

*Language aspires to music***ENGLISH RESTRUCTURING AND A USE OF MUSIC
IN TEACHING ENGLISH PRONUNCIATION**

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Kim, Key-Seop(2000). English Restructuring and A Use of Music in Teaching English Pronunciation. JSEP 2000 vol.1 This study has two-fold aims: one is to clarify the restructuring of English in utterance, and the other is to relate it to teaching English pronunciation for listening and speaking with a use of music and song by suggesting a model of 10-15 minute pronunciation class syllabus for every period in class. Generally, English utterances are restructured by stress-timed rhythm, irrespective of syntactic boundaries. So the rhythmic units are arranged in isochronous groups, of which the making is to attach clitic(s) to a host or head often leftwards and sometimes rightwards, which results in linking, contraction, reduction, sound change and rhythm adjustment in utterance, just as in music and song. With English restructuring focused on, a model of English pronunciation class syllabus is proposed to be put forward in class for every period of a lesson or unit. It tries to relate the focused factor(s) in pronunciation to the integrated, with teaching techniques and music made use of.

1. Opening

English restructuring has been argued for and referred to as an offspring of the stress-timed rhythm in English since 1990 from the view-point of the post-lexical phonology. The stress-timed beat requires isochronism in English utterance and is applied directly and underlyingly to the beats of measures, phrasings and periods of scores. It is the reason for the indispensability and necessity of teachers' use of music in teaching English pronunciation, not only for students' likes for, and interest in, music and song, but for English class itself. Briefly, teaching English pronunciation with music and song is one of the best and desirable ways to make students maintain

their interest in learning English, not for song's sake, but for pronunciation's sake, or for their getting accustomed to its rhythm.

And the foci of English restructuring are: first, how to link clitics to host or head as well as to nuclei of a 'tonal unit'; second, how to adjust the rhythm similarly to the utterance and to the music; third, how to make use of such related pronunciation as linking, contraction, reduction, and sound change.

Real pronunciations in dialogues and the problems are all concerned with teaching in class, which needs a pronunciation class syllabus. And to set up one, teachers should equip themselves with a knowledge and ability to have a good command of casual pronunciations in terms of the view-point of phonetics or post-lexical phonology, especially such phenomena as linking, contraction, reduction, and even sound change. All these have something to do with casual and natural pronunciations, which forces students to face more serious problems in listening comprehension than any other obstacle to get over from the view-point of listening comprehension strategy.

Accordingly, this study has two-fold aims: one is to clarify the restructuring of English in listening and speaking, and the other is to relate it to teaching English pronunciation for listening and speaking with a use of music and song based on a model of 10-15 minute pronunciation class syllabus for every period in class.

The materials are limited to the tapes of students' texts in casual speech and to the words of English songs. The restructuring is not limited within the concept of Nespor & Vogel's (1986), but extended below the level of clitic group by Giegerich (1992), Spencer (1996), Park (1996), and others.

As for the use of music and song, the teaching way for students' interest sake by Murphey (1998) and others is quite different from what I would like to approach in teaching English pronunciation. Mine is deeply related with stress-timed rhythm and connected speech which result in linking, contraction, reduction, sound change, and so on. It tries to combine the stress-timed rhythm and its results with beat assignment in music.

2. Listening and Speaking Problems

Communication needs the speaker-hearer's reciprocal understanding of the topic, the vocabulary and the pronunciation they share and use in their talk. Above all, students should get familiar with English stress-timed rhythm, as it is quite different from that of Korean in forming the rhythmic pattern.

2.1. listening & speaking problems

According to a survey for 133 Korean students as to the contents of their listening problems, understanding of the topic and of the vocabulary and grasping the pronunciation between speaker and hearer prove to be the most problematic. The intermediate students show wrong answers of the proportion by 43%, 31%, 33%, respectively, for the above factors, while the advanced show by 32%, 44%, and 49%, respectively, for the same factors to get over('the intermediate' and 'the advanced' are decided by the teachers in charge).

