

Misalignments on the juncture aspect in Indonesian ecclesiastical songs

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Misalignments on the juncture aspect in Indonesian ecclesiastical songs

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Abstract

The relationship between lyric and melody focusing on the juncture aspect is rarely studied in Indonesia. This is what motivates the researcher to do a study on misalignment on juncture aspect in Indonesian ecclesiastical songs (IES). Through this research, the writer is challenged to provide a better understanding for songwriters on how to uncover the misalignments on the juncture aspect between lyrics and melody as practical solutions. The theory that underlies this research is the juncture theory. The method used in this research is descriptive-qualitative. In collecting data, this study uses the listening method with tapping and notetaking techniques. In analyzing the data, this research uses the scanning technique and the text-setting stages. In general, the stages of analysis offered through this study have succeeded to reveal the IES sections stating the misalignments on the juncture aspect. As a result, the misalignments in the songs unable to convey the expected meaning as to their disadvantages. The findings of misalignment on the juncture aspect in IES begin to recommend the songwriters to revise the parts of the song so that the lyrics and melody are in line with each other. It is also recommended for the coming researchers to apply these findings to another Indonesian song to enrich the study of linguistics-music.

Keywords: Prosodic features, juncture, pause, suprasegmental, song.

1. Introduction

The study of the relation between language and music has been a concern in the fields of linguistics (Bolinger, 1986; Jacobson, 1985), musicology (Adorno, 1956), neurolinguistics (Cook, 2002; Patel, 2010), cognitive linguistics (Jackendoff, 2009; Lerdahl & Jackendoff, 1996) as well as neurology (Koelsch, 2011; Sloboda, 2010). Examining the relation between the two domains is interesting, when both language and music are based on the principle of communication, can be written or symbolized (Pen, 1992: 4; Richards, Platt & Weber, 1985: 153) and are built on sound and structured elements (Bernstein, 1981).

To be clear, the relationship of language and music is really manifested in the song. According to the researcher, among all the existing songs, the best songs are those that are able to communicate every word message. To do so, successful composers always try to set their lyric to music (text-setting), so that they are aligning or strengthening each other and successfully express their ideas (Pen, 1992; Ewer, 2012; Perricone, 2018).

When music has prosodic features like in speech (Hayward, 2000: 273), songwriters are advised to use prosody in the songwriting process so that the lyrics can be sung well and the idea can be interpreted as a complete thought (Pattison, 2010; Harper, 2018, Bell, 2016). Among the existing prosodic features, the juncture aspect must also be considered both in speech and singing. If the stress aspect is not typical in Indonesian, then this is not the case with juncture, because it is distinctive (Halim,

1984: 38). This feature has its own structure for each language, but most importantly every juncture executed in speech must be able to convey the appropriate message to the listener (Imtihan, 2020). Same as in speech, the lyrics are usually fragmented in singing, so the singer can take a break for a while, and then continue singing without ignoring the complete idea of the song (Oktara, 2011), to avoid ambiguity.

Interestingly, during the initial study in the field, it was found that there were misalignments on the juncture aspect in Indonesian ecclesiastical songs (IES). These misalignments are caused by melodic fragmentations being out of line with the lyrics. As a result, the songs cannot communicate the expected ideas. These findings begin to explain that each songwriter did not set the juncture aspect of lyrics to their melodies maximally. This is due to the lack of methods or stages of analysis that guide songwriters in applying juncture aspect to their songs. Based on a literature review, studies of prosodic languages in Indonesia have been carried out since long time ago until now (Marsden, 1812; Alisjahbana, 1964; Pane, 1950; Fokker, 1960; Halim, 1984; Gunawan & Susanto, 2019); Setiawati & Widagdo, 2021), but their study is still limited to revealing speech problems and not yet revealing singing problems. However, studies of lyrics in songs in Indonesia have been carried out by Budiman (2011), Pratama (2014), Agustine (2015), and Ar (2017) who tried to reveal the use of diction through figurative language. However, the method or stage of analyzing song lyrics that they made was only based on when the lyrics were read and not sung.

Although it is very difficult to find references on prosodic studies in IES, I found a study on music and language issues in the translation of song lyrics by Suharto (2006). However, his study was focused only on the aspect of word stress and the sources of the data were obtained through the lyrics of children's songs translated from English to Indonesian. Interestingly, I also found a study of the juncture aspect conducted by Murcahyanto, Imtihan, Nursaly & Syafriawansyah (2021) through **the vocal technique of the Sasak Jati Sware song**. However, their description of the beheadings or phrases only describes the number of segmentations and does not discuss whether the lyric and melodic segmentations are parallel or not. The lack of prosodic studies that reveal the problems of songs in Indonesia is what makes me think that this research is indeed important.

