or semi-consonant sound between two vowels goes with the following vowel;	amabilité cochon passer payer travailler	[a-ma-bi-li-te] [kə-ʃõ] [pa-se] [pɛ-je] [tra-va-je]
a group of two sounds of which the first is a consonant and the second a semiconsonant goes with the following vowel;	nation alouette	[na-sjõ] [a-lwet]
a group of two consonant sounds of which the first is an explosive or a fricative and the second is [l] or [r] goes with the following vowel;	sablon après metrons	[sa-blõ] [a-pre] [me-trõ]
any other group of two consonant sounds is divided, the first going with the preceding vowel, and the second with following vowel;	admis rythmique examen acheter instant	[ad-mi] [rit-mik] [ɛg-za-mẽ] [aʃ-te] [ɛs-tã]
any group of three consonant sounds is divided, the first sound going with the preceding vowel, the other two sounds with the following vowel.	malgré	[mal-gre]

**99. In Spelling and Writing.** The rules for the division of a word in spelling, or at the end of a line in writing, are as follows:

	EXAMPLES
The word has as many syllables as it has vowel-letters; except that	gé-ant
the combinations of vowel-letters listed in sections 70, 75, 79, 85, and 91 may not be separated;	Meu-se
<i>i</i> , <i>u</i> , and <i>ou</i> , when representing a semi-consonant sound, may not be separated from a following vowel-letter;	bien-ve-nu re-lui-re oua-te
silent <i>e</i> between <i>g</i> or <i>j</i> and a vowel-letter does not count, and silent <i>u</i> does not count;	man-gea Jean-ne lan-gue an-ti-que
a mute <i>e</i> after a vowel-letter may not be separated from that letter.	é-pée par-tie ci-guë
Note that a mute <i>e</i> after a consonant-letter <i>does</i> count.	re-le-ver por-te
A single consonant-letter other than <i>x</i> goes with the following vowel-letter.	a-ma-bi-li-té
<i>X</i> goes with the preceding vowel-letter.	ex-a-men
The groups <i>ch</i> , <i>ph</i> , <i>th</i> , <i>gn</i> , and all groups of two consonant-letters of which the first is <i>b</i> , <i>c</i> , <i>d</i> , <i>f</i> , <i>g</i> , <i>p</i> , <i>t</i> , or <i>v</i> and the second is <i>l</i> or <i>r</i> go with the following vowel-letter.	a-che-ter di-gne sa-ble a-près
All other groups of two consonant-letters are divided.	ad-mis ab-bes-se vil-le aug-men-ter
A group of three consonant-letters containing one of the combinations <i>ch</i> , <i>ph</i> , <i>th</i> , or <i>gn</i> is so divided as not to separate the <i>ch</i> , <i>ph</i> , <i>th</i> , or <i>gn</i> .	ar-che ath-lè-te

	EXAMPLES
A group of three consonant-letters of which the second is <i>b, c, d, f, g, p, t, or v</i> and the third is <i>l</i> or <i>r</i> is divided between the first of the three letters and the second.	mal-gré met-trons
All other groups of three consonant-letters are divided between the second letter and the third.	promp-te sanc-tion
Prefixes are however usually set off without regard to these rules.	in-stant in-u-tile

## STRESS

## IN A SINGLE WORD

**100.** When a word of two or more syllables, as *amabilité* or *première*, is pronounced separately, all syllables except the last are spoken evenly and as far as possible without stress, and the last is stressed. Even so, the stressed syllable is weaker in French than in English.

The stressed syllable is called the *strong* syllable, the others are called *weak* syllables. It is possible however to distinguish two degrees of weak syllables, namely "secondary" and "weak"; and the tendency in French is toward a succession of secondary, weak, and strong syllables. For instance, in *amabilité* the first and third syllables have a secondary stress, the second and fourth are weak, and the last is strong. In the group *voulez-vous*, the *vou* is secondary, the *lez* is weak, and the *vous* is strong: compare what is said in the next section. The American student should be warned against over-stressing the secondary syllables.

## IN CONNECTED SPEECH

**101. Word Groups.** In connected speech words lose their individuality, and are pronounced in groups, as in the English phrase "Not at all." The length of the group is determined by the sense and by the amount of breath employed. A group of closely connected words becomes, for the purposes of pronunciation, a single long word.



In the pronunciation of such a group of words, all syllables except the last are spoken evenly and with little or no stress (see the preceding section), while the last syllable of all is stressed. Examples:

Nous sommes *joyeux*. [nusəmʒwajø]

Il veut me donner *cela*. [ilvømdønəsla]

Les deux *voleurs* étaient *crucifiés* à ses *côtés*.  
[ledøvølxœr etekrysifje asekote]

De temps en *temps* elle relevait la *tête*.  
[dətāzātā elrølvelatɛt]

Le jeune *homme* doux et *simple* aux *mains* meurtries et gonflées.  
[ləʒœnəm duesɛ̃pl omɛ mœrtriεgɔ̃fle]

When the group ends with a word of two pronounced syllables the stress often falls upon the first of the two. This occurs especially in words ending in *-on*:

C'était la voix de la *nation*! [setelavwadlanasjɔ̃]

**102. Logical and Emotional Stress.** Logical and emotional stress are obtained by stressing a syllable not regularly stressed, as in the English phrase "Sins of omission and of commission":

Il faut se *démettre* ou se *soumettre*.  
[ilfosdemetr usəsumetr]

D'une part il a *gagné*, de l'autre il a *perdu*.  
[dynparilagaɲe dəlotrilaperdy]

*Impossible!* [ɛ̃pəsibl]

*Misérable!* [mizerabl]

In general, emotional stress is made in English by reinforcing the stressed syllable, as in "incredible" or "ridiculous." In French, on the other hand, the stress is often displaced: "incroyable," "ridicule." But when in French the stressed word is in a group of words and begins with a vowel sound, the emotional stress is placed on the second syllable of the word; otherwise it is on the first: "ce *misérable!*"; "c'est *impossible!*"



## VOWEL QUANTITY

103. French vowels are in general short.	EXAMPLES	SYMBOLS
But stressed vowels are long in the cases enumerated below (the phonetic sign indicating length is ː, placed after the long vowel):		
Any stressed vowel is long when followed by one of the sounds [j], [v], [z], [ʒ], or by the sound [r] when that sound is the last sound of the word.	soleil cave rose rage mer meurt	[sɔːlɛːj] [kaːv] [roːz] [raːʒ] [mɛːr] [mœːr]
A stressed vowel written with a circumflex accent is long when followed by a consonant sound; except in <i>êtes</i> , and in the endings of the past absolute and past subjunctive tenses.	maître tête	[mɛːtr] [tɛːt]
The oral vowels [a], [ɑ], [ɛ], [o], and [ø] are long, when stressed, in many words in which they are followed by a consonant sound.	table miracle reine tome meule	[taːbl] [miraːkl] [rɛːn] [toːm] [møːil]
A stressed nasal vowel is always long when followed by a consonant sound.	tante	[tãːt]

## LIAISON

**104.** When a word ending in a consonant-letter which is ordinarily silent is followed immediately by a closely related word beginning with a vowel-letter, with an *h* that is not preventive, or with a *y*, the final consonant-letter of the first word is sometimes sounded, as in *premier an*, [prəmjerā]; *vingt arbres*, [vêtarbr]; *allez-y*, [alezi]. This special sounding of a final consonant-letter is called *liaison* or *linking*.

In ordinary speech it occurs usually in the conditions listed in section 107, seldom otherwise. In poetry and declamation it is used more extensively.

**105.** The letters *n*, *p*, *r*, *t*, and *z* have in liaison their normal values [n], [p], [r], [t], and [z].

*D* sounds as [t].

## EXAMPLES

## SYMBOLS

un grand  
homme

[œgrātəm]

*F* sounds as [v] in *neuf ans* and *neuf heures*; elsewhere as [f].

neuf heures  
un vif intérêt

[nœvœ:r]  
[œvifêterɛ]

*G* sounds as [k].

sang impur

[sâkêpyr]

*S* and *x* sound as [z].

des enfants  
deux amis

[dezâfâ]  
[døzami]

**106.** When *n* is linked, the preceding vowel is partly or wholly denasalized.

An *e* denasalized from [ã] is sounded [a].

en Italie

[anitali]

An *e* denasalized from [ẽ] is sounded [ɛ].

bien aimée

[bjeneme]

	EXAMPLES	SYMBOLS
An <i>o</i> is sounded [ɔ].	mon ami	[mɔnami]
A <i>u</i> is sounded [œ]. <sup>1</sup>	un ami	[œnami]
<b>107.</b> Liaison usually occurs (within the general limits indicated in section 104) in the following combinations:		
In an article or adjective followed by a noun;	les hommes aux amis autres hommes	[lezɔm] [ozami] [otrɛzɔm]
In a plural noun followed by an adjective;	jours heureux les États-Unis	[zurzœrø] [lezetazyni]
In a pronoun followed by a verb;	nous avons nous les avons	[nuzavɔ̃] [nulezavɔ̃]
In a verb followed by a hyphenated pronoun or adverb;	dit-il donnez-en allez-y	[ditil] [dɔnezɑ̃] [alezi]
In an adverb followed by a participle or adjective;	fort ému bien aimable	[fɔrtemy] [bjenemabl]
In a preposition followed by its object;	dans une heure dès à présent	[dɑ̃zɛnœr] [dezaprezɑ̃]
<i>Selon</i> , however, is not linked.	selon eux	[sɛlɔ̃ø]
In certain locutions.	pot à eau pas à pas mort aux rats sang et eau	[pɔtao] [pazapa] [mɔrtora] [sɑ̃keo]
Liaison occurs often, but not invariably, after forms of <i>être</i> and other auxiliary verbs.	je suis à table il est occupé il doit arriver il se fait aimer fais attention <i>but</i> faites attention	[zəsɥizatabl] [iletɔkype] [ildwatarive] [ilsɛfɛtɛme] [fezatɑ̃sjɔ̃] [fetatɑ̃sjɔ̃]

<sup>1</sup> See the footnote on p. 53.

