IMPACT OF SONG LYRICS ON PRONUNCIATION ACQUISITON AMONG ESL UNDERGRADUATES

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APPROVAL SHEET

The research paper attached hereto, entitled "Impact of Song Lyrics on Pronunciation Acquisition Among ESL Undergraduates" prepared and submitted by Lim Jun Jet in partial fulfilment of the requirements for the Bachelor of Arts (Hons) English Education is hereby accepted.

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ABSTRACT

The purpose of this qualitative study was to see the impact of song lyrics for pronunciation acquisition among Malaysia ESL undergraduate. The research design of the study involves a pre-test, intervention, and post-test, which spans over a 7-week period. For data collection, online interviews were conducted via Microsoft Teams with a total of 8 participants from non-English speaking families who were purposively sampled. The study was focused on the minor nuances and changes in participants' pronunciation skills, which shed lights on their progress level, challenges faced, and overall experience in using song lyrics for pronunciation improvement. Overall, although the results have shown that participants' pronunciation was significantly influenced by song lyrics, however, due to numerous drawbacks, such as accuracy of individual sounds, omission of stress and intonation, and rhythmic nature of songs hindering the fluency of speech, the reliability and practicality of such approach remains questionable. Therefore, significant amendments have to be made in order to effectively recommend the music-based approach as an alternative approach for autonomous pronunciation learning and acquisition.

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CHAPTER 1: INTRODUCTION

1.0 Introduction

Chapter 1 offers a thorough examination of the primary concept and structure of the study. Beginning with the Background of the Study, the chapter offers context by diving into the study's background. The following sections include the Statement of the Problem, Research Questions, and Objectives, which identify the precise field of focus for the study. Then, the conceptual framework will be introduced to indicate how the topic is going to be approached and analysed. Following that will be the Significance of the Research, exposing the possible benefits and implications of the work. Moving on, the Definition of Terms shall further discuss basic concepts and vocabulary necessary to enhance clarity for the readers. Finally, the chapter will end with a discussion on Scope and Limitations that outlines possible boundaries and constraints of the study. This chapter serves as an outline by exploring each facet of the research.

1.1 Background of the Study

Apart from the classroom, the importance of English in Malaysia extends to other socio-linguistic areas like media, business, and technology. As English continues to take significant space in global communication, individuals with good English proficiency are increasingly in demand. Likewise, this has increased the need for innovative means of teaching English (Roshid & Kankaanranta, 203). Such an issue has shown the need for educators to come up with exciting ways to overcome pronunciation problems so that pupils can meet the linguistic demands of a globalised community.

This research focuses on the various aspects of the English language's influence in Malaysia. Pronunciation is an essential factor in the development of full linguistic competence, since it impacts directly on communicative assurance and interlocutory involvement, states

Prodanovska-Poposka et al. (2017). In Malaysia, where English is normally learned as a second language, the issue of pronunciation should be addressed to enable successful communication and language growth.

The main objective of this study will be to find out how songs as a pedagogical approach can enhance ESL learners' pronunciation competencies in Malaysia given the importance of accurate pronunciation training. It is well known that songs are an evolving type of communication that can captivate learners and make it fun and interesting to learn a language. This research builds on the work of Beresova (2015) and Sari (2016), who have emphasized the value of utilizing authentic materials and their benefits for ESL learners. The objective of this study is to evaluate how autonomous pronunciation acquisition through songs affects the students.

This study aims to establish whether song lyrics can contribute to bettering English speaking skills among Malaysian learners. It will help in understanding any benefits or challenges that ELL instructors and students might incur during the implementation of this pedagogy. This study seeks to contribute towards a more comprehensive understanding of language innovative teaching methods that have been applied in the Malaysian educational system.

1.2 Statement of Problem

English has become widely used in education, business and tourism. Therefore, ELL pronunciation must be emphasised and focused on in Malaysia. Nevertheless, most Malaysian learners tend to be challenged when it comes to achieving precise articulation as a result of the impact of their mother tongue. This phenomenon is mainly due to their first language's entirely different sound system as well as pronunciation rules, also known as Language Transfer (Shak et al., 2016).

Even though many ESL learners have strong desires to polish their pronunciation, the issue is often ignored in the classroom, thus creating a gap in practice-based teaching strategies. (Jayapalan & Pillai, 2016). There have been studies on pronunciation teaching methodologies in the past that include explicit instruction, visual aids, and technology-assisted methods (Bokiev et al., 2018). Songs have been recognised as practical tools in language instruction due to their ability to enhance listening skills, vocabulary, and communication. Using songs for pronunciation is a popular alternative teaching strategy, as the lyrics of songs offer a combination of music and language that can motivate learners interestingly and amusingly (Bokiev et al., 2018). Although this music-based methodology has been applied to primary and secondary schools in multiple studies, there is a lack of research on ESL undergraduates' ability to self-learn phonology from their song lyrics.

Even when the demands for efficient pronunciation instruction were growing, many teachers from Malaysia still relied upon read-aloud activities, which might insufficiently accentuate pronunciation. (Jayapalan & Pillai, 2016). According to Rajadurai (2006), teachers often overlook or dismiss it, arguing that it is unnecessary or imprudent. In most cases, when taught, pronunciation is handled as a "by the way" segment rather than an entire dedicated lesson for the specific skill (Jayapalan & Pillai, 2016). It is, therefore, essential to address this problem and develop appropriate strategies for enhancing Malaysian pronunciation competencies.

Yong (2010) highlights the impact of Malaysia's traditional education system on student motivation and autonomy. Due to the process of learning English, this system shows bias towards extraneous surface learning approaches. This approach depends primarily upon memorisation rather than developing understanding in the student so as to facilitate critical reasoning and problem-solving. Yong (2010) calls for change from traditional learning

approaches to more dynamic and real-life-based, which is essential in view of Malay students' adaptability to the consequences of globalisation. It becomes especially important in the sphere of the acquisition of English language proficiency aimed at developing communication skills. Through such means of learning, these students make themselves independent. Moreover, Malaysia will be able to strengthen its competitiveness within the international market.

1.3 Research Objectives

This study aims to:

1. Determine whether there are any changes in participants' pronunciation through the use of song lyrics.
2. Discover the participants' perspectives on the effectiveness of applying songs for pronunciation acquisition.

1.4 Research Questions

1.   What are the changes in participants' pronunciation through the use of song lyrics?

2.   What are the participants' perceptions regarding the effectiveness of applying such a method?

1.5 SIGNIFICANCE OF THE STUDY

The primary objective of this research is to improve language learning for students by enabling them to learn English pronunciation independently, mainly through the use of song lyrics. This study will explore whether the music-based approach has an impact on the English phonological system.

The research challenges conventional norms by diving into uncharted territories. It examines the possibilities of including songs for pronunciation improvement among tertiary learners. Rather than just considering conventional indicators like age, class size, and language proficiency, the research will explore the possibility of using students' interest in music as a factor promoting fluency in speech.

Not just that, the implementation of song lyrics into autonomous language learning also conforms to Yong's (2010) suggestion regarding adjusting to the evolving environment, which is said to be inclined towards individualisation. The findings from this study could contribute towards the creation of individualised learning tools and resources that support autonomous learning. This study is also able to facilitate self-exploration and interaction with song lyrics, which will contribute to the sense of agency over language acquisition. This study may help in building new resources for improving pronunciation through a self-learning approach that involves working with song lyrics as well.

This research will provide innovative opportunities to instructors in order to improve students' language acquisition process. Therefore, it is valuable for English teachers, curriculum designers, and material designers. Suppose the findings of the results prove to be positive. In that case, the study has the potential to let educators realise that this specific music-based learning via songs improves pronunciation and makes learning more exciting and interactive.

Therefore, the researcher argues that it is imperative to explore innovative techniques that may help these students in their proficiency in the English language. One promising strategy is incorporating songs as an instructional tool. Learners pay attention due to song-based instruction since it makes learning enjoyable and efficient (Džanić & Pejić, 2016). There is an inherent advantage in pronunciation that songs hold over. Learners get authentic examples of English in pronunciation, rhythm, stress patterns, and intonation because most songs are performed in native English by speakers who do so according to these linguistic norms. Thus, infusing songs into the ELL curriculum in Malaysia can help students overcome challenges like phonemic transfer from their mother tongue, lack of exposure to authentic English pronunciation, and avoidance of shame.

1.6 DEFINITION OF TERMS

1. **English Language Learning (ELL):** ELL is the process through which one picks up English as the native language, and it also covers elements of pronunciation, vocabulary, and language development (University of Southern California, 2020).

2. **Phonology:** Phonology refers to studying phonological aspects of language development, sounds, patterning, and the effect of L1 on learners' pronunciation (Edwards & Zampini, 2008).

3. **ESL Pedagogy:** ESL Pedagogy refers to practical instructions which assist with new and efficient approaches to teaching the English language (Nguyen & Newton, 2020).

4. **Language Transfer:** Language Transfer refers to phonemic transfer from the learner's first language, which hinders the acquisition of accurate English pronunciation (Tati et al., 2017).

5. **Authentic Pronunciation Examples:** Authentic Pronunciation Examples are highlighted through songs performed by native English speakers, emphasising rhythm, stress patterns, and intonation in pronunciation (Farmand & Pourgharib, 2013).

6. **Musical Intelligence**: Musical Intelligence refers to the ability to recognise, differentiate, change, and express sounds and musical forms (Gardner & Hatch, 1989).

CHAPTER 2: LITERATURE REVIEW

2.0 LITERATURE REVIEW

There is considerable growth in the interest towards the development of innovative ways aimed at enhancing language proficiency and acquisition in the arena of language education. This literature review seeks to synthesise findings from different studies on conventional methods, language learning strategies, progressive shifts in language learning, adoption of audio-video cues, music-based language programs, and the theory used. The study thus forms a basis for future work exploring the adoption of song lyrics as a method of improving pronunciation in ESL undergraduates from Malaysia.

This review will aim to gain a better grasp of the interrelation between innovative pedagogies and the evolving needs of language learners. As such, the study aims to synthesise these insights for an informed exploratory study on the transformative potential of song lyrics in pronunciation development.

2.1 Conventional Methods in English Language Learning

Language acquisition has been influenced by the modern and traditional periods, which have highly influenced English language teaching. The importance of pronunciation to language learning makes it vital to several pedagogical deliberations. This literature study examines the standard and traditional methods employed within the educational framework of Malaysia, with a specific emphasis on two primary methodologies: the Grammar-Translation Method and the Audio-Lingual Method.

2.1.1 The Grammar-Translation Method

The Grammar-Translation method was used for many years in English teaching in Malaysia, involving memorisation of grammar and text translations from the first language into English. Some critiques have been made that this approach may not focus much on communicative skills and may impede oral proficiency (Kam, 2002). However, some components of such approaches are still present in Malaysian language lessons.

The inflexibility of this approach, which emphasises accurate grammar rather than communicative meaning, has produced a mixed outcome. The disadvantage is it may hamper students' ability to communicate freely through natural language settings. Achieving this balance is itself a challenge since one must teach grammar and develop good oral communication skills simultaneously.

2.1.2 The Audio-Lingual Method

Another significant influence is the Audio-Lingual Method, which is a theory borrowed from behaviourist theories of learning. However, the method has been acclaimed because it enhances pronunciation accuracy with regular drills that target oral skills (Aprianto et al., 2020). According to Kam (2002), he argued that such an approach is unable to foster meaningful communication and accurate understanding of language.

The Audio-Lingual Method focuses on memorisation and repetitive drills, which provide a systematic way of language acquisition. Nevertheless, it becomes challenging to prepare the students for daily language use because the approach is lacking in developing higher-order language skills like critical thinking and instantaneous communication.

2.1.3 Comparative Analysis

Structured, rule-based methods have been used for language education in Grammar-Translation and Audio-Lingual Methods in Malaysia. The former is primarily concerned with grammatical correctness, which at times may not be an effective means of communicating at all costs. At the same time, the latter is more focused on improving oral abilities without necessarily developing a sense of the meaning of interaction. This transition from one approach to another reflects the ongoing struggle between the contemporary need to have a practical use of language in varying situations and the former focus on fundamental competence in language.

2.1.4 Positive Attitudes Toward Nontraditional Teaching Approaches among Students

Shifting the focus to teaching methodologies, it is vital to delve into the paradigm of traditional versus nontraditional teaching styles. According to a study by Johnson & Dasgupta (2005), when it comes to students' preferences, there exists growing evidence in favour of the latter. The attitudes that reflect positivity, cognitive gains, and satisfaction of pupils are strongly connected with the exploration of song lyrics into pronunciation of ESL undergraduates. The students' tendency to adopt nontraditional teaching styles is overwhelming evidence that integrating song lyrics can be genuinely transformative (Johnson and Dasgupta, 2005). It, therefore, highlights the need to go beyond these approaches, arguing in favour of the significance and usefulness of using lyrics in teaching English as a Second Language (ESL) to undergraduate students in Malaysia.

