

Pronunciation Errors of Gisma Choir Performance in “As Torrents in Summer” Song by Edward Elgar

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ABSTRACT

Pronunciation remains a key aspect of intelligibility in English as a Foreign Language (EFL), particularly in musical contexts such as choral performance. This study analyzes the pronunciation errors made by Gisma Choir, composed of Indonesian university students majoring in English, during their live performance of Edward Elgar’s *As Torrents in Summer*. Guided by Celce-Murcia framework on segmental and suprasegmental features in General British English, the study investigates how different vocal sections (soprano, alto, tenor, and bass) exhibit distinct phonological tendencies influenced by vocal resonance and L1 interference. Using qualitative descriptive methods and phonetic transcription via IPA, the analysis found consistent vowel shifts, diphthong reductions, and stress misplacements, with each section demonstrating unique error patterns based on their vocal range. Findings reveal that pronunciation clarity is affected not only by linguistic background but also by musical phrasing and resonance strategies. This study highlights the need for integrated pronunciation pedagogy in EFL choral training, emphasizing IPA-based instruction, voice-part-specific drills, and collaboration between choir directors and language educators to address articulation challenges in ensemble settings.

Keywords: articulation, phonetics, pronunciation errors, and vocal section

Introduction

Pronunciation remains one of the most pivotal elements in second language acquisition, especially for learners engaged in oral performance such as singing. It contributes directly to speech intelligibility, listener comprehension, and overall communicative effectiveness. In choral singing, correct pronunciation is essential not only for meaning-making but also for achieving a cohesive and aesthetically pleasing ensemble sound. Mispronunciations—particularly by choirs composed of English as a Foreign Language (EFL) learners can disrupt prosody, stress patterns, and ultimately diminish the clarity and artistic expression of the text being sung.

Edward Elgar's "As Torrents in Summer," a romantic part song composed in 1896, offers a unique challenge for EFL choirs due to its rich lexical imagery, nuanced stress patterns, and classical English diction. The complexity of its phonetic features requires singers to manage both technical vocal elements and accurate articulation. For Indonesian students, whose native phonological system differs significantly from English such as the absence of interdental fricatives or the reduction of diphthongs, the risk of pronunciation errors is amplified in group singing contexts where individual articulation is often overshadowed by blend and harmony.

Prior research has explored pronunciation errors in EFL learners (Derwing & Munro, 2015; Celce-Murcia et al., 2010), and some studies have extended this focus to singing contexts. For instance, Lintunen and Mikkola (2020) analyzed Finnish students' articulation in English-language songs and found recurring segmental deviations, particularly in vowel length and consonant voicing. Borràs-Comes et al. (2022) explored L2 singing and concluded that prosodic features such as intonation and rhythm are more vulnerable to transfer errors in musical settings than in speech. Similarly, works by Baran (2021) and Tavares & Siqueira (2023) examined phonetic stress misplacement and schwa reduction in Brazilian choral ensembles performing English repertoire. These studies point to a consistent trend: pronunciation errors in group singing are both linguistically and musically conditioned.

However, most existing studies emphasize solo singing or generalized classroom pronunciation training, with limited attention to voice-part-specific articulation within choirs. Furthermore, few investigations are set in Southeast Asia, particularly in Indonesian university contexts, where English choral performance is growing but pedagogical support remains underdeveloped. There is also limited research integrating a detailed phonetic transcription approach to diagnose pronunciation deviations across voice types (soprano, alto, tenor, bass) in live performance settings.

This study aims to fill that gap by conducting a focused phonetic analysis of pronunciation errors in a live performance of Edward Elgar's "As Torrents in Summer" by Gisma Choir, an Indonesian university choir consisting of English majors. The analysis identifies both segmental and suprasegmental mispronunciations, maps the deviations across different vocal groups, and interprets the causes based on vocal range, group resonance, and L1 transfer. The novelty of this research lies in its interdisciplinary lens—

- merging linguistic phonetics and choral performance studies to capture a layered understanding of pronunciation accuracy in an EFL ensemble. This study contributes to both applied linguistics and choral pedagogy by offering pedagogical implications for pronunciation training in non-native choral settings and highlighting the importance of voice-part awareness in addressing phonetic errors.