**108.** It is to be noted that final *m* is never linked; that the *t* of *et* is never linked; that the linking of other words ending in *-et* is rare; and that linking does not occur before *huit* or *huitième* (except in the compound words *dix-huit*, *dix-huitième*), or before *onze*, *onzième*, *ouate*, *oui*.

EXAMPLES	SYMBOLS
sang et eau	[sãkeo]
un volet ouvert	[œvøleuve:r]
les huit amis	[leqitami]
mais oui	[mæwi]

## ASSIMILATION

**109.** When in the course of rapid speech a consonant sound which is normally voiced comes directly before a voiceless sound, the voiced consonant changes to the corresponding voiceless consonant.<sup>1</sup>

Similarly, when a consonant which is normally voiceless comes directly before a voiced consonant sound, the voiceless consonant changes to the corresponding voiced consonant.<sup>2</sup>

When a consonant which is normally voiceless comes in rapid speech between two vowels, it changes to the corresponding voiced consonant: see section 105.

EXAMPLES	SYMBOLS
là-dessus	[latsy]
médecin	[metsē]
coup de pied	[kutpje]
le monde civilisé	[ləmõtivilize]
monsieur	[mæsjo] or [msjo] or [psjo]
le second	[ləzgō]
avec Jean	[avægzã]
archevêque de Paris	[arʃøvegðəpari]

<sup>1</sup> Compare the pronunciation of *b* before *s* or *t*: see section 71.

<sup>2</sup> Compare the pronunciation of *anecdote*: see section 72.

## ELISION

**110.** The monosyllables *la, ce, de, je, le, me, ne, que, se, te*, and certain compounds of *que*, such as *jusque, lorsque*, and *quelque*, drop the final letter and are written with an apostrophe in its place when they immediately precede a word beginning with a vowel-letter, an *h* that is not preventive, or *y*.<sup>1</sup>

This elision, however, does not take place when the monosyllable is connected by a hyphen with a preceding verb.

Elision does not take place before preventive *h*, nor before the words *onze, oui, uhlan*. It does not usually take place before *ouate*.

*Si* is elided before *il* or *ils*.

## EXAMPLES

l'âme  
c'est  
d'hier  
j'ai  
je n'ai pas  
qu'avez-vous?  
l'yeuse

est-ce un homme  
ai-je été?  
donnez-le à Jean

le héro  
le onze mai  
du uhlan

s'il est  
s'ils sont

## PITCH

**111.** Pitch is the high or low quality (tone) of a musical sound. In speech, pitch depends on the number of vibrations of the vocal chords within a given period of time.

Since a short body necessarily vibrates faster than a long one, the voices of children generally have a higher pitch than those of adults, their vocal chords being shorter. But speech sounds also differ among themselves as to pitch: [i] is higher than [a] and [a] is higher than [o].<sup>2</sup> In general, French has fewer low notes than English, and therefore the same voice speaking French and English will appear to have a higher pitch in French than in English. At the same time, emotion has a marked effect on the human voice, and the same sentence (or part of it) will fluctuate in pitch according to the emotional element in it: see the following section.

<sup>1</sup> Compare the muting of *e* at the end of a syllable: see section 75.

<sup>2</sup> See Passy, *les Sons du français*, 7th ed., § 150.



## INTONATION

112. Intonation, the musical element of a language, depends on the proper use of voice, and can be learned adequately only from a native — although students will derive great profit from the intelligent use of phonographic records.

It is important to remember that the pronunciation of French as compared with that of English is even, harmonious and regular, with a clear and definite articulation of vowels and consonants (especially the vowels) and a more or less equal alternation of accented (*syllabe forte*) and unaccented (*syllabe faible*) syllables.

In so far, however, as intonation is a rise or a fall of voice in pitch (often quite distinct from the inherent pitch of vowels and consonants), the following principles may be noted as especially applicable to French:

1. In French the voice rises or falls in longer intervals than in English. The range may be an entire octave.

2. The last syllable of a breath-group has a higher ( / ) or a lower pitch ( \ ) than the others:

*Venez-vous* ( / )? Are you coming?

*C'est triste* ( \ ). That is sad.

3. The rise or fall in pitch corresponds to the connotation of the phrase; that is, to the emotion the speaker puts into it. "Surprise" is high, "disappointment" low; "exclamations" are high, "negations" or "refusals" low, etc. "Generally speaking, in French, a comma or semicolon indicates a rise, a note of interrogation or exclamation indicates a more marked rise. A full stop indicates a fall, the end of a paragraph a more marked fall."<sup>1</sup>

*Est-ce qu'il est ici* ( / )? Is he here?

*Assurément non* ( \ )! Certainly not!

*Il a perdu maison* ( / ), *femme* ( / ), *enfants* ( \ ). He has lost home, wife, children.

*Il est venu seul* ( / )! He came alone! (said in surprise.)

*Il est venu seul* ( \ ). He came alone. (said with regret.)

4. Often a rise is preceded by a fall, and vice versa:

*Pour qui me prenez*( \ )-*vous donc* ( / )? Whom do you take me for?

*Enfin* ( / ), *que voulez-vous* ( \ )? Well, what do you expect?

<sup>1</sup> Passy, *les Sons du français*, 7th ed., § 139.



Thus we may mark by a higher pitch that which is most important in a phrase:

*Elle est sortie en pleu(✓)rant (∖).* She went out weeping.

*A tout (✓) jamais (∖).* Forever.

*Parfai(✓)tement (∖)!* Exactly!

Owing to this fact, the end of a sentence is often whispered in French:

*Il y en a beau(✓)coup.* There are many.

*N'y pensons (✓) plus.* Let's think no more of it.

5. It should also be noted that not only single syllables but groups of syllables, indeed entire phrases, may be pronounced on a higher or a lower pitch, according to the meaning that is desired:

「*Tiens, te voilà!*」 I declare, there you are!

「*Allons donc.*」 Come, let's go.

## BIBLIOGRAPHY

(This is a list of the books that have been of most help to the authors. The use of these books is heartily recommended to those who wish to study the subject in greater detail.)

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## EXERCISES

(The numbers of the several Exercises correspond to the numbers of the sections on which they are based.)

### 1

a. With the palms of the hands pressed tightly against the ears, pronounce forcibly "s, z, s, z, s, z, s, z." Note the buzzing in the head which takes place when the voiced sound is pronounced. Note that for the "s" all the sound comes from the friction of the air at the front of the mouth.

b. State the phonetic difference between the two words of each of the following pairs of words: *coast, ghost; pace, base; down, town; case, gaze; dog, talk.*

c. With the aid of a hand mirror locate the various organs of speech; note their form; and examine the movements or changes in position which certain ones may make.

### 3

a. Point out in the following words cases of the representation of the same sound by different letters or combinations of letters: *he, machine, eat, ate, eight, set, many, head, rat, ask, father, all, awl, cot, go, thought, though, through, enough, bough, use, loose, lose, knight, writing, psychology, attention, fox, asked, nephew, rose, dose, lies, ice.*

b. Point out in the same words cases in which the same letters or combinations of letters represent different sounds.

c. Point out the silent consonants in the same words.

## 8

(The phonetic symbols used in Exercises 8-54 have the same value as those used in sections 8-54: see the footnote on p. 6. In doing Exercises 8-62 and the Review Exercises advanced students should in each case identify and spell the French words represented by the phonetic combinations.)

a. Assume the correct vocal position for the production of the sound [i], using a hand mirror; and then produce the sound several times: [i, i, i, i, i, i, i].

b. Pronounce the following phonetic combinations, each of which represents a real French word: [midi, si, sis, pip, ni, vi, vit, fini, ri, li].

## 9

a. Repeat the sound [e].

b. Pronounce: [e, de, ne, bebe, se, ge, le, te, ete, epe].

## 10

a. Repeat the sound [ɛ].

b. Pronounce: [e, ɛ, e, ɛ, e, ɛ, e, ɛ, e, ɛ].

c. [ɛl, bɛl, sɛk, rɛst, fɛrm, sɛt, mɛ, lɛ, pɛ, ɛmɛ].

d. [ɛtɛ, sɛdɛ, ɛfɛ, mɛtɛ, ɛsɛ, gɛtɛ, ɛpɛ, mɛlɛ, sɛtɛ, prɛtɛ].

## 11

a. Repeat the sound [a].

b. Pronounce: [a, la, ta, sa, ma, dra, papa, frapa, madam, kapabl, lwa, fwa].

## FIRST REVIEW: FRONT VOWELS

a. [i, e, ɛ, a; li, le, lɛ, la; mi, me, mɛ, ma; si, se, sɛ, sa].

b. [ide, imite, ɛtɛ, ɛda, inikite, kapasite, abi, desizif, defi, enmi, kaptif, avi, ɛdɛ, evɛk, sɛsɛ, atake, amne, kafe, abe, aspɛ, akademi, akɛptɛ, apɛti, asistɛ].

## 13

- a. Repeat the sound [a].  
 b. Pronounce: [a, a, a, a, a, a, a, a, a, a].  
 c. [ba, pa, ka, ma, trwa, krwa, kla:s, pa:s, pa:t, a:tr].  
 d. [laba, kadna, ramasa, alba:tr, kasa, pasa, anana, ama:s, amasa].

## 14

- a. Repeat the sound [ɔ].  
 b. Pronounce: [fɔl, kɔl, sɔl, blɔk, kɔk, kɔm, sɔm, ɔd, kɔd, mɔd, fɔrs, gɔlf, glɔb, nɔt, ɔ:r, fɔ:r, kɔ:r, nɔ:r, dɔ:r].

## 15

- a. Repeat the sound [o].  
 b. Pronounce: [ɔ, o, ɔ, o, ɔ, o, ɔ, o, ɔ, o].  
 c. [gro, so, o, bo, fo, po:z, o:t, so:t, to:ɪp, so:s, to:m, gro:s].  
 d. [otɔn, kɔrdo, mɔrso, mɔro:z, ɔrmo, pɔmo, mɔnɔpɔl, mozɔle].

## 16

- a. Repeat the sound [u].  
 b. Pronounce: [lu, ku, du, nu, vu, kuku, gu, pul, mu, tu, fu, pu:r, ku:r, du:z, tu:r, blu:z, kuru, surd].

## SECOND REVIEW: BACK VOWELS

a. Practice each of these pairs of sounds back and forth, watching the lips and tongue in the mirror and taking the positions vigorously and firmly: [i, u; e, o; ɛ, ɔ; a, ɔ].