2.2 Language Learning Strategies of ESL Undergraduate Students

Regarding ESL in Malaysia, an investigation into language learning strategies among ESL undergraduates is helpful in highlighting students' problems and preferences (Chanderan & Hashim, 2022). Metacognitive and social techniques are frequently placed as the most preferred and most frequently used approaches among undergraduate students studying English as a Second Language (ESL) (Chanderan & Hashim, 2022; Lestari & Wahyudin, 2020; Qadir et al., 2023). These specific methods are in line with his inclination towards a specific language learning strategy, which eventually leads the students to achieve proficiency in the language, which underscores the need for diverse language learning techniques (Aziz & Shah, 2020).

As suggested by Aziz & Shah's study (2020), the focus of this research is to point out the relevance of introducing the students to different approaches to improve pronunciation. The

need to recognise the various strategies in which students utilise their different capabilities to personalised instructional approaches must be pointed out. As such, there is a necessity to assess the ramifications of using song lyrics in ESL training. This approach aims at addressing the challenges faced by students during the learning process and understanding effective teaching methods within the ESL context in Malaysia.

2.3 Progressive Shift in Language Learning in Malaysia

Education stakeholders are adopting a clear path to innovation as they realise the urgency of the adoption of new and nontraditional approaches that learners now prefer to traditional education. Dawi and Hashim (2022) as well as Genon (2015) have shown that this endeavor has been achieved through extensive studies, demonstrating a deliberate departure from the normal rules of language acquisition. These scholarly investigations highlight the shifting landscape of language learning in Malaysia. Seeking alternative ways of approaching issues has, therefore, become a considered approach in the current education system, which continues to evolve as more complex requirements and inclinations develop among learners. Malaysian stakeholders with the ability to understand that language acquisition is dynamic, and the global scene constantly changes take part in the scholarly inquiries to find new methods.

2.3.1 Gamification

One noticeable theme in these studies is the increasing tendency to integrate gamification approaches in English language learning environments. In language acquisition gamification, points, badges, levels, and interactive challenges are integrated with education to improve learners' motivation and involvement. It provides a dynamic and engaging environment for language acquisition using the pleasure of gaming inherent to it (Al-Dosakee & Özdamlı, 2021).Zainal's (2023) study focuses on investigating the viewpoints of university students on the implementation of gamification. Specifically, the study explores the use of the Kahoot app as a tool for teaching English for academic purposes. Ng et al.'s (2022) study adds to this growing trend by examining the efficacy of the gamification tool, Class Dojo, in Mandarin language instruction. Ng (2022) asserts that both studies demonstrate beneficial influence on student engagement and learning outcomes, as well as a notable attendance rate, consistent task completion, frequent language usage, and overall positive student behaviors. The cumulative data emphasizes the adaptability of gamification in various language training environments, indicating a potential approach to incorporating gamified components into higher education language learning.

The inclusion of these deliberate elements related to the gaming environment like Kahoot, Class Dojo, Quizziz, and many others portrays a shift from the typical traditional norms for language learning. It shows intellectual and willingness to try different methods of teaching which is associated with the benefits and favorable learner's outcomes for the gamification intervention.

2.3.2 Visual Cues

The use of visual clues in language learning methods offers a thoughtful and academic methodology (La Cruz et al. 2023). It implies a deliberate awareness that multimedia elements as well as charts are efficient for enhancing comprehension and recall of information. By incorporating these visual elements into classroom strategies purposely demonstrates inclusiveness to accommodate different leaning styles, which has showed the commitment towards diversity and effective instructional methods.

2.3.3 Audio Cues

In the same manner, auditory cues have progressively played a significant role in the Malaysian's language learning. Audio cues refer to sounds that serve as prompts in the process of understanding and learning languages. According to Baja et al. (2015) and Grippando (2019), these cues can be used in different educational setting together with instructional contents so as to increase engagement and improve learning. Many studies have justified why sound cues are used and how they benefit learners, including better comprehension skills and a more holistic learning experience.

2.4 Adoption of Audio-visual Cues in Language Learning in Malaysia

Several studies have proven that students of English as a second language benefit a lot when integrated audio and visual cues. This research work was done by Singh et al (2023) who established a questionnaire to show the effect of audio-visual learning devices used in the classroom for promoting learning and student's interest. The results supported the notion of the

use of audio-visual aids and made the whole process of English language learning an enjoyable experience.

Likewise, Shaojie et al. (2022) carried out a comprehensive study about audiovisual multimodal inputs in second language acquisition (SLA). However, their research argued that the language input is richer and comes with multimodal cultural and situational context in the case of audiovisual input. Such a blend encourages understanding of content by learners as well as interest in carrying out listening comprehension tasks. All in all, these findings underscore the advantages of audio and visual components in language instruction.

Both studies cues stress the importance of audio-visual integration in language learning for improving of pronunciation. It goes without saying that music as an auditory cue stimulus cannot be employed in isolation in order to increase such effects. To achieve the desired result, it is essential to combine a video with lyrical content, both of which function as stimuli for the senses. The approach involves combination of auditive and visual information for more complete and interesting learning process.

2.5 Music-Based Language Learning in Education

With the awareness of the need for innovative strategies and tapping into the advantages presented in the use of gamification and audio cues, researchers merged these elements ro form an inclusive approach, one of which is music-based learning approach. The music-based Learning Approach in education is a system of pedagogy that includes music in instruction and learning processes in order to increase cognitive development and enhance the general study experience (Pogue, 2018). This strategy involves using various creative approaches and

techniques which are aimed at capitalising on the unique attributes associated with music so as to fulfil instructional objectives.

Marjanen & Cslovjecsek's (2014) pilot study is invaluable with regard to helping improve study methods in the training of educators. This study emphasises the flexibility and efficiency of music as a teaching tool and illustrates its numerous applications. Considering the demands of ESL learners, the paper assesses the findings of pedagogy development research on the successful methods of music teaching (Zulfadli & Zakaria, 2022).

2.6 The potential of Music-Based Language Programs

One of the significant inventions related to this issue is the MBLP, a programme initially designed for preschool teacher training. The Music-Based Language Programme (MBLP) is one of the tools for the preparation of preschool education trainers that aim to increase the linguistic competence of preschoolers. Music provides quality lessons that give an immersive and thrilling learning experience to elementary schoolers (Sim & Cheng, 2023).

As is shown in the problem statement, some of the difficulties confronting Malaysian ESL learners originate from language transfer from L1, limited exposure to authentic English pronunciations, and anxiety towards unfamiliar phonetic elements. MBLP makes good use of songs that are often sung by native speakers in order to show the patterns of pronunciation, rhythm, stress, and intonation authentically. Through this approach, learners are engaged in authentic language use through everyday situations. This helps them overcome pronunciation challenges due to their native tongue. As Zulfadli & Zakaria (2022) point out, music's connection with language is essential for grasping the full potential of music-based teaching methods.

MBLP is a transformative initiative in the field of language education. The program is characterized by its integration of melody and movement into language teaching, revealing its ability to enhance teachers' competence and self-confidence in utilizing music in language training (Sim & Cheng, 2023). The success of the MBLP raises an important question in the context of ESL undergraduates in Malaysia, where linguistic diversity exacerbates pronunciation challenges (Sim & Cheng, 2023): Can the transformative effects witnessed in the MBLP be incorporated through the use song lyrics in ESL pronunciation acquisition?

2.7 The Effect of Songs on Pronunciation and Vocabulary Learning

Zhang et al. (2023) explain how songs can be used to enhance second language acquisition in L2 classes and the role played by music in the study involving Chinese secondary ESL learners. The findings in the empirical study point out that the use of familiar tunes to sing L2 words in a song is very effective in improving the L2 vocabulary and phonetics (Zhang et al., 2023). This holistic strategy is in line with the complicated nature of linguistic issues faced by Malaysian ESL learners and makes use of song lyrics as an effective means of enhancing general language competence.

Furthermore, Foroutan's (2013) research also shows using songs exists latent potential for self-directed learning. Thus, Foroutan (2013) posits that songs can be of great importance not only for improving the pronunciation of the students but also for promoting language learning autonomy among Malaysian ESL learners.

These two studies emphasise how song lyrics should be incorporated into practical instructional methods that are applicable not only for primary and secondary students but also for tertiary students, who are the focus of this research.

2.8 Theoretical Framework

2.8.1 Multiple Intelligences Theory by Howard Gardner

Developed by Howard Gardner in 1983, the Multiple Intelligences theory challenges the traditional notion of intelligence as a singular, fixed entity measured by standardised tests. Gardner & Hatch (1989) posits that intelligence is multifaceted, comprising distinct capacities or intelligence, each representing a unique way individuals process information. The theory identifies eight intelligences: Linguistic, Logical-Mathematical, Spatial, Bodily-Kinesthetic, Musical, Interpersonal, Intrapersonal, and Naturalistic.

2.8.2 Gardner's Musical Intelligence

Musical Intelligence, one of the eight intelligences, focuses on the capacity to comprehend, create, and appreciate musical patterns. Individuals with high Musical Intelligence exhibit sensitivity to sounds, rhythms, and music (Gardner & Hatch, 1989). According to Gardner & Hatch (1989), Individuals with musical intelligence may excel in activities such as playing musical instruments, composing, or expressing themselves through song. Understanding learners' intelligences, including Musical Intelligence, offers insights into their preferred modes of learning and processing information.

In the context of improving pronunciation among ESL undergraduates, the integration of song lyrics aligns with Gardner's Musical Intelligence and accommodates students' diverse learning preferences. Songs, with their rhythmic and melodic elements, become a conduit for engaging learners and enhancing their sensitivity to language patterns, rhythm, stress, and intonation. This approach takes learners' preferences into account by addressing such intelligences. The use of Gardner's theory to make language learning enjoyable, relevant, and fruitful for ESL learners.

2.9 CONCEPTUAL FRAMEWORK
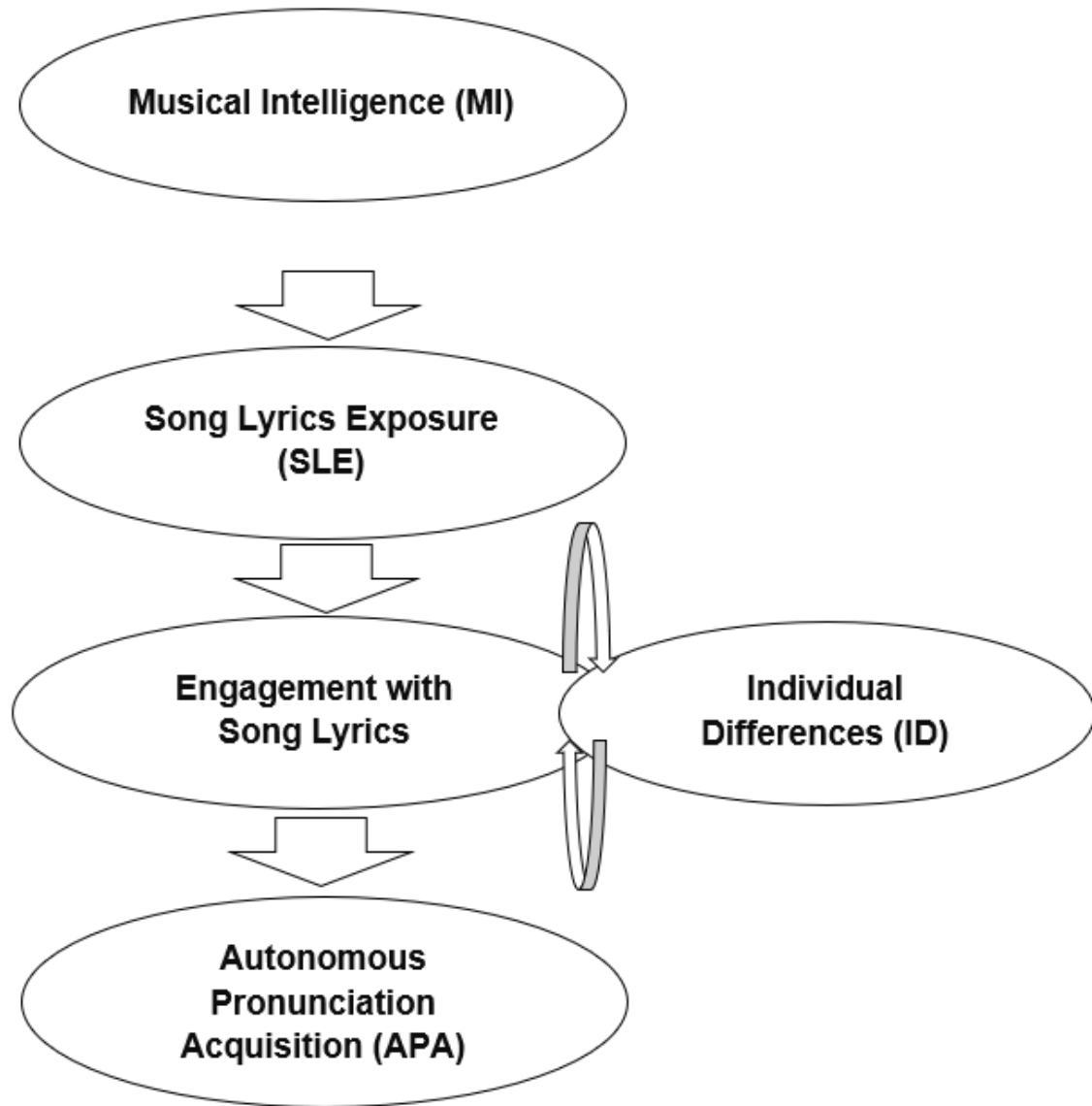
Figure 1.0 Conceptual Framework

This theoretical framework will be used to explore how Musical Intelligence (MI) impacts Autonomous Pronunciation Acquisition (APA), with Engagement with Song Lyrics (ESL) serving as a mediator, and Individual Differences (ID). Specifically, the model explains how SLE encourages independence in articulation.