This study offered some stages with examples on how to analyze misalignment on the juncture aspect in IES as a practical solution for songwriters, as well as to enrich the study of language-music relations as interdisciplinary research that is rarely done in Indonesia as a theoretical solution.

These findings also recommend the songwriters make revisions on the fragments that show misalignment as well as ambiguities. It is also recommended for the coming researcher to use these stages offered in uncovering misalignment on juncture aspect in other songs.

1.1 Theoretical background

Juncture is one of the prosodic features that accompany speech in addition to features of pitch, duration, loudness, timbre, accent, and intonation (Cruttenden, 1997: 2; Arnfield, 1994). Acoustic changes or variations of each of these features are arranged systematically and structured so that the mechanism or application is different for each language (Beckman & Pierrehumbert, 1986: 255-310). In speech, the term of juncture is cued by a temporary pause or a certain long duration on word, whether in the beginning, in the middle, or at the end of the utterance (Roach, 1988: 110) so that the utterance

becomes clearer to the listener. Juncture is used to limit the sound of each grammatical unit that applies from the level of morphemes, words, clauses, and sentences (Crystal, 2008). Termination between words is indicated by the presence of a speech juncture symbolized by /+ (Bloch and Trager, 1942), and some have shown it as a single bar [/] or a stop between words, double bar [//] stops between phrases, and double-cross junctures [#] or a stop at the end of a sentence (Trask, 1996; Rajimwale, 2006: 119-120); whose status is determined by phonemic analysis (Trager, 1962: 1-22; Trager & Smith, 1951; Harris, 1951; Demirezen, 1986: 113-116; Kreider, 2001).

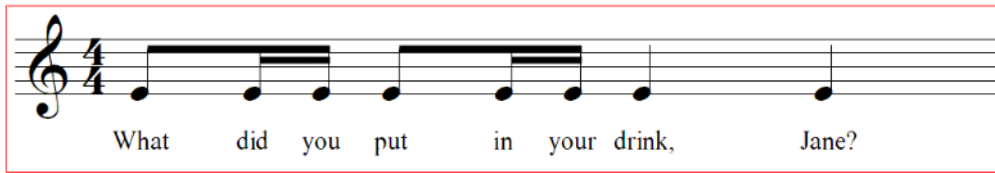
Every variation of prosodic features including juncture, according to Stadler (2006:55), guarantees the quality of the meaning of the speaker's speech in terms of literal and emotional meaning to avoid ambiguity (Nygaard, Herold, & Namy, 2008). The arrangement of each prosodic feature must be carefully organized. Otherwise, it will result in ambiguities.

In music, juncture also belongs to one of the musical prosodic features that accompanies melody. By listening to a string of melody, the trained musical ears can detect easily the position of junctures as the separate units or events (Drake and Bertrand, 2001), grouping (Lerdahl and Jackendoff, 1983), chunking (Miller, 1956), or segmentation (Cambouropoulos, 2006). It is also cued by the sense of cadences (Tillmann et al., 1998; Tillmann and Bigand, 2004), long notes and rests (Bruderer and McKinney, 2008). The separate units, grouping or segmentations are represented by a motive and its sequences which is also accompanied by cadences to get a sense of balancing such as the question and answer phrase. The effect of musical improvisation, included segmentation variations on the perception of musical emotions for listeners, is still a challenge for researchers in the field of psychology-music (Johnson-Laird and Oatley 2016; Juslin and Laukka 2003; Juslin and Zentner 2002). However, the results showed that musical variations in pitch range and tempo had a more significant effect on emotional changes (Johnson-Laird and Oatley 2016). That is why in musical composition the composers do not have to worry about whether the motive and its sequences are aligned or misaligned with words, since there is no lyric to represents the emotion of the word. That is why in musical composition the composers do not have to worry whether the motive and its sequences are in a line with the words segmentation or not since there is no lyric to represents the emotion of the word. This variation is caused by the composers' personal emotional feelings.

