# Using Pop Songs in Teaching English Sounds not found in Filipino Phonology

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*Abstract: This study aims to hone the pronunciation skills of students for school year 2020 – 2021 by addressing the difficulties in producing English sounds not found in Filipino phonology through the intervention of using pop songs in class. The study used quasi – experimental design, Selected Grade 8 students were the respondents in this study. A researcher -made oral pronunciation test was administered to the respondents as the instrument of the study before and after the exposure to english pop songs integrated in classroom instruction. Based on the result of the study, the mean scores of 104 respondents who were exposed to the selected English pop songs improved from 64. 45 in the pretest to 84.54 in the postest. This can be attributed to the exposure to selected English pop songs as the intervention in the study.*

**Keywords—phonology, pop songs**

## 1. INTRODUCTION

Communication is not only about choosing the right words to say but also pronouncing words correctly. Good communication is a valued skill. Opportunities are open to those who can communicate well. Nowadays, learning to speak in English is deemed greatly important not only in the Philippines but around the world. Filipino learners are taught to use the second language accurately and well, but mispronunciation of words definitely hinders effective communication. Mispronounced words often lead to miscommunication and confusion.

Gilakjani (2011) bewailed that in many English language classrooms, teaching pronunciation is granted the least attention, and learners know little about it. They fail to realize how the meaning of certain word may change depending on how it is pronounced; They cannot pronounce the words correctly to their embarrassment. For instance, they pronounce words such as " fit" and " feet," " mat and math, " and "peel and feel" similarly. This pronunciation failing hinders communication because it distorts the intended meaning of the utterance and worse may express unintended meaning. Knowledge of phonology is one of the fundamental requirements of successful language acquisition. Phonology plays a vital part in language education as it deals with symbols which represent the sounds of language. If learners fail to pronounce words correctly, the meaning they seek to convey will surely be affected or altered.

Saranza (2019) stressed that mastering the sound scheme is the primary purpose of learning the second language ( L2).

Indeed, learners experience difficulties in producing the correct pronunciation of certain words. They are also confused why seemingly similar words must be pronounced differently. Learners do not know or care how to produce these sounds correctly to convey a message as intended. According to

Farmand and Pourgharib (2013), pronunciation of words has to be understood by the hearer.

Learners find it hard to learn the second language not only because the grammar structure is different but also because of the big difference in the sound system. As (Arcilla Jr and Bayeta 2017) observe, learners pronounce words the way they perceive them in their first language, not realizing that English and Filipino have different sound systems, definitely a formidable challenge for Filipino learners.

Owhoeli ( 2011) cited in  Arcilla Jr and Bayeta ( 2017 ), confirmed this much in saying that the mother tongue may interfere in learning  the second language especially in pronunciation , which deals with  articulating phonemes. This study stresses the idea that the mother tongue may hinder correct pronunciation of English words, which may lead to communication breakdown.

It would seen that the present generation of learners needs new ways of teaching pronunciation, and one of these is using songs in language class. Listening to songs is a part of their lives and they really enjoy it. Music and learning, as McIntire (2017) cited in Sebastian (2018)  puts it, go together seamlessly.

Songs consist of different features of language, and by hearing these again and again, learners unconsciously absorb these features and incorporate them in their speech. Exposing learners to different songs will free them from the anxiety of making errors.

Playing songs is a fun tool in teaching sounds and pronunciation. The words are not pronounced by teachers initially, but by native speakers or eloquent local singers who produce the sounds correctly. As learners listen, they get to imitate the correct pronunciation of the words in question.

Considering all these, the present study sought to identify the difficult sounds in English language not found in Filipino phonology and address the difficulty through the use of

English songs in class as intervention. It will teach correct sounds which can only improve the pronunciation skills of learners.

## 2. LITERATURE REVIEW

Songs are part of culture. Different types of songs are sung in different events or occasions. Songs touch the lives of listeners. They convey emotions and make listeners feel their message of love, happiness, joy, or heartaches. Nowadays, young learners express their feelings through songs be it love, sadness, pain, heartache, or surrender. Given the appeal of songs to learners, the innovative method of integrating songs with English lesson will benefit both language teachers and learners.