In a survey for 51 English teachers(22 in elementary, 18 in middle, and 11 in high school) as to their listening problems, their wrong answers about the topic, the vocabulary, and the pronunciation show the proportion of wrong answers, respectively, by 49.9%, 41.2%, and 60.8%. First of all, the problem from the pronunciation appears higher than that from the topic or from the vocabulary to all teachers, regardless of their school level.

<Table 1> Check of English Teachers' Listening Problems

school level	teachers	Middle School			High School			sum / average			ref.
		T	W	P	T	W	P	T/%	W/%	P/%	
Elementary	22	11	10	13	14	11	17	13/59.1	11/50.0	15/68.2	T: Topic W: Words P: Pronunciation
Middle	18	4	3	8	10	7	10	7/31.2	5/27.8	9/50.0	
High	11	3	5	7	6	3	7	5/45.5	5/45.5	7/63.6	
average	51	36.0	35.2	68.4	58.8	41.2	66.7	25/49.9	21/41.2	31/60.8	

This survey says that the previous understanding of the topic and knowing of the vocabulary put much effect alike for listening comprehension. However, pronunciation problem proves to be the most serious. The teachers' grasping of the pronunciation touches the bottom among the problems.

2.2 factors from the pronunciation problems

And then what factors of pronunciations in English make teachers feel problematic? The following statistics shows what factors of the pronunciation problems are decided to be the most problematic to teachers.

<Table 2> Survey of Pronunciation Factors by English Teachers' Listening Problems

school level	teachers	Pronunciation Factors in Listening Problems								reference
		rhythm, linking		reduction, contraction		phonetical, phonological		segmentals, Koreanized		checking materials
Elementary	22	7	31.2	4	18.1	4	18.1	7	33.6	texts for Elem. school TEPS for secondary
Middle	18	6	33.3	8	44.4	4	22.2	1	2.2	
High	11	6	54.5	3	27.3	2	19.2	0	0	
sum /avrg.	51	19	37.3	15	29.4	10	19.6	8	15.7	

According to the survey of the pronunciation factors by English teachers' listening, teachers are believed to feel that the first problem is rhythm, the second, reduction, the third, phonetical and phonological phenomena and the fourth, segmentals, and resyllabification. Each factor from the first to the fourth, respectively, shows no less than 37.3%, 29.4%, 19.6%, and 15.7% wrong answers for the given questions. Teachers think rhythm and reduction are the first objects to get over. Generally, rhythm and reduction are the most problematic to understand in fast speech but in fact, they prove themselves not to get exposed to casual speech, just as we expect them to.

3. Restructuring by Stress-timed Rhythm in Utterance and Words

Nespor and Vogel (1986) have already insisted, from the view-point of Prosodic Hierarchy, that intonation phrase and utterance unit be restructured in utterance. However, I would like to include all levels of the phonological domain, even segmental and moraic level below the syllable domain. In English poetry we could find many restructured relics in line alignment, especially in the end-rhyme (Kim: 1994, 1995). Anthony Cronin (1989), Gerald Manley Hopkins (1858), and sonneteers as well since 16 century, show the evidence of restructuring in utterance, by aligning at the end of lines with sounds even if they are divided into two syllables, one of

3.3. the stress-to-beat principle

The proportion of correspondence of stresses to large or small beats (stressed syllables but not assigned large B) and offbeats proves to be very high in song words and measures of the musical scores, and in utterance as well. In Table 4, my survey about and analysis into 171 songs of various types shows: 1) 84.6 % of stresses agree with Beats and beats, while 24.2% disagrees with weak syllables as offbeats, and 2) the latter disagreement is due to the change of Beats or beats based on Monosyllabic Word Constraint (henceforth: MWC). In utterance, NSR and other triggers, such as emphasis, contrast, rhythmic adjustment of stresses and so on, compel speakers, composers or poets to correspond stresses to feet either in rhythmic units of lines or in tonal units.

