

A STUDY OF KANSAS SPEECH WITH INFORMATION
AND EXERCISES FOR ITS IMPROVEMENT

by

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B. S., Park College, 1945

A THESIS

submitted in partial fulfillment of the
requirements for the degree

MASTER OF SCIENCE

Department of Speech

KANSAS STATE COLLEGE
OF AGRICULTURE AND APPLIED SCIENCE

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INTRODUCTION

"The pen is greater than the sword." And yet how much more powerful is the pen when interpreted by an expressive, vibrant voice. A dynamic voice can cause people to cry, to fight, to work, to obey. This cannot be accomplished by a whining nasal tone or a harsh, brittle clacking of the tongue. Few people will seek out the person with a poor voice for conversation in preference to someone with a pleasing, expressive voice.

Unfortunately, to some, voice training implies arty, cultivated quality to be used only on the stage. One who develops a "stage voice" or "platform cadence" has had improper voice training. A good voice should be natural and easy, free from strain and tension.

Voice training is for everyday conversational needs, as well as for formal occasions. Though one may never run for a public office, one will apply for a job. Though one may never know an opening night on the stage, one will read stories to his children. And though one may never have an audience of more than five people; nevertheless, one will talk his way through life, explaining, persuading, and amusing his friends. An adequate voice is essential to ones future progress.

The most pleasant voice possible is useless unless the words can be understood. The purpose of speech is communication. To assure communication, one must have clear and distinct articulation. "Getting by" is not enough. To be easily and quickly understood is as much an asset to personality as is a pleasant voice.

There is beauty in spoken English. A melodius voice is only a short step from music. Oliver Wendell Holmes was a great lover of beautiful sounds. He wrote the following paragraph about the enunciation of individual sounds.

There is a fascination in the mere sound of articulated breath; of consonants that resist with the firmness of a maid of honor, or half or wholly yield to the wooing lips; of vowels that flow and murmur, each after its kind; the peremptory b and p, the brittle k, the vibrating r, the insinuating s, the feathery f, the velvety v, the bell-voiced m, the tranquil broad a, the penetrating e, the cooing u, the emotional o, and the beautiful combinations of alternate rock and stream, as it were, that they give to the rippling flow of speech--there is a fascination in the skillful handling of these, which the great poets and even prose writers have not disdained to acknowledge and use to recommend their thought.¹

This manuscript is particularly concerned with the speech habits of Kansas people as exhibited by students at Kansas State College. To see why these students have a tendency toward nasal voices and misused consonants and vowels, one must first look into the history of this state. A large number of the ancestors of the present residents came from the New England states. One will find much the same quality and irregularities in articulation there as are found in a modified form in Kansas speech. To carry the comparison farther, one finds both to be largely agricultural and hard working people. The latter is responsible for the muscular tension which causes high pitch and excess nasality. Mixed with this New England pattern is the beginning of a southern accent. While few Kansas people use the expression "you all",

¹Estelle Hunter, Practical English and Effective Speech, Bk 7, p.7.

most of them use "git" instead of "get", which is typical of the south.

All Kansans want to be respected as cultivated outside the boundaries of Kansas as well as within. To achieve this one must study the characteristics of Kansas speech and through exercises improve his voice and diction. This will be achieved in proportion to the amount of effort and oral study put forth by the student.

THE ANATOMY OF THE VOICE

Part I may look somewhat formidable at first glance. It shouldn't be taken too seriously. Although the emphasis in voice training should be put on practical, oral work, it is impossible and often dangerous to work without some theory and scientific knowledge. This fact is pointed out in the following message from Otis Skinner to his daughter Cornelia when she started in show business.

Above everything don't neglect your voice. Let your vocal teacher tell you where your voice comes from and how your tones are produced. If I had known these things in the beginning of my career, it would have saved me thousands of dollars in doctors' bills. I have had to find it out through the years, alone and unaided. I know now, but think what I could have saved by an early knowledge of vocalization.

It is necessary to understand the production of the voice. To do this one must go into some detail. One may never remember any of the long names attached to these parts, yet by understanding their function and recognizing where difficulties lie, the necessary background will be acquired to develop one's own and other's voices.

The Breathing Mechanism

The foundation for voice is the breathing mechanism. The primary purpose of this part of the anatomy is to supply oxygen for the body processes. Secondly it creates a stream of air to be vocalized, causing speech.

There are two phases of breathing: inhalation, with the air filling the lungs; and exhalation, in which the air is forced from the lungs.

The lungs are located in the thoracic, or chest cavity and almost fill it. They consist of two lobes, the right one being the larger. It is divided into three main sections, while the left lobe has only two sections. Their combined shape follows the walls of the chest and arches to fit over the heart and diaphragm. This makes them a cone shape with the larger area at the bottom. They are made up of spongy, porous tissue containing countless air sacs which transfer the oxygen to the blood.

Since the lungs are nothing more than limp bags containing no power of activity in themselves (except the elasticity which returns them to normal shape) they must be activated by other means.

The twelve ribs, which house the lungs, are joined to the vertebrae in back and the top nine ribs are joined to the sternum in front. When pulled upward and outward they expand the area of the chest causing a partial vacuum. Air rushes into the lungs to fill the space and inhalation is accomplished.

The following muscles are responsible for this action. When studying muscles it is important to know their behavior. Muscles

are all attached to two relatively stable points, usually bone, tendon, or cartilage. Their activity consists of contracting and relaxing.

These are the muscles of the chest. Locate them on the diagrams.

Pectoralis major, a front or anterior muscle extending from the collar bone and sternum down to the upper five or six ribs.

Pectoralis Minor, also an anterior muscle extending from the shoulder blade down to the third, fourth, and fifth ribs.

Scaleni, four posterior (back) muscles which raise the first and second ribs.

Serratus Posterior Superior, arising from the spinal column and attaching to the second and fifth ribs.

Levatores Costarum, also a posterior muscle attached at each vertebrae to the first and second ribs below the point of origin, thus raising all the ribs together.

Internal and External Intercostals, lateral or side muscles, lying between the ribs and assisting in the pull upward.

Serratus Anterior, another lateral muscle connected to the shoulder blade and to all ribs down to eight and nine.

Simultaneous with the action of these muscles in pulling upward, is the action of the Diaphragm. This muscle separates the chest from the abdomen. Since all muscles must be attached at each end the fibers run from an irregularly circular tendon in the center to the lower ribs, sternum, and back bone. When relaxed, the diaphragm is dome shaped. When the muscles are contracted the diaphragm flattens, leaving a space in the thorax which is immed-

ately filled with air. These diagrams may help to clarify the action.



Diaphragm



Exhale



Inhale

The speaker has now inhaled. In order to use the fresh supply of air vocally he must control a slow expulsion of air. This is done partly by relaxing the muscles of inhalation. Four abdominal muscles also help squeeze the air out in a steady stream. These muscles form the lateral and anterior walls of the abdomen. Their action is to pull the ribs down and push the viscera back in place, thus exerting a force on the diaphragm which returns to its normal position. These four muscles are as follows:

Internal Oblique, extending upward and forward from the Iliac crest or hip bone to the sternum.

External Oblique, extending upward from the point of insertion on the Iliac crest to the lower eight ribs.

Rectus Abdominis, a vertical muscle extending up the front of the abdomen from the pubis to the fifth, sixth, and seventh ribs.

Transversalis, a muscle running horizontally around the abdomen.

Transversus Thoracis, the only chest muscle used in exhaling, found on either side of the lower sternum and inserting between the second and sixth ribs.

The amount of air taken into the lungs is known as vital capacity. This, however, seems to have no bearing on the force of the voice. It is the manner of exhaling, not the amount of air,

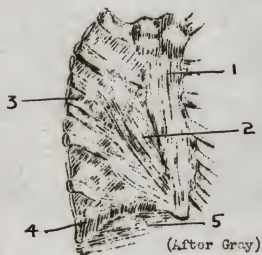
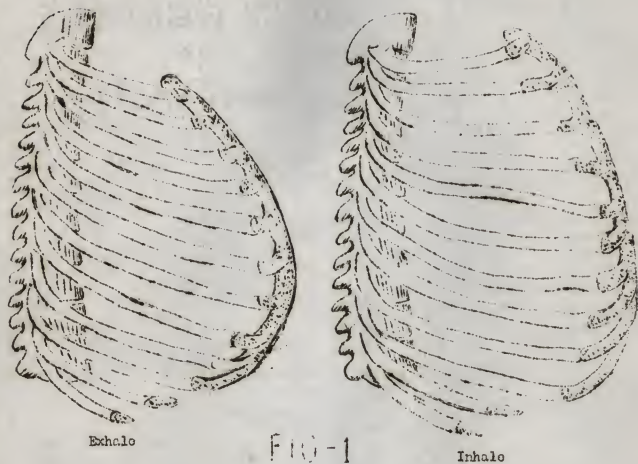
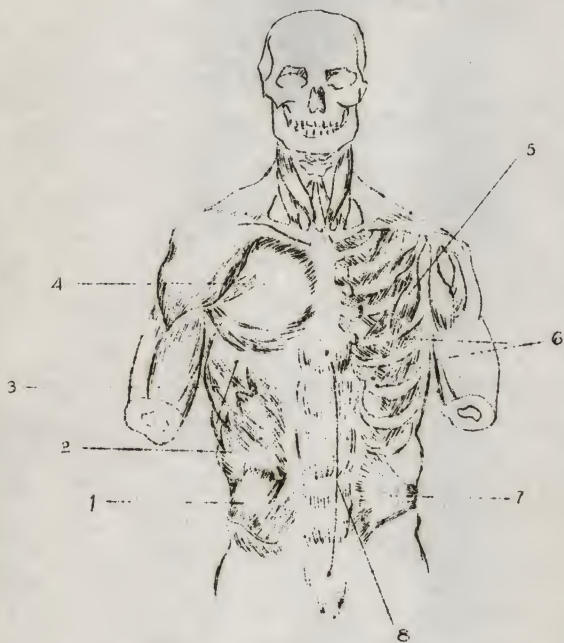


FIG-2

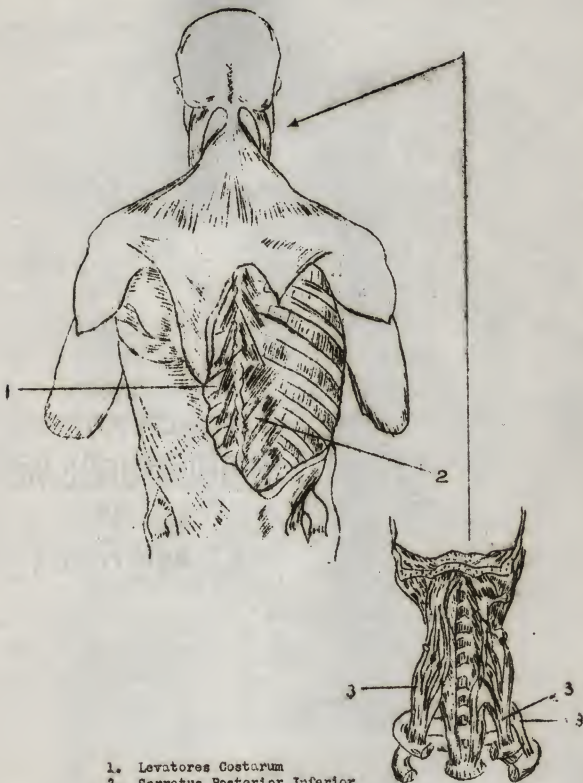
Interior view of ribs

1. Sternum
2. Transversus thoracis
3. Internal intercostals
4. Diaphragm
5. Transversus abdominis



1. Oblique internus
2. Oblique externus
4. Pectoralis major
3. Serratus anterior

5. Pectoralis minor
6. Intercostals
7. Transversalis
8. Rectus Abdominus



1. Levatores Costarum
2. Serratus Posterior Inferior
3. Sacrospinalis

(After Gray)

that determines whether the voice is off to a good start or not.

The Larynx

Before studying how the human voice is produced, one should first understand what the sound is. This involves a brief study of the physics of sound. Basically all sound needs two components, a vibrator and a source of energy to start this vibration. Many sounds also need a resonator to amplify the sound so it can be heard.

Vibrators vary from human vocal cords to reeds, strings, columns of air, and bars. These produce musical tones. There are many vibrators that produce noise. Motors to stimulate these vibrations consist of plucking the strings, striking the bars, and air pressure for others.

All vibrators set up waves in the air similar to those in a stream when a pebble is tossed in. This would represent a pure tone in which the waves would go out from the pebble. Sound waves travel about 1120 feet per second, or about 800 miles per hour. This is true of all sound. No matter what the source, they all travel at the same rate of speed through air, with the exception of loud explosive sounds which travel faster near their source. Thus when one hears a band in the distance all the sounds arrive at the same time. If any particular pitch or instrumental sound traveled faster than another the result would be distortion at a distance.

