

**CONNECTED SPEECH ASPECT ANALYSIS OF
ASSIMILATION IN THE SONGS ALBUM
BY AVENGED SEVENFOLD
PHONOLOGICALLY**

A PAPER

Submitted to the School of Foreign Language – JIA as a partial fulfillment of requirements for
the undergraduate degree in English Literature Programme



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BEKASI
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THE APPROVAL SHEET

CONNECTED SPEECH ASPECT ANALYSIS OF ASSIMILATION IN THE SONGS ALBUM BY AVENGED SEVENFOLD PHONOLOGICALLY

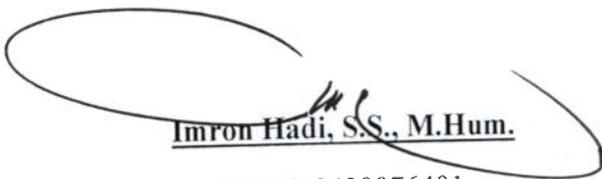
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MOTTO AND DEDICATION

MOTTO:

"Everything should be done with sincerity to achieve maximum result"

DEDICATION:

This paper is dedicated to my parents, my brother, my sister, and my future husband.

**CONNECTED SPEECH ASPECT ANALYSIS OF ASSIMILATION IN
THE SONGS ALBUM BY AVENGED SEVENFOLD
PHONOLOGICALLY**

RIRI OKTAVIANI

ABSTRACT

This research aimed to know the kinds of assimilation in English, to explain how the process of assimilation happen and to identify to what extent the process of assimilation are applied in the Avenged Sevenfold songs. This research was conducted in March to July 2018. This research uses a descriptive qualitative research, the instrument in this study was the author herself. The subject of the research is the *Walkin the Fallen* album by Avenged Sevenfold. The data from this research are thirty-five. The results of this research show that regressive assimilation emerged thirty five times (100%), in this research is not consisting of progressive assimilation.

Keywords : assimilation, regressive assimilation, progressive assimilation, song

**ASPEK UCAPAN TERHUBUNG DARI ASIMILASI PADA ALBUM
AVENGED SEVENFOLD WALKING THE FALLEN SECARA
FONOLOGI**

RIRI OKTAVIANI

ABSTRAK

Penelitian ini bertujuan untuk mengetahui jenis-jenis asimilasi dalam bahasa Inggris, untuk menjelaskan bagaimana proses asimilasi terjadi dan untuk mengidentifikasi sejauh mana proses asimilasi diterapkan dalam lagu-lagu Avenged Sevenfold. Penelitian ini dilakukan pada bulan Maret hingga Juli 2018. Penelitian ini menggunakan penelitian kualitatif deskriptif, instrumen dalam penelitian ini adalah penulis sendiri. Subyek penelitian adalah album Walking the Fallen oleh Avenged Sevenfold. Penelitian ini menggunakan penelitian kualitatif deskriptif analisis. Data dari penelitian ini adalah 35 data. Hasil penelitian ini menunjukkan bahwa asimilasi regresif muncul tiga puluh lima kali (100%). Dalam penelitian ini tidak terdiri dari asimilasi progresif.

Kata kunci : asimilasi. Asimilasi regresif, asimilasi progresif, lagu

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This paper is written as the last assignment to fulfill one of the requirements for taking undergraduate program (SI) of English Department of School of Foreign Languages-JIA. In this paper, the writer explains and analysis about Assimilation in Avenged Sevenfold Songs Album.

During the process of making this paper, the writer uncounted a lot of hardship and difficulties both finding the data and arranging it into an accepted scientific paper. Therefore, the writer would like to take this opportunity to express her thankfulness to all the following people who have advised and supported data and information to finish this paper, also for them having prayed for her success, especially to:

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Bekasi, August 10th, 2018

(Riri Oktaviani)

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CHAPTER I

INTRODUCTION

A. Background of the Research

Linguistics is a study of everything about languages from a descriptive and structural point of view. Linguistics can make people understand how words have a lot of meaning, variety, and use. When people talk about linguistics, it is the same as talking about language, a communicative system which can connect a society to another society.

Linguistics is the science of language; it is including all aspects of speaking and others. It is a scientific knowledge that can be applied to every language in all countries. All aspects of the linguistic studies consist of phonology, morphology, syntax, semantic, pragmatic and also sociolinguistic. All of them are part of language.

Linguistics is defined as the study of language system. For the purposes of study, language is divided into components. These components are conventional and to some extent, arbitrary divisions of linguistic investigation, and although they are interrelated in complex ways in the system of language, they were separated more.

Language is important tool for communication. Every day human in the world use language in daily activities as communication to connect with people around the world. Language is not only as an important component of identify and culture for many groups but also maintaining their distinct

identify and culture. It is important to a minority group or member's self-esteem and will affect the degree of success which is achieved in the society. It may be made a little more revealing by drawing in greater detail the implications contained in the qualifications scientific. For the moment, it will be enough to say that the scientific study of language is the investigation which controlled and observe with reference to same general theory of language structure.

Language has the important rules in this universe. Many people use different languages in their countries with many ways to do it. Humans use language to express their idea, share information, and feeling directly or indirectly in form of spoken or written by using language. As social creatures, people need language to communicate and interact with the other to fulfill their needs. Language is created by forming words which have meaning and can be understood for all people. As an international language, English is an important language for the purpose of giving or receiving for the development of education, business, technology, mass media, and international organization.

Language is always closed to communication. It caused a communication use language as a tool to deliver message from speaker to listener. All of the form like words, phrases, and sentences are spoken in particular language form. Most of the language in the world is the intonation language and the bite of tone language. Usually one language is used in one country, but sometimes

use also in others. Those languages are used to communicate clearly which contain sentences, phrases and words.

In addition, language is a sign system of sound used by the act of learning language from a child until adult. It emerges and improves due to the interaction among individual society. The globalization era actually encourages the improvement of language rapidly, especially English. As lingua franca, English is an international language used as escort in communicating among countries in the world and it also has important contribution in the improvement of technology and culture. Fromkin (2011) stated that, “people have the capacity to produce sounds that signify certain meanings and to understand or interpret the sounds produced by others.” (p. 3)

Languages as a means of communication are a central fact of human existence and social process. When people know about a language, people can speak and be understood by others who know that language. Even language can be used to deaf people because language is much more than speech. There are a lot of people prefer to learn English as their second language because English is important in the world competition in many aspects. As the result, nowadays many countries use English as their secondary language. As the matter of fact, English is not only used in communication in daily activities, education, technology, governmental, business, but also used in literary works and art such as in a song.

Song is one form of mass communication of the song that is formed, and the song by communicators to communicants in large numbers through the

mass media serves as a media of delivery. Through the lyrics of songs in the form of messages or spoken and sentences who serves to create the atmosphere and imagination of the imagination to the hearer and create a variety of meanings. The function of the song as a media communication is like to sympathize with reality and imaginative stories. While the song function can be used for spirit-like as in the struggle, unifying differences, playing with the emotions and feelings of a person with the aim of instilling an attitude or value that can then be perceived as a natural thing.

One problem in understanding literary works is how the readers or the hearer can understand the real meaning and the message of the phrases and sentences that contain of such words that have resemblances. In order to analyze the differences of each word by hearing the sound, people know a field of study that learns about phoneme, the formation of sound, and stress is called phonology.

Phonology is the study of the sound system in language to provide us with methods of analysis which in this case means the analysis of spoken utterances. Phonology is simply known as a study of how sounds interact in various languages. Phonology is a sub-discipline of science in the science of language or linguistics who talked about the sounds of language. It is specifically talking about the pure phonological function, behavior and organization of sounds as linguistics elements. The sound of language is the sound produced by human vocal organs. Phonological task as one of the sub-disciplines of language or linguistic are assessing the nature of the symbol of

the presence of sound or giving of the symbol formal core of language, connect the noise with the symbol of form that determines its place in relation to other aspects of overall description.

Learning phonology, vowel and diphthong are the important thing in learning a foreign language especially English. It can help us to understand more how to say a word or sentence in good and correct pronunciation. It also make us stand out and clearly to say in English. So using English song can improve our English skill especially in pronunciation. Because many benefits that can be taken by learning of the vowel and diphthong sounds in the song.

According to Meyer (2009), phonetics or phonology is level focuses on the smallest unit of structure in language. Linguistic rules at this level describe how sounds are pronounced in various contexts. For instance, there is a rule of voicing assimilation in English that stipulates that when a past tense marker is added to the stem of a verb, the last sound in the stem determines whether the marker is voiced or unvoiced (whether or not the vocal cords vibrate when the consonant is pronounced). (p. 7)

Phoneme is the term that can be found in phonology. Phoneme is the smallest unit of phonology or the abstract set of unit as the basis of our speech. In studying speech, we divide this stream into small pieces that people call segments. Since phonemes are abstractions of speech sounds, not the sounds themselves, they have no direct phonetic transcription. When they are realized without much allophonic variation, a simple broad transcription is used. However, when there are complementary allophones of phoneme, so that the

allophone is significant, things become more complicated. Often, if only one of the allophones is simple to transcribe, in the sense of not requiring diacritics, then that representation is chosen for the phoneme.

The phoneme is the basic unit of the phonological level of language. It is a complex of phonic features, i.e. articulator, acoustic, and an auditory feature, which enables the users to differentiate a certain sound, on the basis of complex of features, from every other sound as an independent, non-interchangeable unit capable of meaningful distinction. Thus phonemes are abstract units based on the generalization of the basic, and for the given language, characteristic qualities of certain types of sounds.

Assimilation is the process of changing of sound because the other sound side the particular sound. In everyday life, assimilation can occur in every human language, and it is particularly common for nasal sounds. The sound voiced consonant may affect the sound vowel and voiceless too. Assimilation usually occurs because two sounds share common features in place or manner. Thus, assimilation of consonants occurs when a consonant takes on features of another one. For instance, the sound /n/ becomes /m/ in certain environments.

Assimilation is when one sound is influenced and changed by a neighboring sound. It is, however, assimilation varies in extent according to speaking rate and style; it is more likely to be found in rapid, casual speech and less likely in slow, careful speech. Moreover, it occurs either across word boundaries or within a word. If it occurs within a word, the resultant pronunciation is the only possible standard, as in pens /penz/.

Assimilation is the process by which two or more sounds become more similar to each other. This similarity is achieved by one of the sounds taking characteristics from the other one. Assimilations may be classified according to the direction in which the borrowing of characteristics is affected. Thus, for two adjacent sounds, if a sound takes features from the sound following it people talk about regressive or anticipatory assimilation since the features from the sound preceding it, we talk about regressive or anticipatory assimilation since the features “move” backwards or are anticipated, as it were: $A > B$. When a sound takes features from the sound preceding it, we talk about progressive or preservative assimilation since the features move forward $A < B$ they persevere into the following sound.