Thus, language teachers may use music as a strategy in teaching pronunciation. Through listening and singing, learners adapt correct pronunciation naturally. Singing songs helps learners develop speaking skill and knowing how words should be pronounced can boost confidence.

To speak correctly, learners have to be knowledgeable enough in pronunciation of the target language. This involves vowels, consonants, and diphthongs. Learners must know how to produce the sounds correctly by observing the correct position of the jaw, mouth, lips and tongue. Filipino learners struggle with pronunciation because they pronounce English words the Tagalog way.

(Fromkin, Rodman, and Hyams , 2011 as cited in Yusmita A Angraini N. 2012 ) point out that English vowels are divided into long vowels and short vowels. Long vowels consist of /ɑː/, /iː/, /uː/, /ɔː/, /æ/, while short vowels consist of /ə/, /e/, /i/, /ʌ/, /ʊ/, /ɒ/, /ɜː/.There are eight English diphthongs; /eɪ/, /aɪ/, /əʊ/, /aʊ/, /ɔɪ/, /ɪə/, /eə/, /ʊə/.I There are 24 English consonants /p/, /b/, /t/, /d/, /k/, /g/, /f/, /v/, /θ/, /ð/, /s/, /z/, /ʃ/, /ʒ/, /h/, /tʃ/, /dʒ/, /m/, /n/, /ŋ/, /l/, /r/, /w/, /y/. Students must understand phonetic symbols and sounds correctly to be able to produce the correct sounds of letters in words, and the correct accentuation of English and Filipino syllables have different features and different consonants and vowels, and sharp knowledge of the contrast will help leaners immeasurably.

The official modern Filipino alphabet consists of 28 letters, 20 letters of the native Abakada , a b, k, d, e, g, h, i, l, m, n, ng, o, p, r, s, t, u, w, y. Eight letters from the Spanish alphabet are used only in borrowed, technical or slang word C, f, j, x, q, v, x, z. There are multiple phonemes in English that are not found in Filipino. Most Filipinos adapt the sounds of English words to the Tagalog system. Filipinos have the most difficulty with consonants F, V, and Th and the schwa vowel sound. In Filipino there is no difference in meaning between high short i and low flat e. i.e. "bit" "v". "bet", but there is in English.

**Merging.** Yoshida (2016) when learners hear unfamiliar sounds in a target language, they tend to produce them in terms of the categories of their first language. This is called "merging" and it leads to pronunciation errors.

**Substitution.** When learners hear a new sound that doesn't match any of the sounds they know, they often substitute a somewhat similar sound which is easier for them to produce. **Fossilization.** Fossilization is a process that occurs when a language learner progresses to a certain point but has a hard time making further progress.

Acquiring the correct sounds of language may vary with different conditions. Below are some of the pronunciation approaches prescribed by language experts:

First, the intuitive-imitative approach is an approach in which learners naturally acquire the language from the environment where the target language is used. Learners acquire language through their ability to listen and imitate its sounds and rhythm.

Second, the analytic-linguistic approach is an explicit way of teaching pronunciation. Here, learners are oriented on the charts of vocal tracks and the phonetic alphabet used in imitation, listening, and sound production from supplementary materials. Many activities are provided to hone pronunciation (Roohani, 2013).

Third, the integrative approach focuses on rhythm, intonation and the other suprasegmentals. Learners are given the opportunity to use the language in discourse in different situations. Learning the language is not limited to phonemes, but it is integrated with different speaking activities and communication situations (Roohani, 2013). Actual pronunciation must be observed to test the skill of learners. Guided activities where correct use of language is required are must be provided regularly.

The methods used in teaching the sounds influence how learners learn. The time allotted to enhance pronunciation skills must be maximized with interesting activities.