Each vibration consists of a condensation and rarefaction. As the air particle is pushed out by the vibration it also returns

to its previous position and swings on past by the momentum it picked up, much as a pendulum.

Quality, as it is known to the speech student, or timbre, as it is known to the physicist, depends on the amount of overtone in the sound. There are very few pure sounds of only one frequency and shape. While the vibrator vibrates as a whole it also vibrates in parts. Thus there are many frequencies sent out in one tone. This is known as overtone. The number and type of these overtones that are picked up depend on the type of resonator. Only the specific overtones stressed by resonation are heard and these determine the quality, pleasant or unpleasant. If a human voice, a violin, and a saxophone made the same sound in its pure form it would be impossible to tell them apart. It is the type of resonation and the overtones produced by the vibrators that give them their individuality.

Different types of resonators pick up different sounds. A sounding board vibrates in forced vibration with the original vibration. Thus a tuning fork held against a table reenforces the sound, but does not select overtones. Sympathetic resonation occurs when a cavity amplifies the sound. The smaller the cavity the higher the tones picked up. Thus a cello and a violin using the same strings will produce a lower tone in the cello because the box is bigger. By shaping the mouth and the walls of the pharynx overtones can be picked up and emphasized. These cavities are tuned resonators. They will amplify only specific sounds. A church organ needs a different pipe for each sound. Hold a tuning fork over a bottle and start filling it with water. When the right

size cavity is reached to apply to the particular frequency of the tuning fork the bottle cavity will amplify the sound.

Quality or timbre is only one aspect of tone. Duration, volume, and pitch are also part of every tone. Duration or time is the length of the sound. In speech it is the time between pauses, the length of the pauses, and the length of vocalization. This is commonly called rate.

Volume depends upon three things, (1) the amount of air pressure from the lungs, (2) the efficiency of the vocal cords in utilizing all the air, and (3) the shape of the resonators. When working for projection do not put all the emphasis on air pressure. Although this is essential it is also important to remember the other two ways of developing volume. By not allowing any excess air to escape in vocalizing it is possible to project farther. The lower notes carry farther. A relaxed throat makes possible the maximum size of the resonating cavity thus amplifying the lower notes. A tense throat cuts out these carrying sounds making the voice sound weak.

The patterns set up by different sound waves distinguish tone from noise. When recorded on paper the sound waves are regular while noise is quite jagged. Since the vowels are closer to pure tones than consonants, especially the voiceless consonants, which are irregular vibrations quite close to noise, it is important to stress the vowels instead of the consonants. The vowel in the word "jaw" has an intensity 680 times as strong as the "th" sound. Compare the effect of "Peter Piper picked a peck of pickled peppers", and "she sells sea shells by the sea shore", with "Alone, alone,

all alone. Alone on a wide, wide sea."

Pitch is better known to the physicists as frequency. The more vibrations per second the higher the pitch. The lowest possible number of vibrations to detect with the ear is 16 vibrations per second. The frequency is determined entirely by the vibrator. A long, heavy, lax rubber band when struck will vibrate at a much slower rate resulting in a lower pitch, than will a narrow, short tense one. How this is accomplished in the vocal cords will be explained later. Just remember, each time the frequency is changed the shape of the resonators must be changed to pick up the overtones. Since this is true it is almost impossible, even for experienced singers, to hold the same pitch for any length of time. Even though the human ear cannot detect it, the pitch is wavering from its original frequency.

Now that one understands what a tone is, this is how it is produced in the human larynx. From the lungs the air goes through the two bronchial tubes into the trachea, which is made up of rings of cartilages held together by connective tissue. Most of the structure of the larynx is cartilage or uncalcified bone, which doesn't break easily. If this were bone few would live past the baseball days of grade school.

The first obstacle in the path of this stream of air coming from the lungs is the vocal cords. Herein lies the primary purpose of the vocal cords. If a pea should slip into the throat it would not fall to the bottom of the lungs and rattle around. It would automatically be stopped by the closing of the vocal cords. If this failed to work it would be a case for the doctor. In the 1948

Kansas Free Fair at Topeka a case was displayed filled with articles which people had breathed into their lungs. It included keys, nuts, bolts, and coins.

By closing the glottis (opening between the vocal cords) air is shut within the lungs. This allows for pressure to be built up within the lungs. This pressure is essential for heavy lifting.

The secondary duty of the vocal cords is to vibrate, producing sound. The vibrators, often known as the vocal bands, voice lips, or vocal folds, consist of thin white connective tissue, bordering a pair of stiped muscles known as the thyro-arytenoid muscles. This muscle is comparatively thick, tapering to a very thin edge of tissue, which is the vocal cord.

As the air passes through the opening between the cords, it pushes the lips apart causing them to flutter. In slow motion it looks like the mud in a hot spring as the air pushes up through a hole and the mud falls back into place.

Immediately above the vocal cords are the false vocal cords or the ventricular fold. The chamber between the two is known as the Ventricle of Morgagni. The vocal cords are lubricated by the mucus supplies by this ventricle.

The vocal cords are housed in nine cartilages, three pairs and three single.

Directly above the rings of cartilages of the trachea is the Cricoid cartilage. It is often considered the top ring of the trachea, but differs from the rest of them. Whereas the rings of the trachea are open in the back, the Cricoid is closed and widened.

From the side it looks like this.



Above the Cricoid is the Thyroid cartilage, better known as the Adam's Apple. The front is characterized by a v-shaped notch which is the most prominent part of the Thyroid. The back of the Thyroid is open. On each side at the top and bottom is a horn. These are known as the Superior and Inferior cornu of the Thyroid cartilage. The Inferior cornu is fastened in a shallow ball and socket manner to the sides of the Cricoid. From the side it looks like this.



The vocal cords are attached side by side to the lower portion of the front of the Thyroid.

Rotating on the back of the Cricoid is a pair of Arytenoid cartilages. These are pyramidal in shape. The back is triangular in shape. The base is broad and articulates on the Cricoid cartilage, much like a ball and socket. The anterior angle, called the vocal process, is the place of attachment for the vocal cords.

Atop the apex of the Arytenoids is a pair of cartilaginous nodules, the Corniculate cartilages.

Between the Arytenoids and the Epiglottis is a fold known as the Aryepiglottic fold. Located in this fold is a pair of elongated cartilages called the Cuneiform cartilages.

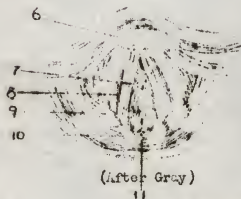
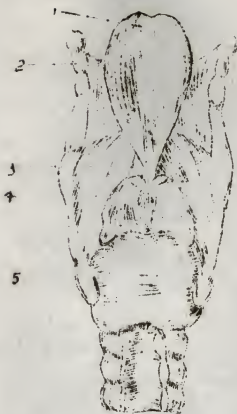
The last cartilage is the Epiglottis, a leaf shaped cartilage

projecting up to the base of the tongue. The Epiglottis is of no practical value in modern man. Previously it extended upward to meet the soft palate to facilitate smelling in the primitive man. It still operates that way in some animals. It does not, as is commonly believed, cover the top of the larynx when swallowing. This is accomplished by raising the larynx and blocking it against the back of the tongue. Also the action of the food as it cataracts off the back of the tongue sends it down the right tube, the Esophagus. When these fail to work the vocal cords close as mentioned previously.

At the top of the larynx is the only bone of the larynx, the Hyoid bone. The larynx is suspended from this bone by muscles. It in turn is suspended by muscles to the bone of the lower jaw. The larynx is anchored below by muscles attached to the sternum.

To explain the action of the vocal cords, the muscles activating these cartilages should first be mentioned. The muscles are named according to the place of their attachments. Thus the muscle attached to the sternum, clavicle, and the mastoid process draws the astounding title of Sternocleidomastoideus.

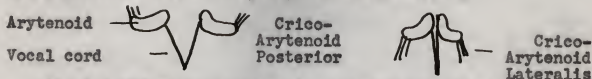
A muscle previously mentioned is the Thyro-arytenoid which borders the vocal cords. It extends from the anterior portion of the Thyroid to the vocal processes of the Arytenoids. The muscle fibers are attached along the length of this process to the very tip, making it possible to bring the vocal cords quite close together. Lack of such an arrangement causes the disagreeable phonation of some animals.



(After Gray)

- | | |
|------------------------|---------------------------|
| 1. Epiglottis | 7. Vocal cords |
| 2. Hyoid bone | 8. Ventricular fold |
| 3. Thyroid cartilage | 9. Cuneiform cartilage |
| 4. Arytenoid cartilage | 10. Corniculate cartilage |
| 5. Cricoid cartilage | 11. Trachea |
| 6. Epiglottis | |

Closing the vocal cords is accomplished by swinging the Arytenoids together and pivoting them on the Cricoid. The following pictures should help explain their action.



The Lateral Crico-arytenoid muscle pivots the Arytenoids so the vocal processes are closer together.

The Lateral Crico-arytenoid muscle is opposed by the action of the Posterior Crico-arytenoid which has an opposite pull and spreads the vocal cords wide apart for breathing.

To change the pitch, many things happen. The vocal cords are lengthened and shortened, tensed and loosened, and thickened and thinned.

These are the muscles responsible:

The Thyro-arytenoid muscle, itself, obviously shortens the cords by tilting the Cricoid forward and pulling the Arytenoid forward, or less often, by pulling the Thyroid up and back. The vocal cords would at the same time be loosened and thickened, thus lowering the pitch.

Antagonist to the Thyro-arytenoid muscle is the Crico-thyroid. It attaches to the front and side of the Cricoid and to the lower edge of the Thyroid continuing back to the inferior cornu, thus pulling the anterior portions of the Thyroid and the Cricoid together. Thus the vocal cords are stretched, tensed, and thinned, raising the pitch.

Tightening can only take place if the Arytenoids are held in position, or even pulled backward, which is done by the Posterior

Crico-arytenoid muscle. However, since this also causes the Arytenoids to separate, other action must also be taken to keep them together. The Arytenoideus muscles, both lateral and oblique, which are attached to the back of each Arytenoid bring them together when they contract.

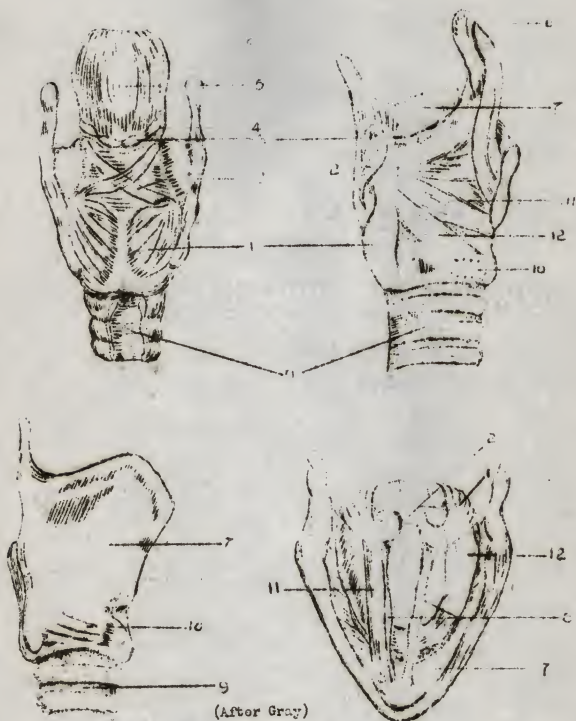
The Resonators

If the head were cut off immediately above the vocal cords and the command were given to speak, the resulting sound would be weak and ineffectual. The tones and overtones of the original vibration are sufficient to be little more than audible. These vibrations must be reinforced and amplified to create a pleasant speaking voice.

There are two types of resonators, the soundboard and the cavity. The sounding board is the type demonstrated by the tuning fork when placed against a table. Held in the hand the tuning fork can scarcely be heard. The table, by vibrating in sympathy (vibrations of the same frequency) with the tuning fork is a perfect resonator. In the cavity type the air contained within the walls of the cavity vibrates sympathetically with the original vibration to give a louder and more pleasant quality. The larger the cavity the lower the tones that are picked up by it.

If the human voice has any sounding board resonance it is produced by the sternum and ribs. Although the chest can be heard vibrating during phonation it is doubtful that this has much effect on the final sound.

Cavity resonators found in the head are the three tube-shaped



- | | |
|---------------------------------|----------------------------------|
| 1. Crico-arytenoideus posterior | 6. Epiglottis |
| 2. Arytenoideus | 7. Thyroid cartilago |
| 3. Corniculato cartilago | 8. Vocal cords |
| 4. Cuneiform cartilago | 9. Trachea |
| 5. Tubercle of epiglottis | 10. Crico-thyroid |
| 11. Thyro-arytenoid | 12. Crico-arytenoideus lateralis |

openings; the pharynx, the mouth, and the nasal passage.