Assimilation may also be classified according to the type of feature which is borrowed. In English most connected speech assimilation involve place of articulation features, although there are also a few cases of voice assimilation.

The simple reason why the writer takes this topic is that in learning English not only learn grammar, tenses, structure or increase vocabulary. However, in studying English in further education will definitely learn the form of sound, how the sound is formed and others. In English known as Phonology. Phonology is a part of linguistics sciences that describes the form of sound in English. How important it is to learn Phonology, learn about how to produce sounds that also relate to the ability to speak orally as a symbol for English students at the university. One of them is assimilation. Assimilation is

a sound change made to make the resulting sound resemble the surrounding sound.

The aspect of the sound experienced development rapidly. Therefore, it is clear that the aspects of the spoken in the language are more studied than the written aspect. The reason why the language is gathered in a composition and group of sounds that are embellished by meaning who not explained in the written word. So, assimilation is very important to know the development of sound language and know the assimilation from the aspect of word. First, to help students understand the ways in which sounds can affect or modify each other when they meet. The second, to raise students awareness of the direction of the sound changes, that is progressive vs. regressive assimilation. The third, to familiarize students with assimilation of voicing, of place of articulation, of manner of articulation, of coalescence of place and manner of articulation.

The writer gives two examples of assimilation in nasalization taken from the Gunslinger and Second Heartbeat lyrics:

- a. I've **been** gone for far too long

These examples above belong to the nasalization process since the vowels are going to meet nasal sounds as the following sound. The vowels in those words are pronounced like a nasal sound which the airstream comes out through the nose.

- b. But with all that we've **been** through

These examples complete the types of dentalization shows the rule when /n/ meets /θ/ in the word through. The dentalization process requires a speaker

to position the tip of the tongue between the upper front teeth when he/she pronounces the sound /n/. It happens because of the dental sounds' influence.

B. Questions and Scopes of the Research

1. Questions of the Research

These problems can be mentioned in detail as the following questions:

- a. What kinds of assimilation that exist in the songs album by Avenged Sevenfold?
- b. How does the connected speech aspect of assimilation occur in the songs album by Avenged Sevenfold phonologically?
- c. What kinds of assimilation that the most commonly find in the songs album by Avenged Sevenfold phonologically?

2. Scopes of the Research

In this research, the analysis just focuses on how to analyze the assimilation kinds phonologically in songs Album by Avenged Sevenfold. The writer tries to find assimilation cases in each word or phrases which are created by both assimilation kinds, they are regressive assimilation and progressive assimilation. The theories which are used by the writer are by Roach (2009) and Kelly (2000) by classifying and analyzing those assimilation cases, people can understand how to pronounce those sounds of the assimilation cases correctly.

C. Objective and Significance of the Research

1. Objective of the Research

Based on the problems of the research mentioned above, the objectives of the research are described as follow:

- a. To know the kinds of assimilation which exist in the songs album of Avenged Sevenfold.
- b. To understand the formations of those assimilations which occurs in the songs album of Avenged Sevenfold phonologically.
- c. To find out those assimilation kinds which exist the most.

2. Significance of the Research

Hopefully this writing and research paper can be useful not only for the writer herself but also for the readers mainly who learn at least who has relation to English in their activity. The writer hopes that this writing can add the writer's knowledge and ability in writing English and also know more about how to analyze the assimilation process, so people can pronounce those sounds of the assimilation correctly.

D. Operational Definition

After having read and understand many theories of the title components, which have been found in various books of phonology, the writer can conclude and give explanation that:

1. Phonology is one of the linguistics components. Phonology is the study of the speech sounds of a particular language. A subdivision of phonology is phonetics. Phonetics is the basis for phonological analyses, it is analyses production of all human speech sounds, and Phonology also interpreted the study sound of language. Study phonology help people know how pronounce correctly.
2. Phonemes are the smallest unit of sound, phonemes have no meaning but phonemes can change the meaning. Phonemes are one of the phonological studies, there is the concepts of minimal pairs with is distinctive units. Phonemes are divided into two, primary and secondary (prosody). All letters are phonemes but not all phonemes are letters, phonemes are seen through sound, letters are seen through orthography or realizations.

E. Systematization of the Research

The systematization of the research means to present the research well edited composition. This research is divided into five chapters as follows:

Chapter I is Introduction. It explains about background of the research, the questions and the scopes of the research, the objective and the significance of the research, operational definition and the systematization of the research.

Chapter II is Theoretical Description. It consists of definition of Analysis, definition of Phonology, definition of Phoneme, definition of Assimilation definition, and Song.

Chapter III is Methodology of the research. It contains about the method of the research: 1. time and place of the research, 2. kind of the research, procedure of the research, technique of the data collection, technique of the data analysis, and sources of the primary and secondary data.

Chapter IV is analysis data. It shows about the data description, data analysis, and interpretation of the research finding.

Chapter V is Conclusion and suggestion. It gives the summary of all chapters and some suggestions.

CHAPTER II

THEORITICAL DESCRIPTION

A. Phonology

Communities using set of sounds for language including phoneme that forming a word. From word to phrases, into clauses form and arrive at sentences that have meaning and can understand. Phonemes are defined with reference to two principal criteria: a. phonetic similar and b. distribution (subject to the overriding criterion, which finds its application in all theories of phonology, of functional contrast).

Phonology is one of the study fields that compose the discipline of linguistics, which is defined as the scientific study of language structure. More explanation is that “phonology is study of sound structure in language, which is different from the study of sound structure (syntax) or word structure (morphology), or how languages change over time (historical linguistics)”. An important feature of the structure of a sentence is how it is pronounced - its sound structure. One of the goals of phonology is then to discover exactly what these cognitively important properties are, and how they function in expressing regularities about languages. (Odden, 2005, p. 2)

Jensen (1993, p. 1) defined that “phonology is concerned with the sound patterns of language. We can use the term general phonology to refer to the theory of phonology and the analysis of the sounds patterns of the language of the world”.

According to Marlett (2001) in his book said that, “phonology is the study of the organization of sound in language” (p. 2). The study of phonology looks at two major aspects. One aspect that we consider is the inventory of sounds that a language has. A second aspect we consider is the set of rules which specify exactly how each sound is pronounced and how affect and are affected by the sounds around them. Another expert, Kelly (2000, p. 9) stated that phonology deals with the system and pattern of the sound which exist within particular languages. Furthermore, it is said that the study of the phonology of English looks at the vowels, consonants and suprasegmental features of the language.

Kelly (2000, p. 9) explained, phonology has a wider discussion than phonetics that it has been generally known that phonology itself consist of the explanation of place of articulation, manner of articulation, aspirated and unaspirated sounds, and allophones. The description of phonology seems deeper than phonetics, somehow, these subject have each significant things. In addition, it is asserted that phonetic or phonology has important role. The function of these two subjects has relevance each other. If phonetics deals with the physical reality of speech sounds, then phonology, in other hand, is primarily concerned with how we interpret and systematic sounds. Phonology deals with the system and pattern of the sounds which exist within particular language.

Another explanation come from Katamba (1989), he explained that phonology is the branch of linguistics which investigates the ways in which

sounds are used systematically in different languages to form words and utterances. The study of speech sounds can be approached from the various side. These are reflected by the three major branches of phonetics: (a) Acoustic Phonetics: is the study of the physical properties of speech sounds using laboratory instruments; (b) Auditory Phonetics: is the study of speech perception; (c) Articulator Phonetics: is the study of speech production. (p. 1)

In the other hand Yule (2010) defined, “phonology is essentially the description of the system and patterns of speech sounds in a language”. It is an effect based on a theory of what every speaker of a language unconsciously knows about the sound patterns of that language. Because of this theoretical status, phonology is concerned with the abstract or mental aspect of the sounds in language rather than with the actual physical articulation of speech sounds. Phonology is about the underlying design, the blueprint of each sound type, which serves as the constant basis of all the variations in different physical articulations of that sound type in different contexts. (p. 42)

Nathan (2008, p. 1) mentioned that Phonology is the study of the organization and structure of the sound of language. Like most areas of grammar, it deals both with universal and language-specific principles. All spoken human language make all their words with combination of consonant and vowels, and all language groups those sounds into units called syllable, and generally, group syllable into larger groups called feet. These constitute universal aspects of phonology, although the reader will notice hedges even within these statements. Phonology deals with what languages do with those

sounds – how they select certain sounds, how those sounds are fitted into their environment, and how they are constructed into larger and larger units, such as syllables, feet, words, and so on.

In the other hand Ladefoged (2011) stated, “Phonology is the description of the systems and patterns of sounds that occur in a language” (p. 33). It involves studying a language to determine its distinctive sounds, that is, those sounds that convey a difference in meaning.

Another explanation come from Collins and Mees (2013, p. 9) that the study of the selection and patterns of sounds in a single language is called phonology. To get a full idea of the way the sounds of a language work, it is needed to study not only the phonetics of the language concerned, but also its phonological system. Both phonetics and phonology are important components of linguistics, which is the science that deals with the general study of language. Based on Fasold and Linton (2006), phonology also described as below.

Phonology can never be completely divorced from phonetics, since sound patterns can never be completely separated from how they are produced and heard, and production and perception are always influenced by the overarching linguistic organization. (p. 38)

It can be concluded that phonology is a branch of linguistics where its description emphasizes deeply to the system of human sounds in particular language. While phonetics usually studies how to produce, understand, and spell the phonemes correctly. The goal of phonology is, then, to study the properties of the sound systems which speakers must learn or internalize in order to use their language for the purpose of communication.

1. Phoneme

English has symbols that show just the sounds of its transcription, that is phoneme. According to Yule (2010),

Phoneme is describing the meaning-distinguishing sounds in a language. When learning to use alphabetic writing, actually it is similar to using the concept of the phoneme as the single stable sound type which is represented by a single written symbol. It is in the sense that the phoneme /t/ is described as a sound type, of which all the different spoken versions of [t] are tokens. Slash // is a mark conventionally used to indicate a phoneme, /t/, an abstract segment, as opposed to the square brackets, as in [t], used for each phonetic or physically produced segment. (p. 42)

An essential property of a phoneme is that it functions contrastively. For example there are two phonemes /f/ and /v/ in English because they are the only basis of the contrast in meaning between two words *fat* and *vat*, or *fine* and *vine*. This contrastive property is the basic operational test for determining the phonemes that exist in a language. If one of them is substituted for another in a word and there is a change of meaning, then the two sounds represent different phonemes. The basic of phonemes of English are listed with the consonant, vowel, and diphthong.