2.1.1 Theoretical Foundation

The basis of understanding musical cognitive abilities is based on Gardner's MI theory. A model is used in the study to assess MI through abilities including pitch discrimination, rhythm recognition, and melodic reproduction. The study builds on this premise by examining the effect of MI on APA, particularly how songs influence listeners.

2.1.2 Song Lyrics Exposure (SLE)

SLE helps in finding out how much the participants are engaged. SLE considers on the time of exposure and frequency to song lyrics among the participants. This gives us a better idea behind how individuals understand and respond to the music lyrics.

2.1.3 Engagement with Song Lyrics

Participants' engagement with song lyrics serves as a link between MI, SLE, and APA, depending on the participants' success in engaging with the song lyrics. Increased levels of engagement are expected to strengthen the connection between MI and SLE and, as a result, lead to improved APA.

2.1.4 Autonomous Pronunciation Acquisition (APA)

APA serves as an emphasis on how much the participants autonomously learn and improve upon their pronunciation. This can be assessed through the recording and transcription gathered from the participants. It also allows researchers to observe how their pronunciation has developed.

2.1.5 Individual Differences (ID)

ID recognises the impact of individual differences among the participants within the framework. Some ID variables that could increase or reduce the strength of MI and SLE on APA include cognitive ability, language aptitude, and motivation.

CHAPTER 3: METHODOLOGY

This chapter outlines the systematic approach for investigating the efficacy of incorporating song lyrics in improving pronunciation among ESL undergraduates in Malaysia. It details the research design, participant selection, data collection methods, and analysis procedures, ensuring a comprehensive and transparent framework for the study.

To address the primary research question regarding the efficacy of using song lyrics to enhance pronunciation skills, a qualitative research design will be employed over a period of 7 weeks. The study will consist of a pre-test, intervention, and post-test phase, utilising an innovative approach to pronunciation improvement through song lyrics.

3.0 RESEARCH DESIGN

The research will be qualitative in nature as its objective is to investigate the efficacy of Malaysian learners toward using song lyrics for pronunciation acquisition. Qualitative research is especially appropriate for investigating intricate, situation-specific phenomena, enabling an in-depth understanding of participants' viewpoints (Tenny, 2022). Qualitative approaches offer the flexibility required to capture the complexity and diversity of these experiences in Malaysia's cultural and educational setting, where individuals with varying language backgrounds may influence pronunciations.

3.0.1 Cross-sectional study

Considering the gap highlighted in the problem statement, where teachers in the Malaysian academic setting frequently prioritise core academic topics and skills over pronunciation, a cross-sectional study methodology is explicitly chosen. Since the focus of the current school system is on fundamental subjects, pronunciation improvement may be pushed

to a secondary position. Adopting a cross-sectional strategy is in line with the practical limitations imposed by resource availability and academic priorities. This design makes it possible to examine a broad sample of Malaysian students at one particular time and record their opinions about the usage of song lyrics to learn pronunciation at that point in time. A cross-sectional study offers a practical way to evaluate the immediate effects of using song lyrics to improve pronunciation, given the time-sensitive nature of academic priorities. It also provides significant contributions about possible ways to realise this approach within the limitations of present education practices.

3.0.2 Staged research approach

A staged approach comprising of pre-test, intervention and post-test design will be used in conducting the research. The pre-test phase involves testing the initial pronunciation proficiency level of the participants and establishing the baseline. Song lyrics are incorporated as part of the intervention phase to improve pronunciation, and the post-test examines changes in pronunciation competency. This staged design also enhances the study's internal validity by having the participants pronounce before and after the intervention.

3.0.3 Qualitative Experimental Research

The research methodology adopted is a qualitative experimental study. This method is beneficial in determining the connection between the intervention—the use of song lyrics to improve speech—and changes in the participants' pronunciation skills. Instead of testing numerically, the research adopts a qualitative experimental design by looking at minor nuances in speech and the more subtle changes that occur in participants' pronunciation skills. Hence, the researchers will be able to examine their personal aspects of learning.

3.1 SAMPLING AND SAMPLING PROCEDURE

3.1.1 Sample Size

In this section, data saturation principle, commonly used in qualitative research, will be focused to determine the sample size needed for the study. The data saturation principle refers to when data gathering does not provide any new insights, indicating that the dataset has reached a saturation point. Therefore, with that in mind, the study involves total of 8 participants, who from non-English speaking families through the use of purposive sampling, to fully investigate the subtle details related to how lyrics affect pronunciation qualitatively.

Due to the qualitative nature of the research, the selected sample size is expected to help achieve saturation within the specific demographic being studied. Despite the relatively small sample size, the limited participant size enabled a thorough qualitative analysis during the intervention and interview phase. The comprehensive analysis and interpretation of data can only be achieved due to the limited sample size. Additionally, having small sample size allows for an in-depth review and understanding of the qualitative data obtained from the interviews, hence allowing for a more profound analysis.

3.1.2 Target Population

This study targets non-English speaking Malaysian undergraduates due to their limited vocabulary and phonological knowledge, which makes them ideal for evaluating the impact of this intervention. Non-English-speaking Malaysians often face challenges due to their low exposure to English. Therefore, it is essential to investigate the efficacy of using song lyrics to improve pronunciation among such a population as it provides insights into the potential of this strategy to overcome the linguistic barrier.

3.1.3 Sampling Method

Purposive sampling will be applied to select the participants who fit the criteria for the study to achieve the research's objectives. Thus, participants of the sample will be chosen considering non-English speaking backgrounds to ensure that samples representing the population will most likely profit from pronunciation improvement via song lyrics.

3.1.4 Sampling Frame

The sample frame is drawn from a specific private university in Kampar, which is represented by undergraduates who self-identify as non-English speakers. Narrowly focusing on one university enables researchers to delve deeper into the experiences and challenges encountered by students within a specific academic environment.

3.2 DATA COLLECTION

3.2.1 Pre-test

Participants will first be given a selected phrase list during the pre-test. To determine their baseline pronunciation before the intervention, participants are to pronounce the phrases out loud. The recordings will be taken from each participant's pronunciation, which will then be transcribed for analysis. The pre-test is divided into four sections, with each section focusing on different facets of phonetic analysis. These assessments encompass word-level, sentence-level, and a sequence of short four-phrase chorus to evaluate fluency. The objective was to assess the participants' base-line proficiency in specific phonetic sounds, word stress and intonation, as well as overall fluidity prior to the intervention.

3.2.2 Intervention

In the intervention phase, participants are to individually engage with the song given, in which among the lyrics contain the same set of words and phrases as in pre-test. Drawing inspiration from Džanić & Pejić (2016), this study utilizes songs incorporated in music videos and subtitles in order to enhance participation among the respondents. The intervention stage will span for three weeks to allow the participants to familiarize themselves with the song lyrics, improve their pronunciation while actively participating in the learning process in its entirety. The participants will also be requested to record themselves as they engage with the songs, thereby acquiring an observational understanding of their interactions with song lyrics. The decision to refrain from direct physical observation is intentional as it not only prevents researcher bias, but also stays true to the research, which aligns with the autonomous nature of using song lyrics for pronunciation acquisition.

Participants will be assigned specific songs, namely "Perfect" by Ed Sheeran, "Someone Like You" by Adele, "Bubbly" by Colbie Caillat, and "Lost Boy" by Ruth B. The selection criteria are rooted in the acoustic nature of the songs, enabling clear articulation observation. Furthermore, their slow pace and simple language structure cater to low-proficiency learners, while the repetition of phrases supports focused sound practice. The participants will use the provided YouTube URLs to watch the music videos and view specific sites for the lyrics. This strategy ensures consistency in the availability of resources.

3.2.3 Post-test

After the interventions, participants are to once again pronounce the same set of words and phrases as in the pre-test. The pronunciation of these words will be recorded, and their transcripts will be compared with those obtained during the pre-test. The purpose of this post-

test phase is to determine if using song lyrics have had any changes within the participants' pronunciation, effectively tackling the first research question..

Participants are to arrange physical appointments with the researcher for both the pre-test and post-test evaluations. The researcher will provide the participants with a microphone which they will use to pronounce the list of phrases directly. The decision for physical appointments is mainly due to concerns regarding potential issues with internet connection and differing microphone qualities, which would severely affect the accuracy of transcription, which would result in unreliable findings.

3.2.4 Semi-structured Interviews

A semi-structured interview approach will be employed to examine the experiences of participants as they engage in song lyric use in pronunciation improvement. The participants will be selected from the target population, and the interviews will be centered around perceptions about the intervention, motivation to engage in the intervention, or any difficulties experienced while engaging in the intervention. Semi-structured interviews incorporate systematic elements that provide an adequate coverage of issues under scrutiny while allowing probing and changes depending on responses of individuals (Adeoye-Olatunde & Olenik, 2021). This allows for a thorough analysis of participants' opinions within a certain level of standardized procedure. Moreover, the qualitative information obtained through these interviews may form a more robust and comprehensive picture, thus complementing the study's overview of different ways in which students use lyrics to enhance their pronunciation (StudySmarter UK, nd).

Interviews will be carried out online via Microsoft Teams and will take about 25 – 30 minutes per participant in order to collect complete information, taking into consideration

participants' time. This eliminates the need for a physical venue, providing greater flexibility in scheduling interviews at participants' convenience without the constraints of commuting and potential interference with their leisure time. The online format allows participants to conduct interviews from their homes, ensuring maximum convenience.

For interview transcription, Microsoft Teams meetings will be recorded with participants' consent, utilising the meeting transcription function to minimise human error. Although not word-to-word accurate, the function serves as a draft for transcription, allowing for efficient editing and organising into the appropriate dialogue format, saving manual labour and time in the research process.

3.2.5 Data Analysis

Transcriptions from the pre-test and post-test phases will be compared and analysed to identify the saturation point when it comes to the changes in participations' pronunciation. In addition, the qualitative data acquired from the interviews will undergo thematic and content analysis to discover recurring themes, patterns, and insights. The objective is to acquire a profound understanding of participants' motivation, encountered difficulties, and overall experiences with utilising song lyrics as a tool for pronunciation enhancement.