Therefore, this study aims to analyze the pronunciation errors produced by members of Gisma Choir in their live performance of Edward Elgar's *As Torrents in Summer*. The objectives are threefold: (1) to identify and classify pronunciation errors found in the performance; (2) to examine how these errors vary across different vocal sections (soprano, alto, tenor, and bass); and (3) to investigate the influence of vocal range and voice-part-specific resonance on the articulation of English phonemes. Through this analysis, the study seeks to provide a clearer understanding of how linguistic and musical factors interact in shaping pronunciation outcomes in EFL choir settings. Ultimately, the findings are expected to contribute to the development of more targeted and practical pronunciation guidance for choral educators and language instructors working with non-native English speakers.

Methods

This study adopts a qualitative descriptive approach to investigate pronunciation errors in the choral performance of *As Torrents in Summer* by Edward Elgar, performed by Gisma Choir, a student choir from the English Department of Universitas PGRI Semarang. The purpose of this method is to describe in detail the types and patterns of mispronunciations found across different vocal groups of the data subject; soprano, alto, tenor, and bass in an authentic performance context.

The data source is an audio recording of a live performance by the choir, which was transcribed phonetically using the International Phonetic Alphabet (IPA). The transcription and subsequent analysis were based on the phonological features of the British General Accent, chosen as the reference model due to its wide acceptance in formal English pronunciation instruction. To guide the analysis of errors, the study employed indicators developed by Celce-Murcia, Brinton, and Goodwin (2020) in *Teaching Pronunciation: A Course Book and Reference Guide* (3rd ed.), which categorizes pronunciation features into segmentals and suprasegmentals.

Segmental features examined include vowel accuracy (e.g., /i:/ vs. /ɪ/, /ɔ:/ vs. /ʊ/), diphthong realization (e.g., /əʊ/, /aɪ/, /eɪ/), consonant articulation (particularly voicing contrasts, final consonant deletion, and the treatment of interdental fricatives /θ/ and /ð/), as well as consonant clusters and aspiration. Suprasegmental features include word and sentence stress, rhythmic timing, and intonation patterns—features which are essential in choral singing but often disrupted when non-native speakers focus more on pitch and blend than on articulation.

For the data analysis, each voice part was isolated using audio software (e.g., Adobe Audition) to allow close listening and comparison between the performed output and the expected pronunciation based on General British norms. Transcription was carried out line by line, with attention to recurring phonetic errors and how they manifested differently between sections. The data were coded and grouped into error types, and patterns were described qualitatively to interpret how each voice part's vocal range and

resonance potentially contributed to specific misarticulations. The analysis also took into account how choir dynamics, blending practices, and musical phrasing could impact pronunciation clarity.

To enhance the validity of the findings, a triangulation process was applied. First, the transcriptions were independently reviewed by a twice with same rater. Second, the errors were cross-checked against the original score to verify alignment between lyrical text and musical execution. Third, selected samples of performance were played back to selected choir members and their feedback was recorded regarding how pronunciation was taught or approached during rehearsal. This form of cross-validation strengthens the reliability of the phonetic interpretations and grounds the findings in both linguistic and performance realities.

Findings and Discussion

Classification Pronunciation Errors of Gisma Choir performance in As Torrents in Summer song by Edwar elgar:

The Types of Pronunciation Error in Soprano

This section presents the findings of pronunciation errors committed by the soprano section of the Gisma Choir during their performance of Edward Elgar's As Torrents in Summer.

Table 1. Error Pronunciation in Sopranos Choir

No	Correct (BGA)	Incorrect (Choir)	Vocal Type
1	æz	ɛz	Soprano
2	'tɒrənts	'tɒrənts	Soprano
3	ðə	ðeə	Soprano
4	fɔ:	fɔr	Soprano
5	hɑ:ts	harts	Soprano
6	gɒd	gɒd	Soprano
7	'ʃænəlz	'ʃænəlz	Soprano
8	səʊ	sou	Soprano

Based on the findings presented in Table 1, it was observed that pronunciation errors made by soprano singers are often influenced by the characteristics of their vocal resonance, which tends to be high and concentrated in the head and sinus cavities. This type of resonance affects the articulation of specific vowels and consonants, frequently leading to vowel reduction, segmental simplification, and accelerated articulation, occasionally resulting in omitted or unclear phonemes.