There have traditionally been two different views of the reality of the phoneme. One, which originated in the nineteenth century, viewed the phoneme as a unit of mental storage and perception – phonemes are what we hear, and what we believe we are producing. This view, which has persisted as a thread throughout the history of linguistics contrast with what we could call the structuralism view, that phonemes are ways in which language organizes itself, without making any kind of commitment to overt

perception or production. All the sounds that are grouped into a single category are called allophones. The category itself is the phoneme. However, the phoneme is not merely the file folder into which all the variant sounds are placed it is also the sound that we perceive in mental space, that we hear in our 'mind's ear'. It is also the form that the sound takes in long-term memory; the way the sound is stored. (Nathan, 2008, p.27)

Crystal (2008, p. 361) defined phoneme as the minimal unit in the sound system of language, according to traditional phonological theories". The original motivation for the concept stemmed from the concern to establish patterns of organization within the indefinitely large range of sounds heard in languages. The phonetic specifications of the sounds (or phones) heard in speech, it was realized contain far more detail than is needed to identify the way languages make contrasts in meaning. The notion of the phoneme allowed linguists to group together sets of phonetically similar phones as variants, or members, of the same underlying unit.

In addition, Crystal (2008, p. 152) also motioned that phonemes in this way, generalizations can be made about the relationships between sounds in a language, which would otherwise be missed. Moreover, Kelly (2000) stated phonemes as below:

Phonemes are the different sounds within a language. Although there are slight differences in how individuals articulate sounds, we can still describe reasonably accurately how each sound is produced when considering meaning, we see how using one sound rather than another can change the meaning of the word. (p. 1)

Ball and Rahilly (1999, p. 141) stated that the term 'phoneme', by implication, refers to general classes of sound. In addition, Collins and Mees (2013, p. 12) said that the contrastive units of sound which can be used to change meaning are termed phonemes. Therefore, to distinguish the

phonemes, phonemic symbols between slant brackets / / shall be placed.

Furthermore, Roach (2009) explained symbols of speech sound as below.

We often use special symbols to represent speech sounds; with the symbols chosen for this course, the word ‘enough’ would be written (transcribed) as ‘inʌf/ the symbols are always printed in blue type in this book to distinguish them from letters of the alphabet. (p. 13)

Skandera (2005, p. 19) explained speech sounds that we have so far rather elaborate referred to as “having a function within the sound”, or as “part of the speakers’ langue or competence”, are called phonemes. The phoneme is a concept used in phonology, which is why the sub discipline is sometimes called phonemics in the US. A single phoneme can distinguish the word cab from cap, serve from surf, fool from full, and zeal from seal. A phoneme can therefore be defined as the smallest distinctive, or contrastive, unit in the sound system of a language. To put it in other words, a phoneme contrast meaningfully with other speech sound. The contrast between two phonemes lies solely in those characteristics that are phonologically relevant, and that it is therefore sufficient to describe phonemes only in terms of their distinctive features. The various definitions emphasize different aspects of the phoneme, but they all mean more or less the same thing.

In additions, Brinton (2000, p. 47) stated the concept of distinctiveness is captured by the notion of a phoneme. A phoneme is a distinctive or contrastive sound in a language. What “distinctive” means in this context is that the sound makes a difference in meaning and has communicative value. Different phonemes make contrast in words. For example, [ŋ], [ɪ], and [t]

are all phonemes because they serve to make contrasts in words, as in nab, lab, tab. Here we see how the phonemes of a language are determined, by means of what are called minimal pairs. A minimal pair is a set of different words consisting of all the same sounds except for one. The one sound which contrasts is then determined to be a phoneme since it makes a difference in meaning (it differentiates one word from another). Phonemes are said to be unpredictable, since their occurrence depends on what word you want to say rather than by any phonological rule. That is, whether [b] or [k] occurs in the environment [æt] depends on whether you wish to refer to the nocturnal flying mammal or to the family feline, not on whether the sound occurs in the context of [æ] or word initially or any other factor which is solely phonetically determined. Phonemes are also said to be in parallel distribution since they occur in the same (or “parallel”) phonetic environments. Note that an ideal writing system would be phonemic, where each alphabetic symbol stands for one and only one phoneme.

In other expert that explains about voicing is said, in a voiced consonant, the vocal cords vibrate. For example, the “s” sound, for which the IPA symbol is simply [s], is voiceless, whereas the “z” sound (IPA [z]) is voiced. If you say “sa, za” while planting the palm of your hand firmly on the top of your head, you should feel the vibrations for [z] but not for [s]. The sounds [p t k] are voiceless. The sounds [b d g] as they occur in (for example) French or Japanese are voiced; in English they are often voiced for only part

of their duration or even not at all; nevertheless the symbols [b d g] are traditionally used for them. (Hayes, 2009, p. 7)

a. Primary Phonemes

1) Consonant

Kelly proposed (2000, p. 5) that consonants can be voiced or unvoiced. The articulation of /p/ or /b/ is effectively the same, the only difference being that the latter is voiced and the former is unvoiced. As the relative force involved in producing /p/ is greater than that used to produce /b/, the terms fortis (strong) and lenis (weak) are sometimes used. In addition, to the presence or absence of voicing, consonants can be described in terms of the manner and place of articulation.

Crystal (2008, p. 103) mentioned that consonants can be defined in terms of both phonetics and phonology. Phonetically, they are sounds made by a closure or narrowing in the vocal tract so that audible friction is produced. Consonant articulations are relatively easy to feel, and as a result are most conveniently described in terms of place and manner of articulation. Furthermore, Fasold and Linton (2006, p. 22) stated that general English consonants consist of twenty four phonemes, they are /p, b, m, f, v, θ, ð, f, t, d, n, s, z, ɹ, r, ʃ, ʒ, k, g, ŋ, h, w, j/, from those consonant voiceless plosives are /p, t, k/.

2) Vowel

According to Kelly (2000, p. 2) vowel sounds are all voiced, and may be single or a combination, involving a movement from one vowel sound to another such combination are known as diphthongs. An additional term used is diphthongs which describe the combination of three vowel sounds.

In articulator terms, vowels based on Brinton (2000, p. 34) are sounds articulated with no obstruction of the air stream, that is, with open articulation. There is lack of central closure of the air stream, though the tongue may come into contact with the teeth on the sides.

In acoustic terms, vowels are sounds that vary in pitch, which is determined by the quality of the sound wave. In addition, Fasold and Linton (2006, p. 19) said that vowels are the most open manner of articulation. Different vowel sounds are made by moving the tongue body up or down, front or back, and by rounding or spreading the lips.

3) Approximants

Fasold and Linton (2006, p. 19) mentioned that approximants and vowels form a class of sounds called sonorant. They make audible sounds not by obstructing the airflow, but by letting the air resonate. Sonorant sounds are almost always voiced. The vibration of the vocal folds causes the air inside the vocal tract to vibrate. Besides, McMahon (2002) also described as below.

In approximants, on the other hand, the active and passive articulator never becomes sufficiently close to create audible

friction. Instead, the open approximation of the articulators alters the shape of the oral cavity, and leads to the production of a particular sound quality. (p. 29)

One of the two general categories used for the classification of speech sounds, the other being vowel. Consonants can be defined in terms of both phonetics and phonology. Phonetically, they are sounds made by a closure or narrowing in the vocal tract so that the airflow is either completely blocked, or so restricted that audible friction is produced. Consonant articulations are relatively easy to feel, and as a result are most conveniently described in terms of place and manner or articulation. In addition, a routine phonetic description of consonants would involve information about the mode of vibration of the vocal folds (see voicing), and it is often necessary to specify the duration of the sound, the airstream mechanism involved and the direction of airflow (regressive or ingressive). From a phonological point of view, consonants are those units which function at the margins of syllables, either singly or in clusters. (Crystal, 2008, p. 103)

b. Secondary Phonemes / Prosody

Odden (2005, p. 336) defined prosody as properties are located above the segment which pertain to syllabification, length, stress, stress, and rhythm. Furthermore, Kugler (2009, p. 11) said that phonology is concerned with prosody and intonation and the question addressed here is to what extent post lexical tones and tunes are subject to variation.

Meanwhile, Fasold and Linton (2006, p. 486) stated prosody as accent, pitch, and intonation structure.

a. Places of Articulation

1) Bilabial

These sounds are made by touching the upper and lower lips together. English has a voiceless bilabial stop [p], a voiced bilabial stop [b], and a (voiced) bilabial nasal [m]. (Hayes, 2009, p. 8)

Articulations made with the two lips are termed bilabial. In these articulations the upper and lower lips are brought together: in the case of bilabial stops they form an air-tight seal producing the plosives [p, b] *or*, if the velum is lowered, the nasal [m]. In English, [w] is an approximant with bilabial and velar place of articulation. The bilabial trill, [B], is rare linguistically, though many of us make it as an extra-linguistic noise to express that we are feeling cold. (Ball and Rahilly, 1999, p. 53).

Brinton (2006, p. 26) mentioned that the bilabial stop is made by bringing the lips together, the alveolar by bringing the tip of the tongue up against the alveolar ridge, and the velar by bringing the back of the tongue up against the soft palate. Furthermore, the articulation of stop cannot be maintained, the articulation instantaneous. Besides, Hayes (2009, p. 8) mentioned, “English has a voiceless bilabial stop [p], a voiced bilabial stop [b], and a (voiced) bilabial nasal [m]”.

2) Labiodentals

These sounds are made by touching the lower lip to the upper teeth. English has a voiceless labiodentals fricative [f], and a voiced one [v]. (Hayes, 2009, p. 8).

Labiodentals articulations are produced with the lower lip approximating to the underside of the upper front teeth. The IPA only provides a symbol for the labiodentals nasal: [m]; this sound is often used as a positional variant of [m] before [f] by English speakers, in words such as ‘comfy’. The labio-dental fricatives are [f, v], and the labio-dental approximant [ʋ] has been termed ‘the politician’s r’ in common parlance, as it is often used as a substitution for [r] in adult speech (and is a pronunciation found in a surprisingly large number of politicians!). Bilabial and labio-dental places of articulation are sometimes grouped together under the cover term ‘labials’. (Ball and Rahilly, 1999, p. 54)

Brinton (2000, p. 30) illustrated labiodentals the lower lip is brought up against the upper front teeth; again the tongue is in rest position. The sound of *F* in English. The labiodentals fricatives [v] and [f] are made by ringing the lower lip up against the upper teeth, the interdental fricatives [ð] and [θ] by protruding the tip of the tongue out between the upper and lower teeth. Interdentally fricatives are quite uncommon among the European languages and often cause difficulty for non-native speakers. Even for native

speakers, it may be difficult to distinguish between the voiced and voiceless variants. According to Hayes (2009, p. 8), “English has a voiceless labiodentals fricative [f] and a voiced one, [v]”.

