The Roman Pronunciation of Latin

William B. Iveson

The following rules are based on the actual pronunciation of Latin by the clergy of the Province of Rome. They are divided into six areas:

I - Vowels
II - Consecutive Vowels
III - Dieresis
IV - Diphthongs
V - Consonants and Consonant/Vowel Combinations
VI - Double Consonants (same consonant twice)

For clarity of pronunciation, accented syllables are capitalized.

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I - Vowels

The vitality of the ecclesiastical Latin pronunciation emanates from the vowels. Although each vowel has a different sound, this sound must NEVER vary or be altered in any way. When singing, avoid anticipating consonants.

A - always an open vowel and pronounced as the "A" in *father*.

E - pronounced approximately as the "E" in *let* but with more resonance. This effect may be obtained by shaping the mouth so as to simulate the vowel "A" when "pronouncing "E", i.e. staying away from the bright "E" sound by dropping the jaw toward the "A" position. NEVER subscribe to using the somewhat universal aberration of giving the "E" a long sound as in *say*.

Example: Deus (DEH-oos); not (DAY-oos).

I - as "E" in *equal* and never as "I" in *bit*.

O - this is the European "O" not found in English but pronounced as the "O" in Dostoevsky or Dohnanyi. In English it is approximated by the "AW" in *law* but is much shorter; never as the "O" in *open*.

Example: Domine (DAW-mee-neh); not (DOH-mee-neh).

U - as "OO" in *moon*, never as "U" in *use*.

Y - exactly the same as the Latin vowel "I".

II - Consecutive Vowels

Consecutive vowels must be pronounced SEPARATELY and DISTINCTLY. There are three exceptions:

(1) "AE", "OE" - these vowels are pronounced as the vowel "E" except in words with the dieresis (see Section III).

Example: AE - as in saeculum (SEH-koo-loom; aeternam, irae; etc.

OE - as in poenis (PEH-nees); coeli; hoedis; etc.

(2) Diphthongs (see Section Iv).

(3) "UA", "UE", "UI", and "UO" - when preceded by a "Q" or a "G", the emphasis should be on the second vowel.

Example:

UA - as in loquator (law-KWAH-tawr).

UE - as in langueat (LAHN-gweh-aht).

UI - as in sanguinis (SAHN-gwee-nees).

UO - as in quoque (KWAW-kweh).

III - Dieresis

Two dots placed over the second of two consecutive vowels to indicate that the second vowel is to be pronounced in a separate syllable.

Example:

AE - as in Israel (EES-raw-ehl); Michael (MEE-kah-ehl).

OE - as in Noe (NAW-eh); Poema (paw-EH-mah).

IV - Diphthongs

The sound produced by pronouncing two vowels as a single syllable. When singing, sustain the first vowel for the entire length of the note, pronouncing the second vowel rapidly just before passing

Example:

on to the next syllable.

AU - as in autem (AH OO-tehm).

AY - as in Raymundi (Rah ee-MOON-dee).

EU - as in euge (EH OO-jeh).

V - Consonants and Consonant/Vowel Combinations

B - as in English

C - before "E", "I", "Y", "AE", and "OE" - soft "CH" as in *chap*. In all other cases it has a hard sound as the letter "K".

Example: coeli (CEH-lee); amici (ah-MEE-chee); cruce (KROO-cheh); saecula (SEH-koo-lah).

CC - before "E", "I", "Y", "AE", and "OE" - as the "TCH" in *wretch*.

Example: ecce (EH-tcheh).

CH - always pronounced as a "K".

Example: chorus (KAW-roos); cherubim (KEHR-oo-beem).

D - as in English.

EX - when used alone, as "EKS".

When beginning a word and combining it with a consonant, "EX" is still pronounced as "EKS".

Example: expecto (eks-PEHK-taw); excelsis (eks-CHEHL-sees), *not* (egs-SHELL-sees).

When beginning a word and combining it with a vowel, "EX" is pronounced as "EGS".

Example: exivit (egs-EE-veet); exaudi (egs-AH OO-dee).

G - before "E", "I", "Y", "AE", and "OE" - soft "G" as in *gem*. In all other cases "G" has a hard sound as in *gold*.

Example: genite (JEHN-ee-teh); gloria (GLAW-ree-ah).

GN - similar to the "NI" in *onion* or *dominion*. EXTREMELY RARE: when "GN" starts a word, both letters are to be pronounced.

Example: dignus (DEE-nyoos); magnificat (mah-NYEE-feecaht); gnaritas (G'NAR-ee-tahs).

H - is silent. Two exceptions: *mihi* was originally *michi* and is pronounced MEE-kee. *Nihil* was originally *nichil* and is pronounced NEE-keel.

Example: hora (AW-rah).

J - as "Y" in *yes*.

Example: Jesus (YEH-soos); ejus (EH-yoos).

K - as in English.

L - as in English.

M - as in English. More stress should be placed on words beginning with "M", less on secondary syllables.

N - as in English.

P - as in English

PH - as the letter "F".

Example: phonascus (fawn-AHS-koos); phasma (FAHS-mah).

PS - when "PS" starts a word, the "P" is mute even though in these Greek derived words, both letters are pronounced in the Greek language.

Example: psalterio (sahl-TEHR-ee-aw); psalant (SAHL-ahnt).

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Bylaws ---

shall make its formal report at the opening business session of the National Convention. Other nominations may be made from the floor. Exceptions to this rule may be made by the Nominating Committee as needed in the election of Division Chairmen at Division Conventions.

