

Work in a comfortable standing position, with your feet just slightly apart and your arms relaxed at your sides. Focus your awareness on your breath. Notice the ebb and flow of your breath and center your attention on the coolness of the breath as you inhale and the warmth of the breath as you exhale. Let your body remain open to the flow of breath.

Maintain an easy and relaxed flow of breath during the following loosening and stretching exercises. Coordinate your breath with the physical movements; do not "hold" your breath.

It is also important to energize specific muscles, areas of the body and designated articulators without unnecessary involvement of neighboring muscles. For instance, as you knit your eyebrows into a frown, maintain the relaxation of your tongue, lower jaw and throat - all the other areas of your face.

Do not hurry and never try to force results. Be deliberate, even if you only have a short time at your disposal.

## 1 EXERCISES FOR THE FACIAL MUSCLES

- ◆ Knit your eyebrows into a frown. Let go.
- ◆ Lift your eyebrows. Let go.
- ◆ Wrinkle your nose. Let go.
- ◆ Lift both cheeks into a big smile. Let go.
- ◆ Pull the corners of your mouth downward. Let go.
- ◆ Relax your jaw wide open and point the tip of your tongue straight out. Let go.

## 2 EXERCISES FOR THE NECK AND SHOULDERS

- ◆ Going clockwise, trace imaginary circles on the ceiling with the top of your head, beginning with tiny circles that gradually increase in size. Once you have achieved easy, large circles, begin to make them smaller again until they are minute and your head feels gently poised on top of your neck. Repeat the exercise making counter-clockwise circles.
- ◆ Maintain an easy and relaxed flow of breath and an easy alignment of your neck and spine as you trace imaginary, clockwise circles just in front of you with the tip of your nose. DO NOT REACH FORWARD with your nose or chin. Begin with tiny circles that gradually increase with size. Then once you have achieved easy, large circles, begin to make them smaller until they are minute and your head is finally at rest. Repeat the exercise making counter-clockwise circles..
- ◆ Inhale as you raise your shoulders toward your ears; exhale as you let go. Repeat several times.
- ◆ Inhale as you float your hands and arms toward the sky; exhale as you let go. Repeat several times.
- ◆ Inhale as you rotate your shoulders forward and up; and then exhale as you let the shoulders drop back and down. Allow your hands and arms to remain relaxed as make several shoulder circles in one direction, then in the opposite direction.

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## EXERCISES FOR THE LOWER JAW

- ◆ Still standing, drop your head forward, bending your knees slightly. Allow some space between your upper and lower teeth. As you exhale, gently shake your head from side to side and allow your relaxed lower jaw, tongue and cheeks to flutter with the shaking.

## EXERCISES FOR THE SOFT PALATE

- ◆ Standing upright, imagine the feeling of a yawn in your throat and encourage yourself to yawn several times.
- ◆ Allow your lower jaw to hang in a relaxed fashion and the tip of your tongue to rest against the back of your lower teeth. Look in a small mirror and observe your soft palate. Lower and lift the soft palate several times by alternating the sounds “ng,” as in the word “sing,” and “ah,” as expressed in a sigh of relief.

Avoid any involvement or movement of your lower jaw during the following exercise:

- ◆ Using a “modified” yawn, you will stretch and release the interior of your throat and mouth. Allow your lower jaw to remain relaxed and your lips to touch each other lightly while inducing the “feeling” of a yawn. Let the stretch occur in the mouth and throat while your lips stay in contact with each other.

## EXERCISES FOR THE LIPS

- ◆ Blow air through your lips, allowing them to flutter. Repeat by blowing vibrated (voiced) air through the lips.
- ◆ Repeat the following sounds lightly and easily, feeling a crisp movement with a minimum of tension:

wee-wee-wee-wee-wee-wee-wee-wee-wee-wee      *wi:*

waw-waw-waw-waw-waw-waw-waw-waw-waw-waw      *wɔ:*

wee-waw-wee-waw-wee-waw-wee-waw-wee-waw

## EXERCISES FOR THE TONGUE

- ◆ With your lower jaw relaxed, opened and kept still, point the tip of your tongue:  
straight out — relaxed in — straight out — relaxed in — etc.  
right — left — up — down — right — left — up — down — etc.  
left — right — down — up — left — right — down — up — etc.
- ◆ In a smooth rhythm, like the second hand of a clock, make a big perfect circle with the tip of your tongue, first inside your mouth and then outside your mouth.
- ◆ Shake out your tongue by blowing air over the tip and allowing the tip to flutter against the gum ridge. Repeat using vibrated air. These two sounds will resemble the trilled Italian “r”; the first one will be voiceless and the second fully voiced.