3) Dental

These sounds are made by touching the tongue to the upper teeth. This can be done in a number of ways. If the tongue is stuck out beyond the teeth, the sound is called an interdental, though we will not be concerned with so fine a distinction. English has a voiceless dental fricative [θ] (*thin*) and a voiced one [ð] (*the*). (Hayes, 2009, p. 8).

Dental fricatives occur in English as pronunciations of the ‘th’ spellings. The voiceless dental fricative, [θ], is the sound of ‘th’ in ‘thin’, whereas its voiced counterpart, [ð], is the sound of ‘th’ in ‘then’. These sounds are sometimes termed interdental to reflect the common slight protrusion of the tip of the tongue between the upper and lower teeth used by, for example, many English speakers. Dental sounds are generally apical, though laminal versions may be used by some speakers. (Ball and Rahilly, 1999, p. 55)

Fasold and Linton (2006, p. 23), described dental as follow: the lower lip is rather limited in the places at which it can make a constriction. The tongue front is the most versatile of the active articulators, moving to at least four different places of articulation.

The tongue tip moves forward to the upper teeth for the sounds at the beginning of *thin* and *then*. These dental fricatives are written [θ] (voiceless) and [ð] (voiced).

4) Alveolar

These sounds are made by touching the tip or blade of the tongue to a location just forward of the alveolar ridge. English has a voiceless alveolar stop [t], a voiced alveolar stop [d], voiceless and voiced alveolar fricatives [s] and [z] (both of them sibilants), a voiced alveolar nasal [ŋ], a voiced alveolar lateral approximant [l], and a voiced alveolar central approximant [ɹ]. (Hayes, 2009, p. 8).

Alveolar sounds are common in English, where we find alveolar plosive stops, [t, d], a nasal stop, [n], fricatives, [s, z], and an approximant, [l]. These sounds are all formed by raising the tip *and/or* blade of the tongue up to the alveolar ridge to form a contact or near contact. (Ball and Rahilly, 1999, p. 55)

5) Palato-alveolar

These sounds (sometimes called post-alveolar) are made by touching the blade of the tongue to a location just behind the alveolar ridge. English has a voiceless palato-alveolar fricative [ʃ] (*shoe*), a voiced palato-alveolar fricative [ʒ] (*vision*), a voiceless palato-alveolar affricative [tʃ], (*church*), and a voiced palato-alveolar affricate [dʒ] (*judge*). (Hayes, 2009, p. 9). In other hand, Fasold and Linton (2006, p. 510) explained that palato alveolar

sound made with a constriction of the tongue blade against the roof of the mouth just behind the alveolar ridge.

Palato Alveolar in the production of palate-alveolar sounds of English, /ʃ, ʒ, tʃ, dʒ/ (exemplified by the final consonants of fish, garage, rich, ridge, respectively) the blade of the tongue moves toward the back of the alveolar ridge (approximates in the case of /ʃ, ʒ/ and touches in the case of /tʃ, dʒ/). (Yavas, 2011, p. 7)

6) Retroflex

These sounds are made by curling the tongue tip backward, and touching the area just behind the alveolar ridge. Some English speakers lack the alveolar approximant [ɹ] and instead have a retroflex one, transcribed [ɻ]; retroflex stops and affricates are common in languages on India and Australia. (Hayes, 2009, p. 9)

Retroflex sounds are made by curling the tip of the tongue up and back toward the back of the alveolar ridge. The only retroflex sound in American English is the r-sound (/ɹ/). Although both in retroflex sounds and in palato-alveolar sounds the constriction is at the back of the alveolar ridge, these two groups are not identical; the former is ‘apical’ (with the tip of the tongue). And the latter is said to be ‘laminal’ (with the blade of the tongue). It should also be noted that not all speakers use the retroflex r-sound; many speakers have a ‘bunched’ r-sound made by raising the blade of the tongue with the tip turned down. (Yavas, 2011, p. 7)

According to Fasold and Linton (2006, p. 24), the IPA symbols for these sounds have a little hook under the symbols, recalling the curling back of the tongue. For some (but not all) American speakers, [ɻ] is a retroflex approximant. There are no other retroflex sounds in English, though other languages, notably Hindi and other languages of India, have a full set of retroflex stops, fricatives, and nasals.

7) Palatal

These sounds are made by touching the tongue blade and the forward part of the tongue body to the hard palate. [j] (*young*) is sometimes described as a palatal approximant, various languages have a variety of other manners of articulation at the palatal place. (Hayes, 2009, p. 10). Palatal /j/, as in *yes*, is the only palatal sound of English. It is made with the front of the tongue articulating against the hard palate. (Yavas, 2011, p. 10)

8) Velar

These sounds are made by touching the body of the tongue to the hard or soft palate. English has three velar sounds: a voiceless velar stop [k], a voiced velar stop [g], and a velar nasal [ŋ] (*sing*). (Hayes, 2009, p. 10). Velar in the production of English velars, /k, g, ŋ/, exemplified by the final sounds of *back*, *bag*, *sing*, respectively, the back of the tongue articulates against the velum (soft palate). (Yavas, 2011, p. 7)

According to Fasold and Linton (2006, p. 24), the English sounds [k] and [g] are velar stops. In English, the sequence of letters ng, as at the end of song or ring, usually indicate a velar nasal followed by velar stop (n-g), but a single nasal sound at the same place as [k] or [g]. (Feel how little your tongue moves when you say the word king). The IPA symbol for a velar nasal stop is [ŋ].

9) Glottal

These sounds are made by moving the vocal cords close to one another. English has a voiceless glottal fricative [h]. (Hayes, 2009, p. 10). Moreover, (Yavas, 2011, p. 7) explained glottal: these are sounds formed at the glottis, which include /h/ (e.g. home) and the glottal stop /ʔ/. (Yavas, 2011, p. 7).

b. Manners of Articulation

There are various manners of articulation.

1) Plosive /p t k b d/

In all cases a closure is made at some place in the vocal tract: At the lips for bilabial /p b/, tongue-tip against alveolar ridge for alveolar /t d/, back of tongue against velum for velar /k g/.

A Plosive is a consonant articulation with the following characteristics:

- a) One articulator is moved against another, or two articulators are moved against each other, so as to form a stricture that allows no air to escape from the vocal tract. The stricture is, then, total.
- b) After this stricture has been formed and air has been compressed behind it, it is **released** – that is, air is allowed to escape.
- c) If the air behind the stricture is still under pressure when the plosive is released, it is probable that the escape of air will produce noise loud enough to be heard. This noise is called **plosion**. There may be voicing during part or all of the plosive articulation. (Roach, 2009, P. 37).

Plosives are formed by creating a complete closure somewhere in the upper vocal tract, for example by making a firm contact between the tip and blade of the tongue and the alveolar ridge. Plosives are prolonged in that the stage of their production where the articulators are together may be prolonged, though clearly not the stage where the air is released (though see also ‘affricates’ below). Plosives are found in all known languages, and while more commonly occurring voiceless, voiced plosives are not unusual. In English we have six plosives [p, b, t, d, k, g]. (Ball and Rahilly (1999, p. 48).

2) Fricative

A tight constriction is made, so that air passing through the constriction flows turbulently, making a hissing noise. Some of the

fricatives of English are [f], [v], [θ] (the first sound of *thin*), and [ð] (the first sound of *the*). In sibilant fricatives, the mechanism of production is more complex: a stream of air is directed at the upper teeth, creating noisy turbulent flow. The four sibilant fricatives of English are [s], [z], [ʃ] (the first sound of *shin*), and [ʒ] (the consonant spelled s in *pleasure*). (Hayes, 2009, p. 7)

Fricatives are pronounced with the articulators close together, but not so close as to block the airflow completely. There has to be a small channel left open for the air to flow along (the precise size and shape of this channel differs from sound to sound), because the air is being forced through this small space, it becomes turbulent (this is what happens when any gas is forced along a narrow channel), and we hear this turbulence as the rough sound quality associated with fricatives. (Ball and Rahilly, 1999, p. 50)

3) Affricate

English has two affricates: voiceless [tʃ] (as in *church*) and voiced [dʒ] (as in *judge*). (Hayes, 2009, p. 7). Affricate is a stop followed by a fricative, made at the same location in the mouth in rapid succession so that the result has the typical duration of a single speech sound. Moreover, Yavas (2011, p. 8) stated that affricate in a stop sound, the release of the closure is quick and abrupt however, in sounds where the closure release is gradual, it

creates friction. Such sounds are called affricates. In other words, affricates start like stops (complete closure), and end like fricatives.

4) Nasal Consonant

The velum is lowered, allowing air to escape through the nose. Most nasal consonants have a complete blockage within the mouth at the same time. The places of articulation for nasals are mostly the same as those for stops. The nasal consonants of English are [m] (*mime*), [n] (*none*), and [ŋ] (*young*). (Hayes, 2009, p. 7)

Gussmann (2002, p. 76) explained that nasal consonant belongs together with the first nucleus rather than the second onset, the consonant in such positions is called the coda and together with the preceding nucleus it forms the rhyme of the syllable. Properly speaking, then, the syllable breaks up into the onset and the rhyme; the latter dominates the vocalic nucleus but it can also contain a complement in the form of a consonant a coda, which is also called the rhyme complement.

5) Approximants

Are consonants in which the constriction is fairly wide, so that air passes through without creating turbulence or trilling. In lateral approximants, the air passes around the sides of the tongue, as in English [l]. In centre approximants, the flow is through a gap in the center. English dialects have (at least) three central approximants,

namely [j], as in *youth*, [w], as in *win*, and [ɹ] as in *ray*. (Hayes, 2009, p. 7)

In other hand, McMahon (2002), explained the active and passive articulator never becomes sufficiently close to create audible friction. Instead, the open approximation of the articulators alters the shape of the oral cavity, and leads to the production of a particular sound quality. There are four approximant consonant phonemes in English: /j/, /w/, /r/, and /l/. All these approximants are voiced. (p. 29)

It can be concluded that phonemes and letters are different, these differences can be indicated in the word enough /'ɪnʌf/. Notice that letter 'g' in that word converts to be 'f'. The word ability /ə'bɪlɪti/. Notice that letter 'a' in that word convert to be /ə/. The point is, the letter in some words can be different in the phonemic transcription.

2. Assimilation

In connected speech, there is usual use is for easy to communication rather than complete accuracy. Therefore, unconsciously every people use of phonological processes to help the communication easily. There are a good kinds of phonological processes. However, four of them are more important than the other: assimilation, elision, neutralization, and linking/joining. such as assimilation, it is make adjacent/close sounds more like each other, if elision, they leave some sounds out altogether, in other

hand, neutralization is to neutralize the differences between members of a natural class of sounds, and other times dissimilation is when they insert an unrelated sound to ease the transition from one sound to another.