Exposure to different English songs and introducing learners to famous singers like Adele, Britney Spears, Taylor Swift, Justin Bieber, and Lady Gaga, and 1990's sensations like Celine Dion and Michael Jackson serve as a great source of comprehensible input which makes language sounds and pronunciation easy to acquire. Songs are undeniably powerful. They have the capacity to reach our deepest emotion.

Elissa Seeman (2008, as cited in Carlson, 2015) points out that singing can also help learners with pronunciation as it draws attention to the phonemes of words; by dividing words, they can be easier to pronounce. Teachers can sharpen awareness of difficult phonetic elements of speech. By singing and focusing on smaller speech units, learners achieve accurate pronunciation in time.

According to Pimwan (2012), "songs are authentic materials that can motivate students to learn English. Songs can inspire great motivation to attend to a lesson because they stimulate positive attitude towards language learning." Learners by nature love to listen to various songs. They relate to the message of the song and appreciate the catchy beat. The more learners listen to a song, the more they are exposed to the language. Through songs, learning pronunciation is rendered relaxing and engaging.

## 3. RESEARCH QUESTIONS

The general problem of the study was" How may playing songs in class teach English sounds to Grade 8 students of Sta. Peregrina High School?"

Specifically, it sought answers to the following questions:

1. What is the baseline level of students' skills in producing English sounds?
2. What difficult sounds in particular should be given attention?
3. What songs may be played to teach the most difficult sounds?
4. How may appropriate songs be employed productively to teach English sounds?
5. How effective are songs to improve students' achievement in pronouncing English words?

## 4. HYPOTHESIS

Using English songs is an effective and enjoyable technique in teaching sounds and correct pronunciation. There is a significant difference between the mean scores of respondents in the pretest and posttest after the use of songs in honing pronunciation skills.

## 5. SCOPE AND LIMITATION

This study focused on most difficult sounds of English and the use of pop songs as tool in teaching correct pronunciation of these sounds. The researcher carefully selected songs in teaching the sounds. The researcher collected songs which carried these difficult sounds and conveyed positive values to learners. Additionally, the linguistic quality of the songs and their aesthetic appeal to learners aged 12 -14 years were primarily considered in selecting the songs.

The locale of the study was Sta. Peregrina High School, a public secondary school under the Schools Division of Bulacan, located at Balatong B, Pulilan, Bulacan. A total of 104 selected Grade 8 respondents of this study came from sections Narra, Molave, Apitong and Talisay. Their oral fluency was measured through pre–test and post-test which centered on English sounds. This quasi-experimental research was limited to the scores of Grade 8 respondents who participated in the program of song integration with English classes.

## 6. RESEARCH METHODOLODY

This study utilized quasi-experimental method involving pretest and posttest design. Quasi-experiments aim to demonstrate causality between an intervention and an outcome. This study used pronunciation pretest and posttest data to estimate the causal impact of English songs as intervention for the target population. The pretest provided baseline data of the study.

The songs used in the study were chosen based on the following criteria: target sounds to be addressed, clarity of the words as pronounced by the singer, tempo or the pace of the music, grammatical structures of the lyrics, appropriateness of the vocabulary, and the values depicted by the text materials. Songs with these qualities were deemed appropriate. The elements of timelessness and musical appeal were also used as criteria for inclusion.

### Sampling

The participants of the study were Grade 8 students of Sta. Peregrina High School during the School Year 2019 - 2020. Stratified sampling was used, a sampling method that divides a population into smaller subgroups known as strata. In stratified random sampling or stratification, the strata are formed based on members' shared attributes or characteristics. From the total number of four sections, the researcher arrived at 26 participants from each section. The pretest scores of the participants were recorded and tallied, revealing the sounds that they found difficult to produce.

The researcher currently handles English subject in four sections of Grade 8. A total of 104 students were involved in the study with 26 participants each from sections Molave, Narra, Apitong and Talisay.

### Data Collection

A formal written request was sent to the principal, Ma. Regina M. Lopez, for the conduct of the study at Sta. Peregrina High School and for involvement of four Grade 8 classes as participants. The researcher also sought the approval of the schools division superintendent, Dr. Germelina Pascual, of the Division of Bulacan through a formal letter of request.

