

PRACTICING PRONUNCIATION THROUGH SONG

(An Experimental Study of SDN Semanan 06)

A “Skripsi”

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CHAPTER I

INTRODUCTION

A. Background of Study

Since English has become an International language, more and more people learn English. The importance of English as a world has made people to learn English as early as possible. In Indonesia for example, English is taught even before the children enter the playgroup; there is special class for children who are still around two or three years old. This is supported by the fact that the optimum age for children to learn a foreign language is when they are still very young age.¹

Many learners, on facing up to the realities of native-like voice quality and articulation-particularly in English may decide that although they wish to speak English fluently, they neither want nor need to sound like a native speaker. They may wish to preserve some vestige of a foreign accents a mark of their identity or nationality, and as a signal to the listener 'to make allowances' such learners should be treated in the same way as native speakers with a distinct regional accent. The accent is inseparable from the personality, and changing the image which the speakers present to the world.

On the other hand, there are also many learners of foreign language who very much want to sound native-like or at least more authentic but who do not know how to set about making the necessary general modifications to their pronunciation.²

The teaching of pronunciation has traditionally concerned itself with details. Most pronunciation manual and teaching books contain exhaustive description of all the separate sound segments of a language and how they differ from each other.³

Some learners seem to be more concerned about their pronunciation than others. This concern is often expressed in statement about how 'bad' their pronunciation is and request for corrections both blanket request pauses during speech used to solicit comments on the accuracy of pronunciation.

¹ Yuliana, "Teaching English to Young Learners Through Song", dalam *konferensi Linguistik Tahunan Atmajaya tingkat Internasional*, 24-25 Februari 2004, p.242.

² Adam Brown, *Approaches to pronunciation teaching Development in ELT*, (London: Machimilan, 1992) p.39.

³ Adam Brown, *Approaches in pronoun...*, P.38.

Clearly, we can not change the age or the raw phonetic ability of our learners, and we can only increase exposure to a certain degree. Nor would it seem that teaching could directly affect the identity and attitudinal factors, although these may be indirectly influenced if, through their learning experiences, learners become interested in the speakers of the language and their customs and culture.⁴

Music is frequently used by the teachers to help second language learners acquire a second language. This is not surprising since the literature abounds with the positive statements regarding the efficacy of music as a vehicle for first and second language acquisition. According to educators of second language learners, music is advantageous for still other reasons. For the most students, singing songs and listening to music are enjoyable experiences. The experience is so pleasurable that it is not uncommon for students. Furthermore, by engaging in a pleasurable experience, learners are relaxed and their inhibitions about acquiring a second language are lessened. Yet, while they are more relaxed, they are also more attentive than usual, and therefore, more receptive to learning.⁵

Based on the fact above it is necessary and urgent for someone who concerns about teaching English language, especially pronunciation, to find out a technique, which can increase student's pronunciation and interest in studying.

The writer chooses song as a media in conducting her study because it is one of an alternative ways to increase English especially on pronunciation.

B. The limitation and the formulation of the problem

The writer will limit the problem as follows:

“Song as a technique in practicing pronunciation”

The writer will formulate the problem as follows:

“Is song effective to improve student's English pronunciation?”

C. The method of the Study

⁴ Joanne Kenworthy . *Teaching English Pronunciation*, (London:Addison Wesley Longman Limited,1997).p.8.

⁵ Suzanne L. Medina,*Using Music to Enhance Second Language Acquisition: from Theory and practic.*, (pearson educational publisihing, 2002). p.1. (<http://www.forefrontpubliashers.com/eslmusic/articles/06.htm>).

The study based on library and field research, the writer looks for information related to this study from text book, articles, and on internet the writer browses and surf some articles that mentioned as references.

In field research, the writer collected data by teaching and observing two classes, experiment class by practicing pronunciation through song and control class practicing pronunciation without song.

D. Significance of the Study

The study will contribute many advantages to the English teachers in implementation the teaching language skill especially pronunciation through song and they will develop their teaching continuously by using a good or appropriate way to advance our education in our country. Also it assists the students learning pronunciation an interesting way. Subsequently, it will assist them increase their ability to communication in English.

CHAPTER II THEORETICAL FRAMEWORK

A. Pronunciation

The English are today particularly sensitive to variations in the pronunciation of their language. The 'wrong accent' may still be in impediment to social intercourse or to advancement or entry in certain professions. Such extreme sensitivity is apparently

not paralleled in any other country or even in other parts of the English speaking world.⁶

No two people pronounce exactly alike differences arise from a variety of causes, such as locality, early influences and social surroundings; there are also individual peculiarities for which it is difficult or impossible to account.

It is thought by many that there ought to exist a standard and one can see from several points of view that a standard speech would have it uses. Ability to speak in a standard way might be considered advantageous locally by some of speech; if their vocation require them to work in districts remote from their home locality, they would not be hampered by speaking in a manner differing considerably from the speech of those around them. A standard pronunciation would also be useful to the foreign learner of English.

A person may speak with sounds very different from those of his hearers and yet be clearly intelligible to all of them, as for instance when a Scotsman or an American addressed an English audience with clear articulation. Their speech can not be described as other than 'good'. But if a speaker with an accent similar to that his hearers articulates in a muffled way so that they can not readily catch what he say, his way of speaking must be considered 'bad'.