Birjandi (2005, p. 131) defined that assimilation is when one sound is influenced and changed by a neighboring sound. Assimilation is used to refer to cases in which one sound affects the sound that appears on its left side. Any three types of assimilation that can be identified: assimilation of place, assimilation of manner, and/or assimilation of voice. Assimilation of place can be demonstrated by *rat bag* (that is, [ˈræpbæg]) or *oatmeal* (that is, [ˈəʊpmi:l]) where the /t/ sound is replaced by a /p/ sound. This is because the alveolar plosive /t/ is simplified into the /p/ sound which is closer to the bilabial plosive /b/. Assimilation of manner refers to when two different manners of articulation influence each other to form a different type of manner of articulation. Examples of this are the pronunciation of [Indian] as [ˈɪndʒən] or the pronunciation of [ˈsəʊldʒə(r)]. This is because the plosive /d/ combines with the approximant /j/ to form the affricate /dʒ/. Assimilation of voice is illustrated by the pronunciation of "have to" with an /f/ sound rather than the /v/ sound (i.e., [ˈhæftə]) as the voiced fricative is followed by a voiceless consonant. The reason for assimilation is because (a) the tongue cannot always move quickly enough to get from one position to another in order to articulate the next sound, or because (b) the mouth is too busy anticipating the following sound.

In either case, it approximates the sound before moving on to the next segment of sound. This approximation is technically referred to as assimilation. The following rules explain the most common types of assimilation that take place in English. When a /d/ sound occurs before a /g/ sound, it is usually converted into the /g/ sound: (e.g., sad girl [sæggɜ:l]). When /t/ is followed by /m/, it usually changes into a /p/ sound. Take the following example: not me [nɒpmi:]. When /t/ is followed by /p/, it usually changes into a /p/ sound. Take the following example: that person ['ðæppɜ:sən]. When /t/ is followed by /b/, it usually changes into a /p/ sound. Take the following two examples: that boy ['ðæpbɔɪ]; light blue ['laɪpblu:]. When /d/ is followed by /b/, it usually changes into a /b/ sound (e.g., good boy ['gɒbbɔɪ]). When /d/ is followed by /p/, it usually changes into a /b/ sound (e.g., good practice ['gɒbpræktɪs]).

B. Song

Everybody likes listen a song. By listening just to song, we can relax and enjoy the day. The classification of song based partially on music divided into three kinds. First, “simple song” is song have no accompaniment or only simple accompaniment. Second, “art song is a poem set to a composed vocal line and an united with a fully developed instrumental accompaniment. Third, “natural song” in which the roles of the poet and composer are “hardly relevant”. Natural songs are overlap with traditional songs. The classification

song based on functional and significance based on cultural contexts rather than on its genre, musical style or lyrical content. (Bicknell, 2015, p. 28)

A song may be for a solo singer, duet, trio or larger ensemble involving more voices songs with more than one voice to a part are considered choral works. Songs can be broadly divided into many different forms depending on the criteria used one division is between “pop songs”, “classical songs”, “rock songs”, “metal songs”, “country songs”, “hip-hop songs”, “ballads songs”, “dance songs”, “love songs”, and “gospel songs”.

Based on the explanation above it can be concluded that song is make language learning easier and the most effective memory aids available to us. And also make the life more colorful.

Melodyful Staff (2018) classifies several types of songs as follow:

1. Pop Songs

Pop songs are these which have contemporary lyrics and an upbeat rhythm, basically for the youth culture. The composition of pop songs concentrates more on music technology and recording instead of live performances. Rhythm and effects are two important elements in pop.

2. Classical Songs

As the name suggests, classical songs are those in which traditional music has a main role.

3. Rock Songs

Rock songs are most popular among teenagers and youngsters. They consist of clear pieces of lead guitar, drums, and keyboards as some of the

main instruments. When the instruments are played in sync, they sound energetic along with the vocals.

4. Metal Songs

Metal songs are a bit more hard - sounding than rock song. These songs have high pitches and screaming vocals, heavy guitar leads, and solid drum work. In a majority of metal song, power chords and riffs are used. They may consist of random lyrics, as the primary focus is on the music.

5. Country Songs

Country songs are suitable for easy listening. They mainly consist of clean lyrics with music pieces using classical guitars and other traditional instruments. Occasionally, solos of instruments like the banjo, mandolin fiddle, and harmonica can also be heard in these songs.

6. Hip Hop Songs

In hip-hop or rap songs, the singers recites lyrics in an off - beat manner but with the continuity of the rhythm. These songs primarily include rhythmic beats and synth, with a focus on the way lyrics are sung. Hip hop songs have become popular not only n the USA, but all over the world.

7. Ballads Songs

Ballads are songs which include a narration of the story in a musical way. These are sow songs basically, but may contain heavy components as well. Generally, ballads have an emotional touch to them, owing to the

lyrical content, this is why they are a great hit during live shows, and ballads can be composed by artists from any genre of music. Power ballads are those which combine heavy music emotional lyrics.

8. Dance Songs

Dance songs are those which are fast and have a thumping rhythmic pattern. Lyrics are not given much importance in these songs. Nowadays, dance songs accompany synth, drum machines, and electronic music. These are played at dance parties and discotheques.

9. Love Songs

Love songs are slow songs whose lyrics concentrate in the feelings of love and relationship. These songs are largely played at weddings. There are sad love songs whose lyrics relate to breakups. These songs are mostly composed by pop and rock artists.

10. Gospel Songs

Gospel songs contain lyrics taken from bible verses or are just written out of Christian belief. Usually, the lyrics are made out of a personal experience with God; these songs are sung in churches all around the globe. Gospel songs may be from any music genre such as country, rock, rap, or metal.

Those songs are just some types of the songs. The kind of songs will be analyzed in this chapter is metal songs. The metal song to be analyzed here is from Avenged Sevenfold, the famous band from America who is popular with metal songs such as Dear God, Seize the Day,

So Far Away, A Little Piece of Heaven, Unholy Confessions, and Second Heartbeat.

C. Research of the Relevance

From the researches that have been done, the writer found researches that discuss about assimilation of various theories and various data sources that used as sources of the research. These researches can be explained as follows.

Hamada Shehdeh Abid Dawood and Dr. Ahmad Atawneh from Hebron University make a journal about assimilation. The title is: Assimilation of Consonants in English and Assimilation of the Definite Article in Arabic. He used books by McMahon's (2002) as his main theory. He demonstrates that Assimilation is a phonological process where a sound looks like another neighboring sound. It includes progressive, regressive, coalescent, full and partial assimilation. In addition, contextual assimilation is subject to the environment of sounds where historical assimilation is resulted from the development of languages. In Arabic, it is clear that the /l/ sound in the definite article disappears if followed by coronal consonants. It is, however, concluded that the importance of assimilation is to make pronunciation of a word or speech easier. He uses random word to analyze. He analyzed assimilation of consonant in English. This journal is similar with this research in main theme, and the differences is in the specific theme and main theory. This journal only analyzed assimilation while this research analyzed all kinds of assimilation.

Another journal that the writer found by Mehmet Demirezen from Hacettepe University. The title found is: Assimilation as Co-articulation Producer in Words and Pronunciation Problems for Turkish English Teachers. This paper was to investigate that measures the perception of co-articulator information in terms of consonant-to-consonant relations in the structure of vocabulary items and affixes of English. He revealed that co-articulation and secondary articulation connection in the creation of assimilations constituted a serious pronunciation problem due to consonantal and vowel assimilations for Turkish students of English Language Education. Mehmet Demirezen used Farnetani's book (1999) as the main theory. The differences this research to the writer's research is in the kinds of assimilation, main theory, and sources of the research. This research only analyzed assimilation as co-articulation producer.

Meanwhile, Idha Nurhamidah from Unissula Semarang. The title of journal is A study of Some English Phonological Rules and Their Processes. She used books by Raynor (1998) as their main theory. She discusses some English phonological rules and their phonological process. The rules dealt with in her article include aspiration, nasalization, vowel lengthening and regressive assimilation with fixed spelling-just to limit; despite the fact that there are more phonological rules. Each of the rules under study is described in terms of generative phonology followed data analysis to justify the application of the rules in line with the underlying forms. Result of the research shows that the study will be able to give linguistic evidence that English has rules in their systems of sounds that are rule-governing and generative in nature. The

differences from the writer's research are in the kind of assimilation, main theory, and method of the research. This journal only analyzed phonological rules and processes.

The writer also found another relevance research in the internet. The title is: The Phonological Process of Verb Nasalization in Banyumasan dialect of Javanese. This research made in Diponegoro University by Riza Nuzulul Huda and Agus Subiyanto. They used books by Schane (1973) as their main theory. This study investigated the phonological processes are the most commonly encountered the assimilation and process structure of the words. The differences from the writer's research are in the kind of assimilation, main theory, and method of the research. This research only focused in the phonological process of verb nasalization.

CHAPTER III

METHODOLOGY RESEARCH

A. Method of the Research

1. Time and Place of the Research

This research was accomplished for six months which started from February to July 2018 in Bekasi. During this term, the writer has researched and got various kinds of books as references needed for the paper. The activities are collecting references, accumulating data and conforming to the theory. The references are mostly obtained by searching books of linguistics in several libraries. Besides, the references from internet were also used in accomplishing the paper. And this becomes the setting of place where this research is arranged. The time was taken for six months which started from February to July 2018 in Bekasi.

2. Kind of the Research

Method of this research is a descriptive qualitative approach. This research needs some steps to make an analysis and to do the research. One of them is collecting the data. It is important for the research. This research is using scientific way to get data with purpose and specific usefulness. In this research needs a method to make easier especially for collecting data.

Method of the research is scientific way to get data with purpose and specific usefulness. Every research has purpose and specific usefulness. In

this research needs a method to make it easier especially to collecting data. Because of that in this research used qualitative method, where in the data were collected non-experimentally in the song.

To use qualitative method means that you will do the six steps above, preparing and organizing data is important to make our analysis easily. Exploring and coding the database make the data clearly and perfectly. Finding and forming themes make the data clearly where the data source, and the authenticity of the data can be accountable. (Creswell, 2012, p. 236)

According to Hancock (1998, p. 2), qualitative research is concerned with developing explanation of social phenomena. Qualitative research is concerned with the opinion, experiences and feelings of individuals producing subjective data. Data are used to develop concept and theories that help us to understand the social world especially in pronouncing a language. This is an inductive approach to the development of theory.