3.3 RESEARCH PROCEDURE

The Impact of Song Lyrics on Pronunciation Acquisition among ESL Undergraduates

Pre-test

Intervention

Intervention

Learning of Pronunciation ← RQ1

Improved Pronunciation among Participants

Participants' Pronunciation is Hindered

Participants' Pronunciation Remains the Same

Unstructured Interview ← RQ2
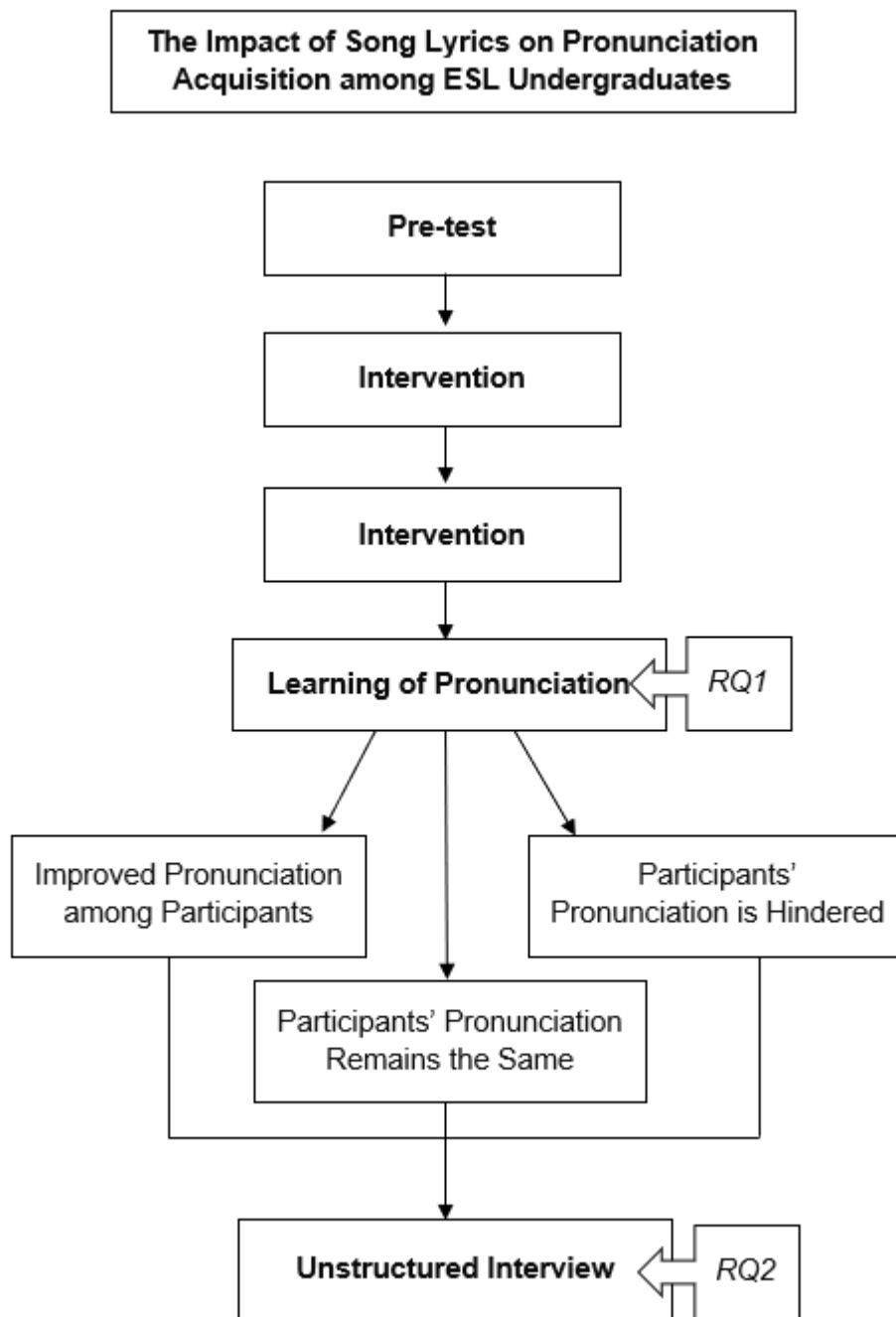
Figure 2.0 Research Procedure

CHAPTER 4: RESULTS AND FINDINGS

4.0 INTRODUCTION

This chapter will analyze the outcomes from the implementation of song lyrics intervention aimed at enhancing pronunciation abilities among undergraduate students of English as a Second Language (ESL) in Malaysia. The analysis will commence by qualitatively examining the pre-test, intervention, and post-test results. Subsequently, the study will explore the students' perspectives regarding the efficacy of utilizing song lyrics as a means to enhance pronunciation skills. This will be accomplished by examining their responses obtained through semi-structured interviews. The objective is to address research inquiries regarding the alterations in their pronunciation and their perspectives on the efficacy of this approach.

4.1 Pre-test Findings

This chapter presents the findings obtained from the implementation of the research methodology outlined in Chapter 3. The chapter is structured to present the results obtained from the pre-test, intervention, and post-test phases, followed by a discussion of these findings in relation to the research objectives and relevant literature.

At the beginning of the study, the participants' ability to pronounce specific sounds, word stress, intonation patterns, and overall fluency was evaluated to determine their initial proficiency level. Participants are given single words to test their individual sounds, word stress and intonation will be tested via sentence level, whereas overall fluency is tested by having participants read a short 4 sentence, which is also part of the chorus lyrics of the song "Lost Boy" by Ruth B. The examination of the pre-test data provided valuable insights into the participants baseline pronunciation proficiency and specific areas that could be targeted for enhancement.

4.1.1 Individual sounds:

The pre-test reveals a considerable variation in the participants' pronunciation, highlighting distinct difficulties across several aspects of language. Upon analyzing the words "Love," "Secrets," "Darling," "Dive," and "Someone," it becomes evident that there are resemblances in the errors pronunciation of individuals words.

4.1.1.1 Vowel Sounds

A significant number of individuals encountered difficulties in differentiating between phonetically identical sounds, resulting in variations in their pronunciation of vowels. This was evident by the varying sounds heard in words like "Love" and "Darling." For instance, certain participants produced the sounds [ʌ], [ə], and [ɑ] when saying the word "Love," whereas various pronunciations of the vowel sounds ([ɑ], [ɑː], [ʌ]) were observed for the word "Darling." Additionally, for words like "Dive," inconsistencies in vowel diphthongs production ([daɪ], [dɪ], [dɑɪ]) were observed.

4.1.1.2 Consonant Sounds

The participants in the pre-test encountered difficulties in correctly articulating consonant clusters, particularly those with the [r] sound. Such can be seen when pronouncing the word "Secrets," individuals exhibited variations in pronunciation, including [siː.krɪts], [siː.krɛts], and [si.krɪts]. The accurate pronunciation of the word involves the /kr/ cluster. Nevertheless, certain participants substituted it with [k], omitting the /r/ sound altogether. Similarly, in the context of the "Darling," there were numerous cases in which the word was pronounced as [dɑːlɪŋ], [dɑrlɪŋ], and [dɑːrlɪŋ]. In this instance, the inclusion of the /r/ sound is unnecessary. However, certain participants mistakenly emphasized the /r/ sound.

For the pronunciation of "Someone," all eight participants successfully pronounced each sound accurately without any noticeable mistakes. All subjects accurately articulated both vowels and consonants without deviations from the phonetic representations.

4.1.2 Word Stress and Intonation:

After analyzing the second part of the pre-test, which assesses the participants' ability to pronounce word stress and intonation in sentences, several significant observations can be made based on the transcribed data gathered.

4.1.2.1 Neglection of Stress

The majority of participants exhibit a shared inclination of neglecting to emphasize stress in their speech. The absence of emphasis is evident in almost all phrases provided. Words with multiple syllables, which certain syllable should normally be stressed, are either given equal emphasis or no emphasis at all. For instance, in the particular phrase "to carry more than just my secrets," numerous participants articulate the terms, "carry" and "secrets" without a clear stress pattern, resulting in a highly monotonous delivery of speech.

Despite an overall lack of stress in the participants' pronunciation, there is one specific word that is consistently stressed by most participants. In particular, the word "forget" in the phrase "Don't forget me I beg I remember you said" consistently receives accurate stress emphasis, regardless of the overall accent. This demonstrates a comprehensive understanding of the stress patterns in certain words, even when spoken with a Malaysian Chinese accent.

4.1.4 Fluency:

Upon analyzing the fluency of participants' pronunciation, several noteworthy results emerged. These encompassed difficulties with stuttering, word repetition, pauses, and extended sounds. For instance, Speaker 3 frequently faced problem in smoothly switching between word sounds, most prevalently indicated in their difficulty in pronouncing the word "bored" as [bɔ:d].

Similarly, Speaker 6 exhibited a moment of hesitation while pronouncing the word "bored" as [wɪrə bɔrd] as well.

In addition, Speaker 7 demonstrates several instances of pauses and stops during the reading, particularly while saying the phrase "lost boy from neverland," pronounced as [lɒs bɔɪ frɒm nɛvərlaend], with obvious breaks that demonstrate difficulty in seamlessly linking the words together. Not just that, Speaker 8 places particular stress on the vowel sound in the word "away" by pronouncing it as [əˈweɪ], indicating a deliberate effort in pronouncing the word accurately.

4.2 Intervention Findings

After the pre-test, the participants participated in the intervention, which involved employing song lyrics as a learning tool. The intervention was conducted virtually using Microsoft Teams, allowing participants the autonomy to independently practice their pronunciation. To get insightful feedback on their individual learning styles, each participant was requested to record themselves speaking and singing the songs from the YouTube URLs in Microsoft Teams.

4.2.1 Patterns and Learning Strategies:

Upon studying the recordings of participants, several patterns emerge in their approach to learning pronunciation through song lyrics:

4.2.1.1 Repetition and Imitation

Many participants demonstrated a tendency for repeatedly listening to the song lyrics and repeating the word sounds. They listened to the songs and repeatedly rehearsed reciting specific words and phrases to learn the proper pronunciation and intonation.

A significant number of participants discovered the effectiveness of splitting the songs into smaller segments and focusing on particular phonetic elements or words. For instance, certain participants might make an extra effort to download the song, extract the particular parts being assessed, and decrease the playback speed on Youtube to practice specific pronunciation challenges, especially when focusing on practicing individual sounds and fluency in an efficient manner.

4.2.1.3 Self-Monitoring and Feedback:

Several participants proactively assessed their pronunciation and fluency by reviewing their recordings and identifying areas that needed improvement. Engaging in this reflective practice enabled them to assess their performance and implement any required enhancements.

4.3 Post-test Findings

4.3.1 Changes in Vowel Sounds

There was a notable improvement in the articulation of individual sounds. This can be seen on the word "to", previously often pronounced as [tʊ], has now transitioned into [tə]. Besides that, Participant 1 exhibited enhanced vowel discrimination and precision by pronouncing "carry" as [ˈkaeri] rather than the initial [ɛ]. Another instance is when Student 3 accurately articulates the vowels in "secrets" as [krɪts] rather than [krɛts] as in the pre-test, demonstrating improved distinction between individual vowel sounds.

4.3.2 Changes in Consonant Sounds

The contestants' pronunciation was notably influenced by the phonetics of the song lyrics. This phenomenon is seen when vocalists exclude certain consonant sounds. For example, the participants started imitating this exclusion by using phrases that contained the word "just," correctly pronouncing it as [dʒʌs] instead of the original pronunciation [dʒʌst]. This can also be seen on participants' a tendency to emphasize unnecessary /r/ sounds, through the influenced by song lyrics where such sounds are omitted, participants were able to correctly omit the /r/ sound in words like "Darling," "Nevermind," "Peter," and "Forget." Furthermore, both Participant 1 and Participant 5 demonstrated improved pronunciation of various cosonant sounds, most notably on the word "love" and "dive" by transitioning from the voiceless fricative [f] to the voiced fricative [v], indicating a higher level of comprehension and utilization of the voiced fricative /v/. Conversely, due to the stylistic nature the vocalists intended for the specific word sound in the song, participants also acquired inaccurate pronunciations of words from songs, such as pronouncing "said" as [sɛɪ] instead of the correct [sɛd], resulting in a drop in certain pronunciation accuracies.

4.3.2 Word Stress and Intonation:

While the participants made progress in improving their individual individual phonetic sounds, their patterns of stress and intonation continued to be inconsistent. In the most of the standalone words and phrases, there were still barely any the placement of stress and the delivery of intonation. Many participants would either omit or maintain the incorrect stress placement in most words, phrases, and sentences given as in the pre-test. For instance, in the phrase 'Nevermind, I'll find someone like you,' participants who initially had correct stress placement on the word "Nevermind," has now omitted stress placement and intonation due to the influence of the melodic nature of the song, only Participant 6 correctly placed stress on "Nevermind", pronouncing as [ˈnɛvɛ maɪn], however, though the stress placement was correct,

it was not influenced by the song melody, but instead of their own prior linguistic knowledge. This phenomena has been consistent throughout the entirely of the post-test.

4.3.3 Fluency:

The intervention led to an improvement in participants' fluency by reducing pauses and hesitations. Conversely, plenty of the participants progressively started mimicking the tempo and inflection of the music instead of speaking in a spontaneous manner. For instance, when the participants were instructed to recite the phrase, "It starts in my toes, makes me to crinkle my nose," they consistently maintained a rhythmic tempo derived from the song. This facilitated their enhancement in fluency in terms of hesitations, stops, and repetitions, however, at the same time, potentially impacting the rhythmic patterning of normal speech.

Upon further investigation, it was found that in certain songs, singers connect the sound of the preceding word to the beginning of the next word, causing confusion for listeners. For example, in the lyrics "I found a love," some participants had difficulty connecting the sounds of "found" and "a," instead focusing on linking the /d/ with /ə/, resulting in [aɪ faʊn də lʌv]. Furthermore, participants tried to mimic the speed of the words as sung in the song, like in the word "usually." However, they faced difficulties in reproducing the /ːʒ/ sound in /juːʒli/, with many substituting [z] or [s], showing how the song's pronunciation influenced their speech imitation.

4.5 Structured Interview Findings

The semi-structured interview is conducted in the participant's first language, Chinese, to facilitate the participants in offering insightful and precise insights into their authentic experiences and perspectives. Subsequently, the interview is translated into English to conduct thematic analysis, aiming to investigate common themes and patterns arising from the participant's responses. Do note that all the interviews are carried in Chinese to allow respondents to dive deep about their experiences and were translated into English for analysis purposes.