The researcher oriented the participants about the study. To know the baseline of the pronunciation level of the participants, the researcher conducted an oral pretest where the participants were asked to pronounce 115 words individually. The number of times they pronounced the words incorrectly were tallied. The researcher then computed for the pretest mean as baseline of their pronunciation level and ranked the mispronounced sounds and words through item analysis. The researcher focused on the top 10 most difficult sounds to produce and pronounce. The song intervention ran for six weeks.

Moreover, to determine the significant difference, if any, of students' pronunciation skill level, they were given a posttest on the same items in the pretest to compare the mean percentage scores in the pronunciation tests.

### Ethical Issues

All the procedures to be conducted was strictly compliant with the fundamental ethical principles. A consent letter was secured by the researcher to make sure that the research activities were allowed. The welfare of all subjects were taken into account to ensure that they were protected from unnecessary risks, or mental and physical discomfort that the

research activities may cause them. The data concerning each subject were gathered and treated with utmost confidentiality to prevent untoward effects to them and their families.

Moreover, all research procedures were conducted with the permission from the school administration.

**Data Analysis**.

**Part I. Baseline Level of students' skills in producing English Sounds**

The baseline level of students' skills in producing English sounds is presented in the frequency and distribution of their scores in the 115-item pronunciation test on minimal pairs. The test highlighted 19 minimal pairs that the researcher perceived to be most difficult to students. This test was validated by three English specialists.

Table 1 Presents the data gathered from the respondents in the pronunciation pretest on minimal pairs.

**Table 1: Students Baseline Level in Producing English Sounds**

| Scores | Frequency | Percentage | Verbal Interpretation |
|---|---|---|---|
| 93 -115 | 0 | 0 | Highly Skilled |
| 70 – 92 | 34 | 32.69% | Skilled |
| 47 -69 | 69 | 66.35% | Moderately Skilled |
| 24 -46 | 1 | 0.96% | Lacking Skill |
| 0 – 23 | 0 | 0 | Unskilled |
| **Total** | **104** | **100%** | |
| **Mean** | 65.26 | | Moderately Skilled |
| **Standard Deviation** | 11.22 | | |

As evident in the table, the participants are 'moderately skilled' in producing English sounds with their mean score of 65.26. This implies that students are able to produce the sounds but find difficulty in pronouncing some sounds. Majority of the participants (66.35%) obtained scores ranging from 47-69. No one got scores in the extreme 93-115 range.

**Part II. Difficult sounds that should be given attention**

To identify the difficult sounds that should be given attention and must be considered in the selection of songs, the researcher conducted an item analysis of the pretest administered to the participants.

Table 2 presents the sounds of minimal pairs and the number of students who mispronounced each of the sounds. These sounds and minimal pairs are arranged from the highest frequency and percentage to the lowest.

**Table 2: Difficult English Sounds**

**Part III: Songs Played in Teaching English Sounds**

To address the problem in producing difficult sounds, the researcher chose songs based on results of the pronunciation test on minimal pairs. All these songs were carefully selected based on the number of times the target