In vocal music, every composer must be able to make every melodic segmentation is in a line with the lyrics. Otherwise, misalignment will be very possible occur. However, how to determine misalignment on the juncture aspect occurs in a song? Misalignment of the juncture aspect is something to be avoided by songwriters in text settings. Otherwise, a song cannot convey the intended message. For example, try to consider this sentence, **'What did you put in your drink, Jane?'** By scanning, the best way to make this sentence convey the expected meaning is to divide it into two groups. That is to add a short duration [/] between drink and Jane to make it into two segments like this:

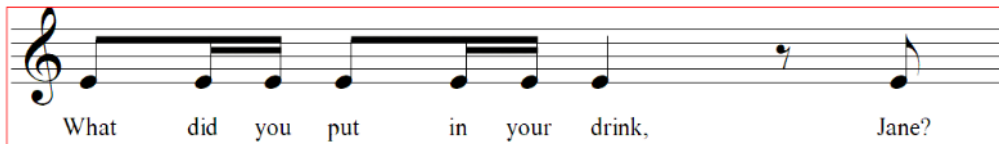
#What did you put in your drink / Jane?#

Now, to make the words align with melody, it is expected to set them in musical metric is like these two possibly ways:



What did you put in your drink, Jane?

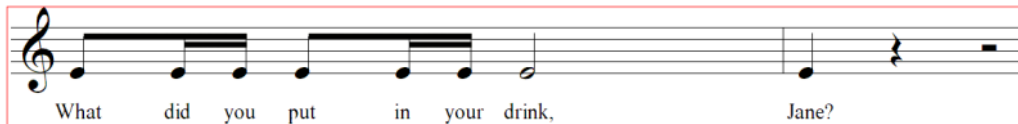
or,



What did you put in your drink, Jane?

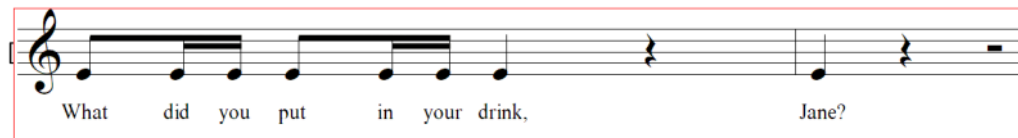
Based on the two possibly musical settings, the short duration of the melody marked by a quarter note and eight rest note divided these two strings of melody into two groups which separates the words **drink** and **Jane**. By this text setting, the juncture of lyric and melody shows their alignment in musical metric.

Now, what happens if the melody is set not in line with the idea of lyrical segmentation like these two possibly ways:



What did you put in your drink, Jane?

or,



What did you put in your drink, Jane?

Based on the two possibly musical settings also, the longer duration of the melody marked by the half note and quarter rest divided these two strings of melody into two groups which also separate the words **drink** and **Jane**. By this text setting, the juncture of lyric and melody shows their misalignment in musical metric. So, based on the melody as its sung version, this sentence sounds like this:

#What did you put in your drink // Jane?#

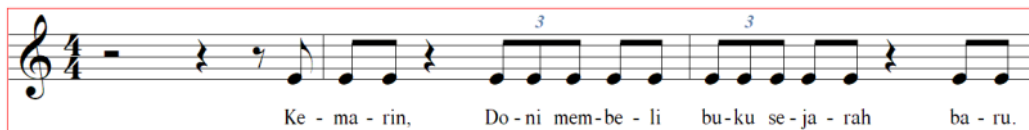
As a result, a long duration [//] or a certain long rest that separates the **drinks** and **Jane** conveys the meaning of the speaker that he is trying to make sure that something called 'Jane' has been added to

the drink. This means that the song fails to convey the expected message because the sung version is ambiguous.

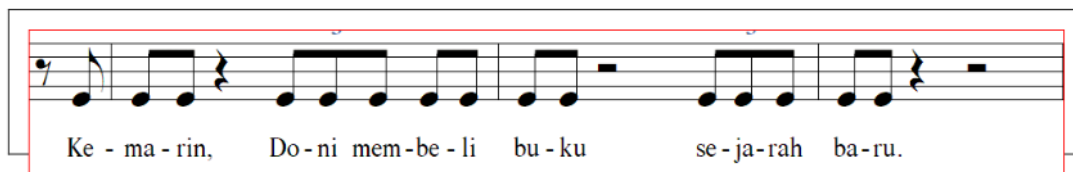
Interestingly, these variations of sentence fragmentation in English also occur in Indonesian. Try also to consider this sentence, '*Kemarin Doni membeli buku sejarah baru*' (Yesterday Doni bought a new history book). By scanning, the best way to make this sentence convey the expected meaning is to divide it into three groups. That is to add a pause between *kemarin* and *Doni* and *sejarah* and *baru*:

#Kemarin // Doni membeli buku sejarah // baru# (Yesterday, Doni bought a new history book, maybe he lost the old one).