4.5.1 Familiarity with Songs

The participants' level of exposure to and familiarity with the songs utilized for pronunciation practice exhibited significant variation. Certain participants had limited exposure to English songs due to their preference for Chinese music or infrequent listening, whereas others showed different degrees of familiarity with the English songs. Assessing the participants' level of familiarity with the songs provides valuable insights into their inclination to utilize them to enhance pronunciation skills.

4.5.1.1 Limited Exposure to English Songs

One of the major themes among the participants is their limited exposure to English songs. It was discovered that the several participants expressed infrequent listening to English songs, and stated a preference for songs in their first language. Participant 2 stated, for example, "I only heard of some of the songs through video, I usually listen to more Chinese songs." Similarly, Participant 8 shared the same thought, mentioning that "I usually listen to Chinese songs more." This trend suggests that due to personal preference, some participants may not have been very familiar with the songs beforehand, which would have affected how well they were utilized as a tool for pronunciation improvements.

4.5.1.2 Varied Levels of Familiarity

From the interview, it is revealed participants who recognized the songs usually attributed their familiarity to the music's popularity. Participants who are more familiar with the songs appear to have higher confidence levels in their pronunciation abilities. For instance, Participant 4's statement, "I know the songs, they are quite popular," indicates that participants were exposed to the songs even if they did not actively search for them due to the songs' widespread popularity. Participant 6 also stated, "Of course. I've heard them many times, they're all very popular." All of this have shown that participants' different degree of familiarity with the songs can significantly influence the music-based approach and its impact on autonomous pronunciation acquisition.

4.5.2 Perceived Improvement in Pronunciation Skills

Throughout the intervention, most participants have claimed to have perceived different levels of improvement in their pronunciation. This section will therefore look at the specifics and instances that participants have given of how their pronunciation has improved. Specific focus will be on the gradual improvement of participants' pronunciation, and their awareness on issues of the approach.

4.5.2.1 Gradual Development

A prevalent theme in the participants' self-perceptions was the progressive and gradual improvements to their pronunciation. Although several participants did see significant changes in their pronunciation, they did admit that there were still certain areas that needed attention. Particularly, Respondent 2 concurred with Participant 1's statement that "I believe my pronunciation has improved slightly, but I still need more practice to speak confidently," adding, "Regarding my pronunciation skills, I have some minor improvements, but I haven't

reached the level I desire." These answers all indicate a common understanding of development and the significance of ongoing improvement.

4.5.2.2 Awareness of Pronunciation Challenges

Also, by distinguishing between different kinds of sounds and recognising patterns of intonation and stress, participants showed that they recognised the difficulties of learning the proper pronunciation of songs. Such awareness of challenges is crucial in fostering autonomous learning. Participant 4 particularly mentioned facing difficulties regarding pronouncing vowels, illustrating that same letters in different words, have different articulation despite having the equal letter symbols. Similarly, Participant 5 also brought up their challenge in acquiring pronunciation due to the misalignment between certain English words' spelling compared to their actual articulation, highlighting a concern faced by many learners in the process of pronunciation development.

4.5.3 Challenges Encountered

4.5.3.1 Sound Variation and Pronunciation Clarity

Certain participants encountered difficulties pronouncing English words correctly due to the abundance of phonetic variants in the language. Participant 3 had difficulty pronouncing consonant clusters, which is most prevalent when pronouncing phrases that include words like "crinkle" and "secrets," in which they explained the reason is mainly due to the influence of their first language, Chinese, which the phonetics is fundamentally different compared to the target English pronunciation. The problem is further complicated by the fact that there is no obvious connection between the spelling and pronunciation of English. as evidenced in the sentiment of Participant 5 when she explains the word "usually" which is pronounced as/ˈjuːʒəliː/ and does not match the spelling standards, like /ˈjusʊəliː/.

4.5.3.2 Stress and Intonation

A significant portion of the participants indicated encountering difficulties in correctly pronouncing English words, especially for stress and tone. Participant 2 noted that the song's singing style often obscures stress patterns, making it challenging to determine when to emphasize specific syllables. Participant 8, who had not learned about stress until after the post-test, admitted to searching for its meaning online. They also shared the same sentiment with Participant 2, stating that the chosen songs do not aid in learning stress patterns.

4.5.3.3 Distractions and Overreliance on Musical Rhythm

Several participants also asserted that the rhythm of the music hindered their capacity to focus on pronunciation. Participant 6 encountered challenges in simultaneously concentrating on various aspects of pronunciation, while Participant 7 observed that the rhythmic impact of the melodies led them to unintentionally read the lyrics in the same rhythmic pace of the song instead of reading them normally. This highlights the importance of using methods that minimise interruptions, allowing learners to focus more on the actual pronunciation of sounds.

4.5.3.4 Desire for Guidance and Feedback

The concept of utilising song lyrics to facilitate the acquisition of pronunciation was generally met with enthusiasm; nevertheless, certain participants were perplexed by the disparities between standard pronunciation and the ones uttered in the songs. Participant 7 explicitly mentioned that they struggled to learn from the singer's pronunciation, particularly in regards to the /r/ sound. During the interview, he noted a disparity between the knowledge he acquired from his former high school instructor and the enunciation of words by certain singers in their songs.

Aside from that, many participants have also voiced out a need for their pronunciation development to be guided by experts. This can be seen from Participant 1's response, in which they claimed to "need to listen carefully to the song because there's no teacher to tell me whether it I correct or wrong. I can only guess." Such issue is also mentioned by Participant 5 as well, saying that they are "okay with using this method if there's a teacher also guiding as well." Both of these participants share the same sentiment of requiring an educator to validate their progress, mainly stemming from their concern of misunderstanding or mishearing pronunciation, to prevent themselves from mistakenly adapting the wrong pronunciation. This demonstrates a need to incorporate feedback into this music-based approach in order to effectively address the difficulties associated with learning pronunciation.

4.5.4 Willingness to Continue Using the Method

4.5.4.1 Enjoyment of the Method

Majority of the participants in the study have shown enthusiasm and willingness to continue applying the music-based approach. They found the approach to be enjoyable mainly due to the integration of rhythmic and lyrical songs into their learning process, which has effectively engaged their interest. Participant 2 expressed their enthusiasm for the idea of integrating music and learning, stating, "I love listening to songs so the thought of combining music with learning is nice." Participant 5 also noted, "This method is quite good because it doesn't feel like studying, it helps me to relax." Participant 6 also expressed their willingness to continue applying the method, stating, "I find it quite enjoyable. By paying attention to the lyrics, I start to notice the skills singers use to sing and I try to copy that." All of these illustrates the impact of incorporating music-based approach for language acquisition, the study revealed that it effectively sparked majority of participants' interest and motivated them to engage actively in pronunciation activities.

4.5.4.2 Preference for Variety and Personalization

Although the approach was generally well-received, participants reported a desire for variation and personalisation in songs selection. Many participants mentioned that listening to the same music over and over again became monotonous and boring. Participant 1 expressed their intention to continue using the product, but they expressed a need for a greater variety of song selections, rather than the repetition of the same ones. However, Participant 4 expressed a preference for personally selecting English songs, stating "Although I personally like these songs, I find the pace of the songs a bit slow." Participants' preference for diverse music options may indicate a high value for personalised content, which could lead to increased engagement and motivation.

4.5.4.3 Accessibility and Suitability

The participants' replies emphasised the necessity of adaptation in the music-based approach for meeting the needs of all learners. Slower, simpler tunes appeared to be preferred by some individuals, while others seemed to prefer faster music. Respondent 8 emphasised the need of aligning one's musical taste to their present level of listening capacity, which is confirmed by the statement, "If the song is slow and simple, I will use it. But if it is fast, it's not suitable for me." The basic idea emphasises that in order to achieve the optimal learning outcomes, songs should be chosen that are both simply understood and suitable for the ability levels of the participants.

4.6 Recap of Research Objectives

The main goals of the study, which are to investigate how song lyrics can aid ESL undergraduates in Malaysia with their pronunciation development, will be revisited in this session. The two main objectives of the study were as follows:

1.　To determine whether there are observable changes in participants' pronunciation following the intervention with song lyrics.

2.　To explore the perspectives of participants regarding the efficacy of using songs for pronunciation acquisition.

The research focused on investigating language learning methodologies, namely the integration of song-based methodology, to enhance pronunciation skills. The objective was to actively participate in the discourse surrounding language instruction and provide valuable perspectives on the potentiality of incorporating song lyrics as an autonomous approach.

4.6.1 Summary of Research Question 1

The study demonstrated substantial enhancements in participants' pronunciation following the implementation of song lyrics as an intervention. They demonstrated improved phonetic precision, particularly in the delivery of vowels and consonant clusters. Nevertheless, the utilization of song lyrics has negative implications as well. Several participants acquired accurate word sounds from the vocalists, such as eliminating unnecessary sounds, resulting in enhanced accuracy. However, they also replicated inaccurate pronunciations from the songs, resulting in an adoption of certain phonetic mistakes. The intervention had a substantial impact on the participants' speech fluency by decreasing the frequency of pauses and hesitations in their utterances. Conversely, it is shown that they have started imitating the rhythm and tone of

the music, which has had an impact on the development of their speech. While their proficiency in articulating particular phonetic sounds showed progress, their mastery of stress and intonation patterns remained undeveloped, highlighting the necessity for further practice in this particular aspect of speech.

4.6.2 Summary of Research Question 2

Participants' perception towards the music-based approach varied. Most participants showed positive feedback towards applying song lyrics to aid their pronunciation acquisition, such as Participant 3's perception towards the methodology, stating that it was excellent and found it both motivating and enjoyable to learn pronunciation through the integration of songs and music. Furthermore, Participant 4 was also in favour of the method due to its' effectiveness and discovering mistakes in one's pronunciation as they were able to have a direct compare and contrast with the songs given. However, several criticisms raised by participants still need to be highlighted. Participant 7 stated that although the use of song lyrics engaged them, however, it did not particularly fit their preferred style of learning, stating that they would consider alternative approaches if available. Beyond that, majority of the participants are mostly in agreement that English pronunciation was challenging due to the intricacy of the sounds. This has shown that while some participants were keen to utilise song lyrics as a means of enhancing their pronunciation, others were willing to explore alternative methods if they were made available.

4.7 Discussions of Findings:

The results of this study are somewhat consistent with those of other studies that have examined the use of musical-based approaches to support language acquisition, as indicated by the literature review that was discussed in the previous chapter. This review looked at the potential benefits of employing music to enhance language acquisition. Research by Zhang et al. (2013) suggests that exposing learners to music may aid their language learning. Nevertheless, it's imperative to recognise the difficulties and barriers faced. This study's findings indicate that, in spite of certain advantages, learners are prone to unintentionally pick up incorrect song pronunciations. This highlights how important it is to properly match resources with learning objectives by making adjustments and selections.

According to Johnson and Dasgupta's (2005) research, a detailed analysis of how the intervention promoted an interesting and dynamic learning environment was made possible by the use of interviews. In order to improve pronunciation, interviewees emphasised the importance of customising song lyrics to suit individual needs and preferences. While some may argue that it greatly aided in their education, others have demonstrated that it was challenging for them and negatively affected their development. The numerical responses from the interviews emphasise how important it is for language learning strategies to be flexible and versatile in order to satisfy the individual needs of every learners. Previous studies (Johnson & Dasgupta, 2005; Dawi & Hashim 2022; Genon, 2015) have demonstrated that students prefer non-traditional methods of instruction, such as employing song lyrics to rehearse pronunciation, which is consistent with the participants' enthusiasm and involvement with the intervention.

The use of music videos, which incorporates both audio and visual cues were able to effectively maintain participants' engagement and attention, which aligns with the potential benefits of audiovisual cues on language acquisition mentioned in literature review, emphasised by

researchers such as Shaojie et al. (2022) and Singh et al. (2023). Therefore, this can facilitate a thorough learning process that enhances retention and comprehension of linguistic materials. In relation to the current study, several participants have also indicated their concurrence with the idea that these audiovisual elements have effectively maintained their interest.

4.7.1 Practical Application and its Challenges

When considering the practical implementation of this music-based approach, it is essential to evaluate the influence of songs on participants' pronunciation. Although music-based language learning methodologies have the potential to enhance pronunciation abilities, it is important to acknowledge its existing challenges. Songs may not always accurately reflect the correct pronunciation of words, which can be a barrier for individuals seeking to learn proper pronunciation. Given the inherent characteristics of songs in general, the pronunciation of words uttered in songs may not necessarily reflect their actual pronunciation. Typically, when the vocalists did not modify the pronunciation of words, it has aided participants in enhancing their ability to articulate vowels and consonants. Conversely, when certain words have been altered for artistic or stylistic purposes, participants, especially those with limited proficiency like in this study, tend to adopt these changes believing that they are accurate pronunciations. When in actuality, this actually leads to a decrease in their accuracy of pronunciation. Hence, the current music-based strategy necessitated significant enhancements for its practical implementation. This has showed the need for careful consideration when choosing songs and extra teaching materials to not only ensure they correspond with learning objectives, but also to minimize any potential downsides.

