

A MODERN METHOD TO OVERCOME LISPING, NASALITY, FUNDAMENTAL PRONUNCIATION ERRORS AND MANY OTHER INCORRECT SPEECH HABITS

SPEAK WELL

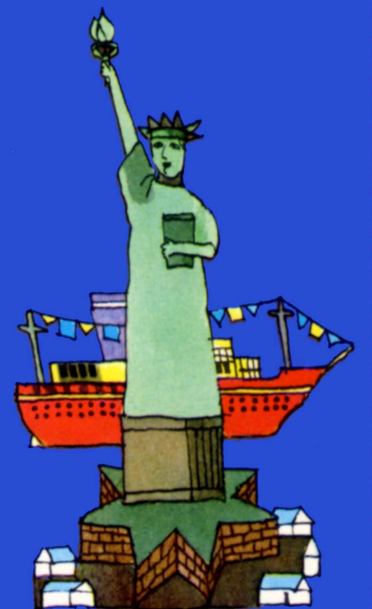
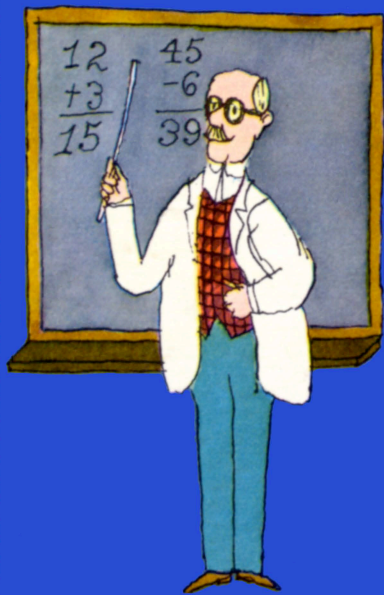
A self-teaching guide for better speech

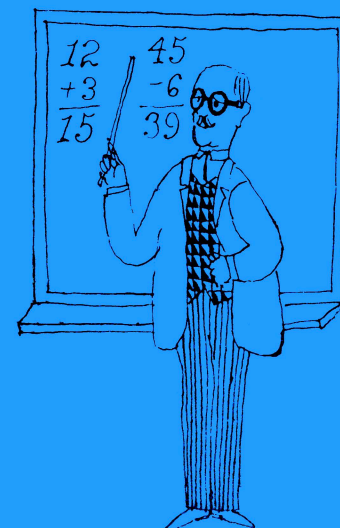
Speech correction—voice personality development

OFF THE RECORD

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12 participation exercises
16 page instruction manual





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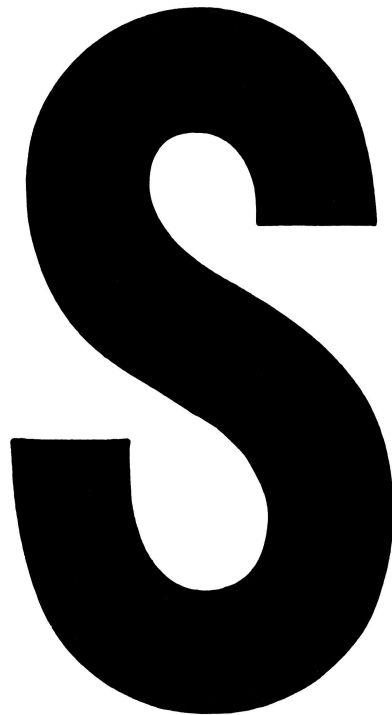
Man, throughout the ages, has been greatly dependent on speaking to communicate his thoughts. Most of our waking time is spent talking to other people. How well we express ourselves often determines our success in human relations. Yet too few of us are aware that every day we commit speech mistakes which detract from our ability to get our ideas across. Some errors in pronunciation can be most serious. We are critical when we hear someone say, "Dis is the ting you must do," instead of, "This is the thing you must do." We question the social and educational background of a person who says, "The goil lives in New Joisey," for, "The girl lives in New Jersey." Mistakes of this sort naturally have been included in this record. Not all the speech mistakes we make are so easily recognized. Even good speakers have a tendency to leave out sounds when they speak. They may not say "reconize" for "recognize," but they do say "artic" for "arctic." Similarly, they may not say "plenny" for "plenty" or "avertize" for "advertise," but they do leave out their *T*'s and *D*'s in phrases like "nex' week" for "next week" and "worl' war" for "world war." These mistakes also have been included on the record. Indeed the most important types of speech mistakes of all kinds have been selected so that there is something of value and interest to everyone.

For maximum benefits use the following procedure as a guide: The first thing you must do to correct your speech mistakes is to identify your mispronunciation problem so that you know "What to Do," for example, to form your *S* sound which is on Band 1— or your *Th* sound on Band 2— or your *L* sound on Band 3, etc. The next and most vital step is to know "How to Do It." If you don't know how the sound is made, you are working under a severe handicap. You can only *guess* whether you are right or wrong; you cannot be *sure*. The reason for this is that you are relying too heavily on your ability to imitate the sound you hear.

Learning by imitation alone is a dangerous approach. Medical science tells us that at the average age of 10 human hearing deteriorates so that the ear lacks the power to imitate accurately what it hears. Children learn foreign languages quickly and have excellent native pronunciation. The adult who travels to a foreign country has a more difficult time.

Foreign-born people coming to this country as adults retain a thick foreign accent even after living here for many years. Surely they have heard the words correctly pronounced by people they meet. They have excellent models when they listen to good speakers on their radio and television sets. Still, no matter how often they hear the correct sound, they repeat their mistakes. This happens because they rely solely on imitation and can't hear whether they are right or wrong. That is why we recommend learning correct speech through a correct mechanical approach.