<Table 4> Proportion of Stresses to Beats, beats, offbeats in songs (Kim, 1999)

Song Types	sum	σ	note	ratio	S - Beat		W - Beat		S - offbeat		reference
					sum	ratio	sum	ratio	sum	ratio	
nursery rhymes	43	1598	1741	91.8	625	89.9	71	10.1	329	34.9	all songs in 3 Wee Sing volumns.
lullabies	18	593	637	93.1	266	88.7	34	11.3	51	16.4	
wee sing	24	777	779	99.7	280	85.9	46	14.1	98	25.9	
famous songs	11	1122	1262	89.0	461	80.0	116	17.5	98	25.9	songs in 1000 Favorite Songs
hymns	7	668	698	95.7	357	84.2	67	15.8	63	17.6	
folk songs	30	2087	2260	87.8	780	83.5	155	16.6	233	23.0	
camp game songs	38	2060	2168	95.0	848	84.3	155	15.5	285	25.2	
sum	171	8905	9545	93.8	3617	84.6	644	15.4	1157	24.2	stressless Beats included

* notes and syllables in incomplete measures are not counted(all matched), nor counted if a note carries more than one syllable (6 cases among 171)

According to the above statistics we tentatively decide the stress-to-beat principle. The types of beats and offbeats are same both in utterance and in song as follows:

- i. beat types: a) syllable level b) word level c) mixed level
- ii. offbeat types: a) syllable level b) word level c) mixed level

Both beat and offbeat types in English are formed based on the stress-to-beat principle in utterance and in music and song as given in examples below:

1) Beat types

- a) syllable level: ① 1 stressed syllable: *all my troubles, over, foolish*, ② 1 stressless syllable: *suddenly, while the time away(part), happened*: (included in pause). ③ 1 stressed syllable+1 stressless syllable: *Yesterday, suddenly*
- b) word level: ④ 1 mono-syllabic word: *far away*, ⑤ 1 mono-syllabic word: *I believe in yesterday, why she had to go*, ⑥ 2 mono-syllabic words: *something wrong: now I, long for, Now it*
- c) mixed: ⑦ 1 mono-syllabic word+1 stressless syllable: *hide away, I believe*, ⑧ 1 stressed syllable+1 mono-syllabic word: *believe in yesterday*, ⑨ 2 stressed mono-syllabic words+stressless syllables: *[Liz came to] meet me*.

2) offbeat types

- a) syllable level: ① 1 stressed syllable: *something*, ② 1 stressless syllable: *yesterday, believe(*), away(*)*, ③ 2 stressless syllables: *vic-[tory], [going], A-[sia]*
- b) word level: ④ 1 mono-syllabic word: *Oh, in, to*, ⑤ 1 multi-syllabic word: *such, an easy, shadow hanging*, ⑥ 2 mono-syllabic words: *Now I, Love was*
- c) mixed level: ⑦ 1 mono-syllabic word+1 stressless syllable: *[I be-][lieve]* ⑧ 1 stressed syllable+1 mono-syllabic word: *[Mary/ came to re-][port to me]*, ⑨ 2 syllables stressed and stressless+monosyllabic word(s): *[came to] [visit it]*

All the rhythm types in English are formed based on the stress-to-beat principle both in utterance and in music.

3.4. rhythm types and speed in a pop song

Both rhythm types and speed are to be considered for students. For example, 1) 'even rhythm' ('writer': two grids for each beat) more often appears for beginners, 2) 'even rhythm' and 'dotted rhythm' ('their won') three grid grids for a beat and one grid for an offbeat) for beginners and intermediates, and 3) 'scotch rhythm' ('colors': only one grid for a beat and three grids for an offbeat) with other types of rhythm for the advanced.

