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A VÝSLOVNOSTNÍMI DOVEDNOSTMI V CIZÍM
JAZYCE.**

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Thesis

**MUSIC IN ENGLISH LESSONS TO TEACH
PRONUNCIATION: THE CORRELATION BETWEEN
MUSICAL COMPETENCE AND FOREIGN
LANGUAGE PRONUNCIATION ABILITIES**

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Prohlašuji, že jsem práci vypracovala samostatně s použitím uvedené literatury a zdrojů informací.

V Plzni dne 1. července 2019

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ABSTRACT

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The purpose of the thesis is to theoretically underpin the use of music in teaching English pronunciation and to ascertain the interrelationship between musical competence and foreign language pronunciation abilities. In the background chapter, it is demonstrated in what aspects the tool of music complies with the contemporary views, methods and techniques of teaching English pronunciation. Additionally, the interconnection of musical and language aptitudes is illustrated by a number of research studies and scientific articles. The conducted research is aimed at testing out the hypothesis that students with musical abilities perform better in mimicking a foreign language phonological system than students who have not developed their innate musical predispositions. The participants' pronunciation is assessed in two separate tasks – in reading out loud and imitating audio recordings – which are afterwards contrasted to measure also the improvement. The research is realized by the means of background questionnaires, recordings, phonetic transcriptions and scoring tables. Although the research results do not unequivocally confirm the hypothesis, the correlation between musical competence and foreign language pronunciation abilities cannot be negated. Besides, the research reveals trends which validate the suitability of music as a tool for teaching English pronunciation in the Czech context of ELT.

Keywords: Teaching pronunciation, Music, Musical aptitude, Foreign language pronunciation abilities, ELT

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I. INTRODUCTION

Over the recent years, teaching pronunciation within the English language teaching (ELT) has regained special attention as the idea of multiphonology evolved from the English speakers' need to have the freedom to express various attitudes and identities beyond just one speech community by the phonological means. It is a new eclectic approach to pronunciation in English reflected also by the descriptors in CEFR which were revised in the light of multiphonology in 2017 (Pennington & Rogers-Revell, 2019). Yet, teaching pronunciation is an overlooked area by many English language teachers, which was also affirmed in the Czech context by the research of this thesis, even though pronunciation is a vital part of the communicative competence and oral proficiency.

The acquisition of a foreign language pronunciation is influenced by many factors, like age, motivation, the amount of exposure, the mother tongue or personality. Recently, the role of musical aptitude and musical training in language learning has been discussed and researched by many scientists. The majority of the studies on this topic reveal the positive effect of musical skills on the foreign language phonological abilities (e.g. Dolman & Spring, 2014; Milovanov et al., 2010; Pei et al., 2016; Slevc & Miyake, 2006; Vangehuchten et al., 2015).

However, this finding was taken in the theoretical background of the thesis as only one of many other arguments for teaching pronunciation by means of music. In fact, music in English lessons is often seen merely as a distraction activity for entertainment or a teaching tool for children classrooms. Chapter II demonstrates why music is an effective tool for teaching English pronunciation which can be used by every teacher in any classroom and which should be taken seriously.

The research, which is described and analyzed in the chapters following Chapter II (the theoretical background), was conducted with the aim to further investigate the interrelationship of musical and pronunciation abilities. The hypothesis was that musically trained students would perform better in mimicking a foreign language phonological system than students who have not developed their innate musical predispositions. The results of the research may be interpreted in more ways, some of which are in accordance with the findings of other researchers about the beneficial impact of musical aptitude on the foreign language

pronunciation acquisition. The research participants, tools, procedure and methods are described in Chapter III. The research results and their possible explanations and implications are presented in Chapter IV. The findings of the research which are relevant for teaching English pronunciation in the Czech context are explained in Chapter V and the recommendations arising from them are suggested. Chapter V also includes the assessment of the research from the point of view of its limitations and improvement proposals. The concluding Chapter IV summarizes the ideas of the thesis, tying the theory with the research findings.

II. THEORETICAL BACKGROUND

When teaching pronunciation through music in the context of English as a foreign language (EFL), some related issues must be considered and analyzed. In the opening of this chapter, the affinity between language and music is shown with the implications for ELT. Further, the reasons for the use of music in English classes are given. The attention is given to the overall benefits of music in language lessons. The next issue discussed is musicality, musical aptitude and musical competence which brings about the question whether music is an appropriate teaching tool even if not all students and teachers are musically inclined. The larger part of the theoretical groundings of the thesis is devoted to teaching pronunciation from the perspective of the contemporary language teaching methodology. Last, the place and importance of music in teaching pronunciation is demonstrated.

Setting the context of the topic, pronunciation among other language systems taught is often being neglected by teachers (Kelly, 2000; Pennington & Rogers-Revell, 2019; Ur, 2012); in like manner, musical activities are rarely employed among other language teaching techniques (Engh, 2013). In terms of teaching pronunciation, the above mentioned neglect is caused by several factors; Kelly (2000) attributes it to the doubt about how to teach it, to grammar and vocabulary precedence and to the lack of teachers' strategic planning of pronunciation teaching. Other possible explanations of the sidelined position of pronunciation in ELT are teachers' lack of theoretical knowledge or disinterest in pronunciation. When it comes to music in ELT, it is not a regular teaching technique or tool except for children's education. That is to say, most instructional materials which implement music are directed at English lessons for children. In higher classes, music in language education tends to be seen only as a way of distraction and entertainment. Salcedo (2002) ascribes the scarce occurrence of musical activities in language classrooms to little theoretical underpinnings on the topic. Nevertheless, if there are some authoritative articles and publications to be found, the majority of them is focused on the use of a solely song in ELT, which is just a narrow part of the possible employment of music. Yet another reason for avoiding activities based on music in English language classes can be teachers' conviction of their own insufficiencies in musical aptitude. With this in mind, a part of this chapter is devoted to musicality.

The correlation between music and language

To start with, language and music appear to be two similar communication systems, which lend themselves to be interconnected in the process of learning foreign languages. Already Darwin and Rousseau made a parallel between language and music. They agreed on the same origin of both music and speech. Nevertheless, their opinions diverged in which of the two specific human abilities evolved as the first one. No matter how complex is their issue of the evolution of language and music, other scientists discovered the basic process responsible for both music and language perception – segmentation into groups, proper already to the smallest infants (Besson & Friederici, 1998). Certainly, there are more similar processes (e.g. top-down and bottom-up processes, timing principles) used for decoding and understanding both language and music (Ravignani, Thompson & Filippi, 2018). However, when it comes to the process of segmentation into groups, educators can make use of the resemblance between language and music in foreign language teaching in listening comprehension. To exemplify, one of the difficulties in learning a new language is the recognition of where words begin and end. If a language is put to music, now referring to songs, syllables are accompanied by pitch. This considerably helps learners to perceive the boundaries of phonics, syllables and ultimately words (Schön et al., 2008). This is one example of how can be the comprehension in a foreign language aided by music. Murphey in his book *Music & Song* (1992) cites the opinion of an anthropologist F. B. Livingstone, similar to the above mentioned Rousseau’s opinion, that “song preceded and aided the development of speech in *Homo sapiens*“ and Murphey also adds that it is easier to sing the language than to speak it (p. 6-7). The author thus offers an argument for the beneficial effect of music on the development of the ability to speak in a foreign language. Given these points, teachers can benefit from the similarity between music and language in training both receptive and productive skills. This issue can be wrapped up by Sylwester’s viewpoint, “Articulate speech and song are simply two forms of one language. Speech communicates information, and song communicates how we feel about the information. Information without feeling is robotic“ (Sylwester, 2006).

The benefits of music in language lessons

It is a time-proven fact that music has its place in foreign language teaching; in effect, many scholars investigated the grounds on which music can be such a helpful tool in language teaching and came up with ample theories from diverse scientific fields. The first evidence

has been given in the above paragraph showing the likeness of music and language on the grounds of linguistics and musicology. The next arguments follow.

Broadly speaking, music is a “language“ which can be understood by people all over the world, thus it has an enormous social potential. From the linguistic point of view, we could compare music to Lingua Franca, which brings English and music even closer together. In other words, music is a cross-cultural phenomenon, which in practice means that the employment of musical activities in English lessons can “break boundaries“ (Engh, 2013, p. 114) not only between students of various ethnicities, backgrounds and personalities but also between teachers and their students. “Music and song is a communal activity in which, for a while, the world becomes one. Everything we see, everything we do is associated with the sound we are hearing“ (Murphey, 1992, p. 6). Murphey (1992) further speaks about the development of rapport with learners (p. 6) and the encouragement of harmony in oneself and within a group (p. 8). Similarly, Walklett (2016) cites the opinions of a linguist and educator C. N. Candlin that music in language lessons creates a helpful and cooperative atmosphere, bridges the gap between formal and informal learning and specifically songs provide an insight into the culture where they originated as they often reflect myths, stories and values. As can be seen, music brings to the language classes a considerable socio-cultural value.

Another advantage of music in language education is that it generates a great deal of motivation, learners’ engagement and emotions conducive to learning. Robert Sylwester (2006), a neuroscientist, suggests teaching strategies which should teachers use on the basis of brain research. He asserts that there is an innate ever-present urge in humans to both seek and create aesthetic value in mundane phenomena in our lives. Hence music can be so alluring and motivating for students and there are even more advantages. The mentioned urge is referred to as artistic arousal by Sylwester and it can wisely be exploited in education as it triggers both emotion and attention systems so important for cognition. In another article (1994), Sylwester presents different findings concerning emotions, “Activities that emphasize social interaction and that engage the entire body tend to provide the most emotional support“. By this statement he refers, among others, to the arts and music again. Further, emotions (excluding those connected with stress) are in Sylwester’s article proved to be supportive of memory and learning. Correspondingly, Engh (2013) provides a similar argument from another perspective, drawing on Krashen’s “affective filter hypothesis“. Engh offers evidence from various literary resources that “music lowers affective barriers and

assists in making students more relaxed, thereby more receptive to language learning“ (Engh, 2013, p. 117). From the point of view of Murphey (1992), musical activities in ELT are motivating in general, but they are especially engaging for children, adolescents and young adults. He ascribes adolescents’ increased interest in music to their wish to explore and potentially belong to subcultures and to the fact that music biologically fills the need for affective attention so much desired in the “teen years“. Additionally, music can also be engaging because it provides variety in lessons and fun as Murphey states. Forrester and Borthwick-Hunter (2015) present evidence about the interdependence of playfulness and music in children, which can be the reason why music remains such an amusement even for grown-ups. Marcus (2012) then lists a number of arguments based on cognitive research explaining what the biological mechanisms that bring people pleasure from music are like.

As for learners’ cognitive development, the employment of music and arts to education have a positive effect on mental processes, creativity and cooperation of the hemispheres. Sylwester (2006) claims that the arts and humanities should be central subjects in school curriculums for the biologically-based reasons, some of which have already been stated above. One more rationale is that these disciplines in fact train the ability of creative solutions of real-life challenges in a non-threatening context as long as they activate both left and right hemispheres. To explain, the left hemisphere is responsible for routine solving and right hemisphere, more robust in children and young people, ensures creative exploration. Thinking “out of the box“ is a key to success in real life and learners should not be discouraged by the educational system to use and develop the right-hemisphere creative thinking.

Murphey (1992) summarizes the advantages of music in ELT under two significant points, one of which is its motivational force analyzed above and the second one is a high level of memorability which music lends to language. He ascribes the memorability to many factors – such as rhythms, relaxed receptivity, emotions and the repetitive nature of music and songs. Murphey elaborates the idea of repetition and refers to the theory of the renowned linguist, Noam Chomsky, called “language acquisition device“. This theory explains that the human brain repeats what we hear in our environment because it tries to make sense out of it. Musical activities are, by implication, a powerful teaching tool, provided that they activate the involuntary repetition mechanisms and thus enhance both long and short-term memories. Salcedo (2002) examined this phenomenon of involuntary mental rehearsal called *din*. Consistently with Murphey, she proved in her research that the occurrence of *din* was

significantly more frequent if learners listened to a song than if they just listened to a spoken text. She consequently infers that the use of songs in foreign language learning aids memory and increases language acquisition. One more argument for stimulation of memory by music is provided by Segal (2014). She draws on Gardner's theory of multiple intelligences which proposes that the input is made comprehensible by multiple representations of a key concept. Targeting different intelligences then causes activation of a long-term memory. In short, if a language is practiced through musical activities, it enhances human memory considerably more than if the practice is only in the form of a spoken language.

To sum up, the employment of music in language lessons can be enriching from the sociocultural view as it brings people together and from the psychological aspect while it generates learners' motivation and on-task behaviour; additionally, it stimulates cognitive development, memory and consequently accelerates second language acquisition.

Musical competence and the use of music in ELT

Although musicality, musical aptitude and musical competence seem to be synonyms, they slightly differ in their meaning. Firstly, musicality is the most ambiguous and broad term. It denotes, on one hand, an acquired musical skill, including knowledge and accomplishment, following the conventions around performance. On the other hand, musicality can also designate predispositions, referred to as musical aptitude, musical sensibility, musical instinct or musical intelligence (Forrester & Borthwick-Hunter, 2015; Marcus, 2012). Secondly, musical aptitude is understood to be an inborn property. It enables an individual to reach musical accomplishments with quite a little effort (Turker et al., 2017). Although musical aptitude should refer to natural ability determined by genetics, it is sometimes confused with the more accurate term musical competence. Thirdly, the term musical competence appeared recently and "is meant to be neutral with respect to the relative roles of nature and nurture" (Swaminathan & Schellenberg, 2018). In other words, it expresses certain musical abilities which are a result of an unknown ratio of formal musical training and musical aptitude. In comparison with musicality, musical competence refers to the individual's musical capacity, which can be measured according to given criteria. The term musicality can be used in a wider context and its meaning is dependent on the speaker's intention, denoting either a musical aptitude or proficiency or both.

Numerous recent studies show that there apparently is a positive correlation between musical competence and foreign language skills, particularly concerning pronunciation

abilities in a foreign language. Teams of scientists, such as musicologists, linguists, cognitive neuroscientists, psychologists and others, cooperate to find the connections between musical and linguistic aptitudes. This concept of interdependence of musical and linguistic abilities again draws on the idea discussed in the very beginning of the chapter, affinity of music and language and closeness of brain areas processing them. In particular, “musical and phonemic skills may partly be based on shared neural mechanisms“ (Milovanov & Tervaniemi, 2011). Milovanov, Pietilä, Tervaniemi and Esquef (2010) explain that “music and language share similar architecture“, which is the reason why people train processes of linguistic analyzing by singing or playing a musical instrument. Taking a closer look at their research, they examined Finnish native speakers and found that the greater the level of general musical aptitude (more precisely musical competence), the better productive pronunciation skills in a foreign language. In a long-term project comprising a series of individual explorations (Milovanov et al., 2008, 2009, 2010) it was proved that both production and listening discrimination skills are facilitated by musical competence (specifically perceptual musical skills were tested within the research). Akin studies are being conducted cross-culturally. For instance, Vangehuchten, Verhoeven and Thys (2015) surveyed Dutch university students learning Spanish and corroborated perceptual bidirectional transfer between language and music. In other words, participants with a good ear for music had an equally good ear for language. Nevertheless, such a transfer in a productive part of musical and linguistic abilities was not validated in their research as opposed to several other recent studies (see Nardo & Reiterer, 2009). Another investigation took place in Japanese university of Tohoku, where the researchers discovered a positive correlation between the native students’ musical timing aptitude and their ability to pronounce r and l sounds in English (Dolman & Spring, 2014). While some scientists ascertained only correspondence between musical competence and production of problematic phonemes in a foreign language (e.g. Dolman & Spring, 2014; Milovanov et al., 2010), other researchers explored musical competence and its impact on suprasegmental aspects of pronunciation (Vangehuchten et al., 2015; Pei et al., 2016; Marie, Magne & Besson, 2011). To demonstrate, Pei et al. (2016) discovered that musical training enhances production of suprasegmentals in a foreign language and Marie et al. (2011) found out that musical expertise increased both the automatic and controlled processing of metric structure in speech.

A few scientists also explored whether musical skills can be reflected in other language systems than in pronunciation. Marie et al. (2011) disproved any impact of musical expertise on a semantic level of language processing. Correspondingly, while Slevc and Miyake (2006) validated positive effect of musical competence on both receptive and productive pronunciation abilities, they refuted any correspondence between musical skills and foreign language syntax or lexical knowledge. Be that as it may, Milovanov and Tervaniemi (2011) propose that “musical elements aid learning linguistic functions such as sound patterns and meaning and sound patterns and syntax“ since prosodic features can affect meaning and syntax as well. This question of what areas of language aptitude may musical aptitude influence brings us to the issue of what abilities are in fact included in language aptitude. Turker et al. (2017) derive the components of language aptitude from John B. Carroll and state that there are three major areas: (1) Phonetic Coding Ability, (2) Language Analytic Ability and (3) Rote Learning Ability. Given these points, musical competence has been shown by multiple examples above to have a positive impact on the Phonetic Coding Ability. Next, Language Analytic Ability is also claimed to be positively influenced by musical training, particularly by deeper and more continuous practice of singing or playing a musical instrument (Milovanov et al., 2010). Last, Rote Learning Ability should be enhanced by musical activities as well, provided that music stirs up the phenomenon of the earlier discussed “din“ or “language acquisition device“. All in all, musical activities, training and musical competence should hypothetically be interconnected with language aptitude in general, but the greatest relationship found is between musical competence and the phonetic part of language aptitude.

Given that musical competence is a valuable factor in the acquisition of a foreign language pronunciation, the question is to what extent are musical abilities given by natural, genetically determined musical aptitude and to what extent is musical competence influenceable by the exposure to musical activities and training. Many English language teachers tend to evade musical activities just because they are convinced of their own musical insufficiency. Another fallacious case against the use of music in ELT is that if students are not utterly into music, they will not engage in such activities or will not benefit from them. In the following discussion these doubts about the lack of musicality are resolved by several arguments. Marcus (2012) explored the reasons why music attracts people and whether musicality is a prewired instinct or an acquired skill. He proposes that although music has

strong biological underpinnings, it does not mean it is innate. To exemplify, he lists musical capacities in infants, some of which exist even in newborns; nevertheless, these are proved to be rather general perceptual mechanisms than specific musical capacities. This means that music is sooner a cultural invention than instinct and even though there are some music rudiments inborn, “a significant part of musical attainment, both in production and comprehension, depends on practice, and likely on culture“ (Marcus, 2012, p. 6). By implication, every learner and every teacher possess some inborn faculty for music and if one feels unskilled in music, the chances are high that musical competence can be increased by practice, similarly to for example a language acquisition. It is also asserted that “musical ability is significantly correlated with the amount of practice“ (Marcus, 2012, p. 6). Swaminathan and Schellenberg (2018) express an alike belief that musical competence is partly determined by genetics but in larger part by training. They also suggest other factors affecting musical competence, such as the overall cognitive ability, short-term memory and personality, particularly openness to new experience or aesthetic sensitivity. Another debatable factor in music attainment is age. Forrester and Borthwick-Hunter (2015) propose that although the first 3 years are especially important for the musical exposure, the development of musicality is not linked to particular definitive age boundaries. Moreover, scientists also agree on the fact that everyone has a degree of music potential or capacity for engaging in musical activities (Reynolds & Hyun, 2004; Trehub, Becker & Morley, 2015). The given evidence shows that anyone can participate in activities employing music without being a musician. Teachers who feel they have little previous experience with music can ask a musical colleague to help them with preparation or a rehearsal of a given musical activity. Likewise, if students are well motivated for an activity and group dynamics functions they all easily get involved.

Additionally, the benefits of musical exposure are far-reaching. Beside the assets discussed earlier, researchers are in unison that regular music practice causes structural, physical changes in the brain morphology extending beyond musical competence. The positive effects of engaging in music reside not only in the brain’s linguistic organization, including plasticity in speech processing networks, linguistic coding, phonemic awareness and higher-level language abilities; musical training also enhances general cognitive capabilities, like working memory, reading ability, mathematical, perceptual and spatial skills. Further, music practice causes behavioral changes, it improves motor skills and hemispheric

functioning (Marcus, 2012; Milovanov & Tervaniemi, 2011; Swaminathan & Schellenberg, 2018; Vangehuchten et al., 2015).