- b. Pronounce: [i, e, ɛ, a, a, ɔ, o, u, li, le, la, lo, lu].  
 c. [sup, so, pɔst, pɔ, dra, rest, pli, likid, difisil, viktım, bebe, pedɛstr, ebɛ:n, ekraze, maladi, sɛrvıs, rıske, mɔne, mɔdɛrn, kilɔmetr, lugaru, feminist, kɔlabɔre, mɔrfın, dramattst, kuto, ɛskɔrt, mɔtıtve, mɔralıst, fula:r, emısfɛ:r, nervozıtte, parad, vudre, poze, dusa:tr, boku, basku:r, lıla, gato, metamɔrfɔ:z].

## 18

a. Repeat the pair of sounds [i, y] with vigorous lip action, mirror in hand.

b. Pronounce these pairs of words with vigorous lip action, taking particular care to keep the tongue tensely in the same position for both vowels: [di, dy; gi, gy; li, ly; mi, my; ni, ny; si, sy; vi, vy].

c. Pronounce: [ty, kry, ply, ry, ryd, nyl, bryn, lyn, dyp, myız, myır, syır, fytyır, kyltyır].

## 19

a. Repeat the pair of sounds [e, ø].

b. Pronounce these pairs of words: [be, bø; de, dø; fe, fø; ge, gø; ne, nø].

c. Pronounce: [fø, pø, vø, dø, ø, sø, krø, krø:z, føıtr, nøıtr].

## 20

a. Repeat the pair of sounds [ɛ, œ].

b. Pronounce these pairs of words: [ɛf, œf; sɛl, œl; nef, nœf; mɛır, mœır; lɛır, lœır; pɛır, pœır].

c. Pronounce: [bœf, gœl, mœbl, vœf, pœpl, kœır, sœır, lœır, flœır].

## 21

[lə, mə, kə, sə, dəsu, ləve, səsi, brəbi, fəze, məsjø, rəpo, vənır, ɔptənır].

## THIRD REVIEW: ORAL VOWELS

[vu, puır, sere, sɛl, pɑ, presi, rəpoze, veır, alɛır, valœır, œrø, filɔzɔf, filɔzɔfik, rival, separe, sykr, aktœır, naivte, ɔratœır, valœrøız, mœır, mœdel, mikrœskœp, malœnet, inatakabl, imitatıf, gard, galœpe, prydrı, ryrıl, syperb, syrıtu, syrprıız, pase, po, gro].



## 23

a. State which of the following words contain nasal vowels: tromper, bien, conter, inimitié, homme, envoyer, iniquité, inviter, monotone, ennemi, automne.

b. State in which of the same words the m or n is sounded.

## 24

a. Repeat the pair of sounds [ɛ, ɛ̃].

b. Pronounce: [mɛin, mɛ̃; vɛin, vɛ̃; sɛin, sɛ̃; pɛin, pɛ̃; plɛin, plɛ̃; trɛin, trɛ̃; gɛin, gɛ̃; lɛin, lɛ̃].

c. [bɛ̃, dɛ̃, fɛ̃, vɛ̃, gɛ̃, mɛ̃, pɛ̃, tɛ̃, tɛ̃:t, sɛ̃, sɛ̃:t, sɛ̃:dr, fɛ̃, fɛ̃:dr, sɛ̃:pl].

## 25

a. Repeat the pair of sounds [a, ā].

b. Pronounce these pairs of words: [pa, pā; ba, bā; ta, tā; ka, kā; ga, gā; a, ā; ma, mā].

c. Pronounce: [sā, rā, vā, lā, grā, ūfā, tā, tāt, tā:pl, lāip, ā:pl, ū:gl].

## 26

a. Repeat the pair of sounds [ɔ, ɔ̃].

b. Pronounce these pairs of words: [bɔn, bɔ̃; dɔn, dɔ̃; sɔn, sɔ̃; tɔn, tɔ̃].

c. Pronounce: [bɔ̃, mɔ̃, lɔ̃, pɔ̃, plɔ̃, frɔ̃, pɔ̃:p, rɔ̃:d, ʃ:kl, kɔ̃:t, mɔ̃:t].

## 27

a. Repeat the pair of sounds [œ, œ̃].

b. Pronounce: [œ̃, brœ̃, kœ̃, defœ̃, kœ̃:mœ̃, okœ̃, tribœ̃, œ̃:bl].

## FOURTH REVIEW: NASAL VOWELS

a. Repeat the series [ɛ̃, ā, ɔ̃, œ̃].

b. Pronounce: [destɛ̃, mɛ̃, mɔ̃tā, ūfā, ūfɛ̃, mɔ̃tɔ̃, tātɔ̃, pāidr, pɛ̃:dr, āprœ̃:t, ūfɔ̃sā, parfœ̃, silā:s, kɔ̃tā, trɔ̃pe, ɛ̃pɔ̃rtœ̃, kelkœ̃, lɔ̃tā, apsɔ̃lymā, defɛ̃nitivmā, œ̃rɔ̃zmā, yniverselmā].

## 29

[bjē, djø, fjei:r, jø, jei:r, ljē, ljø, mjē, mjø, njes, pje, pjes, rjē, sjel, sjø, sjē, sjen, sjekl, tjē, vjē, eseje, batajō, məsjo, fœi:j, kaje, kōbjē, kōse:i:j, vjā:d, pa:i:j].

## 30

[bi:i:j, bi:ja:r, bi:je, fi:i:j, fi:jet, fi:je:l, gi:me, gi:jo:m, gi:jo:tin, ki:i:j, mi:je, pi:je, pi:ja:ɜ, si:jō, ti:ja:ɜ, va:ni:i:j, ʒɑ:ti:jo:m].

## 31

[baji, kœji:r, vjeji, peji].

## 32

[qit, qil, bui, fui, lui, brui, sui, frui, plui, kui:r, ekuel, tpe, saluɑ, suɑ:v, vertuø, dəpui, nuɑ:ɜ].

## 33

[bruji:er, kuji:er, bruijā, ānuji:er, apuji:er, egui:i:j, tujo, esuji:er, fuijā, ekui:er].

## 34

[wi, west, fwe, fwete, alwet, lwe, lwœi:r, dwel, dwœi:r, mwet, nwe, nwe, rwe, rwe, rwi, swe, swete, vwe, avwe, rezwi:r].

## 35

[wa, wa:ɜ, wazif, wazo, bwa:t, bwa, dwa, dwan, fwair, fwas, kwa, kwaf, lwair, lwa:ɜ, mwa, mwal, mwan, mwano, swasɑ:t, vwasi].

## 36

[mwajē, fwaje, lwaje, lwajal, nwaje, swajø, vwaja:ɜ, vwajā, vwajel, dwajē].

## 37

[bwa, krwa, trwa, krwasā, klwa:tr, pwa, pawil].

## 38

[fwě, pwě, pwě:ɪt, swě, mwě, kwě, lwě, lwětě, pęgwě, pwě:ɪdr].

## FIFTH REVIEW: SEMICONSONANTS

[pjes, vwajel, vulje, puɪ, kwair, mwajě, tytwaje, ruɪn, kwarto, eseje, esujie, ɔjo, gryjeɪr, swě, ɥit, dəpuɪ, suɪvr, ljě, pwasō, fuɪjaɪr].

## 42

[bije, bebe, ɛberb, barb, bablø, bəncəɪr, bopəɪr, bulvair, byro, bø, bæf, bæzwě, bě, bādi, bōte, brœ, ble, braɪv, bwair, tabl, debri, kərbo, blamabl].

## 43

[pip, pepě, pepsin, papijō, pɑ, aɪpr, pəpyləɪr, popjeɪr, pul, pyblik, pø, pœpl, pəti, pēsne, pāse, pō:p, prepare, plypaɪr, ā:pl, kapris, eklips, espri, apsəlymā, apstre].

## 44

[di, dedě, destě, dabəɪr, dənabl, dofě, dotā, dət, duble, dyp, idø, pydɔɪr, dədā, dědō, dā, verdœ, drapol].

## 45

[titanik, teɪtr, tety, tatu, tate, bjěto, tətalite, tutafe, tytel, tətənik, tytɔɪr, etě, atāta, tatō, setœ].

## 46-47

[gitair, gete, gəɪr, gaɪr, gato, gotje, gətik, degute, degyste, blagøɪz, blagɔɪr, gě, gūtle, gōfle, vaɪg, lō:g, grō:g, egzekyte, egzakt, egzū:pl].

## 48-49

[kite, kepi, keski, kaket, ka, kəkliko, koko, kuku, kyltyɪr, kø, kəɪr, kərəl, kēzɛɪn, kākā, kikōk, kelkœ, sek, ekrytyɪr, ekwatɔɪr, eksūtrik, eksitabl, prɛtekst].

## 51

[vivifi, vety, verty, vale, vaiz, vɔlkā, vɔtr, vo:tr, vudre, vylgeir, nervø, vœiv, vœuir, vēdikativ, vādrēdi, vivō, vre-sāblabl, lirvr, vjē].

## 52

[fifr, fekō, fɛibl, falsifje, faiz, fɔsfɔir, fokɔl, fulair, fyzi, fø, fœij, fæmel, fē, fāfair, fōtein, defœ, frikase, flanel, eflœere, efrene, swaf].

## 53

[zigzag, zero, zel, bizair, zɔdjak, zoin, zyt, lizøiz, lizœir, rezē, fəzā, mezō, lezœ, egzile, egzamē].

## 54

[sis, sesesjō, sesasjō, sasjete, sɔsjete, sosis, susjø, susjøiz, sypāis, sø, sœir, sœsi, sēserite, sāsusi, sāsō, sfē:ks, skādal, slaiv, spesjal, staty, fas, espais, frūse, eskis].

## 55

[zizā, zezy, zə, zalu, zɔrɜ, zoin, zuzu, zy:ɜ, zø, zœen, zœle, zē:dr, zāvje, zōglœir, azœ, lezā:d, sa:ɜ, buɜi].

## 56

[ʃiʃ, ʃe, ʃeiz, ʃarɜ, ʃāis, ʃɔkɔla, ʃose, ʃu, ʃyʃɔte, peʃœir, kaʃō, viʃi, se:ʃ, ʃoiz].