Then how above rhythm types are cooperated in scores can we find in relation to

beats in songs in the following popsong, 'Yesterday':

1) rhythmic arrangement by dotted rhythm for stresses and beats in song

The beats to stresses are complicated in scores; however, the arrangement are reasonable as seen below. Moras here play a great role on the distribution of stresses and syllables to the size of beats and musical notes.

a) beats mixed with dotted and scotch rhythm in measures

Any time you want to| be right here|^ just imagine me and |all this will appear|
 B o b- o | B o bo |(B) o b- o |B o bo |
you can keep-this moment all your life|-forever near|^a dream worth |keep-ing||
 B o b o - |-B o b o - |-Bo b - o |B obo||

b) beat and pause duration (.25=♪, .5=♪, 1=♪, 1.5=♪, 2=♪, 3=♪)

Even a very small size of a note may well be said to relate the length of syllables whether they are contracted and reduced.

Any time you want to/ be right here / ^ just imagine me and /all this will appear/
.25.25 .25 .25 1.5 .5 1 .5.5 2 (1) .25.25.25.25 1.5 .5 .5 .5 .5 .5 2
you can keep-this mo-ment all your life/- forever near/-^ a dream worth/keep-ing//
.5 .25. 25 .5 .25.25 .5 .25.25 .5.25 .25 1.5 .5 .5 1 .5 2(.25).25.5 .5 .5 3

2) rhythmic adjustment of stresses and beats

Lexical stresses (LS) are transformed into various beats: B, b, and o by Rhythm Adjustment or Eurhythm (RA). Moras (μ) are resolved in the rhythm as B's, b's, and o's. Contractions (Con) and reductions (Red) occur for the rhythm, and show the nature of beats in the following chant by forming even, dotted, and sometimes scotch rhythm.

i. Any time you want to/ be right here/ ^ just imagine me and /all this will appear/
 LS: sw s w s w w s s s w s w s w s s w w s
 NSR: sw w w s w w s S s w s w s w s w w w s
 RA: Sw w w S w s w S S w s w w w S w s w S
 mora: μ μ μ μ μ μ μ μ μ μ μ μ μ μ μ μ μ
 | \ | \ | | | | / | / | | | \ | \ | | | | | /
 Anytimeyou wantto be right here justimaginemeand allthiswilla-pear
 Cont: sws w sw sw s sw swww s www s
 Red: s w w s w s w s w s
 chant: b o b o b o b o b o b

	ii. you can keep- this /moment all your life/- forever near/-a dream worth/ keeping																				
LS:	w	w	s	s	s	w	s	w	s	ws	w	w	s	s	s	w					
NSR:	w	w	s	w	s	w	w	w	S	ws	w	w	s	w	S	w					
RA:	S	w	s	w	S	w	s	w	S _(ww)	wSw	w	w	s	w	S	w					
mora:	μ	μ	μ	μ	μ	μ	μ	μ	μ	μ	μ	μ	μ	μ	μ	μ					
		/\	\	\	/	/\	/\	/			/	/	/	/							
	<u>youcankeepthis</u>				<u>momentallyour</u>				<u>lifefor-</u>		<u>everneara</u>		dreamworth		keeping						
Cont.:	s	w	s	w	sw	s	w	s	w	s	w	w	w	s	w	s	w				
Red.:	s	w			s	w			s	w				s	w			s	w		
chant:	B				b				B					b				B			

When chants made use of with the above, part(s) of the phrase composed of [sw] can be transformed into only [s] or [w]. And in turn, each resolved beat can be transferred to one B, one b, and one o. However, the duration of beats proves to be different by the allotment of moras of each syllable or word. Here come out various types of rhythm such as even, dotted and scotch.

Above example shows us the underlined syllable(s), word(s) are resolved in utterance and in music. These resolved, or cliticized, mainly encliticized parts of a word or words result from the very restructuring by English stress-timed rhythm. However, the fact that function word, or clitics, and even stressless syllables could get Beats or beats should prove to be reasonable.