One recurring error involves the pronunciation of /æz/, which is expected to contain the open-front vowel /æ/, as in the word cat. Among soprano singers, this vowel is frequently reduced to /ɛz/, resembling American English pronunciation with a shorter duration and diminished emphasis. This reduction can be attributed to the influence of

- high-pitched resonance, which narrows the openness of /æ/ and accelerates its articulation.

Similarly, in the word /'tɒrənts/ (torrents), which should feature the open-back vowel /ɒ/ (as in pot), sopranos often substitute it with /ɔ/, resulting in /'tɒrənts/. The emphasis on higher vocal range tends to close the vowel quality, thereby diminishing the clarity and openness of /ɒ/.

The definite article /ðə/ (the), which should be pronounced with a schwa vowel /ə/, was also subject to variation. In many instances, it was pronounced more rapidly, occasionally shifting to /ðeə/, particularly in syllables approaching higher pitches. Such modifications stem from the soprano's focus on achieving melodic height, which compromises the clarity of unstressed syllables and leads to schwa reduction or alteration.

The long vowel /ɔ:/ in the word /fɔ:/ (for) was also commonly shortened and pronounced as /fɒr/, aligning more closely with American English patterns. This change appears to be influenced by the vocal pressure required to reach higher pitches, leading to faster and less distinct vowel articulation.

In the word /hɑ:ts/ (hearts), the long open vowel /ɑ:/ is frequently reduced to /harts/. This simplification likely occurs due to the soprano's tendency to deliver long vowels more quickly, and the resonance of higher registers makes the vowel sound more compact and consonant-dominant, particularly reinforcing the /r/ sound and reducing vocal clarity.

Furthermore, /gɒd/ (God), which typically requires the open-back vowel /ɒ/, was often realized as /gɔd/. This transformation can be attributed to the narrowing of the vowel caused by head resonance, again resembling American English pronunciation in timbre and vowel height.

In the case of /'ʃænəlz/ (channels), both the consonant "ch" and the vowel /æ/ were articulated in a lighter and more abbreviated manner, leading to a more reduced and less distinct rendering of the word. This can be attributed to the increased tempo of articulation associated with higher vocal registers, which compromises enunciation clarity.

Lastly, the diphthong /əʊ/ in /səʊ/ (so) was often pronounced with greater speed, occasionally shifting to /soʊ/, which mirrors the American variant. Soprano singers tend to articulate high-pitched vowels with increased speed and reduced weight, causing the diphthong to become compressed and less distinct, further reinforcing the influence of American English tendencies in sung pronunciation.

The types of Pronunciation Error in Alto and Tenor

This Subsection discusses the pronunciation errors identified in the performances of the alto and tenor sections of Gisma Choir.

Table 2. Error Pronunciation in Alto and Tenor Choir

No	Correct (BGA)	Incorrect (Choir)	Vocal Type
1	æz	aʊz	Alto & Tenor
2	'tɒrənts	'tɒrənts	Alto & Tenor
3	ðə	ðeə	Alto & Tenor
4	fɔ:	fɒr	Alto & Tenor

5	ha:ts	harts	Alto & Tenor
6	gɒd	gɔd	Alto & Tenor

Based on the analysis presented in Table 2, it was found that pronunciation errors made by alto and tenor singers are significantly influenced by the low vocal resonance that characterizes their register. This chest-dominant resonance tends to compress the articulation of certain vowels and consonants, particularly those involving high or open vowels. As a result, vowels are often produced with greater density and speed, leading to reductions in clarity and articulatory precision.

One frequent mispronunciation was identified in the word *as*, which is expected to contain the open-front vowel /æ/, as in *cat*. Among alto and tenor singers, this vowel was frequently realized as /aʊz/, resembling the diphthong in *house*. This reduction likely results from the dominance of low-frequency vocal resonance, which narrows the vowel space for /æ/, making it heavier and less distinct than intended.

A similar trend was observed in the word *torrents*, which contains the vowel /ɒ/ (as in *pot*). Alto and tenor singers tended to produce this as /ɔ/, resulting in /'tɔrənts/, a form more closely associated with American English pronunciation. This shift illustrates how chest resonance can cause open vowels such as /ɒ/ to become more closed and compressed, thereby diminishing intelligibility.