The question is how intensive and regular musical activities should be to bring about the listed advantages. Regarding language acquisition, it is suggested that “even minimal exposure to music practising may help in linguistic functions“ (Milovanov & Tervaniemi, 2011). With such a premise and the data about the interconnection between pronunciation skills and musical competence, music appears to be a powerful instrument in teaching pronunciation and even if one has got a lower level of an inborn musical aptitude, it is achievable to increase musical competence by training and thus to maximize foreign language pronunciation skills.

Contemporary views on teaching pronunciation

Throughout the history of ELT pronunciation has had different roles; however, its significance recently started to be widely recognized due to its major effect on successful communication (Celce-Murcia, Brinton & Goodwin, 2010; Pennington & Rogers-Revell, 2019). Although pronunciation teaching and learning in the daily practice of language classrooms still remains a marginal phenomenon, its relevance is gaining attention on the part of both students, who show a desire in pronunciation instruction (Lane, 2010), and ELT experts. The problem is that teachers are “groping in the dark“, not knowing what is teachable and desirable in the area of pronunciation and how to teach and integrate pronunciation features.

The first step to take in teaching pronunciation is to remind students (and as teachers to be aware) of the broader importance of pronunciation and its interconnection with other areas of language learning. Pronunciation is the basis of spoken language and communication since meaning is delivered by means of the production of sounds and other acoustic signals. Dalton and Seidlhofer (1994) distinguish two ways of making meaning through pronunciation; firstly, pronunciation functions as “a part of a code of a particular language“ (p. 3) with the set of distinctive sounds pertaining to the given language, secondly, pronunciation enables the speaker “to achieve meaning in contexts of use“ (p. 3) by other expressive vehicles of pronunciation, specifically by prosody. The latter pronunciation function can also be referred to as “messaging in speech“ (Pennington & Rogers-Revell, 2019, p. 1) and it is crucial for the encoding, on one hand, and interpretation, on the other hand, of the speaker’s intentions. It is therefore advisable that the teacher draws students’

attention also to the power of pronunciation to express how one means what one says. One more meaning next to the mentioned denotative and pragmatic which is realized by pronunciation features is a social meaning. It is generally agreed that pronunciation is inseparably connected with identity, attitudes and presentation of self. To put it differently, the manner how one sounds to some extent reveals who they are and what is their social background or status. In effect, pronunciation is unfortunately rather subject to linguistic stereotyping, as a result of which speakers with a heavy accent are frequently judged as less credible (Pennington & Rogers-Revell, 2019). As a matter of fact, there are many students who struggle with English pronunciation even though their level of grammar and command of vocabulary is very high. For such students it could be motivating to draw their attention to the social consequences to which pronunciation skills can lead. For low level students the goals and models should be adjusted, which is discussed below. Pronunciation is an essential component of communicative competence, influencing the overall speaker's intelligibility and image.

From the historical point of view, the communicative significance of pronunciation started to be acknowledged in 1990s and 2000s when the communicative approach was complemented with at least some attention to form. The communicative tasks designed within Task Based Learning Approach and English for Special Purposes gave room even to explicit pronunciation instruction (Pennington & Rogers-Revell, 2019). However, pronunciation was highly important in the 1940s and 1950s, when the Audiolingual Approach was applied. Unfortunately, the activities and techniques for teaching pronunciation from this era are rather outdated and not always compatible with communicative language methodology as the audiolingual pronunciation teaching methods were based on repetitive drills of smaller, not always meaningful units, missing any context. Moreover, pronunciation instruction took place prevalingly on a segmental level. In the following years, the role of pronunciation in ELT was rather diminished. The Cognitive Approach of 1960s downplayed pronunciation in favour of grammar and vocabulary and because of the unrealistic goal of achieving a nativelike articulation (Celce-Murcia et al., 2010). The Communicative Approach, which appeared in the mid-1970s, firstly sidelined pronunciation teaching because the techniques from the audiolingual era focusing only on form on a segmental level did not comply with discourse-based, meaning-focused communicative tasks. Only later on, in 1990s, educators came up with ideas how to teach pronunciation more communicatively, focusing on suprasegmentals.

The most recent theories in language pedagogy of 2010s reinstated the role of pronunciation as a reflection of speaker identity, agency and affiliation in the light of multilingualism. Pronunciation abilities should no longer be outside speaker's control and the learners can express their multilingual identity by using pronunciation features from different languages, dialects and varieties which occur in their linguistic repertoire. Learners can feel free to double-voice or mock standard accents (Pennington & Rogers-Revell, 2019).

Given these points, the importance of pronunciation is self-evident and it is best to develop this concern for pronunciation in learners as early as possible for the greatest improvements in pronunciation take place in the early stage of the second language learning. Students' attention can also be drawn to the interconnection of pronunciation with other areas of language. Improvements in pronunciation can have a direct effect on the advancement in general oral skills, i.e. listening comprehension and speaking. In particular, work on prosody is claimed to enhance the overall comprehensibility and fluency most (Gilbert, 2008; Celce-Murcia et al., 2010). Pronunciation is also linked to grammar and vocabulary. For instance, learners can be shown how connected speech functions in relation to contracted grammatical forms or what are the changes in stress and vowel reduction within word-formation (Pennington & Rogers-Revell, 2019). In short, pronunciation instruction becomes effective only when learners recognize its relevance, impact and are motivated because they perceive learning pronunciation meaningful. After answering the first proposition of "why to teach pronunciation", we move to the next question: what to teach in pronunciation.

The goals, models and priorities in pronunciation instruction should always be determined by the individual context of learning, considering learners' abilities, needs, time, resources, syllabus or the environment of students' use of English. According to Kenworthy (1987), one of the teacher's role in pronunciation teaching is establishing priorities, that is, assessing the severity of learners' pronunciation errors and drawing up a plan of a remedy. Pennington and Rogers-Revell (2019) suggest carrying out the learner needs analysis, into which they include the proficiency level of students in both perception and production along with fluency, the end purpose for language learning (e.g. occupational purposes, passing an exam, international or local communication), the mentioned errors and their severity, functional load (that is, how important is a particular pronunciation feature for a distinction of meaning), the effectivity of instructions and, among others, learners' own goals and priorities. There are manifold factors in deciding what pronunciation features to teach. Dalton and

Seidlhofer (1994) maintain that pronunciation acquisition is most influenced by personal factors, like motivation, attitudes, abilities, and that there is therefore no one-to-one relationship to what is taught and what is learned. They also came up with another, practical factor to take into consideration in prioritization, which is teachability-learnability. This factor is then combined in their hypothesis with the aspect of communicative importance and the most convenient focal point of pronunciation teaching, which is the overlap of communicative importance and teachability, is ascertained to be both word and sentential stress. For this reason, they recommend to work on stress first and most in pronunciation teaching. In any event, the research and instructional materials for pronunciation teaching are still deficient and not unified, which results in an intuitive and common-sense approach in establishing priorities and on the whole in pronunciation teaching practices (Derwing & Munro, 2005).

The issue what to teach is also driven by the goals of pronunciation learning and the context of learners' use of English, which is interwoven with the question of pronunciation models. Throughout the pronunciation teaching history, there have been two main competing ideologies regarding goals – the nativeness principle and the intelligibility principle. Achieving the nativelike pronunciation was the prevailing ambition of pronunciation teaching before the 1960s. Afterwards, this objective has been proved virtually unattainable for most adult learners as the nativelike accent is “biologically conditioned to occur before adulthood“ (Levis, 2005, p. 370). In more recent ELT theory and practice, most of the educationalists speak with one voice that the approximate native proficiency in pronunciation is for the majority of classroom settings an unrealistic or distant goal. As a reaction to the nativelike principle, the opposing intelligibility principle was introduced. In the narrow sense, the goal of intelligibility means that learners surpass the threshold level so that their pronunciation will not decrease their ability to communicate and they are simply understandable (Celce-Murcia, Brinton & Goodwin, 2010). The idea of intelligibility as a learning goal was further elaborated on. For instance Kenworthy (1987) sets being “comfortably intelligible“ as a target for students, referring to the degree of tolerance on the listener's part (p. 3). Kenworthy's concept can be matched with the notion of comprehensibility, defined as the ease with which a nonnative speaker is understood (Lane, 2010). Correspondingly, Gilbert (2008) suggests as an informal goal for learners to adopt a “listener-friendly“ pronunciation by mastering the rhythmic and melodic signals in speech (p. 2). These notions might be compared to Dalton and Seidlhofer's (1994) proposition of two different communicative objectives in

pronunciation instruction. They distinguish between accessibility in communication, which denotes merely a success in the transmission of information, and acceptability, which can be understood as an impression a speaker gives. Accessibility and acceptability are as well assigned by the authors to the primary communicative goals of transaction and interaction and to the instrumental and integrative motivation in communication (p. 9-11).

Intelligibility is, by inference, a basic requirement and the most attainable and tangible objective in pronunciation teaching, including both an acceptable accuracy and fluency. Jenkins (2000) advocates the concept of “international intelligibility” to establish intelligibility across the varieties of English and to set a more realistic goal than the entire repertoire of native speaker phonology. She worked up a minimum of phonological features essential for the international intelligibility, which she termed the “Lingua Franca Core” (LFC). Nevertheless, LFC was designed to promote mutual intelligibility only in EIL (English as an International Language) context between second language speakers, excluding communication with native speakers. By inference, LFC creates a unique pronunciation model which is set free from the native speaker norms. Although LFC might be an appropriate approach for many classroom settings across the world, a recent survey (Henderson et al., 2012) shows that both teachers and students prefer the phonological models of either RP (Received Pronunciation) or GA (General American) and that “International English” is still for most teachers an obscure term. English thus remains to be taught as a native language. By and large, LFC provides a basic level of pronunciation abilities for communication in a restricted context and is consequently appropriate for ELT with limited time and goals. Its shortcomings are that it is not sufficient for many real-world communicative purposes, that if LFC is learned by adult learners, they are not likely to ever add more sounds to their interlanguage and that LFC reduces social aspects of pronunciation, like expressing identity, showing attitudes, etc., which is a significant part of the “pronunciation competence” (Pennington & Rogers-Revell, 2019).

Regarding the pronunciation models, if learners are most likely to use English only for communication with other nonnative speakers, then the standard for them becomes EIL or LFC and the main goal of pronunciation instruction is intelligibility. However, provided that some learners will have an opportunity to communicate with native speakers, the teacher has to offer students a “neutral” model. Given the differing needs of learners attending one class, Kelly (2000) suggests to work on the perception and production independently. In that case,

the teacher should provide students with most possible varieties in perception activities and let learners choose their own target model in speaking as long as they are intelligible (p. 15). Pennington and Rogers-Revell mention the same technique of the diversity of input on which can learners build their own phonology, which is also called “high variability perceptual/phonetic training“ (HVPT) (p. 196). On the basis of HVPT learners are able to develop their pronunciation competence as a stock of varieties which they can draw on in their spoken discourse and switch between them if their competence is advanced. Finally, the most available model is naturally a teacher, which is an appropriate model in case that he or she achieved a high level of proficiency.

As has been noted, the question how to teach pronunciation is a problematic one – many materials and methodologies are either old-fashioned or intuition-based and the ways how to teach pronunciation communicatively are still being discussed and developed. To start with, pronunciation is a linguistic domain which is most linked to personal and affective factors. These factors either impede or promote the acquisition of a foreign language phonology. Levis (2005) points out that people express their affiliation to social groups they belong to or desire to belong to by their accent and that this feeling of identity can be of the same importance in one’s accent as the biological constraints. Gilbert (2008) then explains that a major barrier in the improvement of pronunciation skills and intelligibility can be the fact that learners “sound foreign“ to themselves because the “sense of self and community is bound up with the speech-rhythms of our first language“ (p. 1). It is suggested to include this sociopsychological concern when working on pronunciation with learners and understand learners’ personalities, motivations or views of the target culture (Celce-Murcia, Brinton & Goodwin, 2010). Additionally, a teacher can provide a model of a transcultural person who takes on more identities or it can also be offered to students the model of “International English“ which allows foreign accents without any stigma. Beside the identity issue, teachers have to take into account different levels of neuroticism and self-confidence in learners’ personalities. Szyszka (2017) emphasizes that the anxiety arisen from pronunciation errors is so inhibiting that it causes tension in articulatory muscles and the fear of speaking out loud. For these reasons, relaxation and confidence-building activities are of a great value in pronunciation teaching.

Celce-Murcia, Brinton and Goodwin (2010) distinguish between two approaches to pronunciation teaching: “intuitive-imitative“ without any explicit information and “analytic-

linguistic“ drawing on technical information and aids such as a phonetic alphabet, articulatory descriptions, etc. These approaches could be compared to implicit and explicit learning. While we learn our first language (L1) phonology mostly by the implicit acquisition, adults have much weaker capacity for implicit learning (Pennington & Rogers-Revell, 2019) and thus, the explicit instruction is desirable in pronunciation classes (except for ELT with very young children). Pennington and Rogers-Revell (2019) stress the importance of form-focused instruction (FFI) which complemented the meaning-focused learning during the communicative-approach era in the 1990s. The meaning-focused exercises alone proved to be insufficient and resulted in fossilized errors. However, the most effective learning occurs when the tasks start with communicative and meaning-focused situations and the FFI comes later as a means of facilitation in the tasks. Consequently, the incidental and intentional learning complement each other and the form-meaning association is created. Such a theory is in compliance with the “Monitor Model“ of S. Krashen, the gist of which is that a speaker acts at the same time as an editor and corrects and adjusts consciously their own speech (Krashen, 1986).

The self-monitoring is a valued strategy which should be developed in learners to promote autonomy. The way to autonomy can start with the most usual, still widely recognized, technique of teaching pronunciation – a corrective feedback. Dalton and Seidlhofer (1994) note that the proper indicator of correctness in pronunciation is the overlap of intended and perceived message. Lane (2010) gives a concrete tip how to get from the corrective feedback to self-monitoring in pronunciation, which she calls “carryover words“. These agreed upon words or phrases, which should occur in speech very frequently, must be pronounced every time when used with a precise articulation. The pronunciation feature of the carryover word then spreads to other words and contexts and, ultimately, it becomes mastered. The explicit knowledge becomes gradually implicit. The enhancement of the metacognitive awareness is according to Pennington and Rogers-Revell also supported by a variable input (HVPT) when learners collect contextual varieties instead of drilling one single pronunciation model. Thus, they consciously distinguish and understand the phonological material and control their own performance. The authors also suggest a similar technique for awareness-raising which is a data-driven learning (DDL) based on exploring a pronunciation corpus by learners themselves. A prerequisite for both of these teaching strategies (HVPT and DDL) is the ability of critical listening. In the first place, learners must be trained to distinguish

between acceptable and unacceptable production in an authentic context. This kind of intensive listening can be reinforced by all kinds of phonetic aids, like computer programs, visuals, IPA transcriptions. Very useful is both teacher and peer feedback based on critical listening to promote metacognitive strategies and autonomy (Pennington & Rogers-Revell, 2019).

Throughout the history of pronunciation teaching there has also existed a dichotomy between a bottom-up approach, starting from the acquisition of the smallest units to larger ones, and a top-down approach, teaching pronunciation features on a discourse level first and later going to the details. Initially, pronunciation was taught mainly on a segmental level. Later, during the Communicative Approach, teaching suprasegmentals took precedence because prosody was found to have a greater effect on the overall comprehensibility and suprasegmentals corresponded with the discourse-level tasks of the communicative language learning. Today, specialists take a more balanced view as the errors on both a segmental and suprasegmental level can cause communicative breakdowns (Celce-Murcia et al., 2010). Nevertheless, prosody proved out to have the strongest effect on pronunciation ratings in oral tests (Anderson-Hsieh, Johnson & Koehler, 1992). Correspondingly, Gilbert (2008) affirms that prosodic features are essential for a successful communication with English native speakers for whom the stress patterns are key clues in the recognition of words. Jenkins (2000), on the contrary, found that most misunderstandings between nonbilingual speakers in the EIL context stem from the segmental errors which divert the listener's attention. Hence, teachers should consider students' needs and demonstrate the interaction of all the phonological elements.

To sum up the concrete techniques of a contemporary pronunciation teaching, Pennington and Rogers-Revell mention beside the critical listening, corrective feedback and data-driven learning also shadowing (which is in fact an immediate imitation without deeper phonological analysis), adjustment of the articulatory setting, proprioceptive training (which means a control of the articulatory muscles and breaking the kinesthetic habits of the L1 articulation) and communicative activities where the correct pronunciation ensures delivery of the intended meaning (most usually focused on the contrasts in prominence and intonation). Recording learners and creating pronunciation profiles is yet another tip for both teaching and evaluating pronunciation. The last strategy to mention is the employment of technologies, including computer-assisted pronunciation training, chatbots, massive open online courses,

voice-activated apps and many other technological resources. Although such devices have numerous advantages, like multimodality, mobility, individualization, learning opportunities, research shows that the overall effect is still smaller than human-based instruction mostly due to the inaccurate feedback and diagnosis of errors.

Music in pronunciation teaching

The basic presupposition of the suitability of teaching English pronunciation through music is that both the English language, as a stress-timed language, and music share the essence – the rhythm or the beat. Schmidt-Jones (2008) affirms that “rhythm is one of the most basic elements of music“ (p. 1) and beside other denotations, rhythm and beat share the meaning of “the basic, repetitive pulse of the music“ (p. 1). This pulse is characteristic of more natural phenomena, like heartbeats, sea waves, the day-night cycle and, among others, the language (Nespor, Shukla & Mehler, 2011). The rhythm in stress-timed languages is given by the stressed syllables which should be said at roughly the same time intervals (“Stress timed“, 2019). The major difficulty for learners whose L1 is a syllable-timed language is to make the difference between stressed and unstressed syllables and to reduce the unstressed ones to make them fit the rhythm. As shown above, both word and sentence stress appear to be particularly significant in pronunciation teaching – from the point of view of the intelligibility (especially in communication with the native speakers who recognize words according to stress patterns), listening comprehension (Gilbert, 2008) and also teachability-learnability (Dalton & Seidlhofer, 1994). According to Graham (2006), rhythm is crucial for the capability of speaking accurately and with confidence. Moreover, the rhythm and stress are essential components of prosody and teaching prosody was proved to improve more generally comprehensibility, fluency, utterance pragmatics, audience rapport and impact. Additionally, starting pronunciation teaching from prosody (e.g. showing the impact of rhythmic structure on vowel quality, phrasing or coarticulation) is in accordance with the top-down communicative approach (Pennington & Rogers-Revell, 2019). By inference, if language is put to music with the steady beat, music then helps learners to feel the “rhythmical heartbeat of the language“ (Graham, 2006, in the foreword by A. Maley), to pronounce more easily the stress patterns and to reduce or “squeeze“ the unstressed syllables.

Music and a spoken language also share the melody.¹ Dalton and Seidlhofer (1994) draw the analogy between melody in music and the “speech melody“, the intonation (p. 44).

¹ Although melody is not a necessary element of music, in most of the Western music is melody present.

The main difference between these two kinds of melodies is that the intonation is based on glides (pitch movement within one tone) which is quite rare in a musical melody. However, using musical activities in which the pitch movement is dissociated from words can help the learners to train both the perception and production of the speech intonation. As a matter of fact, Gilbert (2008) recommends to work first and most on rhythm and intonation as the communication in English is organized by these “musical signals“ (p. 2) and “rhythm training is a precondition to good, clear target sounds“ (p. 30). The assumption of Gilbert is confirmed for example in Pennington and Rogers-Revell (2019) who suggest that practising suprasegmental features impacts at the same time the segmentals. Specifically songs then introduce suprasegmental features in context and aid “the learning of patterns for word identification“ (Engh, 2013, p. 119).