3) Phonetical aspects in chant or in words

What is most remarkable and noticeable is what occur with the words phrases restructured in utterance. As seen in above pop song words, time' is resolved to 'Any' as a clitic, 'you' to 'Any time'. Besides, we are sure expect many clitics to be encliticized, for example, 'right' to 'be', 'im-' to 'just', and 'and' to 'me', 'this' to 'all', 'a-' to 'will',... And what phenomena supposed to take place are Resolution(or Cliticization), Linking, Flapping, Aspiration, and Secondary Articulation, and so on.

4. A Use of Music in Teaching English Pronunciation

First of all, suppose that the song words are in utterance. And then, try to put nuclear stresses in large beats in a phrasing or period. Compare B's, b's and o's with stressed or stressless syllables or feet. And also compare stressed or stressless syllables

or feet with B's, b's, and o's adjusted by Rhythm Rule. We can even in detail check the arrangements of even, dotted and scotch rhythms by Beat and beat assignment by NSR, and can count B's and b's by stressed syllables or feet, and can measure multisyllabic stressless syllables which naturally put into o's and monosyllables either as beat or offbeat. The following is a type of preparation check table:

<Table 5> Correspondence Proportion of Stresses in Utterance to beats in Song Words

line No.	average (%)		agreement & disagreement of stresses in utterance to beats in words																
			agreement								disagreement								
	① Nuclear Stress				② [+str]		③ [-str]		① NS		② [+str]		③ [-str]						
	① Beat	② beat	σ words		① off	② off	③ B	④ b											
agr b/o	dgr o	③Ln	④Sh	③Ln	④Sh	⑤B	⑥b	⑦σ	⑧o	⑨b	σ	w	σ	w	σ	w			
1	100/80	0/0	12	4	9	9	16	24	16	6	6	0	0	0	8	0	0	0	0
ref.			* disagreements allowed by RR (Eurythmy) in words or pause in music																
			*Ln: long, Sh: short, σ: syllable, w: word, NS: Nuclear Stress																

The high proportion of the agreement of stresses in utterance with that of Beats, beats and offbeats in words of scores means that the rhythm in utterance can be easily transformed into the musical rhythm. To be brief, the higher is the proportion of the agreement in utterance with in scores, the easier is the rhythm for students to acquire.

4.1. a check of students' favorite songs

The following check shows the evidence for 1st graders. However, songs 2nd and 3rd graders like seem to have different significance.

<Table 6> Students' Favorite Songs by preference degree

1st graders		2nd graders		3rd graders		ref.
1	Twinkle Twinkle Little star	1	Kiss me	1	Good bye	
2	Row your boat	2	My heart will go on	2	My heart will go on	
3	Indian boy	3	Yesterday	3	How deep is your love	
4	Are you sleeping?	4	Good bye	4	Kiss me	
5	ABC Song	5	Butterfly	5	As long as you love me	
6	Hello, Hello	6	How deep is your love	6	Big big world	
7	Good morning to you	7	Power of love	7	Moon river	
8	Happy Birthday	8	I'll be there	8	Lover's concerto	

This raises another problems such as students' interest and likings. Their interest and likings are likely to comprise their deep aspiration to feel into love for musical detail and emotional growth. So disagreement with rhythmic naturalness but musical elaborate addition in song words and scores needs to be added in their favorite songs. What is hopeful and desirable is for learners of English to make use of linking, reduction, sound change, and restructurings by stress-timed rhythm covering all English phonetical and phonological phenomena in English, beginning with the loan word which are Koreanized mispronunciation based on the resyllabification of English words into Korean, as a 'phonological sieve'.

4.2. students' likes and dislikes for teaching techniques

Here is a survey for students' likes and dislikes for teaching techniques concerned with a solution to the pronunciation problems from the stress-timed rhythm. It shows how many students of all levels of school like and dislike, according to their age and level, 'chants', 'chants with songs', 'songs', 'songs with games', and 'poems with songs', which are all related with music.