The pharynx lies between the top of the larynx and the cushion of the Eustachion tube, located in the back of the nose and leading to the ears. It is divided into three areas; the naso-pharynx, immediately behind the nasal passage, the oro-pharynx behind the mouth, and the laryngo-pharynx in the region of the larynx.

The pharynx can be varied in shape and size. To shorten the tube the naso-pharynx can be blocked off entirely by the combined action of the back wall arching forward to meet the raised and extended soft palate and the uvula. By contracting the walls, changing the position of the tongue, the soft palate, or the Epiglottis, the circumference can be altered. By pulling the larynx down and the soft palate up, the length of the pharynx can be slightly increased. A yawn is the best exercise to attain the maximum expansion for the pharynx.

The walls of the pharynx when relaxed are soft, and affect the tone by broadening it and decreasing its efficiency. By constricting the walls of the pharynx the result is a hard surface which gives prominence to higher partials giving a metallic brilliance. The outcome is a harsh, tense voice, thus pointing to the absolute necessity of a relaxed throat for a full rich tone.

The nasal passage consists of two tubes separated by the septum, a thin flat bone. In each side there are thin scroll-shaped bones called the Turbinates, which are covered with mucus membrane. There are also small stiff hairs in the nose, all of which does not lend itself to good resonation. However, it does its primary job of

cleaning, warming, and moistening the air before it reaches the lungs. Since the speaking mechanism only borrows the nasal passage, it makes the best possible use of it.

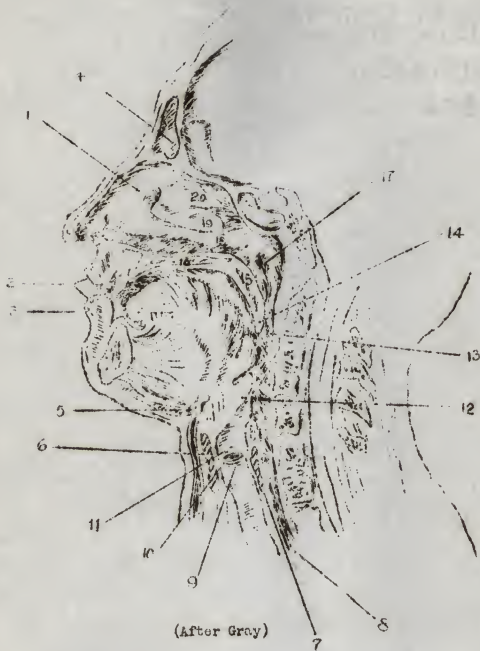
The nasal passage is less movable than the mouth and pharynx. The only altering in shape is done by the raising and lowering of the soft palate. Only the "m", "n", and "ng" sounds are dominately nasal in resonance. However, there is some nasal resonance in all sounds. If not, the result would be a denasal tone as is the case of a person with adenoids or a cold. Over-nasal resonation results in excess nasality.

The mouth being a natural cave is also a source of resonation. The roof is bone, known as the hard palate. The soft palate is behind the hard palate. It is muscular and ends in the Uvula, a small dangling projection at the back of the throat. The soft palate plays a large part in altering the shape of the mouth. The floor of the mouth is the tongue, the most flexible muscle in the body. It arches, points, flattens, broadens, raises, and lowers. It changes the shape of the mouth cavity. The front of the mouth can be completely open, entirely shut, or any degree in between according to the action of the lips and jaw.

The trachea and bronchi are also known to act as resonators, particularly on the low tones. The many sinus passages of the head also play a small part in resonation.

The Articulators

Up to this point the voice is nothing more than a sound. It



- | | |
|---------------------------|--------------------------------|
| 1. Nasal passage | 11. False vocal cords |
| 2. Lips | 12. Epiglottis |
| 3. Tongue | 13. Pharynx |
| 4. Sinus | 14. Uvula |
| 5. Hyoid bone | 15. Soft palate (velum) |
| 6. Thyroid cartilage | 16. Hard palate |
| 7. Cricoid cartilage | 17. Opening of Eustachian tube |
| 8. Esophagus | 18. Inferior turbinate bone |
| 9. True vocal cords | 19. Middle turbinate bone |
| 10. Ventricle of Morgagni | 20. Superior turbinate bone |

must now be modified or changed to shape the sound into vowels and consonants. The parts that accomplish this are called articulators. Strictly speaking, the consonants only are articulated while the vowels and diphthongs are pronounced. The flexible modifiers are the tongue, lips, and jaw, and the soft palate. These use the teeth and hard palate to help shape the sounds.

The tongue is used in three sections; the tip, the blade, and the dorsum, speaking from front to back. The consonants "t" and "d" are made by the tip of the tongue touching the gum ridge behind the front teeth and then suddenly releasing the pressure. At the same time the soft palate blocks the nasal passage. With the tongue in the same position and the nasal passage unblocked the result is an "n".

By touching the hard palate with the tip of the tongue and allowing air to flow past on each side an "l" is produced.

Without touching the soft palate, but by light pressure, the top of the tongue interferes with the breath stream to form the "sh" and "zh".

By directing a stream of air over the tip of the tongue and against the edge of the lower teeth, the "s" and "z" are formed.

Again in "r" and "y" the tip of the tongue points up and down, respectively. Notice this action as you say "Runyan."

By putting the tongue against the upper teeth "th" is formed.

The blade of the tongue is used to change the shape of the oral cavity thus forming the vowel sounds.

In combination with the soft palate blocking the nasal passage,

the dorsum blocks the mouth by pressing against the soft palate. By releasing suddenly the sounds "k" and "g" are made. The nasal passage remains closed. In forming "ng" the dorsum again blocks the oral passage to direct the air stream through the nasal passage.

The soft palate is also a modifier. By remaining down it allows the air stream to go through the nasal passage on "m", "n", and "ng" and remains up for all the other consonants and vowels.

The vocal bands are responsible for the "h" sound by glottic interference with the air stream.

The teeth have already been mentioned in connection with the "th".

The lips form consonants such as "m", "p", and "b" by closing and "f" and "v" in action with the teeth. They also effect most other sounds by changing shape and size.

The jaw plays a large part in producing the vowels by opening in varying amounts.

These have been the articulators that make the vowels and consonants. In Part III are exercises and practice material to develop these parts to their utmost efficiency.

IMPROVING THE VOICE

Although most people have voices, they are not all pleasant ones. The material in Part II concerns those aspects of voice which students would likely need to study since this information applies to all voices. Individual voice defects should be considered separately.

Relaxation

Before speaking of a pleasant voice relaxation must first be discussed. This is of particular importance to the speech student since many of the experiences of a speaker are involved with tension resulting from stage fright. If the speaker fails to relax the result is a lack of vocal control and a voice obviously suffering from tension. This affects not only the breathing mechanism but the vocal cords and the resonators as well. Tighten your throat and say, "Get out of here." Now relax and try it again. Notice the difference in the quality of the voice.

This is true even in private conversation, when one feels completely at ease. If there is undue tension of the speaking mechanism, the same unpleasant quality results. Everyone recognizes the high, harsh voice of a person who is excited or nervous. This is the kind of voice that the speaker must work actively to avoid.

The beginning of all pleasant voices is a relaxed musculature. Feel relaxed, think relaxed, and be relaxed.

Feeling relaxed is not easy. It takes effort. To check on how much unnecessary tension there is in the body try this. Swing both hands at the sides feeling the equal weight. Now shake one hand vigorously at the wrist and swing them again. Notice how much heavier the one is that was shaken because it is more relaxed. This is the result of movement on the muscles. If one area of your body is tense, move it. If your knees shake, walk. If your hands tremble, use them. If your throat is tense, yawn. Sit with a

relaxed posture, so that there is no undue strain on any of your muscles.

Thinking relaxed is just as hard as feeling relaxed. The person who says nervousness is "all in your mind" is not entirely wrong. Face the situation objectively. Know your faults and your assets. Do not worry! Thinking of all the blunders possible in advance will surely bring them on. Talk yourself into a state of relaxation. Visualize a peaceful scene and get into the mood of the picture.

Eliminating over-tension in the throat will do much to improve the voice. Failure to relax the throat results in an attack on the initial vowels, thus giving a harsh cracked quality to the voice. Practice the aspirate (h) alone without vocalization. Add an "ah" and with the same relaxed open throat, sound "ha" several times. Now use "hearts" for the practice word. If you notice any strain, stop and yawn with the mouth closed. Read the following two lines avoiding tension in the throat. Feel the open throat this achieves.

Hard are the hands of the sons of the heath.
But happy the hearts that hide from the highlands.

In this exercise there is no aspirate before the vowels, but think it as you pronounce these words.

"Alms", cried the beggars, "In the name of Our Lady
Alms, we beseech thee for the sake of sweet charity
Alms we entreat of thee."

Breathing

Effective breathing is the basis of a firm speaking voice.

Most college students need (1) increased capacity, (2) more voluntary control, and (3) improved rhythm. Just because you are still alive does not prove your breathing is adequate for speaking.

Volume depends partly upon breathing. Do not fade out at the end of the sentence. Squeezing out the last bit of air from the lungs can give the "running down" sound to the voice. For this reason a reserve supply of air is always necessary.

At no time would the lungs be either entirely full or entirely empty. The only requirement is enough air to last for any reasonable length of a phrase and a reserve supply to prevent breathiness or forced speech. This can be obtained by phrasing the material and taking advantage of the natural pauses to breath.

There is never any need to pause for breath alone, as the pauses for thought are so many that the lungs may always be full, a necessary condition for good voice support. There are no "long runs" or cadenzas, as in singing, which require sustained breathing exercises to accomplish. Learn to fill your "think-tank" and your "lung-tank" automatically and simultaneously before you speak the next idea.¹

To get sufficient air for speech one must make full use of the diaphragm. Put your hand on your epigastrium (that part of your anatomy that forms a triangle of your waistline and ribs.) If your hand goes in and out as you breath, you are in luck. However, if you find your chest rising and falling or your abdomen bulging in and out, you need help. Take another breath and see if you can push your hand out. Pant like a dog, holding the movements in your chest and abdomen at a minimum. Put your hands on

¹Clark and Babcock, Interpretation of the Printed Page, p. 5.

your ribs and inhale. Do you feel the chest expand as you do so? Keeping the chest full, pant like a dog. Are you getting the "feel" of breathing now?

Remember to maintain a comfortable, yet erect posture as you practice. A cramped torso will not allow enough air to enter to support speech. Practice the following exercises daily. One week of effort will not cure a lifetime of poor breathing habits.

1. Sound ssss as long as possible maintaining the same volume. Now try zzzz.

2. Yawn; say hello in the middle of the yawn. This opens up your air pipes.

3. Inhale and blow a fine even stream of breath as though you were blowing a lighted candle with enough pressure to keep the flame at an angle of 45° . Do this again vocalizing oo. Do not strain.

4. Whisper the following passage from HAMLET.

Speak the speech I pray you as I pronounced it to you trippingly on the tongue. But if you mouth it as many of your players do, I had as lief the town crier spoke my lines.
Shakespeare

5. Every day read some of the newspaper aloud. See how much you can read on one breath without straining.

6. Try this for rhythm as you walk to classes. Count your steps as you walk. Inhale on 1 to 5 and exhale on 5 to 10.

Projection

Nothing is more irritating than a speaker who can't be heard or a conversationalist that must be continually asked to repeat. If the cause is improper breathing, resulting in a thin weak voice, refer to "breathing" in this manuscript and practice those exercises again. If the fault is poor articulation, refer to that section and work on it some more. If it is tension, relax. If it is poor speech habits, improve them.

Increased volume demands (1) increased breath pressure, (2) full use of resonance and some prolongation of vowel sounds, and (3) free unhampered vibration of the vocal cords.

Many faults accompany increased volume. One of these is raising of pitch so that the tone, though louder, is shrill and no longer pleasant. Another fault is tension, caused by the increased effort and resulting in harshness, hoarseness or stridency.

Vowel sounds will carry farther than consonants. For this reason don't clip off the vowels. Stretch the vowel out to its proper length. Try saying "man", clipping the "a". Now say it stretching out the vowel. Notice how much farther it carries and how much more pleasant it is with increased volume. This will slow the speech some, but it is necessary for projection of the sounds.

Practice the following exercises for increasing volume:

1. Start counting and with each number increase the volume. Watch that the pitch doesn't rise. Stop before you reach the point of shouting.

2. Go out on a hill on a windy day. Talk against the wind. Pretend you are still talking against a wind in the classroom.

3. If your voice is too loud, practice the following selections fitting the volume to the mood.

The fog comes
on little cat feet.
It sits looking
over harbour and city
on silent haunches
and then moves on.