B. Procedure of the Research

After understanding the role of systematical and considering the arranged steps, it comes to the procedure of the research. The steps are listed as follows:

1. Preparation

The basic thing that writer did before writing this paper is to identify the problem, decided to pick up the fixed title, formulate and limit the statements of the research, and consider what advantage later. Then,

books research correlated to what the writer analyzes and also what the method of the research that uses that finish to prove and strengthen the analysis. Despite having read some books, it is important to seek some advices from the advisor.

2. Implementation

To obtain this research well, implementation present of the processing analyzing kinds of assimilation can be found in the lyric, to classify the connected speech aspect of assimilation approaches which can be found in the songs album by *Avenged Sevenfold*. Moreover, the analysis is done with using assimilation analysis in every sentences datum.

3. Finishing

a. Composing the Analyzed Data

Before reporting the result to be finished the paper. The data analysis need to be composed after giving mark, to gathering the classification of assimilation kinds, the writer makes the table to show the good result.

b. Discussing with the Counselors

Discussing with the first and second counselor has been done every time whether the research found the difficult and did not understand about the procedure and material this research. After discussing, the writer always gets the solution to continue analyzing data and arrange the best.

c. Revising the Result

During the analysis, the important role for the research is consultation about everything with the first and second counselors. The counselors gave some corrections and criticize on mistakes in the material or technical in writing. Revising the mistakes in the research is important to make the research better.

d. Concluding the Research

The final phase to make the research can be understood the main focus easily is by arranging the conclusions the result of all chapters. The result is based from all chapters in the research. The writer gives the conclusion of the data she has analyzed.

C. Technique of the Data Collection

The data in this research are collected by observation technique. The writer found various kinds of data in data source by following procedures, such as reading and observing the songs, finding the data, putting sign and making checklist on it, and the last is taking the data and presenting them in data display. The data such assimilation which are found from sentence in the lyrics of songs are classified in the data collection.

In collecting data, the researcher learns the connected speech aspect of assimilation approaches in the songs album by *Avenged Sevenfold*. After finishing listening, then identifying about the problem analysis that appear in each lyric, so that it could classify kind of assimilation approaches.

D. Technique of the Data Analysis

The technique of the data analysis is suitable to be used in literary study because it gives a clear comprehension for the reader. The writer uses descriptive qualitative data analysis techniques which is the data that have been collected are analyzed by giving clear description and analyzation about the problem. It also means that the writer tries to collect some references in some books which related with the paper.

There are some steps that the writer does to pass this section, they are: collecting data on the song, classifying data depend on the kind, identifying data by look at the form of words, analyzing data that following those theories, and making result by editing. First, collecting data is the researcher classifies the data, classifying is done if all words are found by detail selection. After that, the researcher make the title that most suitable for the songs by discussing with the counselor.

After finding the words and make the title, the researcher analyzed the data using some theories and references from books which are related to this research in the chapter by making a table. Analysis is part on the kind of assimilation are similar at first, so the grouping is the next step in technique of the data analysis.

Next, classifying of words is obtained from the object will analyzing. Looking for the kind of assimilation. The data is ready to be analyzed and the writer begins to make the formation of connected speech aspect.

The connected speech aspect should be classifying and calculating in the types of connected speech aspect. Then, the writer makes inference by interpreting and certainly of the research as a result and suggestion to the reader, writer, and college.

E. Sources of the Primary and Secondary Data

1. The Primary Data

The primary data mean the actual sources of the data during the event of data collecting happened. It means the object of the research in this paper is connected speech aspect of assimilation found in the Walking the fallen by Avenged Sevenfold albums as the data sources which supported by theories of those assimilation in phonology.

2. The Secondary Data

The secondary data mean the second or other sources which had existed before the research was done like text book, dictionary, published research result, and website which support those primary data sources.

CHAPTER IV

DATA ANALYSIS

A. Data Description

The problem of the data research will be answered in this chapter. This chapter presents the data analysis and the interpretation of the research findings and discussions. The data are taken from *Avenged Sevenfold* song lyrics on *Avenged Sevenfold's* second album, *Walking the Fallen*. Those songs are, first “*Unholy Confessions*” consist of three data, the second song is “*Remenissions*” consist of two data, the third song is “*Desecrate Through Reverence*” consist of six data, the fourth song is “*Second Heartbeat*” consist of three data, the fifth song is “*Radiant Eclipse*” consist of two data, the sixth song is “*I Won't See You Tonight part 1*” consist of two data, the seventh data song is “*I Won't See You Tonight part 2*” consist of three data, the eighth song is “*Chapter Four*” consist of five data, the ninth song is “*Clairvoyant Disease*” consist of three data, the tenth song is “*And All Things Will End*” consist of two data, and the last song is “*Eternal Rest*” consist of three data. Amount of the data are 34, the writer will analyzed and give explanation with specifically phonetically way. The way how to analysis is to make every word in the song lyrics be transcribed into the phonetics transcription of the phonemes in assimilation.

Finding data in the song lyrics of *Avenged Sevenfold* from *Walking the Fallen* Album are analyzed according to some steps. In the beginning step, finding those assimilation cases of phoneme based on data founded. Second step,

describing those data based on finding the connected speech aspect of assimilation. The last step, analyzing those data found by explaining those data and how it can be decided as the connected speech aspect of assimilation.

B. Data Analysis

In the data of the research, they are analyzed from the eleven song's lyrics by *Avenged Sevenfold* which contain connected speech aspect describing of assimilation phonemes. The description is listed in the each line of those eleven song's lyrics to make the interpretation of data analysis easily as follows:

1. *Unholy Confessions*

I'll try

She said as she walked away

Try not to lose you

Two vibrant hearts could change (L 4)

Nothing tears the being more than deception

Unmasked fear

I'll be here waiting, tested and secure

Nothing hurts my world (L 8)

Just affects the ones around me

When sin's deep **in my** blood

You'll be the one to fall

I wish I **could be** the one (L 12)

The one who won't care at all

But being the one on the stand

I know the way to go, no one's guiding me

When time soaked with blood turns its back (L 16)

I know it's hard to fall

Confided **in me** was your heart

I know it's hurting you, but it's killing me

Nothing will last in this life (L 20)

Datum 1: When sin's deep **in my** blood (L 10)

/ɪnmaɪ/ → /ɪmmaɪ/

In this analysis, Assimilation occurs in the word-final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case, it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /m/.

Datum 2: I wish I **could be** the one (L 12)

/kɒd**bi**:/ → /kɒ**bbi**:/

In the above phrase *could be*, the sound in word-final position of the word *could* that precedes the word boundary is the alveolar /d/. Also, the sound in

word-initial position in the word *be* immediately following the word boundary is /b/. Therefore, according to the rule the word-final /d/ will be realized as /b/.

In this instance, the voiced alveolar plosive /d/ is substituted by the voiced bilabial plosive /b/. The affected alveolar therefore retains its voicing (voiced) and manner of articulation (plosive) but the place of articulation is transformed (from alveolar to bilabial).

Datum 3: Confided **in me** was your heart (L 18)

/ɪnmi:/ → /ɪmmi:/

Pronounce of phrase *in me*, the assimilation occurs in the word-final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /m/.

2. Remissions

With this ink **in my** skin we've sealed our fate,

And the axe comes early

(Only naturally) So what does **that matter?**

There's a bed of skeletons waiting for me, (L 4)

On the other side

They're waiting for my next move (next fatal breath)

Human lives to me seem so unreal, can't see through the fog

(Nothing past a grey wall) see past the stereotype (L 8)

Belief, structure built up in you

I'll tear you down and the one who created you

If they didn't have one how would they act?

If we didn't have hope how would we behave? (L 12)

Datum 1: With this ink **in my** skin we've sealed our fate (L 1)

/ɪnmaɪ/ → /ɪmmaɪ/

In the above phrase *in my*, the assimilation occurs in word-final /n/ who when they are pronounced in a rapid, casual speech the /n/ will become /m/ before a bilabial consonant. It means final consonant in one word changes to become like initial consonant of its neighboring word. The phoneme /n/ which belongs to alveolar sound becomes /m/, bilabial sound and in terms of manner of articulation, they belong to the same classification, namely nasal sounds and seen from the voicing point of view, they belong to voiced sounds.

Datum 2: (only naturally) so what does **that matter?** (L 3)

/ðæt 'mætə/ → /ðæp 'mætə/

In this analysis, the assimilation occurs in the word-final sound of the word *that* which does not sound like it does in the word said on its own. The phoneme /t/ is an alveolar sound, which is formed when the tongue blade forms a temporary closure against the alveolar ridge. The sound in word-initial position in the word *matter* immediately following the word boundary is /p/. It

is because, in this case the lips is ready for the next sound, /m/. So according to the rule, the /t/ is realized as /p/.

Alveolar plosive /t/ is substituted by the phoneme /p/ when it precedes a bilabial consonant. The alveolar plosive assimilates the place of articulation of the neighboring bilabial: the voiceless alveolar plosive is substituted by a voiceless bilabial plosive. We see from this that the transformed phoneme retains both the voicing (voiceless) and manner of articulation (plosive) of the alveolar sound for which it substitutes; it is only the place of articulation that is affected.

3. Desecrate Through Reverence

Hard news, taken harder, don't look to me

Disappointed, we don't agree, I don't need your praise

From the beginning you came to me

Never asked you to like me (L 4)

I don't want your praise

Look down **on me**, spit **in my** face

you're nothing to me, not to me

Darkened eyes you'll see (L 8)

There is no hope, no savior **in me**

Learned from years gone by, no one will care

What happens to me

My presence **won't be** ignored, no not today (L 12)

Don't walk **in my** direction, turn the other way

From the beginning you came to me

Asking questions, predetermined answers

You won't find them here (L 16)

And I don't want you; I won't let you think

Compromise is near 'cause it's not near

Darkened eyes you'll see

There is no hope, no savior in me (L 20)

Learned from years gone by, no one will care

What happens to me

I'm alone in here

No more feelings (L 24)

Killed my fears

Don't ask you'll never know

You're left behind and I'll be exposed

Far away, you keep on trying (L 28)

Datum 1: Look down **on me**, spit in my face (L 6)

/ɒnmi:/ → /ɒmmi:/

Pronounce of phrase *on me*, the assimilation occurs in the word-final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this

case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /m/.

Datum 2: Look down on me, spit **in my** face (L 6)

/ɪnmaɪ/ → /ɪmmaɪ/

Assimilation occurs in the word-final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /m/.

Datum 3: There is no hope, no savior **in me** (L 9)

/ɪnmi:/ → /ɪmmi:/

In this analysis, the assimilation occurs in the word final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /m/.