Another advantage which the tool of music brings to pronunciation teaching is that learners are focused on sound while they stay attentive and interested, as opposed to other forms of exercises separating form from meaningful communication. Pennington and Rogers-Revell (2019) explain that learners often put pronunciation on the “auto-pilot“ (p. 70) because they cannot pay attention to how speech actually sounds when production or comprehension is focused mainly on meaning. However, the auto-pilot setting is only possible when phonological fluency has already been developed earlier. In the opposite case, learners’ automatic pronunciation routines are inevitably influenced by their L1 phonology and the transfer is negative. Therefore, the FFI is needed (especially in the initial stages of the acquisition of a new linguistic form) and musical activities can be employed as an effective and entertaining way of a form-focused practice. The fact that music in language lessons stimulates motivation, engagement and interest has been discussed above. Dakin (1997) notes that songs and rhymes are particularly convenient for practising sound systems of a language because singing or reciting is much easier than talking. Murphey (1992) supports Dakin’s argument, although he adds that songs cannot teach learners how to communicate. That is why some bridging activities involving communication are needed as a follow-up to the music-based pronunciation training. Still, according to Lewis (2002), who developed a lexical approach, it is important to teach larger meaningful constructions because the language does not consist of grammar and vocabulary but it is composed of multi-word chunks. Correspondingly, Gilbert (2008) recommends to teach template sentences so that learners

Melody is particularly important in songs.

have an internalized model in their memory. These multi-word chunks and templates stored in a long-term musical memory can be easily recalled afterwards during oral interaction (Engh, 2013) and thus they aid communicative skills as well as the above mentioned bridging activities. Moreover, these memorization techniques enhance fluency and J. Chen (2011) proposes that music helps to break the learners' anxiety to use a foreign language for communication.

The positive effect of music on memory has already been proved above; nevertheless, the internalization of the right model is especially important for the pronunciation acquisition. Gilbert (2008) claims that the phonological pattern should be heard many times before trying out. Therefore, music, chants or songs are convenient for pronunciation drills by their repetitive nature. Additionally, music is ascertained to aid not only verbal but also prosodic memory (Engh, 2013). Graham (2006) and Dakin (1997) assert that it is the rhythm that links to the brain and memory. Although the method of a drill is somehow outmoded and was recognized mainly during the audiolingual era, it still has a place in the present-day pronunciation teaching. Both Graham (2006) and Gilbert (2008) advocate the technique of a choral repetition for several reasons. Firstly, it activates memory and attention, which are intrinsically rhythmic processes. Secondly, it reduces anxiety and provides learners with a safety rhythmic net. Thirdly, it creates the correct audiomotor habits. Fourthly, it helps to turn a short-term memory into procedural. Last but not least, Gilbert (2008) invalidates the assumption that the technique of "quality repetition" is boring and proposes that students enjoy it because they can "feel themselves growing in mastery" (p. 31).

Music also provides an opportunity to employ multisensory modes very beneficial to pronunciation acquisition. The multisensory reinforcement helps to create the internal representations of sounds and prosodic features in phrases as it engages a variety of senses and addresses different learning styles. Moreover, it breaks down the ego boundaries and learners' subconscious constraints in surpassing L1 pronunciation habits and fossilized pronunciation errors (Celce-Murcia, Brinton & Goodwin, 2010). Music enhances the auditory mode through the means of rhythm, melody, harmony or an aesthetic experience. In addition, listening to and making music is connected to various kinds of movement, such as clapping, snapping fingers, tapping, stepping which results in the kinesthetic reinforcement. To illustrate, the body movements can easily be used to signal the changes in intonation, the rhythm of a speech, thought groups or prominence.

Yet another key point, the tool of music is suitable for many recommended pronunciation teaching techniques. To begin with, taking part in musical activities requires a degree of proprioception, that is the deliberate control of particular body parts and muscles. In musical practice, it concerns cooperation of movements with acoustic signals or in singing coordination of certain body parts, such as a diaphragm, larynx, articulators. Moreover, the singing training includes adjustments in the position of articulators different from the setting during speaking. Both the development of the proprioceptive intelligence and the acquisition of L2 articulatory setting (AS) are recommended techniques in the most recent publication of Pennington & Rogers-Revell (2019). They assert that starting from the adoption of an L2 AS facilitates the acquisition of small-scale changes, like individual consonants and vowels. By inference, if the AS changes while singing, learners are then more likely to break the L1 positioning of articulators during the singing than during speaking. The new positioning can then be adjusted and fixed thanks to the proprioceptive sensitivity. Next, musical activities, like singing, chanting, rapping, are in the initial stages of practice based on the technique of shadowing when the learners immediately try to repeat after a model (a teacher, a person in a video clip, etc.). According to recent studies, this technique develops rhythm, prosody, comprehensibility and cognitive representations for fluent speech (Pennington & Rogers-Revell, 2019). Lip-synching can be seen as a variation of shadowing and is motivating for students as it generates a sense of fun. Critical or intensive listening is yet another key technique in pronunciation teaching. It can be utilized in activities connected with listening to songs, one of which can for instance be correcting “misheard sentences“ in songs (video clips with the intentionally misleading lyrics are to be found on YouTube). A task based on similarly sounding phrases due to the issues of connected speech, e.g. elision, liaison, reduction, assimilation (Walklett, 2016). Lastly, work with songs involves exposure to different varieties of English and authentic, often colloquial language. As a result, HVPT can be achieved by the engagement in various types of songs.

Altogether, the essence of both pronunciation and music is the sound. People make music to create something delightful out of sound. If pronunciation is trained through music, it is not only beneficial for the logical reasons stated above, but it also brings students pleasure and it attracts their attention to the importance and aesthetics of the acoustic side of language.

Conclusion

To summarize, music has been shown to be a useful tool in a foreign language learning. Especially suitable is music for teaching pronunciation. It is advisable to develop concern for pronunciation in learners as early in an L2 acquisition as possible. Learners' attention can be brought to the importance of pronunciation by several ways. Accessible and acceptable pronunciation is required for a successful communication and the establishment of effective and positive interactions with other people. Pronunciation is a vital component of the intelligibility and it is a means of expressing and understanding speaker's intentions, identity and affiliation. Furthermore, pronunciation is interconnected with other linguistic domains. One of the postulate for the suitability of music for pronunciation teaching is that musical training has a positive effect on pronunciation abilities. Musical competence was proved by multiple studies to impact foreign language skills, particularly the phonological ones. Moreover, musical competence, though partly determined by genetics, is by larger part influenced by the exposure to musical activities or training. Accordingly, every teacher and every student can engage in musical practice and thereby maximize their pronunciation skills at the same time. Another point where music and pronunciation acquisition meet is the memory. For the acquisition of the acoustic side of a foreign language, it is necessary to internalize new pronunciation patterns, which means to have them fixed in the auditory and kinesthetic memory. Music is an effective way how to achieve the internalization because music considerably enhances both of the mentioned kinds of memory. There are several reasons for the memorability generated by music. Firstly, music is inherently repetitive, which is not annoying (unlike in drills). Secondly, music triggers repetitive mechanisms, called "language acquisition device" or "LAD", which stimulate memory. Last but not least, targeting multiple intelligences by music supports long-term memory. In addition, choral musical activities and multisensory reinforcement also lead to the internalization of a foreign language pronunciation. Another intersection of pronunciation learning and music is personal, affective factors. One of the barriers in an L2 pronunciation acquisition, which is connected to personality, is anxiety. Music is proven to lower the anxiety, because it induces the state of relaxed receptivity, it builds learners confidence and arouses emotions conducive of learning. Besides, the artistic engagement also increases motivation and attention. Regarding the affective factors, there is one more restraint in the adoption of a foreign language accent – the issue of identity. Different levels of learners' attachment to L1 speech-rhythms and differing

attitudes or social backgrounds can be resolved and united during musical activities. Music has the power to break socio-cultural boundaries, bring cultures and people together and encourage harmony in oneself and within a group. Furthermore, music is a convenient tool to teach prosody, especially the rhythm of English. Musical practice develops proprioceptive intelligence and assists the adjustment of an articulatory setting. All things considered, these are the reasons for taking music in language lessons seriously, no matter how old the learners are. To illustrate, Graham (2006) maintains that chants can be practised with any age group. Murphey (1992) adds that music and song can sometimes be even more useful than other classroom materials, but “it is often suspect because it is so enjoyable and so little used“ (p. 16).

III. METHODS

This chapter describes the research procedure, methods, tools, participants and other relevant circumstances under which the research was conducted. The aim of the research was to ascertain the interconnection between musical competence and foreign language pronunciation skills. The hypothesis was that students with higher musical competence would perform better in mimicking a foreign language phonological system than students who have not developed their innate musical predispositions.

Study participants

The research took place at the University of West Bohemia in May 2019. The participants were students of the stated university, all native Czech speakers (including one Czech-German bilingual who has used predominantly Czech from the age of six). None of the participants suffered from hearing impairments. There were two examined groups, one of which consisted of students studying music at the university ($N = 10$, 5 females, 5 males, aged between 19-25 and one participant in the age of 46). These participants are further marked as M 1 – M 10 or the M group. The other group comprised students studying other specializations than music or English (marked OS 1 – OS 10 or the OS group) who were attending the subject of English language in the school year 2018/2019 at university ($N = 10$, 6 females, 4 males, aged between 21-25). In particular, the advanced musical competence in participants of the M group, although not tested, was guaranteed by students' studying music at the university. Moreover, the music students indicated in background questionnaires (see Appendix I) that they have been playing a musical instrument for more than 9 years, except for one being musically trained just for 4 years. By contrast, the precondition for participation in the second tested OS group was that no participant received any musical training for more than two years apart from the general music lessons at school.

Regarding participants' experience with English, most participants received erudition in the English language only within their primary and secondary education at school, starting to learn English mostly aged between 6-10 years, three of them were introduced to English already in the kindergarten. Two of the musicians started to learn English later, one of them in 15 and the 46-year-old one in 21. The extracurricular English language education took mainly the form of courses in Czech language schools or with private teachers. Three participants attended English courses abroad for no longer than 5 weeks. One person from

each group stayed in an English speaking country for more than 3 months but not exceeding 1 year.

The last information gathered about the participants concerned their self-assessment of pronunciation skills and autonomous work on pronunciation. The questionnaires showed that the members of OS group were more self-assured about their pronunciation skills – 5 participants indicated that they are more or less satisfied with their abilities, compared to just one musician. The rest of participants from both groups indicated that they feel shortcomings in their pronunciation and they would like to work on them. 5 musicians and 2 students from the OS group tried to work on their pronunciation on themselves by imitating instructional videos or songs, by reading out loud with a mentor, by discussing their mistakes with native speakers, teachers or peers and getting feedback from them. The rest of the participants never paid much attention to their pronunciation.

Research tools

The tools for the assessment of the whole research were the background questionnaires (to be found in the Appendix I), phonetic transcriptions of both the model recordings and the participants' recordings (see Appendix II), scoring tables for the evaluation of the participants' recordings (see Appendix III) and the final tables for the comparison of the results from the scoring tables (see Appendix IV). The recordings of both the model sentences and the participants' speech are to be found on the attached compact disc.

Research procedure

The procedure of the research was the following. The examination took place in a separate quiet room where the participants completed a pronunciation test individually. Firstly, the participants filled-in the background questionnaires together with the examiner who asked the participants for details if needed. Before testing, the participants were given instructions in Czech. They were given time they needed to read the nine written experimental sentences for themselves. At this stage they also had the opportunity to ask the examiner for the meaning or pronunciation of words and sentences they were not sure about. A few participants asked for the word *perfectionist* or the precise meaning of the sentence *Glad you can make it, man*. This opportunity was given to the participants so that they could further fully concentrate on pronunciation and were not disturbed lack of comprehension. After familiarization with the sentences, the participants were asked to read out loud all the sentences with the best possible pronunciation they were capable of. They were informed as

well that they were going to be recorded. Three given sentences (number 1, 5 and 8; in recordings, transcriptions and ratings marked by the letter “R”) from each students’ performance were further used for the analysis of participants’ input pronunciation. Then, the participants handed out the list of the nine sentences to the examiner so that the imitation task was freed from participants’ preconceptions about the sound-spelling correspondences from the visual input. The participants were instructed to imitate the recordings of the sentences as best as they could with the attention to all the possible peculiarities of the given speakers. The participants imitated the model immediately after they had heard the given recording twice. A laptop was used for playing the audio input and for recording the student performance. During the testing all the participants were encouraged and motivated to perform as well as they could.

The sample recordings and sentences were chosen to ensure variability and authenticity. The nine utterances were selected from films, fairy tales, serials, speeches and featured a range of sentence types and intonations. They were rather short to cover the span of a short-term memory. The sentences were chosen for their phonemic as well as stress and intonation difficulties, as both the segmental and suprasegmental features of pronunciation were tested. There was a great variety of speakers, including both males and females, English varieties and dialects so that the traditionally promoted pronunciation models (RP and GA) were not the only ones.

Data analysis process

Graphs were used to promote the visual representation of the results. The transcriptions of the recordings were written on the basis of the International Phonetic Alphabet (IPA), including relevant, clearly audible allophonic variation (like aspiration or inaudible release), linking, intonation and stress. The participants’ outputs were rated by comparing the detailed transcriptions of their speech and of the model on a 5-point scale (five being equal to the model, zero having virtually no similarities with the model). In case of the evaluation of the read aloud sentences by the participants, their pronunciation was judged against a potentially acceptable standard of the English pronunciation on a 5-point scale again so that the scores could be compared and the improvement in individuals’ pronunciation made apparent. Five areas of pronunciation were assessed in each of the students’ recordings – 1. consonant and vowel quality together with vowel reduction, 2. features of the connected speech (assimilation, linking, elision), 3. word and sentence stress, 4. rhythm and 5.

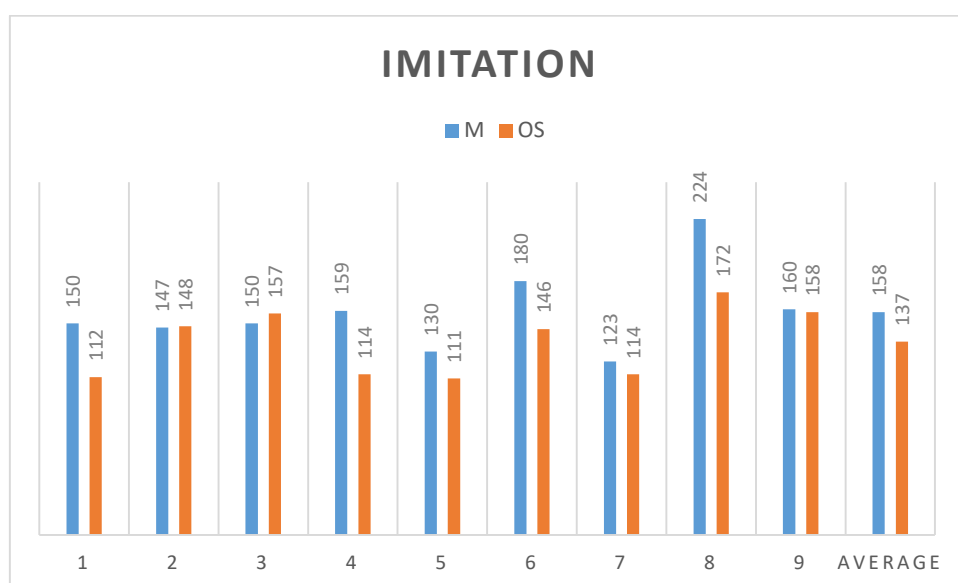
intonation. Two sentences did not include distinctive features of connected speech as a result of which the participants were not rated in the second item (see Appendix III). In the final comparative tables (see Appendix IV) the first two above mentioned items were counted up to show the score in segmentals (marked *sg*) and the items 3., 4. and 5. were totaled to determine the score in suprasegmentals (*ssg*). The mentioned and similar methods and research tools also appear in the following studies: Dolman & Spring, 2014; Milovanov et al., 2010; Pei et al., 2016; Slevc & Miyake, 2006; Vangehuchten et al., 2015.

IV. RESULTS AND COMMENTARIES

In this chapter the data gathered during the research are analyzed and the results interpreted. The findings are discussed in the light of the facts presented within the theoretical part. Some implications of the research results and research limitations are suggested in conclusion.

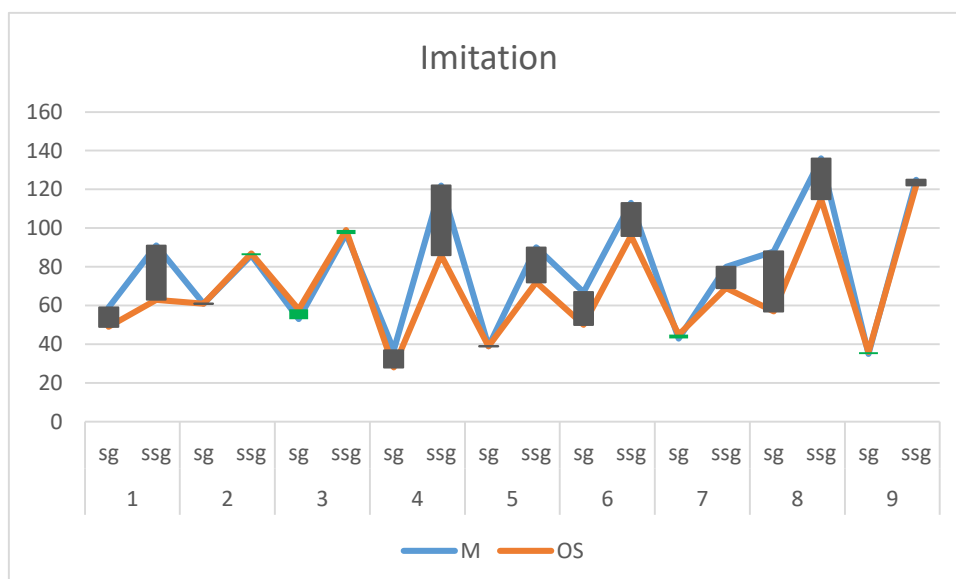
Imitation task

Comparing the results of the imitation (see Graph 1: *Imitation – sentences* or the final tables in Appendix IV), the musicians are slightly better than the participants studying other specializations – the difference makes 21 points after averaging all the points that the musicians versus non-musicians gained (that is, 158 and 137 points). At the same time, the scores of the M group and OS group were in some sentences almost equal (the musicians being even insignificantly worse) and in Sentences 1, 4, 5, 6 and 8 was the M group notably ahead of the OS group.



Graph 1: Imitation – sentences

If we take a closer look at the differences in segmentals (marked *sg*) and suprasegmentals (*ssg*), the musicians got ahead mainly in suprasegmentals. However, in Sentences 6 and 8 the musicians scored even slightly more points in segmentals (see Graph 2: *Imitation – segmentals vs. suprasegmentals* or the final tables in Appendix IV). The possible explanation of musicians' evidently better ratings in the given sentences (1, 4, 5, 6, 8) is that the musicians can distinguish and more clearly articulate the placement of word stress on



Graph 2: Imitation – segmentals vs. suprasegmentals

other than the first syllable; they also recognize better where the sentence stress is located by a speaker and they are able to hear and produce yod coalescence.