4.7.2 Contribution to Theoretical Framework of Musical Intelligence

Furthermore, this study contributed to the theoretical framework of Musical Intelligence (MI) by offering empirical evidence of the influence of MI on ESL learners' acquisition of pronunciation. The results additionally illustrated the role that MI plays in paving the path for autonomous pronunciation learning. This is demonstrated by the participants' degree of participation and post-test results, which show how much the intervention changed their baseline pronunciation.

Numerous studies have shown that MI and language acquisition have a strong connection (Marjanen & Cslovjecsek, 2014; Zhang et al., 2023). The findings of this study complement those of earlier research that linked learners' ability to enunciate words and phrases to their intrinsic musical intelligence accurately. Active engagement with song lyrics has revealed substantial differences in participants' pronunciation skills compared to the pre-test. Nevertheless, accuracy varies mainly due to how certain words are pronounced in some songs. This also underscores the substantial influence of musical intelligence on language learning.

Chapter 5: Recommendations and Conclusions

5.1 Limitations

Although the use of song lyrics to enhance pronunciation provided participants with opportunities to enhance their pronunciation skills, the study encountered several concerns and challenges.

Even though the participants actively worked to improve their pronunciation autonomously, some of them were seen mispronouncing phonemes with the wrong stress and intonation. It has been shown that exposure to song lyrics did not significantly contribute to the understanding of word stress and suitable intonation usage. This limitation implies that certain songs may not effectively reflect the complexities of intonation and stress in spoken language, hence hindering participants from acquiring standard speech patterns.

One significant limitation of employing song lyrics as a learning tool is that learners may inadvertently substitute correct pronunciations with the phonetic variants present in the songs. The research findings explicitly demonstrated that the pronunciation of sounds in the song lyrics had a significant impact on the overall performance of the speakers. Nevertheless, this has shown to have both advantages as well as disadvantages. While several individuals successfully acquired correct word pronunciations from songs, others mispronounced words as a result of vocalists prioritising stylized word sounds for artistic purposes in the songs. Furthermore, the utilisation of song lyrics also gave rise to issues with rhythm and pace. Instead of reading the words and sentences at their own pace, some of the participants involuntarily started imitating the rhythmic patterns of the music, which had an impact on their fluency of

speech. Consequently, the inclination to extract rhythm from music can hinder the ability to adhere to a consistent rhythmic pattern when adapting to different conversational situations that involve varying speech patterns.

In addition, participants have had challenges in receiving assistance when learning the adapting to the pronunciation of the song lyrics. The participants encountered difficulty in assessing their own pronunciation due to the absence of immediate assistance from the teacher in pinpointing the specific locations where they were making errors in pronunciation. The approach by which participants utilise song lyrics to acquire pronunciation may differ based on their individual preferences. The ability of participants to relate to the lyrics of the music chosen for the intervention may be hindered for those who are unfamiliar with or dislike the specific genre, thereby decreasing the effectiveness of the music-based approach.

A limitation of the study is its narrow scope, which limits its applicability to people from diverse cultural and linguistic backgrounds (non-English speaking ESL undergraduates in Malaysia). Moreover, its short duration prevents it from offering an adequate illustration of the intervention's long-term effects. Therefore, more research is needed to build on the current work to yield more precise results. There also exist a lack of transparency and consideration for participants' tastes and preferences due to the limited selections of songs. This particularly highlights certain participants' lack of motivation and interest to apply such approach. Furthermore, due to the qualitative nature of the study, which would require on the researchers' subjective assessment and judgement, there may be hidden biases during the analysis of the data findings to effectively gauge pronunciation progress in a fair manner.

5.2 Recommendations

First and foremost, future studies should extend their sample size and scope to increase the study's reliability and generalizability, include quantitative elements for objective assessment to reduce biasness, as well as cultural and contextual considerations. This can be achieved through recruiting strategies that are comprehensive and embrace a greater diversity of languages, proficiencies, and backgrounds. All of this would undoubtedly open more room and opportunities to delve deeper into the intricacies of this pedagogy learning tool, further contributing to the theoretical foundations of music-based instructions.

To effectively tackle the lack of engagement and retention prevalent in certain participants, future research should include a more extensive range of song selections, including different genres and styles to cater to individual's needs and preferences. This will allow deeper insights into the relationship between individual differences (ID) and the Engagement with Song Lyrics, highlighted in the theoretical framework, and how they relate to one another to influence Autonomous Pronunciation Acquisition (APA). Therefore, it is important to consider participant preferences and feedback when applying this approach to not just engage, and motivate, but also to be able to make the learning more authentic.

Future research could potentially employ musical elements as interventions, such as spoken word poetry or slow rap music, to further highlight and tackle limitations related to intonation and stress patterns. As a result, it continuously assists students in recognizing and identifying stress patterns. This enables them to practice speaking at the appropriate tempo, with the appropriate amount of stress, and with the appropriate intonation, all of which can enhance internalization and drilling. Students who listen to slower-paced, clearly-articulated music are better able to understand knowledge on accentuation and stress adjustments.

Researchers can improve pronunciation acquisition's effectiveness and comprehensiveness by selecting songs that emphasize specific pronunciation characteristics.

Although integrating varieties of songs could effectively tackle numerous issues mentioned in the study, researchers must proceed with utmost caution to minimize learners' adaptation of wrong pronunciations. When selecting song lyrics for pronunciation learning or teaching, numerous criteria must be met: Are the pronunciations uttered in the particular songs adhere to the standard pronunciations? Do the songs effectively tackle all aspects of pronunciation? Will the songs capture students' interest and engagement? Researchers must steer clear of songs whose pronunciation significantly deviates from that of standard English. Furthermore, it is also recommended to provide learners with supplementary resources such as phonetic transcriptions or pronunciation aids to further improve their ability to pronounce words correctly. The primary goal for researchers should be to provide instructional materials that promote accurate pronunciation in accordance with standard spoken English. All of this is to ensure learners' inaccurate adoption of pronunciation due to the influence of songs are minimized.

Lastly, the study acknowledges the limitations of using a single control group and the need for future research expansion. Future research could employ a more comprehensive design that includes both control and experimental groups. By employing this comprehensive method, it would be easier to come to definitive findings about the effectiveness of using song lyrics alone to enhance the development of pronunciation skills. The valid qualitative findings of the single-group study may provide guidance for a more thorough experimental design, which would facilitate clearer comparative analysis and improve the validity and generalizability of the research.

5.3 Conclusion

Although the study demonstrated efficacy in influencing participants' pronunciation of words, the approach encountered various challenges which hindered the viability of implementing such approach. Participants demonstrated remarkable capacity to mimic pronunciations from songs, however, as mentioned regarding the limitations of songs, it is still lacking in terms of accuracy. Significant amendments have to be made to enhance the applicability and practicality of the approach.

Appendix

Appendix A

Pre and Post Test Findings

Individual Words:

Word: Love [ˈlʌv]	Pre-test	Post-test
Participant 1	[lʌf]	[lʌv]
Participant 2	[lʌv]	[lʌv]
Participant 3	[lʌv]	[lʌv]
Participant 4	[lʌf]	[lʌf]
Participant 5	[lʌv]	[lʌv]
Participant 6	[lʌf]	[lʌf]
Participant 7	[lʌf]	[lʌf]
Participant 8	[lʌv]	[lʌv]

Word: Secrets [ˈsiːkrɪts]	Pre-test	Post-test
Participant 1	[siː.krɪts]	[siː.krɪts]
Participant 2	[siː.krɪts]	[siː.krɛts]
Participant 3	[si.krɪts]	[ˈsi.krɪts]
Participant 4	[si.krɛts]	[si.krɪts]
Participant 5	[ˈsiː.krɪts]	[ˈsiː.krɪts]
Participant 6	[si.krɪts]	[si.krɪts]
Participant 7	[ˈsiː.krɪts]	[siː.krɪts]
Participant 8	[si.krɪts]	[si.krɪts]

Word: Darling [ˈdɑːlɪŋ]	Pre-test	Post-test
Participant 1	[dɑːlɪŋ]	[dɑːlɪŋ]
Participant 2	[dɑlɪŋ]	[dɑrlɪŋ]
Participant 3	[dɑːrˈlɪŋ]	[dɑːˈlɪŋ]
Participant 4	[dɑrlɪŋ]	[dɑːrlɪŋ]
Participant 5	[dɑrlɪŋ]	[dɑrlɪŋ]
Participant 6	[dɑːˈlɪŋ]	[dɑːˈlɪŋ]
Participant 7	[ˈdɑrlɪŋ]	[ˈdɑːlɪŋ]
Participant 8	[ˈdɑrlɪŋ]	[ˈdɑlɪŋ]

Word: Dive [daɪv]	Pre-test	Post-test
Participant 1	[daɪv]	[daɪv]
Participant 2	[daɪf]	[daɪf]
Participant 3	[daɪv]	[daɪv]
Participant 4	[daɪf]	[daɪv]

Participant 5	[daɪf]	[daɪf]
Participant 6	[dɑɪv]	[daɪv]
Participant 7	[daɪv]	[daɪf]
Participant 8	[dɑɪv]	[daɪv]

Word: Someone [ˈsʌmwʌn]	Pre-test	Post-test
Participant 1	[sʌmwʌn]	[sʌmwʌn]
Participant 2	[sʌm.wʌn]	[sʌm.wʌn]
Participant 3	[sʌm.wʌn]	[sʌmwʌn]
Participant 4	[ˈsʌmˈwʌn]	[ˈsʌmwʌn]
Participant 5	[sʌmwʌn]	[sʌmwʌn]
Participant 6	[ˈsʌmwʌn]	[sʌmwʌn]
Participant 7	[sʌmwʌn]	[sʌmwʌn]
Participant 8	[sʌmwʌn]	[sʌmwʌn]

Phrases:

Phrase 1: "I found a love, to carry more than just my secrets"

Correct pronunciation: [aɪ faʊnd ə lʌv, tuː ˈkæri mɔː ðæn dʒʌst maɪ ˈsiːkrəts]

Participants	Pre-test	Post-test
Participant 1	[aɪ fɔʊnd ə lʌv, tə kæri mɔː ðæn dʒʌst maɪ siːkrɪts]	[aɪ fɔʊn də lʌv, tə kæri mɔː dæn dʒʌs maɪ siːkrɪts]
Participant 2	[aɪ faʊn də lʌv, tu kæri mɔː ðæn dʒʌs maɪ si.krɛts]	[aɪ faʊnd ə lʌv, tu kɛri mɔː dæn dʒʌs maɪ si.krɪts]
Participant 3	[aɪ faʊn ə lʌv, tə ˈkæri mɔː ðɛn dʒʌs maɪ si:krɪts]	[aɪ faʊnd ə lʌv, tə kæri mɔː dɛn dʒʌs maɪ si:krɪts]
Participant 4	[aɪ faʊnd ə lʌv, tu ˈkæri mɔː ðʌn dʒʌst maɪ sikrɪts]	[aɪ faʊn də lʌv, tə kæri mɔː dɛn dʒʌs maɪ sikrɪts]
Participant 5	[aɪ faʊn ə lʌv, tə kæri mɔː ðæn dʒʌs maɪ ˈsiːkrɪts]	[aɪ faʊn də lʌv, tə kæri mɔː dæn dʒʌs maɪ ˈsiːkrɪts]
Participant 6	[aɪ faʊn ə lʌv, tu ˈkɛri mɔː ðɛn dʒʌst maɪ si:krɪts]	[aɪ faʊnd ə lʌv, tə kɛri mɔː dɛn dʒʌst maɪ si:krɪts]
Participant 7	[aɪ faʊn ə lʌv, tə ˈkɛri mɔː ðɛn dʒʌs maɪ si:.krɪts]	[aɪ faʊn də lʌv, tə kɛri mɔː dɛn dʒʌs maɪ si:.krɪts]
Participant 8	[aɪ faʊnd ə lʌv, tu ˈkɛri mɔː ðæn dʒʌs maɪ ˈsi.krɛts]	[aɪ faʊnd ə lʌv, tu kɛri mɔː dæn dʒʌs maɪ ˈsi.krɪts]

Phrase 2: "Darling, just dive right in and follow my lead."

