

# READERS' FORMATION

## A MODEL FOR PREPARATION

*'May the Lord be in my heart and on my lips,  
that I may worthily proclaim God's holy Word.'*

Begin five or six days before you are rostered to read.

### 1. Make some time to be quiet in a quiet place.

- Become aware of God's presence.
- "Speak, Lord, your servant is listening".

### 2. Read the scriptural texts for the Sunday.

- Read them in the following order: Gospel, First Reading, Responsorial Psalm, Second Reading.
- Read them aloud.
- Read slowly, stopping from time to time to let the Word make its impact on you.
- Jot down any words, phrases, images that jump out at you, or any emotions or memories that occur to you.

### 3. Enter into dialogue with the Word.

- What is the Good News here?
- What is the doubt, sin, pain in my life that this passage touches?
- To what change or conversion does it call me?
- What difference could this passage make in my life or in our world if I took it seriously?

### 4. Locate the passage in its context.

- Look up where the passage is in the Bible.
- What experience or question is the author addressing or reacting to?
- What situation prompted this writing?
- Consider how the reading relates to the liturgical season or feast.
- Read the commentary in this book.

### 5. Identify what sort of writing it is.

- Is it a story? What human experience is the story addressing?
- Is it poetic writing? What are the key images?
- Is it a letter? Why was the letter written? What sort of letter is it?
- Is it some other form of writing?

### 6. Check your pronunciation.

- See the pronunciation guide in this book.

### 7. Read it aloud.

- Read to someone else and ask for feedback.
- Reading in front of a mirror sometimes helps.

### 8. Practise in the church with the microphone.

- Perhaps not every time, but sometimes!

## THE WORD OF GOD

### ➤ God's Word CREATES

*And God said, 'Let there be... and there was...'* (Gen 1)  
God speaks – it is!

*God speaks: the heavens are made;  
God breathes: the stars shine.* (Psalm 33:6)

God speaks, calls by name, and a crowd of despairing exiles once again becomes God's people.  
*I have called you by name: you are mine.* (Isaiah 43:1)

### ➤ God's Word is EFFECTIVE

*Yes, as the rain and the snow come down from the heavens and do not return without watering the earth, making it yield and giving growth to provide seed for the sower and bread for the eating, so the word that goes from my mouth does not return to me empty, without carrying out my will and succeeding in what it was sent to do.* (Isaiah 55:10–11)  
(15<sup>th</sup> Sunday in Ordinary Time, Yr A)

### ➤ God's Word ENDURES

While everything else has its season and turns to dust, God's word is forever.  
*The grass withers, the flower fades,  
but the word of our God remains for ever.* (Isaiah 40:7-8)

### ➤ God's Word WEARS MANY FACES

- the face of the prophet, from the refined Isaiah to the bizarre Ezekiel
- the face of the lawgiver of Leviticus and Deuteronomy
- the face of the wise person of Sirach and Wisdom
- the face of the poet in the Song of Songs and the Psalms
- the face of the visionary of the Book of Daniel and the Book of Revelation
- the face of the letter-writer in Paul.

God communicates,  
not by putting thoughts in heads  
or whispering into ears,  
but by *doing significant things*  
*in human lives.*

## READING SKILLS – TOOLS OF THE TRADE

*Understanding the mechanics of voice communication and the skills of public speaking are essential for effective proclamation of the word.*

*Some of these key areas are described here briefly.*

### **Eye Contact**

Good communication involves looking at those to whom you are speaking. Eye contact can help establish personal engagement with the assembly. Maintaining eye contact is easier if readings have been practiced well beforehand.

### **Use of Microphone**

Readers need to be familiar with the amplification systems they use – how to adjust the microphone, how to turn it on and off, how close to stand etc. Even with a microphone, a whisper will still come across as a whisper. The microphone simply amplifies what the speaker says – it doesn't replace the need for good voice projection and clear speech.

### **Pace (momentum)**

One of the most common complaints about ministers of the word is that they read too quickly. Listeners generally do not have the text and so need time to hear the words and assimilate what is being said. Slowing down the rate of speech is especially important where there is an echo in the church.