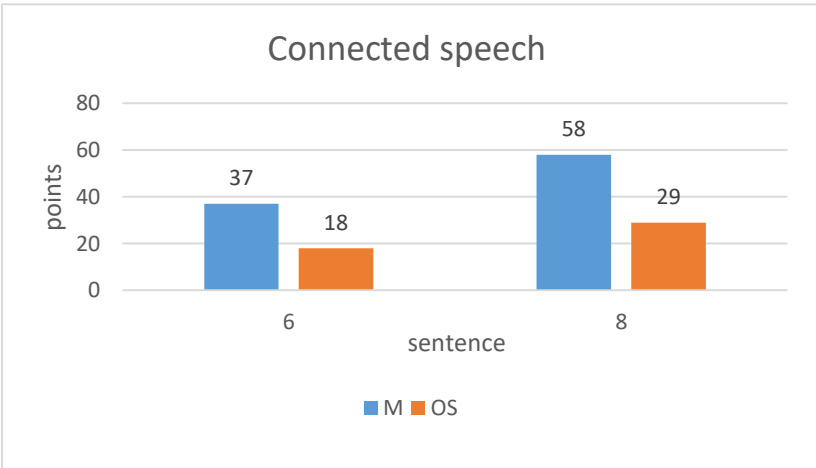
To demonstrate, Sentences 1 and 5 featured words in which the primary stress was on the second syllable (these were *America* and *perfectionist*). From the transcriptions of participants' speech, we can see that a few more musicians (concretely 1 more in Sentence 1 and 2 more in Sentence 5) were able to place the stress correctly, which also affected maintaining the sentence rhythm. What is even more interesting, greater difference between the M and OS group in the first sentence was within the suprasegmentals in intonation than in the stress and rhythm as such (see the scoring tables, Appendix III). The intonation was in Sentence 1 inextricably bound up to the right placement of prominence, leaving aside the right pitch movement. Only 3 participants from the OS group were able to imitate the intonation with the highest pitch on the prominent word *states* compared to 6 participants from the M group. Moreover, the M group's margin over the OS group in Sentence 1 was apparent also in segmentals. The reason was that the sentence also contained one of the most frequent pronunciation hardship for Czech students learning English which is both voicing of the phoneme *f* in the particle *of* if situated before vowels and linking the particle to the following word (in case of Sentence 1 the voicing and linking results in this pronunciation: əv ə'mærɪkə). Although Sentence 5 contains a similar difficulty (in the phrase *of a perfectionist*), there was almost no difference between M and OS group in segmentals as long as most of the participants from both groups were struggling with the articulation of the word *perfectionist*.

On the other hand, the ability to pronounce the word *perfectionist* properly was made use of in the determination of the initial level of participants' pronunciation at the stage of reading out loud (analysed further in this chapter).

The already mentioned capacity to recognize the prominence or sentence stress was a crucial benchmark in Sentence 4 where the M group got the biggest margin in suprasegmentals. The correct pronunciation in this sentence (*What do you mean, you people?*) was based on the proper placement of contrastive stress on the word *you*. This original pronunciation guaranteed conveying a joke in a film. As the students were not given the context, they had to rely only on their own phonetic discrimination abilities and the M group proved out to do considerably better at this task.

The last suggested above propensity that advantaged the musicians in the ratings on imitation was the reproduction of yod coalescence. In Sentences 6 and 8 the musicians scored most apparently in segmentals in comparison with the OS group. In all probability, the headstart was caused by the musicians' ability to assimilate the clusters [dj] and [tj] across word boundaries so that the clusters became the phonemes [dʒ] and [tʃ] (placed in the given sentences between the words *glad you* and *don't you*). The presence or absence of yod coalescence was reflected in the scores of connected speech (see the scoring tables, Appendix III) as it is a sort of assimilation. Table 1: *Connected speech* and Graph 3: *Connected speech* show the differences in the ratings on connected speech in Sentences 6 and 8.

sentence:	6	8
M 1	5	5
M 2	2	5
M 3	3	5
M 4	3	5
M 5	1	5
M 6	5	5
M 7	3	5
M 8	4	5
M 9	5	5
M 10	0	5
total	37	58
OS 1	1	2
OS 2	0	2
OS 3	0	1
OS 4	3	3
OS 5	3	5
OS 6	1	3
OS 7	2	2
OS 8	2	5
OS 9	3	5
OS 10	3	1
total	18	29



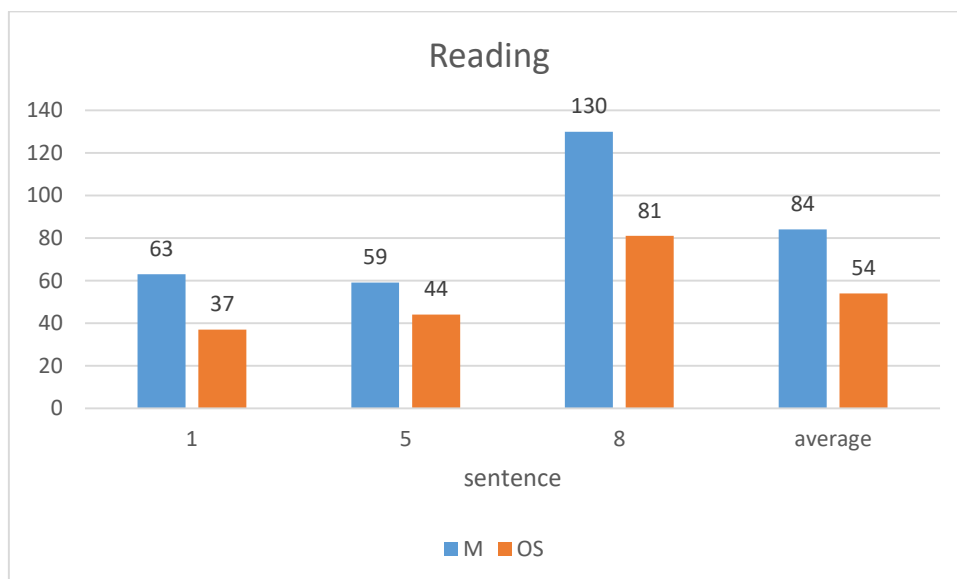
Graph 3: Connected speech

Table 1: Connected speech

From the results of the pronunciation test in imitation it would appear that the hypothesis that the musicians perform better in mimicking the foreign language pronunciation was confirmed. However, the analysis of the participants' initial level of pronunciation in reading makes the hypothesis less conclusive. This issue is further discussed in the following paragraphs.

Reading task

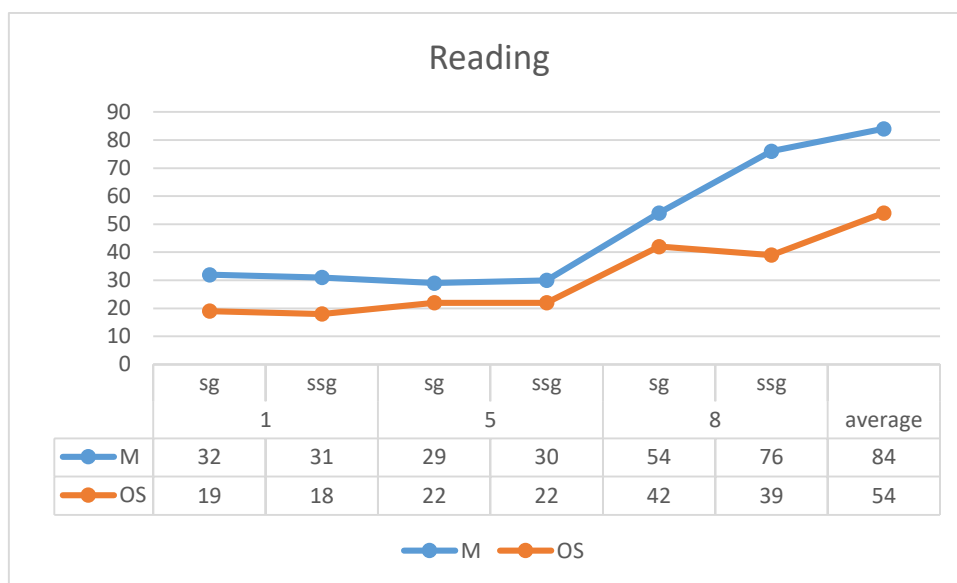
Three sentences (number 1, 5 and 8) were chosen as an adequate sample for the assessment of participants' default pronunciation in reading. Sentences 1 and 8 were selected owing to the fact that in these two sentences the M group gained the greatest margin over the OS group. The aim was then to ascertain whether even the musicians' initial pronunciation was so remarkably better. Sentence 5 was selected because of the word *perfectionist* as discussed above. From the Graph 4: *Reading – sentences* (see also the final tables, Appendix IV) it is evident that already the musicians' starting pronunciation was better than that of the OS group.



Graph 4: Reading – sentences

If we look at the scores from reading in segmentals and in suprasegmentals separately (see Graph 5: *Reading – segmentals vs. suprasegmentals* and the final tables in Appendix IV), we can observe a general trend, apart from other tendencies, that the speech of all participants from both groups is short of stress, rhythm and intonation (the suprasegmental level of

pronunciation). While there are 2 items that were evaluated within segmentals, the suprasegmental scores consist of 3 items, which means that the ratings in suprasegmentals should be naturally higher. Instead, the scores on both levels of pronunciation were more or less equal (leaving apart the results of the M group in Sentence 8). From the opposite perspective, the comparison of the Graph 5 and Graph 2 shows that all the participants were able to markedly improve their pronunciation on the suprasegmental level by the means of imitation or within the teaching techniques also called *shadowing* (see Chapter II). These numerical results are comparable with the recordings where the low ratings on suprasegmentals are reflected in a flat, sometimes monotone speech without any indication of prominence in a sentence and without any rhythm. Such a kind of speech then negatively impacts the image of the speaker as it gives the impression that the speaker is indifferent, arrogant or being ironic. This issue of conveying the metamessage (how one means what one says) by pronunciation has already been addressed in the theoretical part within the debate about the importance of teaching pronunciation.



Graph 5: Reading – segmentals vs. suprasegmentals

Turning back to the comparison of the initial pronunciation skills of the two groups, the smallest difference between the groups was in Sentence 5 (see Graph 5: *Reading – segmentals vs. suprasegmentals*). Provided that a confident pronunciation of the word *perfectionist*, contained in this sentence, would indicate a high level of pronunciation abilities (and of English as such), the default level of pronunciation was not so excessively diverse

between the groups since the right articulation of the word in question presented an equally great difficulty to both of the groups.

However, the strongest divergence between the groups lies in the suprasegmental level of Sentence 8. From the transcriptions of the participants' performance in Sentence 8 in reading and from their recordings we can observe the musicians ability to place the sentence stress logically on the semantically most important word in a sentence. The placement of prominence also goes hand in hand with proper intonation as the focus word poses a peak of information signalled also by the pitch movement. That is why the placement of the sentence stress is in the transcriptions represented by the arrows signifying either a rise or a fall in intonation (in the model sentence: 'glædʒu kən \v 'meɪkɪt 'mæ?). The transcriptions then show that only 2 participants from the OS group put the sentence stress on the word *make* in comparison with 7 musicians. This was the decisive pointer of the differing ratings on suprasegmentals in Sentence 8.

Considering further the starting level of participants' pronunciation, we can also examine whether the yod coalescence, which caused probably the biggest inequality between the groups in segmentals in Sentence 8 during the imitation (see Graphs 2 and 3), was present as well in the musicians' pronunciation in reading. The transcriptions show that 4 musicians pronounced the phoneme [dʒ] already in reading compared to only 1 non-musician. Similarly, we can analyze how many students placed the stress on the second syllable in the word *America* in Sentence 1 already during the reading task. M group to OS group ratio is 3:2.

From the analysis of the pronunciation during reading, we can conclude that the initial level of pronunciation was slightly higher in the M group and that the numerical margin of the M group was mainly caused by the musicians' capability to put the sentence stress logically and meaningfully on the right place in a sentence. This partial conclusion then necessarily leads to the reconsideration of the results of the imitation task. Granted that the initial musicians' pronunciation had been better, it is not so surprising that the M group gained better ratings during the imitation task as well.

Participants' improvement

Be that as it may, the scrutiny of the improvement of individuals and groups in the imitation over reading is of notice, too. Table 2: *Improvement* shows the scores in reading (*R*), imitation (*I*) and improvement (*margin*) in Sentences 1, 5 and 8. The last column then

indicates how much the individuals or groups were able to improve their pronunciation in average (individuals with the greatest improvement are highlighted by a turquoise colour).

sentence person	1			5			8			average			
	R	I	margin	R	I	margin	R	I	margin				
M 1		13	25	12		15	12	-3		16	22	6	5
M 2		14	25	11		6	21	15		17	24	7	11
M 3		1	3	2		1	4	3		10	20	10	5
M 4		7	22	15		13	22	9		12	25	13	12,3
M 5		2	5	3		5	8	3		23	24	1	2,3
M 6		13	15	2		4	12	8		20	24	4	4,7
M 7		4	15	11		9	14	5		12	20	8	8
M 8		3	19	16		4	11	7		6	24	18	13,7
M 9		5	20	15		2	16	14		11	23	12	13,7
M 10		1	1	0		0	10	10		3	18	15	8,3
total		63	150	87		59	130	71		130	224	94	84
OS 1		5	22	17		13	19	6		13	19	6	9,7
OS 2		1	2	1		4	6	2		6	18	12	5
OS 3		1	2	1		1	7	6		5	9	4	3,7
OS 4		9	8	-1		5	17	12		9	15	6	5,7
OS 5		3	12	9		2	7	5		10	23	13	9
OS 6		1	11	10		5	4	-1		5	15	10	6,3
OS 7		5	14	9		1	13	12		7	18	11	10,7
OS 8		2	22	20		9	14	5		10	24	14	13
OS 9		2	7	5		1	16	15		8	24	16	12
OS 10		8	12	4		3	8	5		8	7	-1	2,7
total		37	112	75		44	111	67		81	172	91	77,7

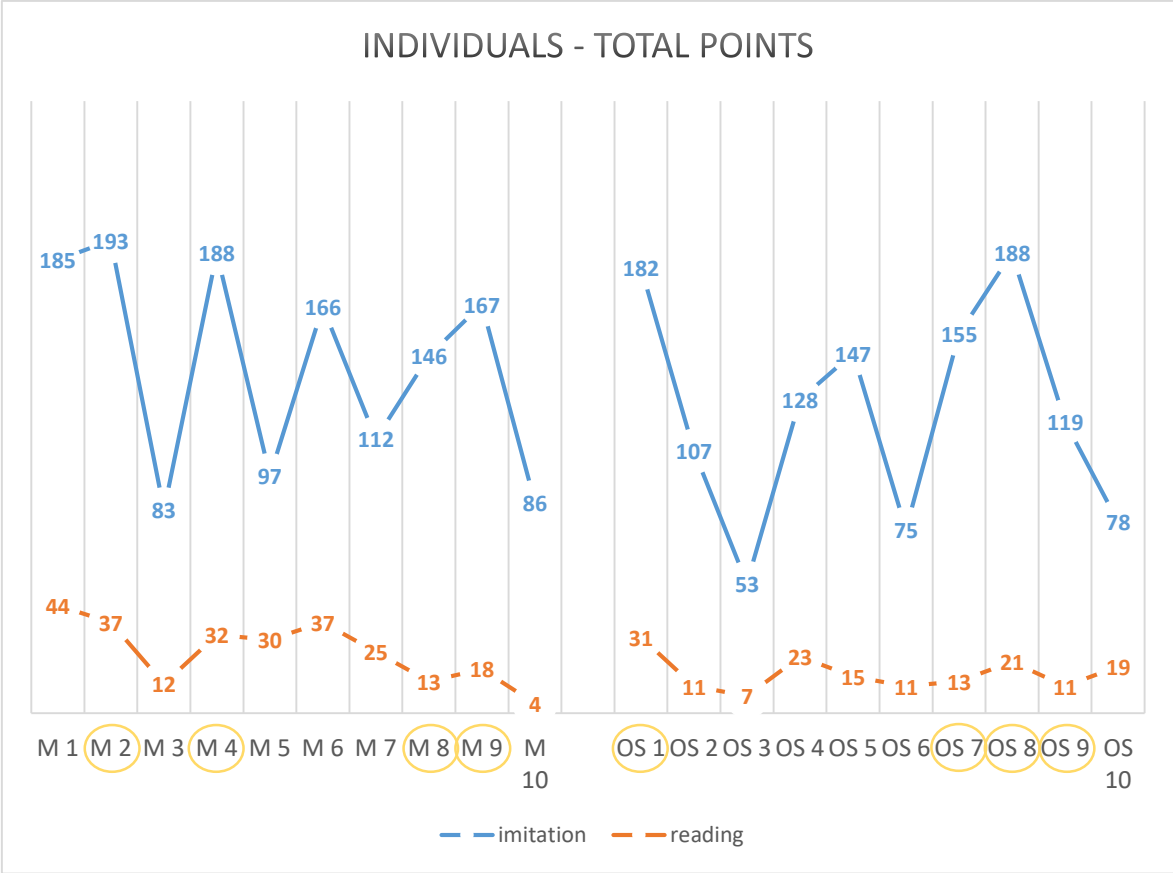
Table 2: Improvement

In accordance with the hypothesis, the musicians should be more able to improve their pronunciation on the basis of imitation or shadowing. The figures in Table 2: *Improvement* show that the M group really is a bit more capable of the improvement than the OS group. The smallest difference between the improvement of the OS and M group is in Sentence 8 probably because already the musicians' ratings on reading were considerably higher and the space for improvement was, by inference, not that big as in the OS group. Comparing the individuals in both groups, there is approximately a similar number of those who are "talented at mimicking" and gained the highest scores in average. These are M 2, M 4, M 8 and M 9 from the M group and OS 1, OS 7, OS 8 and OS 9 from the OS group. If we correlate these results with the data about autonomous work on pronunciation from the background questionnaires, the points of intersection in the M group are in persons M 2 (imitation of instructional videos) and M 8 (imitation of pronunciation in songs). In the OS group, people who both scored in the improvement and indicated work on pronunciation were OS 7 (gathering feedback from teachers, peers and imitation of instructional videos) and OS 9 (getting regular feedback from a native speaker). There were also 3 more people who indicated work on pronunciation in the M group but did not score significantly in the improvement. In effect, we cannot determine how large is the role of nurture versus nature in

the participants who developed their pronunciation skills on their own and their improvement was remarkable. However, those who indicated autonomous learning in the OS group belonged to the high achievers in the improvement. For this reason, students' attention to their pronunciation abilities is always of value. The rest of the participants who had the best ratings in the improvement and have not paid much attention to their pronunciation skills must have been naturally talented and most likely were not aware of their capacity for a quick acquisition of a foreign language pronunciation.

Assessment of individuals

There is one more variable in the overall interpretation of the research results – the assessment of individuals' performance and the internal composition of both groups. Graph 6: *Individuals – imitation and reading* shows the total points which individuals gained in the imitation and reading separately. Persons in a golden circle had the best ratings in the improvement.



Graph 6: Individuals – imitation and reading

If we look at the best and worst results, there are 3 people in the M group who were significantly ahead of the others in the imitation, but only 2 persons in the OS group whose

scores exceeded 180 points. These 5 participants also scored remarkably better than others in the reading task, OS 8 having the lowest ratings on reading among the 5 high achievers. On the other hand, it is apparent that OS 8 was most capable of the improvement. The only one among the high achievers whose improvement was not of any big significance is M 1. In contrast, there are three persons in each group who scored less than 100 points in the imitation; however, the ratings of low achievers in the OS group are even much lower than those of the M group. At the same time, two of the low achievers from each group scored the fewest points also in reading among their group (M 3, M 10, OS 3 and OS 6). Altogether, the M group contained 3 obvious high achievers and 2 apparent low achievers while the OS group comprised only 2 evident high achievers and 2 low achievers.

Nevertheless, the overall difference between the groups in ratings was not caused only by the one more high achiever in the M group. It is evident from the Graph 6 that there is a much greater disparity between the best and worst results in the OS group, that the people who appear in the average (between 100-170 points) have generally lower ratings in the OS group and that the participants of the OS group have lower scores also in reading.

Analyzing the participants qualitatively, the person M 1 is evidently more experienced in English than the rest of study participants. M 1's headstart might have been caused by the age factor – M 1 acquainted with English in the youngest age of all participants and attended English courses since he was 3 years old for the time of 5 years. He also learnt pronunciation on his own with instructional videos. Be that as it may, M 1's natural endowment is probably not any extraordinary as his improvement score is below average. On the contrary, M 2, although he started to learn English as one of the latest (in 15), was able to score in the improvement noticeably. M 2 has also worked on his pronunciation on his own, which could add to his receptiveness in pronunciation. M 4 was among the high achievers in the M group (together with M 1 and M 2), his improvement was as remarkable as the M 2's improvement. Nevertheless, he did not indicate any special experience with neither English as such nor with learning pronunciation. In all probability, he was not conscious of his pronunciation abilities.