Now, to arrange the words into musical setting, it is expected to be like this:



Now, what happens if the melody is set not in line with the idea of lyrical segmentation like this:



Based on the sung version, it sounds like this:

#Kemarin // Doni membeli buku // sejarah baru# (Yesterday, Doni bought a book. It was about new history).

As a result, the song fails to convey the expected message because the sung version is ambiguous.

1.2 Research question

Considering the complexity of prosodic perfection in the song, this study focuses on the juncture aspect and the research question is: How to reveal the misalignments on the juncture aspect between lyrics and melody?

2. Method

2.1 Research materials

The research materials of this study are the lyrics based on eight IES, such as: *Besar Anug'rahMu* written by Weylar Kauntu; *Isteri yang teramat baik* written by Pontas Purba; *Kasih Bapa* written by Jason Irwanto Chang; *Kunyanyi Haleluya* written by Wawan Lee; *Mars Kaum Bapa GMIM* written by D.H

Worotikan; *Tuhanku, Bila Hati Kawanku* (Kidung Jemaat No. 467); *Sorak-sorailah* (Nyanyikanlah Nyanyian Baru Bagi Tuhan No. 5); dan *Ya, Tuhan, tiap jam* (Kidung Jemaat No. 457).

These songs were chosen for the reason that each song is very popular among Christian sacred music lovers. *Besar Anug'rahMu*, sung by Weylar Kauntu, has been watched 196,278 times on Youtube (<https://www.youtube.com/watch?v=M4EZHxVb6I>); *Isteri yang teramat baik*, sung by Moluccas Magnificat Choir, has been watched 76 thousand times (<https://www.youtube.com/watch?v=czrLcl6zW2o>). *Kasih Bapa*, sung by Judika, has been watched 7.6 million times (<https://www.youtube.com/watch?v=YN27ayiOMVY>); *Kunyanyi Haleluya*, sung by symphony worship, has been viewed more than 31 million (https://www.youtube.com/watch?v=uAzf_ORQZtQ); *Mars Kaum Bapa GMIM*, sung by PKB Sion Teling choir, has been watched 39 thousand times (https://www.youtube.com/watch?v=W_wx65To9Hs); *Tuhanku, Bila Hati Kawanku*, sung by Felinda Gunawan, has been watched more than 1 million times (<https://www.youtube.com/watch?v=W3icJdkEssw>); *Sorak-sorailah*, uploaded by *Garam dan Terang Kristen*, has been viewed 3.8 thousand times (<https://www.youtube.com/watch?v=40IN0PnLH9k>); and *Ya, Tuhan, tiap jam*, sung by Maria Shandi, has been watched more than 328 thousand times (<https://www.youtube.com/watch?v=xnnI3D1ypAw>).

From several existing fragments, it has been selected based on the purposive sampling of 8 samples of fragments that show misalignments on the juncture aspect. Throughout the study, the focus was on songs with ambiguous content. The basic motivation for this choice is, if the song expresses inequality, then there is a misalignment in it.

By revealing the juncture problem, the author also believes it may be the only way to prove the existence of a misalignment between the juncture structure of lyric and melody in IES which results in song loss, namely ambiguity.

2.2 Methods and procedures

Every successful songwriter has a different way of organizing lyrics into his musical metrics. However, the following steps were used to analyze the data:

1. Songs are played, listened to, and recorded to capture examples of fragments that will describe the misalignment between the juncture structure of lyric and melody which also contains ambiguous content.
2. Before comparing the juncture structure of the lyric and melody, the fragments that state the ambiguity need to be read over and over again to get a fragment that does not have the potential to be misinterpreted. At this stage, the scanning technique is used to obtain the fragmented structure according to speech. The scanning results are used as benchmarks or predictions and are placed in table 1.
3. The start and end of the speech fragment are marked by the symbol /#/; a short pause between words are indicated by the symbol [/]; a long pause between words are indicated by the symbol [//].
4. To make the comparison between the fragmented structure of the song and the speech version easily, the fragment-based on scanning must also be arranged in musical metrics.

5. The last, the fragments of speech and singing are compared and show where the misalignments on juncture aspect lie exactly between the lyric and the melody.

Examples of fragments to illustrate the misalignment between the juncture structure of lyric and melody found in IES are presented in table 1.