The view has sometimes been expressed that for speech to be 'good' it must be not only clearly intelligible but also 'pleasing' to the hearer.⁷

1. Definition of Pronunciation

There are many definition of pronunciation that the writer found on some references. Like As Stevick and others in the dictionary define pronunciation as:

"Pronunciation is the primary medium through which we bring our use of language to the attention of other people".⁴

In dictionary, they define pronunciation as follows:

- (n) The act of manner of pronouncing words: utterance of speech.
- (n) A way of speaking words, especially a way that is accepted or generally understood.
- (n) A graphic representation of the way a words spoken, using phonetic symbols.
- (n) Making of sound of speech: the way in which sound, words, or language is articulated, especially in conforming to an accepted standard.
- (n) Act of speech: the act of articulating sound or word.
- (n) Phonetics transcription of sound: a phonetic transcription of sound.
- (n) The way word or language is customarily spoken.
- (n) The manner in which someone utters a word.⁹

⁶ Gimson A.C, *An Introduction to the Pronunciation of English*, (University College: London. 1962), p.83.

⁷ Daniel Jones, *The Pronunciation of English*, (London: Cambridge University Press. 1986), p.3.

⁸ Martha C Pennington, *Phonology in English Language Teaching: an International Approach*, (London: Longman. 1996), p.2.

The definition tells different from previously, it tells that pronunciation is not only how the words spoken but also the transcription of sound and phonetic symbols.

The other definition from dictionary as follows:

(n) "A statement that explain the meaning of a word or phrase."

(n) "A description of the features and limit of something."¹⁰

Based on definition mentioned above the writer can figure that pronunciation is the act of manner of uttering words and description of the feature.

2. The aspect of Pronunciation

When we teach English we need to be sure that our students can be understood when they speak. They need to be able to say what they want to say. This means that their pronunciation should be at least adequate for that purpose.

In our teaching we will want to be sure that the students can make the various sounds that occur in the English language. We will help them to differentiate between these sounds, especially where such distinctions change meaning ('live /i/ and 'leave' /i:/ for example), and we will also help them to pronunciations of the -ed past tense endings.¹¹

"The main problem of English pronunciation is to build a new set of boxes corresponding to the sounds of English and to break down the arrangement of boxes which the habits of our native language have so strongly built up".¹²

To set this firstly, we should know and learn some aspects that affecting pronunciation, which are:

a. Sounds

On their own the sounds of a language will be meaningless. If you say /t/ (the lines show that this is phonetic script) a few times, e.g. 'tu, tu, tu' it will not mean very much in English. Neither will the sounds /k/, /a/, or /s/. But if we will put all these sounds together in a certain order we end up with the word 'cats' - and that does mean something.

All words are made up of the sounds like this, and speakers of a language need to know these sound if they are too understood in their turn. Some of the problems that speakers of English as a

⁹ <http://encarta.msn.com/dictionary.186736547/pronunciation.html>.

¹⁰ <http://www.the-free-dictionary.com/pronunciation>.

¹¹ Jeremy Harmer, *The practice of English Language Teaching*, (London: Longman, New Edition, 1991), p.21.

¹² J.D.O'Connor, *Better English Pronunciation*, (London: Cambridge University Press, 1967), p.3.

foreign language have are precisely because they have difficulty with individual sounds.¹³

These sounds are classified as either vowel or consonant:

1. Vowel

“A vowel is voiced sounds produced without abstraction in the mouth are what maybe called ‘pure musical sounds’ unaccompanied by any frictional noise”.¹⁴

Vowels are those segments of speech produced without any interruption or stoppage of the airstream. Passage of air is continuous and frictionless. This category of sounds is normally made with a voiced aggressive air-stream, without any closure or narrowing such as would result in the noise component characteristics of many consonantal sounds.

a).Short and Long Pure (Monophthong) vowels.

❖ /i:/ Long, front, close, spread, tense(British)

/i/ High, front, tense (American).

Example:

Long/i:/ in see, seed, fee.

Reduce/i/ in seat, feet, peace.

❖ /I/ Short, spread, lax(British)

Lower high, front, lax (American)

Example:

i = sit, rich, with.

y = city, rhythm, symbol.

❖ /e/ Short, front, spread, tense(British)

Mid, front, tense (American)

Example:

e = bed, set, went.

a = many, themes

❖ /ɛ/ Front, unrounded, half-close and open (Brit. Jones)

Lower mid, front, lax (American)

Example:

e = pen, bet, etch

ai = again(a variant), against.

❖ /ɜ/ Front, below half-open, open(British)

Higher, low, front, tense

Example:

a = sat, hand, lamp

ai = plaint, plaid.

b).Consonant

Consonant may be classified:

¹³ J.D.O'connor,Better Eng...,p.11.

¹⁴ Jones.The pronunciation of...,p.12.

(i) There are seven classes according to the organs which articulate them, as follows:

- *Labial or lip sounds*, which may be divided into:
 - *Bi-labial*, namely sounds articulated by the two lips.
Example: p,m.
 - *Labia-dental* namely sounds articulated by the lower lip against the upper teeth.

Example: f.

- *Dental*, namely sounds articulated by the tip of the tongue against the upper teeth.
Example: t.
- *Alveolar* namely sounds articulated by the tip or blade of the tongue against the teeth-ridge.
Example: normal English t.
- *Plato-alveolar*, namely sounds which have alveolar articulation together with a simultaneous raising of the main body of the tongue to wards the roof of the mouth.
Example: ʃ.
- *Palatal* namely sounds articulated by the front of the tongue against the hard palate.
Example: j.
- *Velar* namely sounds articulated by the back of the tongue against the soft palate.
Example: k.
- *Glottal*, namely sounds articulated in the glottis.
Example: h.

(ii) There are eight classes according to the manner in which the organ articulated them, as follows:

- *Plosive*, formed by completely closing the air passage and suddenly removing the obstacle (or one of the obstacles). So that the air escapes making explosive sounds.
Example: p, d.
- *Affricate*, resembling a plosive but with separation of the articulating organs performed less quickly, with the result that a fricative sounds is perceived during the process of separation.
Example: tʃ.
- *Nasal*, formed by completely closing the mouth at the some point, the soft palate remaining lowered so that the air is free to pass out through the nose.
Example: m.
- *Lateral*, formed by n obstacle placed in the middle of the mouth, the air being free to escape at one or both sides.
Example: l.
- *Rolled*, formed by a rapid succession of taps of some elastic part of the speech mechanism.