Sandburg

Whither, 'midst falling dew,
While glow the heavens with the last steps of day,
Far, through their rosy depths, dost thou pursue
Thy solitary way?

Bryant

4. If your voice is too weak, practice these selections, directing the reading to the back of the room, out the window, or to a large noisy crowd.

Hear the loud alarum bells--
Brazen bells!
What a tale of terror, now their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune.

Poe

Din! Din! Din!
You Lazarushian-leather Gunga Din!
Tho' I've belted you an' flayed you,
By the livin' Gawd that made you,
You're a better man than I am, Gunga Din!
Kipling

Pitch

Whether a voice is pleasant or unpleasant often depends upon the natural pitch level: that is, the average pitch level from

which the individual voice deviates up and down for inflection.

A natural pitch level is the one comfortably used when saying "ah" for a throat examination. There are many more people who have too high a pitch level than too low. This is caused by tension and excitement. Like nasality, which is also caused by tension, it is common to Kansas people. High pitched voices are often shrill, irritating, and hard to understand.

Generally speaking, a medium to low-pitched voice is preferred to a high-pitched voice. This is demonstrated in radio where few women are considered good announcers because of their normally high-pitched tones.

To develop a lower pitch level, one must first be capable of producing lower tones. Think the tone down. Open the throat to relieve throat tensions which often cause shrillness. Continued concentration on achieving this lower level is essential.

One very bad fault of speech is pitch monotony. This is characteristic of a child learning to read aloud. A monotone is used professionally by hypnotists, which should be a sufficient hint to the speech student. If one wants to put the audience to sleep, use a monopitch. However, to get people to listen, develop a range in pitch to suit every shade of meaning you desire to convey. The thought impression of what is being said is dependent upon the inflection you give the words. This is particularly true in oral reading. The mood is set by the general pitch level.

Avoid pitch patterns. By dropping the pitch at the end of each sentence a heavy, boring sound is given to the voice. It

puts people to sleep as easily as the regular clickity, clack of the train wheels. By raising the pitch at the end of each sentence, one leaves a feeling of being unfinished. This type of pattern is often called a "preacher's cadence."

Nasality

Excess nasality is a fault of resonance, more frequently called nasality, indicating too much nasal resonance. Others refer to this unpleasant sound as the "Kansas twang." Literally it is "talking through your nose." Although the French nasalize some vowels, in English only the "m", "n", and "ng" sounds properly are nasalized. Improperly, the vowel sound preceding or immediately following one of these is also nasalized. For this reason words such as "man" are the worst offenders.

Nasal vowels are frequently accompanied by tight jaws, resulting in insufficient mouth opening, which may indicate that if the sound can't get out through the mouth it will come out through the nose.¹ Nasality is caused by a lazy palate. Failure to lift the palate to block the nasal passage allows air to escape into the nose, thus giving nasal resonance when it is not desirable. Another cause of nasality could be tension, when the palate is held down by force on vowel sounds.

Actually a nasalized consonant will affect the adjacent vowel. Notice the difference in the vowel sound in "brick" and "brink." Excess nasality is only a matter of degree. If more air is allowed in the nasal passage than can pass through freely, it

1/Virgil Anderson, Training the Speaking Voice, p. 120.

bottles up in the nose and produces nasal sounds. If you are not sure whether you have a nasal tone or not, hold your nose and say, "Jersey cows browse placidly all day." If there is any distortion of sound you have nasality.

For the elimination of excessive nasality, try the following exercises.

1. Alternate "ng" with "ah" 20 times, making "ah" on a lower pitch. Then breathe "ng" and "ah" 20 times, making no sound. Breathe in on the "ng" position and out on "ah" 20 times.

2. Practice the following words, separating them into units saying the "m", "n", or "ng" singularly before putting the words together: bri-ng, bring.

| | | |
|-----------|-------|--------|
| bring | stone | loom |
| strength | known | numb |
| springing | bean | numble |
| strong | pine | scream |
| singer | inn | chrome |
| hung | nun | man |
| thing | one | manner |
| anger | moan | loam |
| single | spun | town |

3. Since our sound of the "a" in ask and the "ou" in house are the most objectionable, practice the following words, paying particular attention to keeping the vowel sounds free of all nasality.

| | |
|-----------|---------|
| Kansas | cow |
| can't | county |
| cat | couch |
| gas | gown |
| gadget | gouge |
| gap | out |
| apply | sound |
| pass | drowned |
| Anna | brown |
| advantage | trounce |

Denasality is characterized by the cold-in-the-head voice. It occurs much less frequently than nasality and is usually caused by some stoppage of the nasal passage; such as, a cold, adenoids, or a deviated septum.

ARTICULATION

After years of lazy lip, tongue, and jaw movements, it may be necessary to limber up this mechanism. The following exercises are designed for this purpose.

Lip Exercises:

1. Repeat rapidly "wow, we." Now try "who, he."
2. Start slowly and gradually gain speed on "e-ah-oo."
3. Repeat the long sounds of "a, e, i, o, and u" adding the following consonants; "b, p, m, f, v, and w". Thus, "ba, be, bi, bo, bu."
4. Repeat rapidly "paper, poppy."

Jaw Exercises:

1. Yawn, yawn, yawn.
2. Allow the jaw to hang open loosely.
3. Say "ouch" several times.
4. Pronounce the following words emphasizing the vowels: oven, open, often, army, older, actor, action, offer, outfit, how, now, brown, cow.
5. Imitate a muted trumpet, "oo-wa."

Tongue Exercises:

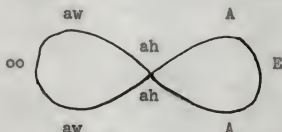
1. Lap like a cat.
2. Repeat "li, li, li"; "la, la, la"; and "ti-li, ti-li."

3. Repeat each of these words rapidly; "gigle", "gurgle", "Tucker."

4. Below is the sleeping '8', which will be used in many different ways. Start at the middle of the '8' and say around it the sound indicated. The key to the sounds is as follows:

ah as in father
A as in hay
E as in see

aw as in caught
oo as in boot



Add the following consonants in front of the vowel sounds, k, g, h, j, and l. Thus kah, kA, kE, kA, kah, kaw, koo, kaw, kah.

5. The following poem spoken rapidly, yet accurately, presents an excellent opportunity to flex the articulators.

The Nightmare

When you're lying awake with a dismal headache, and repose
is taboo'd by anxiety,
I conceive you may use any language you choose to indulge
in, without impropriety;
For your brain is on fire--the bedclothes conspire of usual
slumber to plunder you:
First your counterpane goes and uncovers your toes, and your
sheet slips demurely from under you;
Then the blanketing tickles--you feel like mixed pickles,
so terribly sharp is the pricking,
And you're hot, and you're cross, and you tumble and toss
till there's nothing 'twixt you and the ticking.
Then the bedclothes all creep to the ground in a heap, and
you pick 'em all up in a tangle;
Next your pillow resigns and politely declines to remain at
its usual angle!
Well, you get some repose in the form of a doze, with hot
eye-balls and head ever aching,
But your slumbering teems with such horrible dreams that
you'd very much better be waking.

.....

You're a regular wreck, with a crick in your neck, and no wonder you snore, for your head's on the floor, and you've needles and pins from your soles to your shins, and your flesh is a-creep, for your left leg's asleep, and you've cramp in your toes, and a fly on your nose, and some fluff in your lung, and a feverish tongue, and a thirst that's intense, and a general sense that you haven't been sleeping in clover; But the darkness has passed, and it's daylight at last, and the night has been long--ditto, ditto my song--and thank goodness they're both of them over!

W. S. Gilbert

The Phonetic Alphabet

Since the letters of the alphabet do not encompass all the sounds of English, the International Phonetic Association has devised symbols to represent these sounds. Although this script will not go into the study of these symbols, the sounds will be presented in that form. Primarily you should know the correct, production of all the sounds.

These are the vowel sounds. When said in order the mouth will gradually open wider until the "ah" sound, then gradually close. The tongue starts high at the tip and gradually arches at the back. The diphthongs, which are combinations of two vowel sounds, are presented with their pure form. Each sound will be given with words, sentences, and poetry for exercise in its production.

| Phonetic symbols | Webster | Key word |
|------------------|---------|----------|
| i | ɪ | eat |
| ɪ | e(r) ė | hit |
| ɛ | e(r) ė | met |
| æ | æ | hat |
| ɑ | ɑ | father |
| ɔ | ɑ | cut |
| ʌ | ɑ | above |

o
u
4
aI
au
oi
eI
o
ou

o
o
o
o
i
ou
oi
ai
ai
o
o
u

law
pull
moon
ride
house
oil
locate
late
location
snow
you

Each sound will be presented singularly with material for practicing its formation.

i

eat
eternal
evening

petite
expedient
pique

three
agree
reach

1. Bees seem to eat sweets.
2. Green ice cream is a treat.
3. Thirteen seniors convened in the country for a meeting.

Oh! there the chestnuts, summer through,
Beside the river make for you
A tunnel of green gloom, and sleep
Deeply above; and the green and deep
The stream mysterious glides beneath,
Green as a dream and deep as death

Rupert Brooke

I

ill
Italy
in

written
sick
dinner

Missouri
city
country

Note the ending syllable "y" and "ly" usually considered sounds are sounds when unstressed.

1. Missouri is pretty in the country or in the city.
2. Women's breeches give them a carriage far from pretty.
3. The children are busy picking flowers.

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
"Tis some visitor," I muttered, "tapping at my chamber door--
Only this and nothing more."

Poe

E

| | | |
|--------|------|---------|
| better | best | tallest |
| met | many | effect |
| men | any | excuse |

1. The women met the men at the college.
2. Many men use the smallest excuse on a friend.
3. Mending fences bends the back.

Sleep and rest, sleep and rest,
 Father will come to thee soon;
 Rest, rest, on mother's breast,
 Father will come to thee soon;
 Father will come to his babe in the nest,
 Silver sails all out of the west
 Under the silver moon:
 Sleep, my little one, sleep, my pretty one, sleep.
Tennyson

æ

| | | |
|-------|---------|-------|
| ask | happy | mask |
| add | vanity | sap |
| attic | relapse | plaid |

1. Jack planted asters, pansies, Black-eyed Susans and cannas.
2. Half the class were in a trance.
3. Man's vanity is a fact.

Little gamboling lamb,
 Do you know where you am?
 In a patch of mint.
 I'll give you a hint:
 Scram,
 Lamb!

Nash

a

| | | |
|---------|--------|-------|
| arduous | father | papa |
| alms | calm | large |
| aha | margin | harsh |

1. "Aha", said papa when he saw the calm lake.
2. The large harsh park guard was arduous.
3. The art of bartering leaves a large margin.

Heigh ho! sing, heigh ho! unto the green holly:
 Most friendship is feigning, most loving mere folly :
 Then, heigh ho, the holly!
 This life is most jolly.

Shakespeare

a

above
until
circus

ferocious
necessary
silent

opera
dictionary
sofa

Note this sound is unstressed only.

1. Until the circus came with ferocious guerillas the town was silent.
2. He was about to allow a temporary military recess.
3. Is it necessary to give such laborious assignments?

Alone, alone, all alone,
Alone on a wide, wide sea
And never a saint took pity
On my soul in agony.

Coleridge

^

up
under
uneasy

cut
rough
among

trumpet
abrupt
flood

1. The rough flood punished the young son for coming above the rush of the running water.
2. Young blood made us uneasy.
3. He cut up a rough log.

Behold the duck.
It does not cluck.
A cluck it lacks.
It quacks.
It is specially fond
Of a puddle or pond.
When it dines or sups,
It bottoms ups.

Nash

o

awe
all
aweful

caught
fault
gaudy

hall
cautious
faucet

1. Paul was cautious in the gaudy hall.
2. They were all at fault for drawing on the wall.
3. The tall law student fought for naught.

All knowing
 All powerful
 Lord of the dawn we hail Thee.
 All seeing
 All merciful
 Lord of the night we call on Thee

U

| | | |
|---------|--------|------|
| should | pull | wolf |
| book | foot | good |
| pudding | woolen | book |

1. The pudding should be good.
2. You should use woolen goods in a hooked rug.
3. The crook pushed his foot in the hood of the car.

Softly over Sherwood the south wind blows;
 All the heart of England hid in every rose
 Hears across the greenwood the sunny whisper leap,
 Sherwood in the red dawn, is Robin Hood asleep?

Alfred Noyes

u

| | | |
|-------|------|-------|
| drew | moon | canoe |
| rude | fool | zoo |
| fruit | blue | truce |

1. Is it true that you are the fool who blew the house down.
2. It is imprudent to prune a fruit tree in full bloom.
3. Soon the moon will be blue cheese.

She left the web, she left the loom,
 She made three paces through the room,
 She saw the water-lily bloom,
 She saw the helmet and the plume.