Section 4. Election shall be by ballot of the active members present. The nominee for each office receiving the majority of votes cast shall be declared elected. In the event of a tie, standard election procedures shall be followed.

Section 5. In the election of Division Representatives (Chairmen) at Division Meetings, the active members of each division shall elect the representative from that division.

Section 6. The Second Vice President and the Assembly of State Chairmen shall recommend election procedures to be used in the States.

ARTICLE XV
VOTING BY MAIL

Section 1. The Board of Directors may authorize voting by mail for the purpose of conducting a biennial National or Division election, or for any other purposes for which a vote of the membership of the Association shall be required. Mail voting shall be conducted in accordance with the instructions of the Board and Executive Committee, and provision shall be made for all active members to receive ballots and the necessary supporting information in ample time to return their ballots before the date of the close of the voting. Such closing date shall be designated by the Executive Committee and printed on all ballots and other material issued to the members preliminary to the vote by mail. It is expressly stipulated that voting by mail, when duly authorized, shall be conducted instead of voting at the time and place of a meeting at which said voting would normally take place, or during the interim between regular meetings; there shall be no combination of the two voting procedures for an election, or for any other purpose for which balloting by the membership may be required.

Section 2. This Bylaw applies to Division elections as well as National elections. When Division elections by mail are authorized, the Executive Secretary and committees of members representing the Divisions shall conduct the voting in accordance with the procedures prescribed by the Executive Committee.

ARTICLE XVI
RELATIONSHIPS WITH OTHER ORGANIZATIONS

Section 1. Cooperative relationships, including conventions and other activities, may be exercised by the Association with other educational associations, as authorized by the Board of Directors. This may include membership of the Association in organizations of national scope, such as the National Music Council, and associated relationships with the Music Educators National Conference.

Section 2. The Association shall work cooperatively with other associations for the improvement of choral music and the standards and practices of the choral director at the state, division, and national levels.

ARTICLE XVII
OFFICIAL ORGAN

Section 1. The official publication of the Association shall be **The Choral Journal.**

ARTICLE XVIII
DISPOSITION OF ASSETS IN CASE OF DISBANDMENT

Section 1. It is stipulated that, in the event of liquidation, funds of the American Choral Directors Association remaining in the treasury after all financial obligations have been taken care of, shall be utilized only for the purpose of furtherance of choral music education in the United States, and shall be executed by the Board of Directors.

ARTICLE XIX
RULES OF ORDER

Robert's Rules of Order Revised shall be the authority for all questions of procedure in business meetings not covered by these Bylaws.

ARTICLE XX
AMENDMENTS

The Bylaws may be amended at any session of a Biennial National Meeting by a two-thirds vote of the active members present, the proposed changes having been announced at least twenty-four hours prior to said session.

The Roman ---

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Q - as in the letter "K".

Example: qui (KWEE); quam (KWAHM).

R - as in English but with a SMALL turn as the tongue strikes against the hard palate. Over emphasis of the "R" sounds affected.

S - as "S" in *send* but NEVER the as the sound of "Z" as in *zero.*

SC - before "E", "I", "Y", "AE", and "OE" - as "SH" in *shine.* In all other cases as "SK" in *sky.*

Example: sciat (SHEE-aht); scriptura (skreep-TOO-rah).

TH - as "T" because the "H" is mute in Latin.

Example: thesis (TEH-sees); Catholicam (Kah-TAW-lee-kahm).

TI - when followed by a vowel, "TI" is pronounced as *tsee.* Exceptions: when preceded by an "S", "T", "X"; or when "Ti" starts a word.

Example: etiam (EH-tsee-ahm); hostia (AWS-tee-ah); petitionem (peh-Tee-tsee-AW-nehm); mixtio (MEEKS-tee-aw).

TY - as "tee".

Example: tympano (TEEM-pah-naw); tyrannus (tee-RAHN-noos).

V - as in English; not as in Classical Latin.

X - as "KS" as in *flocks.*

Example: lux (LOOKS) - do NOT give "looks" an English pronounciation; dexteram (DEHKS-teh-rahm).

Y - the same as the Latin letter "I".

Example: Kyrie (Kee-ree-eh); phryges (FREE-jehs).

Z - as "DZ" and NOT as "DS".

Example: - Nazareth (NAH-dzah reht); Lazarus (LAH-dzah-roos).

VI - Double Consonants

When pronouncing the same consonant doubled, it must be doubled in intensity.

Example: illa (EEL-lah); not (EE-lah). terra (TERH-rah; not (TEHR-ah). favilla (fah-VEEL-lah); not (fah-VEE-lah).

The Musically ---

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sidered the musical merit of each individual number in the program. However, the effectiveness of a choral concert will be measured in terms of its totality, rather than the merits of single numbers within it. A room may be filled with pieces of furniture, each of which is an art work, yet unless suitability of style, color, design and pattern, etc., are considered, the aggregate effect may be unfortunate.

It has been said that program planning is an art. This is so, and every art has its techniques and methods. We hope the suggested techniques for achieving the musically designed and integrated choral concert will be helpful. Our own experience in developing and employing them has been gratifying.

ACDA MEMBER WINS COMPETITION AWARD

Winner of the Conductor's Guild of Capitol University, Columbus, Ohio, 1964 competition for an anthem was recently announced as Roderick Evans, ACDA member of Mansfield, Ohio. The winning selection is titled "Unto the Lord, O Sing Ye" and is written for Mixed Chorus with organ accompaniment and is published by Carl Fischer, Inc. Evans is Supervisor of Vocal Music in the Lexington, Ohio, school system and resides at Mansfield. Our hearty congratulations to Rod for the honor.