Example: (rolled) r.

- Flapped, formed like a rolled consonant but consisting of a single taps only.

Example: (flapped) r.

- Fricative, formed by narrowing of the air passage at some point so that the air in escaping makes a kind of hissing sounds.

Example: f, z, (fricative) r.

- Semi-vowel, a gliding sound in which the speech organs at a start at the near a 'close' vowel and immediately move away to some other vowel (or occasionally to some other sound of equal or greater prominence, such as syllabic l).

Example: w.¹⁵

The writer concludes based on the explanation above sound are classified as either vowel and consonant. Vowel is a musical sound, vowel have many component characteristic such as monophthong and consonant. There are seven classified consonant based on the organ which articulate them such as labial, dental, alveolar, Plato-alveolar, palatal, velar, and glottal. And there are eight classes according to the manner in which the organ articulated them such as plosive, affricate, nasal, lateral, rolled, flapped, fricative and semi-vowel.

b. Stress.

Stress refers to the amount of volume that a speaker gives to particular sound, syllable or word while saying it.

A major characteristic of the English language is the use of the strong and weak stress. Every word of more than one syllable has a syllable that is emphasized more than the others. Accented syllables receive more force and are louder than unaccented ones.

That syllable is perceived as more prominent because of a complex of features such as loudness, length or stresses the wrong syllable; it may be very difficult for the listener to identify the word. This is because the stress pattern of a word is an important part of its identity for the native speaker.¹⁶

Stress varies from syllable to syllable. Syllables which are pronounced more forcibly than neighboring syllables are generally said to be stressed or more accurate strongly stressed or pronounced with strong stress. Syllables which are pronounced without much force commonly called unstressed:

¹⁵ Jhones, The Pronunciation of Eng....p.25.

¹⁶ Kenworthy. Teaching English Pronunc....p.10.

it is more accurate to say that they are weakly stressed or pronounced with weak stress, since they must have some degree of stress.

Strong stressed syllables are shown in international phonetic transcription by the mark 'placed at the beginning of the syllable.

Example:

Words:	Strong stress:
Father	'fa:ðð
Arrive	ð'raiv
Opportunity	ðpð'tju:niti

Secondary stress is shown by the mark; it is chiefly needed in word having three or more syllables preceding the primary stress and in compound words.

Example:

Words:	Medium Stress(secondary stress)
Vulnerability	,vʌlnðrð'biliti
Civilization	,sivilai'zeiʃn
Examination	ig,zami'neiʃn ¹⁷

Based on the explanation above the writers conclude, in English language there are two kind of stress, first the syllables which are pronounced more forcibly than neighboring syllables it's called stress or strong stress. And the syllables which are pronounced without much more force commonly called unstressed syllables.

c. Rhythm.

“Rhythm is created by the strong stresses or beats in a sentence. In many languages, the rhythm is syllables are pronounced almost equally. Syllables are rarely lost or reduced as they are in English”.¹⁸

English has a characteristic rhythm and listeners expect to hear all speakers use this rhythm. It is therefore absolutely vital that learners use the rhythm that is characteristic of English. There should be an alternation of stressed and unstressed syllables with the stressed occurring on singular beat, and the unstressed syllables should have a less-than full vowel.

Example:

I'm twenty-one tomorrow. I'm seventy-seven tomorrow

Notice that the stressed (underlined) syllables occur at regular intervals in time. Although the first sentence has seven syllables

¹⁷ Jhones. The Pronunciation of Eng....p.143.

¹⁸ Paulette. English Pronunciation made....p.83.

and the second has nine, the both have the same rhythm, three stressed syllables (or four if your stress 'I'm'), and they both take about the same amount of the time to say. This is because the unstressed syllables, no matter how many there are, are 'squeezed' in between the strong stresses, and so that the regular beat of the stressed syllables is not disturbed. Only the stresses syllables have a full vowel. The first unstressed syllables of 'tomorrow' has the schwa vowel (it is not pronounced the same word 'two'), as does the second syllable of 'seven'. The syllable '-ty' has a very short vowel.

The writer concludes based on the explanation above rhythm is strong stress or beats that created by syllables that pronounced almost equally.

d. Intonation.

"Speech is also like music in that it uses changes in pitch: speakers can change the pitch of their voice as they speak, making it higher or lower in pitch at will. They can even jump up suddenly in pitch as singers do. So speech has melody called intonation".¹⁹

Pitch may be regarded as the highness or lowness of a tone; intonation or melody may be regarded as the variations in pitch used by a speaker. Intonation or melody patterns are essentially trusts in pitch levels and the change in these levels within an utterance. Contrast in pitch levels are relative to each speaker and relative within each speaker's utterances.

It is difficult to lay down specific rules for the intonation patterns of English. The true feelings of the speaker are often revealed by subtle changes in pitch and voice quality, varying from person to person. Nevertheless, there are containing intonation patterns in common usage.²⁰

The spoken form of language consists not only of variation in sounds and in accentual/rhythmic patterns, but also of significant changes in the musical pitch of the voice. English, however, make certain with the characteristic accentual system of the language and also with regard to the meaning carried by particular types of pitch pattern, e.g. the English distinction between a falling as opposed to falling-rising pitch pattern, which occur comparatively rarely in other languages. It is important for the learner to identify the English pitch pattern which differs markedly from those of his own language. But it

¹⁹ Kenworthy Teaching English Pronun....p.11.