Tennyson

a¹

| | | |
|--------|---------|-----|
| idea | finally | vie |
| island | choir | buy |
| ice | height | rye |

1. It was nice light white rice.
2. The choir might ride to the island.
3. Nine like the sight of shiny bicycles.

This and more I sat divining, with my head at ease reclining
 On the cushion's velvet lining that the lamplight gloated o'er,
 But whose velvet violet lining with the lamplight gloating o'er
 She shall press, ah, nevermore!

Poe

au

owl
out
loud

town
found
doubt

kraut
bound
gown

1. How now brown cow.
2. Sailors out on the town are bound to be loud.
3. He found the town surrounded by wild fowl.

And when he fell in whirlwind, he went down
As when a lordly cedar, green with boughs,
Goes down with a great shout upon the hills
And leaves a lonesome place against the sky.

Edwin Markham

oi

oil
voice
noise

ancient
royal
coin

destroy
enjoy
decoy

1. The boiling oil destroyed the soil.
2. The royal boy loitered in anointing the coin.
3. It requires poise to speak to a noisy audience not enjoying your choice of points.

Thou didst delight my ear:
Ah! Little praise; thy voice
Makes other hearts rejoice,
Makes all ears glad that hear;
And short my joy: but yet,
O song, do not forget.

Robert Bridges

e

vacation
elite
syndicate

fatality
locate
chaotic

debris
delegate
intimate

Used only in unstressed syllables.

1. Try to locate an elite vacation spot.
2. The syndicate was chaotic.
3. They intimidated the fatality of the delegate was due to poison.

ei

aim
vein
guage

gate
saint
weigh

obey
risque
bouquet

1. The aim of the communique was to open the gate.
2. The train was late the day of the game.
3. The rain guage was a great help.

Little lamb, who made thee?
 Dost thou know who made thee,
 Gave thee life and bade thee feed
 By the stream and o'er the mead;
 Gave thee clothing of delight,
 Softest clothing, woolly, bright;
 Gave thee such a tender voice,
 Making all the vales rejoice?

Blake

| | | |
|---------|---------|--------|
| | o | |
| oblique | going | piano |
| obey | anatomy | window |
| biology | poet | potato |

Note this sound is unstressed only.

1. Biology and anatomy are boring for a poet or a piano player.
2. Are you going to oblige by obeying the request to close the window?
3. The location of the silo was close to the mowing.

O powerful western fallen star!
 O shades of night--O moody, tearful night!
 O great star disappears--O the black murk that hides the star!
 O cruel hands that hold me powerless--O helpless soul of me!
 O harsh surrounding cloud that will not free my soul.

| | | |
|-------|----------|------|
| | ov | |
| over | shoulder | go |
| owe | sew | snow |
| dough | yeoman | foe |

1. The soldier owed the yeoman some dough.
2. A foe is woe.
3. The old cold-scold sold the school a coal scuttle.

Sweet and low, sweet and low,
 Wind of the western sea,
 Low, low, breathe and blow,
 Wind of the western sea!
 Over the rolling waters go,
 Come from the dying moon, and blow,
 Blow him again to me;
 While my little one, while my pretty one, sleeps.

Tennyson

ju

use
ewe
you

beauty
feud
stupid

lieu
pew
cue

1. It was a stupid tune in lieu of the beauty of the evening.
2. Tuesday's students will use the lesson they choose.
3. Won't you forget the feud and view the dunes.

They were music, joy, and truth, the kisses she gave him
in youth.

They were music, joy, and truth,
They are less beautiful now;
They are but dutiful now.

Richard Church

There are several ways of classifying the consonants. This study will present them as either voiced or voiceless. Several of the consonants pair off with another, the two being formed alike, but the vocal cords being used on only one of the pair. For example, "t" and "d" are formed the same way, but only the "d" is vocalized.

One method of classifying consonants is by the type of the sound. Thus, there are fricatives, plosives, nasals and glides. The fricatives are characterized by a friction-like noise. These include f, v, θ, ð, s, z, ʃ, ʒ, and h. The plosives require a release of the breath quickly. These include p, b, t, d, k, g, tʃ, and dʒ. There are only three nasal sounds, m, n, and ŋ. The glides include l, r, w, and j.

Another type of classification is the use of terms describing the formation of the sounds. Labial, of course, refers to the lips, dental to the teeth, lingua to the tongue, and alveolar to the gum ridge.

1. Bilabial p, b, m, w.
2. Labio-dental f, v.
3. Lingua-dental θ, ð.
4. Lingua-alveolar t, d, n, l, s, z.
5. Lingua-palatal ʃ, ʒ, r, j.
6. Lingua-velar k, g, ŋg.
7. Glottal h.

1/

As mentioned before the consonants will be met personally in the husband (voiceless) and wife (voiced) teams. Not all the consonants are paired.

Voiceless

p pea
 t tea
 k cook
 f fee
 θ thin
 s sea
 ʃ she
 tʃ chew
 w witch
 m me
 n nap
 ŋg sing
 l lea
 r run
 j you
 h hat

Voiced

b bee
 d dip
 g gum
 v vie
 ð then
 z zoo
 ʒ azure
 dʒ jump
 w which

P

pep
 person
 paper

apt
 taper
 ape

ship
 tape
 sap

1. Peter Piper picked a peck of pickled peppers.
2. Potatoes, paper, poultry, prunes, and pupil begin with "p".
3. Plenty of people open papers.

Piping down the valleys wild,
 Piping songs of pleasant glee,
 On a cloud I saw a child,
 And he laughing said to me:

'Pipe a song about a lamb!'
 So I piped with merry cheer,
 'Piper, pipe that song again.'
 So I piped: he wept to hear.

Blake

b

| | | |
|--------|---------|------|
| baby | able | tub |
| bottle | tabby | snub |
| boat | problem | robe |

1. The bubble in the baby's bottle was a problem.
2. Algy met a bear. The bear was bulgy, the bulge was Algy.
3. A big black bug bit a big black bear, made a big black bear bleed blood.

Bill had a billboard. Bill also had a board bill. The board bill bored Bill so that Bill sold the billboard to pay the board bill. So after Bill sold the billboard to pay his board bill the board bill no longer bored Bill.

t

| | | |
|-------|----------|-----------|
| tea | attitude | best |
| table | quantity | fact |
| ten | altar | different |

1. Twenty timid toads trying to trot to Trenton.
2. Ten tiny toddling tots trying to train their tongues to trill.
3. Tie twine to three tree twigs.

I slept as the day was ending; a scarlet and gilt
 Behind the Japan screen of chrubs and trees.
 I awoke to the scabbard of night and the starry hilt
 Of the sunken sun, to the old unease.

Masters

d

| | | |
|-------|--------|--------|
| dip | addle | bad |
| days | daddy | end |
| dairy | adding | friend |

1. Double bubble gum bubbles double.
2. Deborah Diamond did the dinner dishes.
3. Don't dip a doughnut in a dirty cup.

Deep into the darkness peering, long I stood there,
wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream
before;

Poe

k

| | | |
|-------|---------|--------|
| cook | coconut | arktic |
| cable | vacate | picnic |
| king | trinkle | ache |

1. He can't come to cook at the picnic because of the ache
in his back.
2. Chrysler cars are common only in the higher brackets.
3. Baking cake in the kitchen is the kind of work women like.

The inlaid porches and casements shone
With gold and ivory and elephant-bone.
And the black crowd laughed till their sides were sore
At the baboon butler in the agate door,
And the well-known tunes of the parrot band
That trilled on the bushes of that magic land.

Lindsay

g

| | | |
|-------|---------|-------|
| gum | ego | egg |
| gable | bargain | rogue |
| gaudy | sugar | fig |

1. Three gray geese in the green grass grazing: gray were
the geese and green was the grazing.
2. The gallery was gaudy with gala gazelles gossiping with
the guests.

What have I done for you,
England, my England?
What is there I would not do,
England, my own?
With your glorious eyes austere,
As the Lord were walking near,
Whispering terrible things and dear
As the song of your bugles blown, England--
Round the world on your bugles blown!

William Ernest Henley

f

| | | |
|-------|----------|--------|
| fee | often | still |
| fable | terrific | enough |
| folks | office | deaf |

1. Forty fast flying flivers driving at terrific speeds in traffic.
2. After office hours the staff baffled the folks with fables.
3. Often family friends frequent the front porch about five-fifteen.

The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea.

Coleridge

v

| | | |
|---------|----------|---------|
| very | envelope | naive |
| value | seven | receive |
| vicious | brevity | sleeve |

1. The valient braved the vicious event.
2. I love to drive through the village.
3. The diver moved over to the deck and voiced his approval.

Twelve good friends
Walked under the leaves
Finding the ends
Of the barley sheaves

Elinor Wylie

e

| | | |
|----------|------------|--------|
| thing | arithmatic | breath |
| thigh | ethical | sleuth |
| thousand | nothing | fourth |

1. Something for nothing is a theory that is mythical.
2. The thief fell through the thin theater floor with a thud.
3. The theme of the author was death in the bath.

Thirty thousand thoughtful boys
Thought they'd make a thundering noise;
So, with thirty thousand thumbs,
They thumped on thirty thousand drums.

Unknown

| | | |
|-------|---------|----------|
| | ð | |
| thus | either | scythe |
| these | without | unclothe |
| that | feather | weathe |

1. The seething sea ceaseth and thus the seething sea suffieth us.
2. The mother soothed the teething child when the father ceased to do so.
3. Feathers wither in this weather.

Breathes there the man with soul so dead
 Who never to himself hath said,
 'This is my own, my native land.'

Scott

Distinguish the Θ from the δ .

| | |
|--------|---------|
| bath | bathe |
| breath | breathe |
| cloth | clothe |
| sooth | soothe |
| teeth | teethe |
| wreath | wreathe |
| loath | loathe |
| ether | either |
| sheath | sheathe |

s

| | | |
|--------|----------|-------|
| sea | history | horse |
| sleep | possible | nice |
| school | recent | wants |

1. Yes! To the sober, civic-conscious Kansas City Star, the city's school system was in "a terrible mess." (Time Magazine)
2. Some folks say I lisp when I say "soup," "soft soap," or something similar; sometimes I perceive it myself.

Swiftly, swiftly, flew the ship,
 Yet she sailed softly too:
 Sweetly, sweetly blew the breeze--
 On me alone it blew.

Coleridge

z

| | | |
|---------|--------|-------|
| zest | dozen | plays |
| zoology | music | has |
| zero | usable | buzz |

1. His cousin was dizzy after the disaster.
2. The audience was pleased and surprised by his plays.
3. The zero zone in the zoo was by the nose of the zebra.

There was a young belle of old Natchez
 Whose garments were always in patchez.
 When comment arose
 On the state of her clothes,
 She drawled, When Ah itchez, Ah scratchez!

Nash

S

This is the voiceless "sh" sound. It is commonly used by teachers to silence small children.

| | | |
|-------|---------|--------|
| shade | ashamed | finish |
| shoat | motion | sash |
| shut | cushion | radish |

1. Should you ship the shells with the fresh fish?
2. The addition of a machine for washing dishes won the devotion of the dish washers.
3. Sun shuns shade or shadow.

3

The voiced form of "sh".

| | | |
|--------|----------|----------|
| azure | evasion | garage |
| visual | pleasure | rouge |
| lesion | negligeé | prestige |

1. Camouflage employs visual illusions.
2. He filled his leisure hours with casual pleasures.
3. The treasure hunt was the most pleasurable part of the occasion.

To Persia to Asia to wash in the fashion,
 To splash in the ocean is really a passion;
 The nation's decision may end in contusion,
 Or bring them derision, but never a fusion.

Distinguish between these two sounds.

S
dilution
Aleutian
glacier

ʃ
delusion
allusion
glazier 1/

| | | |
|----------|----------|--------|
| | †S | |
| chair | matches | coach |
| children | teacher | bunch |
| chime | bachelor | speech |

1. He gave a speech at the luncheon after the chairman introduced him.
2. The children chewed cheeze and cherries for lunch.
3. The branch of the church wanted to exchange a teacher for a preacher.

A centipede was happy, quite
Until a toad in fun
Said, "Pray, which leg moves after which?"
Which raised her doubt to such a pitch,
She fell exhausted in the ditch,
Not knowing how to run.

| | | |
|-------|----------|---------|
| | dʒ | |
| jump | register | oblique |
| jelly | wages | orange |
| gem | soldier | fudge |

1. Judge not that ye be not judged, for with that judgment ye judge ye shall be judged.
2. Roger faced the danger, crossed the ridge and over the bridge and jumped on the engine.
3. Soldiers received unjust wages and their language is a joyous legend.

My land is full of chattering folk;
The clouds are low along the ridges,
And sweet's the air with curly smoke
From all my burning bridges.

Dorothy Parker

Distinguish between these two sounds.