If you assume the right position for the production of the sound you are more likely to produce the sound correctly. In doing the exercises on this record remember how the sound is made; make the right movements as indicated in the instructions given. Then you are ready for the third step, the "Let's Do It" step. You know "What to Do," you know "How to Do It," so "Let's Do It." Let us remember, you cannot learn just because you know *what* to do and *how* to do it; you must learn by *doing*. You must then "repeat after me" to develop your ability to produce the sound correctly. Remember, don't just listen to the sound as you do the exercises. Follow the directions given on the record as to how to form the sound, then as you repeat the words and sentences, you will establish habits of good speaking. Correct practice makes perfect, so review and repeat the exercises. The more practice you have in getting the right position to repeat the sound correctly, the more quickly you will overcome your mistakes. Now let's do the exercises!



FORMING THE "S" SOUND AS IN "SIT"
CORRECT POSITION FOR THE "S" SOUND

Raise your tongue *up* to the gum ridge *behind* your upper front teeth forming a *narrow groove* down the *middle* of your tongue. A light stream of air passes *through* the narrow groove and hits the *edge* of your *upper* front teeth like this—*ssss—ssss* as in "sit." Do not touch your tongue against your teeth.



PRACTICE WORDS AND SENTENCES

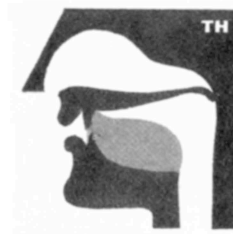
seem saw sigh symbol sweet
mister basket customer restaurant
mystery boss pass loose glass yes

We sat in the seventh row of the orchestra.
She passed her test.
He seemed to sigh.
This restaurant serves excellent pastry.
There was a special sale for customers.

- A.** Pay particular attention to the way in which the *S* sound is made. The tip of your tongue should be raised to your gum ridge behind your upper front teeth so that there is a narrow groove down the middle of your tongue. Then only a slight stream of air is allowed to pass over the tongue through this small opening. If you keep your tongue down, too much air will escape and your *S*'s will sound too hissy.
- B.** Don't touch the tip of your tongue against your upper front teeth or you will make *Th* sounds instead of *S* sounds. That is why we chose such words as "seem," "saw" and "sigh"—so you would avoid saying "theme," "thaw" and "thigh."

FORMING THE "TH" SOUND AS IN "THINK" AND AS IN "THESE"
CORRECT POSITION FOR THE "TH" SOUND

Place the *front* of your tongue *against* your *upper* front teeth. Then *press* your tongue *against* your *upper* front teeth allowing air to escape like this—"th"—"th" as in "think."



PRACTICE WORDS AND SENTENCES

think threw thought thanks

The same *pressure* of your tongue *against* your *upper* front teeth with vibrations of your vocal cords will produce a *voiced* "th"—"th"—"th" as in "these."

these them those then

sympathy athlete brother father mother
with cloth breathe breath bath

Both of them like the cloth.

They work on thirty-third street
and third avenue.

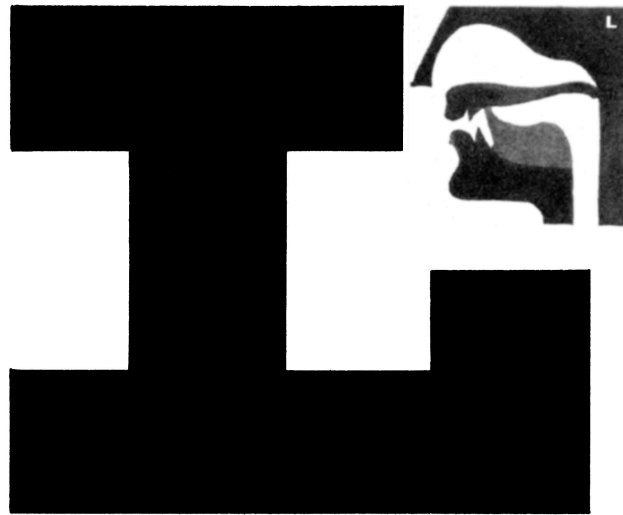
He's with my mother's brother.

These are the best leather shoes.

I think this is right. Thank you.

- A.** It is not enough to put the front of your tongue on your upper front teeth to form the *Th* sounds. *Without pressure* of the tongue against the upper front teeth you will make *T*'s or *D*'s—"ting" for "thing" and "dis" for "this." *Feel* your tongue pressing against your upper front teeth, *feel* the air *escaping* around your teeth, then you can be sure you are making good *Th* sounds.
- B.** The best speakers miss *Th* sounds when the *Th* occurs in the middle of a phrase group. Many people say "the room," "the office" correctly when the phrase starts a sentence, but when the same combination of words is in the middle of a sentence they say, "He's in *uh* room," or, "It's in *ee* office." Be careful on words like "this," "then," "those," "the," "that," whenever they occur in the *middle* of a sentence or thought group.





FORMING THE “L” SOUND AS IN “LIKE”
CORRECT POSITION FOR THE “L” SOUND

Raise the front of your tongue so that the *tip* of your tongue *touches* the gum ridge *behind* your upper front teeth. The sides of your tongue are *not touching* anything so that the air can escape from both sides to make the sound of “L”—“L” as in “like.” *Do not* move your lips. Just raise the tip of your tongue against your upper gum ridge when you form “L” sounds.

PRACTICE WORDS AND SENTENCES

life low light line love

almost alright already elegant pleasure

people careful sale beautiful wonderful

He looks like his uncle.

Alright, we’re all ready.

It’s almost time for a sale.