Pace is related to meaning. The more solemn, serious and thoughtful passages will almost inevitably be rendered at a somewhat slower pace. The joyful, exhilarating and triumphant will be read more quickly.

A passage should never be read at the same pace throughout. Varying the pace helps convey the sense and maintain the interest of listeners.

### **Stress (highlighting key words)**

Within a text certain words are more significant or predominant than others, carrying the inherent message or central idea, while others are structural, upholding and maintaining the grammatical sense.

Key words tend to be, firstly, nouns and verbs, then adjectives and adverbs. Much less frequently, prepositions and pronouns can be main words.

Structural words, such as "a" and "the" should not be 'lost' nor entirely glossed over but should be clearly and neutrally spoken. Such neutralisation helps to contribute to the rhythmic, natural flow of speech.

### **Pitch (the music of speech)**

Pitch variety is essential in making reading compelling. Readers should try to become aware of their own resources and levels of pitch and be able to use them to give power and interest.

Particularly, they need to find their middle, comfortable level and to be able to move up and down from it. It is the *range* that is important, not just one note but the whole series of 'notes' constituting a level or range. Beginning a reading somewhere in the middle level is very helpful, both to listener and reader. Beginning on somewhat high levels can often lead to strained and unnatural notes which bother everyone.

As a general guide, the decision about pitch follows a somewhat similar pattern to pace. Lower notes and levels are more appropriate for sad, reverential or "pontificating" passages, or even for rather fierce expressions of feelings.

Middle level carries main lines of narration (unless a specific mood or atmosphere is being created) while the upper levels of pitch can be used for thrilling expressions, especially of joyousness, splendour or exaltation.

Notes shift and change within each level. What should be avoided is too much use of the one level, too much return to the same level, any sense of strain or of "trying too hard".

### **Inflection (voice glides)**

Another aspect of pitch is the use of varied inflections. Our voices move up and down in glides on words or phrases in response to meaning and mood.

Downward-falling glides or inflections suggest emphasis, completion of thought and determination. Upward-flowing inflections suggest that more is yet to be said, that ideas are tentative or in sequence, that indecisiveness is part of the message.

At times the voice can be "curled" or moved interestingly through a series of tiny rises and falls together on the one word or throughout one phrase, especially in conveying the subtlety of irony or some kind of sarcasm.

### **Pause (more than silence)**

A pause is not merely a temporary stop, a dead moment of silence, but should catch the attention of listeners or make them aware of something the reader wishes them to note. The duration of the pause can give it different degrees of importance and impact. The placement and number of pauses employed can help in determining the rhythmic flow of language and can assist in clarifying ideas.

# READERS' FORMATION

Punctuation can help in determining pause but it is not the absolute or complete arbiter. More important is the sense of what the reader wishes to convey. When we speak or read, we seldom do so in single words. Rather, we tend to group words in sense phrases. These are groups of words which convey one single idea. Pausing between phrases helps convey the meaning of the passage.

Pausing before you begin to read is also an effective way of getting the assembly's attention.

## **Volume** (*light and shade*)

Volume, likewise, is an element of the voice which can be used to render what we speak more immediate and compelling to our listeners.

Generally, volume needs to be suited to the size, location and physical quality of an environment, to the number and placement of listeners and to the focus of ideas and the mood of what is read. Quiet tones are often highly effective in registering key points of a reading, in suggesting delicacy and in conveying impact. They need to be clear and incisive as well as subdued. Energy must be behind them — quietness should never be dull or listless.

Loud volume requires control. It should never become shouting or mere noise — and yet it does have its part in moving listeners. Again, volume will not be uniformly used throughout; it should be used in contrast, that is, loudness followed by softness or vice-versa as pictures change, as emotions ebb and flow.

## **Tone** (*colour, sensitivity to mood*)

Tone of voice is closely linked to emotional response. The very same words, spoken with different intention, take on a different timbre, quality, tone. This is a most subtle element of voice which is not always fully appreciated or understood or used as an instrument to evoke response.

## **Articulation** (*speaking clearly*)

Articulation or enunciation is the formation of sounds using the tongue, teeth, lips, soft palate and facial muscles.