No.	Fragments	Devided fragments based on scanning
1.	Besar anug'rahMu (Your grace is great)	#Besar // anug'rahMu#
2.	Istri yang teramat baik, siapa yang mendapatnya? (A very kind wife, who has her?)	#Istri / yang / teramat / baik // siapa / yang / mendapatnya?#
3.	Seperti mentari yang bersinar (Just like the shining sun)	#Seperti/mentari // yang /bersinar#
4.	Bapa, kudatang menyembahMu di sini (Father, I come to worship You here)	#Bapa // kudatang /menyembahMu // di /sini#
5.	Bina rumah tangga yang bahagia (build a happy home)	#Bina/ rumah /tangga // yang /bahagia#
6.	Tuhanku, bila hati kawanku (My Lord, when my friend's heart)	#Tuhanku // bila/ hati /kawanku#
7.	Marilah masuki pintu gerbangNya ke dalam pelataran Allah puji namaNya (Come enter His gate, into the courts of God, praise His name.)	#Marilah/ masuki /pintu /gerbangNya// ke /dalam/pelataran/ Allah//puji /namaNya#
8.	Ya Tuhan, tiap jam kumemerlukanMu (Oh God, every hour I need You)	#Ya/Tuhan // tiap /jam /kumemerlukanMu#

3. Results

Based on the stages of analysis offered, the results of this study have revealed 8 parts of IES that exemplify misalignments. Misalignment on juncture aspect in IES can be illustrated by fragment 1 of table 1. Based on scanning, the juncture boundary of fragment 1, is divided into 2 segments. It was formulated, that the stressed on a word or certain syllable may be extended in duration and leads pause as in *-sar* in *besar* and *-g'rah-* in *anug'rahmu*. Then, they should be placed on heavy ictus in musical metric as shown in figure 1a below.

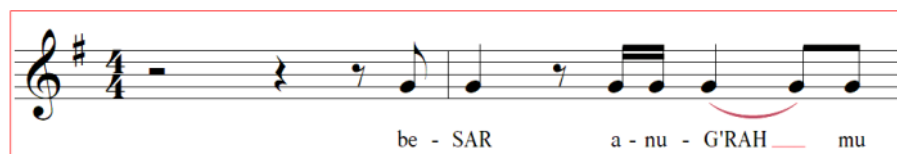


Figure 1a. Juncture structure of fragment 1 '*Besar anug'rahMu*' based on the speech.

Now, have a look at its sung version as illustrated in figure 1b below.

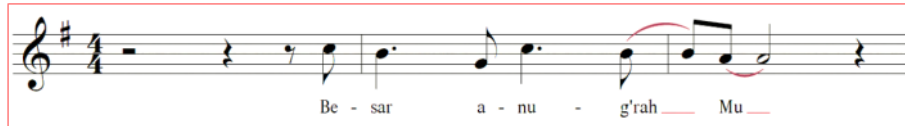


Figure 1a. Juncture structure of fragment 1 '*Besar anug'rahMu*' based on the melody.

Through figure 1a, it can be seen that the melody is built by 3 simple motives. The first motive binds *besar*, then it is followed by 2 sequences that bind *anu* and *g'rah*. If transcribed, the juncture boundary of the melody is sounding like:

#besar // anu // g'rahmu#

If so, the comparison of the juncture structure of the speech and singing version as in figures 1a and 1b shows a misalignment. This misalignment is also a disadvantage of the song because the sound of *besar* // *anu* (big dick) gives an unexpected acquisition of meaning.

Another example showing the misalignment between the lyrical and melodic fragment structure can also be illustrated by fragment 2 of table 1 and the version it sings (fig. 2b). Based on the scanning results in table 1, fragment 2 can also be fragmented into 2 parts according to the speech version. Therefore, the text setting can be illustrated in figure 2a below.

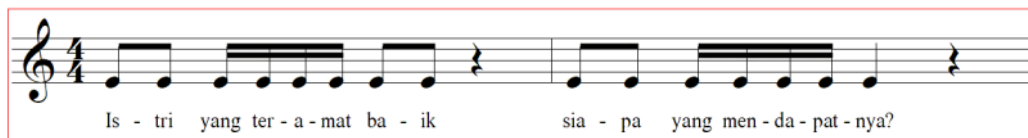


Figure 2a. Juncture structure of fragment 2 '*Isteri yang teramat baik, siapa yang mendapatnya?*' based on the speech.

Now, let's see its sung version as illustrated in figure 2b below:



Figure 2b. Juncture structure of fragment 2 '*Isteri yang teramat baik, siapa yang mendapatnya?*' based on the melody.