| Minimal Pairs | Sound | Frequency | Sound | Frequency | Total | Percentage | Rank |
|---|---|---|---|---|---|---|---|
| **/i/ - /ɪ/** | /i/ | 96 | /ɪ/ | 2 | 98 | 94.23 % | 1 |
| **/θ/- /t/** | /θ/, | 95 | /t/ | 2 | 97 | 93.27 % | 2 |
| **/δ/ - /d/** | /δ/ | 94 | /d/ | 0 | 94 | 90.38 % | 3 |
| **/ oʊ/ - /ɔ/** | /oʊ/ | 60 | /ɔ/ | 30 | 90 | 86.54 % | 4 |
| **/ʌ/ - /æ/** | /ʌ/ | 3 | /æ/ | 86 | 89 | 85.58 % | 5 |
| **/æ/- /ɜ:/** | /æ/ | 86 | /ɜ:/ | 1 | 87 | 83.65 % | 6 |
| **/u/ - /ʊ/** | /u/ | 79 | /ʊ/ | 4 | 83 | 79.81 % | 7 |
| **/f/ - /p/** | /f/ | 80 | /p/ | 2 | 82 | 78.85 % | 8 |
| **/æ/- /ɑ/** | /æ/ | 75 | /ɑ/ | 4 | 79 | 75.96 % | 9.5 |
| **/t/ - /d/** | /t/ | 74 | /d/ | 5 | 79 | 75.96 % | 9.5 |
| **/ b/ - /v/** | /b/ | 3 | /v/ | 60 | 63 | 60.58 % | 11 |
| **/w/ - /wh/** | /w/ | 29 | /wh/ | 30 | 59 | 56.73 % | 12 |
| **/ s /- / z/** | / s / | 10 | / z / | 29 | 39 | 37.50 % | 13 |
| **/dʒ/- /tʃ/** | /dʒ/ | 12 | /tʃ/ | 25 | 37 | 35,58 % | 14 |
| **/l/ - /r/** | /l/ | 9 | /r/ | 10 | 19 | 18.27 % | 15 |
| **/t / - /tʃ/** | /t/ | 6 | / tʃ/ | 11 | 17 | 16.35 % | 16 |
| **/s/ - / ʃ/** | /s/ | 6 | /ʃ/ | 3 | 9 | 8.65 % | 17 |
| /t/ - /d/ | /t/ | 4 | /d/ | 2 | 6 | 5.77 % | 18 |
| **/ ɜ:/ - /ɪ/** | / ɜ:/ | 2 | /ɪ/ | 1 | 3 | 2.88 % | 19 |

sounds and minimal pairs appeared in the song lyrics, and the melody and the lyrics if catchy and with popular appeal.

**Table 3**: Songs Used for Difficult Sounds

| Target Sounds | Songs and Artists | No. of Times the Sounds Appear in the Song |
|---|---|---|
| **/i/ - /ɪ/** | Rolling in the Deep – Adele | 24 |
| | Ocean Deep – Cliff Richards | 20 |
| | Impossible Dream – Luther Vandross | 10 |
| **/θ/- /t/** | Through the Years - Kenny Rogers | 27 |
| | Wind Beneath my Wings - Bette Midler | 15 |
| | I'll be There – Jackson 5 / Jed Madela | 28 |
| **/ð/ - /d/** | Make it With You – Bread | 19 |
| | This is the Moment by – Eric Santos | 23 |
| | Don't Know What to Do - Ric Segreto | 16 |
| **/ oʊ/ -/ ɔ/** | A Whole New World –Lea Salonga. | 24 |
| | I Can't Fight this Feeling Anymore -REO Speedwagon | 17 / 11 |
| | Old Songs – David Pomeranz | |
| | Heaven Knows -Rick Price | 14 |
| | All Out of Love – Air Supply | 29 |
| | Making Love Out of Nothing at All – Air Supply | 7 |
| **/ʌ/ - /æ/** | It Might be You – Stephen Bishop | 5 |
| | The Past - Jed Madella | 5 |
| | Reflection - Cristina Aguilera | 6 |
| **/æ//ɜ:/** | Ever Since The World Began – Survivor | 17 |
| | Till I Met You -Kuh Ledesma | 19 |
| | This is the Moment - Eric Santos | 13 |

| Target Sounds | Songs and Artists | No. of Times the Sounds Appear in the Song |
|---|---|---|
| **/u/ - /ʊ/** | Foolish Heart - Steve Perry | 7 |
| | Groovy Kind of Love -Phil Collins | 9 |
| | Bluer than Blue - Michael Johnson | 19 |
| **/f/ - /p/** | Power of Two - Indigo Girls | 33 |
| | I Can't Fight this Feeling Anymore - REO Speedwagon | 30 |
| | Journey - Lea Salonga | 8 |
| **/æ/ - ɑ** | Got to Believe in Magic -David Pomeranz | 7 |
| | The Past - Jed Madela | 10 |
| | Reflection - Cristina Aguilera | 4 |
| **/t/ and /d/** | You Needed Me – Anne Murray | 14 |
| | A Very Special Love -Sarah Geronimo | 8 |