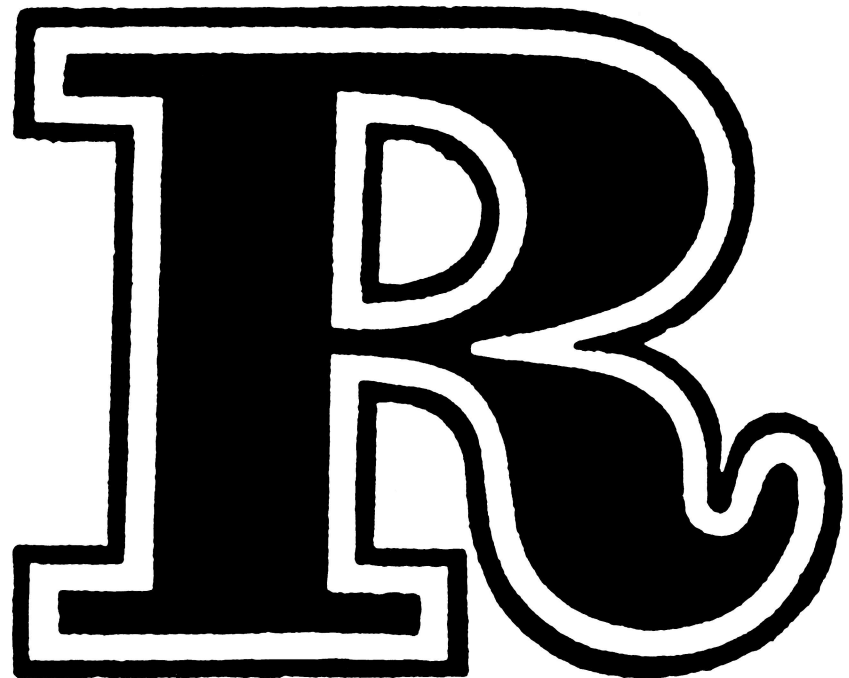
My leather shoes are cut low.

People are wonderful.

- A.** Avoid moving your lips forward as you make *L* sounds or you will substitute a *W* for the *L*. That is why we used the words “life,” “low” and “light” as our first examples. If you move your lips out these words will sound like “wife,” “woe” and “white.”
- B.** The most typical mistake made by almost all speakers is the complete omission of the *L* sound. If you don’t raise the tip of your tongue to touch your gum ridge behind your upper front teeth you will say “awright,” “awready,” “awmost” for “alright,” “already,” “almost.” Also remember to make your *final L*’s. If you don’t raise the tip of your tongue against your upper gum ridge, you will say “peopoo,” “wonderfoo” for “people,” “wonderful.”

FORMING THE “R” SOUND AS IN “RIGHT”
CORRECT POSITION FOR THE “R” SOUND

Curl the *tip* of your tongue *toward* the roof of your mouth, but *do not touch* your gum ridge. The air *passes over* the tip of your tongue making the sound of “R”—“R” as in “right.” Do not move your lips and do not touch your curled tongue against the roof of your mouth. Just curl the *tip* of your tongue *up*.



PRACTICE WORDS AND SENTENCES

room ride run ready rest

secretary brave February library treat

buyer dollar doctor occur glamour

The doctor was right.

She brought the dress to the customer.

We rode to the country in February.

The announcer will run overtime.

The speaker had a rich voice.

- A.** When making an *R* sound, avoid movement of the lips forward or you will produce a *W* sound. To make the *R* sound, the tip of the tongue must be raised *up*—toward the gum ridge but *not touching*. The lips should remain still or words like “ride,” “run” and “rest” will sound like “wide,” “won” and “west.”
- B.** For final *R* sounds, words like “buyer,” “dollar,” “doctor,” “glamour” were deliberately chosen to show that whether you spell er, ar, or, our—the sound is exactly the same. Many people say “buyuh,” “dolluh,” “glamuh.” Put in your final *R*’s. It will sound pleasanter to your listener’s ear and it will be easier for people to understand you.

FORMING THE “NG” SOUND AS IN “SING”
CORRECT POSITION FOR THE “NG” SOUND

Raise the *back* of your tongue against the *back* part of the *roof* of your mouth. The air passes out through your *nose* like this “ng”—“ng” as in “sing.” Be careful to keep the *back* of your tongue raised until all sound has *stopped* in order to avoid the addition of a “K” or “G” sound. Listen to the way the final “ng” is made in the word “sing.” Notice there is no “K” or “G” sound added. “sing”

PRACTICE WORDS AND SENTENCES

sing tongue bring rang going

Note that when you *add* to most words ending in “ng” no extra sound is heard *between* the syllables. To avoid exploding this extra “K” or “G” sound simply hold your “ng” sound then remove the back of your tongue *away from* the back part of the *roof* of your mouth and say the next syllable.

sing-ing hang-er sing-er bang-ing ring-ing

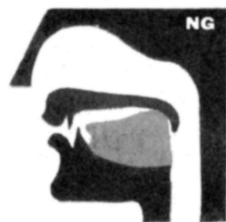
Be careful also, when you have another word following words ending in “ng” so that you do not put a “K” or “G” sound.

going up bring it Long Island

walking along sing a song

He lives on Long Island.
The elevator was going up.
The singer was going out of town.
She was singing a song.
You’re coming along nicely.

NG



Rule I. In words ending in *ng*—pronounce *ng*, there is no *G* sound added.

EXAMPLES: sing, long, ring

Rule II. When you add to words ending in *ng* there is no *G* sound added.

EXAMPLES: singer, ringing, hanger

EXCEPTIONS: In the comparative and superlative degree of the adjectives: long, strong, young, you pronounce *ng* and *G*.

EXAMPLES: longer—long-ger; longest—long-gest; stronger—strong-ger; strongest—strong-gest; younger—young-ger; youngest—young-gest

Rule III. When the *ng* is in the middle of the word you pronounce *ng* and *G*.

EXAMPLES: finger—fing-ger; English—Eng-lish; anger—ang-ger.