²⁰ Nasifudin Djalil. Intonation and Melody (bahan kuliah 2003) p.45.

should be remembered that a given sentence can not be said to have a single appropriate pitch pattern, nor can an intonation pattern be said to have in itself only one possible meaning: the appropriateness of an intonation pattern for only sentence will depend on :

1. The accentual meaning.
2. The grammatical type of sentence.
3. The attitude of the speaker and the general and (more especially) the international context.²¹

Based on the explanation above the writes conclude that intonation is a melody. The speakers can change the lower and the higher pitch based on the appropriateness of intonation such as the accentual meaning, the grammatical and the attitude of the speakers.

B. Song

No one knows exactly why songs are powerful, but every one knows from personal point of view that they are. Songs speak to us directly about our experiences; they reassure us in our moments of trouble. They are satisfying art form: the lyric fit the music and the music fits the lyrics and together they form a complete unit. Another reason might be the ability of songs and music in general to effect our emotions. Many people can be moved to tears or other strong emotions by music, and songs can acquire strong emotional associations with people, events and places. Songs have personal quality that makes the listener react as if the songs were being sung for the listener personally.²²

1. Definition of Song.

According to “Brainy Dictionary”, song is:

- That which is sung or uttered with musical modulations of the voice, whether of a human being or of a bird, insect, etc.
- A lyrical poem adapted to vocal music; ballad.
- More generally, any poetical strain; a poem.
- Poetical composition; poetry; verse.
- An object of derision; a laughing stock.
- A trifle.²³

²¹ Gimson. A practical of Eng...,p.52.

²² Dale.T.Giriffee,*Song in Action*(Seigkuin University,Prentice Hall.1992)p.4.

²³ Brainy Media, Brainy Dictionary. (2006)p.1. ([http://www.brainy dictionary.com/words/so/song221638.html](http://www.brainydictionary.com/words/so/song221638.html)).

From definition above; song is combinations of musical modulations with other things that are being uttered. Song is more commonly as a poem or verse adapted to local music.

Other reference like Merriam defines almost the same like brainy dictionary, as follows:

- The act or art of singing.
- Poetical composition.
- a. A short musical composition of words and music.
b. A collection of such compositions.
- A distinctive or characteristic sound or series of sounds (as of a bird, insect or whale).
- a. A melody for a lyric poem or ballad.
b. A poem easily set to music.
- a. A habitual or characteristic manner.
b. A violent, abusive, or noisy reaction.
- A small amount.²⁴

The Merriam's definitions tell the song as the act or art of musical composition of words and poem with easily to music.

The writer resume all of these definition and try to match it with the subject of this skripsi, song is a piece of musical composition of words, verse or poems which is sung or uttered with modulation of the voice.

2. The classification of Songs

Song may be roughly classified as:

a. Atmospheric Song, such as:

Der Leiermann (Shubert).

Gretchen am Spinnrade (Shubert).

A widow birth (Luard Selby).

And many of the most beautiful of Debussy's songs and of the modern school in general.

The word "atmospheric" does not necessary imply anything to do with the weather, or that other songs have not atmosphere, but that these depend upon atmosphere as their dominating characteristic.

b. Dramatic Songs, such as:

Der Erlk nig (Schubert)

Waldesgespr ch (Schumann)

The Twa Sister o' Binnorie (Traditional).

²⁴ <http://www.m-w.com/dictionary/song>.

In which the scene is acted in song and the characters differentiated by tone-colour. The last two are, of course, ballad, but so dramatic in treatment as to merge their narrative qualities in the action. "Vergebliches Stündchen" is, stated before, a little comedy played by two characters.

c. Narrative Songs, such as:

Die beiden Grenadiere (Schumann)

Die Forelle (Schubert).

And the famous ballad of Loewe, and all ballads in which the *story* is the principal feature of the song. Many dramatic songs such as "Der Erlkönig" and "Ethiopia saluting the colours", assigned to the last group, overlap with *Narrative* songs. The last named, owing to its symbolical significance, almost overlaps with *Atmospheric* songs.

d. Songs of Characterisation

In which singer assumes a character for the time being, and adopt its sentiments nominally as his or her own throughout.

This applies to nearly all song-cycles, such as:

Dieterliche (Schumann).

Frauenliebe und Leben (Schumann).

These songs, and *Narrative* and *Dramatic* songs, are all closely associated.

e. Songs of Reminiscence, such as:

Der Doppelgänger (Schubert).

Es blinkt der Thau (Rubenstein).

When Children plays (Walford Davies).

And many settings of "Tears, Idle Tears" and other poems which deal with "the day that are no more". A vast number of songs belong to this group. It commends itself naturally to emotional composition and singing. Practically all songs written in the historic present-as moving in songs as it is detestable in literature-are songs of reminiscences, and consequently extremely emotional.

f. Contemplative Songs.

Another large field for the composer:

In der Fremde ("Aus der Heimath") (Schumann).

Die Mainacht (Brahms).

Todesehnen (Brahms).

Songs such as these are mostly introspective. They are the musings of the poet's mind expressed in music; they may be inspired by reminiscences, as in "When Children Plays"; or by things seen conducive to reminiscence, such as the summer lightning in "In der Fremde"; or by the state of the poet's

mind, as in “Die Mainacht”; or by the mental vision of some individual or place “Plaisir d’Amour,” Corrymeela” and “Cushendall”:or they may be a frank homily on any given subject, such as the *solitude* of the “Harper’s Songs”.

g. Song of Address or Dedication, or “Ode” Songs, such as :

An die Music (Schubert)

To Althea (Parry)

The Roadside Fire (Vaughan Williams)

This is naturally another large group. The songs needs not necessarily be directly addressed to the individual; witness “Die Allmacht” which, though nominally a contemplation, is in reality an ode in praise of God.

