

*ā* is sounded like *a* in *father* or *amen* (pronounced as in singing), when these words are uttered slowly, or like the second *a* in *aha*.

*a* " " " *a* in *father* or *amen* when uttered briskly, or like the first *a* in *aha*.

*ē* " " " *e* in *they*, *veil*, or *a* in *fate*.

*e* " " " *e* in *met*, *end*.

*ī* " " " *i* in *machine*, *police*.

*î* " " " *i* in *sit*, *is*.

*ō* " " " the second *o* in *oho* or *propose*, or like *o* in *melodious*, *heroic*.

*o* " " " the first *o* in *oho* or *propose*, or like *o* in *melody*, *heroine*.

*û* " " " *u* in *rule*, or *oo* in *cuckoo*, *boot*, *poor*.

*u* " " " *u* in *pull*, *cuckoo*, or *oo* in *foot*, *good*.

N.B.—It is especially important to avoid the English short sounds of *a*, *o* and *u* as in *hat*, *hot*, *hut*, or the *you* sound of *û* as in *pure*, *use*.

7. It should also be observed that in Latin a long vowel often precedes a combination of consonants before which, in English, a single vowel is regularly short; as, *infēnsus*, *adēptum*, *crēscō*.

Many foreign geographical or biographical names illustrate the values of the Roman vowels; as, *Tokio*, *Rio*, *Pisa*, *Upsala*, *Tripoli*, *Yenisei*, *Yokohama*, *Amur*, *Mikado*, *Iago*, *Galileo*, *Rossini*, *Hegel*, *Buddha*, *Hindu*; so also many musical terms borrowed from the Italian; as *trio*, *do*, *re*, *mi*, *fa*.