ʧ

chin
choke
char
chug
choice
chain
cheer
chest
breeches
batch

dʒ

gin
joke
jar
jug
Joyce
Jane
jeer
jest
bridges
badge

1/

ʍ

why
whine
where

whiff
awhile
somewhat

everywhere
meanwhile
what

This is the unvoiced "w".

1. Did he whine when the wheel whirred past?
2. The wheat whispers when whiped by the breeze.
3. Meanwhile they looked everywhere for the bobwhite.

I must go down to the seas again, to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like
a whetted knife.

Masefield

w

walk
would
we

water
unwise
sandwich

between
always
awake

1. He wanted to work in a sandwich shop.
2. Wilson waited for the warm weather when we would take winding walks in the wild woods.
3. Wash the new car with water and we will wax it.

Into this Universe, and why not knowing
Nor whence, like Water willy-nilly flowing;
And out of it, was wind along the waste,
I know not whither, willy-nilly blowing.

Fitzgerald

m

| | | |
|-------|-------|--------|
| me | empty | emblem |
| match | rumor | gem |
| maybe | mamma | came |

1. "The diaphragm is the dome-shaped muscle that surmounts the abdomen."¹
2. Are you copperbottomin' 'em, my man? No'm I'm aluminumin' 'em, mum.
3. It was an empty rumor that company was coming for Christmas.

It was many and many a year ago
 In a kingdom by the sea,
 That a maiden lived, whom you may know
 By the name of Annabel Lee

Poe

n

| | | |
|-------|----------|--------|
| no | another | broken |
| noise | panel | soon |
| new | universe | season |

1. The pony and the kitten stood under the window on the rainy morning.
2. He never knew the lemon was rotten.
3. The garden was laden with dozens of green lemons.

A rainbow and a cockoo's song
 May never come together again;
 May never, never come
 This side of the tomb.

ng

| | | |
|---------|---------|--------|
| singing | morning | angle |
| spring | blanket | monkey |
| strong | longer | wangle |

1. Playing pin-pong is sporting.
2. The language of the monkey is the worst in the kingdom.
3. To wrangle longer over the banker's mistake would be wrong.

There was a rustling that seemed like a bustling
 Of merry crowds justling at pitching and hustling;
 Small feet were pattering, wooden shoes clattering,
 Little hands clapping and little tongues chattering,
 And, like fowls in a farm-yard when barley is scattering,
 Out came the children running.

Browning

l

| | | |
|-------|-------|--------|
| leave | alarm | barrel |
| look | solid | girl |
| loss | solo | saddle |

1. Lovely lemon colored liniment.
2. The little school was truly rural.
3. Drills to develop flexibility of the lips may help to relieve faulty articulation.

The curfew tolls the knell of parting day,
 The lowing herd winds slowly o'er the lea;
 The plowman homeward plods his weary way,
 And leaves the world to darkness and to me.

Gray

j

| | | |
|-------|----------|---------|
| you | yellow | collier |
| yard | valient | adieu |
| yield | stallion | abuse |

1. You are too young to be accused of abusing a yellow kitten.
2. Yesterday the canyon was familiar to the loyal alien.
3. The value of a million onions is yet to be decided.

I like to think of you in your years of power--
 You, now so shaken and so powerless--
 High priestess of your home.

Jean Starr Untermeyer

r

| | | |
|--------|---------|--------|
| rabbit | bird | better |
| wreck | organ | hear |
| round | tyranny | were |

1. Rugged rubber baby buggy bumpers.
2. Around the rugged rock the ragged rascal ran.
3. The river was rough and stormy when the wreck occurred far from shore.

When a merry maiden marries,
Sorrow goes and pleasure tarries;
Every sound becomes a song.
All is right and nothing wrong!

Gilbert

h

| | | |
|-------|----------|-------------|
| had | rehearse | anyhow |
| hello | unhook | grasshopper |
| horse | heavy | behave |

1. It ain't the heat that hurts the horses hoofs, it's the hammer, hammer, hammer on the hard highway.
2. The handle was heavy so he had to have help.
3. You hide when you hear a high, harsh voice say "hello".

Hail to thee, blithe spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest they full heart
In profuse strains of unpremeditated art.

Shelley

Kansas Irregularities

Now that you can correctly produce the sounds of English, the chief problem is using them correctly in connected speech. The requirements for accurate speech are; (1) use all the sounds in the word, (2) use the correct sounds, (3) do not use any extra sounds, and (4) accent the correct sound.

Laziness and poor speech habits account for the majority of errors. Who is to blame because a little girl came home from church singing about "Gladly, the Cross-eyed Bear?" Does the following conversation sound familiar? Read it as it is written; then re-read it correctly. Notice how much more effort your second reading requires.

She: Herb, zat chew?
 He: Yeah, howya doin'?'
 She: Worsn ever smornin'. Been steadyin'.
 He: Ya gotta tak teasy.
 She: Swata sed to mah roommate. Java tes in chemistry?
 He: No jew?
 She: Shur. Howja git outa ut.
 He: Cut class.

It is possible to over-articulate. We all know those who are annoyingly correct, although few people need worry about this eventuality. There is a midway point between overdone and underdone diction. Articulation must, by all means, be clear enough to be understood. The student who talked about the Russian system at Kansas State and meant the rushing system, committed only the small error of omitting a final "g"; yet his meaning was entirely misinterpreted.

Slouchy speech like slouchy dress gives the impression of a lazy, sloppy personality. Actually "distinct speech is a pretty fair indication of mental and physical alertness."¹

Correcting lazy speech errors requires strict concentration and continued effort. The following chapter contains common mistakes made by Kansas State College students as found in a survey taken in Oral Communication I classes. Each type of error is presented with practice material for correcting these mistakes.

Exercise 1. Particularly noticeable in Kansas is the substitution of ɪ (hit) for ɛ (bet). This often results in a nasalized vowel when combined with "m", "n", or "ng". Pronounce "bit" and "bet" and notice how much wider the mouth opens for bet. Try each of these words with the ɪ sound. Now try them with the

¹/ Giles W. Gray and Claude M. Wise, The Bases of Speech, p. 34.

correct sound and hear the difference.

| | |
|------------|------------|
| get | pen |
| really | Tennessee |
| against | again |
| instead | any |
| just | many |
| can | hen |
| men | when |
| engine | engineer |
| generator | whether |
| democratic | experiment |
| stomach | strength |

Notice what happens to the meaning of the word when you use the wrong vowel sound.

| | | | |
|------|------|------|------|
| bin | Ben | pig | peg |
| did | dead | sit | set |
| kin | ken | rid | red |
| hid | head | bill | bell |
| big | beg | pick | peck |
| pin | pen | him | hem |
| fill | fell | will | well |
| lid | led | nick | neck |

I bit pig that bin would big for the rid pin. She said I was a did hid.

Of course, that doesn't make sense. That's because the **i** sound is being used. Try it again with the **e** sound.

I bet Peg that Ben would beg for the red pen. She said I was a dead head.

The men really should get the generator from the engine instead of just letting it stay there fighting against the rust. It is really an experiment whether they can do it in a democratic way. I could not stomach anything but the right way as done in Tennessee. I say again, men, I hope that it does not catch any rust.

Exercise 2. You have previously learned the difference between the voiced and voiceless sounds. Let us consider the "d" (voiced) and the "t" (voiceless) in the following words.

These require a "t" (voiceless).

| | |
|------------|--------------|
| little | thirty |
| critic | kindergarten |
| dirty | pretty |
| protestant | kitty |
| letter | better |
| butter | congratulate |
| water | bitter |

These need a "d" (voiced).

second
graduate
made
used
hold

Thirty dirty little kindergarten children played in the water. A little later they used soap and water and looked better, and almost pretty. Later a critic came to congratulate the second grade on their graduation.

Exercise 3. The following words should have the vowel **i**

not **^** or **i** as indicated.

| | |
|--------------|---------------|
| inch | eench |
| fish | feesh |
| dish | deesh |
| handkerchief | handkercheef |
| wish | weesh or wush |
| cabin | cabun |
| ruin | ruun |
| bandit | bandut |
| foreign | forun |
| definite | definute |
| office | offus |

The fishing limit was definite. Yet the bandit set up an office in the cabin and ruined a favorite site by throwing the heroine in the river. She blamed it on his masculine mischief. She waved her handkerchief at the engine as he was taken to jail.

Exercise 4. Here are some words in which a wrong vowel is

used. Read the first column through as the words are written.

Now read the second column through as it stands corrected. Notice

the added activity of the tongue and lips. Make the added effort and pronounce these correctly consistantly.

| | |
|-------------|-------------|
| crick | creek |
| leength | length |
| wush | wish |
| tar | tire |
| far | fire |
| arn | iron |
| ruf | roof |
| rut | root |
| rut | route |
| are | our |
| yer | your |
| yulk | yolk |
| cumbine | combine |
| sech | such |
| whahl | while |
| sherr | sure |
| wursh | wash |
| wrastle | wrestle |
| program | program |
| whut | what |
| frum | from |
| mahls | miles |
| becuz | because |
| putt | put |
| wuz | was |
| figered | figured |
| gether | gather |
| prahgress | progress |
| rilly | really |
| umagine | imagine |
| ummediately | immediately |
| pour | poor |
| steady | study |
| er | or |
| fer | for |
| tuh | to |
| cun | can |
| lilock | lilac |
| ahrs | hours |
| garantee | guarantee |
| wundering | wandering |

I really must study my script immediately or I can imagine what poor progress I will make in our program.
I figured you could gather wood for the fire while I wash your tire in the creek.

Exercise 5. The following words all end in an "o" sound.

With proper lip formation they are pronounced correctly.

| | |
|---------|----------|
| pillow | fellow |
| swallow | window |
| follow | tobacco |
| potato | tomato |
| hollow | mello |
| yellow | tomorrow |
| cello | shadow |

Tomorrow in the hollow they are planting potatoes, and hoeing tomatoes. That fellow on the pillow in the shadow under the window with the yellow cello follows the crowd and borrows money for tobacco.

Exercise 6. These are words in which the consonant is often wrong.

| | |
|-------------|-----------------|
| <u>This</u> | <u>Not this</u> |
| pincers | pinchers |
| sandwich | samwich |
| kazm | chasm |
| escape | excape |
| picture | picher |
| rinse | rinch |

Exercise 7. One of the most common errors of all the populace is the misuse of the long "u". In the following words the sound in "moon" is often used in the place of the "u" found in "you".

| | |
|-----------|------------|
| furious | durable |
| culinary | stupid |
| tune | curious |
| instutute | Tuesday |
| tutor | suit |
| numerous | due |
| duke | steward |
| resume | avenue |
| attitude | new |
| duplicate | substitute |
| tulip | education |
| student | literature |

1/

There are two exceptions to the use of the long "u". After "r" the long "u" is usually pronounced "oo". The same is true after an "l" preceded by a consonant.

Following an R

ruby
cruel
truly
prudent
ruin
rude
rumor
crude

Following a consonant plus L

flue
clue
fluid
plumage
blue
plume
sluice
glue

The rumor of a truly stupid student caused the new substitute teacher in education and literature to assume an attitude of furious rage. He brought suit on Tuesday and with numerous duplicate papers proved the student was only prudent and not rude. The institute considered the whole thing rather curious.

Exercise 8. Many people add extra syllables in their words.

A common fault of Kansas people is to expand one syllable words into two syllables.

This

known
town
half
yes
came
milk
signs
oil
film
elm

Not this

know-un
tow-un
ha-uf
ye-us
ca-um
mi-ulk
si-uns
oi-yul
fil-um
el-um

The first half of the film began as an oil film showing oil taken from the soil. The signs of destruction alarmed the town folks and the show ended with them drinking a bit of milk under the elm in the open air.

Exercise 9. The following words are frequently pronounced with an extra sound because of their spelling. Practice these

without the indicated sound.

toward (do not pronounce the w)
 sword (do not pronounce the w)
 Illinois (do not pronounce the s)
 DeMoines (do not pronounce the s)
 attacked (do not pronounce the ed)
 often (do not pronounce the t)
 forehead (do not pronounce the h)
 almond (do not pronounce the l)
 vaudeville (pronounced vod-vil, do not pronounce
 the center e)
 statistics (do not add an s after the sta)
 across (do not add a final t)
 height (do not add an h at the end)
 salmon (do not pronounce the l)
 coleslaw (do not add a d)
 overalls (do not add an h)

I donned my overalls, scratched my forehead and headed toward Illinois for a meal of coleslaw and salmon. I attacked the meal with a sword as I often did and came across an almond. I rose to a great height and started for DeMoines for some statistics.