M 3 and M 10 were the low achievers within the M group and there was no information which could be of interest about them in the questionnaires. In comparison, M 8's reading results would rank M 8 among the low achievers, but M 8's improvement was so radical that the results in imitation were surprising. A similar case was that of OS 7. Although they both were not previously advantaged in learning English (i.e. by a stay abroad, early age

of learning English, no special extracurricular English courses), their potential to acquire a foreign language pronunciation quickly probably relates to their conscious self-reflection in pronunciation and autonomous work on pronunciation.

Another two participants whose performance is comparable are M 5 and OS 10. Their scores in reading are somewhat above average within their groups, but in the imitation they rank among the low achievers. This is also reflected by the lowest scores in the improvement. M 5 indicated some work on pronunciation by reading out loud with her older sister and OS 10 indicated that she is more or less satisfied with her pronunciation. Their low scores in the imitation task are mainly caused by little to no improvement in suprasegmentals as opposed to their peers. Both of them gained fewest points in the intonation out of the five assessed areas of pronunciation (see the scoring tables, Appendix III) and their recordings are characterized by a discernibly flat intonation throughout their performance as well. Their rigorousness or a little willingness to adjust their pronunciation might be ascribed to the personal and affective factors – i.e. the problem of identity linked to the sense of self and community or the personality traits like introversion, neuroticism or lower self-confidence that inhibit acquiring other than a mother tongue pronunciation (see Chapter II). Unfortunately, the questionnaires do not include questions on personality but both the girls give the impression of rather introverted and not much confident persons (speaking quietly, calmly, their speech being sometimes halting). OS 3 might have a similar personality barrier as his improvement scores are also one of the lowest but it is apparent already from the reading results that he was disadvantaged by a generally lower level of English and pronunciation.

One more interesting participant in the M group is M 7. It is a 46-year-old woman who started to learn English as late as in 21. She had the opportunity to sail on a ship a few times for a few months where she could speak English. She has been practising music for 36 years. She gained quite a good score in reading although some fossilized pronunciation errors were discernible on the segmental level (e.g. the repeatedly incorrect pronunciation of the word *chocolates*). Nevertheless, she was extraordinarily capable of the imitation of suprasegmental features (see the scoring tables, Appendix III), which might be the result of the fact that she is an experienced musician, even though she struggled with comprehension which can be heard in her performance in the imitation on the segmental level. Despite her comprehension difficulties, she managed to achieve good scores, which is apparent from her improvement ratings that are above average.

Looking closer at the members of the OS group, there are two high achievers. OS 1, who was attending an English course for one month in Malta, and OS 8, who underwent an intensive course in a Czech language school for 6 weeks. Neither of them devoted attention to pronunciation. Particularly OS 8's performance in the imitation is remarkable as her initial level of pronunciation was not especially high but her improvement scores rank among the highest ones. OS 5's improvement is also above average but except for her early start with learning English (in 4) we cannot find any other key information about her in the questionnaires. The OS group on the whole is supposed to be more compact as its members all attended the subject of English for students studying other specializations than English and they have been prepared for a final exam of a certain level. They were also unified by studying bachelor studies.

Main findings and their implications

In accordance with the expectations, the musicians proved out to perform better in mimicking the English phonological system. The scrutiny of the sentences in which the musicians gained considerably better ratings showed that musicians can much more exactly recognize and imitate the prominence, contrastive stress and intonation on the suprasegmental level. Within the segmentals both groups scored equally well apart from the sentences containing yod coalescence where the musicians got the greatest margin over the OS group.

The reading task then showed that the musicians' strengths were the same already during reading out loud without the model. The majority of the participants of the M group were able to place the sentence stress logically on the semantically most important word in a sentence, which is inextricably bound to the right intonation as the placement of prominence determines the pitch movement. In the given sentence (Sentence 8), where the difference in the reading ratings between the groups arose markedly, was the prominence most unequivocal without any broader context. Identifying the prominence just by common sense, the M group scored much more points than the OS group in the suprasegmentals. The reading task also revealed that a bit more musicians could produce yod coalescence already in reading. Conversely, the ratings in reading Sentence 5 were almost similar, which indicates that there was not a big difference in the participants' level of English or their pronunciation skills since all of the participants struggled with the articulation of a higher-level word *perfectionist*. The implications of the reading task results are that musicians are more able to declaim written

text in a foreign language than non-musicians and that the M group consisted of individuals whose pronunciation abilities were slightly higher already in the beginning of the research.

However, the ratings on the improvement show that the musicians were also a bit more apt to improve their pronunciation on the basis of imitation or shadowing. The least difference between the groups in the improvement scores was in Sentence 8 most probably because already the musicians' reading results were positive and there was not much room for musicians' improvement. The examination of the background questionnaires also disclosed that the majority of those who worked on their pronunciation autonomously achieved high ratings in the improvement.

The analysis of individuals and their performance revealed that there was one more person in the M group whose results belonged to the top. Still, the musicians' margin over the OS group was rather caused by generally higher ratings of participants from the M group who were not at the top. Concerning the low achievers, there was the same number of them in both groups. However, the scores of the low achievers of the OS group were even lower than of those ones from the M group.

In conclusion, the hypothesis cannot be definitely confirmed as it implicitly supposed that the starting level of all participants' pronunciation will be similar. Had it been so, the results of the imitation task would have been unambiguous. Nevertheless, the reading results of the musicians were somewhat higher and the margin was mainly caused by their ability to declaim expressively as opposed to the non-musicians. Such a finding could well imply that the musicians' better initial pronunciation abilities were already the result of their musical competence and its positive effect on the acquisition of a foreign language phonological system during their English language acquisition. Unfortunately, it is not possible to trace the whole procedure of learning English of every participant within the research. Although the background questionnaires capture some moments in the participants' acquisition of the English language, the weakness of the research is that the level of participants' English was not unified and the composition of the two groups was so disparate. Moreover, we cannot measure either how much time every student devoted to English throughout their life and granted that English is nowadays the most frequent language to be heard everywhere around us, the implicit knowledge is yet another variable influencing the research results. The next limitations of the research are discussed in the next chapter. All things considered, the positive correlation between musical competence and pronunciation abilities approved by

teams of experts (see Chapter II) cannot be invalidated by the ambiguous research results, especially if we take into consideration that the musicians had slightly higher scores in the improvement and that the better starting pronunciation skills of the musicians might have been generated by the overall higher musicians' ability to acquire a foreign language pronunciation.

V. IMPLICATIONS

In the first part of the chapter it is discussed what the research results indicate for teaching practice, particularly for pronunciation teaching. Next, the research is assessed, regarding mainly its limitations. At the end of the chapter some suggestions how the research can be improved are proposed.

Implications for teaching

To start with, the background questionnaires showed that the majority of the participants (13 out of 20) never paid much attention to their pronunciation as opposed to the grammar and vocabulary of English. This finding is a direct evidence that pronunciation teaching is a neglected area as asserted by many ELT experts (Kelly, 2000; Pennington & Rogers-Revell, 2019; Ur, 2012). One of the major teacher's role is to motivate learners for a self-study. However, some kind of interest in pronunciation was indicated only by 7 participants. It is, therefore, advisable that the teacher demonstrate the broader importance of pronunciation to learners and draw learners' attention not only to the denotative meaning, but also to the pragmatic and social meanings which are delivered by pronunciation (see Chapter II). Besides, pronunciation is a vital component of the communicative competence. The sooner learners recognize the role of pronunciation, the greater progress they can make within the second language acquisition.

Another fact revealed during the research is that the pronunciation of all participants was woefully short of stress, rhythm and intonation while reading out loud. On the other hand, participants' performance principally did not contain any severe mistakes in segmentals that would mean a communication breakdown in a real-life situation. By inference, learners of the English language in the Czech context desire more instruction in suprasegmentals within the pronunciation learning. This suggestion of the primary focus on suprasegmentals in ELT is in accordance with the opinions of many educators who, for instance, claim that prosody enhances the overall comprehensibility and fluency most (Gilbert, 2008; Celce-Murcia et al., 2010), that teaching suprasegmentals primarily is more effective and efficient than a bottom-up approach because the acquisition of suprasegmentals directly impacts the acquisition of segmentals (Pennington & Rogers-Revell, 2019) or that the focal point of teachability-learnability is the stress which should be taught first and most (Dalton & Seidlhofer, 1994). Must be, however, remembered that the phonological system is interconnected and should be

taught as a whole. A teacher can show the interaction of phonological elements, for example by explaining how sounds are modified by the placement of stress, etc. English language teachers also ought to explain learners what impression they make by the speech with a lack of suprasegmental features (e.g. the impression of being disinterested in the conversation, arrogant or ironic). Teaching suprasegmentals then impacts not only learners' intelligibility but also their social acceptability, success in the interaction and integrative motivation in the communication.

The comparison of the reading and imitation tasks showed that the participants were perfectly able to improve their pronunciation on the suprasegmental level, though not much in the segmentals. This finding implies that the imitation or shadowing (which belongs to the intuitive-imitative approach of pronunciation teaching) is a particularly effective technique for teaching stress, rhythm and intonation. All of the participants were encouraged to step into the shoes of an imitator and perform as well as they could. Such a technique of stepping out of one's own identity helps learners to overcome the deep-rooted articulatory patterns of L1 and is best incorporated into lessons by means of drama and music. These artistic disciplines encourage learners not to be afraid to exaggerate, thus to fix the foreign language prosody.

This motivational issue is connected to the problem of personal and affective factors which can impede or enhance the acquisition of a foreign language pronunciation. Two participants of the research (M 5 and OS 10) seemed to struggle with personality traits which did not enable them to perform in the imitation task as well as the rest of the students. Even though these two had a considerably good level of their initial pronunciation, they got the lowest ratings in the improvement. Their performance was in all probability negatively affected by a higher level of neuroticism, introversion and a low self-confidence, judging from the quiet, halting speech. It was suggested in the theoretical part of the thesis that pronunciation among other areas of a foreign language learning is most linked to the personal and affective factors. The anxiety which many learners face is best alleviated by confidence-building activities and relaxation. Music and drama strategies can again serve this purpose.

Yet another finding pertaining to pronunciation teaching – a majority of those who indicated some autonomous work on pronunciation in the questionnaires achieved good results concerning their improvement. Two participants (M 8 and OS 7) despite their low initial level in reading were able to improve immensely apparently thanks to their self-reflection and conscious work on their pronunciation which they reported. As has been noted,

teachers' fundamental task is to lead their students to self-reflection and autonomy in learning. Chapter II provides advice on concrete techniques of pronunciation teaching promoting metacognitive awareness, such as high variability perceptual/phonetic training (HVPT), which means that learners build their own phonology based on a diverse input, data-driven learning (DDL) or the most usual technique of corrective feedback which should lead to learners' self-monitoring. A prerequisite for an independent pronunciation learning and the listed techniques is, of course, critical listening. The metacognitive strategies can effectively be trained by peer feedback based on the critical listening.

Limitation of the research

As has been noted in Chapter IV, the research was limited by several weaknesses which make the research results less definite.

First of all, the sample of participants was rather small and highly diverse, which creates numerous variables affecting the final scores. Both groups consisted of only 10 participants. The M group participants were united merely by studying music at university in both bachelor and master programs. The OS group participants were joined by attending the subject of English for bachelor students with other specializations than English and they were to pass a final exam of a certain level. Be that as it may, the lecturer of the subject pointed out that the students' level varied a lot anyway. One more precondition for the OS group participants was that they had not received any musical training for more than 2 years. Although all the participants were schooled in English within the Czech educational system, their age when they started to learn English varied and 5 musicians and 7 non-musicians received some extra-curricular education in English. Given these points, the level of participants' English must have been differing, which has an impact on pronunciation skills as well.

The level of English then inevitably influenced not only reading out loud, but also the imitation task. In fact, another drawback of the research was that listening comprehension entered into the imitation task since suprasegmentals need to be examined in larger units than words. Even though all the sample sentences contained only elementary vocabulary and were so short that they did not exceed the span of a short-term memory, the participants sometimes faced difficulties understanding the recordings, apparently because of the authenticity of language and a variety of accents in the recordings. The difficulties with comprehension then negatively affected the scores in segmentals when participants changed words or mumbled.

Some participants also let distract themselves by the incomprehension and as they wished to repeat exactly every word, they lost their concentration on the suprasegmental features of the speech. Yet, the 46-year-old participant (M 7) who probably struggled with comprehension most of all is an extraordinary example of someone who was able to overcome the incomprehension and to imitate the suprasegmentals exceptionally (see the transcriptions, Appendix II, scoring tables, Appendix III or recordings).

Next limitation of the research was that only 3 sentences were analyzed to determine the initial level of participants' pronunciation. The results of the reading task were, thus, less clear since there was only a narrow margin in Sentence 5 but an immense difference between the groups in Sentence 8. The possible explanation was that the level of English was not so diverging between the two groups but the musicians' ability to declaim expressively led to the difference in Sentence 8. However, the exact overall starting level of participants' pronunciation is quite hard to ascertain by the examination of only the three sentences.

Suggestions for further research

The first improvement which could be done without much changes in the present research would be selection of participants based on their level of English. There would need to be a large number of potential participants in both groups in the beginning from whom those with the same level of English would be chosen. The participants could fill in some standardized tests ahead of the research.

Regarding the heterogeneity of participants within the groups, it could also be possible to conduct the research with younger participants, who have not had much experience with English yet and attended English classes with the same teacher, excluding any other extracurricular courses. Such a sample of participants would be much more homogeneous. The division to the two groups of musicians and non-musicians could be done on the basis of a musical aptitude test. The reading task would not need to be done with the young learners provided that they had started with English not long ago.

An interesting modification could also be taking a much wider sample of participants, e.g. around 100 altogether, and observe if the positive effect of musical competence on the imitation abilities would take precedence over the other variables. Then, the number of sentences to be reproduced would be reduced.

Presumably the greatest objectivity in the imitation of a foreign language phonological system would be achieved if the language to be mimicked was a totally unknown one for all

of the participants. A practical option would be to choose a distant and not so widespread language as English. For the European settings of the research some Asian, African or other remote and rare language would be possible. A native speaker or another expert in the language would evaluate participants' performance. The imitation, then, could not be influenced by the manifold variables which entered into this research.

VI. CONCLUSION

The proposition of the suitability of music for teaching English pronunciation is underpinned in the theoretical part by multiple viewpoints and scientific findings of international experts. The research then reveals, among other facts, that pronunciation teaching is a neglected area in the Czech context of ELT, which is often a result of teachers not knowing how to teach pronunciation in an interesting way. Music is, consequently, suggested to be the convenient tool for pronunciation teaching for several reasons which are validated in the research of the thesis as well. Moreover, the benefits which music offers as a teaching tool and contemporary strategies of teaching pronunciation are shown to have numerous intersections. To illustrate, the gist of pronunciation teaching is internalization of pronunciation models which can be achieved by the means of a form focused instruction (FFI). In fact, many teachers, trying to comply with the communicative approach of ELT, evade both FFI, as they imagine boring drills, and also music for personal motives or their belief that music is only a distraction and fun. However, music is proven out to be an effective and entertaining way of FFI since it maintains learners' attention and interest while they concentrate on the linguistic form. Learners, thus, engage through music in the acoustic side of English. Besides, music strongly stimulates memory, and the prosodic procedural memory in particular, thereby generates phonological fluency. Additionally, music lends itself perfectly to the internalization of the "rhythmical heartbeat" of English, a difficult phenomenon to acquire by the Czech learners since the Czech language is a syllable-timed language as opposed to the stressed-timed English. Still, the thesis proposes many other reasons why to take music in English lessons seriously and why to make use of it especially in pronunciation instruction.

One more of the postulates for using music in teaching pronunciation is that musical practice has a positive effect on pronunciation abilities. This assertion, which was approved by many other recent studies, was taken as a basis for the practical part of the thesis. Although the research results of this thesis cannot be interpreted unequivocally in favour of the hypothesis, presumably because of the small and too diverse sample of participants, some trends and implications regarding the topic were revealed. Firstly, the pronunciation of Czech learners is short of suprasegmental features in English but on the level of segmentals they are intelligible. In practice, teachers should prioritize prosody in pronunciation teaching and

music was proven to be a convenient tool especially for the acquisition of suprasegmentals as the essence of both music and spoken language is the rhythm and melody. Next, the research showed that the participants were able to improve their pronunciation in suprasegmentals immensely by the imitation or shadowing. Again, musical activities, like singing, chanting, rapping or lip-synching, are initially based on the technique of shadowing. Last but not least, some participants appeared to struggle with personal factors in the imitation of a foreign language phonology. Likewise, music is highly recommended to be employed to lower the anxiety, to build self-confidence and to induce the state of relaxed receptivity. Besides, music generates motivation and emotions conducive to learning, which can be utilized not only to engage learners during English lessons, but also to encourage them to work on their pronunciation autonomously outside the classroom.

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APPENDIX I

1. Pohlaví:

- muž
 žena

2. Věk: _____

Zkušenosti s angličtinou:

3. Věk, ve kterém jste se začali učit anglicky: _____
4. Strávili jste někdy delší dobu než 3 měsíce v anglicky mluvící zemi?

- ano: _____ měsíců
 ne

5. Navštěvovali jste nějaké speciální kurzy angličtiny mimo rámec školní docházky v českém vzdělávacím systému?

- ano: _____
 ne

Zkušenosti s hudbou:

6. Absolvovali jste nějaký hudební výcvik kromě hodin hudební výchovy ve škole?

- ano: po dobu _____ let
 ne

7. Jaký obor studujete na vysoké škole?

Sebehodnocení v oblasti anglické výslovnosti:

8. Jak jste spokojeni se svojí výslovností v angličtině?

- jsem spokojen/á
 jsem spíše spokojený/á
 cítím nedostatky a rád/a bych na své výslovnosti pracoval/a
 cítím nedostatky, ale myslím, že mi nepřekáží v dorozumění se v anglickém jazyce

9. Věnovali jste někdy své výslovnosti v angličtině zvýšenou pozornost?

- ne
 ano – Jakým způsobem jste pracovali se svými výslovnostními schopnostmi?

1. Gender:

- male
- female

2. Age: _____

Experience with English:

- 3. The age when you started to learn English: _____
- 4. Have you ever spent more than 3 months in an English speaking country?

- yes: _____ months
- no

5. Have you received any other English speaking training than within the Czech education system?

- yes: _____
- no

Experience with music:

6. Have you ever undergone any special musical training apart from the lessons of music at school?

- yes: for _____ years
- no

7. What are you studying at university?

Self-assessment in English pronunciation abilities:

8. How much are you satisfied with your pronunciation abilities in English?

- I am satisfied
- I am more or less satisfied
- I feel some shortcomings and I would like to work on my pronunciation
- I feel some shortcomings but I think that they do not impede my intercommunication in English

9. Have you ever payed some more attention to your English pronunciation?

- no
- yes – In what ways did you work on your pronunciation abilities?

APPENDIX II

Transcriptions of the model recordings with the indication of intonation

1. There is the United States of America.

/ ðəːr ɪz ði: ju: 'naɪtɪt 'steɪts | əv ə 'mæɪrɪkə /

2. Lore, I don't hate you because you're fat...

/ 'lɔ:ɾə | 'aɪ dəʊn 'heɪtʃu bi'kɒz jə 'fæ? /

3. Life is like a box of chocolates...

/ 'laɪf ɪz 'laɪk ə 'bɒks ə 'tʃɒklɪts /

4. What do you mean, you people?

/ wɒt̩ du 'ju: mi:n | 'ju: p'hi:pəl /

5. How much of a perfectionist are you?

/ 'haʊ mʌtʃ əv ə pə'fekʃənɪst 'ɑ: ju /

6. Why don't you get something to eat?

/ 'waɪ dəʊntʃʊ get 'sʌmθɪŋ tɔ'wi:ʔ /

7. I mean, what are you really good at?

/ ʌ mi:n | 'wɒt̩ əju 'rɪəli gəd 'æt̩ /

8. Glad you can make it, man.

/ 'glædʒu kən 'meɪkɪt 'mæn? /

9. I don't wanna kill you.

/ ʌ də wʌnə 'kɪl ju: /

Explanatory notes:

Words which are underlined are the stressed ones in a sentence. The arrows mark the intonation (↘ fall, ↗ rise or ↘↗ fall-rise) and are situated before the prominence.