EXCEPTION: gingham—ging-’m



ER

FORMING THE “ER” SOUND AS IN “HER”
CORRECT POSITION FOR THE “ER” SOUND

Raise the *middle* of your tongue *slightly*. At the same time put your *lips out* in a rounded position. The *front* of your tongue curls *upward* as it makes the “R” sound in “er”—“er” as in “her.” Be sure your lips are *pushed out* and your tongue *curls up* as you pronounce the consonant “R” in the “er” sound.

PRACTICE WORDS AND SENTENCES

earth earn urban irk earnest

work third learn Jersey girl

her refer sir occur purr

I heard you the first time.

Bertha works in New Jersey.

He gave the pearls to his girl friend.

The clerk returned the lady’s purse.

You’ve learned your lesson in earnest.

A. The easiest way to get the *er* sound right is to concentrate on pronouncing the *R* sound. Putting your lips out is important, but don’t forget that without the *R* sound the word “her” will sound like “huh,” and if you are not careful to make the *R* sound the word “girl” will sound like “goil.” (see exercise 7)

B. Note there are various spellings for this sound:

1. *er* as in “her”; 2. *ir* as in “sir”; 3. *ur* as in “purse”; 4. *or* after *w*, as in “work,”
5. *ear* plus a consonant sound—compare “ear” with “earn,” “hear” with “heard.”

FORMING THE “OY” SOUND AS IN “BOY”
CORRECT POSITION FOR THE “OY” SOUND

Raise the *back* of your tongue *slightly*. Keep the *front* of your tongue *flat* and extend your *lips* out in a rounded position. Now hold the sound of “aw” and then combine it with “ee”: “aw”—“ee”—“aw”—“ee” as in “boy.” Remember to *hold* “aw” before making the “ee.” Be careful to keep the *front* of your tongue *down*.

PRACTICE WORDS AND SENTENCES

oil oyster ointment oilcloth oilskin

point boiling poise joint voice

boy enjoy toy employ joy

I gave Earl a can of oil.

Mr. Boyd bought a talking bird.

Don't use a wire coil to curl your hair.

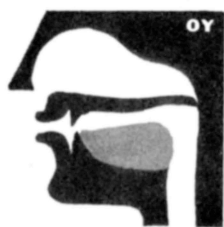
There was an oily stain

on the early morning paper

It's easy to learn how to broil

a loin lamb chop.

- A. Many people who have trouble forming the *oy* sound, experience this difficulty when the sound is at the beginning or in the middle of words—Examples: “oil,” “oyster,” “point,” “voice.” It’s much easier to pronounce this sound when it occurs in a final position. Examples: “joy,” “boy,” “toy.”
- B. In the sentence exercises we have purposely used contrasting words to enable you to practice the difference between the sound of *er* in Exercise 6 and the sound of *oy* in Exercise 7. Examples: “earl”—“oil,” “curl”—“coil,” “learn”—“loin.”



FORMING THE “Ā” SOUND AS IN “HAT”
CORRECT POSITION FOR THE “Ā” SOUND

Let your tongue rest on the *bottom* of your mouth. *Drop* your *jaw* so your mouth is in an *open* position. Now project the sound so that it escapes freely *out of your mouth* like this “ā”—“ā” as in “hat.” Let’s practice this sound in sets of two words. Be careful that the “ā” sound is the same in *both* words in *every* set such as “actor”—“after.” *Open* your mouth as you start pronouncing this “ā” sound.

PRACTICE WORDS AND SENTENCES

*actor-after at-ad apple-astor album-adding
axe-am*

*pat-past cat-cast lap-laugh cap-cash
fatter-faster*

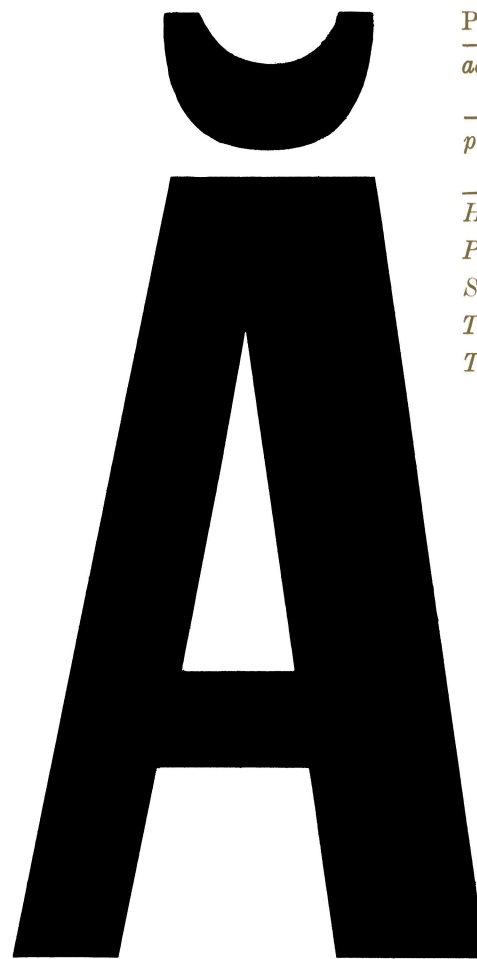
He took back the basket.

Pat passed the test.

She sat down with a sad look on her face.

The passenger left his cap in the cab.

The last actor was asked to laugh.



- A. In this exercise we have used a special technique to enable you to make the right sound of *ā* as in “hat.” Almost everybody pronounces the *ā* sound in “hat,” “actor” and “apple” correctly. But mistakes are usually made when the *ā* is followed by letters like *f, s, d, sh*, such as “after,” “past,” “add,” “cash.” To help you to get the right *ā* sound the exercises are arranged in sets of two words. The first one is easy; the second is difficult. Try to match the sound of the *ā* vowel in the first word with the sound of *ā* in the second word: Examples: “at”—“add,” “sat”—“sad,” “fat”—“fad.”
- B. Many people in England and some Americans use a broad *ah* sound in words like “laugh” (lahff), “last” (lahst), “passed” (pahst). However, in these exercises we are demonstrating the more typical American *ā* sound.