Lazy articulation can muffle sound and make words difficult to understand. Exaggerated articulation attracts attention to itself and away from what is being read. As always, it is a matter of balance.

## **Projection** (*speaking up*)

Making oneself heard requires both good volume and voice projection. The latter is achieved through clear articulation, breath control and good posture. Speaking to the last row of the church will ensure that speakers lift their heads and project their voices effectively.

## TROUBLE SHOOTING FOR READERS

### **Reading Poetry**

Quite a deal of the Bible is written poetically either in lines of verse-form or in prose of a poetic nature. Poetry tends to present ideas of a more exalted, intense, uplifting or transcendental kind. Certain aspects of writing can be frequently seen in poetic passages: the language is often imagistic with definite pictorial, sensuous, imaginative qualities; it is often full of suggestion and association; it may employ quite a deal of repetition. It nearly always goes beyond the merely straightforward or ordinary selection of vocabulary; it may build up impression after impression to a powerful climax of delight or horror. Such writing demands imaginative, thoughtful, emotional reaction and this is reflected in the tone employed. It asks for a sense of timing in the speaking lines of verse (when that is the pattern employed) and especially of the sustaining of thought on the end of a line by a holding on to the final syllable or the whole word itself when the thought is carried through to the next line.

Timing and pace can also reflect the sober or sombre mood, quick tempestuous excitement, or the painful agonising of some words. The appreciation of certain images can be achieved through considered choice of pitch levels and use of inflections. The ability to use the voice to mirror intensification and movement to climax is most important; the opposite technique is equally important: moving away from a high point to a more relaxed level by gradual softening and slowing.

### **Reading Long Sentences**

At times quite lengthy sentences are found in biblical readings and they must be managed without undue jerkiness of presentation or any sense of unnecessary galloping.

Two difficulties confront the reader, one technical and the other, artistic.

- The technical problem is the management of the breath and the use of phrasing to maintain continuity of thought.
- The artistic problem is that of ensuring that while one deals with a technical difficulty one does not lose the sense of imaginative involvement in what one is reading.



For some readers with excellent lung capacity and easy control, there will only need to be the awareness of the need for a larger breath intake, for eye-grasp of the phrase and sense of keeping the voice sustained through the use of upward inflection and vital use of modulation – especially of pitch and tone – through to the ending. In particularly long sentences even strong readers may need to look for division of the passage into a number of sub-groups which can maintain thought without losing any impetus that may need to be sustained throughout.

Faults which could detract from the ease and sustaining of long, involved sentences would be:

- too many pauses breaking and interrupting the sequence;
- too many falling inflections which, similarly, would break the passage too much;
- maintenance of the voice too consistently on one level of pitch or of pacing so that a certain dullness develops, not at all in keeping with the serious purpose of the words;
- lack of 'shading', of emphasising of key words and phrases, or of highlighting sharp contrasts in the ideas so that the whole passage settles into one rather even pattern;
- failure to diminish words or phrases which are of much less significance in the overall content.

In approaching long sentences, then, prepare carefully, taking time over the preparation.

Read through the passage a number of times, checking that you have understood the main ideas being developed.

Decide what is the mood and feeling. On what basis are you making the decision? Are there words or phrases which help you to this understanding?

Practice reading the passage trying out phrasing, stressing, pause, vocal range and dynamics.

Try several different ways. Mark the passage, if you think this may be helpful. Ask someone to listen to your reading. Let them give you their sense of what you have conveyed.

## Repetition

Words, phrases, sometimes lines (as in verse) can be repeated. When repetition occurs, a reader needs to consider what is being achieved by its use and placement in the writing, and from that, to make some decision as to how to interpret it vocally.

Repetition can be used for emphasis, for development of an idea, for amplification, building up greater response, for reinforcing of some thought or feeling.

Ordinarily, when words are repeated, especially in close proximity to each other, readers will need to employ a technique of subordinating i.e. modifying what has already been stressed or highlighted. By shifting the stress to other words, by glossing over the word or phrase in some way through the pitch or pace employed, they will modify its impact on the ear of the listener.