<Table 7> students' interest in and like for music

Technique	/ student			chant			chant+song			song			song+game			song+poem			
	sum	L	I	H	L	I	H	L	I	H	L	I	H	L	I	H	L	I	H
Elemn.	45	4	17	24	4	17	11	4	17	24	3	11	22	4	17	24	0	5	11
Middl.	46	11	16	19	1	4	2	11	16	11	7	8	9	11	15	18	8	6	11
High	42	9	11	22	0	5	6	9	11	16	7	11	18	9	10	20	2	8	17
sum	133	24	44	65	5	26	19	24	44	51	17	30	49	24	42	62	10	19	39
avrag.	%	100	100	100	4	59	29	100	100	80	71	68	75	100	95	95	4	43	60

Table 7 shows the types of techniques students like in class. Obviously, they are likely to prefer types of techniques concerned with music.

4.3. a model of integrated and focused pronunciation syllabus

All taken into consideration, we can get a rough conclusion as to what type of pronunciation class syllabus non-native teachers of English and students need in class. The syllabus should be one conceiving the following gists and essence in itself: 1) *individual (focussed) or integrated pronunciations?* 2) *for normal or casual speech?*

The survey of problematic pronunciations for the levels of learners and relations of factors in pronunciation gives a ground for setting up a syllabus model like Figure 1:

	communicative area & major problems	
structural area language forms	s e g m e n t a l s	
	s u p r a s e g m e n t a l s	
	l i n k i n g s l i n k i n g s l i n k i n g s	<i>the advanced</i>
	c o n t r a c t i o n s c o n t r a c t i o n s c o n t r a c t i o n s	
	<i>beginners</i> i n t e r m e d i a t e s r e d u c t i o n s	
	s t r e s s, r h y t h m, i n t o n a t i o n,	
	r h y t h m, i n t o n a t i o n	
	i n t o n a t i o n s l u r r i n g	
	formative factors, function, discourse and restructuring factors	

<Figure 1> A Model of Integrated and Focused Pronunciation Syllabus

This figure suggests the necessity of combining integrated with individual or focused teaching in pronunciation. Segmentals, linking, contraction,...range from the beginners to the intermediate, suprasegmentals from the beginner to the advanced, while reduction from the intermediate to the advanced,...and so on.

For the beginners, segmentals are put more emphases on, but less for the intermediate and almost little for the advanced. Rhythm is put more and reduction begins to be taught for the intermediate, and still more for the advanced, while already acquired factors are repeatedly given in hearing.

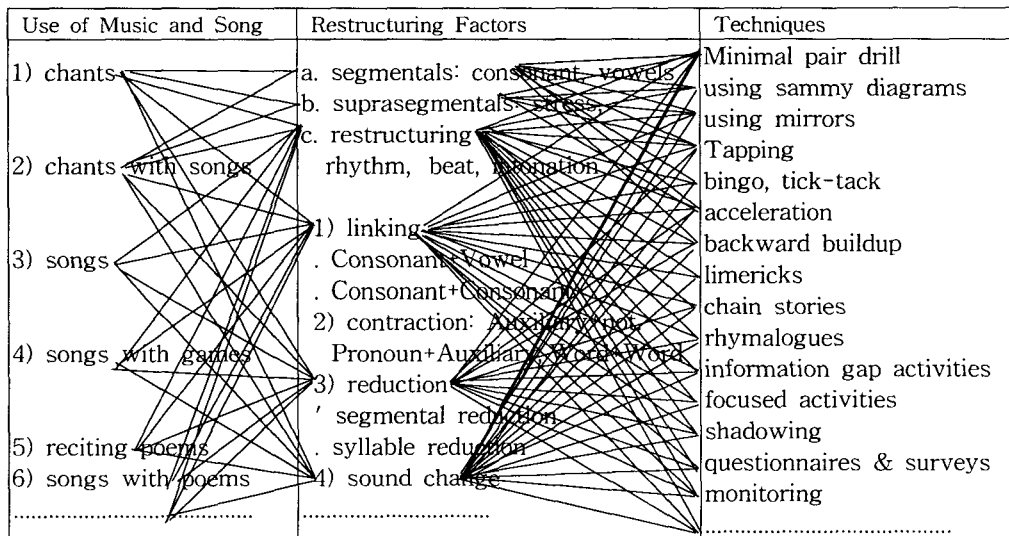
For the intermediate, most of the pronunciation factors are similarly given with data to listen to and pronounce. Especially, pronunciation drill concerned with linking, contractions, reductions, by English stress-timed rhythm needs more or less for the beginners and still more for the intermediate.