## 58

[mimik, memēto, mœim, mamā, ma, mœmā, mo, mulē, mynisipal, mønje, mœubl, mænɥe, mē, māke, mōte, pœm, ēterim, mjē, mwa].

## 59

[ni, ne, nef, naif, nœn, nofra:ɜ, nuvo, nymero, nøʃatel, nœf, nœif, nā:t, nōʃalāis, yn, bœn, benevɔl, nasjœnalite].

## 60

[dipite, ēdipe, apes, maṇanim, miṇṇon, apo, swaṇø, ete-  
nœir, seṇā, ɔṇō, diṇ, reṇ, kūpaṇ, bulṇ].

## 61

[ri, riir, redṇiir, rektœir, rair, ra, røk, roik, ru, ry, œrø,  
orœir, rəpa, rē, rā, rō, piir, meir, air, fœir, puir, pyir, scœir,  
bri, kree, drese, fraka, gra, prəpo, tro, vre, ūikr, seidr, kœfr,  
meigr, prəpr, litr, iivr].

## 62

[li, le, lē, la, la, lək, lo, lu, ly, lœir; lē, lā, lō, lœ, il, elit, el,  
bal, pail, kəl, roil, ful, myl, scel, brūil, pli, ble, kle, flak, gla,  
slarv, tabl, eklips, āflame, eigl].

## SIXTH REVIEW: CONSONANTS

[inikite, elevasjō, vestibyl, fanatik, elais, mənətən, fobuir,  
dulurø, lygybr, lyksābuir, fugø, œrøiz, pœir, dāvā, destē,  
ēpresjō, kātite, ētelizamā, ēdispāsabl, trōpe, šātō, lœ, epu-  
vātabl, āprœ, vjeij, sœleij, fœeij, vwasi, dwan, swē, lqi, dəpqi,  
nqai3, vertuø, fijœl, baji, wazo, dwajē, pwa, bæzwē, kuijeir,  
prezōpsjō, apsəlymā, bateim, tytœir, tətalite, dramatisht,  
akutyme, grasjø, efœir, bref, vœlypte, sasjete, fizjələzi, šwa-  
zisō, rəfyi3, zyzmā, myrmyre, anənim, kōpaṇi, ridikyl, tre,  
rāidr, liberte, animal, pretekst, egzazere, rəprəduir, vresā-  
blāis, kəmœ, fryktuø, kalifje, širyzjē, šedœivr, rəkfœir, ljø,  
laba].

## 64-67

a. *Recite the French alphabet.*

b. *Spell the following words, using the "identifying sounds":*  
malcontent, aisément, orthographe, pâtisserie, gloire, habi-  
tude, générosité, national, poursuivre, nécessité, construc-  
tion, chose, zouave, immense, tramway.



## 70

(Each of the several Exercises from 70 to 95 is divided into two parts. In the first part the words are arranged in the order of the rules. In the second part they are arranged alphabetically.)

*Write the following words in phonetic script, and pronounce them:* a, va, lave, salle, madame, malade, Panama, base, bras, camp, lampe, an, sang, sans, dansant, à, là, âne, pâte, dansâmes (*verb*), vrai, fait, paix, aime, aise, aimais, abaisse, dansai (*verb*), sais, faisais (*form of faire*), bain, sain, mainte, faite, faon, Laon, au, faut, aube, autre, Maure, aura, aurait, eau, veau.

Adam, aidâtes (*verb*), aide, aimai (*verb*), allais, apaise, âpre, aune, aurais, aux, balai, bavarde, beaux, cadeau, caisse, Canada, canard, cas, cause, cave, faible, faire, faisait (*form of faire*), fausse, faute, fauve, franc, grand, gras, laisse, ma, maint, masse, pain, palais, parlai, part, pauvre, plaindre, plan, plante, plâtre, rampe, rang, rat, saut, saute, ta, tain, tant, taon, taupe, vain, vainc, vase.

## 71-74

base, abîme, arabe, table, arbre, sabbatique, absence, obtenir, aplomb, cabane, école, curé, crime, oracle, secondaire, respect, cent, vice, cyprès, bec, choc, franc, instinct, broc, tabac, accaparer, accomplir, accumulation, accent, occident, cheval, charge, déchirer, chronologie, chaos, catéchumène, chimie, chérubin, tachygraphe, archéologie, brachial, acquisition, scapin, scorpion, bousculer, scrupule, scélérat, science, schématique, reçu, désert, madame, tu vends, grand.

abbesse, absolu, accabler, accepter, accommoder, acquiescer, archevêque, archiépiscopal, aspect, Bacchus, bébé, bicyclette, blamable, bloc, brise, cadet, cécité, chimère, chose, chrétien, chronomètre, clerc, cocher, colère, Colomb, cric crac, diligent, écarter, échine, éclipse, féculé, jonc, menaça,



nid, obstacle, occuper, orchestre, problème, racine, sacré, scabreux, sceptique, schismatique, scintiller, scribe, sculpteur, sec, seconder, sud, descends.

## 75

elfe, escapade, ethnique, effacer, effroi, essai, essouffler, essuyer, et, embrasser, emmagasiner, enquête, enamourer, ennoblir, ennemi, il en a, sagesse, sec, ferme, dessert, descendance, dessous, destin, solennel, innocemment, hennir, parler, boulanger, assez, chanter, livres, mes, ses, novembre, remplace, couvent, dent, rien, doyen, viendra, chaldéen, parisien, Orient, patience, inconscient, ils parlent, changeons, gageure, Jean, médecin, nettement, acheter, vase, manqueroit, allemand, le chemin, debout, regard, bretelle, crever, Richelieu, relieur, marcherions, relever, essaierais, donnez-le, développer, je le veux, je ne le veux pas, je le demande, je te le demande, je ne te le demande pas, un petit, une petite, la leçon, la bonne leçon, un bout de cigare, une boîte de cigares, le cousin de Madame, la cousine de Madame, beaucoup de livres, une douzaine de livres, la fenêtre, cette fenêtre, je demande, Charles demande, mademoiselle, une demoiselle, asseyez-vous, répétez, abbé, chanté, préoccupé, puissé-je, chanté-je, élève, père, rivière, espèce, tête, forêt, prêtre, ciguë, ambiguë, peine, seize, peigne, teint, peindre, sommeil, merveille, Marseille, Corneille, veuf, jeune, peuple, heureuse, glaneuse, deuxième, pleut, deux, peu, à jeun, eu, j'eusse, jeûne, vous êtes, œillade, moelle, oesophage, œcuménique, cœur, œufs, bœufs, cercueil, recueillir.

abaissement, aiguë, aller, ardemment, avec repos, bel, berceuse, bouchers, bouteille, brise, c'est ce que je dis, chanteriez, chèvre, chez, chien, chrétien, clef, convenient, décidé, demandez, de ne recevoir, dès, descente, description, dessécher, dessus, dussé-je, échangé, écoeurer, effort, effronté, eh, elles chantent, emmurer, empire, employer,

enivrer, ennuyer, enveloppe, ère, esclave, espérance, essayer, essui, et, éteint, examen, femme, fête, feu, feuille, feutre, grelot, idée, il arrive de Paris, il va de Paris, ils se revoient, impatience, jeûner, j'eus, la cheminée, la petite, le lieu, lentement, le repos, les repas, lettre, mangea, même, meuble, Meung, Meuse, moment, mouvement, Noël, nous eûmes, œdipe, œil, œillet, orgueilleux, païen, pareil, parlé-je, patri-cien, peut, plumes, poêle, premier, prenez-le, prudemment, quotient, redemander, reine, retenir, revenez vite, rougeâtre, s'asseyant, second, sein, sembler, sempiternel, s'en aller, seul, sévère, sœur, souvenir, tes, tout ce que je ne dis pas, une petite, veine, veux, vieille, vœu, voilà ce que c'est, volontiers.

## 76-78

facile, faible, femme, refuser, fifre, effort, chef, nef, juif, cerf, clef, œufs, neuf crayons, galant, gonfler, guerre, général, gigantesque, gymnastique, agile, ménage, globe, maigre, doigtier, vingtaine, rang, étang, coing, long, sang et eau, agglomération, suggestion, dédaigner, Avignon, signe, imprégnation, habitant, harmonie, heure, histoire, horloge, humilité, hyperbole, la haine, la harpe, trahison, cahot, thèse, théorie, rythme, phonographe, phonétique, philosophe.

affliger, agglutination, ahuri, apathie, bœufs, bourg, chef-d'œuvre, compagnon, désigné, diagnostique, doigt, ébahi, exagérer, flèche, futur, gagner, garde, germe, gilet, gorge, gris, guttural, gymnaste, habile, hareng, herbe, hier, honneur, humain, hygiène, le hâvre, le héros, l'héroïne, méfier, nerf, neuf, neuf livres, orthographe, photographe, phrase, poing, rage, sang, soif, suggérer, théologie, veuf, vinaigre, vingtième.

## 79

ici, iniquité, livide, haïr, diable, bien, pièce, reliure, païen, brioche, lapin, évincer, indien, impoli, timbre, coïntéressé, Nîmes, vous dormîtes, nous tînmes, fois, moi, froid, mois,

foin, besoin, boîte, cloître, grenouille, cueille, fille, quille, papillon, billion, ville, mille, mail, conseil, exil, fil, profil, gentil, gentilshommes, chenil, mil ("millet").

abîme, bail, baril, billard, bois, chenille, civil, coïndication, conseille, croître, doigt, famille, feuille, fin, fusil, grésil, héroïque, jambe, idée, il, imminent, impatient, infidèle, labiale, loi, million, moins, nous vîmes, oignon, outil, pareil, principal, publia, rigide, rivière, roi, sien, simplement, soin, tranquille, vil, village, vous vîntes.

