

# **PRACTICAL GUIDE TO GERMAN PRONOUNCIATION**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649326686

Practical guide to German pronunciation by Edward Albert Grossmann

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**EDWARD ALBERT GROSSMANN**

**PRACTICAL GUIDE  
TO GERMAN  
PRONOUNCIATION**



PRACTICAL GUIDE  
TO  
**German Pronunciation**

WITH A

*Simple and Accurate Transcription of German  
Sounds, for Teachers and Learners*

BY

EDWARD ALBERT GROSSMANN

For many years in Dr. Arthur H. Cutler's School, and late at the  
Institute of Musical Art of New York



NEW YORK  
MCMX

Educ T 1719.10.435

✓  
HARVARD COLLEGE LIBRARY  
GIFT OF  
PROF. WILLIAM G. HOWARD  
JUL 5 1935

COPYRIGHT 1910  
By EDWARD ALBERT GROSSMANN

Press of J. J. Little & Ives Co.  
New York

---

## PREFACE.

---

This "Guide," the result of over thirty years' experience in teaching, both in Germany and in America, aims to give in a simple and direct way

**A PHONETIC TRANSCRIPTION OF GERMAN  
SOUNDS,**

enabling the student from the start to acquire an accurate pronunciation of the language—*even without a teacher.*

The author makes this seemingly bold assertion because he has for twenty-four years tested the method in the Cutler School, N. Y., and lately at the Institute of Musical Art of New York, where an accurate pronunciation for singers is a *sine qua non*. He is fully aware that almost all the phonetic works of the present day abound in technicalities and symbols which, while greatly appreciated by teachers or scholars, are apt to discourage the beginner in phonetics.

The author has therefore endeavored to use plain language and to reduce to a minimum his special symbols.

In the summer of 1909 he had the privilege and pleasure of meeting Prof. Viëtor and of attending his lectures on Phonetics at the summer course at Marburg University. For valuable hints and for the kind personal interest shown by this distinguished authority on phonetics, the author wishes to express his gratitude and at the same time to acknowledge his indebtedness to the works of Wilhelm Viëtor, George Hempi, Friedrich Blatz and Laura Soames, as well as to the more popular works by Oskar Guttman, Carl Julius Krumbach, A. Fritsch, Gg. Hoffmann, Edward Schinzel and Toussaint-Langenscheidt.

The author takes the liberty of calling attention to his small but original contribution to the literature of the subject in the symbolization of the palatal "ch" as heard in "ich," etc., and which hitherto has not been adequately symbolized in any work on phonetics that has come under his notice.

EDWARD A. GROSSMANN.

New York, October, 1909.



Henry Sweet, M.A., Ph.D., LL.D., corresponding member of the Munich Academy of Sciences, formerly President of the Philological Society, says in his work, "The Practical Study of Languages," "*A Guide for Teachers and Learners*" (Chapter III): "The first and most obvious advantage of a phonetic notation is that the learner who has once mastered the elementary sounds of the language, together with the elementary symbols of the notation he employs, *is able to read off any phonetically written text with certainty, without having to burden his memory with rules of pronunciation.\** . . ."

"Phonetic notation helps the ear in many ways. *The spoken word is fleeting, the written word is permanent.\** However often the learner has the elements of such a word as *ennui* repeated to him, it is still a help to have the impressions of his ear confirmed by association with the written symbols of its transliteration. . . . Even the quickest linguist is helped by phonetic notation."

Oxford, February, 1899.

---

"The organs of speech can be brought by intellectual training into a complete obedience to the

---

\* The italics as far as and including the word "permanent" are mine.—E. A. G

will and the feelings, and without this obedience of his vocal organs, a reader, whatever be his other qualifications, cannot do his best."

"In the whole range of linguistic and literary studies, English, Latin, Greek, German, French, Italian, Spanish, or whatever be the language and literature studied, vocalization should be made of prime importance."—From "The Voice and Spiritual Education," by Hiram Corson.

---

"Vowel sounds should be assiduously practised before the glass, the position of the lips and the shape of the mouth needing particular attention, that the enunciation may be distinct."—From "Voice Building and Tone Placing," by H. Holbrook Curtis.

---

"Without an artistic enunciation, sound loses one of its greatest charms. To a person of taste, a simple ballad sung with feeling and clearness of utterance gives more delight than the finest music rendered by a voice which sounds the notes but murders and mutilates the words."—From "Hygiene of the Vocal Organs," by Sir Morell Mackenzie.

## ALPHABET.

LETTERS	NAME	LETTERS	NAME
ㄚ a	āh	ㄨ u	ŭn
ㄅ b	bāi'	ㄛ o	ō'
ㄘ c	tsai'	ㄜ p	pai'
ㄉ d	dai'	ㄝ q	kū
ㄝ e	ai'	ㄞ r	ēr
ㄝ f	f	ㄟ s	ŷss
ㄝ g	gai'	ㄠ t	tai'
ㄝ h	hāh	ㄡ u	ū'
ㄝ i	ēē	ㄣ v	foū'
ㄝ i	yōt'	ㄤ w	vai'
ㄝ t	kāh	ㄨ ɿ	iks (or ēeks)
ㄝ l	l	ㄨ ɿ	ɿp'silon
ㄝ m	ēm	ㄨ ɿ	tsēt

### COMBINATION OF LETTERS.

LETTERS	NAME	LETTERS	NAME
ㄝ	tsai'-hāh'	ㄝ	tsai'-kāh'
ㄝ	ŷss-tsēt'	ㄝ	tai'-tsēt'

'āi to be pronounced without the vanishing sound of 'ai', as heard in English, i. e. not 'ai'', but pure ai (see also V, page 2).

'ō like the first 'o' in 'hollow,' but with narrower opening of mouth.

'ū like long 'u' (as explained in IX, page 3).

'ū like 'u' in 'rude' (as explained in XIII, page 4).

'ōū like 'ou' in 'house,' but longer and with more open mouth than in English.