And the advanced need varieties of pronunciation drill in casual speech. Realistic restructurings in English occur in casual speech which Korean students are hard to catch in pronunciation. English stress-timed rhythm with subsequent phonetical phenomena should be got over in this step. As in Figure 1, the higher the step grows, the more suprasegmental the structure is concerned with and the more casual pronunciation the utterance will be made.

4.4. a model of interrelation of English restructuring into teaching techniques

What kinds of techniques should teachers use and cultivate? Here are some conventional techniques: to discriminate consonants and vowels can be used *Information gap activities, Matching exercises, and Fluency square activities* as one of the easiest techniques suitable for the beginners. And for the intermediate and advanced are used *Chain stories, Questionnaires and surveys, Rhymalogues, Shadowing, and Focused activities. Monitoring, Limericks, etc.* All the techniques and others should be cultivated and developed to fit Korean students, their age, interest and level, to fulfill the contents of the unit. This is a starting point of student-oriented class in English pronunciation class.

Here could restructurings be related to music and to teaching techniques as given above. The degree of English restructuring, the level of music and song complexity, etc. all should be considered both to the techniques and to the phenomena, irrespective of phonetical, or phonological ones. Here I suggest a model of interrelation of English restructuring and teaching techniques.



<Figure2> interrelation of English restructuring into teaching techniques

These inter-relations might be made use of in setting up a pronunciation class syllabus in every period of a unit in a text, or a material which teachers rearrange or file in a variety of relationship for their own use in class. How do we decide the

effective techniques for individual factors of restructuring with a use of music?

4.5. procedures for making a use of music and song

Now what should teachers do and students act for their pronunciation drill? And for what pronunciation factors, in what order, and with what techniques should the class be led? Teachers should do the following in the relating of English restructuring to techniques of utilizing music and song:

1) rearranging the song words in lines and utterances: Suppose the song words to be realistic words in a dialogue.

2) reading the rhythm of song words as in a poem: suppose the words to be for a real poem and then try to read them in it, taking care of the meter.

3) checking 'linking, contraction, reduction, change' in connected speech: try to find segments changed into different phonemes linked in rhythmic units.

4) setting up an order of the steps to teaching English linking, contraction,...: try to find desirable steps for linking, reduction, and change of phonemes.

5) teaching students to check by listening to dialogues with linking,...: try to help students to monitor their own pronunciation comparing the native speaker's with their own according to the tape.

4.6. a model of 10-15 minute pronunciation class syllabus

For setting a model of pronunciation class syllabus, three aspects should be taken into considerations: the first is what focused factors are arranged, and in what order the factors should be put in the syllabus; the second is what activities are most desirable to set up for each factors, considering teacher's help and students activities according to their age, their level, their interest, and their liking. Lastly, and most importantly, how should we interrelate the first into the second, differently or similarly, according to the contents of the lesson or unit of the texts. Therefore, the sub-plan of the lesson or unit should be carefully planned, with the factors of English casual pronunciations, concerned with the subsequent pronunciations from English

restructuring. Needless to say, focussed factors of pronunciations should be put in order in the master plan.

