






When I began studying Greek, one of the first problems I had was to remember the spelling of words. I proceeded to doing some declension exercises: *anthropos... anthropou... anthropo...* Indeed, I knew that both „O“s were employed, but which was what? I felt that that if I could find some clear pronunciation rules, I could have good chances to remember how to spell words by the way I remembered they sounded. Then I started searching: the answers I got were dissapointedly confusing. The first rule I made was to apply (not only theoretically) the rule that says that η sounds like a double ε and ω sounds like a double ο.

Similarly, I tried to find a way of making the accentuation rules as practical as possible. Thus, the acute accent should simply function like this: rise the pitch of intonation on the accented syllable and then let it drop to the initial level on the subsequent one.

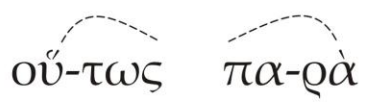
Graphically, this would look like this:
 οὐ-τως
 But what about this accent when placed on a Ultima? How to drop the pitch level, since a new word is beginning just after it and there is no subsequent syllable available. I believe it is

common sense to drop the pitch just some - not completely to the initial level. There is then enough room to start the new word from  πολ-λοί.

the normal pitch level. The grave accent should modify the intonation in a similar way the acute does, only the maximum pitch should come gradually on the second syllable, dropping completely by the end of it. The

circumflex functions more simply, with the pitch rising and then dropping within the same syllable.  οὐ-τος

If we accept such explanations, it becomes quite intuitive that the acute/grave accent is very similar to the circumflex, only it covers two syllables instead of just one.



If we try to read aloud Greek text using such guidelines, I think we should easily agree that it sounds very natural, even very close to that which we are used today in relation with any of the modern languages.



(Below is a passage where the variations due to accents are described by means of a line placed above the text, whose shape suggests the way the pitch is raised or lowered, according to the rules explained above).

Ὅ-ταν ὑ-ψώ-ση-τε τὸν υἱ-ὸν τοῦ ἀν-θρώ-που,
τό-τε γνώ-σε-σθε ὅ-τι ἐ-γώ εἶ-μι,
καὶ ἀπ' ἐ-μαυ-τοῦ ποι-ῶ οὐ-δέν, ἀλ-λά κα-θὼς
ἐ-δί-δα-ξέν με ὁ πα-τήρ ταῦ-τα λα-λῶ.
Ταῦ-τα αὐ-τοῦ λα-λοῦν-τος πολ-λοὶ
ἐ-πί-στ-ευ-σαν εἰς αὐ-τόν. Ἐ-λε-γεν οὖν
ὁ Ἰ-ησ-οῦς πρὸς τοὺς πε-πισ-τευ-κό-τας
αὐ-τῶ Ἰου-δαί-ους, Ἐ-ὰν ὑμ-εῖς μεί-νη-τε
ἐν τῷ λό-γῳ τῷ ἐ-μῷ, ἀ-λη-θῶς
μα-θη-ταί μου ἐσ-τε, καὶ γνώ-σεσ-θε
τὴν ἀ-λή-θει-αν, καὶ ἡ ἀ-λή-θει-α
ἐ-λευ-θε-ρώ-σει ὑ-μᾶς.

Ὅ-ταν ὑ-ψώ-ση-τε τὸν υἱ-ὸν τοῦ ἀν-θρώ-που,
τό-τε γνώ-σε-σθε ὅ-τι ἐ-γώ εἶ-μι,
καὶ ἀπ' ἐ-μαυ-τοῦ ποι-ῶ οὐ-δέν, ἀλ-λά κα-θώς
ἐ-δί-δα-ξέν με ὁ πα-τήρ ταῦ-τα λα-λῶ.

Ταῦ-τα αὐ-τοῦ λα-λοῦν-τος πολ-λοὶ
ἐ-πίσ-τευ-σαν εἰς αὐ-τόν. Ἐ-λε-γεν οὖν
ὁ Ἰ-ησ-οῦς πρὸς τοὺς πε-πισ-τευ-κό-τας
αὐ-τῶ Ἰου-δαί-ους, Ἐ-ὰν ὑμ-εῖς μεί-νη-τε
ἐν τῷ λό-γῳ τῷ ἐ-μῷ, ἀ-λη-θῶς
μα-θη-ταί μου ἐσ-τε, καὶ γνώ-σεσ-θε
τὴν ἀ-λή-θει-αν, καὶ ἡ ἀ-λή-θει-α
ἐ-λευ-θε-ρώ-σει ὑ-μᾶς.