**Table 4**: **Difficult Sounds in Songs**

| Songs | Sound | Lyrics |
|---|---|---|
| Rolling in the Deep – Adele | /i/ - /ɪ/ | Reaching a fever pitch and bring me out the dark Finally, I can see your crystal clear Go ahead and sell me out and I'll lay your ship bare See how I'll leave with every piece of you Don't underestimate the things that I will do. |
| Ocean Deep – Cliff Richards | | Ocean deep I'm so afraid to show my feelings I have sailed a million ceilings Solitary room Ocean deep Will I ever find a lover Maybe she has found another And as I cry myself to sleep I know this love of mine I'll keep Ocean deep |

| | | | | | |
|---|---|---|---|---|---|
| Impossible Dream – Luther Vandross | | To <u>dream</u> the <u>impossible dream</u>, To fight the u<u>nbeatable</u> foe, To bear with unbearable sorrow, To run where the brave dare not go. | | | I really think that we c<u>ould</u> make it, girl No, you <u>don't</u> know me well <u>And </u>every little thing only time will tell If you believe the things that I do |
| Through the Years - Kenny Rogers | /θ/- /t/<br><br><br>/θ/- /t/ | I c<u>an't</u> remember when you weren't there When I <u>didn't</u> care for anyone <u>but</u> you I swear, we've been <u>through everything</u> there is <u>Can't</u> imagine <u>anything</u> we've <u>missed</u> <u>Can't</u> imagine anything the two of us c<u>an't</u> do <u>Th</u>rough the years, you've never <u>let </u>me down | This is the Moment – Eric Santos | | <u>This </u>is the moment <u>This </u>is the <u>day</u> When I <u>send</u> all my <u>doubts</u> and d<u>emons</u> on <u>their</u> way Every en<u>deavor</u> I have ma<u>de</u> ever Is coming into play is th<u>at</u> here and now t<u>oday</u> <u>This </u>is the moment this is the <u>time</u> When the <u>momentum </u>and the <u>moment</u> are in rhyme Give me <u>this moment</u> this precious chance I'll <u>gather</u> up my past and make some sense at last |
| Wind Beneath my Wings - Bette Midler | | So I was the one <u>with </u>all the glory, while you were the one with all the <u>strength.</u> A beautiful face without a name for so long. A beautiful smile to hide the pain. | A Whole New World –Lea Salonga. | /oʊ/ -/ɔ/<br><br><br>/oʊ/ -/ɔ/ | A <u>whole</u> new <u>world</u>, a new fantastic <u>point</u> of view <u>No </u>one to tell us "<u>no</u>," or where to <u>go</u> <u>Or</u> say we're <u>only</u> dreaming A <u>whole</u> new <u>world</u>, a dazzling place I never knew But when I'm way up here, it's crystal clear That now I'm in a <u>whole</u> new <u>world</u> with you Now I'm in a <u>whole</u> new <u>world</u> with you. |
| I'll be There – Jackson 5 / Jed Madela | | Where there is love, I'll be there (I'll be there) I'll reach out my hand to you I'll have <u>faith </u>in all you do Just call my name and I'll be there (I'll be there) I'll be there <u>to comfort</u> you | I Can't Fight this Feeling Anymore | | I can't fight this feeling any <u>longer</u> And yet I'm still afraid to let it <u>flow</u> What started out as friendship |
| Make it with You - Bread | /ð/ - /d/ | <u>Dreams, they're</u> for t<u>hose</u> who sleep Life is for us to keep <u>and </u>if you're <u>wondering </u>what th<u>is</u> all is <u>leading</u> to I want to make it with you | | | |