Datum 4: My presence **won't be** ignored, no not today (L 12)

/wəʊntbi:/ → /wəʊmbi:/

In the above phrase *won't be*, this assimilation process operates when just one alveolar plosive or nasal appeared word-finally. It continues to operate if clusters of the alveolar nasal and an alveolar consonant /n/ occur word-finally, and before bilabial consonant across a word boundary.

Datum 5: Don't walk **in my** direction, turn the other way (L 13)

/ɪnmaɪ/ → /ɪmmaɪ/

In this analysis, the assimilation occurs in the word-final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /m/.

Datum 6: Killed **my** fears (L 25)

/kɪldmaɪ/ → /kɪlbmaɪ/

In this analysis, the sound in word-final position of the word *killed* that precedes the word boundary is the alveolar /d/. Also, the sound in word-initial position in the word *my* immediately following the word boundary is /m/. Therefore, according to the rule the word-final /d/ will be realized as /b/.

In this instance, the voiced alveolar plosive /d/ is substituted by the voiced bilabial plosive /b/. The affected alveolar therefore retains its voicing (voiced) and manner of articulation (plosive) but the place of articulation is transformed (from alveolar to bilabial).

4. *Second Heartbeat*

We keep writing, talking and planning, but everything's changing

We all know what to do but no one does it

Now this time has passed and full of regret

Two **in my** heart have left me a while, I stand alone (L 4)

When they get back, it **won't be** the same

My life, you've always been there

Now you're gone **and my** heads spinning

Left the childhood, left the memories, left the good times in the past (L 8)

Moving on your time has run out

Wishing the clock would stand still, the world can wait

Wasting away once again, once lived as friends

As time passes by, regrets for the rest of my life (L 12)

The ones who I confide were gone in the black of the night

Never will I forget you, and all the memories past

so rarely I get to see your face

Growing I looked to you in guidance (L 16)

Datum 1: Two **in my** heart have left me a while (L 4)

/ɪnmaɪ/ → /ɪmmaɪ/

In the above phrase *in my*, the assimilation occur in the word-final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this

case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /m/.

Datum 2: When they get back, it **won't be** the same (L 5)

/wəʊnt bi:/ → /wəʊm bi:/

In this analysis, this assimilation process operates when just one alveolar plosive or nasal appeared word-final. It continues to operate if clusters of the alveolar nasal and an alveolar consonant /nt/ occur word-finally, and before bilabial consonant across a word boundary.

Datum 3: Now you're gone **and my** heads spinning (L 7)

/ændmaɪ/ → /æmmaɪ/

In this analysis, the sound in word-final position of the word *and* that precedes the word boundary is the alveolar /d/. Also, the sound in word-initial position in the word *my* immediately following the word boundary is /m/. Therefore, according to the rule the word-final /d/ will be realized as /b/.

In this instance, the voiced alveolar plosive /d/ is substituted by the voiced bilabial plosive /b/. The affected alveolar therefore retains its voicing (voiced) and manner of articulation (plosive) but the place of articulation is transformed (from alveolar to bilabial).

5. Radiant Eclipse

I've been pulled out to watch from my eternal sleep (L 12)

Intuition and a warning to believe (I will believe)

Something was wrong and though I felt I had to stay

Moving on seemed to be somber bliss

Without one goodbye (L 16)

I watch my Mother shed tears

No!

This gun has stopped time in its tracks

Has altered the course of my fate (L 20)

Destiny is shattered and timeless

Closed eyes feel the cold winds embrace

I'll watch you call, calling for me,

You **can't bring** back time (L 24)

Close your eyes or look away,

Fate exposed, won't let me stay

Hope will fall tonight with broken wings,

Descending entity **in me** (L 28)

Datum 1: You **can't bring** back time (L 24)

/kæntbrɪŋ/ → /kæmbɪŋ/

In this analysis, this assimilation process operates when just one alveolar plosive or nasal appeared word-finally. It continues to operate if clusters of the alveolar nasal and an alveolar consonant /nt/ occur word-finally, and before bilabial consonant across a word boundary.

Datum 2: Descending entity **in me** (L 28)

/ɪnmi:/ → /ɪmmi:/

In this analysis, the assimilation occurs in the word-final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /m/.

6. *I Won't See You Tonight part 1*

Cry alone, I've gone away

No more nights, no more pain

I've gone alone, took all my strength

I've made the change, (L 4)

I won't see you tonight

Sorrow, sank deep inside my blood

All the ones **around me**

I cared for and loved (L 8)

It's building up inside of me

A place so dark, so cold, I had to set me free

Don't mourn for me,

You're not the one to place the blame(L 12)

Datum 1: All the ones **around me** (L 7)

/ə'raʊndmi:/ → /ə'raʊm̩mi:/

In this analysis, the sound in word-final position of the word *around* that precedes the word boundary is the alveolar /d/. Also, the sound in word-initial positions in the word *me* immediately following the word boundary is /m/. Therefore, according to the rule the word-final /d/ will be realized as /b/.

In this instance, the voiced alveolar plosive /d/ is substituted by the voiced bilabial plosive /b/. The affected alveolar therefore retains its voicing (voiced) and manner of articulation (plosive) but the place of articulation is transformed (from alveolar to bilabial).

Datum 2: Don't mourn for me (L 11)

/dəʊntmɔ:n/ → /dəʊ**mm**ɔ:n/

In this analysis, this assimilation process operates when just one alveolar plosive or nasal appeared word-finally. It continues to operate if clusters of the alveolar nasal and an alveolar consonant /nt/ occur word-finally, and before bilabial consonant across a word boundary.

7. I Won't See You Tonight part 2

Come back to me, this is inconceivable

Breaking apart the ones you love

Hate runs deep for what you've done to us

Left alone through suicide...suicide (L 4)

I just want to die, take away my life

Lay by your side, please

Come back to me, this is inconceivable

Breaking apart the ones you love (L 8)

Hate runs deep for what you've done to us

Left alone through suicide

Look at my face you pierce with a blank stare

No dream could prepare a heart for a lifeless friend (L 12)

He's gone nothing will take back time

I need him back, but nothing will take back time

I can see just fine with you **in my** life,

There by my side as it starts to fade (L 16)

I know this **can't be** right, stuck in a dream

A nightmare full of sorrow

Nightmare, full of pain

Nightmare, full of pain (L 20)

I look back and see the twisted road

Best friends and despair took its toll

Take away 4x

Sorrow, sank deep inside my blood (L 24)

All the ones **around me**, I cared for

And most of all I loved

But I can't see myself that way

Please don't forget me (L 28)

Datum 1: I can see just fine with you **in my** life (L 15)

/ɪnmaɪ/ → /ɪmmaɪ/

In this analysis, the assimilation occurs in the word-final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /m/.

Datum 2: I know this **can't be** right, stuck in a dream (L 17)

/kæntbi:/ → /kæmbi:/

In this analysis, this assimilation process operates when just one alveolar plosive or nasal appeared word-finally. It continues to operate if clusters of the alveolar nasal and an alveolar consonant /nt/ occur word-finally, and before bilabial consonant across a word boundary.

Datum 3: All the ones **around me**, I cared for (L 25)

/ə'raʊndmi:/ → /ə'raʊmmi:/

In this analysis, the sound in word-final position of the word *around* that precedes the word boundary is the alveolar /d/. Also, the sound in word-initial positions in the word *me* immediately following the word boundary is /m/. Therefore, according to the rule the word-final /d/ will be realized as /b/.

In this instance, the voiced alveolar plosive /d/ is substituted by the voiced bilabial plosive /b/. The affected alveolar therefore retains its voicing (voiced) and manner of articulation (plosive) but the place of articulation is transformed (from alveolar to bilabial).

8. Chapter Four

Blood is spilt **and man** will follow (Rain and dark)

Infernal man, (rain and dark, the other **born black** night) punishment too
great to bear

Raise your head and taste the courage (the one of light) (L 4)

Fall from grace, unholy night

I've come here to kill you

Won't leave until you've died

Murder born of vengeance (L 8)

I closed my brothers eyes tonight

It's cold tonight as the clouds turn gray

And from my hands to my brothers grave

You took his side, you took his gift (L 12)

Feel the power of a **fallen man, crestfallen man**

Far away in this land I must go

Out of the site of the One

A punishment sent from his hand (L 16)

Datum 1: Blood is spilt **and man** will follow (Rain and dark) (L 1)

/ændmæn/ → /æmmæn/

In this analysis, the sound in word-final position of the word *and* that precedes the word boundary is the alveolar /d/. Also, the sound in word-initial position in the word *man* immediately following the word boundary is /m/. Therefore, according to the rule the word-final /d/ will be realized as /b/.

In this instance, the voiced alveolar plosive /d/ is substituted by the voiced bilabial plosive /b/. The affected alveolar therefore retains its voicing (voiced) and manner of articulation (plosive) but the place of articulation is transformed (from alveolar to bilabial).

Datum 2: (rain and dark, the other **born black** night) (L 2)

/bɔ:nɪblæk/ → /bɔ:mɪblæk/

In this analysis, the assimilation occurs in the word-final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /b/.

Datum 3: I **closed my** brothers eyes tonight (L 9)

/kləʊzdmaɪ/ → /kləʊzbmaɪ/

In this analysis, the sound in word-final position of the word *closed* that precedes the word boundary is the alveolar /d/. Also, the sound in word-initial position in the word *my* immediately following the word boundary is /m/. Therefore, according to the rule the word-final /d/ will be realized as /b/.

In this instance, the voiced alveolar plosive /d/ is substituted by the voiced bilabial plosive /b/. The affected alveolar therefore retains its voicing (voiced) and manner of articulation (plosive) but the place of articulation is transformed (from alveolar to bilabial).

Datum 4: Feel the power of a **fallen man**, crestfallen man (L 13)

/fɔ:lɒnmæn/ → /fɔ:lɒmmæn/

In this analysis, the assimilation occurs in the word-final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /m/.

Datum 5: Feel the power of a fallen man, **crestfallen man** (L 13)

/krestfɔ:lɒnmæn/ → /krestfɔ:lɒmmæn/

In this analysis, the assimilation occurs in the word-final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /m/.