OVERCOMING NASALITY

CORRECT TECHNIQUE FOR OVERCOMING NASALITY

Just as in Exercise 8 on forming the “*ǎ*” sound you must be careful to let the vowel sound come *out of your mouth* whenever it is followed by the nasal consonants “*M*” or “*N*.” Let’s review the “*ǎ*” sound again—practicing in sets of two words so you can hear the same “*ǎ*” in every set such as cat-can.



PRACTICE WORDS AND SENTENCES

*cat-can hat-ham lad-land trap-tramp
clad-clam*

By making and not faking the nasal consonants “*M*” and “*N*” it’s easy to avoid nasalizing the vowel sound—so *hold on* to your “*M*’s” and “*N*’s.”

*income insurance ant conference answer
understand government sandwich
handsome candy*

*Mary asked the manager for a chance.
I’m ordering a ham sandwich.
The government demanded an examination.
She receives an income from the
insurance company.
The clerk handed the man a box of candy.*

- A.** Here again sets of words have been used—“cat”—“can,” “hat”—“ham,” “lad”—“land.” The first of each pair is easy to make, the second more difficult. If you pronounce your *M*’s and *N*’s clearly there is less danger that the sound of *ǎ* will come out through your nose (See diagrams for correct position for forming *M* and *N* sounds).
- B.** By making and not faking your *M* and *N* sounds you will avoid nasalizing the preceding vowel sound in words like “income,” “insurance,” “government.” Practice forming the *M* and *N* sounds distinctly and you will overcome your nasality.

FORMING THE “SH” SOUND AS IN “SHOE”

CORRECT POSITION FOR THE “SH” SOUND

Form a *wide* groove down the *middle* of your tongue. Now blow some air through this opening—but be sure your *lips* are *pushed out* in a *rounded* position as you say “*sh*”—“*sh*” as in “shoe.” Notice the difference between the “*S*” and “*sh*” sounds in the exercise words that follow. Notice too that your *lips* are *out* when you pronounce the “*sh*” words.

PRACTICE WORDS AND SENTENCES

*sign-shine sell-shell save-shave sun-shun sigh-shy
ocean insurance social motion machine
fish crash blush polish fresh*

He showed impatience.

In addition to social security, you should have life insurance.

The musicians went from Chicago to Detroit, Michigan.

She polished her shoes with a brush.

The champagne was delicious.

- A.** In this exercise we practice in sets of two words to distinguish the *S* sound from the *sh* sound. To make the *S* the lips are still. To make the *sh* the lips are extended out. To make the *S* the tongue is up, so that the air can escape through a narrow groove down the middle of the tongue. To make the *sh* the tongue is not quite so high, so there is a wider groove through which the air can escape. Notice the difference in tongue and lip position as you practice “sign”—“shine,” “sell”—“shell,” “save”—“shave.”
- B.** Observe the different spellings that we have used for *sh* sounds: 1. *ce* as in “ocean”; 2. *s* as in “insurance”; 3. *ci* as in “social”; 4. *ti* as in “motion”; 5. *ch* as in words of French origin—“machine,” “champagne,” “Chicago” and “Michigan.”



AVOIDING SLOPPY SPEECH HABITS—Part I

CORRECT POSITIONS FOR AVOIDING SLOPPY SPEECH HABITS

To make sounds correctly be sure you have the *exact* position for the production of the sound. For example, to make your “T”s” and “D”s” correctly as in “time” and “dime,” don’t be *tongue lazy*. Raise the *tip* of your tongue to the gum ridge *behind* your upper front teeth and you’ll find it *easy* to sound out your “T”s” and “D”s.”

PRACTICE WORDS AND SENTENCES

interesting painting twenty entertain

advertising didn’t couldn’t adventure

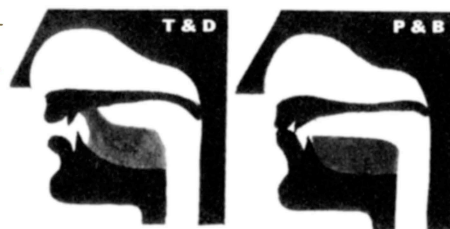
exactly guests artists perfectly

He admitted the facts were exactly right.

She served mints after the mince pie.

Have patience with your patients.

*The trip abroad was certainly an adventure
for the artists.*



AVOIDING SLOPPY SPEECH HABITS—PART II

CORRECT POSITIONS FOR AVOIDING SLOPPY SPEECH HABITS

When you assume the correct position for the production of a sound you can avoid making mistakes. For example, remember to *press* your *two lips together* as you pronounce the “P” and “B” as in “pin” and “bin.”

PRACTICE WORDS AND SENTENCES

submit submarine pumpkin empty



As you pronounce the “F” and “V” sound as in “fan” and “van” *press* your *upper teeth* on your *lower lip*.

a cup of coffee a friend of mine fifty eleven



As you make the “K,” “G,” or “ng” sounds as in “came,” “game” and “sing,” *raise* the *back* of your tongue to the *back* part of the *roof* of your mouth.

electric arctic recognize sitting

The submarine went to the arctic circle.

This sort of machine costs eleven dollars.

*You have to submit the order with
the customer’s signature.*

*There were seven and eleven inch
pumpkin pies.*

Sloppy speech habits are the result of our just being too lazy to make the right tongue and lip movements to form the sounds. Remember, you have to assume the right oral position to produce the right sound. Don’t depend on learning by imitation alone. It is easier and quicker to learn with a *tangible* mechanical technique.