Repetition occurs quite substantially in biblical reading. Consider, for example, the valley of dry bones, Chapter 37:1-14 in Ezekiel, a most wonderfully evocative passage in which the image of dry bones taking on flesh and life again is used to encourage the exiles in Babylon with realisation that God forgives them and will return them to Israel.

Here a number of words and phrases are repeated – 'bones', 'thus says the Lord God', 'graves'. Readers will notice that in the first six verses the word 'bones' is repeated five times, but on the whole, the words are not in absolutely close proximity and therefore could probably be emphasised each time. However, when God urges Ezekiel to prophesy: "O dry bones, hear the word of the Lord", the adjective could have more stress than the noun. Similarly in 'these bones' (occurring three times) there could be some adjustment between the two words, with 'these' being stressed the first time and then subordinated.

In verses 12-13 the words 'open' and 'up' will be emphasised in their first uttering but probably the whole phrase 'open your graves' and 'up from your graves' could be given significance the second time.

Sometimes in reading passages where repetition occurs, it could happen that stressing will initially be given to the word, then be shifted away, only to be returned to the repeated word.

Overall, consideration need to be given to the feeling being revealed, to maintaining a rhythmic flow of language, and to using vocal variation to avoid any suggestion of monotony or banality.

# PRONUNCIATION GUIDE

## KEY

|                    |                |                                     |            |             |                                   |             |                                       |   |
|--------------------|----------------|-------------------------------------|------------|-------------|-----------------------------------|-------------|---------------------------------------|---|
| Short Vowels       | pack<br>ă      | pet<br>ĕ                            | pinch<br>ĭ | pop<br>ō    | put<br>ū                          | pun<br>oo   | short neutral vowel*                  | ə |
| Long Vowels        | path<br>āh     | purse<br>ēr                         | peel<br>ēē | pork<br>aīw | pool<br>ōō                        |             |                                       |   |
| Diphthongs         | pale<br>ay     | pine<br>ai                          | post<br>oh | poise<br>oi | pounce<br>ow                      | peer<br>ēēð | pair (poor) (pour)<br>eð (ōōð) (aīwð) |   |
| Special Consonants | pleasure<br>zh | thick, path (voiceless, soft)<br>th |            |             | that, smooth (voiced, hard)<br>TH |             |                                       |   |

Notes \* The short neutral vowel sound is somewhat like a brief grunting sound as heard in appeal, pursue, pretend, predicament, purpose.

The symbol ' indicates that the following syllable is accented or stressed.

|              |                    |                   |                        |
|--------------|--------------------|-------------------|------------------------|
| Aaron        | 'eð-rðn            | Archelaus         | āh-kð-'lay-ðs          |
| Abel Meholah | 'ay-bəl mð-'hoh-lð | Arimathea         | 'ā-rð-mð-'thēē-ð       |
| Abiathar     | ð-'bai-ð-thð       | Asa               | 'ay-sð                 |
| Abijah       | ð-'bai-jð          | Asher             | 'ā-shð                 |
| Abilene      | ā-bð-'lēē-nēē      | Attalia           | ð-'tāh-lēē-ð           |
| Abishai      | ð-'bēē-shai        |                   | ā-tð-'lēē-ð            |
|              | ð-'bēē-shay-ai     | Augustus          | aīw-'gūs-tðs           |
| Abiud        | ð-'bēē-ðð          | Azariah           | āz-ð-'rai-ð            |
| Abner        | 'āb-nð             | Azor              | 'ay-zāw                |
| Abram        | 'ay-brðm           | Baal-shalishah    | 'bay-ðl shā-lī-'shāh   |
| Achaia       | ð-'kai-ð           |                   | 'bāhl shā-lī-'shāh     |
|              | ð-'kēē-ð           | Babel             | 'bay-bəl               |
| Achim        | 'ay-kīm            | Babylon           | 'bā-bð-lōn             |
| Ahaz         | 'ay-hāz            | Barsabbas         | 'bāh-'sā-'ðs           |
| Amalek       | 'ām-ð-lēk          | Bartimaeus        | 'bāh-tī-'may-ðs        |
| Amalekites   | ð-'māl-ð-kai-ts    | Baruch            | 'bāh-rōok              |
| Amaziah      | ām-ð-'zai-ð        | Beelzebul         | 'bēē-'ēl-zð-boöl       |
| Amminadab    | ð-'mīn-ð-dāb       | Bethany           | 'bēth-ð-nēē            |
| Ammonites    | 'ām-ð-nai-ts       | Bethphage         | 'bēth-fð-jēē           |
|              | 'ām-ōh-nai-ts      | Bethsaida         | 'bēth-'sai-dð          |
| Amon         | 'ay-mōn            |                   | 'bēth-'say-dð          |
| Amorites     | 'ām-ð-rai-ts       | Boaz              | 'boh-āz                |
| Amos         | 'ay-mōs            | Caesar            | 'sēē-zð                |
| Amoz         | 'ay-mōz            | Caesarea Philippi | sēz-ð-'rēē-ð 'fil-ð-pa |
| Antioch      | 'ān-tēē-ōk         | Caiaphas          | 'kai-ð-fðs             |
| Apocalypse   | ð-'pōk-ð-līps      | Canaan            | 'kāy-nðn               |
| Apollo       | ð-'pōl-ðs          |                   | kð-'nay-ðn             |
| Arabah       | 'āh-rð-bāh         | Canaanite         | 'kay-nð-nai-ts         |
| Aramean      | ā-rð-'mēē-ðn       |                   | kð-'nay-ð-nai-ts       |