| Song/Artist | Sound | Lyrics | Song/Artist | Sound | Lyrics |
|---|---|---|---|---|---|
| - REO Speedwagon | | has grown stronger<br>I only wish I had the strength to let it show<br>I tell myself that<br>I can't hold out forever<br>I say there is no reason for my fear<br>Cause I feel so secure when we're together<br>You give my life direction, you make everything so clear | Till I Met You<br><br>-Kuh Ledesma | /æ/ɜ:/ | Till I met you<br>I never knew what love was<br>Till I met you This feeling seems<br>to grow more every day<br>I love you more each day I believe you<br>I believe in every word when you say<br>"I love you all the way"<br>Now I can swear<br>Love is not a game that children play<br>So tell me that you'll stay<br>Till I met you<br>I never knew what love was<br>Till I met you<br>This feeling seems<br>to grow more every day<br>I love you more each day |
| All Out of Love<br><br>– Air Supply | | I'm lying alone<br>with my head on the phone<br>Thinking of you till it hurts<br>I know you hurt too,<br>but what else can we do?<br>Tormented and torn apart<br>I wish I could carry<br>your smile in my heart<br>For times when my life seems so low<br>It would make me believe<br>what tomorrow could bring<br>When today doesn't really know,<br>it doesn't really know<br>I'm all out of love,<br>I'm so lost without you<br>I know you were right for believing this long<br>I'm all out of love,<br>what am I without you?<br>I can't be too late to say that I was so wrong | Ever Since The World Began<br><br>- Survivor | /æ/ɜ:/ | I'll never know what brought me here<br>as if somebody led my hand.<br>It seems I hardly had to steer -<br>my course was planned.<br>And destiny, it guides us all;<br>and by its hand we rise and fall.<br>But only for a moment<br>time enough to catch our breath again. |
| It Might Be You<br><br>-Stephen Bishop | /ʌ/ - /æ/ | Looking back as lovers<br>go walking past<br>All of my life<br><br>Wondering how they met<br>and what makes it last | Bluer than Blue<br><br>- Michael Johnson | /u/ - /ʊ/ | But I'm bluer than blue,<br>sadder than sad<br>You're the only light<br>this empty room has ever had<br>Life without you is<br>gonna be Bluer than blue |
| The Past<br><br>-Jed Madella | | I don't care about the past I<br>just want our love to last<br>There's a way to bring us back together | Groovy Kind of Love<br><br>- Phil Collins | | When I'm feeling blue<br>All I have to do<br>Is take a look at you<br>Then I'm not so blue |

| | | |
|---|---|---|
| Power of Two<br><br>- Indigo Girls | /f/ - /p/ | Now the <u>parking</u> lot is e<u>m</u>pty<br>Everyone's gone some <u>pl</u>ace<br>I <u>p</u>ick you <u>up</u> and in the trunk I've <u>p</u>acked<br>A cooler and a two-day suitcase<br>Cause there's a <u>pl</u>ace we like to drive<br>Way out in the country<br><u>Five</u> miles out of the city limit we're singing<br>And your hand's <u>upon</u> my knee<br>So we're okay, we're <u>f</u>ine |
| I Can't Fight This Feeling Anymore<br><br>- REO Speedwagon | /f/ - /p/ | And I can't <u>fight</u> this <u>feeling</u> anymore.<br>I've <u>forgotten</u> what I started <u>fighting</u> for.<br>It's time to bring this <u>sh</u>ip into the shore,<br>And throw away the oars, <u>forever</u>.<br>Cause I can't <u>fight</u> this <u>feeling</u> anymore.<br>I've <u>forgotten</u> what I started <u>fighting for.</u><br>And <u>if</u> I have to crawl <u>upon</u> the <u>floor,</u> |
| Journey<br><br>- Lea Salonga | /f/ - /p/ | <u>Half</u> the world is <u>sleeping,</u><br><u>half</u> the world's awake<br><u>half</u> can hear their hearts beat<br><u>half</u> just hear them break |
| The Past<br><br>- Jed Madella | /æ/ - /ɑ/ | I don't care about the <u>past</u><br>I just want our love to <u>last</u><br>There's a way to bring us b<u>a</u>ck together |
| You Needed Me<br><br>- Anne Murray | /t/ and /d/ | I <u>cried</u> a <u>tear</u>, you wiped <u>it</u> dry<br>I was <u>confused</u>, you <u>cleared</u> my mind<br>I sold my soul, you <u>bought it</u> back for me<br>And held me up and gave me <u>dignity</u> |