## 80-84

jaloux, jeudi, joie, judicieux, déjà, déjeuner, bijou, képi, kiosque, moka, bifteck, labourer, lecture, liberté, locomotif, lumière, lycée, élève, relief, animal, seul, fil, table, gentilhomme, soûl, illégal, illimitable, syllabe, villa, fille, billion, billard, travail, fauteuil, machin, mécanicien, menu, miroir, muer, animer, camp, septembre, symbole, impur, faim, Reims, parfum, comble, omniscient, omnipotence, gymnastique, automnal, condamner, homme, comme, sommet, immense, immoral, nappe, neige, noce, nymphe, générosité, âne, vent, rien, moyen, ils veulent, honnête, ennemi, ils prennent, innover, Cinna, vigne, reconnaissance, enamourer, enorgueillir, ennui.

acajou, ajourner, Allah, année, automne, bel, calcul, calomnie, canal, carnaval, coke, cul, damner, enivrer, ennoblir, essaim, examen, famille, félicité, femme, flambeau, gant, gemme, humble, ignition, illettré, illogique, ils flânent, ils viennent, immobile, injuste, inné, innombrable, jamais, je, joli, juin, kilomètre, koran, lac, légume, linceul, lingerie, loisir, luxe, lynx, mail, malheur, manger, mêler, mimique, monsieur, muraille, mythe, nage, nécessité, nid, nuance, nul, omission, omnipotent, omniscience, peuple, recueil, rempart, rossignol, simple, solennel, somme, somnambule, sympathie, tombeau, tranquille, ville.

## 85

coq, fort, votre, sotté, monopole, prose, roseau, notion, émotion, zone, lot, trop, piano, son, savon, chantons, oncle, sombre, nom, mont, son enfant, cône, Rhône, le nôtre, rôtisserie, hôpital, août, il, moelle, poêle, œuf, œufs, sœur, vœu, toi, croix, besoin, boîte, chou, poudre, bouche, course, couard, douane, prouesse, inouï, dégoût, loyal, voyez.

alouette, blond, bois, brouette, chose, chouan, clouer, colonel, coude, courage, cyclone, dégoûté, douce, encore, fois, fouet, foyer, hôtel, jonc, le vôtre, mon ami, monsieur, nos, non, ouï-dire, pomme, pont, pose, pot, potion, promotion, raison, repos, robe, rôle, rompre, rose, roue, sot, soyez, tombe, trône.

## 86-90

papillon, perpétrer, tapage, frapper, rapport, psychologie, compter, exempt, sculpteur, baptiser, temps, il rompt, camp, trop, galop, cep, photographie, quatre, qui-vive, coq, cinq, cinq livres, le cinq janvier, grecque, rapidité, renaissance, fureur, car, fier, marbre, acheter, boucher, amer, enfer, hiver, messieurs, rhétorique, interrogation, irrégulier, horrible, courais, courrais, saint, servant, testament, penser, assemblée, visage, pesant, désigner, antisocial, contresens, transaction, transitif, transir, asbeste, presbytère, lesquelles, mesdemoiselles, ses, secrets, vers, as, cassis, fils ("son"), ibis, jadis, lis (*noun*), mars, mœurs, os (*singular*), pathos, plus-que-parfait, rhinocéros, ensus, us, fleur-de-lis, ses hommes, absolu, disciple, esclave, scolastique, schisme, type, utile, thème, athlète, cité, lettre, formation, diplomatie, prophétie, facétieux, amitié, inimitié, héritier, Gautier, huitième, modestie, ineptie, balbutier, initier, digestion, galimatias, étioier, huit, correct, exact, intact, strict, est ("east"), zest.

aloès, antiseptique, appétit, aristocratie, balsamique, beaucoup, bis, boulanger, cap, capricieux, catarrhe, cens, champ, chose, cœur, contact, corps, cuiller, descriptive, en



plus, entier, épître, est ("is"), été, éther, étioier, fat, hélas, hier, huit, huit livres, le huit décembre, inertie, infect, insister, iris, irrémédiable, j'acquerais, j'acquerrais, je romps, laps, les, les idées, livres, loup, mais, massacre, matière, mesdames, métis, moitié, monsieur, oasis, obscure, opposé, ouest, ours, papier, pasteur, pathétique, phosphore, pitié, poser, prérogative, prétention, promener, promptitude, psychique, quelquefois, quinze, quoique, raconteur, redompter, règle, relaps, royal, sabot, scandale, scène, sens, sens commun, sept, sept plumes, le sept juillet, septième, société, sortie, substantiel, suggestion, tact, tante, terre, terreur, tête, tous, transalpin, transept, transit, transsubstantier, vers, vis (*noun*), volontiers, vraisemblance.

## 91

unique, pureté, bu, écu, chacun, défunt, parfum, un homme, nuage, minuit, fuite, guitare, qualité, bague, épique, arguez, nous arguons, aiguille, contiguïté, linguiste, août, maudire, poteau, joyeux, hauteur, sœur, ouvrage, ou, guérir, essuyant, revue, harangue, ambiguë.

ambiguïté, bateau, cœur, contiguë, dénué, emprunter, ennuyer, feu, goût, guerre, humble, ils arguèrent, lingual, mauvais, nu, peur, phonétique, quitter, reçu, remuer, rue, soutenir, taquiner, tulipe, un article, utile, vœu, vous arguez.

## 92-95

valet, vivacité, frivole, lèvres, xylographie, expansif, exquis, fixer, maxime, prétexte, examen, exemple, exister, exubérance, hexagone, sexagénaire, excentrique, excitation, exsuder, dixième, prix, crucifix, veaux, choux, chanceux, dix, le six juin, dix-huitième, larynx, onyx, dix ans, noyer, tuyau, moyen, asseyions, cyprès, byzantin, style, sympathie, syntaxe, zigzag, zouave, azur, assez, écoutez.

allez, bazar, croyez, deux, dix-huit, dix-neuf, dynamite, employiez, exact, exaltation, excéder, exciser, exhibition, expirer, exsangue, extension, fauve, flux, furieux, hexamètre, inexorable, lynx, lyrique, paix, préfix, rayonner, rêve, six, six amis, six crayons, sixième, soixante, syndicat, texte, thym, venin, vexer, vrai, xylophage, y, yeux, zéphyr, zone.

## 98-99

*a. Divide these words into syllables as in speech, using phonetic script:* fini, bouquet, grosseur, iniquité, façonner, machine, gagner, mangeons, habiller, bataillon, enfantine, figuier, Juliette, girouette, depuis, secouer, épuisé, appointements, société, noblesse, sabre, emplette, hydrophobie, attraction, gonfler, islam, Richelieu, agriculture, agressif, microscope, murmure, absolu, quelquefois, excellence, arbrisseau, meurtrier, dextrement, électrique, paysage, travaillons, bague, entrée, acheter, redevenir, exemple, philosophie, enseigner, mépris, diphthongue, monarchique, contraction, onctueux.

actif, amuser, appuyé, âpreté, athlétique, atlantique, bataille, boucherie, cacher, cahier, client, coloniser, condition, conduire, constitution, contrée, difficile, discipline, docile, doucement, écrire, église, épargner, épique, éther, exact, fidélité, filtration, fléau, grasseyer, guichet, hébreu, hygiène, incliner, israélite, juger, manquer, marbrerie, municipalité, nettoyer, noble, obligé, offrir, ouvrage, pourpré, régner, séduisant, songer, soulier, tourterelles, village.

*b. Divide the same words into syllables as in spelling and writing.*

## 100-101

*Stress properly the following words and groups:* chat, rat, chien; table, chaise, livre; bonnet, chapeau, casquette; animer, subjuguier, diriger; absurdité, ineffaçable, artificiel; uniformité, incapacité, inégalité; impossibilité, insupporta-



blement, constitutionnellement; dédain, individualisation, vrai, invraisemblablement, intelligence, user, indicible, expansion; des livres, des plumes, des crayons; qu'il dit, qui le dit, il le dit; c'est à moi, remplacez-les, allez vite; un signalement, un signe allemand; il les apprit, il les a pris; Jean m'a donné ça, il est trop habile, prêtez-moi des plumes; vous savez qu'il est là, c'était le petit tambour, l'enfant était couché; le capitaine s'arrêta, il ne se tint pas satisfait, c'était fait des ménagements.

## 103

a. *Tell whether the stressed vowel in each of these words is long or short, and why:* été, inimitié, sec, élément, beau, égalité, conseil, fille, grave, chose, chauffage, mort, derrière, cire, bête, même, abîme, sûr, tasse, plaine, nègre, saule, zone, feutre, feindre, humble, chambre, sombre, blonde, importance, pont.

aimable, alors, âme, bientôt, chanté, chaume, classe, croyance, élève, épaule, fête, fini, gant, grande, j'emprunte, juge, manière, meute, moi, monde, morose, neutre, oncle, père, quitter, rôle, seuil, simple, tendre, veille, veine, yeux, zouave.

b. *Pronounce the words, bringing out clearly the difference between the long and short vowels.*

## 104-108

*Read these phrases, making the proper liaisons:* Bien aimable, trop aimé, dernier avis, nuit et jour, chez eux, pied-à-terre, du bœuf à la mode, un long hiver, de bons amis, deux enfants, il y en a, en avant, rien à faire, mon enfant, un homme, vous avez, ils ont, les églises, de grands édifices, ces élèves, un grand homme, de petits oiseaux, des langues étrangères, des bains agréables, les bras étendus, des amis heureux, faut-il, écrivent-ils, parlons-en, allez-y, très étonné, plus heureux, moins attaché, dans un livre, sans amis, en

Italie, devant elle, sous un ciel bleu, selon elle, de temps en temps, mot à mot, pas à pas, tout à coup, de plus en plus, vis-à-vis, tout à l'heure, un nom étranger, lui et elle, un objet évident, ces huit livres, dix-huit, ses onze enfants, en eau, en haut, les héros, les héroïnes, les auteurs, les hauteurs, mes haines, des habits, ses yeux, aux hommes, les haricots, un i, un nid, des harpes, je les hais.

## 109

*Point out in these words the cases of assimilations which are regular or might occur in rapid speech:* absolument, abstenir, obtenir, médecin, tout de suite, une tasse de thé, ils ne savent pas, femme de chambre, là-dessous, en face de lui, coup de pied, à côté de sa chaise, le second, une masse de baigneurs, anecdote, obscur, beaucoup de choses.