Through picture 2b, it is clear that the melody of fragment 2 is arranged by 4 simple motives. Motive 1 binds *istri yang ter*, followed by its sequences that bind *amat baik*, *siapa yang men* and *dapatnya*. So, the sound of the song says something like this:

#Istri / yangter // amat/ baik // siapa / yangmen // dapatnya?#

If so, the fragment 2 which is fragmented into 4 motives is not in line with the utterance, because as in table 1, the fragment is only fragmented into 2 parts. So it can be concluded that the comparison between the fragmented structure of the speech and singing versions as in figures 2a and 2b shows a misalignment. This misalignment is also a disadvantage for the song because the sound as **#istri/ yangter // amat/ baik#** expresses the meaning of '*Wife of a husband named Yangter is very kind*' and of course the meaning of this sound is not as expected.

Next, have a look at fragment 3. Based on the scanning in table 1, this fragment is split into 2 parts. The speech sequence '*seperti mentari*' will be stressed on referenced word, *mentari*, precisely on the *ta-* syllable; and *yang bersinar* will be stressed on referenced word *bersinar* precisely on the *-si-* syllable. If so, in musical metric the fragment would be set as:

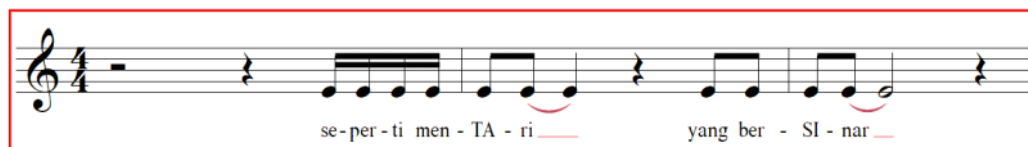


Figure 3a. Juncture structure of fragment 3 '*Seperti mentari yang bersina'r*' based on the speech.

Now, have a look on its sung version as illustrated in figure 3b.



Figure 3b. Juncture structure of fragment 3 '*Seperti mentari yang bersina'r*' based on the melody.

Based on its sung version, the word *seperti* is singing in $1\frac{1}{2}$ in tone duration, precisely on the *-ti* syllable, thus giving a pause and separates it with *mentari yang bersinar*. When transcribed, it sounds like:

#seperti // mentari / yang / bersinar#

If so, then the fragmented structure of the speech and singing as illustrated in figures 3a and 3b are not parallel. This misalignment is also a disadvantage of the song because the acquisition of the fragment of the song means 'Like is the shining sun,' and of course, the meaning of this sound is not as expected.

Now, have a look at fragment 4 in table 1. Based on the scanning, the fragmented structure is can be illustrated in metrical musical as in figure 4a below.

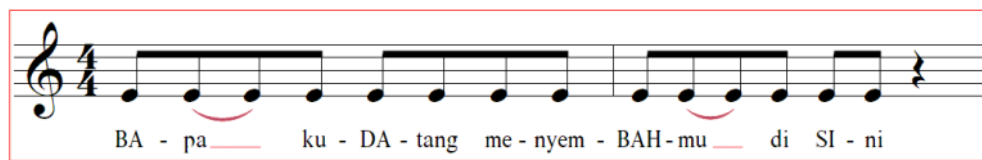


Figure 4a. Juncture structure of fragment 4 'Bapa, kudatang menyembah-Mu di sini' based on the speech.

Now, here is its sung version as illustrated in figure 4b below.

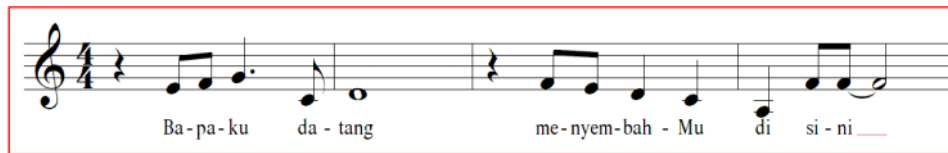


Figure 4b. Juncture structure of fragment 4 'Bapa, kudatang menyembah-Mu di sini' based on the melody.

According to the score, fragment 4 is divided as:

#Bapaku/ datang // menyembahMu/ di /sini#

This fragment is cued by a quarter resting note that makes it into two segments. If so, the juncture structure of speech and singing are not parallel as shown in figures 4a and 4b. The singing version conveys a different meaning from what is expected because it sounds like 'My father comes to worship you here.'

Another example that shows the misalignment between the fragmented structure of the lyric and melody can also be illustrated by fragment 5. If the fragment is set in musical metrics, then the illustration is shown as in figure 5a below.

