

[j]

DESCRIPTION: Draw attention to the flowing air and the slight rise of the middle of the tongue toward the roof of the mouth. The voice is on.

METAPHORS: The “yes” sound and the sound that begins “yes,” “you,” and “year.” [j] is also a flowing sound (glides and liquids), a middle sound (palatal), and the voice is on (voiced).

TOUCH CUES: None.

DEMONSTRATIONS:

Place (Palatal)

First Method: Ask the client to run his or her tongue backward from the bump to the highest point on the roof of the mouth.

Second Method: Place a little peanut butter or a favored food on a Q-tip, and touch the Q-tip to the arch of the hard palate. Ask the client to remove the food with his or her tongue blade.

Third Method: Touch the middle of the tongue lightly with a tongue depressor and ask the client to hump up that part of the tongue toward the roof of the mouth.

Manner (Approximant)

First Method: Use a strip of paper, a feather, or the hand held in front of the client’s mouth while you produce several glides or liquids to draw attention to the “flowing” quality and continuous nature of the sounds. Alternately, tape a small paper flower on the end of a pencil and encourage the client to move the flower in the wind.

Second Method: Run your or the client’s finger down the client’s arm while making several long glides or liquids to demonstrate the “flowing” quality and length of this sound.

[j]

PHONETIC PLACEMENT

Method:

1. Instruct the client to place the tongue flat in the mouth. (If needed, gently press down the tongue with a tongue depressor.)
2. Open the client's mouth and gently tap the middle portion of the tongue, asking the client to slightly raise the place you touched.
3. Ask the client to breathe out with the voice on, resulting in [j].

SHAPING

[j] from [ʒ]

Method: Instruct the client to say [ʒ] several times quickly. Often, this results in [j]. An additional cue is to ask the client to lower the tongue slightly.

[ŋ]

DESCRIPTION: Draw attention to the back of the tongue touching the back of the roof of the mouth, the air flowing through the nose, and the voice being on.

METAPHORS: The gong sound and the sound that ends “sing,” “wing,” and “ring.” [ŋ] is also a back tongue sound (velar), a voice-on sound (voiced), and a nose sound (nasal).

TOUCH CUE: Lay the client’s finger at uppermost part of his or her neck.

DEMONSTRATIONS:**Place (Velar)**

First Method: Place the client’s hand in contact with the underside of your mouth and repeat [ŋ] several times while drawing attention to the muscle movements.

Second Method: Open your mouth and allow the client to observe while you say [ŋ] several times.

Manner (Nasal Stop)

First Method: Contrast breathing through the nose onto a mirror or a piece of paper with breathing through the mouth onto a mirror or piece of paper.

Second Method: Instruct the client to take a deep breath, hold it, and let air out through the nose to produce a voiceless nasal sound.

Third Method: To demonstrate nasality with voicing, instruct the client to take a deep breath, hold it, and say “ah” with the mouth closed so that air comes out the nose. Telling the client to open his or her mouth will help teach release of a nasal consonant.

[h]

DESCRIPTION: Draw attention to the hissing sound in the throat.

METAPHORS: The panting dog sound and the sound that begins “hug,” “happy,” and “ho” (Santa Claus’ ho-ho-ho). [h] is also a long sound (fricative) and a voice-off sound (voiceless).

TOUCH CUES: None.

DEMONSTRATIONS:**Place (Glottal)**

First Method: Point to your larynx while making [h] or a vowel.

Second Method: Instruct the client to touch his or her larynx between the first finger and thumb and swallow.

Manner (Approximant)

First Method: Use a strip of paper, a feather, or the hand held in front of the client’s mouth while you produce several glides or liquids to draw attention to the “flowing” quality and continuous nature of the sound. Alternately, tape a small paper flower on the end of a pencil and encourage the client to move the flower in the wind.

Second Method: Run your or the client’s finger down the client’s arm while making several long glides or liquids to demonstrate the “flowing” quality and length of this sound.

[ŋ]

[ŋ] is facilitated similarly to [k] and [g] except for the addition of nasality.

PHONETIC PLACEMENT*Method:*

1. Ask the client to breathe out with his or her mouth closed.
2. Next, place a piece of paper or a mirror under the client's nose, drawing attention to air coming out the nose. Contrast this with placing a piece of paper or a mirror in front of the client's mouth while producing an oral consonant such as [b] or [d].
3. Ask the client to attempt [g] with the lips closed, voice box vibrating, and air coming out the nose, resulting in [ŋ].

SHAPING

None recommended.

[h]**PHONETIC PLACEMENT**

First Method: Instruct the client to practice blowing out a candle, resulting in [h].

Second Method: To produce [h] in conjunction with a vowel, ask the client to say a vowel and then to blow out the vowel that follows [h], resulting in [h] + vowel.

SHAPING

None typically is required.