Most of these “Song of Address” must presumably be semi-contemplative, and delivered to space.

h. Bel-canto Songs, such as :

Caro mio ben (Giordani)

Ombra mai fu (Handel)

The Self-banished (Dr. Blow)

Under *bel canto* come also florid songs which have no particular aesthetic value of their own, such as Bishop’s “Bid discourse”; and the greater part of purely *Rhythmical Songs*. The latter are either:

(a) Positively illustrative of some rhythmical emotion, such as the trotting of the horse in Schubert’s “Abschied” or in the old Irish “Trottin’ to the Fair”

Or of the hammers in Brahms’ “Der Schmied,” or of the “rocking” in the boat-songs and lullabies.

(b) Negatively representative of some individual or mood in which there is no particular variety of sentiment or color, the rhythm by its strength obviating monotony.

(c) Use the rhythm argumentatively for enhancing emotional or dramatic effect, as in Schumann’s “Ich grolle nicht,” where the insistent rhythm beats in the emotion of the voice.

i. Ghost Songs.

In which the idea of the actual ghost or the supernatural is conveyed by the tone-color. Such as:

Die Lorelei (Shumann)

Through the Ivory Gate (Hubert Parry)

O, ye Dead (Old Irish).

The more obvious idea of illustrating ghostlines in the human voice is by giving an inhuman, unearthly sound to the ghost-voice, and this is right where the ghostly presence is sinister (as in the “Erlkonig” or “Waldesgesprach”), but there are many instances, such as the Parry song above, where such

ghost-voices bring a message of tenderness or consolation to the mortal who is left on earth.

j. Songs of Question and Answer.

These, though nominally in this form, are generally deeply introspective and serious. Stanford's "Broken Song" has been spoken earlier.

Harold Darke's "Uphill," a setting of Christina Rossetti's famous poem "Does the road wind uphill all the way" and the old Breton "Le depart de l'Âme" are variants in question-and-answer form of the conversation between the body and the soul or the Mortal and Imortal.

k. Humorous and Quasi-humorous.

Humorous songs are, providentially, part of the singer's accepted repertoire, but woe betide him if he tries to be funny!. The daub of a brush or a dig in the ribs will turn a bit of humor into a caricature, and laughter to resentment. The music is painter and caricaturist in one, and wants to help from outside. Hammering in the joke with a "Sold again!" and a slap on the back is not appreciated any more on the concert platform than in the smoking-room of a club.

The following are excellent examples of humorous songs:

The Laird of Cockpen (Hubert Parry)

The Bells of Clermont Town (A.M. Goodhart)

Mary (A.M. Goodhart)²⁵

C. Teaching Pronunciation through Song.

Using song in the ESL classroom can be both enjoyable and educational. As pure diversion, group singing provides a change of pace in the classroom. Richard (1969) suggests that song can be used:

"as a useful aid in the learning of vocabulary, pronunciation, structures and sentence patterns".

Another value of songs is in teaching pronunciation. The song can be an aid in teaching individual sounds or stress and rhythm patterns in words and sentences.

Aside from all these pedagogical benefits, however, there are affective bonuses unmatched by any other activity. Foreign students have told us that

²⁵ Harry Plunket G., Interpretation of Song, (Macmillan: London, 1966) p. 199.

learning their first song in English was one of the most pleasurable and satisfying experiences they ever had in using the language.²⁶

1. The Meaning of Teaching Pronunciation.

According to 'Dictionary' teaching is:

- "The action of the person who teaches; profession of a teacher".
- "Something taught: precept, doctrine, or instruction".²⁷

From the definition above: teaching is the action of a person who teaches something as precept, doctrine or instruction.

Other reference like free dictionary defines teaching almost the same like your dictionary, it as:

- (n) The act, practice, occupation, or profession of a teacher.
- (n) Something taught.
- (n) A precept or doctrine often used for teaching.
- (adj) Of involving or used for teaching.
- (adj) Working as a teacher or in teaching.
- (n) The profession of a teacher.
- (n) The activities of educating or instructing: activities that impart knowledge or skill.²⁸

The free dictionary's definition tells the teaching as the act, practice, occupation or profession a teacher, a precept or doctrine and the activities of educating or instructing that impart knowledge and skill.

Based on definition mentioned the writer conclude that teaching is the profession of teacher that include the activities of educating or instructing that impart knowledge and skill with act, practice, occupation and precept or doctrine.

And the writer also discussed about definition of pronunciation. In dictionary they define pronunciation as follow:

- Making of sound speech: the way in which a sound, word or language is articulated especially the conforming to an accepted standard.
- Act of speech: the act of articulating a sound or word.
- Phonetic transcription of sounds, a phonetic transcription of sound.

²⁶ Michael.G and Ellyn W. *Using Songs and games in the ESL Classroom: Teaching English as a Foreign language*, (Rowley, NewburY, house publishers, Inc. 1979) p.49

²⁷ <http://www.yourdictionary.com/teaching>.

²⁸ <http://www.thefreedictionary.com/teaching>.

- (n) The way a word a language is customarily spoken.
- (n) The manner in which someone utters a word.²⁹

Based on definition mentioned, the writer resume that pronunciation is the act of manner in which someone utters a word but it is a graphic representation of the way a word spoken, using phonetic symbols.

And the other definition of pronunciation as follows:

- (n) “A statement that explain the meaning of word or phrase”.
- (n) “A description of the features and limits of something”.³⁰

The description tells different from previously which it tells that the way in which a sound, word or language is articulated and a description of the features and limits of something.

Based on the definition mentioned above the writer conclude that teaching pronunciation is the activities of education or instructing that impart knowledge and skill the way in which sound, word, or language articulated and customarily spoken.

2. The Problems of Teaching Pronunciation.

Almost all English language teachers get students to study grammar, and vocabulary, practical functional dialogues, take part in productive skill activities, and become competent in listening and reading. Yet some of these teachers make little attempt to teach pronunciation in any overt way and only give attention to it in passing. It is possible that they are nervous of dealing with sounds and intonation; perhaps they feel they have too much to do already and pronunciation teaching will only make thing worse.