Correct pronunciation: [ˈdɑːlɪŋ, dʒʌst daɪv raɪt ɪn ænd ˈfɒləʊ maɪ liːd]

Participants	Pre-test	Post-test
Participant 1	[daːliŋ, dʒʌs daɪv raɪt ɪn ænd fɒlloʊ maɪ liːd]	[daːliŋ, dʒʌs daɪv raɪd ɪn ænd fɔloʊ maɪ liːd]
Participant 2	[dɑːliŋ, dʒʌst daɪv raɪt ɪn ænd fɔˈloʊ maɪ liːd]	[dɑːliŋ, dʒʌs daɪf raɪd ɪn ænd fɔˈloʊ maɪ liːd]
Participant 3	[dɑːrlin, dʒʌst daɪv raɪt ɪn ænd fɔˈlou maɪ liːd]	[dɑːrlin, dʒʌs daɪv raɪt ɪn ænd fɔˈlou maɪ liːd]
Participant 4	[ˈdɑːlin, dʒʌst daɪ raɪ ɪn ænd fɔlou maɪ liːd]	[ˈdɑːlin, dʒʌs daɪf raɪ ɪn ænd fɔloʊ maɪ liːd]
Participant 5	[dɑːlin, dʒʌs daɪv raɪt ɪn ænd fɔloʊ maɪ lid]	[dɑːlin, dʒʌs daɪf raɪt ɪn ænd fɔloʊ maɪ lid]
Participant 6	[ˈdɑːlin, dʒʌts dai raɪt ɪn ænd fɔlou maɪ liːd]	[ˈdɑːlin, dʒʌst daiv raɪd ɪn ænd fɔloʊ maɪ liːd]
Participant 7	[ˈdɑːlin, dʒʌs daɪv raɪt ɪn ænd fɔlou maɪ liːd]	[dɑːlin, dʒʌst daɪf raɪt ɪn ænd fɔloʊ maɪ lid]
Participant 8	[ˈdɑːrliŋ, dʒʌst daɪv raɪt ɪn ænd fɔˈloʊ maɪ liːd]	[dɑːrliŋ, dʒʌs daɪf raɪt ɪn ænd fɔˈloʊ maɪ liːd]

Phrase 3: "Nevermind, I'll find someone like you."

Correct pronunciation: [ˈnɛvəˌmaɪnd, aɪl faɪnd ˈsʌmwʌn laɪk juː]

Participants	Pre-test	Post-test
Participant 1	[nɛvɛ maɪn, aɪl faɪnd sʌmwʌn laɪk juː]	[nɛvɛr maɪn, aɪl faɪnd sʌmwʌn laɪk juː]
Participant 2	[nɛvɛ maɪn, aɪl fɑɪnd sʌmwʌn laɪk juː]	[nɛvɛ maɪn, aɪl fɑɪn sʌmwʌn laɪk juː]
Participant 3	[ˈnɛvɛ maɪn, aɪl faɪnd sʌmwʌn laɪk juː]	[nɛvɛ maɪn, aɪl faɪnd sʌmwʌn laɪk juː]
Participant 4	[nɛfɛ maɪn, aɪl faɪnd sʌmwʌn laɪk juː]	[nɛvɛr maɪn, aɪl faɪnd sʌmwʌn laɪk juː]
Participant 5	[ˈnɛvɛ main, aɪl faind sʌmwʌn laɪk juː]	[nɛvɛ main, aɪl faind sʌmwʌn laɪk juː]

Participant 6	[ˈnɛbɛ maɪn, aɪl faɪnd sʌmwʌn laɪk juː]	[ˈnɛvɛ maɪn, aɪl faɪnd sʌmwʌn laɪk juː]
Participant 7	[nɛbɛ maɪn, aɪl fɑɪnd sʌmwʌn laɪk juː]	[nɛvɛ maɪn, aɪl fɑɪn sʌmwʌn laɪg juː]
Participant 8	[nɛbɛ maɪn, aɪl fɑɪnd sʌmwʌn laɪk juː]	[nɛbɛ maɪn, aɪl fɑɪnd sʌmwʌn laɪg juː]

Phrase 4: "It starts in my toes, makes me crinkle my nose."

Correct pronunciation: [ɪt stɑːts ɪn maɪ təʊz, meɪks miː ˈkrɪŋkᵊl maɪ nəʊz]

Participants	Pre-test	Post-test
Participant 1	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊz]	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊs]
Participant 2	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkl maɪ noʊz]	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊz]
Participant 3	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊz]	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊs]
Participant 4	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊs]	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊz]
Participant 5	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊz]	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊz]
Participant 6	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊs]	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊz]
Participant 7	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊs]	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊz]
Participant 8	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊs]	[ɪt stɑrts ɪn maɪ toʊs, meɪks miː krɪŋkəl maɪ noʊz]

Phrase 5: "Don't forget me I beg I remember you said"

Correct pronunciation: [dəʊnt fəˈgɛt miː aɪ bɛg aɪ rɪˈmɛmbə juː sɛd]

Participants	Pre-test	Post-test
Participant 1	[dont foʁget mi, aɪ beɪg, aɪ ɹiˈmɛmbə ju sɛs]	[don fɔˈged mi, aɪ beɪg, aɪ ɹiˈmɛmbə ju sɛɪ]
Participant 2	[don fəˈgɛt mi, aɪ bɛg, aɪ ɹiˈmɛmbə ju sɛd]	[don fɔˈgɛt mi, aɪ bɛg, aɪ ɹiˈmɛmbə ju sɛd]
Participant 3	[don forˈget mi, aɪ beɡ, aɪ ɹiˈmɛmbə ju sɛd]	[don foˈged mi, aɪ beg, aɪ ɹiˈmɛmbə ju sɛɪ]
Participant 4	[dɔn fɔˈgɛt mi, aɪ bɛg, aɪ ɹɪˈmɛmbə ju sɛd]	[dɔn fɔˈgɛt mi, aɪ bɛg, aɪ ɹɪˈmɛmbə ju sɛd]
Participant 5	[dont foʁget mi, aɪ beɪg, aɪ ɹiˈmɛmbə ju sɛd]	[dont fɔget mi, aɪ beɪg, aɪ ɹiˈmɛmbə ju sɛd]
Participant 6	[don fɔˈgɛt mi, aɪ bɛg, aɪ ɹiˈmɛmbə ju sɛd]	[don fɔˈgɛt mi, aɪ bɛg, aɪ ɹiˈmɛmbə ju sɛɪ]
Participant 7	[don fɔrˈget mi, aɪ bɛg, aɪ ɹiˈmɛmbə ju sɛd]	[don fɔrˈget mi, aɪ bɛg, aɪ ɹiˈmɛmbə ju sɛɪ]
Participant 8	[dɔn fɔˈgɛt mi, aɪ bɛg, aɪ ɹiˈmɛmbə ju sɛd]	[dɔn fɔˈgɛt mi, aɪ bɛg, aɪ ɹiˈmɛmbə ju sɛd]

Chorus:

Chorus: "I am a lost boy in Neverland, usually hanging out with Peter Pan, and when we're bored, we play in the woods, always on the run from Captain Hook. 'Run, run, lost boy!' they say to me, 'Away from all of reality!' Neverland is home for lost boys like me, and lost boys like me are free."

Correct pronunciation:
[aɪ æm ə lɒst bɔɪ ɪn ˈnɛvəlænd, ˈjuːʒuəli ˈhæŋɪŋ aʊt wɪð ˈpiːtə pæn, ænd wɛn wɪə bɔːd, wiː pleɪ ɪn ðə wʊdz, ˈɔːlweɪz ɒn ðə rʌn frɒm ˈkæptɪn hʊk. rʌn, rʌn, lɒst bɔɪ!' ðeɪ seɪ tuː miː, əˈweɪ frɒm ɔːl ɒv riˈæləti!' ˈnɛvəlænd ɪz həʊm fɔː lɒst bɔɪz laɪk miː, ænd lɒst bɔɪz laɪk miː ɑː friː]

Participants	Pre-test	Post-test
Participant 1	[aɪ æm ə lɒs bɔɪ frʌm nɛvərlænd, jusʊəli hæŋɪŋ aʊt wɪs pitər pʌn. ænd wɛn wɪrə bɒd, wɛl pleɪ ɪn də wʊdz, ɔlweɪz ɒn də rʌn frʌm kæptən hʊk. 'rʌn, rʌn, lɒs bɔɪ!' deɪ seɪ tuː mi, əˈweɪ frʌm ˈɔ əf riæləti!'	[aɪ æm ə lɒs bɔɪ frʌm nɛvəlænd, jusʊəli hæŋɪŋ aʊt wɪð pitər pʌn. ænd wɛn wɪrə bɔrd, wɛ pleɪ ɪn də wʊdz, ɔlweɪz ɒn də rʌn frʌm kæptən hʊk. 'rʌn, rʌn, lɒs bɔɪ!' deɪ seɪ tuː mi, əˈweɪ frʌm ˈɔ əf riæləti!'

	nɛvərlænd ɪs hoʊm fɔr lɒs bɔɪs laɪk mi, ænd lɒs bɔɪz laɪk mi ɑ fli]	nɛvərlænd ɪs hoʊm fɔr lɒs bɔɪs laɪk mi, ænd lɒs bɔɪz laɪg mi ɑ fli]
Participant 2	[aɪ æm ə lɒst bɔɪ frɒm nɛvərlænd, jusʊəli hæŋɪŋ aʊt wɪð pitər pæn. ænd wɛn wir bɔrd, wɛl pleɪ ɪn də wʊdz, ɔlweɪz ɒn də rʌn frɒm kæptən hʊk. 'rʌn, rʌn, lɒst bɔɪ!' deɪ seɪ tə mi, əˈweɪ frɒm 'ɔɪ əv riæləti!' 'nɛvərlænd ɪz hoʊm fɔr lɒst bɔɪs laɪk mi, ænd lɒst bɔɪs laɪg mi ɑ fri]	[aɪ æm ə lɒst bɔɪ frɒm nɛvərlænd, juːʒli hæŋɪŋ aʊt wɪf pitə pæn. ænd wɛn wir bɔːd, wɛ pleɪ ɪn də wʊdz, ɔlweɪz ɒn də rʌn frɒm kæptən hʊk. 'rʌn, rʌn, lɒs bɔɪ!' deɪ seɪ tə mi, əˈweɪ frɒm 'ɔɪ lə riæləti!' 'nɛvərlænd ɪz hoʊm fɔr lɒst bɔɪs laɪg mi, ænd lɒst bɔɪs laɪg mi ɑ fri]
Participant 3	[aɪ əm ə lɒs bɔɪ frʌm nɛvəlænd, juʃʊəli hæŋɪŋ aʊt wɪð pitə pʌn. ænd wɛn wir bɔːd, wɛl pleɪ ɪn də wʊdz, ɔweɪz ɒn də rʌn frʌm kæptən hʊk. 'rʌn, rʌn, lɒs bɔɪ!' deɪ seɪ tʊ mi, 'əˈweɪ frʌm 'ɔɪ əf riæləti!' nɛvəlænd ɪz hoʊm fɔr lɒs bɔɪs laɪk mi, ænd lɒs bɔɪs laɪk mi ɑr fri]	[aɪ əm ə lɒs bɔɪ frʌm nɛvəlænd, juːʒəli hæŋɪŋ aʊt wɪf pitə pʌn. ænd wɛn wir bɔːd, wɛ pleɪ ɪn də wʊdz, ɔweɪz ɒn də rʌn frʌm kæptən hʊk. 'rʌn, rʌn, lɒs bɔɪ!' deɪ seɪ tə mi, 'əˈweɪ frʌm 'ɔɪ əf riæləti!' nɛvəlænd ɪz hoʊm fɔr lɒs bɔɪs laɪk mi, ænd lɒs bɔɪs laɪk mi ɑr fri]
Participant 4	[aɪ æm ə lɒs bɔɪ frʌm nɛfərlænd, juzʊəli ˈhægɪŋ aʊt wɪð pitər pæn. ænd wɛn wir bɒd, wɛl pleɪ ɪn də wʊdz, ɔlweɪz ɒn də rʌn frʌm kæptən hʊk. 'rʌn, rʌn, lɒs bɔɪ!' deɪ seɪ tə mi, əˈweɪ frʌm 'ɔɪ əf riæləti!' nɛvəlænd ɪz hoʊm fɔr lɒs bɔɪs laɪk mi, ænd lɒs bɔɪs laɪg mi ɑ fri]	[aɪ æm ə lɒs bɔɪ frʌm nɛvərlænd, jusəli ˈhægɪŋ aʊt wɪf pitə pæn. ænd wɛn wir bɒd, wɛ pleɪ ɪn də wʊdz, ɔlweɪz ɒn də rʌn frʌm kæptən hʊk. 'rʌn, rʌn, lɒs bɔɪ!' deɪ seɪ tə mi, əˈweɪ frʌm 'ɔɪ ləf riæləti!' nɛvəlænd ɪz hoʊm fɔr lɒs bɔɪs laɪg mi, ænd lɒs bɔɪs laɪg mi ɑ fri]
Participant 5	[aɪ æm ə lɑst bɔɪ frʌm nɛvəlænd, juzʊəli ˈhæŋɪŋ aʊt wɪθ ˈpitər pæn. ænd wɛn wir bɒd, wɛl pleɪ ɪn də wʊdz, ˈɔweɪz ɒn də rʌn frʌm ˈkæptən hʊk. 'rʌn, rʌn, lɑst bɔɪ!' deɪ seɪ tə mi, 'əˈweɪ frʌm 'ɔɪ əv riˈæləti!' 'nɛvərlænd ɪz hoʊm fɔr lɑst bɔɪs laɪk mi, ænd lɑst bɔɪs laɪk mi ɑr fri]	[aɪ æm ə lɒs bɔɪ frʌm nɛvərlænd, juzli ˈhæŋɪŋ aʊt wɪθ ˈpitə pæn. ænd wɛn wir bɔːd, wɛ pleɪ ɪn də wʊdz, ˈɔweɪz ɒn də rʌn frʌm ˈkæptən hʊk. 'rʌn, rʌn, lɑs bɔɪ!' deɪ seɪ tə mi, 'əˈweɪ frʌm 'ɔɪ ləv riˈæləti!' 'nɛvərlænd ɪz hoʊm fɔr lɑst bɔɪs laɪk mi, ænd lɑst bɔɪs laɪk mi ɑr fri]
Participant 6	[aɪ æm ə lɒs bɔɪ frʌm nɛvəlænd, juzʊəli hæŋɪŋ aʊt wɪð pitə pæn. ænd wɛn wirə bɔrd, wɛl pleɪ ɪn də wʊdz, ɔweɪz ɒn də rʌn frʌm kæptən hʊk. 'rʌn, rʌn, lɒs bɔɪ!' deɪ seɪ tə mi, 'əweɪ frʌm 'ɔɪ əv riæləti!' nɛvərlænd ɪz hoʊm fɔr lɒs bɔɪz laɪk mi, ænd lɒs bɔɪz laɪk mi ɑr fri]	[aɪ æm ə lɒs bɔɪ frʌm nɛvəlænd, jusli hæŋɪŋ aʊt wɪf pitə pæn. ænd wɛn wirə bɔrd, wɛ pleɪ ɪn də wʊdz, ɔweɪz ɒn də rʌn frʌm kæptən hʊk. 'rʌn, rʌn, lɒs bɔɪ!' deɪ seɪ tə mi, 'əweɪ frʌm 'ɔː əf riæləti!' nɛvərlænd ɪs hoʊm fɔr lɒs bɔɪs laɪg mi, ænd lɒs bɔɪs laɪg mi ɑ fri]
Participant 7	[aɪ æm ə lɒs bɔɪ frɒm nɛvərlænd, juʃʊəli hæŋɪŋ aʊt wɪθ pitər pæn. ænd wɛn wir bɔrd, wɛl pleɪ ɪn də	[aɪ æm ə lɒs bɔɪ frɒm nɛvəlænd, juzəli hæŋɪŋ aʊt wɪθ pitə pæn. ænd wɛn wir bɔrd, wɛ pleɪ ɪn də wʊdz,