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|                                 |   |              |  |
|---------------------------------|---|--------------|--|
| Capernaum                       | kə- 'pēr-nē-əm<br>kə- 'pēr-nay-əm                 | Ephrata      | 'ēē-frə-tāh<br>'ēf-rə-tə                     |
| Cappadocia                      | kāp-ə- 'doh-seē-ə<br>kāp-ə- 'dohsh-yə             | Euphrates    | yoo- 'fray-tēez                              |
| Cephas                          | 'sēē-fās  | Exodus       | 'ēk-sə-dəs                                   |
| Chaldeans                       | kāl- 'dēē-ənz                                     | Ezra         | 'ēz-rə                                       |
| Chloe                           | 'klōh-ēē  | furze        | 'fērz  |
| Chronicles                      | 'krōn-ī-kəlz                                      | Gabbatha     | 'gāb-ə-thə                                   |
| Chuza                           | 'koo-zə   | Galatia      | gə- 'lay-shə                                 |
| Cilicia                         | sī- 'lēē-seē-ə<br>sī- 'lēesh-yə<br>sai- 'lēesh-yə | Galilee      | 'gā-lə-lēē                                   |
| Cleopas                         | 'klēē-oh-pās                                      | Gehazi       | gə- 'hay-zēē<br>gə- 'hay-zai<br>gə- 'hāh-zēē |
| cohort                          | 'koh-hāwt   | Genesis      | 'jēn-ə-sīs                                   |
| Colossians                      | kə- 'lōsh-ənz<br>kə- 'lōs-īənz                    | Gibeon       | 'gīb-ēē-ən                                   |
| Corinthians                     | kə- 'rīn-thīənz                                   | Gilgal       | 'gīl-gāl                                     |
| covenant                        | 'kūv-ə-nənt                                       | Golgotha     | 'gōl-gə-thə                                  |
| Cretans                         | 'krēē-tənz  | Habbakuk     | 'hāb-ə-kūk<br>'hāb-ə-kək                     |
| Cushite                         | 'kooosh-ait                                       | Hadad-rimmon | 'hay-dād 'rīm-ən                             |
| Cyrene                          | sai- 'rēē-nēē                                     | Hades        | 'hay-dēēz                                    |
| Cyrus                           | 'sai-rəs  | Hebrews      | 'hēē-brōōz                                   |
| Damascus                        | də- 'mās-kəs                                      | Hellenists   | 'hēl-ə-nīsts                                 |
| darnel                          | 'dah-nəl  | Hezekiah     | 'hēz-ə- 'kai-ə                               |
| Decapolis                       | də- 'kāp-ə-līs                                    | Hezron       | 'hēz-rən                                     |
| denarius                        | də- 'nāh-rēē-əs                                   | Hilkiah      | 'hīl- 'kai-ə                                 |
| denarii                         | də- 'nāh-rēē-ēē                                   | Horeb        | 'hāw-rəb                                     |
| Deuteronomy                     | dyoo-tə- 'rōn-ə-mēē                               | Hosea        | 'hoh- 'zay-ə<br>'hoh- 'zēē-ə                 |
| drachmas                        | 'drāk-məz   | Hur          | 'hēr   |
| dromedaries                     | 'drōm-ə-də-rēēz                                   | Iconium      | ai- 'koh-nēē-əm                              |
| Ebed-melech                     | ē-bēd- 'mēl-ēk                                    | Immanuel     | ī- 'mān-yoo-əl                               |
| Ecclesiastes                    | ə- 'klēē-zēē-ās-tēēz                              | Isaac        | 'ai-zāk                                      |
| Elamites                        | 'ēē-lə-maits<br>'ēl-ə-maits                       | Isaiah       | ai- 'zai-ə<br>ai- 'zay-ə                     |
| Eldad                           | 'ēl-dād   | Iscaiot      | īs- 'kā-rēē-ət                               |
| Eleazar                         | ēl-ēē- 'ay-zə                                     | Iturea       | ī-tyoo- 'rēē-ə                               |
| Eli                             | 'ēē-lai   | Jacob        | 'jay-kəb                                     |
| Eliab                           | ē- 'lai-āb  | Jairus       | 'jai-ə-rəs<br>'jai-rəs                       |
| Eliakim                         | ē- 'lai-ə-kīm                                     | Javan        | 'jay-vən                                     |
| Elijah                          | ēē- 'lai-jə                                       | Jechoniah    | 'jēk-oh- 'nai-ə                              |
| Elisha                          | ēē- 'lai-shə<br>ē- 'lēē-shə                       | Jehoshaphat  | jə- 'hōsh-ə-fāt<br>jə- 'hōs-ə-fāt            |
| Eliud                           | ē- 'lai-əd  | Jesse        | 'jēs-ēē                                      |
| Eloi, Eloi, lama<br>sabachthani | " 'ēē-loi, 'ēē-loi, 'lāh-mə<br>sāh-bək- 'tāh-nēē" | Jethro       | 'jeth-roh                                    |
| Ephah                           | 'ēē-fə  | Job          | 'johb  |
| Ephesians                       | ə- 'fēē-zhənz                                     | Joel         | 'joh-əl                                      |
| Ephphatha                       | 'ēf-fə-THāh                                       | Jonah        | 'joh-nə                                      |
| Ephraim                         | 'ēē-frə-īm<br>'ēē-fray-īm<br>'ēf-rəm              | Joram        | 'jāw-rəm                                     |
|                                 |   | Joset        | 'joh-sət                                     |