Don’t be tongue-lazy. Raise the front of your tongue to your gum ridge behind the upper front teeth to get your T’s and D’s in words like “twenty,” “entertain,” “advertize,” “didn’t.” Get that lazy tongue up for the S and you’ll find it easier to keep your tongue up for the T in combination sounds like “guests,” “artists.” This will help you develop more flexible tongue movements for sound combinations which contain T sounds, as in “exactly,” “facts,” “mints.”

Press those lazy two lips together to get the P, B, and M sound in “submit,” “pumpkin,” “empty.”

Press your lazy lower lip against your upper front teeth to make the F and V sound in “fifty,” “of,” “eleren.”

Develop the muscles in the back of your tongue so it goes up for the K, G, or ng sound in “arctic,” recognize,” “sitting.”

Exercise diligently to develop good speaking habits so that you represent yourself in the best possible way. Your speech mirrors your personality. Make the most of it.

INCIDENTAL NOTES

In all the exercises, every effort has been made to speak in as natural a manner as possible. We have avoided exaggeration. Our guide was the kind of speech used in typical conversational delivery.

You will notice that in our explanations and our sentences we say *thee* before a *vowel* sound such as “thee *ess* sound,” “thee *ell* sound,” “thee orchestra,” but when the word “the” comes before another word beginning with a *consonant* sound we say *thuh*, as in “thuh middle,” “thuh word,” “thuh seventh row.”

Similarly, we say *tuh* for the word “to” when the next word begins with a *consonant* sound. Examples: “to sigh” (tuh sigh); “to curl” (tuh curl); “to broil” (tuh broil). Compare the pronunciation of “to” when the next word begins with a *vowel* sound: “to open” (tōō open); “to understand” (tōō understand); “to eat” (tōō eat).

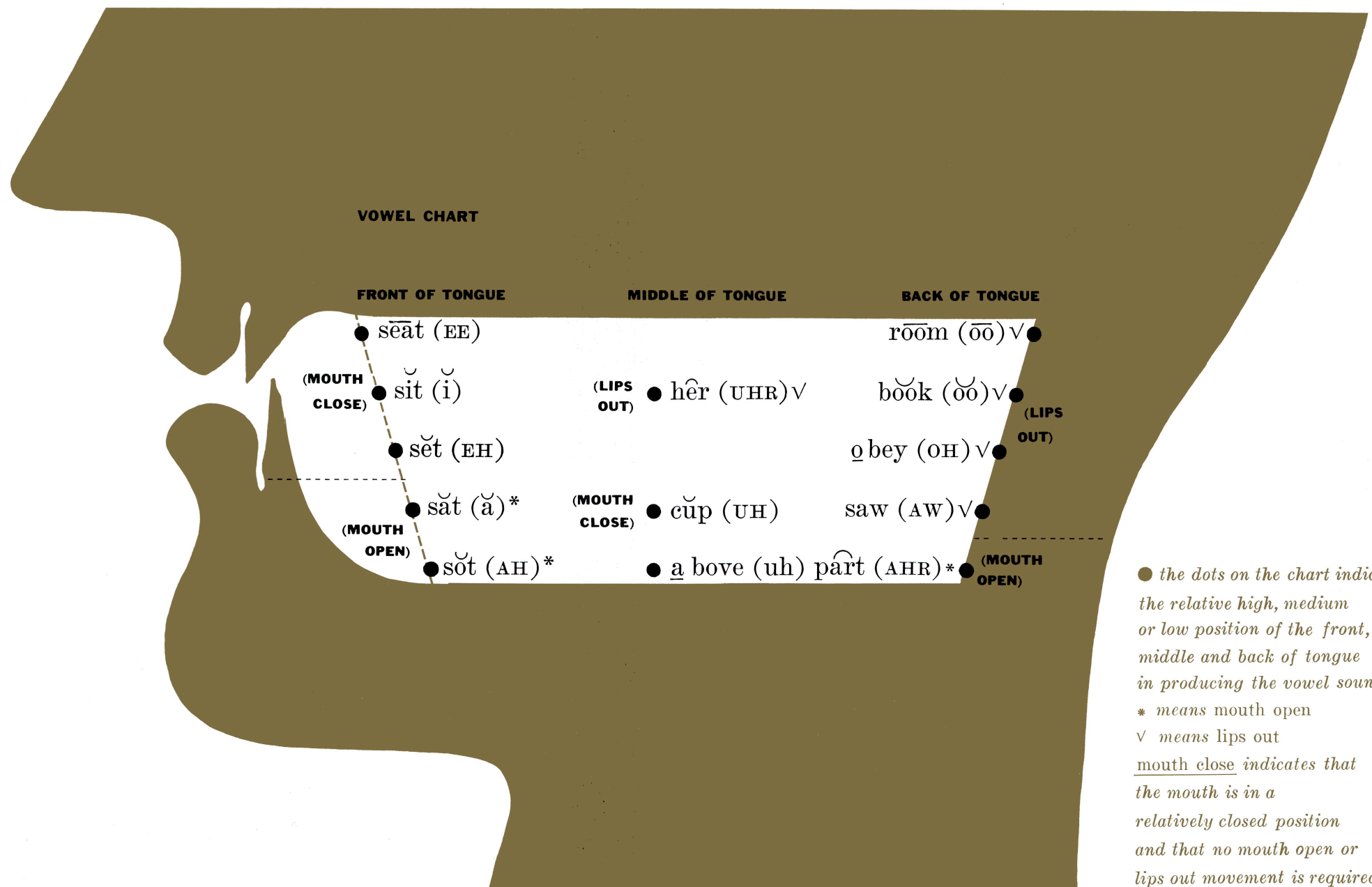
For the same reason we do not pronounce *vowel sounds* clearly when they occur in unaccented syllables and are followed by *consonant sounds*. For “correct” we say “kuhrect,” for “pronounce” we say “pruhnounce,” for “position” we say “puhsition,” for “produce” we say “pruhduce,” for “together” we say “tuhgether.” Compare this with the clarity of the *vowel sound* in an unaccented position when the next letter is *another* vowel sound. Examples: *reality* — *ree* ality; *coöperate* — *coh* operate; *actual* — ak *chew* al; *serious* — see *ree* ous; *appreciate* — a *pree* shee ate.