| | | |
|---|---|---|
| | | Somehow you <u>needed</u> me<br>You gave me <u>strength</u> to <u>stand</u> alone again |
| A Very Special Love<br><br>-Sarah Geronimo | /t/ and /d/ | I never <u>believed</u> in love<br>I was <u>deceived</u> by love<br>I never had much luck with lovers before...<br>And I couldn't compete<br>I <u>seemed</u> just part of the street<br>To be <u>walked</u> on by everyone but then. Then, I found a very special love in you |

**Part V. Effectiveness of Using Songs in Teaching Difficult Sounds**

The scores of participants in pretest and posttest a pronunciation test of minimal pairs were collected, tabulated, and interpreted. One hundred four respondents accomplished the research instrument before and after integrating songs with the lesson as intervention.

*Table 5:* Effectiveness of Using Songs in Improving Pronunciation Skill

**Pretest and Posttest Mean Scores in Pronunciation Test**

| | Respondents | Test Items | SD | Mean |
|---|---|---|---|---|
| **Pretest** | 104 | 115 | 12. 57 | 64.45 |
| **Posttest** | 104 | 115 | 12. 63 | 84.54 |

Table 5 shows that the mean scores of the participants improved from 64.45 in the pretest to 84.54 in the posttest, this suggesting that the use of songs in teaching difficult sounds is effective. This proves Pimwan as assertion (2012 that asserted that songs are authentic materials that can motivate students to enhance their pronunciation skills. To test the significance difference between pretest and posttest mean scores the researcher utilized t-test.

**Table 6: T-test of Mean Scores**

| n | Calculated T-value | Critical value | Decision | Remarks |
|---|---|---|---|---|
| **104** | 15.367 | 2.626 | Accept Ha | **Highly Significant** |

The level of significance is at 0. 5

Table 6 presents the t-test computation for the significant difference between the mean scores in pretest and posttest. As reflected in the table, the calculated value of 15.367 is greater than the critical value of 2.626, a highly significant difference between the pretest and posttest mean scores. Hence, the use of songs in teaching difficult sounds is deemed effective.It is good to introduce suprasegmental phonetics as students play a participative role, and the process can be applied to comprehension stages (listening) or production (singing). There are songs for all levels and ages, and students learn English very easily through echoic memory.

## 7. RESULTS AND DISCUSSION

### Conclusion

The following conclusions were drawn based on the result of the quantitative analysis:

1.     Based on the result of the performance of the mean scores of the 104 respondents who were exposed to the English songs , it was proven that their mean scores improved from 64.45 in the pretest to 84.54 in the post test. This can be attributed to the exposure to English songs as the intervention in the study.

2.     The t-test paired sample result showed that the 15.367, calculated value is greater that the critical value of 2.626. This means that there is a significant difference between the mean of the pretest and posttest scores.

### Recommendations

Based on the results of the study, the researcher would like to give the following recommendations:

1.     Singing and listening to beautiful pop songs must be incorporated in language activities.  They can be effectively used in teaching difficult sounds which learners cannot produced easily. It boosts their confidence to read and speak correctly

2. Teachers are encouraged to use songs every now and then to lessen the level of anxiety of learners and create an atmosphere of relaxation. This intervention is an engaging activity for both teacher and students

3. Teachers are encouraged to choose songs which contain the target sounds and can also impart moral values to learners

4. Students must be encouraged to listen and to sing English songs at home as input for oral practice which can only improve their pronunciation skill.

5. The principal, together with the head teachers and English coordinators, must conduct seminars and programs to expose teachers to trends in improving learners particularly their pronunciation skill.

6. Future researchers must conduct a study on the impact of songs as intervention or springboard in acquiring new skills

in other areas so that a meaningful comparison can be made in relation to the study conducted.

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