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|                    |                       |  |                   |                    |  |                    |   |          |
|--------------------|-----------------------|--|-------------------|--------------------|--|--------------------|---|----------|
| Short Vowels       | pack<br><b>ă</b>      | pet<br><b>ĕ</b>                            | pinch<br><b>ĭ</b> | pop<br><b>ŏ</b>    | put<br><b>ŭ</b>                          | pun<br><b>ō</b>    | short, neutral vowel*   | <b>ə</b> |
| Long Vowels        | path<br><b>ā</b>      | purse<br><b>ē</b>                          | peel<br><b>ēē</b> | pork<br><b>āw</b>  | pool'<br><b>ōō</b>                       |                    |   |          |
| Diphthongs         | pale<br><b>ay</b>     | pine<br><b>ai</b>                          | post<br><b>oh</b> | poise<br><b>oi</b> | pounce<br><b>ow</b>                      | peer<br><b>ēēə</b> | pair (poor) (pour)<br><b>ēə</b> ( <b>ōōə</b> ) ( <b>āwə</b> ) |          |
| Special Consonants | pleasure<br><b>zh</b> | thick, path (voiceless, soft)<br><b>th</b> |                   |                    | that, smooth (voiced, hard)<br><b>TH</b> |                    |   |          |

## Notes

\* The short neutral vowel sound is somewhat like a brief grunting sound as heard in appeal, pursue, pretend, predicament, purpose.

