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#### ORTHOGRAPHY

Although they are not closely related, Chamba Daka and Chamba Leko share some feature: three level tones, as well as numerous glides, and a contrast between long and short vowels, are significant in both. I have not attempted to reproduce these complexities of vowel and tone quality here. My orthography is a simplification of that established by Phil Noss, for the Balkossa dialect of Chamba Leko, and of a provisional account of Chamba Daka for which I am indebted to Raymond Boyd. Only three special symbols are employed:  $\epsilon$ , as in let;  $\text{ə}$ , as in earn;  $\text{ɔ}$ , as in paw. Initial ng signifies nasalisation and an initial apostrophe a glottal stop.

With few exceptions, I transcribe Leko words in Yeli dialect and Daka words in Mapeo dialect. I sometimes breach this rule by reinstating initial semi consonants which are replaced by a glottal stop in Mapeo, but no other, dialect of Chamba Daka (thus I write *wurum* and not *'urum*). Spellings of place names are those which appear on maps of the area, even where they do not correspond to my idea of a transcription close to the sound. Occasionally, I have retained letters that would be lost through elision in speech in order to maintain the internal organisation of compound terms: thus *jup kupsa* rather than *jukupsa*. As previously, I capitalise patriclan names and italicise matrilineal names without an initial capital letter in order to distinguish them.

Because Raymond Boyd's transcription of Chamba Daka is more accurate than my earlier version and will be used in a future Chamba lexicon, I have changed some conventions. I do not think the reader will find words unrecognisable, but Daka nouns are now presented without the [-i] or [-ri] suffix that I had earlier retained, and for consistency I have dropped the corresponding Leko suffix. Thus matrilineal, previously written as *kuni* in Daka and *kuna* in

Leko, is now written *kun* in both cases. Medial or final [p] is now preferred to [b] in contexts where they are not differentiated in Chamba Daka. A particularly frequent example of these changes is that the term for cult, previously transcribed as *jubi*, appears now as *jup*. I have allowed myself inconsistency in a few cases: thus *lera* flute may be abbreviated in context to *led* in Chamba Leko but not Chamba Daka. I have preferred to retain the same form for both languages. Occasionally I have retained a suffix in order to suggest the balanced contrast of Chamba terms (for instance, *lera* and *vɔma*).

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