THE SPEECH ORGANS

- 1 FRONT OF TONGUE
- 2 MIDDLE OF TONGUE
- 3 BACK OF TONGUE
- 4 UPPER GUM RIDGE
- 5 BACK PART OF
ROOF OF MOUTH
- 6 UPPER LIP
- 7 LOWER LIP
- 8 UPPER FRONT TEETH
- 9 LOWER FRONT TEETH
- 10 NASAL CAVITY
- 11 THROAT WALL
- 12 VOCAL CORDS

Not all English sounds have been analyzed on this record. We have purposely chosen only the most common mistakes. However, for those who are interested in a complete picture of all the sounds in the language, the following vowel and consonant charts will serve as a guide.



COMBINATION SOUNDS

- | | | |
|------------------|---------------------|---|
| 1. EH as in sĕt | + EE as in sĕāt | = EH-EE-māde (mouth close) |
| 2. AH as in sŏt | + EE as in sĕāt | = AH*-EE-hĭgh (mouth open for AH) |
| 3. AH as in sŏt | + ŌŌ as in rŏom | = AH*-ŌŌV-how (mouth open for AH—lips out for ŌŌ) |
| 4. AW as in saw | + EE as in sĕāt | = AWV-EE-boy (lips out for AW) |
| 5. OH as in ōbey | + ŌŌ as in rŏom | = OHV-ŌŌV-nŏ (lips out for OH and ŌŌ) |
| 6. EH as in sĕt | + R | = EH-R-cāre (mouth close) |
| 7. EE as in sĕāt | + R | = EE-R-hĕre (mouth close) |
| 8. AW as in saw | + R | = AWV-R-mŏre (lips out for AW) |
| 9. ŌŌ as in rŏom | + R | = ŌŌV-R-pŏor (lips out for ŌŌ) |
| 10. AH as in sŏt | + EE as in sĕāt + R | = AH*-EE-R-hĭre (mouth open for AH) |
| 11. AH as in sŏt | + ŌŌ as in rŏom + R | = AH*-ŌŌV-R-ŏur (mouth open for AH—lips out for ŌŌ) |

When we write, we think of vowels as a — e — i (y) — o — u. But when we speak, we make twenty-four vowel sounds.

HOW TO USE THE VOWEL CHART TO FORM YOUR VOWEL SOUNDS

Imagine this four-sided vowel chart as being placed inside your mouth cavity. Now look at the side labeled *front of tongue*. When you raise the front of your tongue almost against the gum ridge of the roof of your mouth, you are in the correct position to produce the sound of EE as in “sĕāt.” Lower the front part of your tongue slightly and let your jaw relax a little and you can then form the sound of ĭ as in “sĭt.” When the front of your tongue and your jaw drop a little more, you can then say the sound of EH as in “sĕt.” Open your mouth and drop your jaw to a much wider position, resting your tongue on the bottom of your mouth, and you can pronounce the sound of ā as in “sāt” (See Exercise 8). Drop your jaw wider, and you can form the sound of AH as in “sŏt.”

Now look at the vowel chart side labeled *back of tongue*. By raising the back part of your tongue toward the back of the roof of your mouth and at the same time keeping your lips out in a rounded position, you can form the sound of the long ŌŌ as in “rŏom.” When you drop the back of your tongue a bit and widen the rounded position of your lips a little, you can say the sound of the short ŏŏ as in “bŏok.” Widen your rounded lips a bit more and drop the back part of your tongue a little further and

you are in the right position to pronounce the OH sound as in the unaccented first syllable of the word “ŏbey.” Your lips can then be widened further and your tongue can drop slightly more to produce the sound of AW as in “saw.” When the back of your tongue is completely dropped, your jaw lowered and your lips completely apart, you can form the sound of AHR as in “pār.” Raise the tip of your tongue toward your upper gum ridge to get the R element in this AHR sound (See Exercise 4).

Now look at the Vowel Chart labeled *middle of tongue*. When you bunch the middle of your tongue up, you can form the sound of UHR as in “hĕr.” Remember that when you get to the R sound in UHR, curl the tip of your tongue up and put your lips out in a rounded position (See Exercise 6). By relaxing the middle of your tongue a little and by *not* raising the tip of your tongue for an R sound, you can pronounce the sound of UH as in “cŭp.” This same sound of UH when said quickly with complete relaxation of the tongue will give you the sound of the unaccented vowel “uh” that you pronounce for the letter “a” in “ābove.” The combination sounds below the vowel chart are made by variations of tongue, jaw and lip positions from one sound to another sound.