The symbol ' indicates that the following syllable is accented or stressed.

|             |                                     |                |                                       |
|-------------|-------------------------------------|----------------|---------------------------------------|
| Joshua      | <b>'jōsh-yōō-ə</b>                  | Moshech        | <b>'moh-shĕk</b>                      |
| Jotham      | <b>'joh-thām</b>                    | Naaman         | <b>'nay-ə-mān</b>                     |
| Judaea      | <b>jōō-'dēē-ə</b>                   | Nahshon        | <b>'nay-shōn</b>                      |
| Kedron      | <b>'kēē-drōn</b><br><b>'kēd-rōn</b> | Nain           | <b>'nay-ən</b><br><b>'nayn</b>        |
| Levites     | <b>'lēē-vaits</b>                   | Naphthali      | <b>nāf-'tah-lēē</b>                   |
| Lud         | <b>'lūd</b>                         | Nathan         | <b>'nay-thōn</b>                      |
| Lysanius    | <b>lai-'sah-nēē-əs</b>              | Nathanael      | <b>nə-'thān-yəl</b>                   |
| Lystra      | <b>'līs-trə</b>                     | Nazara         | <b>nə-'zah-rə</b>                     |
| Maccabees   | <b>'māk-ə-bēēz</b>                  | Nazarene       | <b>'nāz-ə-rēēn</b>                    |
| Macedonia   | <b>mās-ə-'doh-nēē-ə</b>             | Nebuchadnezzar | <b>'nēb-yōō-kəd-'nēz-ə</b>            |
| Magdala     | <b>'māg-də-lə</b>                   | Nehemiah       | <b>nēē-hə-'mai-ə</b>                  |
| Malachi     | <b>'māl-ə-kai</b>                   | Nicanor        | <b>nī-'kāh-nāw</b>                    |
| Malchiah    | <b>māl-'kai-ə</b>                   | Nicolaus       | <b>nīk-oh-'lay-əs</b>                 |
| Malchus     | <b>'māl-kəs</b>                     | Nineveh        | <b>'nīn-ə-və</b><br><b>'nīn-ə-vay</b> |
| Mamre       | <b>'mām-ray</b>                     | Nun            | <b>'nūn</b>                           |
| Manasseh    | <b>mə-'nās-ə</b>                    | Onesimus       | <b>oh-'nēs-ī-məs</b>                  |
| Massah      | <b>'mās-ə</b>                       | Ophir          | <b>'oh-fēēə</b>                       |
| Matthias    | <b>mə-'thai-əs</b>                  | Pamphilia      | <b>pām-'fīl-ēē-ə</b>                  |
| Medad       | <b>'mēē-dād</b>                     | Parmenas       | <b>pāh-'mēē-nəs</b>                   |
| Medes       | <b>'mēēdz</b>                       | Parthians      | <b>pāh-thēē-ənz</b>                   |
| Megiddo     | <b>mə-'gīd-oh</b>                   | Patmos         | <b>'pāt-məs</b>                       |
| Melchizedek | <b>mēl-'kīz-ə-dēk</b>               | Perez          | <b>'pēd-rəz</b><br><b>'pē-rəz</b>     |
| Meribah     | <b>'mē-rə-bāh</b>                   | Perga          | <b>'pēr-gə</b>                        |
| Mesopotamia | <b>mēs-oh-pə-'tay-mēē-ə</b>         | Phanuel        | <b>'fān-yōō-əl</b>                    |
| Micah       | <b>'mai-kə</b>                      | Pharisees      | <b>'fā-rə-sēēz</b>                    |
| Midian      | <b>'mīd-ēē-ən</b>                   |                |                                       |
| Moriah      | <b>māw-'rai-ə</b>                   |                |                                       |