## PHONETIC READINGS

(Vowels in bold-face type are to be stressed. Except when the stress has been shifted, for emphasis or other reasons, a stressed vowel marks the end of a stress-group. A single vertical line (|) marks the end of a breath-group. It denotes a break in the continuity of the breath, and while one does not always need to take breath at the end of such a group there should be no pause for breath within it. Two vertical lines (||) mark a full stop or a decided pause. A small circle (◦) below a voiced consonant denotes that, in fluent reading, it is unvoiced by assimilation. To simplify the reading, spaces have been left between words, and consonants resulting from liaison stand alone. This division is not phonetic, however, and it should be remembered that a stress-group is treated as a single word, and consists of a succession of syllables with stress on the last. A single consonant is always pronounced with the following vowel.)

### 1. la sal də klɑ:ɪs<sup>1</sup>

vwaɪ la sal də klɑ:ɪs. lə mə:tr e le z elɛ:v sɔ̃ də la sal  
də klɑ:ɪs. lə mə:tr e dbu dvā la klɑ:ɪs. le z elɛ:v sɔ̃ t asi  
syr de bā. lə mə:trə parl o z elɛ:v. il po:z de kɛstjʃ. le  
z elɛ:v repʃid.

lə mə:tr. — mari, w ɛ la ta:ɪbl? 5

mari. — vwala la ta:ɪbl.

lə mə:tr. — tre bjě. zā, w ɛ la plym?

zā. — la plum . . .

lə mə:tr. — mə nʃ! mə nʃ! pa la plum, la plym!

zā. — la plim. 10

lə mə:tr. — nɔ̃ nɔ̃ nɔ̃ nɔ̃ nɔ̃! ekute e repete; y, y, y.

zā. — y, y, y.

lə mə:tr. — tre bjě! mētnā; ly, ly, ly.

<sup>1</sup> This exercise was suggested by one in the *Fransk Laesebog* of O. Jespersen and V. Stigaard, Copenhagen, 1915.

- zã. — ly, ly, ly.
- 15 lə mɛ:ɪɾ. — ply, plym, la plym.  
 zã. — ply, plym, la plym.  
 lə mɛ:ɪɾ. — bʃ. mɛtnã, zã, w ɛ la plym?  
 zã. — la plym ɛ sur . . .  
 lə mɛ:ɪɾ. — mɛ mɔ̃ n ami!
- 20 zã. — syr! syr la ta:bl.  
 lə mɛ:ɪɾ. — mɛ wi! mɛtnã, repete: la plym ɛ syr la  
 ta:bl.  
 zã. — la plym ɛ syr la ta:bl.  
 mari. — pardʃ, msjø. ɔ̃ sɔn.
- 25 lə mɛ:ɪɾ. — e bjɛ! la lsɔ̃ ɛ fini. o rvwa:ɪr mɛ z ãfã.  
 la kla:s. — o rvwa:ɪr mɛsjø.

## 2. œ n adrwa kalkylatœ:r ||

œ poi:vɾə savwajɑ:ɪr | rɛgɑ:ɾdɛ avɛk ãvi la butik d œ  
 bulãze.|| le pti pɛ etale syr yn ta:bl | eksite sɔ̃ n apɛti, |  
 mɛ z il n avɛ pa z œ su dã sa pɔʃ.||

ãfɛ il ã:ɪɾ e dmã:d: || “kɔ̃bjɛ se pti pɛ?” || — “du:z pur  
 5 ʃi:z su,” repɔ̃ l bulãze.|| — “a! du:z pur ʃi:z su; | tre  
 bjɛ.|| ʒ œre dɔ̃:k ʃi:z pɛti pɛ pur di su, | dis pur nø su, |  
 nœf pur ɥi su, | ɥit pur sɛ su, | set pur si su, | sis pur sɛ  
 su, | sɛ:k pur katrɛ su, | katrɛ pur trwɑ su, | trwɑ pur dø  
 su, | dø pur œ su, | e œ pur rjɛ.|| e bjɛ, msjø, | œ sœl  
 10 syfi; || avɛk vɔ̃ɾɛ pɛrmisjɔ̃, ʒɔ̃ mãzre sɛlɥi si.|| mɛrsi,  
 msjø, | e o rvwa:ɪr!” ||

## 3. la ptit fi:j e l kɔ̃dyktœ:r ||

yn pɛtit fi:j ɛ t asi:z sœl | dã l kwɛ d œ vɑgø dɛ ʃmɛ d  
 fɛ:r.|| lə kɔ̃dyktœ:r pa:s pur prãidrɛ le bije; || la ptit  
 fi:j prezã:ɪt œ bije dɛ dmi plas.||

— kel a:z avɛ vu? | lɥi di l kɔ̃dyktœ:r.||

- 3 e sēik ā, mæsjo. || 5  
 — vu n ave pa ply d sēik ā? ||  
 — nð, mæsjo; || ā ſmē d feir 3 e sēik ā, | a la mezð 3 ā  
 n e set. ||  
 — a . . . | e vu vwajaze z ēsi scæl? ||  
 — nð, mæsjo, | set dam laba, o miljo dy vagð, | e ma io  
 tāt. ||  
 — e kel a:3 vōtrō tāt a t el? ||  
 — el a vētnœv ā. ||  
 — el n a k vētnœv ā? ||  
 — wi, mæsjo. || 15  
 — kel a:3 ave t el l ane dernjeir? ||  
 — el ave vētnœv ā. ||  
 — e kel a:3 ave t el l ane avā? ||  
 — vētnœv ā; || el a tuzur vētnœv ā. ||

#### 4. l urs e le dō ſasœir ||

dō ſasœir ejā bəzwē d arzā, | aleir truve œ maršā d  
 furyr, | e lqi diir: || “dā la mōtaj vwazin, | il j a œ n urs  
 enorm dō nu z avō truve la pist. || nu sōm sertē d lō tqe. ||  
 si vu vule nu dōne sū frā, | nu vu z apōtrō bjēto sa po.” ||

lō maršā lœr dōna le sū frā, | e le dō ſasœir partir pur 5  
 la mōtaj. || a pe:n j ete t il z arive | kō l urs s avāsa ver  
 ø, o pti tro, | ā pusā de grōnmā z efrējā. ||

lōrskō le ſasœir l apersyr, | il fyr sezi d terrœir | e ſer-  
 ſeir le mwajē d eſape o terribl animal. || l œ d ø grēpa syr  
 œ n arbr, | e l o:trō s kuſa par tēir, | rētē sō sufl e fi l mō:r. || 10  
 l urs vē lō fiere dō tu le kōte; || me vwajā k il nō buze  
 pa | e k il nō respire pa, | il lō kry mō:r, | e s elwapa sā  
 lqi fer dō mal, | kar le z urs n em pa. le kada:vr. ||

kā l urs y disparity, | lō ſasœir ki ete syr l arbrō desādi, |  
 s aprōſa d sō kōpañð e lqi dmāda, | pur s mōke dō lqi: || 15  
 “k e s kō l urs t a di t a l ørēj?” ||



— “il m a di,” | repōdi l o:tr, | “k il nə fo pu vū:drə la  
po d l urs | avū d l avwar tʃe.”||

### 5. œ marʃe ||

œ vjeʃ avair fe vni:r œ metsɛ | pur vwar sa fam tre  
malad.|| læ metsɛ | ki kəneʃe sō n əm, | dəmā:d kən arū:ʒ  
dabə:r sez ənəre:r.||

“swat,” | di l avair, | “ʒə vu dənre dø sū frū, | kə vu  
5 tye ma fam u k vu la gerisje.”||

læ metsɛ aksept, | mɛ malgre se swɛ, | la fam mœ:r.||  
kelkə tū z aprɛ, | il vjɛ reklame sō n arʒā.||

“kel arʒā?” | di l avair.|| “ave vu geri ma fam?”||

— “nɔ, || ʒə n l e pa geri.”||

10 — “alə:r vu l ave tʃe?”||

— “tʃe!|| o | kel əœ:r!|| vu save bjɛ kə nɔ.”||

— “e bjɛ, || pʊiskə vu n l ave ni geri | ni tʃe, | kə  
dmāde vu?”||

### 6. le ry e le kafe ||

l aspe d la ry | dā le vil frāse:z | a kelkəʃo:z də parti-  
kylje.|| le z abitā pas boku d tū də:r | e le ry sō rūdy  
osi agreabl kə pōsibl.||

dā le grād vil, | le ry sō larʒ e plāte d arbr; || se prəm-  
5 nad s apel bulvar.|| le nōbrø bulvar | ki travers pari ā  
tu sū:s | kōtriby a fe:r də set vil | la ply bel kapital dy  
mō:d; || le z espas z uvə:r | ki s nəm plas, | sō rūdy ge par  
de z arbr e de fōtəm.||

la parti d la ry rezerve o pjetɔ | ɛ kuvert d asfalt u d  
10 gravje, | il j a de bā su lez arbr | u l ɔ pø sə rpoze.|| ɔ n  
aroz frekamā le ry ā n ete, | pur āpeʃe la pusje:r d s  
elve.||

də nōbrø kafe | debərdā syr le trətwar | ɛvit sɔ ki pa:s |



a s aswa:r a l ð:brə də lœr tã:t | dəvã də zəli ptit ta:blə də  
marbrə blã. || boku d zã vð s i aswa:r: || də zœn z əfisje | 15  
ã bel yniform blø e ru:z, | galð d ər | e sa:br eklatã; || də  
vjø mesjø | ki fym gravmã lœr sigar | ã lizã l zurnal; || de  
negosjã | ki diskyt lez afær | ã byvã lœr bøk də bjær; ||  
de dam ã twalet ge | avek lœr mari u lœr frær; || de zœn  
zã də lwazi:r | ki rgard le pasã; || dez etydjã | ki ri e ki 20  
koz a ot vwa | ã fymã de sigaret u d gros pip. ||

le garsø d kafe, | afere, | sə glis ãtrə le ſe:z e le ta:bl, |  
la servjet su l bra, | balãsã adrwatmã syr də pti plato |  
de ve:r lō z e mē:s, | de ta:s də kafe, | də pti ve:r d kəŋak. ||

ðn ãtã læ brʊi de buſð ki sət, | læ gluglu de bute:j, | læ 25  
ſøk de ve:r | e mil otrə brʊi dy mem zã:r. ||

boku d zã pa:s yn grãid parti d la zurne o kafe. || s e t  
o kafe k le kœmersã fð suvã lez afær, | kə l vwaja:zœir  
ekri se letr, | k le z etydjã diskyt la pølitik | e k le flancœir  
pa:s læ tã. || s e t o kafe k le kœmi s delu:s d lœr fatig | ã 30  
zvwã yn parti d bijar u d kart. ||

de myzisjē lwe par læ prøprietær dy kafe | fõt ãtã:drə  
də tã z ã tã | yn myzik agreabl. ||

## 7. pørtre de serf<sup>1</sup> ||

l ð vwa sertē z animo faruſ, | de ma:l e de fœmel, | repãdy  
par la kũpaŋ, | nwa:r, livid, e tu bryle dy sœle:j, | ataſe z  
a la tær | k il fu:j e k il rœmy | avek yn øpinjatræte ēvēr  
sibl. || il z ð kœm yn vwa artikyle, | e kût il sœ leiv syr  
lœr pje, | il mð:tr yn fas ymœ:n; || e ã n efe, | il sð de z 5  
œm. || il sœ rti:r la nʊi dã de tanjær | u il vi:v də pē nwa:r,  
d o e də rasin; || il z eparŋ o z ø:trə z œm la pe:n də sœme, |  
də laburē | e də rkœji:r pur vi:vr, | e merit ēisi | də n pa  
mã:ke d sə pē | kil z ð sœme. ||

la bryjær.