Exercise 10. The following words are often pronounced with an extra syllable.

extraordinary (5 syllables)
 mischievous (3 syllables)
 accompanist (4 syllables)
 umbrella (3 syllables)
 Welsh rabbit (3 syllables, not rarebit)
 preventive (3 syllables)
 rigmarole (3 syllables)
 burglar (2 syllables)
 grievous (2 syllables)
 Axminster (3 syllables)
 business (2 syllables)
 Worcestershire (3 syllables)
 athletic (3 syllables)
 evening (2 syllables)
 drowned (1 syllable)
 parliament (3 syllables)
 electoral (4 syllables)
 compulsory (4 syllables)

The mischievous burglar used extraordinary athletic ability when he attacked the business man last evening. What a grievous crime. The poor man had just attended a vaudeville performance and he had no preventive weapons, not even an umbrella. Had he eaten a big dish of Welsh rabbit he could

have avoided this casualty. It wasn't compulsory so why go through all this rigmarole.

Exercise 11. Sounds or complete syllables are omitted frequently in the following words. Cover the left column and see if you can correctly pronounce the words in the right column.

| | |
|-------------|--------------------|
| practically | practicly |
| winter | winer |
| realize | relize |
| comfortable | comfterble |
| absorb | asorb |
| recognize | recanize |
| surprise | suprise |
| battery | battrry |
| library | library |
| Mercury | Mercry |
| interest | intrest |
| laboratory | labatory |
| personally | personly |
| sophomore | sophmore |
| naturally | natchurly |
| government | government |
| arctic | artik |
| probably | proibly |
| suppose | spose |
| usually | usly |
| family | famly |
| different | difffrunt |
| miserable | miserble |
| perhaps | praps |
| geography | gography |
| itinerary | itinery |
| variegated | varigated |
| honorary | honory |
| history | histry |
| really | rilly |
| believe | blieve |
| poem | pome |
| violet | vilet |
| experiment | experment |
| accurate | akrit |
| asparagus | asparagus |
| secretary | secretry (British) |
| pumpkin | punkin |
| poinsettia | poinsetta |
| quantity | quantity |
| environment | envirament |
| depths | deps |
| diamond | dimond |

boundary
beneficiary
mathematics

boundry
beneficiary
mathmatics

Practically every winter we realize how comfortable it is to sit before the fire and absorb the heat. Although the mercury in the laboratory by the library reads zero the temperature, I believe, is beneficial to the families in the arctic. The difference is that I am miserable. I wish the government would appoint a secretary to run an accurate experiment on the geography of the land. They would probably be surprised to find it is usually colder at the boundary. Naturally the variegated poinsettias, and the violets, as well as the asparagus, cannot really grow in such an environment.

Exercise 12. In some words letters are transposed, particularly in regard to "re" and "er". Read the following list aloud noting that the correct pronunciation is in the left hand column.

introduction
perspiration
perform
hundred
children
prescription
pronounce
procedure
peremptory
larynx
irrelevant
predicament

interduction
prespiration
preform
hunerd
childern
perscription
pernounce
percedure
preemptory
larynx
irrevelent
perdicament

At least one hundred beads of perspiration formed on his brow during the introduction to the children who pronounced the procedure peremptory by making irrelevant noises originating in the larynx--all of which increased his predicament. He pronounced a prescription for aspirin.

Exercise 13. Vocal laziness results in sloppy pronunciation of words. Omission of sounds often result. In the following the initial sound is frequently missing.

eleven
them
this
that
about
imagine
of course

leven
em
is
at
bout
magine
'course

Or perhaps it is the final sound.

| | |
|----------|------------|
| just | jes or jis |
| mirror | mirr |
| rind | rin |
| old | ole |
| every | ever |
| boxing | boxin |
| don't | don |
| thousand | thousan |
| slept | slep |
| grand | gran |
| kept | kep |
| apt | ap |
| crypt | cryp |
| draped | drape |

Just imagine the rushing as eleven times the thousand grand old actors draped themselves in striped costumes for the crypt scene while the audience slept. The boxing director gazed into the mirror and chewed a lemon rind while watching them.

Exercise 14. Some words are slighted in connected speech because they are unaccented or because they are difficult to pronounce. In these words the final "ct" causes trouble.

| | |
|----------|---------------|
| act | subject |
| fact | tact |
| attract | detect |
| asked | expect |
| sect | perfect |
| cataract | pact |
| affect | distinctly 1/ |

"Th" is also difficult.

| | |
|---------|-------------|
| fifths | eights |
| sixths | strength |
| frisked | widths |
| cloths | oaths |
| depths | twelfths |
| lengths | hundredths |
| months | thousandths |

The subject was exactly as he expected. The fact was, the depth was measured in lengths to the thousandths of an inch. He attracted hundreds of people as he acted according to the pact and with perfect strength frisked over the cataract. Months later he was detected intact under the fifth ledge.

1/ Estelle Hunter, Practical English and Effective Speech, Book 13, p. 17.

Exercise 15. Do not over-emphasize or over-enunciate unimportant words. The articles "a", "an" and "the" should be pronounced as follows: "ə-n" and "thi " before a vowel and "ə" and "thz " before a consonant. If you forget this rule you will sound like a school child learning to read one word at a time.

| | |
|-------------|------------------|
| a church | the century |
| an apple | an agriculturist |
| the world | the engineer |
| the people | a dean |
| another | the president |
| the book | the class |
| the animals | a room |
| a card | the end |

All the people, including the president of the class, with the Book of Proverbs, an agriculturalist with an apple, the engineer with a card of instructions, and a dean were standing in the end of the room talking about the animals that broke into a church.

Exercise 16. The words below are often slurred into one word.

| | |
|-----------|------------------|
| let me | you and me |
| give me | candy and cake |
| like that | bread and butter |
| at them | husband and wife |
| at her | shoes and socks |
| kind of | hat and coat |
| for him | boys and girls |
| ought to | |
| went to | |
| sent to | |

Give me something like that to throw at them like this and it will be candy and cake for you and me. But since we are husband and wife you ought to take off your hat and coat and let me have some bread and butter, because the boys and girls took all the ham loaf.

Exercise 17. The elision of sounds which is sometimes correct in the French language has no place in English enunciation; for example, our distortion of the word "you" into "jew", "chew", "yuh",

and "ya". Read the following list of word combinations aloud, being careful to eliminate any elision between "you" and the word preceding it.

don't you
 did you
 won't you
 could you
 can't you
 told you
 heard you
 missed you
 understood you
 beat you
 wrote you 1/

When I wrote you, I understood you to say I missed you, but I told you I heard you say I would beat you home. Don't you, I mean could you, or won't you do what I ask you, or can't you.

Pronunciation

Is there a definite rule to follow when pronouncing words? Much confusion exists in regard to what is acceptable pronunciation. To some the word is wrong unless pronounced with the preferred pronunciation. To many it is good enough if everyone else says it.

Actually some words have only one pronunciation and any change is incorrect. This includes words such as old, creek, get and just. There are others that have a preferred and a secondary or acceptable pronunciation. This includes advertisement, either, and apparatus. Whenever possible use the preferred pronunciation. However, do use the secondary pronunciation if the respected speakers of the community use it and if using the preferred pronunciation would make your speech stand out as artificial.

1/ Estelle Hunter, Practical English and Effective Speech, Book 1, p. 7.

There are three major pronunciation areas in the United States. The Eastern dialect includes about thirteen million people, the Southern about twenty-six million, and General American includes the rest or about ninety million people.

Radio with its nation-wide networks is doing much to unify American speech. Announcers on these networks use the General American since more people use it. Local stations use local dialects.

All dictionaries do not agree on the preferred pronunciation of some words. Nor do they use the same diacritical markings to indicate pronunciation. Notice how these three sources handle the same words.

| Webster | Funk and Wagnalls | N. B. C. Handbook |
|-------------|-------------------|-------------------|
| krēk | krik | kreek |
| sām ūn | sam, ən | SAM n |
| rēk, ōg nīz | rek, eg naiz | REK ugh nīz |
| stā tus | stē tus | STĀ tuhs |
| kē | kī | kee |
| pik tūr | pik chur | PIK cher |

Which dictionary to believe is a question that bothers many people. There are several reliable references. Funk and Wagnalls is more difficult for most people to read since it used phonetic symbols as a pronunciation guide, but it is more modern in keeping up with usage. The N. B. C. Handbook is very good. It gives both the phonetic spelling and a respelling, capitalizing the accented syllable. However since most Kansas State students have a copy of Webster's Collegiate dictionary that will be used as a reference. In case there is disagreement on the preferred pronunciation either will be acceptable.

Many of the following selection of words were taken from Hunter. A key to their correct pronunciation is included.

In the following words the accent falls on the first syllable when it is used as a noun and on the second syllable when it is used as a verb.

| | |
|----------|-----------|
| accent | attribute |
| compound | conduct |
| confine | conflict |
| console | consort |
| contest | contract |
| contrast | converse |
| convert | convict |
| convoy | digest |
| entrance | forecast |
| import | imprint |
| incense | increase |
| inlay | insert |
| insult | pervert |
| prefix | present |
| produce | project |
| protest | record |
| refuse | subject |
| transfer | transport |

- positively (POZ-i-tiv-li) Accent the first syllable, not the third.
- caramel (KAR-a-mel) This word contains three syllables, and the first contains the same sound as the "a" in "an".
- abdomen (ab-DO-men) O as in go.
- penalize (PE-nal-iz) The first syllable is not pen. E as in eve.
- bouquet (boo-KA) We have taken this word from the French language, in which ou is always pronounced to rhyme with the long double o sound as in moon.
- theater (THE-a-ter)
- purr (ur) This word is pronounced to rhyme with purr.
- chic (shek) E as in eve.
- prestige (pres-TEZH) Before you try to pronounce this word, say azure. Now pronounce prestige and give the "g" the sound of "z" in azure.
- genuine (GEN-u-in) The last syllable is in, not wine.
- municipal (mu-NIS-i-pal)
- superfluous (su-PUR-floo-us)
- finale (fe-NA-la) "I" takes long e sound; "a" as in father; final e takes modified long a sound.
- alias (A-li-as) First a as in fate.
- sacrilegious (SAK-ri-LE-jus) E as in eve.
- romance (ro-MANS)
- dirigible (DIR-i-ji-b'l)
- exquisite (EKS-kwi-zit)

comparable (KOM-pa-ra-b'l)

finance (fi-NANS) I is short as in ill.

maraschino (mar-a-SKE-no) The third syllable is long e.

syringe (SIR-inj) Don't say sir-INJ; both the verb and the noun have the accent on the first syllable.

supple (SUP-'l) U as in up

personnel (PUR-so-NEL) Do not confuse personal with personnel.

The primary accent is on the final syllable.

Italian (i-TAL-yan) Do not call natives of Italy Eytalians.

inquiry (in-KWIR-i) Second i as in ice.

lamentable (LAM-en-ta-b'l) Accent the first syllable.

nonchalant (NON-sha-lant) This word, which was formerly French, has been Anglicized, but the French pronunciation of ch has been retained. The word is derived from the Latin prefix non, meaning not, and the verb calere, to be warm, so that a person who is nonchalant is lacking in warmth of feeling or interest; he is indifferent.

interested (IN-ter-es-ted)

defect (de-FEKT)

accurate (AK-u-rit)

status (STA-tus) Remember this rule. Words ending in atus, atum, ata, or atae require a long a sound.

data (DA-ta)

hospitable (HOS-pi-ta-b'l) Notice how uncouth it sounds pronounced hos-PIT-able.

adult (a-DULT)

column (KOL-um)

solace (SOL-is) The o is short.

carburetor (KAR-bu-ret-er)

radiator (RA-di-A-ter) All a sounds are long.

recognize (REK-og-niz)

apparatus (ap-a-RA-tus) The third a is long.

percolator (PUR-ko-la-ter) The vowel in the second syllable is o, not u. Notice that the final or is pronounced er.

formidable (FOR-mi-da-b'l)

diphtheria (dif-THER-i-a) The first syllable is not d-i-p, but d-i-p-h. The sound of ph is f, as in photograph. Notice also that in the second syllable the e is long.

acclimate (a-KLI-mit) Acclimate means to become accustomed to a climate.

maintenance (MAN-te-nans)

February (FEB-roo-ER-i) Do not omit the first r.

incognito (in-KOG-ni-to)

pretense (pre-TENS)

preferable (PREF-er-a-b'l)

monologist (mo-NOL-o-jist) Meaning one who soliloquizes, or monopolizes conversation. The first and third o's are modified long, the second is short.

demonstrative (de-MON-s-tra-tiv)

khaki (KA-ki) A as in father. This word has an interesting history. We have taken it directly from the Hindustani. The word means dust-colored; it comes from the Persian word khak, meaning dust.

despicable (DES-pi-ka-b'l)