9. Clairvoyant Disease

Dust begins to fall to the ground

(And you sit there and do nothing)

The air is cold and thin

(You're content with doing nothing) (L 4)

Thoughts are haunting me as I look around

(But **in my** life, I wanted more)

This will never end, when I'll bleed forever

(This will never end) (L 8)

Don't acknowledge right, just dwell on wrong

this spot in hell's where I belong

I've come so far, it's been so long

don't know why it started or where it came from (L 12)

Outside shell is strong, confident,

(There is nowhere to run and hide)

But slowly eats away

(Stuck alone inside your head) (L 16)

Like a **man plagued** with disease, I try to fight

(Guess you're better off dead)

Through my pores it seems to seep

(Your **mind bleeding**) (L 20)

When I'll bleed forever

Don't acknowledge right, just dwell on wrong

This spot in hell's where I belong

I've come so far, it's been so long (L 24)

Don't know why it started or where it came from

And you sit there and do nothing
 you're content with doing nothing
 There's nowhere to run and hide (L 28)
 When you're living to die
 Stuck alone inside your head,
 Better off dead
 The phone would ring in the empty house, (L 32)
 No one's around
 Don't acknowledge right, just dwell on wrong
 This spot in hell's where I belong
 I've come so far, it's been so long (L 36)
 Don't know why it started or where it came from
 But in my life, I wanted more
 I needed more, I taste more

Datum 1: But in my life, I wanted more (L 6)

/ɪnmɑɪ/ → /ɪnmɑɪ/

In this analysis, the assimilation occurs in the word-final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /m/.

Datum 2: Like a **man plagued** with disease, I try to fight (L 17)

/mænpleɪg/ → /mæɱpleɪg/

In this analysis, the assimilation occurs in the word final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /ɱ/.

Datum 3: Your **mind bleeding** (L 20)

/maɪɱbli:dɪŋ/ → /maɪɱbli:dɪŋ/

In this analysis, the sound in word-final position of the word *mind* that precedes the word boundary is the alveolar /d/. Also, the sound in word-initial position in the word *bleeding* immediately following the word boundary is /b/. Therefore, according to the rule the word-final /d/ will be realized as /b/. In this instance, the voiced alveolar plosive /d/ is substituted by the voiced bilabial plosive /b/. The affected alveolar therefore retains its voicing (voiced) and manner of articulation (plosive) but the place of articulation is transformed (from alveolar to bilabial).

10. And All Things Will End

Lived through you

Safe with how we lived our lives

With how it all turned out (But things are bound to change)

Uncovered lies, surfaced throughout (L 4)

Will make you change your mind

Sometimes life is altered

won't turn out right, can't turn out right

When I see you, I can read it in your eyes (L 8)

Fate misunderstood (But things are bound to change)

Swallowed the lies, **can't blame** you for

Thinking with your heart

Sometimes life is altered (L 12)

Break from the ropes your hands are tied

Uneasy with confrontation

Won't turn out right, can't turn out right

I see my world crumble and fall, before my eyes (L 16)

I know, I know

Dark will turn to light, in time I'll be alright

I know, I know

I never **imagined my** life could turn out this way (L 20)

Datum 1: Swallowed the lies, **can't blame** you for (L 10)

/kæntbleɪm/ → /kæmbleɪm/

In this analysis, this assimilation process operates when just one alveolar plosive or nasal appeared word-finally. It continues to operate if clusters of the

alveolar nasal and an alveolar consonant /nt/ occur word-finally, and before bilabial consonant across a word boundary.

Datum 2: I never **imagined my** life could turn out this way (L 20)

/ɪ'mædʒɪndmaɪ/ → /ɪ'mædʒɪmmaɪ/

In this analysis, the sound in word-final position of the word *imagined* that precedes the word boundary is the alveolar /d/. Also, the sound in word-initial position in the word *my* immediately following the word boundary is /m/. Therefore, according to the rule the word-final /d/ will be realized as /b/.

In this instance, the voiced alveolar plosive /d/ is substituted by the voiced bilabial plosive /b/. The affected alveolar therefore retains its voicing (voiced) and manner of articulation (plosive) but the place of articulation is transformed (from alveolar to bilabial).

11. *Eternal Rest*

Black enchanting eyes,

Cut through my heart

With no regret or sign of life

They tear **apart my** pride (L 4)

And cold runs through my veins

I feel their stare from miles

Haunting every step

And they won't stop hunting me down (L 8)

I know the time will come,

When all **around me's** burned
 And you'll still see me there
 Asking where you went too (L 12)
 And what **person brought** you here
 And why you left the burning children
 Cold out in the night
 And calling for you all alone (L 16)

Datum 1: They tear **apart my** pride (L 4)

/ə'pɑ:tmaɪ/ → /ə'pɑ:pmaɪ/

In this analysis, the assimilation occurs in the word-final sound of the word *apart* preceding the word boundary is the alveolar /t/. The sound in word-initial position in the word *my* immediately following the word boundary is /p/. Consequently, according to the rule, the /t/ is realized as /p/.

Alveolar plosive /t/ is substituted by the phoneme /p/ when it precedes a bilabial consonant. The alveolar plosive assimilates the place of articulation of the neighboring bilabial: the voiceless alveolar plosive is substituted by a voiceless bilabial plosive. We see from this that the transformed phoneme retains both the voicing (voiceless) and manner of articulation (plosive) of the alveolar sound for which it substitutes; it is only the place of articulation that is affected.

Datum 2: When all **around me's** burned (L 10)

/ə'raʊndmi:/ → /ə'raʊmmi:/

In this analysis, the sound in word-final position of the word *around* that precedes the word boundary is the alveolar /d/. Also, the sound in word-initial positions in the word *me* is immediately following the word boundary is /m/. Therefore, according to the rule the word-final /d/ will be realized as /b/.

In this instance, the voiced alveolar plosive /d/ is substituted by the voiced bilabial plosive /b/. The affected alveolar therefore retains its voicing (voiced) and manner of articulation (plosive) but the place of articulation is transformed (from alveolar to bilabial).

Datum 3: And what **person brought** you here (L 13)

/pɜ:sənbrɔ:t/ → /pɜ:səmbɔ:t/

In this analysis, the assimilation occurs in the word final /n/ of the word preceding the word boundary is immediately followed by a bilabial consonant. Under these conditions, the /n/ retains its voicing (voiced) and manner of articulation (nasal) but, the place of articulation is altered. In this case it assimilates the bilabial place of articulation of the immediately following bilabial sound. The voiced alveolar nasal /n/ is substituted by a voiced bilabial nasal /b/.

Besides analyzing the word from the song's lyrics, the writer also identify the pronunciation of the vocalist toward the words in data. Based on the analysis of all data above, it can be concluded that the vocalist's pronunciation has already appropriate with the assimilation rules. It might be because the mother tongue of the vocalist is English.

C. Interpretation of the Research Findings

According to the data analyzed which have been analyzed in the eleven songs of Walking the Fallen *Avenged Sevenfold* albums which contains connected speech describing assimilation phoneme. The writer found “thirty four” phrase in those song. The interpretation of the data is formed in the following table.

Table of 4.1

The Result of the Connected Speech Aspect of Assimilation Found in the Eleven Songs by Avenged Sevenfold

| No. | Songs | Kind of Assimilation | | | |
|-----|---------------------------------------|----------------------|-------------|-------------|------------|
| | | Regressive | | Progressive | |
| | | Total | Percentage | Total | Percentage |
| 1 | <i>Unholy Confessions</i> | 3 | 8.82% | - | - |
| 2 | <i>Remenissions</i> | 2 | 5.88% | - | - |
| 3 | <i>Desecrate Through Reverence</i> | 6 | 17.64% | - | - |
| 4 | <i>Second Heartbeat</i> | 3 | 8.82% | - | - |
| 5 | <i>Radiant Eclipse</i> | 2 | 5.88% | - | - |
| 6 | <i>I Won't See You Tonight Part 1</i> | 2 | 5.88% | - | - |
| 7 | <i>I Won't See You Tonight Part 2</i> | 3 | 8.82% | - | - |
| 8 | <i>Chapter Four</i> | 5 | 14.70% | - | - |
| 9 | <i>Clairvoyant Disease</i> | 3 | 8.82% | - | - |
| 10 | <i>And All Thing Will End</i> | 2 | 5.88% | - | - |
| 11 | <i>Eternal Rest</i> | 3 | 8.82% | - | - |
| | Total | 34 | 100% | 0 | 0% |

Based on the table above, it was obtained that there were 34 data on assimilation and all the data (100%) of the assimilation data obtained belong to regressive assimilation, the phoneme of final consonant (Cf) of a word which changes to become like initial consonant (Ci) of its neighboring word.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusion

This research addresses three primary objectives of the study: to know the kinds of assimilation, to explain how the process of assimilation occur, and to identify the process of assimilation which are applied in the *Avenged Sevenfold* songs. There are two kinds of assimilation. The process of assimilation occurs in the initial consonant and final consonant of word or phrase, in which are respectively called as regressive and progressive. After doing the research, the writer draws some conclusion as follows:

1. Regressive generally occurs in the final consonant changes to become like initial consonant. The phoneme that comes first is affected by the one that comes after it.
2. Progressive occurs in the initial consonant to become like final consonant. The phoneme that follows is affected by the one that comes before it.
3. From the data analysis, the kinds of assimilation found in the lyrics all of they are the final consonant.
4. Then, from the analysis can be taken the implicit conclusion that assimilation is one of the reasons for the great mismatches found in English between a word's spelling and its pronunciation.
5. In formal situations, speaking in assimilation and others should not be done but in music arts or singing songs: assimilations, linking, linking /r/,

weak forms etc. They are very suggested for adding the beauty of the songs.

6. Assimilation should not be happened in our speech daily if we speak normal, formal, high quality in speaking.

B. Suggestion

After analyzing and giving conclusion of analysis assimilation in the *Walking the Fallen* album by *Avenged Sevenfold*, finally, the scientific paper has come to the last paragraph. In this chapter, the writer would like to suggest the readers related to this paper. The writer made suggestion not only for students but also for lecturers and readers.

1. For the Students

The students who study linguistics, especially in phonology, it is expected to have a good pronunciation and understand where the sound is resulted. It is not only say the word but also understand how the word has its pronunciation. It can help the students more understand about the way how to say the word correctly.

2. For the Lecturers

The lecturers who teach linguistics, it can be helpful to share the students. Some examples about the correct pronunciation and how they can differ the sound resulted by the assimilation happened in each word. It also can be an assessment for the students to do some research about it.

3. For the Readers

The readers who interested in linguistics, it will help them to analyze the assimilation kinds, and how they are able to have a good pronunciation. It also can help for the next researcher who would like to take another research about assimilation kinds which can be found in song lyrics.

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BIOGRAPHY



The writer was born in Jakarta on 20th October 1994, her mother is Acih Mintarsih and father is Supian. She is the first of three children and educated in Setia Asih 03 elementary school in 2000-2006. She continued studying to Babelan 3 junior high school in 2006-2009. Then, the writer continued her study in Tarumajaya 1 senior high school and graduated in 2012. After the graduation from senior high school, she applied the requirements to RM. Mang Kabayan as Cost Control for almost two years. After that, in 2014 she decided to continue her study to take her undergraduate program for English Department at School of Foreign Language-JIA.