A syllabus for 10 to 15 minutes is enough to teach teachers' intentional and intensive teaching. Here is 'a model of pronunciation class syllabus' during every period, inter-related by focused or individual but integrated factors with activities, especially combined with music and song, play and games, etc.

wk	focused factor(s)	integrated points	activities, techniques	aids
1	segmentals		chants	card
2	supra-segmentals		chants & song	CD o
3	secondary articulation	Resyllabification	demonstration	CD oo
4	aspiration		games & play	CD ooo
5	nasalization	Segmentals	group	CD x
6	voicing, devoicing		limericks	CD xx
7	palatalization	Suprasegmentals	pair	CD xxx
8	r-insertion		pair & group	diagram
9	nasal assimilation	Restructuring	play	disk x
10	vowel lengthening	linking	play & game	disk x
11	diphthong shortening	reduction	poems & song	disk xxx
12	flapping	contraction	reciting poems	OHP
13	reduction, deletion	sound change	song	sammy
14	prosody, resolution	stress & rhythm	song & game	tape
15	stress, rhythm	intonation	song & play	video a
16	stress, intonation		technique X	video b
17	intonation, tonal units		technique XX	video c
ref	focussed factor(s)	changable	addable	addable

<Figure 3> a model of 10-15 minute English pronunciation class syllabus

For focused factors, beginning with segmentals (1) as basis, suprasegmentals (2) as the second most important factors, or post-lexically phonological factors (3-13) as the third, for intermediates. Stress with rhythm as the last and imperative factors (14-17), for the advanced. For integrated factors 1 to 17 is one or part to be added, to the contents of the lesson or unit in a text, and to the period of a unit by a fixed sub-plan of the main teaching plan.

For activities and techniques, teachers should device, cultivate and develop more interestedly and elaborately, on the level of the students and differently from the phonetical phenomena. The development and elaboration of techniques maximizes the effects of learning pronunciation and of getting over the problems. *Which* in focused factors to *which* in techniques should be interrelated for the syllabus is not so trivial a

task to match.

The interrelation of focused factors to integrated factors and to teaching techniques depends on the contents of a unit, which are bases in planning a master plan and sub-plan.

For a special model of music-oriented pronunciation syllabus, the following interrelation is worth studying:

wk	focused factor(s)	music types	integrated points	aids
1	segmentals		Resyllabification	video
2	supra-segmentals		Segmentals	OHP
3	secondary articulation		Suprasegmentals	CD 1
4	aspiration		Restructuring	CD 2
5	nasalization		reduction	disk a
6	voicing, devoicing		linking	card
17	intonation, tonal units			cyber
ref	focussed factor(s)	changeable	changable	addable

<Figure 4> a model of music-oriented pronunciation class syllabus

5. Closing

English restructuring has much to do with the stress-timed rhythm, which triggers the change of the pronunciation quite different from that of the syntactic structure. In everyday conversation, a speech speed called 'normal' stands for 'allegro', or moderately fast, which is near to 'very fast' not nearer to 'lento' or slow. Teachers need to think of the normal conversation as 'casual' or 'allegro'. Casual speech is the one for Korean speakers to have to catch in listening and for teachers to help students to get familiar with.

Therefore, this study tries to put the most problematic factors in listening difficulty on stress-timed rhythm and its offspring, or English restructuring. English restructuring in turn is the main factor for syllable-time-oriented Koreans to overcome for acquiring desirable English listening comprehension. For a desirable syllabus for pronunciation problems for students are three relations to be interwoven: 1) one or two focussed factors at the very period, 2) integrated factors already tentatively taught or to be taught in the future, and 3) techniques regarded and proved to be appropriate to the

students' levels and to the target phenomena.

Neither planned in detail, nor assessed with any tool, this syllabus needs studying and experimenting at class more and in detail. To solve listening problems from English restructuring, a syllabus with techniques by a use of music deserves continuing to study for teaching English stress-timed rhythm which Koreans are least familiar with.

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