The word *the*, typically pronounced with the schwa vowel /ðə/, was also subject to reduction, often surfacing as /ðeə/. This variation appears to stem from the emphasis on efficient airflow and rhythmic blending in lower vocal registers, which encourages a quicker and lighter articulation of unstressed vowels—leading to a phonetic outcome that aligns more closely with American or hybrid accents.

In the word *for*, which should be pronounced with the long vowel /ɔ:/, a common reduction to /fɔr/ was observed. Alto and tenor singers, who rely more on chest resonance, tended to articulate this vowel with greater speed and compactness. The pressure of maintaining tone and blend in the lower register appears to cause a shortening of vowel duration and a shift toward a more centralized quality.

The same pattern emerged in the word *hearts*, where the long vowel /ɑ:/ was frequently realized as /arts/. This substitution reflects a shift in vocal focus from the open vowel to the following consonant /r/, making the overall articulation more consonant-heavy and reducing the distinctiveness of the vowel. Such a pattern is particularly evident in fast-paced or rhythmically intense sections of the performance.

Lastly, the word *God*, containing the vowel /ɒ/, was often rendered as /gɔd/ by both alto and tenor singers. The narrowing of the vowel space due to chest resonance contributes to this substitution, again resulting in a pronunciation that mirrors American English tendencies more than General British norms.

In conclusion, the findings suggest that pronunciation errors among alto and tenor singers are strongly shaped by their lower vocal resonance. Long and high vowels tend to be compressed, and articulation becomes denser and faster, particularly on words that contain open vowels. These vocal constraints lead to reduced vowel openness and increased similarity to American English pronunciations. This highlights the phonetic challenges faced by singers in these voice parts when attempting to deliver clear and authentic pronunciation in English-language choral works.

The types of Pronunciation Error in Bass

The subsection presents the classification of pronunciation errors found in the performance of the bass section of Gisma Choir.

Table 3. Error Pronunciation in Bases Choir

No	Correct (BGA)	Incorrect (Choir)	Vocal Type
1	æz	ɔz	Bass
2	'tɒrənts	'tɒrəntz	Bass
3	ðə	əʊ	Bass
4	fɔ:	fɔ:r	Bass
5	hɑ:ts	hɑ:rts	Bass
6	gɒd	gɒd	Bass
7	səʊ	sɒ	Bass

Based on the results presented in Table 3, it was revealed that pronunciation errors among bass singers are strongly influenced by their dominant low vocal resonance. This dense chest resonance often leads to more reduced and closed articulations of both vowels and consonants. In the case of the word as, which ideally contains the open-front vowel /æ/ (as in cat), bass singers tended to pronounce it as /ɔz/, substituting the expected vowel with a more closed and rounded variant. This shift is attributable to their low-frequency resonance, which compresses open vowels into more compact and nasalized forms.

A similar pattern emerged in the word torrents, which normally contains the vowel /ɒ/ (as in pot). In bass voices, this vowel was frequently realized as /ɔ/, resulting in the pronunciation /'tɒrəntz/. The influence of strong chest resonance appears to narrow the articulatory space for /ɒ/, making it less distinct and more closed than intended. This suggests that bass voices, while capable of great depth, may experience difficulty producing low-frequency vowels with clarity at higher musical pitches.

Additionally, the definite article the, typically pronounced as /ðə/ with a schwa vowel, was often articulated by bass singers as /əʊ/, rendering it overly resonant and weighty. This transformation is attributed to the acoustic density of chest resonance, which tends to deepen and distort unstressed vowels, reducing their clarity and precision.

The word for, expected to be pronounced with the long vowel /ɔ:/, was often reduced to /fɔ:r/. Bass singers' focus on maintaining tone production within their lower register led to shortened vowel duration and a more compressed articulation, resembling the reduced vowel quality found in American English.

In hearts, the long vowel /ɑ:/ was frequently shortened and closed to /arts/, with the /r/ consonant becoming more prominent. The dominance of chest resonance resulted in reduced vowel openness and a heavier concentration on the consonantal element, particularly in sustained or rhythmically constrained phrases.