CONSONANT CHART

Here are the correct positions to form the sounds

	ORAL						NASAL
	STOPPED		HELD				
	WHISPERED	VOICED	WHISPERED	VOICED	WHISPERED	VOICED	VOICED
two lips together	P (pill)	B (bill)					M (mill)
two lips out, then drawn apart					<u>H</u> in <u>WH</u> (<u>wh</u> ich)	<u>W</u> in <u>WH</u> (<u>w</u> hich) <u>W</u> (<u>w</u> itch)	
lower lip pressed against upper front teeth			F (fat)	V (vat)			
<i>press</i> front of tongue against upper front teeth			TH (think)	TH (them)			
front of tongue against upper gums behind upper front teeth	T (tip)	D (dip)					N (nip)
front of tongue against upper gums behind upper front teeth—sides of tongue down						L (lip)	
front of tongue curled up to upper gums but not touching upper gums						R (rip)	
tongue up—narrow groove down middle of tongue			S (sip)	Z (zip)			
wider groove down middle of tongue— <i>lips out</i>			SH (rush)	ZH (<u>rouge</u>)			
front of tongue against upper gums— <i>lips out</i>			CH (tsh) (chill)	J (dzh) (jill)			
back of tongue up against back part of roof of mouth	K (<u>cap</u>)	G (<u>gap</u>)				Y (you)	NG (sing)
throat (blow air out)			H (how)				

HOW TO USE THE CONSONANT CHART TO FORM YOUR CONSONANT SOUNDS

Clear speech is primarily dependent on forming your consonant sounds accurately. The column at the left of the Consonant Chart indicates the correct position you must use to form each sound. For example, you must *press* your two lips together to form the *P*, *B* or *M* sounds as in “pill,” “bill” and “mill.”

Since *P*, *B* and *M* are made with the lips together in the same position, it is necessary to distinguish one sound from the other. To do this you must understand the classification at the top of the Consonant Chart. As indicated, most consonant sounds are made with free passage of air out of the mouth (*oral sounds*). There are only three *nasal sounds* in English—the *M*, *N* and *ng*. To produce these sounds the air is allowed to escape through the nose. This is done by allowing the farthest back part of the roof of your mouth to remain in a lowered position so that the air can escape through your nose. For all vowel sounds and the rest of the consonant sounds, the extreme back part of the roof of your mouth is raised to form contact against the back part of your throat wall, so that the air is blocked from entering the nasal cavities. (Note roof of the mouth position on all diagrams in the exercises. Compare with diagrams on *ng* in Exercise 5 and *M* and *N* diagrams in Exercise 9.)

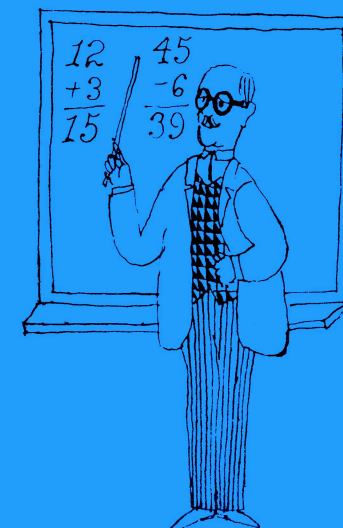
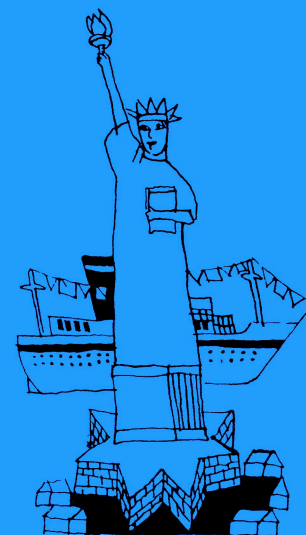
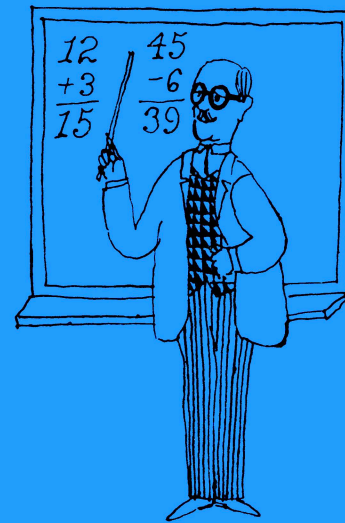
Next, the consonants are classified as *stopped* and *held* sounds. Here again try sounding the final *P* in the word “rip.” Note, you cannot hold the sound. You must stop or explode the *P* sound. Try the final *B* sound in the word “rib.” Here, too, you cannot hold the *B* sound. You must stop or explode the *B*. However, if you sound the *M* in the word “rim,” you can easily hold the *M* like this—“rimmmm.” The *P* and *B* sounds are called stopped sounds and *M* is called a held sound. Read the chart vertically and you know at a glance which sounds are stopped and which sounds are held.

The consonants are further classified into *whispered* and *voiced* sounds. Whispered sounds are made with *no* vibration of the vocal cords. Voiced sounds are made *with* vibrations of the vocal cords. Here’s how you can hear the difference between a whispered and a voiced sound. Place an index finger in each ear and make the sound of “sssss” as in “sip.” It sounds like the hissing of a radiator. No vibrations: This *S* sound is whispered. Now with your index fingers in your ears say “zzzzz” as in “zip.” It sounds like the buzzing of a bee. This *Z* sound is voiced. Now read the consonant chart vertically to see which sounds are *whispered* and which sounds are *voiced*. By reading the chart vertically and horizontally, you have the most essential information on how to make all the consonant sounds. Create exercises similar to those on the record to practice any sound you wish to master.



PAUL MILLS

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CL 1361

SIDE

1

NONBREAKABLE

(x"Lp" 47378)

2. Exercise 2 Forming The "TH" Sound

3. Exercise 3 Forming The "L" Sound

4. Exercise 4 Forming The "R" Sound

5. Exercise 5 Forming The "NG" Sound

6. Exercise 6 Forming the "ER" Sound

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2. Exercise 8 Forming The "A" Sound

3. Exercise 9 Overcoming Nasality

4. Exercise 10 Forming The "SH" Sound

5. Exercise 11 Avoiding Sloppy Speech Habits
(Part I)

6. Exercise 12 Avoiding Sloppy Speech Habits
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