<sup>1</sup> This selection is an illustration of slow and emphatic style.

8. la grammaire<sup>1</sup>||

sɛm prəmje:r.||

ʒã, | pɥi maʃy, | pɥi blã:ʃ.||

(o lve dy rido, | ʒã rã:ʒ d la vesel | dəvã t.œ byfe ki s  
truv a go:ʃ, | o prəmje plã.||)

ʒã. — l ãnɥi d la vesel | kãt ð l a rãʒe | s ɛ k i fo la  
derãʒe.|| (œ saladje lɥi eʃap de mɛ e s kã:s.||)

maʃy (ãtrã). — paf!||

ʒã. — sakrãblø!| lã saladje dore!||

5 maʃy. — ty trava:j bjɛ, | twa!||

ʒã. — a!| s n ɛ kã l veterine:r! . . .|| vu m ave fe pœ:r.||

maʃy. — k ɛ s kã va dir msjø kabusa, | tɔ me:tr, | ã  
vwajã set fabrik də kastanet?||

ʒã (ramasã le mørso). — i n la vera pa . . .|| ʒ ãtœ:r le  
10 mørso o fɔ dy ʒardɛ . . .|| ʒ e la yn pøtit fo:s . . .|| pre d l  
abrikøtje . . .|| s ɛ prœpr | e gazøne.||

blã:ʃ (ãtrã par la drwat, | prəmje plã ||). — ʒã!|| (aper-  
søvã maʃy.) a!| bõʒu:r msjø maʃy.||

maʃy (salqã). — madmwazel.||

15 blã:ʃ (a ʒã). — ty n a pa vy l saladje dore?||

ʒã (kaʃã le mørso dã sã tablie ||). — nɔ, madmwazel.||

blã:ʃ. — ʒø l ʃerʃ | pur y met de frœ:z.||

ʒã. — i dwat et reste dã l byfe d la sal a mãʒe.||

blã:ʃ. — ʒ ve vwair . . .| s ɛ t etønã la kãtite d vesel  
20 ki dispæ . . .||

ʒã. — ð n kã:s purtã rjɛ . . .|| (blã:ʃ sœ:r par la go:ʃ, |  
prəmje plã.||)

<sup>1</sup> This selection is an illustration of familiar conversational style.

se:n dø ||

zã, | maʃy, | pɥi kabusa ||

maʃy. — a bjě, | ty a d l aplʃ, twa!||

zã. — dam, | si el save k sō saladje e kase . . . | sa lɥi fre  
d la peim, | a set dæmwazel.||

maʃy. — a sa!| zə vjě pur la vaʃ . . .||

zã. — o!| s e t inytil.||

maʃy. — purkwa?||

zã. — el e mært || il pare k el ave t avale œ pti mərso  
d karaf . . . | mal ũtere.||

maʃy. — a!| vwala!| ty n krø:z pa z ase.||

zã. — s e vre . . . | me i fe si ʃo dɥi œ mwa!||

maʃy. — a sa!| s e t əʒurdɥi l grã ʒuir!| tō met dwa t  
et dā tu se z eta.||

zã. — purkwa?||

maʃy. — s e dā dɔz œir | k ɔ va elir l prezidã dy kəmis  
agrikəl d arpaʒɔ.||

zã. — krwaje vu k məsjø kabusa swa rnəme?||

maʃy. — ʒ n ũ dut pa. || ʒ e deʒa by trez ver d vě |  
a sō n ɛtāsʃɔ.||

zã. — vre?|| e bjě, sa n pare pa.||

maʃy. — zə kabal pur tō mærtɥ. || s e ʒyst, | ʒ e la pra-  
tik d la mezɔ.||

zã. — il a œ kōkyrã | kj e t œ malē, | msjø ʃafine, | œ  
n ũsjē n avwe . . . || dəpɥi œ mwa | i n fe k koze avek  
le peizã . . . ||

maʃy. — i fe mjø k sa. || dimã:ʃ dernje, | il a ete a 25  
pari, | e il ũ n e rvəny | avek yn sēkātən də pti balō ru:ʒ |  
ki s ũlerv tu sæl || e i le z a distribɥe gratis | o z ũfã d  
la klas agrikəl.||

zã. — a!| s e tre fəir!|

maʃy. — wi, | me ʒ e pare l ku || ʒ e repãdy l brɥi | k 30  
le balɔ | atire la græl . . . || e ʃ le z a tus krəve.||

3ã. — kəl diplōmat kə s per maʃy!||

maʃy. — nu n vulō pa d ʃafine || a ba ʃafine!|| œ n  
ētrigā . . . || ki fe v̄nir d etāip | sō veterineir!||

35 3ã. — a!| vwala!||

maʃy. — s k i nu fo, s e msjø kabusa | œ n əm səbr  
. . . | e ēstruī! . . . | kar ɔ pø diir k s e t œ savā, | səlqi  
la!||

3ã. — kū t a sa . . . | i rest de z œir z ūtjeir dā sō ka-  
40 bine, | avek œ liv a la mē . . . | l œij fiks . . . | la teit imə-  
bil . . . | kəm s i n kōprəne pa. ||

maʃy. — i refleʃi. ||

3ã. — i krø:z . . . || (apersəvā kabusa. ||) lə wasi . . . |  
(mātrā le mərso dy saladje. ||) ʒ ve feir kəm lqi | ʒ ve  
45 krø:ze. ||

labiʃ.

### 9. lə ʃe:n e l rozo ||

lə ʃe:n | œ ʒuir | dit o rozo: ||

“vu z ave bjē syʒe | d akyze la natyir; ||  
œ rwatəle | pur vu | e t œ pəzā fardo; ||

lə mwē:drə vā | ki d avātyir |

5 fe ride la fas də l o, ||

vu z əbli:ʒ | a bese la te:t; ||

səpādā kə mō frɔ, || o kəkə:z parɛ:j, ||

nō kōtā d arete | le rejɔ dy səlɛ:j, ||

braiv l efəir də la tūpeit. ||

10 tu vu z e t akilɔ, || tu mə sā:blə zefiir. ||

ākə:r | si vu nesje z a l abri dy fœja:ʒ |

dō ʒə ku:vrə lə vwazina:ʒ, |

vu n ərje pa tā t a sufriir; ||

ʒə vu defādre də l ɔra:ʒ: ||

15 mē vu nese | lə ply suvā |

syr le z ymi:d bəir | de rwajom dy vā. ||

la natyir | ūveir vu | mə sā:blə bjē n ēʒyst.” ||

“votrə kōpasjɔ” || lqi repōdi l arbyst, ||

"pair d œ bɔ̃ natyrel; || mɛ kite sɔ̃ susi:||  
 le vɑ̃ mɑ̃ sɔ̃ mwɛ̃ k a vu rɛduta:bl;|| 20  
 ʒə pli e nɑ̃ rɔ̃ pa.|| vu z ave ʒysk isi |  
 kɔ̃trɛ lœr ku z epuvɑ̃ta:bl |  
 reziste | sɑ̃ kurbe lɑ̃ do;||  
 mɛ z atɑ̃dɔ̃ la fɛ̃" || kɑ̃m il dizɛ se mo, |  
 dy bu dɑ̃ l ɔ̃rizɔ̃ | akur avɛk fyri | 25  
 lɑ̃ ply tɛrriblɑ̃ de z œfɑ̃ |  
 kɑ̃ lɑ̃ nɑ̃r y pɑ̃rte | ʒyskɑ̃ la | dɑ̃ se flɑ̃.||  
 l arbrɛ tʃɛ̃ bɔ̃; || lɑ̃ rozo pli.||  
 lɑ̃ vɑ̃ rɛdu:blɛ se z efɑ̃r, |  
 e fɛ̃ si bjɛ̃ | k il dɛrasinɑ̃ | 30  
 sɛlɔ̃ʒi dɑ̃ ki la tɛrt | o sjɛl etɛ vwazinɑ̃, |  
 e dɔ̃ le pje tuʒɛ t a l œpi:r de mɑ̃r.||

la fɔ̃ten.

10. a kwa bɔ̃ œtɑ̃:dr ||

a kwa bɔ̃ œtɑ̃:dr |  
 le z wazo de bwa?||  
 l wazo lɑ̃ ply tɑ̃:dr |  
 ʃɑ̃:tɑ̃ dɑ̃ ta vwa.||

kɑ̃ djø mɔ̃:tr u vwal | 5  
 le z astrɑ̃ de sjø!||  
 lɑ̃ ply pyr etwal |  
 bri:jɑ̃ dɑ̃ te z jø.||

k avril rɛnuvɛl |  
 lɑ̃ ʒardɛ̃ œ flœ:r!|| 10  
 la flœ:r lɑ̃ ply bel |  
 flœ:ri dɑ̃ tɔ̃ kœ:r.||



se t wazo də flɑ:m, |  
 se t astrə dy zu:r, |  
 15 setə flœ:r də l a:m, |  
 s apələ l amu:r. ||

viktœ:r ygo.