The word God was similarly affected, with /gɒd/ often realized as /gɒd/. This change reflects the bass singers' tendency to shift open vowels toward more closed counterparts, mirroring American English tendencies and further emphasizing the role of resonance in shaping vocal quality.

- In several instances, the diphthong /əʊ/ in so was simplified to /sʊ/, indicating a tendency among bass singers to produce high vowels with more closure and darker timbre due to the dominance of low-frequency resonance. This reduction in vowel height diminishes clarity and produces a heavier, more echoed vocal quality.

Moreover, words containing high or long vowels, such as full (/fʊl/), were also subject to similar reductions. Bass singers often pronounced such vowels with a denser, more closed articulation, which resulted in muffled or less resonant pronunciation. Their low vocal placement and emphasis on tonal richness contributed to the compression of vowel length and openness, reinforcing the pattern of phonetic reduction in this voice type.

In summary, the pronunciation errors observed among bass singers were significantly shaped by the dominance of chest resonance inherent in their vocal register. This resonance caused both vowels and consonants to be articulated with greater density, often sounding more closed, reduced, or heavy. Low and long vowels were particularly vulnerable to distortion when executed at higher frequencies, indicating that bass singers—despite their vocal strength—face unique challenges in maintaining phonetic clarity and articulatory openness during choral performances in English.

Varieties of Different Vocal Sections Impact the Pronunciation

The differences in pronunciation accuracy among vocal sections—soprano, alto, tenor, and bass—can be largely attributed to the interaction between physiological vocal mechanisms and phonological demands. Each vocal type operates within a distinct frequency range and resonance focus, which affects the clarity, precision, and accuracy of articulation. In the case of English-language choral singing, especially by non-native speakers, these differences contribute to varying error patterns across vocal sections.

Soprano singers, for instance, often rely on head and sinus resonance to produce pitches in higher registers. This resonance focus, while beneficial for projection and brightness, compromises articulation clarity, particularly for vowels requiring jaw opening or centralized tongue positions. Research by Oh et al. (2021) confirms that sopranos are prone to over-reducing vowels when navigating high tessitura, leading to shortened vowel length and diphthong simplification. This phenomenon is evident in the current study where /æ/ was realized as /ɛ/ or /aɪ/, and /əʊ/ was reduced to /oʊ/, indicating a shift toward vowel closure and faster transitions.

By contrast, alto and tenor singers share a more central vocal register and tend to rely on chest resonance, though to a lesser extent than basses. According to Liu and Cai (2023), singers in mid-range registers often exhibit tension between maintaining blend and ensuring phonemic clarity. This is consistent with the findings in this study, where both alto and tenor singers produced more compressed articulations of low and long vowels such as /ɒ/ and /ɑ:/, likely due to the need for blend consistency and tonal stability. Furthermore, the alteration of schwa /ə/ into /eə/ or /o/ among these groups aligns with Sundara & Scobbie's (2020) findings that vowel centralization is often weakened under musical constraints, particularly when rhythmic or melodic pressure is high.

- Bass singers, operating in the lowest register, display yet another set of articulation challenges. Their reliance on dense chest resonance produces a heavier, darker tone, but also leads to over-closure of vowels. As noted by Choi and Kim (2022), low-frequency vocal production tends to compress open vowels into more back and rounded forms, reducing their distinctiveness. This was observed in the realization of /æ/ as /ɔ/ and /ɒ/ as /ɔ/, as well as the reduction of diphthongs such as /əʊ/ into monophthongs like /ɒ/. These substitutions mirror patterns found in American English, suggesting both physiological and sociophonetic influences at play.

Another dimension of this variation lies in the interaction between musical phrasing and linguistic rhythm. Singers in different vocal sections not only pronounce sounds differently due to physical constraints but also because of their musical function within the choral texture. Bass singers, who often provide rhythmic foundation, tend to prioritize timing over articulation clarity. Meanwhile, sopranos, tasked with melodic leadership, may sacrifice phoneme distinction to maintain pitch purity and line fluidity. This aligns with the observations of Dalton and Seidlhofer (2021), who argue that musical roles affect pronunciation output in ensemble singing, especially in EFL choirs where attention is split between pitch, blend, and language.