Transcriptions of the participants

Students studying music:

M 1

M 1-1:

- a) Reading – M 1-1 R: / 'ðeə ɪz | ðə 'ju:nartɪt 'steɪts ɒf ə 'merɪkə /
- b) Imitation – M 1-1 I: / 'ðer ɪz ði: ju: 'nartɪt \ 'steɪts | ɒv ə 'merɪkə /

M 1-2:

- a) Reading: / 'lɔ:r | 'aɪ dəʊnt 'heɪt ju bi 'kɒz jʌə 'fet /
- b) Imitation: / ʀ 'lɔ:rɒ | \ 'aɪ dəʊnt 'heɪt ju bi 'kɒz jʌə 'fæt /

M 1-3:

- a) Reading: / \ 'laɪf ɪz 'laɪk ə 'bʊks əf 'tʃʊklɪts /
- b) Imitation: / 'laɪf ɪz 'laɪk ə | 'bʊks əf ʀ 'tʃʊklɪts /

M 1-4: / wɒt du \ 'ju: mi:n | 'ju: pi:pl /

M 1-5:

- a) Reading – M 1-5 R: / \ 'haʊ mʌtʃ ɒf ə peə 'fekʃənɪst 'ɑ:ə ju: /
- b) Imitation – M 1-5 I: / \ 'haʊ mʌtʃ ɒf ə pə 'fekʃənɪst 'ɑ:ə ju: /

M 1-6: / 'waɪ dəʊntʃu get 'sʌmθɪŋ tʊ \ 'wi:t /

M 1-7: / 'aɪ mi:n | \ 'wɒt əʃ ju 'ri:li gut 'æt /

M 1-8:

- a) Reading – M 1-8 R: / 'glædʒ ju: ken 'meɪkɪt | ʀ 'mæn /
- b) Imitation – M 1-8 I: / 'glædʒu kən 'meɪkɪt 'mæn /

M 1-9: / aɪ dəʊn wʌnə \ ʀ 'kɪl ju: /

M 2

M 2-1:

- a) Reading – M 2-1 R: / 'ðer ɪz | ði: 'ju:nartɪt 'steɪts ɒf ə 'merɪkə /
- b) Imitation – M 2-1 I: / ðər ɪz ði: ju: 'nartɪt \ 'steɪts | əv ə 'merɪkə /

M 2-2: / ʀ 'lɔ:rɒ | \ 'aɪ dəʊn 'heɪtʃu: bi 'kɒz jʌə 'fæt /

M 2-3:

- a) Reading: / 'laɪf ɪs 'laɪk ə 'bʊks ɒf 'tʃʊklɪts /
- b) Imitation: / 'laɪf ɪs 'laɪk ə 'bʊks əf ʀ 'tʃʊklɪts /

M 2-4: / wɒt̩ du ˈju: mi:n | 'ju: pʰi:pl̩ /

M 2-5:

a) Reading – M 2-5 R: / 'haʊ mʌtʃ ɒf pə'feksɪənɪst 'ɑ:ə ju: /

b) Imitation – M 2-5 I: / ˈhaʊ mʌtʃ ɒv ə'freksənɪst 'ɑ:ə ju: /

M 2-6: / 'waɪ jəʊn ju ge 'sʌmθɪŋ tu ˈi:t /

M 2-7: / 'meɪ | ˈwɒt̩ əju 'rɪli gud̩ et /

M 2-8:

a) Reading – M 2-8 R: / 'glæd ju: ken ˈmeɪkɪt | 'mæn /

b) Imitation – M 2-8 I: / 'glædʒu kən ˈmeɪkɪt 'mæn /

M 2-9: / aɪ də wʌnə ˈkɪl ju: /

M 3

M 3-1:

a) Reading – M 3-1 R: / 'deə ɪz də 'jɒnətɪt 'steɪts 'ɒf 'emɪrɪkʌ /

b) Imitation – M 3-1 I: / 'der ɪz də 'jɒnətɪt steɪts ɒf 'emɪrɪkʌ /

M 3-2: / ˈlɔ:rʌ | 'aɪ dəʊn 'heɪtʃu: bɪ'kɒz ju 'fæt /

M 3-3: / 'laɪf ɪz 'laɪk ə 'bɒks ɒf 'tʃɒklɪts /

M 3-4: / wɒt̩ dɪd ju: 'mi:n | 'ju: pi:pl̩ /

M 3-5

a) Reading – M 3-5 R: / 'haʊ mʌtʃ ɒf ə 'peə'fekʃɪənɪst ˈɑ:ə ju: /

b) Imitation – M 3-5 I: / haʊ 'mʌtʃ ɒf pɜ'fɛkʃɪənɪst 'ɑ:ə ju: /

M 3-6: / 'waɪ dəʊn'tʃu get sʌm'θɪŋ tu 'i:t /

M 3-7: / ʌ mɪn ɑ:ə 'rɪli gut | 'met̩ /

M 3-8:

a) Reading – M 3-8 R: / 'glɛdʒu kən 'meɪkɪt ˈmen /

b) Imitation – M 3-8 I: / 'glædʒu kən 'meɪkɪt 'mæ? /

M 3-9: / aɪ də wʌnə 'kɪl ju: /

M 4

M 4-1:

a) Reading – M 4-1 R: / 'ðɜ ɪz ði 'jɒnətɪt 'steɪts ɒf ˈemɪrɪkʌ /

b) Imitation – M 4-1 I: / 'ðɜ ɪz ði: 'jɒnətɪt ˈsteɪts ɒv ə'merɪkə /

M 4-2: / ʀ' lɔ:ə | 'aɪ dəʊn 'heitʃu: bi'kɒz jʊə 'fæt /

M 4-3: / 'laɪf ɪz 'laɪk ə 'bʊks ɒf ʀ' tʃɒklɪts /

M 4-4: / wɒt̃ du \ 'ju: mi:n | 'ju: pʰi:pʌ /

M 4-5:

a) Reading – M 4-5 R: / 'haʊ mʌtʃ ɒv ə | pəə'fekʃənɪst ʀ'a:ə ju: /

b) Imitation – M 4-5 I: / 'haʊ mʌtʃ ɒv ə pəə'fekʃənɪst 'a:ə ju: /

M 4-6: / 'waɪ dəʊntʃu get 'sʌmθɪŋ tʊ \ 'i:t /

M 4-7: / ʌ mɪn | \ 'wɒt̃ a:ə ju 'rɪəli gud 'æt̃ /

M 4-8:

a) Reading – M 4-8 R: / 'glædʒu ken | ʀ'meɪkɪt ʀ'mæn /

b) Imitation – M 4-8 I: / 'glædʒu kən \ 'meɪkɪt 'mæ? /

M 4-9: / ʌ də wʌnə \ ʀ'kʰɪl ju: /

M 5

M 5-1:

a) Reading – M 5-1 R: / 'ðer ɪz ə | ðə 'ju:natɪt 'steɪts ɒf 'emɪrɪkʌ /

b) Imitation – M 5-2 I: / 'ðer ɪz ə 'ju:natɪt 'steɪts ɒf 'emɪrɪkə /

M 5-2: / ʀ' lɔ:rʌ | \ 'aɪ dəʊn 'heit ju: bi'kɒz jʊə 'fæt /

M 5-3: / 'laɪf ɪz 'laɪk ə 'bʊks ɒf 'tʃɒklɪts /

M 5-4: / 'wɒt̃ du ju: \ 'mi:n | 'ju: pi:pʌ /

M 5-5:

a) Reading – M 5-5 R: / 'haʊ mʌtʃ ɒv ə | 'pəə'fekʃɪənɪst 'a:ə ju: /

b) Imitation – M 5-5 I: / 'haʊ mʌtʃ ɒf pəə'fekʃənɪst 'a:ə ju: /

M 5-6: / 'waɪ dəʊnt ju get 'sʌmθɪŋ tʊ 'i:t /

M 5-7: / aɪ 'mi:n | 'wɒt̃ a:ə ju 'rɪəli 'gud 'æt̃ /

M 5-8:

a) Reading – M 5-8 R: / 'glædʒ ju ken \ 'meɪkɪt 'mæn /

b) Imitation – M 5-8 I: / 'glædʒu kən \ 'meɪkɪt 'mæn /

M 5-9: / \ 'aɪ də wʌnə 'kɪl ju /

M 6

M 6-1:

a) Reading – M 6-1 R: / 'ðer ɪs ðə 'junatit 'steɪt ɒf ə'merɪkə /

b) Imitation – M 6-1 I: / 'ðer ɪz ðə 'junatit 'steɪt ɒf ə'merɪkə /

M 6-2: / ʌ'lɔ:rə | 'aɪ dəʊn 'heɪtʃu bi'kɒzə 'fæt /

M 6-3: / 'laɪf ɪz 'laɪk ə 'bʊks ɒf 'tʃɒklɪts /

M 6-4: / wɒt du ɪ'ju: mi:n | 'ju: pi:pl /

M 6-5:

a) Reading – M 6-5 R: / 'haʊ mʌtʃ ɒf ə 'pə'fɛkʃənɪst 'ɑ:ə ju: /

b) Imitation – M 6-5 I: / 'haʊ mʌtʃ ɒf pə'fɛkʃənɪst 'ɑ:ə ju: /

M 6-6: / 'waɪ dəʊntʃu get 'sʌmθɪŋ tʊ ɪ'wi:t /

M 6-7: / aɪ 'mi:n | ɪ'wɒt ɑ:ə ju 'ri:li gud 'æt /

M 6-8:

a) Reading – M 6-8 R: / 'glæd ju: ken ɪ'meɪkɪt ʌ'mæn /

b) Imitation – M 6-8 I: / 'glædʒu kən ɪ'meɪkɪt 'mæn /

M 6-9: / aɪ də wʌnə ɪ'kʰɪl ju /

M 7

M 7-1:

a) Reading – M 7-1 R: / 'ðer ɪz ðə 'junatit 'steɪts | ɒf 'əmerɪkə /

b) Imitation – M 7-1 I: / 'ðer ɪz 'junatit | ɪ'steɪts ɒf ə'merɪkə /

M 7-2: / 'sɒri | 'aɪ 'heɪt ju: /

M 7-3: / 'laɪf ɪs 'laɪk ə 'bʊks ɒf 'tʃɒkəʌ'leɪts /

M 7-4: / wɒt ɪz ɪ'ju: mi:n | 'ju: pʰi:pl /

M 7-5:

a) Reading – M 7-5 R: / 'haʊ mʌtʃ ɒv ə 'peə'fɛkʃənɪst 'ɑ:ə ju: /

b) Imitation – M 7-5 I: / ɪ'haʊ mʌtʃ də pə'fɛkʃənɪst 'ɑ:ə ju: /

M 7-6: / ɪ'waɪ dəʊnt ɪ'sʌmθɪŋ tʊ ʌ'wi:t /

M 7-7: / aɪ 'meməri | ɪ'lələlə 'lələlə 'ləl /

M 7-8:

a) Reading – M 7-8 R: / 'glæt ju: ken ɪ'meɪkɪt | 'mæn /

b) Imitation – M 7-8 I: / 'glædʒu kə 'medʒɪk 'laɪf /

M 7-9: / ɪ'aɪ də wʌnə ʌ'kɪl ju /

M 8

M 8-1:

a) Reading – M 8-1 R: / 'ðer iz ði: 'junaitit ʃ'steits | ɒf 'emerikʌ /

b) Imitation – M 8-1 I: / 'ðer iz ði: 'junaitit \s'steit | ɒf ə'merikə /

M 8-2: / ʃ'lɔ:rʌ | \s'ai dəʊn 'heitʃu bi'kɒz jɒə 'fæt /

M 8-3: / 'laɪf is 'laɪk ə | 'bɒks ɒf ʃ'tʃɒklit /

M 8-4: / wɒt did \s'ju: mi:n | 'ju: pi:pʌ /

M 8-5:

a) Reading – M 8-5 R: / 'haʊ mʌtʃ ɒf ə peə'fekʃns ʃ'a:ə ju: /

b) Imitation – M 8-5 I: / \s'haʊ mʌtʃ ɒf præk'fekʃənɪs is 'a:ə ju: /

M 8-6: / \s'waɪ dəʊntʃu get 'sʌmθɪŋ tu ʃ'mi: /

M 8-7: / \s'nəʊ | ju 'ri:li gud /

M 8-8:

a) Reading – M 8-8 R: / 'gleit ju: ken | \s'meɪkɪt 'mæn /

b) Imitation – M 8-8 I: / 'glædʒu kən \s'meɪkɪt 'mæn /

M 8-9: / ʌ də wʌnə \s'ki:l ju: /

M 9

M 9-1:

a) Reading – M 9-1 R: / 'ðer iz ðə 'junaitit 'steits ɒf 'emerikʌ /

b) Imitation – M 9-1 I: / 'ðer iz ði: 'junaitit \s'steits | ɒf ə'merikə /

M 9-2: / ʃ'lɔ:rʌ | \s'ai dəʊn 'heit ju: bi'kɒz jə 'fet /

M 9-3: / 'laɪf iz 'laɪk ə 'bɒtʒ əʃ'tʃɒklɪts /

M 9-4: / wɒt du \s'ju: mi:n | 'ju: pi:pʌ /

M 9-5:

a) Reading – M 9-5 R: / 'haʊ mʌtʃ ɒf 'peə'fekʃənɪst ʃ'a:ə ju: /

b) Imitation – M 9-5 I: / haʊ \s'mʌtʃ ə peə'fektʃənɪst 'a:ə ju: /

M 9-6: / \s'waɪ dəʊntʃu get 'sʌmθɪŋ tu ʃ'wi:t /

M 9-7: / 'meməri 'ri ə ʃ'glæt /

M 9-8:

a) Reading – M 9-8 R: / 'glæt ju: ken \s'meɪkɪt 'men /

b) Imitation – M 9-8 I: / 'glædʒu kən \s'meɪkɪt 'men /

M 9-9: / ʌ wʌnə \sɹ'ki:l ju /

M 10

M 10-1:

a) Reading – M 10-1 R: / 'der iz də 'ju:nit 'steɪt vɒf 'amerikʌ /

b) Imitation – M 10-1 I: / 'der iz də 'ju:natɪt 'steɪt vɒf 'amerikʌ /

M 10-2: / 'lɔ:ə | 'aɪ dəʊn 'heɪt ju: bi'kɒz 'ju: wɑ:ə 'fet /

M 10-3: / 'laɪf ɪs 'laɪk | ə 'bʊks vɒf 'tʃɒklɪts /

M 10-4: / wɒt du \sɹ ju: mi:n | 'ju: pi:pl /

M 10-5:

a) Reading – M 10-5 R: / 'haʊ 'mʌtʃ vɒf ə 'pɛə'fek ɪvni \sɹ'ɑ:ə ju: /

b) Imitation – M 10-5 I: / \sɹ'haʊ ɑ:ə pə'fektʃənɪst 'ɑ:ə ju: /

M 10-6: / 'aɪ ken 'tʃɑ: tə də tu \sɹ'mi: /

M 10-7: / 'rɪəli 'gɛdʌ /

M 10-8:

a) Reading – M 10-8 R: / 'gled ju: ken meɪkɪt \sɹ'men /

b) Imitation – M 10-8 I: / 'glædʒu: 'meɪkɪt 'me? /

M 10-9: / ʌ wʌnə \sɹ'ki:l ju /

Students with other specializations:

OS 1

OS 1-1:

a) Reading – OS 1-1 R: / 'der iz də 'ju:natɪt 'steɪts vɒf 'amerikʌ /

b) Imitation – OS 1-1 I: / 'der iz di: ju'natɪt \sɹ'steɪts vɒf ə\sɹ'mæɪkə /

OS 1-2: / \sɹ'lɔ:rʌ | aɪ \sɹ'dəʊn 'heɪt ju bi'kɒz ju 'fæt /

OS 1-3: / 'laɪf ɪs 'laɪk | ə 'bʊks vɒf \sɹ'tʃɒklɪts /

OS 1-4: / wɒt du \sɹ ju: mi:n | 'ju: pi:pl /

OS 1-5:

a) Reading – OS 1-5 R: / 'haʊ mʌtʃ vɒf pɛr'fɛkʃənɪst \sɹ'ɑ:r ju: /

b) Imitation – OS 1-5 I: / \sɹ'haʊ mʌtʃ əv pə'fɛkʃənɪst 'ɑ:ə ju: /

OS 1-6: / 'waɪ dəʊnt ju get 'sʌmθɪŋ tu \sɹ'i:t /

OS 1-7: / 'aɪ mɪn | 'wɒt \v 'ɑ:ə ju 'riəli gud 'æt /

OS 1-8:

a) Reading – OS 1-8 R: / 'glæd ju: ken \v 'meɪkɪt | 'mæn /

b) Imitation – OS 1-8 I: / 'glæd də \v 'meɪkɪt 'mæn /

OS 1-9: / aɪ dəʊ wʌnə \v ʔ 'ki:l ju: /

OS 2

OS 2-1:

a) Reading – OS 2-1 R: / 'der ɪz də 'jʊnəti:t 'steɪts ɒf 'emeri:kə /

b) Imitation – OS 2-1 I: / 'ðer ɪz di: 'jʊnəti:t 'steɪts ɒf ʔ 'emeri:kə /

OS 2-2: / 'lɔ:rəl | 'aɪ 'dəʊnt 'heit ju bi 'kɒz ju 'fæt /

OS 2-3: / 'laɪf ə 'laɪk ə 'bʊks ɒf ʔ 'tʃɒklɪt /

OS 2-4: / wɒt dɪd \v 'ju: mi:n | 'ju: pi:pl /

OS 2-5:

a) Reading – OS 2-5 R: / 'həʊ mʌtʃ ɒf pə 'fektʃənɪs | ʔ 'ɑ:r ju: /

b) Imitation – OS 2-5 I: / 'həʊ mʌtʃ ə 'pə'fɛnɪks 'ɑ:ə ju: /

OS 2-6: / 'waɪ nɒt ju get 'sʌmθɪŋ tu ʔ 'mi: /

OS 2-7: / 'me \v məri 'juə 'veri 'glæd /

OS 2-8:

a) Reading – OS 2-8 R: / 'glæd ju: | ken meɪkɪt 'men /

b) Imitation – OS 2-8 I: / 'glæd ju \v 'meɪkɪt 'mæn /

OS 2-9: / aɪ dəʊnt wʌnə \v ʔ 'ki:l ju: /

OS 3

OS 3-1:

a) Reading – OS 3-1 R: / 'der ɪz də 'jʊnəti:t 'steɪts ɒf 'ameri:kə /

b) Imitation – OS 3-1 I: / 'derz di: 'jʊnəti:t 'steɪts ɒf 'ameri:kə /

OS 3-2: / 'lɔ:ə 'aɪ 'heit ju bi 'kɒz 'ju wɑ:ə 'fet /

OS 3-3: / 'laɪf ɪz 'laɪk ə 'bʊks ɒf ʔ 'tʃɒklɪts /

OS 3-4: / 'wɒt du ju: ʔ 'mi:n | 'ju: ʔ pi:pl /

OS 3-5:

a) Reading – OS 3-5 R: / 'həʊ mʌtʃ ɒf | 'pɜ:fektʃənɪs ʔ 'ɑ:r ju: /

b) Imitation – OS 3-5 I: / 'haʊ mʌtʃ pɜr'fekʃjənɪs 'ɑ:ə ju: /

OS 3-6: / 'waɪ 'dɒnt ju: get 'sʌmθɪn tu ʒ'i:t /

OS 3-7: / ə'rɪəli gut 'let ju:i /

OS 3-8:

a) Reading – OS 3-8 R: / 'gled ju: ken 'meɪkɪt 'men /

b) Imitation – OS 3-8 I: / 'klɔ:d ju: ken 'meɪkɪt 'men /

OS 3-9: / aɪ dəʊn wɒnʌ ʒ'kɪl ju /

OS 4

OS 4-1:

a) Reading – OS 4-1 R: / 'derɪz də 'jʊnəɪtɪt 'steɪts ɒf ə'merɪkʌ /

b) Imitation – OS 4-1 I: / 'ðerɪz di: 'jʊnəɪtɪt 'steɪt ɒf ə'merɪkə /

OS 4-2: / ʌ'lɔ:ə | ʌ'aɪ 'dɒnt 'heɪt ju: bɪ'kɒz ju:ɑ:ə 'fæt /

OS 4-3: / 'laɪfɪs 'laɪk ə'bʊks ɒf 'tʃɒklɪts /

OS 4-4: / wɒt du ʌ'ju: mɪ:n | 'ju: pi:pl /

OS 4-5:

a) Reading – OS 4-5 R: / 'haʊ mʌtʃ ɒf ə'preə'fekʃjənɪst ʒ'ɑ:ə ju: /

b) Imitation – OS 4-5 I: / ʌ'haʊ mʌtʃ ɒf ə'preə'fekʃjənɪst 'ɑ:ə ju: /

OS 4-6: / ʌ'heɪ | ʌ'waɪ dəʊnt ju get 'sʌmθɪŋ tu ʒ'wi:t /

OS 4-7: / ə ʒ'ʌ:z aɪm nɒt 'rɪəli | 'gʊd æt /

OS 4-8:

a) Reading – OS 4-8 R: / 'gləd ju: ken 'meɪkɪt 'men /

b) Imitation – OS 4-8 I: / 'glɑ:d 'detʃu: 'meɪkɪt | 'mæn /

OS 4-9: / aɪ də wʌnə ʌʒ'kʰɪl ju: /

OS 5

OS 5-1:

a) Reading – OS 5-1 R: / 'derɪz də | 'jʊnəɪtɪt 'steɪts ɒf 'emɪrɪkʌ /

b) Imitation – OS 5-1 I: / 'ðerɪz ði: 'jʊnəɪtɪt 'steɪts ɒf ə'mæɪrɪkʌ /

OS 5-2: / ʌ'lɔ:rʌ | ʌ'aɪ dəʊn 'heɪtʃu | bɪ'kɒz jə 'fæt /

OS 5-3: / 'laɪfɪz 'laɪk ə'bʊks ɒf 'tʃɒklɪts /

OS 5-4: / wɒt ʌ'ju: me | 'ju: pʰi:pl /

OS 5-5:

a) Reading – OS 5-5 R: / 'haʊ mʌtʃ ɒf ə 'peə'fekʃənɪst 'ɑ:ə ju: /

b) Imitation – OS 5-5 I: / 'haʊ mʌtʃ ə pə'fekʃənɪst ʔ'ɑ:ə ju: /

OS 5-6: / ʌ'waɪ dəʊntʃu get 'sʌmθɪŋ tu ʌ'i:t /

OS 5-7: / ə'ðə'ðə 'rɪəli gud 'æt /

OS 5-8:

a) Reading – OS 5-8 R: / 'glæd ju: kən 'meɪkɪt | men /

b) Imitation – OS 5-8 I: / ʌ'glædʒu kən 'meɪkɪt 'mæʔ /

OS 5-9: / ʌ də wʌnə ʌʔ'kɪl ju: /

OS 6

OS 6-1:

a) Reading – OS 6-1 R: / 'derɪz də 'junatɪt 'steɪt ɒf 'emɪrɪkʌ /

b) Imitation – OS 6-1 I: / 'ðerɪs 'jʊnətɪt ʌ'steɪts ɒf emɪrɪkʌ /

OS 6-2: / 'lɔ:r aɪ'heɪt ju: bɪ'kɒz 'ju'wɑ:ə 'fæt /

OS 6-3: / 'laɪk ɪs 'laɪk ə 'bʊks ɒf ʔ'ʌ'tʃʊklɪt /

OS 6-4: / 'wɒt dɪd ju: 'mi:n ə pi:pl /

OS 6-5:

a) Reading – OS 6-5 R: / 'haʊ mʌtʃ ɒf pəə'fekʃənɪst 'ɑ:ə 'ju: /

b) Imitation – OS 6-5 I: / 'haʊ mʌtʃ əpɪpɹəfrɪkʃənɪst 'ɑ:ə ju: /

OS 6-6: / 'waɪ ju: get 'sʌmθɪŋ tu ʔ'i:t /

OS 6-7: / ə'meməri rəli ʔgəret /

OS 6-8:

a) Reading – OS 6-8 R: / glɛdʒ ju: kən meɪkɪt | men /

b) Imitation – OS 6-8 I: / 'blædʒɪkə 'mɪkə ʌ'mɑ: /

OS 6-9: / aɪ wʌnə 'kʰɪl ju: /

OS 7

OS 7-1:

a) Reading – OS 7-1 R: / 'derɪz | də 'junatɪt 'steɪts ɒf 'emɪrɪkʌ /

b) Imitation – OS 7-1 I: / 'ðerɪz də'jʊnətɪt 'steɪts ɒv'mæɪrɪkə /

OS 7-2: / ʔ'lɔ:ɪʌ | ʌ'aɪ dən 'heit ju bɪ'kɒz ju 'fæt /

OS 7-3: / 'laɪf is 'laɪk ə 'bʊks ə 'tʃɒklɪt /

OS 7-4: / 'wɒt \dɪd ju: mi:n | 'ju: pi:pəl /

OS 7-5:

a) Reading – OS 7-5 R: / 'haʊ mʌtʃ ɒf ə 'peə'fekʃənɪst ʔ'ɑ:ə ju: /

b) Imitation – OS 7-5 I: / 'haʊ mʌtʃ pə'fekʃənɪst 'ɑ:ə ju: /

OS 7-6: / 'waɪ dəʊnt ju get 'sʌmθɪn tu \v'i:t /

OS 7-7: / 'aɪ mi:n | 'wɒt \v'ɑ:ə ju 'rɪəli gud 'æt /

OS 7-8:

a) Reading – OS 7-8 R: / 'gləd ju: ken 'meɪkɪt | 'mæn /

b) Imitation – OS 7-8 I: / 'gləd ju kən \v'meɪkɪt ʔ'mæn /

OS 7-9: / aɪ də wʌnə \vʔ'kɪl ju: /

OS 8

OS 8-1:

a) Reading – OS 8-1 R: / 'der ɪz di 'junatɪt 'steɪts ɒf 'æmərɪkə /

b) Imitation – OS 8-1 I: / 'ðeəz di: 'jʊnətɪt \v'steɪts ɒv ə'mærɪkə /

OS 8-2: / ʔ'lɔ:ɪl | \v'aɪ dəʊn 'heɪt ju: bɪ'kɒz jʊə 'fæt /

OS 8-3: / 'laɪf is 'laɪk ə 'bʊks əvʔ'tʃɒklɪts /

OS 8-4: / wɒt du \v'ju: mi:n | ju: 'pi:pəl /

OS 8-5:

a) Reading – OS 8-5 R: / 'haʊ mʌtʃ ɒf ə peə'fekʃənɪst 'ɑ:ə ju: /

b) Imitation – OS 8-5 I: / 'haʊ mʌtʃ ə pə'fekʃənɪst 'ɑ:ə ju: /

OS 8-6: / 'waɪ dəʊnt ju get 'sʌmθɪŋ tu \v'i:t /

OS 8-7: / 'aɪ mi:n | \v'wɒt du ju 'rɪəli gud 'et /

OS 8-8:

a) Reading – OS 8-8 R: / 'gləd ju: ken 'meɪkɪt | 'men /

b) Imitation – OS 8-8 I: / 'glædʒu kən \v'meɪkɪt 'mæn /

OS 8-9: / ə də wʌnə \vʔ'kɪl ju: /

OS 9

OS 9-1:

a) Reading – OS 9-1 R: / 'ðer ɪz də 'junatɪt 'steɪts ɒf 'emərɪkə /

- b) Imitation – OS 9-1 I: / 'ðer iz ði: 'jʊnaitit 'steits ɒf 'emerikʌ /
 OS 9-2: / ʌ'lo:ɾʌ | aɪ ɤ'dəʊn 'heit ju: bi'kɒz jʊə 'fæt /
 OS 9-3: / 'laɪf wəz 'laɪk ə 'bʊks ɒf 'tʃɒklɪts /
 OS 9-4: / wɒt did ju: ɤ'mi:n | 'ju: pi:pɪ /
 OS 9-5:
 a) Reading – OS 9-5 R: / 'haʊ mʌtʃ ɒf ə 'peəfekʃɪnɪst ʌ'ɑ:ə ju: /
 b) Imitation – OS 9-5 I: / ɤ'haʊ mʌtʃ ɒf pə'fekʃɪnɪst 'ɑ:ə ju: /
 OS 9-6: / 'waɪ dəʊntʃu get 'sʌmθɪŋ tə 'i:t /
 OS 9-7: / 'aɪ mi:n 'wɒt ju 'rɪəli | 'gʊd et /
 OS 9-8:
 a) Reading – OS 9-8 R: / 'gləd ju: ken ɤ'meɪkɪt | 'mæn /
 b) Imitation – OS 9-8 I: / 'glædʒu kən ɤ'meɪkɪt 'mæn /
 OS 9-9: / aɪ wʌnə kɪl ɤʌ'ju: /

OS 10

- OS 10-1:
 a) Reading – OS 10-1 R: / 'ðer iz də 'jʊnaitit 'steits ɒf ə 'mæɪrɪkə /
 b) Imitation – OS 10-1 I: / 'ðeəz ði: 'jʊ:naitit 'steits ə'mæɪrɪkə /
 OS 10-2: / 'lo:ə | 'aɪ dəʊn 'heitʃu: bi'kɒz 'jʊə 'fæt /
 OS 10-3: / 'laɪf ɪz 'laɪk ə 'bʊks ɒf 'tʃɒklɪts /
 OS 10-4: / 'wɒt did ju: 'meɪk | 'ju: pi:pɪ /
 OS 10-5:
 a) Reading – OS 10-5 R: / 'haʊ mʌtʃ ɒf ə 'peəfekʃɪnɪst ʌ'ɑ:ə ju: /
 b) Imitation – OS 10-5 I: / 'haʊ mʌtʃ | pə'fekʃɪnɪst 'ɑ:ə ju: /
 OS 10-6: / 'waɪ dəʊntʃu get sʌmθɪŋ tu ʌmi: /
 OS 10-7: / aɪ 'meməri 'rɪəli | ʌ'gʊd æt /
 OS 10-8:
 a) Reading – OS 10-8 R: / 'glæd ju: ken 'meɪkɪt mæn /
 b) Imitation – OS 10-8 I: / 'glɑ:d ju: ken 'meɪk ɪt 'mæn /
 OS 10-9: / aɪ dəʊ wʌnə ɤʌ'kɪl ju: /

APPENDIX III

Scoring tables

Explanatory notes:

I = imitation

R = reading

Maximum points: 5; minimum points: 0

Students studying music:

M 1

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 5 – R 4
Connected speech (assimilation, linking, elision)	I 5 – R 2
Stress (word & sentence stress)	I 5 – R 3
Rhythm	I 5 – R 3
Intonation	I 5 – R 1

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 3
Connected speech (assimilation, linking, elision)	I 4 – R 4
Stress (word & sentence stress)	I 5 – R 5
Rhythm	I 5 – R 5
Intonation	I 5 – R 4

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 4
Connected speech (assimilation, linking, elision)	I 4 – R 4
Stress (word & sentence stress)	I 5 – R 5
Rhythm	I 4 – R 4
Intonation	I 5 – R 4

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	4
Rhythm	5
Intonation	4

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 3
Connected speech (assimilation, linking, elision)	I 0 – R 0
Stress (word & sentence stress)	I 3 – R 4
Rhythm	I 1 – R 4
Intonation	I 4 – R 4

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	5
Connected speech (assimilation, linking, elision)	5
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 4
Connected speech (assimilation, linking, elision)	I 5 – R 3
Stress (word & sentence stress)	I 5 – R 4
Rhythm	I 5 – R 2
Intonation	I 3 – R 3

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	5
Rhythm	5
Intonation	4

M 2

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 5 – R 4
Connected speech (assimilation, linking, elision)	I 5 – R 3
Stress (word & sentence stress)	I 5 – R 3
Rhythm	I 5 – R 3
Intonation	I 5 – R 1

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	5
Stress (word & sentence stress)	4
Rhythm	3
Intonation	5

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 3
Connected speech (assimilation, linking, elision)	I 4 – R 2
Stress (word & sentence stress)	I 5 – R 4
Rhythm	I 5 – R 3
Intonation	I 5 – R 4

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	5
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 1
Connected speech (assimilation, linking, elision)	I 5 – R 1
Stress (word & sentence stress)	I 5 – R 3
Rhythm	I 5 – R 0
Intonation	I 4 – R 1

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2
Connected speech (assimilation, linking, elision)	2

Stress (word & sentence stress)	4
Rhythm	4
Intonation	4

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	5
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 3
Connected speech (assimilation, linking, elision)	I 5 – R 2
Stress (word & sentence stress)	I 5 – R 4
Rhythm	I 5 – R 3
Intonation	I 5 – R 5

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

M 3

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 1 – R 1
Connected speech (assimilation, linking, elision)	I 1 – R 0
Stress (word & sentence stress)	I 1 – R 0
Rhythm	I 0 – R 0
Intonation	I 0 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	3

Rhythm	1
Intonation	2

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	4
Rhythm	4
Intonation	2

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Stress (word & sentence stress)	1
Rhythm	0
Intonation	1

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 1
Connected speech (assimilation, linking, elision)	I 0 – R 0
Stress (word & sentence stress)	I 2 – R 0
Rhythm	I 0 – R 0
Intonation	I 0 – R 0

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	1
Rhythm	0
Intonation	0

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	1
Rhythm	1
Intonation	0

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 5 – R 3
Connected speech (assimilation, linking, elision)	I 5 – R 4
Stress (word & sentence stress)	I 4 – R 2
Rhythm	I 4 – R 1
Intonation	I 2 – R 0

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	3
Rhythm	4
Intonation	0

M 4

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 2
Connected speech (assimilation, linking, elision)	I 5 – R 2
Stress (word & sentence stress)	I 4 – R 1
Rhythm	I 4 – R 2
Intonation	I 5 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	3
Rhythm	2
Intonation	3

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	2
Stress (word & sentence stress)	4
Rhythm	4
Intonation	5

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	5
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 3
Connected speech (assimilation, linking, elision)	I 5 – R 4
Stress (word & sentence stress)	I 5 – R 4
Rhythm	I 5 – R 1
Intonation	I 3 – R 1

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	5
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	5
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 5 – R 4
Connected speech (assimilation, linking, elision)	I 5 – R 5
Stress (word & sentence stress)	I 5 – R 2
Rhythm	I 5 – R 1
Intonation	I 5 – R 0

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	5
Stress (word & sentence stress)	5

Rhythm	5
Intonation	3

M 5

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 1
Connected speech (assimilation, linking, elision)	I 2 – R 1
Stress (word & sentence stress)	I 1 – R 0
Rhythm	I 0 – R 0
Intonation	I 0 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	3
Rhythm	1
Intonation	4

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	2
Rhythm	2
Intonation	1

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	1
Rhythm	0
Intonation	1

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 1
Connected speech (assimilation, linking, elision)	I 1 – R 4
Stress (word & sentence stress)	I 3 – R 0
Rhythm	I 1 – R 0

Intonation	I 0 – R 0
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Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	4
Rhythm	5
Intonation	2

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	0
Stress (word & sentence stress)	3
Rhythm	2
Intonation	1

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 4
Connected speech (assimilation, linking, elision)	I 5 – R 4
Stress (word & sentence stress)	I 5 – R 5
Rhythm	I 5 – R 5
Intonation	I 5 – R 5

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	2
Rhythm	4
Intonation	0

M 6

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 3
Connected speech (assimilation, linking, elision)	I 2 – R 2
Stress (word & sentence stress)	I 3 – R 2
Rhythm	I 4 – R 4
Intonation	I 3 – R 2

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	5
Stress (word & sentence stress)	4
Rhythm	4
Intonation	3

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	2
Rhythm	3
Intonation	1

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 1
Connected speech (assimilation, linking, elision)	I 1 – R 1
Stress (word & sentence stress)	I 3 – R 1
Rhythm	I 3 – R 1
Intonation	I 2 – R 0

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	5
Connected speech (assimilation, linking, elision)	5
Stress (word & sentence stress)	5
Rhythm	5
Intonation	4

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	5
Stress (word & sentence stress)	5
Rhythm	5
Intonation	4

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 4
Connected speech (assimilation, linking, elision)	I 5 – R 2
Stress (word & sentence stress)	I 5 – R 4
Rhythm	I 5 – R 5
Intonation	I 5 – R 5

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

M 7

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 1
Connected speech (assimilation, linking, elision)	I 2 – R 1
Stress (word & sentence stress)	I 3 – R 1
Rhythm	I 2 – R 1
Intonation	I 5 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	0
Connected speech (assimilation, linking, elision)	0
Stress (word & sentence stress)	0
Rhythm	0
Intonation	0

Third sentence:

Pronunciation features	Points
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Consonant & vowel quality, vowel reduction	1
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	2
Rhythm	1
Intonation	4

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 1 – R 2
Connected speech (assimilation, linking, elision)	I 1 – R 4
Stress (word & sentence stress)	I 4 – R 1
Rhythm	I 4 – R 1
Intonation	I 4 – R 1

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	5
Rhythm	4
Intonation	1

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	0
Connected speech (assimilation, linking, elision)	0
Stress (word & sentence stress)	1
Rhythm	3
Intonation	3

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 2
Connected speech (assimilation, linking, elision)	I 5 – R 2
Stress (word & sentence stress)	I 5 – R 3

Rhythm	I 5 – R 1
Intonation	I 3 – R 4

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2
Stress (word & sentence stress)	3
Rhythm	3
Intonation	4

M 8

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 1
Connected speech (assimilation, linking, elision)	I 3 – R 1
Stress (word & sentence stress)	I 4 – R 1
Rhythm	I 4 – R 0
Intonation	I 5 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	4
Rhythm	2
Intonation	4

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2
Connected speech (assimilation, linking, elision)	2
Stress (word & sentence stress)	3
Rhythm	2
Intonation	4

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 1 – R 1
Connected speech (assimilation, linking, elision)	I 1 – R 1
Stress (word & sentence stress)	I 2 – R 2
Rhythm	I 3 – R 0
Intonation	I 4 – R 0

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	4
Rhythm	5
Intonation	4

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	0
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	1
Rhythm	0
Intonation	1

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 1
Connected speech (assimilation, linking, elision)	I 5 – R 2
Stress (word & sentence stress)	I 5 – R 2
Rhythm	I 5 – R 0
Intonation	I 5 – R 1

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

M 9

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 1
Connected speech (assimilation, linking, elision)	I 3 – R 1
Stress (word & sentence stress)	I 4 – R 1
Rhythm	I 4 – R 0
Intonation	I 5 – R 2

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	2
Stress (word & sentence stress)	4
Rhythm	5
Intonation	5

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	5
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 1
Connected speech (assimilation, linking, elision)	I 2 – R 0
Stress (word & sentence stress)	I 3 – R 1
Rhythm	I 4 – R 0
Intonation	I 4 – R 0

Sixth sentence:

Pronunciation features	Points
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Consonant & vowel quality, vowel reduction	5
Connected speech (assimilation, linking, elision)	5
Stress (word & sentence stress)	5
Rhythm	5
Intonation	3