## 11. 1 albatrəs ||

suvã | pur s amyze | le z əmə d ekipa:ʒ  
 prənə de z albatrəs, | vastə z wazo de mœ:r, |  
 ki sɥivə, | ɛdɔ̃lã kɔ̃paʁɔ̃ də vwaja:ʒ, |  
 læ navirə glisã | syr le gufrə z amœ:r. ||

5 a pœ:nə | le z ɔ̃ t il depoze syr le plã:ʒ, |  
 kə se rwa də l azy:r, | maladrwa | e ɔ̃tø, |  
 le:sə pitø:zəmã | lœr grã:də z elə blã:ʒ  
 kəmə de z avirɔ̃ | trene r a kote d ø. ||

10 sə vwajaʒœ:r ele | kəm il ɛ go:ʒ e vœ:l! ||  
 lɥi, nage:r si bo, | k il ɛ kəmik e le! |  
 l œ̃ n agasə sɔ̃ bek | avek œ̃ brylə gœ:l, |  
 l o:trə mim ã bwatã | l ɛfirmə ki vœle! ||

15 læ pœ:rt ɛ sãbla:bl o prẽ:sə de nye: |  
 ki ã:rtə la tãpœ:rt | e sə ri də l arʒe; ||  
 egzile syr læ səl | o miljø de ye:, |  
 se z ɛilə də zeã l ãpœ:ʒə də marʒe. ||

bodle:r.



# FRENCH SELECTIONS FOR ORAL PRACTICE

## 1. A FABLE IN VERSE, WITH INTERLINEAR PHONETIC SCRIPT

Une grenouille vit un bœuf  
yngɾənu:ʝə      vitæbœf

Qui lui sembla de belle taille.  
kilqisūbla      dəbelta:ʝ

Elle qui n'était pas grosse en tout comme un œuf,  
elə      kinetɛpagro:s      ātu      kɔmœncef

Envieuse, s'étend, et s'enfle, et se travaille  
āvjø:zə      setā      esū:fl      esətrava:ʝ

Pour égaler l'animal en grosseur;  
puregale      lanimal      āgrosœ:r

Disant: "Regardez bien, ma sœur,  
dizā      rɔgardebjē      masœ:r

Est-ce assez? dites-moi; n'y suis-je point encore?  
esase      ditmwa      nisqizpwētākɔ:r

— Nenni — M'y voici donc? — Point du tout — M'y voilà?  
nani      mivwasidō:k      pwēdytu      mivwala

— Vous n'en approchez point." La chétive pécore  
vunānaprɔʃɛpwē      laʃeti:vpekɔ:r

S'enfla si bien qu'elle creva.  
sūfla      sibjē      kelkrəva

Le monde est plein de gens qui ne sont pas plus sages:  
ləmō:deplēdəzā      kinəsɔpɔplysa:ʝ

Tout bourgeois veut bâtir comme les grands seigneurs,  
tuburʝwa      vɔbatir      kɔmlegrāseɲœ:r

Tout petit prince a des ambassadeurs;  
tupətɪprē:s      adezūbasadœ:r

Tout marquis veut avoir des pages.  
tumarki      vɔtavwardepa:ʝ

LA FONTAINE, *la Grenouille qui veut se faire  
aussi grosse que le bœuf.*

## 2. NARRATIVE PROSE

M<sup>me</sup> Loisel connut la vie horrible des nécessiteux. Elle prit son parti, d'ailleurs, tout d'un coup, héroïquement. Il fallait payer cette dette effroyable. Elle payerait. On renvoya la bonne; on changea de logement; on loua sous les toits une mansarde.

Elle connut les gros travaux du ménage, les odieuses besognes de la cuisine. Elle lava la vaisselle, usant ses ongles roses sur les poteries grasses et le fond des casseroles. Elle savonna le linge sale, les chemises et les torchons, qu'elle faisait sécher sur une corde; elle descendit à la rue, chaque matin, les ordures, et monta l'eau, s'arrêtant à chaque étage pour souffler. Et, vêtue comme une femme du peuple, elle alla chez le fruitier, chez l'épicier, chez le boucher, le panier au bras, marchandant, injuriée, défendant sou a sou son misérable argent.

Il fallait chaque mois payer des billets, en renouveler d'autres, obtenir du temps.

Le mari travaillait, le soir, à mettre au net les comptes d'un commerçant, et la nuit, souvent, il faisait de la copie à cinq sous la page.

Et cette vie dura dix ans.

Au bout de dix ans, ils avaient tout restitué, tout, avec le taux de l'usure, et l'accumulation des intérêts superposés.

Madame Loisel semblait vieille, maintenant. Elle était devenue la femme forte, et dure, et rude, des ménages pauvres. Mal peignée, avec les jupes de travers et les mains rouges, elle parlait haut, lavait à grande eau les planchers. Mais parfois, lorsque son mari était au bureau, elle s'asseyait auprès de la fenêtre, et elle songeait à cette soirée d'autrefois, à ce bal où elle avait été si belle et si fêtée.

Que serait-il arrivé si elle n'avait point perdu cette parure? Qui sait? qui sait? Comme la vie est singulière,

changeante! Comme il faut peu de chose pour vous perdre ou vous sauver!

GUY DE MAUPASSANT, *la Parure*.

### 3. DRAMATIC PROSE

GASTON. Eh bien! cher beau-père, comment gouvernez-vous ce petit désespoir? Êtes-vous toujours furieux contre votre panier percé de gendre? Avez-vous pris votre parti?

POIRIER. Non, monsieur; mais j'ai pris un parti.

GASTON. Violent?

POIRIER. Nécessaire.

GASTON. Y a-t-il de l'indiscrétion à vous demander?

POIRIER. Au contraire, monsieur, c'est une explication que je vous dois . . . En vous donnant ma fille et un million, je m'imaginai que vous consentiriez à prendre une position.

GASTON. Ne revenons pas là-dessus, je vous prie.

POIRIER. Je n'y reviens que pour mémoire. Je reconnais que j'ai eu tort d'imaginer qu'un gentilhomme consentirait à s'occuper comme un homme, et je passe condamnation: mais, dans mon erreur, je vous ai laissé mettre ma maison sur un ton que je ne peux pas soutenir à moi seul, et puisqu'il est bien convenu que nous n'avons, à nous deux, que ma fortune, il me paraît juste, raisonnable et nécessaire de supprimer de mon train ce qu'il me faut rabattre de mes espérances. J'ai donc songé à quelques réformes que vous approuverez sans doute . . .

GASTON. Allez, Sully! allez, Turgot! coupez, taillez, j'y consens! Vous me trouvez en belle humeur, profitez-en.

POIRIER. Je suis ravi de votre condescendance. J'ai donc décidé, arrêté, ordonné . . .

GASTON. Permettez, beau-père! si vous avez décidé, arrêté, ordonné, il me paraît superflu que vous me consultiez.

POIRIER. Aussi ne vous consulté-je pas; je vous mets au courant, voilà tout.

GASTON. Ah! vous ne me consultez pas?

POIRIER. Cela vous étonne?

GASTON. Un peu; mais je vous l'ai dit, je suis en belle humeur.

POIRIER. Ma première réforme, mon cher garçon . . .

GASTON. Vous voulez dire mon cher Gaston, je pense? La langue vous a fourché.

POIRIER. Cher Gaston, cher garçon! c'est tout un! De beau-père à gendre, la familiarité est permise.

GASTON. Et de votre part, monsieur Poirier, elle me flatte et m'honore. Vous disiez donc que votre première réforme? . . .

POIRIER. C'est, monsieur, que vous me fassiez le plaisir de ne plus me gouailler. Je suis las de vous servir de plastron.

GASTON. Là, là, monsieur Poirier, ne vous fâchez pas!

POIRIER. Je sais très bien que vous me tenez pour un très petit personnage et pour un très petit esprit . . . mais . . .

GASTON. Où prenez-vous cela?

POIRIER. Mais vous saurez qu'il y a plus de cervelle dans ma pantoufle que sous votre chapeau.

GASTON. Ah! fi! voilà qui est trivial . . . vous parlez comme un homme du commun.

POIRIER. Je ne suis pas un marquis, moi!

GASTON. Ne le dites pas si haut, on finirait par le croire.

AUGIER, *le Gendre de M. Poirier*, III, 2.

#### 4. CLASSIC VERSE

DON RODRIGUE. — Sous moi donc cette troupe s'avance  
Et porte sur le front une mâle assurance.

Nous partîmes cinq cents; mais, par un prompt renfort,  
Nous nous vîmes trois mille en arrivant au port,

Tant, à nous voir marcher avec un tel visage,  
Les plus épouvantés reprenaient de courage!  
J'en cache les deux tiers, aussitôt qu'arrivés,  
Dans le fond des vaisseaux qui lors furent trouvés;  
Le reste, dont le nombre augmentait à toute heure,  
Brûlant d'impatience, autour de moi demeure,  
Se couche contre terre, et sans faire aucun bruit,  
Passe une bonne part d'une si belle nuit.  
Par mon commandement, la garde en fait de même,  
Et, se tenant cachée, aide à mon stratagème;  
Et je feins hardiment d'avoir reçu de vous  
L'ordre qu'on me voit suivre et que je donne à tous.

CORNEILLE, *le Cid*, IV, 3.

#### 5. LYRIC VERSE

C'est le moment crépusculaire.  
J'admire, assis sous un portail,  
Ce reste de jour dont s'éclaire  
La dernière heure du travail.

Dans les terres de nuit baignées  
Je contemple, ému, les haillons  
D'un vieillard qui jette à poignées  
La moisson future aux sillons.

Sa haute silhouette noire  
Domine les profonds labours.  
On sent à quel point il doit croire  
A la fuite utile des jours.

Il marche dans la plaine immense,  
Va, vient, lance la graine au loin,  
Rouvre sa main, et recommence,  
Et je médite, obscur témoin.



Pendant que, déployant ses voiles,  
L'ombre, où se mêle une rumeur,  
Semble élargir jusqu'aux étoiles  
Le geste auguste du semeur.

VICTOR HUGO, "Saison des semailles: le Soir,"  
from *Chansons des rues et des bois*.

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