Collectively, these findings reinforce that vocal section variety is a significant factor in shaping pronunciation outcomes in choral performance. Rather than treating the choir as a homogeneous vocal entity, pronunciation instruction must consider voice-part-specific articulatory tendencies. Pedagogical approaches that integrate IPA-based pronunciation training (Davis, 2021), vowel mapping by register (Miller, 2022), and resonance-aware diction coaching (Tavares & Siqueira, 2023) have been shown to reduce inter-part articulation disparities and improve ensemble intelligibility.

Phonological Patterns of Errors in EFL Choral Context

Pronunciation errors in English as a Foreign Language (EFL) contexts are not only influenced by linguistic competence but also by phonological transfer, vocal technique, and performance environment. In the case of choral singing, these factors interact more intensely due to the ensemble's demand for blend, balance, and harmonic unity. The present study highlights several recurring phonological patterns in the performance of *As Torrents in Summer* by Gisma Choir, particularly in segmental and suprasegmental features that are highly vulnerable in EFL choral contexts.

One of the most prominent segmental error patterns observed was the misarticulation of English vowels, especially open and low vowels such as /æ/, /ɒ/, and /ɑ:/. These were frequently reduced or shifted to more centralized or closed variants, such as /ɔ/ or /aʊ/, across voice types. Such changes are consistent with findings by Lee and Kim (2020), who argue that vowel openness is often compromised by L1 interference and by the vocal demands of choral blend. Indonesian, the singers' first language, lacks several contrasting vowels found in English, making learners prone to vowel substitution (Yulianti & Prasetyo, 2021).

Another consistent pattern was the incorrect realization of interdental fricatives /θ/ and /ð/, which are absent in the Indonesian phonemic inventory. These sounds were often replaced with alveolar stops /t/ and /d/, or with /s/ and /z/ in rapid or high-pitched

- contexts. Such substitutions are a well-documented phenomenon among EFL learners (Sundara & Scobbie, 2020), and their persistence in choral settings suggests that pronunciation training in rehearsal contexts is often overlooked or deprioritized in favor of musical accuracy.

Diphthongs also posed a significant challenge. The diphthongs /əʊ/, /aɪ/, and /eɪ/ were frequently reduced to monophthongs (/o/, /a/, or /e/), particularly in high-register singing, where vowel glides were simplified for ease of pitch control. This aligns with the observations by Tavares and Siqueira (2023), who found that diphthong reduction was one of the most common EFL singing errors, especially when choir members had to negotiate complex rhythmic passages.

Suprasegmentally, stress and intonation patterns were inconsistently maintained. Lexical stress was often misplaced, leading to unintelligible phrases and a weakening of textual clarity. For instance, words like *suddenly* or *overflowing* were produced with either equal stress on all syllables or mis-stressed second syllables. This matches with Kang et al. (2022), who reported that EFL choir singers tend to focus more on melodic phrasing than on prosodic features, which leads to rhythmic flattening and poor speech rhythm.

Interestingly, rhythm and phrasing imposed by musical notation sometimes overrode natural speech intonation, causing pitch to be prioritized over segmental precision. Choi and Kim (2022) highlight that choral singers in EFL contexts often struggle to reconcile musical rhythm with spoken word rhythm, resulting in prosodic mismatch. This effect was especially prominent in syllabic compression, where multi-syllabic words were forced into single beats, causing vowel reduction and consonant clipping.

Collectively, these phonological patterns of error emphasize the complexity of managing language and music simultaneously in an EFL choral setting. The convergence of linguistic interference, vocal function, and musical demand creates a unique performance condition where pronunciation is both a linguistic and artistic challenge. As noted by Dalton and Seidlhofer (2021), pronunciation instruction in choirs must address these intersecting pressures rather than isolate pronunciation as a purely phonetic skill.

To mitigate these issues, integrated training that includes International Phonetic Alphabet (IPA) literacy, voice-part-specific articulation drills, and alignment of speech rhythm with musical meter has been recommended in recent studies (Davis, 2021; Miller, 2022). Incorporating these tools could help choir members internalize English phonological rules more effectively, thereby improving both their linguistic and musical performance.