- ◆ Just as the individual flavors in Neapolitan ice cream seamlessly adjoin one another yet do not melt into one slushy mush, the vowel and diphthong sounds in these sequences smoothly flow into one another yet do not become an indistinct, undifferentiated vocal mass. Keep each sound “flavor” distinct, yet do not glottalize, waste air or add a *j* or *w* between sounds. Allow the tip of your tongue to remain relaxed behind your lower teeth during the entire sequence:

*i:*   *u:*   *ɔ:*   *u:*  
 ee   oo   aw   oo   ee   oo   aw   oo   ee   oo   aw   oo  
  
*u:*   *ɔ:*   *aɪ*   *i:*  
 oo   aw   ai   ee   oo   aw   ai   ee   oo   aw   ai   ee

## 8 EDITH'S FAVORITE

<i>a:</i>	<i>eɪ</i>	<i>i:</i>	<i>aɪ</i>	<i>oʊ</i>	<i>u:</i>
MAH	MAY	MEE	MY	MOH	MOO
NAH	NAY	NEE	NIGH	NOH	NOO
LAH	LAY	LEE	LIE	LOH	LOO

- ◆ The following syllables may be spoken in a variety of configurations and rhythms. Note that the capitalized, underlined syllables are the stressed syllables in the repeated rhythms of the exercises:

MAH may me MY moh moo MAH may me MY moh moo etc.  
NAH nay nee NIGH noh noo NAH nay nee NIGH noh noo etc.  
LAH lay lee LIE loh loo LAH lay lee LIE loh loo etc.

muh muh MAH muh muh MAY muh muh MEE muh muh MY muh muh MOH muh muh MOO etc.

nuh nuh NAH nuh nuh NAY nuh nuh NEE nuh nuh NIGH nuh nuh NOH nuh nuh NOO etc.

luh luh LAH luh luh LAY luh luh LEE luh luh LIE luh luh LOH luh luh LOO etc.

## 9 EXERCISES FOR ARTICULATION

- ◆ Repeat for CLARITY of articulation. Work for PRECISION with a MINIMUM of TENSION. AFTER you have accurately mastered the phrases for clarity, work for SPEED in repetition:

puh puh PAH buh buh BAH tuh tuh TAH duh duh DAH kuh kuh KAH guh guh GAH, etc.

guh guh GAH kuh kuh KAH duh duh DAH tuh tuh TAH buh buh BAH puh puh PAH, etc.

tititititititi-TAH dididididididi-DAH ninininininini-NAH lilililililili-LAH, etc.

## EXERCISES FOR ARTICULATION, Cont.

10 ALTERNATE THE FOLLOWING PHRASES:

paper poppy (4 times)      baby bubble (4 times)

11 <sup>tʰ</sup> Peter Piper <sup>ʒ</sup> the pickled pepper picker picked a peck of pickled peppers.  
A peck of pickled peppers did Peter Piper the pickled pepper picker pick.  
Now if Peter Piper the pickled pepper picker picked a peck of pickled peppers,  
(Where) is the peck of pickled peppers that Peter Piper the pickled pepper picker  
picked?

12 Yolanda was yearning to yodel.

She'd YAH yah yah YAH yah yah YAAAAH a lot

and LAY lee lo LAY as often as not.

YOH duh duh LAY-dee-oh LAY-dee-oh LAY

Yolanda would yodel all night and all day.

13 <sup>ʔ</sup> If a Hottentot tot <sup>ʔ</sup> taught a Hottentot tot  
<sup>ʔ</sup> To talk ere the tot could totter,  
<sup>ʔ</sup> Ought the Hottentot tot be taught to say <sup>ʔ</sup> aught,  
Or <sup>ʔ</sup> (what) ought to be taught her?

14 A tutor who tooted the flute <sup>tju.tə</sup>  
Tried to tutor two tooters to toot.  
Said the two to the tutor,  
"Is it harder to toot or  
To tutor two tooters to toot?"

15 REPEAT QUICKLY THREE TIMES EACH:

<sup>a</sup> can't you won't you don't you

did you would you could you

<sup>tju</sup>  
<sup>dju</sup>