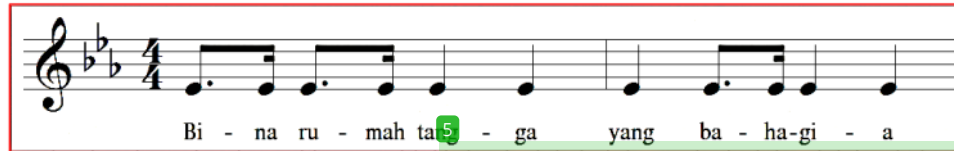


Figure 5a. Juncture structure of fragment 5 'Tunanku bina nati kawanku teriuka oien tingkan ujarku' based on the speech.

Have a look at its sung version as illustrated in figure 4b below.



Figure 5b. Juncture structure of fragment 5 'Bina rumah tangga yang bahagia' based on the melody.

Based on the score, fragment 5 is segmented into two segments. This segmentation is cued by the presence of a 1 ½ tone duration on *-mah* syllable, precisely in *rumah*, and leads to pause. So the segmentation separates the phrase *bina rumah* and *tangga yang bahagia*, and sounds like:

#Bina / rumah // tangga / yang / bahagia#

If so, then the juncture structure between the speech and singing versions are not parallel as shown in figures 5a and 5b. Moreover, the sound of the song conveys the meaning as 'By building a house, the ladder will be happy,' which of course does not serve the expected meaning.

The next example which shows the misalignment between the juncture structure of the lyric and the melody can also be illustrated by fragment 6 from table 1. Notice that the natural shape of language has fragmented the two phrases and interestingly produces a motif and its sequence which parallels the segmentation as well. If this fragment is arranged in musical metrics, then the illustration is as shown in figure 6a below.

motive

sequence

5

Figure 6a. Juncture structure of fragment 6 'Tuhanku, bila hati kawanku terluka oleh tingkah ujarku' based on the speech.

Now, have a look on the sung version as shown in figure 6b below.

Motive

Sequence

5

Gambar 6b. Juncture structure of fragment 6 'Tuhanku bila hati kawanku terluka oleh tingkah ujarku' based on melody.

Based on the score, it can be seen that fragment 6 is segmented into 2 phrases. This segmentation is cued by a motive and a sequence. But, notice the 1 tone duration that binds the **-han** syllable in **Tuhan** that leads to pause. This pause gives a segmentation effect so that what is heard through the singing is:

#Tuhan // kubila/ hati/ kawanku#

When compared, the segmentation of speech and singing versions show misalignment as shown in figures 6a and 6b. Moreover, the singing version is sounding like 'My God, I have cut my friend's heart,' which can be misinterpreted.

Fragment 7 in table 1 is also an example to reveal the misalignments of speech and singing sentences. As scansion results, fragment 7 is fragmented into two, what's more, this sentence includes a long sentence and if it is arranged in music metrics it will look like the following picture 7a.

ma - RI - la ma - su - ki PIN - tu ger - bang - nya
ke - da - lam pe - la - ta - ran AL - lah pu - ji na - MA - nya

Gambar 7a. Juncture structure of fragment 7 'Marilah masuki pintu gerbangNya, ke dalam pelataran Allah puji namaNya' based on the speech.

Now, consider the version of the song through the score (figure 7b) below.

Figure 7b. Juncture structure of fragment 7 'Marilah masuki pintu gerbangNya, ke dalam pelataran Allah

Motive 1

Ma - ri - lah ma - suk - i pin - tu ger - bang - Nya ke - da - lam pe - la -
ta - ran Al - lah pu - ji na - ma - Nya.

puji namaNya' based on the melody.

Based on the score, fragment 7 is segmented as follows:

#Marilah/ masuki /pintu // gerbangnya/ ke/ dalam // pelataran /Allah/ puji /namaNya#

When compared, the melodic fragmentation does not in line with the speech fragmentation as the result of scanning (table 1). Pay attention to the sound of the song which means 'Come on enter His gate into, the courts of God praises His name,' which very clearly expresses impropriety or deviates from the expected meaning.