	wʊdz, ˈɔweɪz ɒn ꞁɛ ɹʌn frɒm kæptən hʊk. ˈɹʌn, ɹʌn, lɒs bɔɪ!' deɪ seɪ tə mi, əˈweɪ frɒm ˈɔ əv ɹiæləti!' nɛvərlænd ɪz hoʊm fɔr lɒs bɔɪs laɪk mi, ænd lɒs bɔɪs laɪg mi ɑ fri]	ˈɔweɪz ɒn ꞁə ɹʌn frɒm kæptən hʊk. ˈɹʌn, ɹʌn, lɒs bɔɪ!' deɪ seɪ tə mi, əˈweɪ frɒm ˈɔ ləv ɹiæləti!' nɛvərlænd ɪz hoʊm fɔr lɒs bɔɪs laɪg mi, ænd lɒs bɔɪs laɪg mi ɑ fri]
Participant 8	[aɪ æm ə lɒs bɔɪ frʌm nɛvərlænd, jusʊəli hæŋɪŋ aʊt wɪθ pitər pʌn. ænd wɛn wɪr bɔd, wɛl pleɪ ɪn ꞁə wʊdz, ɔweɪz ɒn ꞁə ɹʌn frʌm kæptən hʊk. ˈɹʌn, ɹʌn, lɒs bɔɪ!' deɪ seɪ tə mi, əˈweɪ frʌm ɔl əv ɹiæləti!' nɛvərlænd ɪz hoʊm fɔr lɒs bɔɪs laɪk mi, ænd lɒs bɔɪs laɪg mi ɑr fri]	[aɪ æm ə lɒs bɔɪ frʌm nɛvərlænd, juːʒli hæŋɪŋ aʊt wɪf pitər pʌn. ænd wɛn wɪr bɔd, wɛ pleɪ ɪn ꞁə wʊdz, ɔweɪz ɒn ꞁə ɹʌn frʌm kæptən hʊk. ˈɹʌn, ɹʌn, lɒs bɔɪ!' deɪ seɪ tə mi, əˈweɪ frʌm ɔl əv ɹiæləti!' nɛvərlænd ɪz hoʊm fɔr lɒs bɔɪs laɪg mi, ænd lɒs bɔɪs laɪg mi ɑr fri]

Semi-Structured Interview Responses

Note: Interviews were carried out in Chinese. Responses have been translated into English for analysis purpose.

1. "Were you familiar with the songs used for the study?"

Participant 1	"Not really, I don't really know a lot of the English songs."
Participant 2	"I only heard of some of the songs through video, I usually listen to more Chinese songs."
Participant 3	"I've heard of them before, but never repeatedly like this."
Participant 4	"I know the songs, they are quite popular. But I did not know the lyrics."
Participant 5	"I heard of them once or twice on radio, I don't listen to English songs much."
Participant 6	"Of course. I've heard them many times, they are all very popular"
Participant 7	"I've heard of them before, but they are not my type of music."
Participant 8	"Yes, but I usually listen to Chinese songs more."

2. "How do you feel about your overall pronunciation skills now compared to before the study?"

Participant 1	"I believe my pronunciation has improved slightly, but I still need more practice to speak confidentally."
Participant 2	"Regarding my pronunciation skills, I have some minor improvements, but I haven't reached the level I desire."
Participant 3	"I think it has improved slightly. Some words I don't know how to pronounce I know now."

Participant 4	"I feel like my pronunciation has improved compared to before. A lot of words I don't know how to pronounce before I learnt from the songs, which makes me more confident"
Participant 5	"If for the words in the test, I think I have improved. If it's pronunciation in general, still need time for improvement."
Participant 6	"It's okay, I guess. Still have room for improvement. Songs helped aa bit."
Participant 7	"I don't know if it's an improvement or not. A lot of words that I was taught to pronounce in a certain way by my teacher is not the same as the song. I don't know who to trust."
Participant 8	"I feel like I improved slightly, but some words still confused because of the way singers sing."

3. "What are some of the challenges you encountered?"

Participant 1	"I think my biggest challenge is sounds that twists and turns. Like words that have "r", sometimes need to pronounce it, sometimes no need. I don't know if I'm pronouncing it correctly also, I need to listen carefully to the song because there's no teacher to tell me whether it I correct or wrong. I can only guess."
Participant 2	"I don't know when to stress and when not to stress. It's hard to understand. I haven't learned it at all before, so I don't know what to do. Songs don't help me learn this at all. But for sounds it's still okay."
Participant 3	"I had a lot of difficulty dealing with words that have letters like "k," "c," or "r." It makes pronunciation very challenging for me. Sometimes they are together like in "crinkle" and "secrets." In chinese we don't have this situation, so it's hard to know how to pronounce."
Participant 4	"I feel like pronunciation in English generally is confusing. Like the Instagram reels where they joke about one letter having

	different sounds, I face that a lot. Like when should "a" be pronounced as /ɑ/ or /e/. I face this issue also when doing the test. Have to listen to the songs a lot to tell a difference."
Participant 5	"I think the most difficult part is the spelling of English word being very confusing. Some words have "r" but no need to say the "r" out when reading. But other words still need "r" sound. Like the word "usually" has only "s", not "sh", but is pronounced as /ːʒ/. Sometimes the spelling has "t" but the song doesn't have the sound "t" pronounced. It's like "what do you want?" The spelling doesn't even align with the correct pronunciation. It's like they are messing with me."
Participant 6	"If I were to just focus on one aspect, like the sounds, rhythm, fluency, individually, I'm fine. But it's hard for me to focus on every single aspect at once. If just sound and fluency, it's fine. But if need everything at once, I need more time to think."
Participant 7	"My most difficult challenge after listening to the songs is that I will try and sing the song out instead of reading it normally. Because I listen to it often, the rhythm is stuck in my head. Like when reading the lyrics from "Lost Boy," my brain keeps playing the song. So when I read, I untentionally start pronouncing it same as the rhythm of the song."
Participant 8	"I did not even know about stress and had to look it up. No one taught me that before. Even in presentation I don't stress. But I realize the songs you gave doesn't teach the stress because of the melody. So hard to know when to stress of not. If want to learn stress rap would be better."

4. "Did you discover any common pronunciation mistakes you have been making before the study?"

Participant 1	"Yeah. Before this study, I keep pronouncing the "th" from "with" as [wɪs], now I know it's pronounced as [wɪf]. I feel like learning from songs actually helped me to sing English better."
Participant 2	"Yes, I found out that I tend to pronounce the /r/ sound for a lot of words because I thought it is needed, but then I realise the song doesn't have it. So I stopped pronouncing the /r/ sound."
Participant 3	"Yes, I don't remember the specific mistakes but I noticed my pronunciation is very different when I hear my recording back and listen to the song. Then I will try to find the difference and copy the sounds are pronounced in the song. But I remember it helped me to learn a lot of sounds."
Participant 4	"I noticed that I pronounced a lot of words wrongly. Like the word "to," in the songs is pronounced as /tə/. "Just" no need to pronounce the /t/ sound. "Never" also not /nɛfɛ/ but /nɛvɛ/."
Participant 5	"I think the most common mistake I repeatedly make is when pronouncing words that has the letter "th" in front, like "with," which I keep pronouncing the end with /f/. The songs only doesn't help because the music is very distracting. I actually went to another youtube video to learn the pronounciation of /θ/. So I think songs can work but still need teacher to give proper guidance."
Participant 6	"I think using the songs helped me to improve my pronunciation, but I don't know the exact the mistakes, I just copy what I hear."
Participant 7	"I noticed differences when I listen to my voice and compare it to the song. But I am not sure if it's mistakes or not. My teacher back then keeps telling me to focus on /r/ sound, but in the singers in the song leave out the /r/ sound."
Participant 8	"I found out my way of speaking is very different from the singers. I would try to pronounce all the sounds correctly, so I noticed that I would stop a bit when pronouncing the next word.

	But the singers keep going and connect the sounds together. I tried to copy that but I need more time to improve."

5. "Is there anything you particularly like or dislike regarding applying such method for pronunciation improvement?"

Participant 1	"The songs are fun at first, because I get to listen to music while I learn. But when on the third week, it got a bit boring because it's the same songs every time."
Participant 2	"I like it because it's very new to me. I love listening to songs so the thought of combining music with learning is nice."
Participant 3	"I just noticed I've been doing this for Chinese songs also, when singing the songs, I actually learned a lot of Chinese pronunciation. Doing it for English is quite interesting for me because it's very different from learning Chinese pronunciation. Maybe because I rarely listen to English songs, so I feel like it's more challenging."
Participant 4	"It is fun at first to listen to songs and also learn, but I prefer faster songs. Slow songs are a bit boring to me."
Participant 5	"I think this method is quite good because it doesn't feel like studying, it helps me to relax, but my English is not that good so sometimes it's hard for me to understand the lyrics. I would enjoy it more if I knew what the lyrics is about."
Participant 6	"I feel like it's quite fun. By paying attention to the lyrics, I start to notice the skills singers use to sing and I try to copy that, at the same time it also helps me improve my pronunciation. So it's pretty good."
Participant 7	"I like the idea to combine hobby with learning, but the singers' pronunciation sometimes is a bit weird and confuses me."
Participant 8	"This method is quite special, I think it's fun. Because I find learning language to be boring, but it's different when learning through music. But when learning I need to pause and replay a

	lot just to learn specific sounds, sometimes I just want to listen to the entire thing without interruption."

6. "How willing are you to continue using song lyrics as a learning strategy for pronunciation in the future?"

Participant 1	*I might continue using it, but I hope there will be more different song choices, not the same ones every time.*
Participant 2	I don't mind using it if the songs also help me to tackle stress and intonation.
Participant 3	Since I'm already using this method for Chinese songs, I don't mind using it for English songs, I think it will be useful.
Participant 4	I'm willing to continue using this technique, but I would prefer to choose English songs myself. Although I personally like these songs, I find the pace of the songs a bit slow.
Participant 5	I'm okay with using this method if there's a teacher also guiding as well, so I can make sure I know whether what I'm copying from the singers are correct.
Participant 6	I think this method is great because it helped me effectively engage in various songs, trying out different methods to mimic the singers' voices.
Participant 7	I think using song lyrics to learn pronunciation is okay, but if there are other more effective methods, I would consider them.
Participant 8	I feel like it depends on the person, if you have good listening skills, it would be good. But for me, my English skills is limited, so I need time to process what I heard, if the song is slow and simple, I will use it. But if it is fast, it's not suitable for me.

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