# PRONUNCIATION GUIDE

|              |                   |               |                     |
|--------------|-------------------|---------------|---------------------|
| Philemon     | 'fil-ə-mōn        | Shunem        | 'shoō-nəm           |
| Philippians  | fi-'līp-ēē-ənz    | Sidon         | 'sai-dən            |
| Phrygia      | 'fri-jēē-ə        | Siloam        | sī-'loh-əm          |
| phylacteries | fi-'lāk-tə-rēēz   |               | sēē-'loh-əm         |
| Pisidia      | pi-'sīd-ēē-ə      | Sion          | 'sai-ən             |
| Pontus       | 'pōn-təs          |               | 'zai-ən             |
| Praetorium   | prə-'tāw-rēē-əm   | Sirach        | 'sai-rāk            |
| Prochorus    | prə-'kəw-rəs      |               | 'sī-rāk             |
|              | 'proh-kə-rəs      | Sosthenes     | 'sōs-thə-nēēz       |
| proselytes   | 'prō-sə-laits     | Sychar        | 'sī-kāh             |
| Proverbs     | 'prō-vərbz        | Talaitha Kum  | tā-'līth-ə-kōōm     |
| Psalms       | 'sāhmz            | Tamar         | 'tay-mə             |
| Put          | 'pōōt             | Tarshish      | 'tāh-shīsh          |
| Qoheleth     | kōh-'hē-ləth      | tetrarch      | 'tēt-rāhk           |
| Quirinius    | kwī-'rīn-ēē-əs    | Thaddaeus     | thə-'dēē-əs         |
| rabbi        | 'rā-bai           |               | thə-'day-əs         |
| Rabbuni      | rə-'bōō-nēē       | Theophilus    | thēē-'ōf-ə-ləs      |
|              | rə-'bōō-nai       | Thessalonians | thēs-ə-'loh-nēē-ənz |
| Rahab        | 'ray-hāb          | Thessalonika  | thēs-ə-'lōn-ī-kə    |
| Ram          | 'rām              | Timaeus       | tī-'mēē-əs          |
| Rehoboam     | rēē-ə-'boh-əm     |               | tī-'may-əs          |
| Rephidim     | 'rē-fi-dīm        | Titus         | 'tai-təs            |
| Rosh         | 'rohsh            | Trachonitis   | trā-kə-'nai-təs     |
|              | rōsh              | Tubal         | 'tyoō-bəl           |
| Rufus        | 'roō-fəs          | Tyre          | 'tai-ə              |
| Sabaoth      | 'sā-bay-ōth       | Ur            | 'ēr                 |
|              | 'sāh-bāh-ōth      | Uriah         | yōō-'rai-ə          |
| Saducees     | 'sād-yōō-sēēz     | Uzziah        | ū-'zai-ə            |
| Salem        | 'say-ləm          | wadi          | 'wō-dēē             |
| Salmon       | 'sāl-mōn          | Zaccheus      | zə-'kēē-əs          |
|              | 'sāl-mən          | Zadok         | 'zay-dōk            |
| Salome       | 'sāl-oh-may       | Zarephath     | 'zā-rə-fāth         |
| Sanhedrin    | 'sān-ə-drīn       |               | 'zā-rə-fāt          |
|              | sān-'hēē-drīn     | Zebedee       | 'zēb-ī-dēē          |
|              | sān-'hē-drīn      | Zebulun       | 'zēb-yōō-lən        |
| Sarah        | 'səə-rə           | Zechariah     | 'zēk-ə-'rai-ə       |
| Scythian     | 'sīTH-ēē-ən       | Zedekiah      | 'zed-ə-'kai-ə       |
|              | 'sīth-ēē-ən       | Zephaniah     | 'zef-ə-'nai-ə       |
|              | 'sīTH-yən         | Zerah         | 'zēē-rə             |
| Seba         | 'sēē-bə           | Zerubbabel    | zə-'roō-'bāh-bəl    |
| Shaphat      | 'shay-fət         | Zion          | 'zai-ən             |
| Sharon       | 'sheə-rən         | Ziph          | 'zīf                |
| Shealtiel    | shēē-'āl-tēē-əl   |               |                     |
| Sheba        | 'shēē-bə          |               |                     |
| Shebna       | 'shēē-nə          |               |                     |
| Shechem      | 'shēē-kəm         |               |                     |
|              | 'shēk-ām          |               |                     |
| Sheol        | 'shēē-ohl         |               |                     |
| Shinar       | 'shai-nāh         |               |                     |
| Shunammite   | 'shoō-nə-mai-'tēs |               |                     |