Pedagogical Implications for Choir Directors and English Instructors

The findings of this study carry important implications for both choir directors and English language instructors, particularly in educational contexts where English is a foreign language (EFL). Pronunciation errors among different vocal sections shaped by vocal resonance, segmental limitations, and suprasegmental constraints highlight the need for a more integrative pedagogical approach that combines phonetic training with choral rehearsal practices. Addressing these errors requires a shift from treating diction

- as a secondary concern to embedding pronunciation awareness into the fabric of choir training and language instruction.

For choir directors, one of the most pressing implications is the need to move beyond rote repetition and musical tuning toward explicit articulation guidance. Studies by Davis (2021) and Miller (2022) emphasize the effectiveness of introducing the International Phonetic Alphabet (IPA) in rehearsals to raise awareness of vowel targets and consonant clarity, particularly in EFL settings. Training singers to read IPA transcriptions not only improves their pronunciation but also reduces reliance on imitation, which can be unreliable when learners are unaware of phonetic contrasts between English and their L1.

Moreover, choir directors should consider implementing voice part specific diction strategies. As demonstrated in this study, different voice types exhibit distinct pronunciation tendencies due to physiological differences and resonance placement. For instance, sopranos may need more focused work on vowel length and diphthong clarity in high tessitura, while basses may benefit from exercises that emphasize vowel openness and de-nasalization. Tavares and Siqueira (2023) suggest that tailoring pronunciation drills to each vocal register significantly enhances overall ensemble clarity, particularly when singing in English.

For English instructors, particularly those involved in music focused programs, collaboration with music faculty can enhance cross disciplinary instruction. Joint pronunciation workshops or co-taught sessions that target high-frequency phonemes and suprasegmental features relevant to choral literature can create more consistent learning outcomes. Sundara and Scobbie (2020) argue that contextualized pronunciation instruction in which learners practice sounds in the specific texts or genres they will perform is more effective than general articulation training.

In addition, English teachers should emphasize the role of speech rhythm and lexical stress, which were consistently problematic in the choir's performance. Misplaced stress and flat intonation not only reduce intelligibility but also detract from musical expressiveness. According to Kang et al. (2022), integrating rhythm drills and prosody-focused reading aloud tasks significantly improves learners' sensitivity to English stress patterns. These tasks can be embedded into choir warm-ups or English language labs as part of an integrated curriculum.

Technology can also support pedagogical innovation. Voice analysis software such as Praat or VoceVista can help students visualize formant shifts and pitch accuracy, offering immediate visual feedback during rehearsal (Choi & Kim, 2022). Choir directors can use these tools to provide individualized feedback, while language teachers can adapt them for pronunciation tutorials. This dual approach can enhance learners' awareness of both musical and phonological precision.

Finally, institutions offering English medium choral programs should consider developing pronunciation focused modules as part of their ensemble training. Such modules can include instruction on articulatory settings, interlanguage interference, and strategies for maintaining clarity under musical pressure. Liu and Cai (2023) advocate for curriculum models that blend music pedagogy with applied linguistics, particularly in non-native English contexts where choral repertoire often exceeds learners' phonological competence.

Conclusion

This study analyzed the pronunciation errors found in the performance of Edward Elgar's *As Torrents in Summer* by Gisma Choir, composed of English Department students, revealing that each vocal section soprano, alto, tenor, and bass exhibited distinct phonological tendencies influenced by vocal range, resonance placement, and first-language interference. Soprano singers frequently reduced or distorted open vowels in high registers, while alto and tenor singers showed compressed articulation and substitution of unfamiliar phonemes, and bass singers tended to over-close vowels, producing heavier and more nasalized sounds. Common errors across all sections included vowel shifts, diphthong reduction, and misplaced stress, shaped by both linguistic limitations and musical phrasing. However, the study is limited by its focus on a single choir, one performance, and the absence of acoustic instrumentation or singer feedback. Future research should explore longitudinal training impacts, include multiple choir groups, and integrate instrumental phonetic analysis for richer data. These findings have practical implications for choir directors and English instructors, who are encouraged to implement voice-part-specific pronunciation strategies, IPA based instruction, and cross-disciplinary collaboration to enhance articulation accuracy and musical clarity in EFL choral performances.

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