The degree to which students acquire ‘perfect’ pronunciation seems to depend very much on their attitude to how they speak and how well they hear. In the case of attitude there are a numbers of psychological issues which may well affect how ‘foreign’ a person sounds when they speak.

Thos implies that the students should be able to use pronunciation which is good enough for them to be always understood. If their pronunciation is not up to this standard, it is thought, then there is serious danger that they will fail to communicate effectively.

Two particular problems occur in much pronunciation teaching and learning:

²⁹ <http://encarta.msn.com/dictionary.1861736547/pronunciation.html>.

³⁰ <http://www.the freedictionary.com/pronunciation>.

- **What students can hear:** some students have great difficulty hearing pronunciation features which we want they produce. Frequently speakers of different first language problems with different sounds, especially where as with /b/ and /v/ for Spanish speakers, there are not the same two sounds in their language. If they can not distinguish between them, they will find it almost impossible to produce the two different English phonemes.
- **The intonation problem:** for many teachers the most problematic area of pronunciation is intonation. Some of us (and many our students) find it extremely difficult to hear ‘tunes’ or to identify the different patterns of rising and falling tones. However, the fact that we may have difficulty recognizing specific intonation tunes does not mean that we should abandon intonation teaching altogether. Most of us can hear when someone is being enthusiastic or bored, when they surprised, or when they are really asking a question rather than just confirming something they already know. The key to successful pronunciation teaching, however, is not so much getting students to produce correct sounds or intonation tunes, but rather to have them listen and notice how English spoken-ether on audio or videotape or from the teachers themselves. The more aware they are the greater the chance that their own intelligibility levels will rise.³¹

Based on the explanation above the writer concludes there are two problems in teaching pronunciation through song first is the students great difficulties in hearing pronunciation features which one they want to produce and the second is some student extremely difficult to hear or to identify the different pattern of rising and falling tones.

3. The Procedures of Teaching Pronunciation through Song

Teaching pronunciation using song is a bit different from teaching pronunciation without using it. Teaching pronunciation need creativity teacher has to find a proper song(s) to be discussed.

Steps that should be done in teaching pronunciation through song:

a. Introduction to the Song.

To choose appropriate song to teach Michael Gasser and Ellyn Waldman have guidelines as follow:

- The tune should be simple and easy to learn.
- It help the lyrics are repetitive.

³¹ Harmer, The Practice of..., (third Edition) p.183

- The lyrics should be as representative as possible of standard spoken English.
- It should not be necessary to change the lyrics to make them more standard or to enhance their pedagogical value.
- Finally, it should be pointed out that adult students are often familiar with a number of American folk and popular songs.³²

b. Listening to the Song.

In listening to the song, the writer follows the procedures such as:

- Introduce the song by telling a little about it; when it was written, who composed it, etc.
- Pass out the copies of the lyrics to the student or write the lyrics on the board.
- Sing or play the song all the way through.
- Read the lyrics out loud and ask the class questions about the story line, the vocabulary, etc, to check for comprehension.
- Sing or play the song verse by verse. Let the class listen to each verse before attempting to sing it. If the song has chorus, teach it first.
- Sing the song whole song through a few times with the class.³³

c. Explaining new words.

After the students listen to the song, the next step the writer explains the new words. The procedures such as:

- Explain the meaning of new words and point out cases of elision and linking. Then have the class say each line again in slower repetition.
- Have the students in singing the song. They should not sing as loudly as disturb neighboring classes.
- If the students have trouble with the melody, draw a facsimile of the melody line on the blackboard as a visual aid.
- Correct problems in pronunciation or phrasing that may have occurred during singing.
- Have the students practice the song several times so that they learn it well.
- Review the song from time to time.³⁴

4. The Advantages of Teaching Pronunciation through Song.

³² Gasser,using song and...,p.50

³³ Gasser,Using pop and...,p.50

³⁴ Julia M.Dobson,Effectiveness Technique for English Conversation Groups,(Rowley, Newbury publishers,inc.1974)p.93

“Song enters the brain in different way than other media. They activate learning in both hemispheres of the brain, and they appeal to multiple intelligences in every learner”.

There are a few things that songs can do in the student’s English acquisition; such as:

- Develop listening and reading skills in fun, interactive way.
- Teach natural pronunciation efficiently.
- Easily embed new vocabulary and grammatical structures in the conscious and unconscious memory.
- Create enthusiasm for learning.
- Evoke memories, images and feeling.
- Stimulate spirited discussion and creative writing.
- Introduce slang and poetic description in easy to-remember context.³⁵

According to Julia M. Dobson: song has following benefits:

- Singing allows the students a chance to relax from the pressure of conversation.
- Group spirit is fostered through singing.
- The students can carry the song beyond classroom doors and sing for family and friends. This, in turn, tends to reinforce the students’ interest in learning English.
- Singing is suitable for small and large groups alike.³⁶

There are other advantages to using song in language classroom, as follows:

a. Classroom atmosphere.

Song and music can be used to relax students and provide an enjoyable classroom atmosphere, for many learning a new language is inherently on insecure proposition language our basis of communication is taken away from us and often feel lost and dependent, song, but more especially instrumental music, give the external cover we need to feel more secure while at the same time providing the internal support to carry on with the task.

b. Language input.

These seem to be a deep relationship between rhythm and speech, sensitivity to rhythm is a basic and necessary first step in learning language. In using songs and music in the classroom.

c. Cultural input.

³⁵ Millie Grenough.English:Sing it!(92003)p.1(<http://www.grenough.com/sing-it/why.html>)

³⁶ Dobson,effectiveness technique for...,p.92

Music is not universal. Music is reflection of the time and place that produced it. Every song is a culture capsule containing within itself a significant piece of social information.³⁷

The writer concludes from the explanation above that the advantages of practicing pronunciation through song such as helpful to the relaxing classroom atmosphere needed to develop written creativities, pronunciation skill, create enthusiasm for learning English and embed new vocabulary of the students.