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	1
Rhythm	2
Intonation	0

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 2
Connected speech (assimilation, linking, elision)	I 5 – R 1
Stress (word & sentence stress)	I 5 – R 3
Rhythm	I 5 – R 1
Intonation	I 5 – R 4

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

M 10

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 0 – R 0
Connected speech (assimilation, linking, elision)	I 1 – R 1
Stress (word & sentence stress)	I 0 – R 0
Rhythm	I 0 – R 0
Intonation	I 0 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2

Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	2
Rhythm	0
Intonation	0

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Connected speech (assimilation, linking, elision)	0
Stress (word & sentence stress)	2
Rhythm	0
Intonation	1

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 1 – R 0
Connected speech (assimilation, linking, elision)	I 0 – R 0
Stress (word & sentence stress)	I 2 – R 0
Rhythm	I 3 – R 0
Intonation	I 4 – R 0

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	0
Connected speech (assimilation, linking, elision)	0
Stress (word & sentence stress)	3
Rhythm	4
Intonation	2

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Connected speech (assimilation, linking, elision)	0
Stress (word & sentence stress)	1
Rhythm	0

Intonation	0
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Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 1
Connected speech (assimilation, linking, elision)	I 5 – R 1
Stress (word & sentence stress)	I 4 – R 1
Rhythm	I 3 – R 0
Intonation	I 3 – R 0

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Students with other specializations

OS 1

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 1
Connected speech (assimilation, linking, elision)	I 4 – R 1
Stress (word & sentence stress)	I 5 – R 1
Rhythm	I 5 – R 0
Intonation	I 4 – R 2

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	4
Rhythm	4
Intonation	4

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	5
Rhythm	5

Intonation	5
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Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 3
Connected speech (assimilation, linking, elision)	I 2 – R 1
Stress (word & sentence stress)	I 5 – R 3
Rhythm	I 5 – R 3
Intonation	I 4 – R 3

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	4

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 2
Connected speech (assimilation, linking, elision)	I 2 – R 2
Stress (word & sentence stress)	I 5 – R 3
Rhythm	I 5 – R 2
Intonation	I 5 – R 4

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

OS 2

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 1 – R 0
Connected speech (assimilation, linking, elision)	I 1 – R 1
Stress (word & sentence stress)	I 0 – R 0
Rhythm	I 0 – R 0
Intonation	I 0 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	3
Rhythm	2
Intonation	3

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	3
Rhythm	5
Intonation	4

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fifth sentence:

Pronunciation features	Points
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Consonant & vowel quality, vowel reduction	I 1 – R 1
Connected speech (assimilation, linking, elision)	I 1 – R 0
Stress (word & sentence stress)	I 1 – R 2
Rhythm	I 1 – R 1
Intonation	I 2 – R 0

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2
Connected speech (assimilation, linking, elision)	0
Stress (word & sentence stress)	3
Rhythm	2
Intonation	0

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	2
Rhythm	3
Intonation	3

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 2
Connected speech (assimilation, linking, elision)	I 2 – R 1
Stress (word & sentence stress)	I 4 – R 1
Rhythm	I 4 – R 0
Intonation	I 5 – R 2

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	5
Rhythm	4
Intonation	5

OS 3

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 0 – R 0

Connected speech (assimilation, linking, elision)	I 0 – R 0
Stress (word & sentence stress)	I 2 – R 1
Rhythm	I 0 – R 0
Intonation	I 0 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	0
Connected speech (assimilation, linking, elision)	0
Stress (word & sentence stress)	1
Rhythm	0
Intonation	0

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	3
Rhythm	1
Intonation	3

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	1
Rhythm	0
Intonation	0

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 1
Connected speech (assimilation, linking, elision)	I 1 – R 0
Stress (word & sentence stress)	I 2 – R 0
Rhythm	I 1 – R 0
Intonation	I 0 – R 0

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2
Connected speech (assimilation, linking, elision)	0
Stress (word & sentence stress)	1
Rhythm	0

Intonation	0
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Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Connected speech (assimilation, linking, elision)	0
Stress (word & sentence stress)	0
Rhythm	0
Intonation	0

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 2
Connected speech (assimilation, linking, elision)	I 1 – R 1
Stress (word & sentence stress)	I 3 – R 1
Rhythm	I 3 – R 0
Intonation	I 0 – R 1

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	4
Rhythm	5
Intonation	3

OS 4

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 2
Connected speech (assimilation, linking, elision)	I 1 – R 1
Stress (word & sentence stress)	I 3 – R 3
Rhythm	I 2 – R 2
Intonation	I 0 – R 1

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Connected speech (assimilation, linking, elision)	2
Stress (word & sentence stress)	3
Rhythm	2
Intonation	3

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	2
Stress (word & sentence stress)	3
Rhythm	2
Intonation	2

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 3
Connected speech (assimilation, linking, elision)	I 3 – R 1
Stress (word & sentence stress)	I 3 – R 1
Rhythm	I 5 – R 0
Intonation	I 3 – R 0

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	5
Rhythm	5
Intonation	3

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2
Connected speech (assimilation, linking, elision)	2
Stress (word & sentence stress)	1
Rhythm	0
Intonation	1

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 2
Connected speech (assimilation, linking, elision)	I 3 – R 2
Stress (word & sentence stress)	I 4 – R 3
Rhythm	I 3 – R 0
Intonation	I 3 – R 2

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	5
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

OS 5

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 1
Connected speech (assimilation, linking, elision)	I 3 – R 1
Stress (word & sentence stress)	I 3 – R 1
Rhythm	I 2 – R 0
Intonation	I 0 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	5
Connected speech (assimilation, linking, elision)	5
Stress (word & sentence stress)	4
Rhythm	2
Intonation	3

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	4
Rhythm	5
Intonation	3

Fourth sentence:

Pronunciation features	Points
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Consonant & vowel quality, vowel reduction	2
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 2
Connected speech (assimilation, linking, elision)	I 1 – R 0
Stress (word & sentence stress)	I 2 – R 0
Rhythm	I 2 – R 0
Intonation	I 0 – R 0

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	5
Rhythm	5
Intonation	4

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2
Connected speech (assimilation, linking, elision)	2
Stress (word & sentence stress)	2
Rhythm	2
Intonation	2

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 5 – R 3
Connected speech (assimilation, linking, elision)	I 5 – R 2
Stress (word & sentence stress)	I 4 – R 2
Rhythm	I 5 – R 2
Intonation	I 4 – R 1

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	5
Rhythm	5

Intonation	5
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OS 6

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 0
Connected speech (assimilation, linking, elision)	I 1 – R 1
Stress (word & sentence stress)	I 2 – R 0
Rhythm	I 1 – R 0
Intonation	I 5 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Connected speech (assimilation, linking, elision)	2
Stress (word & sentence stress)	3
Rhythm	1
Intonation	2

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	2
Rhythm	4
Intonation	1

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Stress (word & sentence stress)	0
Rhythm	0
Intonation	2

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 1 – R 2
Connected speech (assimilation, linking, elision)	I 1 – R 0
Stress (word & sentence stress)	I 1 – R 2
Rhythm	I 1 – R 1
Intonation	I 0 – R 0

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	4
Rhythm	3
Intonation	2

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	0
Rhythm	3
Intonation	0

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 1 – R 2
Connected speech (assimilation, linking, elision)	I 3 – R 3
Stress (word & sentence stress)	I 4 – R 0
Rhythm	I 5 – R 0
Intonation	I 2 – R 0

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	3
Rhythm	2
Intonation	0

OS 7

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 1
Connected speech (assimilation, linking, elision)	I 4 – R 1
Stress (word & sentence stress)	I 3 – R 1
Rhythm	I 3 – R 0
Intonation	I 1 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	5
Stress (word & sentence stress)	5
Rhythm	5
Intonation	3

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	1
Rhythm	0
Intonation	2

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 1
Connected speech (assimilation, linking, elision)	I 2 – R 0
Stress (word & sentence stress)	I 3 – R 0
Rhythm	I 3 – R 0
Intonation	I 3 – R 0

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	2
Stress (word & sentence stress)	5
Rhythm	5
Intonation	4

Seventh sentence:

Pronunciation features	Points
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Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 2
Connected speech (assimilation, linking, elision)	I 2 – R 2
Stress (word & sentence stress)	I 5 – R 1
Rhythm	I 5 – R 1
Intonation	I 3 – R 1

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	5
Rhythm	5
Intonation	4

OS 8

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 1
Connected speech (assimilation, linking, elision)	I 5 – R 0
Stress (word & sentence stress)	I 4 – R 1
Rhythm	I 4 – R 0
Intonation	I 5 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	5

Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 3
Connected speech (assimilation, linking, elision)	I 3 – R 0
Stress (word & sentence stress)	I 3 – R 2
Rhythm	I 4 – R 2
Intonation	I 2 – R 2

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	2
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 2
Connected speech (assimilation, linking, elision)	I 5 – R 2
Stress (word & sentence stress)	I 5 – R 2
Rhythm	I 5 – R 2

Intonation	I 5 – R 2
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Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Stress (word & sentence stress)	5
Rhythm	5
Intonation	5

OS 9

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 1
Connected speech (assimilation, linking, elision)	I 2 – R 0
Stress (word & sentence stress)	I 1 – R 1
Rhythm	I 2 – R 0
Intonation	I 0 – R 0

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	3
Rhythm	2
Intonation	4

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	3
Rhythm	2
Intonation	2

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	1
Rhythm	1
Intonation	2

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 1
Connected speech (assimilation, linking, elision)	I 2 – R 0
Stress (word & sentence stress)	I 3 – R 0
Rhythm	I 4 – R 0
Intonation	I 4 – R 0

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	3
Stress (word & sentence stress)	4
Rhythm	4
Intonation	1

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	4
Stress (word & sentence stress)	2
Rhythm	1
Intonation	1

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 4 – R 3
Connected speech (assimilation, linking, elision)	I 5 – R 2
Stress (word & sentence stress)	I 5 – R 1
Rhythm	I 5 – R 0
Intonation	I 5 – R 2

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	1
Rhythm	3
Intonation	1

OS 10

First sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 2
Connected speech (assimilation, linking, elision)	I 4 – R 1
Stress (word & sentence stress)	I 3 – R 3
Rhythm	I 3 – R 1
Intonation	I 0 – R 1

Second sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	4
Connected speech (assimilation, linking, elision)	5
Stress (word & sentence stress)	3
Rhythm	1
Intonation	0

Third sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	1
Stress (word & sentence stress)	2
Rhythm	1
Intonation	1

Fourth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	1
Stress (word & sentence stress)	1
Rhythm	0
Intonation	0

Fifth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 3 – R 3
Connected speech (assimilation, linking, elision)	I 0 – R 0
Stress (word & sentence stress)	I 3 – R 0
Rhythm	I 2 – R 0
Intonation	I 0 – R 0

Sixth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Connected speech (assimilation, linking, elision)	3

Stress (word & sentence stress)	1
Rhythm	0
Intonation	0

Seventh sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	2
Connected speech (assimilation, linking, elision)	2
Stress (word & sentence stress)	1
Rhythm	1
Intonation	0

Eight sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	I 2 – R 3
Connected speech (assimilation, linking, elision)	I 1 – R 2
Stress (word & sentence stress)	I 2 – R 2
Rhythm	I 2 – R 0
Intonation	I 0 – R 1

Ninth sentence:

Pronunciation features	Points
Consonant & vowel quality, vowel reduction	3
Stress (word & sentence stress)	4
Rhythm	4
Intonation	4

APPENDIX IV

Final tables: Imitation and reading

		1		2		3		4		5	
imitation:		sg	total	sg	total	sg	total	sg	total	sg	total
person		10	15	8	15	8	14	4	13	4	17
musicians:		M1	15	25	8	23	22	4	13	17	3
	M2	10	15	9	12	21	15	5	20	7	14
	M3	2	1	3	8	14	10	1	2	3	2
	M4	9	13	8	8	16	13	5	15	20	9
	M5	4	1	5	3	11	5	4	2	6	4
	M6	5	10	15	9	11	20	4	15	19	4
	M7	5	10	15	0	0	7	11	3	15	18
	M8	6	13	19	8	10	18	4	9	13	3
	M9	7	13	20	5	14	19	9	15	19	5
	M10	1	0	1	3	5	3	4	15	19	11
	total	59	91	150	61	147	97	37	122	159	90
other specializations:		OS 1	8	14	22	8	15	4	15	19	5
	OS 2	2	0	2	4	12	17	3	15	18	2
	OS 3	0	2	2	0	1	7	3	1	4	3
	OS 4	3	5	8	3	11	7	4	15	19	6
	OS 5	7	5	12	10	19	12	2	15	17	3
	OS 6	3	8	11	3	6	9	1	2	3	2
	OS 7	7	7	14	8	15	23	3	3	6	4
	OS 8	9	13	22	8	15	23	4	15	19	5
	OS 9	4	3	7	8	17	7	3	4	7	5
	OS 10	6	6	12	9	13	4	8	1	2	3
	total	49	63	112	61	148	99	28	86	114	39
											72
											111

		6		7		8		9		average	
imitation:		sg	total	sg	total	sg	total	sg	total	sg	total
person		10	15	25	7	15	22	9	13	22	14
musicians:		M1	4	12	16	9	15	9	15	24	4
	M2	7	1	8	2	2	4	10	10	20	7
	M3	8	15	23	9	15	24	10	15	25	11
	M4	5	11	16	3	6	9	9	15	24	6
	M5	10	14	24	9	14	23	9	15	24	3
	M6	5	10	15	0	7	7	7	13	20	4
	M7	8	13	21	1	2	3	9	15	24	15
	M8	10	13	23	2	3	5	8	15	23	4
	M9	0	9	9	1	1	2	8	10	18	18
	M10	67	113	180	43	80	123	88	136	224	125
	total										160
other specializations:		OS 1	5	15	20	7	14	4	15	19	4
	OS 2	2	5	7	2	8	10	5	13	18	3
	OS 3	2	1	3	1	0	6	3	6	9	4
	OS 4	7	13	20	4	2	6	5	10	15	5
	OS 5	7	14	21	4	6	10	10	13	23	4
	OS 6	2	9	11	2	3	5	4	11	15	3
	OS 7	6	14	20	7	15	22	5	13	18	3
	OS 8	6	15	21	7	15	22	9	15	24	4
	OS 9	7	9	16	7	4	11	9	15	24	5
	OS 10	6	1	7	4	2	6	3	4	7	3
	total	50	96	146	45	69	114	57	137	137	137

reading:	sentence	1			5			8			average
		person	sg	ssg	total	sg	ssg	total	sg	ssg	
	M 1		6	7	13	3	12	15	7	9	16
	M 2		7	7	14	2	4	6	5	12	17
	M 3		1	0	1	1	0	1	7	3	10
	M 4		4	3	7	7	6	13	9	3	12
	M 5		2	0	2	5	0	5	8	15	23
	M 6		5	8	13	2	2	4	6	14	20
	M 7		2	2	4	6	3	9	4	8	12
	M 8		2	1	3	2	2	4	3	3	6
	M 9		2	3	5	1	1	2	3	8	11
	M 10		1	0	1	0	0	0	2	1	3
	total		32	31	63	29	30	59	54	76	130
	OS 1		2	3	5	4	9	13	4	9	13
	OS 2		1	0	1	1	3	4	3	3	6
	OS 3		0	1	1	1	0	1	3	2	5
	OS 4		3	6	9	4	1	5	4	5	9
	OS 5		2	1	3	2	0	2	5	5	10
	OS 6		1	0	1	2	3	5	5	0	5
	OS 7		5	0	5	1	0	1	4	3	7
	OS 8		1	1	2	3	6	9	4	6	10
	OS 9		1	1	2	1	0	1	5	3	8
	OS 10		3	5	8	3	0	3	5	3	8
	total		19	18	37	22	22	44	42	39	81
											54

Explanatory notes:
sg = segmentals
ssg = suprasegmentals

SHRNUTÍ

Návrh vhodnosti hudby pro výuku anglické výslovnosti je v teoretické části podepřen mnohačetnými hledisky a vědeckými poznatky mezinárodních odborníků. Výzkum pak mimo jiné odhaluje, že výuka výslovnosti je zanedbávaná oblast v českém kontextu výuky anglického jazyka, což je převážně dáno tím, že učitelé nevědí, jak učit výslovnost zajímavým způsobem. Hudba je tudíž navržena jako vhodný nástroj pro výuku výslovnosti z několika důvodů, které jsou rovněž potvrzeny výzkumem diplomové práce. Kromě toho diplomová práce demonstruje, že výhody, které hudba nabízí jako nástroj výuky, a současné strategie výuky výslovnosti mají četné styčné body. Pro ilustraci lze uvést, že podstatou výuky výslovnosti je zvnitřnění výslovnostních modelů, čehož lze dosáhnout pomocí výuky zaměřené na formu. Ve skutečnosti se mnozí učitelé, kteří se snaží dodržovat komunikativní přístup ve výuce anglického jazyka, vyhýbají jak výuce zaměřené na formu (FFI), jelikož si pod touto výukou představují pouze nudný dril, tak i hudbě ve výuce z osobních důvodů nebo z přesvědčení, že hudba v hodinách slouží jen pro rozptýlení a zábavu. Nicméně hudba je prokazatelně účinným a zábavným způsobem výuky zaměřené na formu (FFI), protože udržuje pozornost a zájem studentů, přičemž se studenti zároveň soustředí na jazykovou formu. Studenti se takto věnují pomocí hudby zvukové stránce angličtiny. Kromě toho hudba silně stimuluje paměť, a zejména zvukovou procedurální paměť, čímž vytváří fonologickou plynulost. Hudba se navíc dokonale hodí ke zvnitřnění „rytmického tepu“ angličtiny, což je pro české studenty obtížný fenomén k osvojení, protože český jazyk, jakožto izosylabický jazyk, se výrazně liší ve svém tepu od angličtiny, jakožto izochronního jazyka. Práce nicméně navrhuje mnoho dalších důvodů, proč brát hudbu v hodinách angličtiny vážně a proč ji využít zejména pro výuku výslovnosti.

Jeden z postulátů pro užití hudby ve výuce výslovnosti je, že hudební trénink má pozitivní vliv na výslovnostní schopnosti. Tato teze, která byla prokázána také mnoha dalšími nedávnými studii, se stala základem pro praktickou část práce. Ačkoliv výsledky výzkumu této práce nelze jednoznačně interpretovat ve prospěch hypotézy, pravděpodobně z důvodu malého a příliš různorodého vzorku účastníků, lze z výsledků usuzovat jisté trendy a logické závěry týkající se tématu výuky výslovnosti pomocí hudby. V první řadě, výslovnost českých studentů v oblasti přízvuku, rytmu a intonace je v angličtině nedostatečná, ale na úrovni fonémů je jejich výslovnost srozumitelná. V praxi to znamená, že by se učitelé měli zaměřit

na výuku přízvuku, rytmu a intonace ve výuce výslovnosti. Hudba je prokazatelně vhodným nástrojem zejména pro osvojení si těchto výslovnostních prvků, neboť podstatou hudby i mluveného jazyka je rytmus a melodie. Výzkum dále ukázal, že účastníci byli schopni radikálně zlepšit svou výslovnost ve zmíněném přízvuku, rytmu a intonaci technikou nápodoby. Opět platí, že hudební aktivity, jako je zpěv, skandovaný pokřik, rapování či synchronizace pohybů rtů a zvuku, jsou zpočátku založeny na technice nápodoby. V neposlední řadě někteří účastníci výzkumu očividně podléhali osobnostním faktorům v napodobování cizojazyčné fonologie. Hudba je rovněž doporučována jako prostředek ke snížení úzkosti, budování sebevědomí a navozování stavu uvolněné receptivity. Kromě toho hudba vytváří motivaci a emoce přispívající k učení, což lze využít nejen k zapojení žáků během výuky angličtiny, ale také k jejich povzbuzení k samostatné práci na výslovnosti mimo učebnu.