- auxiliary (og-ZIL-ya-ri)
ridiculous (ri-DIK-u-lus)
italics (i-TAL-iks) Don't say eye-TAL-iks.
asterisk (AS-ter-isk) Asterisk is derived from the Greek word aster, meaning star. An asterisk is a star-shaped or aster-shaped symbol (*)
epitome (e-PIT-o-me) Both e's take the long sound as in even.
 An epitome is a summary of the whole.
pathos (PA-thos) Long a, short o. This word comes from a Greek verb meaning to suffer. Pathos, therefore, is that quality which excites pity or sympathy.
repartee (REP-er-TE) Long final E. The pronunciation of this word, taken from French, has been Anglicized. It means a clever, quick, and witty reply.
niche (nich)
statistics (sta-TIS-tiks)
was (woz) Short o sound as in odd. Not wuz, or wawz, but woz.
tepid (TEP-id) E as in wet. Tepid means lukewarm. You may speak of tepid water, tepid interest, tepid affections, etc.
architect (AR-ki-tekt)
aviator (A-vi-A-ter) Both a's long.
horizon (ho-RI-z'n) Long i as in ice.
accumulate (a-KU-mu-lat) The third syllable is mu, not ma.
grimace (gri-MAS) Short i, long a. He who grimaces.
 Makes funny faces.
damask (DAM-ask)
contrary (KON-trer-i) Both the adjective and the adverb place the accent on the first syllable.
vehement (VE-e-ment) First two e's are long.
grimy (GRIM-i) Long i.
reputable (REP-u-ta-b'l)
cello (CHEL-o) Cello is an abbreviation for violincello (VE-o-lon-SHEL-o). Don't say SEL-o or SHEL-o.
succumb (su-KUM)
gigantic (ji-GAN-tik) The first syllable is not gi.
coronation (KOR-o-NA-shun) The second o takes the modified long o.
deaf (def) Short e sound.
discharge (dis-CHARJ) Accent the second syllable.
indisputable (in-DIS-pu-ta-b'l)
galoshes (ga-LOSH-ez) A as in ask not guh.
harass (HAR-as)
gondola (GON-do-la)
impotent (IM-po-tent)
orchestra (OR-kes-tra)
detour (de-TOOR) E as in refer, ou as in look.
neuralgia (nu-RAL-ja)
calliope (ka-LI-o-pe) Long i and modified long e. The steam piano that is always associated with the circus received its name from the Greek goddess who was the muse of eloquence and heroic poetry. The name, which means "voice of beauty," seems hardly proper when we think of the noise made by the modern calliope.

- acoustics (a-KOOS-tiks) Ou as in moon.
- quintuplets (KWIN-tu-plets) Second u as in unite.
- clandestine (klan-DES-tin) The final i is short.
- orzy (OR-ji) The g as in gem.
- recuperate (re-KU-per-at) Do not say re-KOO-per-at. The second syllable is ku, pronounced like the name of the letter q.
- admirable (AD-mi-ra-b'l) Be sure to accent the first syllable.
Notice the i in the second syllable is short.
- poignant (POIN-yant) The g in this word is silent.
- nasturtium (na-STUR-shum)
- often (OF-en) Not awf'n. Pronounce the o as in soft.
- cleanliness (KLEN-li-nes) Both e's are short.
- divan (DI-van)
- pretty (PRIT-i)
- irrevocable (i-REV-o-ka-b'l)
- because (be-KOZ) Not kuz.
- hiccoughs (KIK-ups) Sometimes spelled hiccups.
- azure (AZH-er) Short a
- research (re-SURCH)
- indict (in-DIT) The second i is long. The c is silent.
- civilization (SIV-i-li-ZA-shun) Third i is short.
- chastise (chas-TIZ)
- chastisement (CHAS-tiz-ment) The i is short.
- address (a-DRESS) Accent the second syllable in both noun and verb.
- inherent (in-HER-ent) The first e is long.
- licorice (LIK-o-ris)
- gratis (GRA-tis) The a is long. Never say "free gratis." gratis alone is sufficient.
- irreparable (i-REP-a-ra-b'l)
- preventive (pre-VEN-tiv) This word is replacing preventative.
- sincerity (sin-SER-i-ti) E as in men.
- drama (DRA-ma) a as in father.
- inveigle (in-VE-g'l) First e is long.
- faucet (FO-set)
- museum (mu-ZE-um) Not zim.
- discourse (dis-CORS)
- peony (PE-o-ni) The e and o are long.
- deteriorate (de-TER-i-o-rat) The second e is long.
- tortoise (TOR-tus)
- naphtha (NAF-tha) Not nap-tha.
- hysteria (his-TER-i-a) The e is long. The second syllable is ter not tare.
- aquarium (a-KWAR-i-um) The first a as in ask.
- longevity (lon-JEV-i-ti) Do not pronounce the g.
- quay (ke) (As in the word key)
- caisson (KA-sun) The ai is pronounced long a.
- docile (DOS-il) Both o and i are short.
- interpretative (in-TUR-pre-TA-tive) The a is long.
- carton (KAR-ton)
- ominous (OM-i-nus) The first o is short.
- pronunciation (pro-nun-si-A-shun)
- replica (REP-li-ka)
- courteous (KUR-te-us)

- oboe (O-bo) Both o's are long.
maritime (MAR-i-tim) The second i is long.
morale (mo-RAL) Do not confuse with moral.
occult (o-KULT) Short o and short u.
autocracy (o-TOK-ra-si)
conversant (KON-ver-sant)
deficit (DEF-i-sit)
lava (LA-va) A as in father.
iron (I-ern)
conspiracy (kon-SPIR-a-si) The i in the second syllable is short.
sesame (SES-a-me) The last e is long.
intaglio (in-TAL-yo) The i and a are short; o is long.
amenable (a-ME-na-b'l) The first e is long.
combatant (KOM-bat-ant)
discretion (dis-KRESH-un) The e is short.
giblets (JIB-lets) The g as in gem.
parliament (PAR-li-ment) Only three syllables.
gape (gap) The a is long.
across (a-KROS)
tribune (TRIB-un) Long u.
panorama (pan-o-RA-ma)
granary (GRAN-a-ri) The first a is short as in grand.
hydrangea (hi-DRAN-je-a)
chestnut (CHES-nut)
abject (AB-jekt)
sinecure (SI-ne-kur) Long i and long u.
archievers (AR-kivz) The ch has the sound of k. The i is long.
solder (SOD-er) The l is silent.
pincers (PIN-serz) The word is not pinchers.
genealogy (jen-e-AL-o-ji) The first e is short, the second modified long.
avoirduois (AV-er-du-POIZ)
climactic (kli-MAK-tik)
inexplicable (in-EKS-pli-ka-b'l)
impious (IM-pi-us) Both i sounds are short.
posthumous (POS-thu-mus) Do not say post-HU-mus.
nape (nap) Long a.
suburbs (SUD-urbs) Short u.
tragedian (tra-JE-di-an) Accent the second syllable. The e is long.
ally (a-LI) The i is long.
resource (re-SORS) Both e and o are long.
armistice (AR-mis-tis)
askance (a-SKANS)
cyonure (SI-no-shoor) Y takes the i sound; u the short double o.
bona fide (BO-na FI-de) In fide, the i is long.
applicable (AP-li-ka-b'l)
long-lived (LONG-LIVD) Long i.
slovenly (SLUV-en-li) The o as in cup.
golf (golf) Short o.
alien (AL-yen) The a is long.
celibate (SEL-i-bat) The a is long; the e and i are short.

advertisement (ad-VUR-tiz-ment) Short i.
juvenile (JOO-ve-nil) Long e.
apricot (A-pri-kot) Long a.
envelope (EN-ve-lop) This is for the noun.
rodeo (RO-de-o) All vowels long.
iodine (I-o-din) Both i's long.
either (E-ther) Th as in that.
perfume (PUR-fum)
leisure (LE-zher) Long e.
depot (DE-po) E and O long.
detail (de-TAL)
squalor (SKWOL-er)
covote (KI-ot) Oy as long i.
pianist (pi-AN-ist) All vowels short.
gladiolus (glad-i-O-lus) Short i.
pecan (pe-KAN) This rhymes with Don.
pistachio (pis-TA-shi-o) I's short.
alternate (OL-ter-nat)
humble (hum-b'l)
condolence (con-DOL-ens)
incognito (in-COG-ni-to)
diphthong (DIF-thong)
heinous (HA-nus)
ambiguities (am-bi-QU-i-tes)
elite (e-let) Both e's long
robust (ro-BUST)
chafe (CHAF) Long a.
clique (Klek) Long e.
crux (Kruks) Short u.
deign (dan) Long a.
droll (drool) Long double o.
cache (kash)
era (E-ra) Long e.
chameleon (ka-ME-le-un) Long e in the second syllable.
ennui (ahn-WE) Long e in second syllable.
impotent (IM-po-tent)
ingenious (in-JEN-yus) Long e in second syllable.
integral (IN-te-gral)
medieval (med-i-E-val) Long e in first syllable; accent on
 third syllable.
morose (mor-ROS) Long o's.
precedence (pre-SED-ens) First two e's long.
industry (IN-dus-tri)

ACKNOWLEDGMENT

Credit should be given to Gladys B. Gough, Doris Byrne, and Dr. Howard T. Hill, all of the speech faculty, for very able assistance in preparing this book. The author also wishes to thank the speech classes that tested some of the material included and made suggestions. The book was illustrated by Lawrence E. Whelan.

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ABSTRACT

of

THESIS

A STUDY OF KANSAS SPEECH WITH INFORMATION AND
EXERCISES FOR ITS IMPROVEMENT

by

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1951

Every section of this country is characterized by its speech. Within the three dialect areas, the south, the east, and the west, there are traits of speech that distinguish one locality from the others. This is true of the people in Kansas. Their speech is a combination of New England influence and a southern accent. To see why these people have a tendency toward nasal voices and misused consonants and vowels, one must first look into the history of this state. A large number of the ancestors of the present residents came from the New England states. There is much the same quality and irregularities in articulation as are found in a modified form in Kansas speech. To carry the comparison farther one finds both to be largely agricultural and hard working people. The latter is responsible for the muscular tension which causes high pitch and excess nasality. Mixed with this New England pattern is the beginning of a Southern accent. While few Kansas people use the expression "you all", most of them use "git" for "get", which is typical of the south.

Because all Kansans want to be regarded as cultivated outside the boundaries of Kansas as well as within them, this study has been made to analyze their speech habits and present methods for improving them.

Although the emphasis in speech training is put on oral exercises, it is impossible and often dangerous to work without some theory and scientific knowledge. For this reason the speaking mechanism was presented in brief to acquaint the reader with the bases of the voice. This was done by explaining the breathing mechanism, the larynx, the resonators, and the articulators. With

this background it is possible to study quality improvement.

The basis for any voice improvement is relaxation. Relaxing the muscles of the body and relieving the mind of worry should do this. Relaxation is frequently accompanied by improved breathing, which is essential to good voice quality. Breathing can be improved by working on increased capacity, greater control, and improved rhythm.

Although weak voices are not characteristic of Kansas speech, quality suffers as the volume is increased. Projection is achieved by increased air pressure, and prolonged vowel sounds. At the same time, care should be taken to keep the pitch at the normal level.

Excess nasality is the most common quality defect among Kansas people. Several ways are given for detecting excess nasality along with exercises to overcome this habit.

A study was made of articulation errors found among Oral Communications I students at Kansas State College. The following irregularities were classified for specific study.

1. In words such as "get", the vowel sound in "hit" was used for the sound in "bet", thus "git" for "get".
2. In words such as "liddle" the "d" was substituted for "t", thus "liddle" for "little".
3. In words such as "dish" the sound in "key" was substituted for the sound in "hit", thus "deesh" for "dish".
4. In words such as "crëek" and "imagine", the wrong vowel sound was used, giving "crick" and "umagine."

5. The wrong final vowel sound was used in words such as "pillow", thus "pilla".

6. The wrong consonant was used in words such as "escape", thus "excape".

7. The "u" sound in words such as "student" was pronounced to rhyme with the sound in "moon" instead of "you".

8. Two syllables were made of one syllable words, thus "know-un" for "known".

9. Extra sounds were added in words such as "Illinois", i. e. pronouncing the "s".

10. Extra syllables were added in words such as "extraordinary" which properly has only five syllables.

11. Syllables were omitted in words such as "miserable" which should have four syllables.

12. Letters were transposed in words such as "pronounce", thus "pernounce."

13. The initial sounds were omitted in words such as "eleven", thus "'leven".

14. The final sounds were slighted in words such as "asked", thus "ask".

15. The words "a" and "the" were overemphasized by pronouncing the vowels long before consonants.

16. Words were slurred together such as "lemme" for "let me".

17. The word "you" was distorted as "chew", "ya", and "jew."

For improved pronunciation one should first learn to use the dictionary, then consult it often. A list of words frequently

mispronounced by Kansas State students is included, along with pronunciation markings taken from Webster's Collegiate Dictionary.

With this information and diligent practice any Kansas student should be able to improve his voice and diction.