5. How to solve the difficulties in teaching Pronunciation through Song.

For most learners, singing and rhyme are much easier than talking. This makes song and rhyme particularly useful for practicing difficult sounds and singing songs can also help the pupils to learn vocabulary and gain fluency. Songs and rhyme can be used with many different types of learners. Song and rhyme are suitable not only for small children, but also be used with older learners or even adults to encourage them to speak English without the fear of making a mistake, as attention is not on any individual person. There are many ways to solve the difficulties in teaching pronunciation through song as follows:

a. Culture Matters

Children who learn English as their first foreign language usually are not growing up an English environment. Some things are quite unknown to pupils in many overseas countries where English is taught. Song and rhymes often contain words and expressions connected with history, culture or tradition of different nations, so the teacher should explain the pupils' necessary elements of the culture of Britain and/ or other English speaking countries first.

b. Easy or difficult

The length and complexity of the song and rhymes should vary; certain themes or vocabulary items should be familiar to the learners. In the early stages, they should be short and easy to learn. Sometimes, the difficulty of a rhymes or a song depend on how easily its meaning can be demonstrated.

c. Themes and Language.

The most popular themes are animals, part of body or familiar daily activities. Almost all children love singing and will be drawn in even if they do not want to learn

³⁷ Giriffee.Song in action...p.4

English. It encourages children to know that they can do in English something they do in their own language.

d. Sustaining the learner's interest.

The learner's sustained interest in the rhymes derives from the pleasure of reciting familiar and meaningful materials. Some rhymes are more suitable for younger children, some for older children or adults.³⁸

Based on the explanation above the writer conclude that the way to solve the students difficulties in practicing pronunciation is teacher should choose the interesting themes or popular and familiar with the students that can motivate the students to learn English pronunciation and the environment that they grow up encouraged the language.

CHAPTER III

RESEARCH METHODOLOGY AND FINDING

A. Research Methodology

1. Purpose of Study

The purpose of the study is to know whether song is effective to improve the student's English pronunciation or not.

2. Place and Time

The writer conducted the research of the fourth class of SDN 06 Semanan, which is located on Jl. Semanan Raya Rt 004/08 Kalideres West Jakarta. It was

³⁸ Dorota Cebula, Song and Rhymes in language teaching (after school classes for teenagers) p.2 (<http://www.iateffl.org.pl/tdall/n9songs.html>)

built on the land which is about 1887m² wide. The research was started on April 16, 2007 until May 30 2008.

There are six classrooms, included principal room, teacher room, staffroom, library and the other supporting facilities.

There are seventeen teachers who graduated from many universities in and out Jakarta; Dr.Hamka University 35.29% (UHAMKA), State Jakarta University (UNJ) 11.76%, and other university is about 52.94%.

This school has used “KTSP” (kurikulum tingkat satuan pendidikan)”. However, the application of “KTSP” is not extremely perfect but the teachers and the other elements of the school are trying to apply the true “KTSP”. Because the syllabus is arranged by the teachers, so the method used in the school depends on the teachers. It has 9 subjects included social knowledge, science, civic education, mulok and the other subjects.

There are 485 students for academic 2007/2008 that divided into six classes, first class consist of 150 students, second class consist of 150 students, third class consist of 82, fourth class consist of 26 students, fifth class consist of 67 students, and sixth class consist of 90 students.

3. Population and Sample

Populations of the research are all the fourth class of SDN. Semanan 06. The fourth class consists of two classes, 4.A consists of 41 students and 4.B consists of 42 students. The sample of the research is 83 students, which is divided into 2 classes, 4A as the control class and 4.B as the experimental class.

4 Technique of Data Collecting

One of the important things in this research is the technique of data collecting that can determine the result of the research. The techniques of collecting data in this research are:

a. Pre-Test

The pre-test was given by the writer in the beginning of attending class 4.A and 4.B class to know the students knowledge of the material that will be taught.

b. Post-Test

The writer gives the students post-test for the 4.A and 4.B class after the lesson finished.

5 Technique of Data Analysis

To know whether song is effective to improve toward student's English pronunciation, the writer used a statistical calculation of t_0 (t observation) that is done to measure last score of the research test.

The formula that used is:

$$t_0 = \frac{MD}{SE_{MD}}$$

MD = Mean of differences; the average score from the differences gain scores between Y_1 and Y_2 variable, which are calculating with the formula:

$$MD = \frac{\sum D}{N}$$

$\sum D$ = the total score between Y_1 and Y_2 variable, D is gained with the formula:

$$D = Y_1 - Y_2$$

N = total of students

SE_{MD} = the standard error from mean of differences which is gained with the formula:

$$SE_{MD} = \frac{SD_D}{\sqrt{N-1}}$$

SD_D = the standard deviation from the difference between scores variable Y_1 and Y_2 variable which is gained with the formula:

$$SD_D = \frac{\sqrt{\sum D^2}}{N} - \frac{[\sum D]^2}{N}$$

D. Pre-Test

No	Words	Phonetics symbols
1	Fore Finger	'fɔːfɪŋɡə(r)
2	Face	feɪs
3	Middle Finger	'mɪdl'fɪŋɡə(r)
4	Mouth	maʊθ
5	Eye	aɪ
6	Little Finger	'lɪtl'fɪŋɡə(r)
7	Chest	tʃest
8	Leg	leg
9	Elbow	'elbəʊ
10	Jaw	dʒɔː
11	Chin	tʃɪn
12	Hand	hænd
13	Body	'bɒdi
14	Thumb	θʌm
15	Ring finger	rɪŋ'fɪŋɡə(r)
16	Cheek	tʃiːk
17	Neck	nek
18	Lip	lɪp
19	Tooth	tuːθ
20	Thigh	θaɪ
21	Calf	kɑːf
22	Ankle	'æŋkl
23	Heel	hiːl
24	Sole	səʊl
25	Hair	heə(r)
26	Waist	weɪst
27	Finger	'fɪŋɡə(r)
28	Toe	təʊ
29	Eyelash	aɪləʃ
30	Stomach	'stʌmək
31	Forehead	'fɔːhed
32	Shoulder	'ʃʊldə(r)
33	Tongue	tʌŋ
34	Nose	nəʊz
35	Eyebrow	aɪbrəʊ
36	Arm	ɑːm
37	Ear	iə(r)
38	Moustache	mə'stæʃ
39	Head	hed
40	Tummy	'tʌmi

INSTRUMENT OF RESEARCH
“PRACTICING PRONUNCIATION THROUGH SONG”
(An Experimental Study at fourth class of SDN.06 Semanan)

Name :

Lesson:

Class :

Date :

How do you pronounce(mengucapkan) these words ?

- | | | |
|---------------------|---------------|----------------|
| 1 . Fore Finger: | 16. Cheek : | 31. Forehead : |
| 2 . Face : | 17. Neck : | 32. Shoulder : |
| 3 . Middle Finger: | 18. Lip : | 33. Tongue : |
| 4 . Mouth : | 19. Tooth : | 34. Nose : |
| 5 . Eye : | 20. Thigh : | 35. Eye brow : |
| 6 . Little Finger : | 21. Calf : | 36. Arm : |
| : | | |
| 7 . Leg : | 22. Ankle : | 37. Ear : |
| 8 . Chest : | 23. Heel : | 38. Moustache: |
| 9 . Chest : | 24. Sole : | 39. Head : |
| : | | |
| 10 . Jaw : | 25. Hair : | 40. Tummy : |
| 11 . Chin : | 26. Waist : | |
| 12 . Hand : | 27. Finger : | |
| 13 . Body : | 28. Toe : | |
| 14 . Thumb : | 29. Eyelash : | |
| 15. Ring Finger : | 30. Stomach : | |

INSTRUMENT OF RESEARCH

“ PRACTICING PRONUNCIATION THROUGH SONG ”

(An Experimental Study at fourth class of SDN 06 Semanan)

E.

F. Post-Test

Name :

Class :

No.	Words	True	False
1	Forehead		
2	Shoulder		
3	Tongue		
4	Nose		
5	Eyebrow		
6	Arm		
7	Ear		
8	Moustache		
9	Head		
10	Tummy		
11	Hair		
12	Waist		
13	Finger		
14	Toe		
15	Eyelash		
16	Stomach		
17	Jaw		
18	Chin		
19	Hand		
20	Body		
21	Thumb		
22	Ring Finger		
23	Cheek		
24	Neck		
25	Tooth		
26	Thigh		
27	Calf		
28	Forehead		
29	Face		
30	Middle Finger		
31	Mouth		
32	Eye		
33	Elbow		
34	Ankle		
35	Heel		
36	Sole		
37	Fore Finger		
38	Lip		
39	Leg		

40	Little Finger		
	Jumlah		

Post-test

No	Words	Phonetic Symbols
1	Forehead	'fɔ:hed
2	Shoulder	'ʃʊldə(r)
3	Tongue	tʌŋ
4	Nose	nəʊz
5	Eyebrow	aibraʊ
6	Arm	ɑ:m
7	Ear	iə(r)
8	Moustache	mə'stæʃ
9	Head	hed
10	Tummy	'tʌmi
11	Hair	heə(r)
12	Waist	weist
13	Finger	'fɪŋgə(r)
14	Toe	təʊ
15	Eyelash	aɪlæʃ
16	Stomach	'stʌmək
17	Jaw	dʒɔ:
18	Chin	tʃɪn
19	Hand	hænd
20	Body	'bɒdi
21	Thumb	θʌm
22	Ring Finger	rɪŋ'fɪŋgə(r)
23	Cheek	tʃi:k
24	Neck	nek
25	Tooth	tu:θ
26	Thigh	θaɪ
27	Calf	kɑ:f
28	Toe	təʊ
29	Face	feɪs
30	Middle Finger	'mɪdl'fɪŋgə(r)
31	Mouth	məʊθ
32	Eye	aɪ
33	Elbow	'elbəʊ
34	Ankle	'æŋkl
35	Heel	hi:l
36	Sole	səʊl
37	Fore Finger	'fɔ:fɪŋgə(r)
38	Lip	lɪp
39	Leg	leg
40	Little Finger	'lɪtl'fɪŋgə(r)

INSTRUMENT OF RESEARCH

“ PRACTICING PRONUNCIATION THROUGH SONG ”

(An Experimental Study at fourth class of SDN 06 Semanan)

G.

H. Pre-Test

Name :

Class :

I.

No	Words	Phonetics symbols
1	Fore Finger	
2	Face	
3	Middle Finger	
4	Mouth	
5	Eye	
6	Little Finger	
7	Chest	
8	Leg	
9	Elbow	
10	Jaw	
11	Chin	
12	Hand	
13	Body	
14	Thumb	
15	Ring finger	
16	Cheek	
17	Neck	
18	Lip	
19	Tooth	
20	Thigh	
21	Calf	
22	Ankle	
23	Heel	
24	Sole	
25	Hair	
26	Waist	
27	Finger	
28	Toe	
29	Eyelash	
30	Stomach	
31	Forehead	
32	Shoulder	
33	Tongue	
34	Nose	
35	Eyebrow	
36	Arm	
37	Ear	
38	Moustache	
39	Head	

40	Tummy	
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