

[p] and [b]

DESCRIPTION: Draw attention to closing the two lips, the build-up of pressure behind the lips, and the sudden release of air through the mouth. For [b], also draw attention to the buzzing voice box.

METAPHORS: [p] is the popping sound and the sound beginning "pop," "pie," and "pig." [b] is the bubble sound and the sound beginning "bye," "bee," and "bed." [p] and [b] are also short sounds (stops) and lip sounds (bilabials). Additionally, [b] is made with the motor on (voiced).

TOUCH CUE: Place the client's finger in front of his or her lips.

DEMONSTRATIONS:

Place (Bilabial)

First Method: Lightly touch the client's upper and lower lips with a tongue depressor, then ask the client to bring the lips together to touch the spot you touched.

Second Method: Ask the client to make kissing noises.

Manner (Oral Stop)

First Method: Use a strip of paper, a feather, or the hand held in front of the client's mouth while you produce a series of stops to demonstrate the explosive release of stops. Alternately, tape a small paper flower on the end of a pencil and encourage the client to move the flower with puffs of air.

Second Method: Place your or the client's palms together and then suddenly separate them to demonstrate the sudden release of stops.

[p] and [b]

The following techniques facilitate production of [p]. To facilitate [b], follow the same steps, but also instruct the client to turn on the voice box.

PHONETIC PLACEMENT

Method:

1. Ask the client to blow out a long breath.
2. Next, instruct the client to use his or her lips to break up the breath into shorter and shorter bursts. If additional assistance is needed, manually close the client's mouth. [p] results as the client quickly opens and closes his or her lips while continuing to emit a long breath.

SHAPING

[p] from [b] (**Final Consonant Devoicing)

First Method: Instruct the client to turn off his or her "voice box," which for some clients is sufficient instruction to result in [p]. Another possible instruction is to tell the client that, "We don't want the voice — we just want the air."

Second Method: Demonstrate the contrast between [b] and [p]. Alternatively, if the client is able to make a voicing contrast between other consonants (such as between [t] and [d]), draw attention to those contrasts. For some clients this is sufficient to result in [p].

[p] from [p̥]

Method: Use a mirror to demonstrate the difference between [p] and [p̥]. In more severe cases, press up the client's lower lip using a finger or a tongue depressor until the lower lip is in contact with upper lip, which results in [p]. (*Note:* To facilitate [b], develop from [b̥]).

[p] from [ɸ]

Method: Use a mirror to demonstrate the difference between [p] and [ɸ]. In more severe cases, press the client's lips together with your fingers, which results in [p]. (*Note:* To facilitate [b], develop from [β]).

[m]

DESCRIPTION: Draw attention to closing the lips, the build up of pressure behind the lips, the buzzing in the throat, and the outward flow of air through the nose.

METAPHORS: The humming sound and the sound beginning “mom,” “moo,” and “me.” [m] is also a motor-on sound (voiced), a nose sound (nasal), and a lip sound (bilabial).

TOUCH CUE: Use the client’s fingers and thumb to hold his or her lips together.

DEMONSTRATIONS:**Place (Bilabial)**

First Method: Lightly touch the client’s upper and lower lips with a tongue depressor, then ask the client to bring the lips together to touch the spot you touched.

Second Method: Ask the client to make kissing noises.

Manner (Nasal Stop)

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

Second Method: Instruct the client to take 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 air comes out the nose. Telling the client to open his or her mouth will help teach release of a nasal consonant.

[m]

[m] is facilitated similarly to [p] and [b], except for the addition of nasality.

PHONETIC PLACEMENT**Nasality***First Method:*

1. The clinician and client practice taking turns breathing out with their mouths closed, using a piece of paper or a mirror placed under their noses to draw attention to airflow.
2. Next, contrast nasal and oral airflow by placing a piece of paper or a mirror in front of the client's mouth while the client produces an oral consonant such as [b] or [d].
3. Ask the client to attempt [b] with his or her lips closed, but with the voice box vibrating and air coming out the nose. This often results in [m].

Second Method:

1. The clinician and client begin by taking a deep breath, holding it, and letting the air out through the nose. This results in a voiceless [m].
2. Next, have the client practice saying [a].
3. The clinician and client alternate taking a deep breath while holding their noses and then letting air out through the nose while saying "ah" with the mouth closed, which results in [m].

SHAPING**[m] from [b]**

Method: Instruct the client to produce [b] followed by a schwa with his or her mouth closed and with air coming out the nose. If needed, a mirror or piece of paper placed under the nostrils may be used to increase the client's awareness of air flowing from the nose. This often results in correct production of [m].

[w]

DESCRIPTION: The round lip sound or the wow sound (wow!) and the sound that begins “wow,” “we,” and “why.” [w] is also a lip sound (bilabial), a back sound (velar), and a buzzing sound (voiced).

TOUCH CUES: None.

DEMONSTRATIONS:

Place (Bilabial)

First Method: Lightly touch the client’s upper and lower lips with a tongue depressor, then ask the client to bring the lips together to touch the spot you touched.

Second Method: Ask the client to make kissing noises.

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 these sounds.

[w]

PHONETIC PLACEMENT*Method:*

1. Ask the client to round his or her lips and to place them close together. If the lips are too close or too far apart, move them in to the correct position with a finger or a tongue depressor.
2. Next, instruct the client to raise (or hump up) the very back of his or her tongue toward the roof of the mouth. If needed, push the tongue back with a tongue depressor.
3. Instruct the client to breathe out with his or her voice box on, which often results in [wu].

SHAPING**[w] from [u]***Method:*

1. Ask the client to say [u].
2. Next, while the client says [u], ask him or her to almost close the lips, resulting in [w]. (If needed, the client's lips can be moved manually to the appropriate position.)

[w] from [b]*First Method:*

Instruct the client to open his or her lips and pucker them slightly while saying [bu], resulting in [wu].

Second Method:

1. Instruct the client to say [u] + [a] several times as rapidly as possible, resulting in [uwa].
2. After [uwa] is established, instruct the client to "make the [u] silent," which results in [wa].