The last example which shows the misalignment between the structure of the lyric fragment and the melody can also be illustrated by fragment 8 from table 1 and by its sung version (fig. 8b). Based on scanning, this fragment is fragmented into two parts and if arranged in musical metrics, the illustration is as shown in figure 8a below:

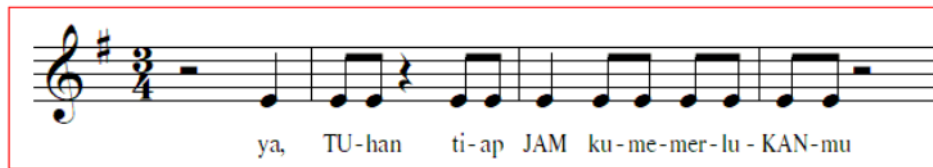


Figure 8a. Juncture structure of fragment 8 'Ya Tuhan, tiap jam kumemerlukan-Mu' based on the speech.

Now, consider the version of the song through the score (figure 7b) below.

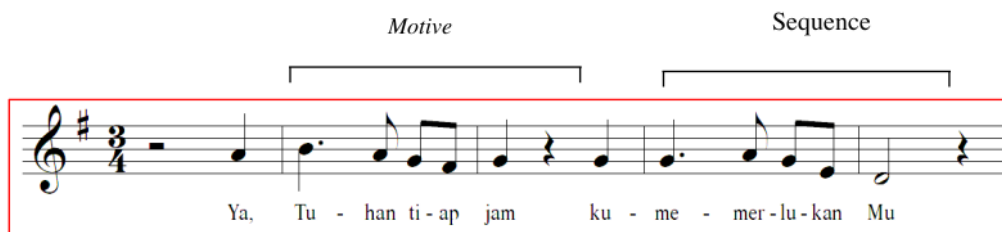


Figure 8b. Juncture structure of fragment 8 'Ya Tuhan tiap jam kumemerlukanMu' based on the melody.

As illustrated in figure 8b, fragment 8 is fragmented into 2 musical phrases. This is cued by the presence of a quarter resting note that separates motif 1 and its sequence. However, unfortunately, the fragmentation of the melody does not seem to be in line with the lyrics as shown in figures 8a and 8b. Moreover, the singing version is sounding like:

#Ya/Tuhan/tiap/jam// kumemerlukanMu#

It is also clear that it may confuse trained listeners because the meaning is 'Oh God of every hour, I need You,' which deviates from the expected meaning.

4. Discussion and Conclusion

Based on the results, the stages offered have succeeded to uncover the misalignments on the juncture aspect in IES. As a result, the misalignments in the songs make the singing ambiguous as to their disadvantages. The findings of this study have shown how the juncture aspect reveals IES problems and enriches prosodic studies in Indonesia, which are generally limited to revealing speech problems. Then, the finding of the problem of misalignments on the juncture aspect has also added one aspect of prosody, completing the study of lingual and musical problems by Suharto (2006) which only focused on the word stress aspect. In addition, the results of this research have filled the gaps in the analysis of sentence fragmentation in the song of Sasak Jati Sware by Murcahyanto, Imtihan, Nursaly, and Syafriawansyah (2021) which only describes the number of sentence fragments but does not reveal whether decapitation or phrasing in the songs studied are aligned with the melody or not. The researcher also believes that the finding of misalignments between lyrics and melody in the juncture aspect can change the paradigm for further researchers who are interested in analyzing the use of figurative language in song lyrics. Studies of figurative language in song lyrics should also be observed when the lyrics are sung and not only focused on when they are read as did Budiman (2011), Pratama (2014), Agustine (2015), and Ar (2017). This is because the song lyrics are not words that stand alone, but there is a musical aspect attached to them.

The finding of song parts that contain misalignments in the aspect of lyric and melodic joints in IES begins to explain what causes it. This is because the method or stages of the text setting as a guide in capturing lyrics and melodies as offered by Pattison (2010, 2013, 2021), Pen (1992), Ewer (2012) and Perricone (2018) are not well known by some songwriters anymore in Indonesia. As a result, the lyrical aspect is just a patchwork of musical metrics in the songwriting process. It seems that the songwriters are too sided with the musical aspect so that the language aspect of the lyrics is ignored.

The misalignment on the juncture aspect in IES resulted in ambiguity through their singing, starting to strengthen, that some songwriters had not optimally designed their song parts so that they could be sung well as suggested by Pattison (2010), Harper (2018), and Bell (2016) and they do not yet have the awareness of prosody with the principles of communication as offered by Pen (1992), Richards, Platt & Weber (1985) in producing their song works.

Therefore, the results of this study offer the songwriters or other related parties to immediately revise the fragments that contained misalignments and their ambiguities. It is also recommended for further researchers to be able to apply these stages of analysis offered in revealing misalignments on juncture aspect in other songs considering that there are so many genres of Indonesian songs disseminated as an effort to enrich the studies on language-music relation.

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