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INSTRUMENTAL MUSIC IN THE SECOND LANGUAGE CLASSROOM

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INTRODUCTION

A question that challenges a large number of researchers and educators is "How do we teach a second language"? In an effort to answer this question, a variety of pedagogical tools have been explored. Among the recommended methodologies, we find those centered on the acquisition of a second language through the auditory sense. In exploring the tools necessary for the development of auditory abilities, many researchers such as Abbot (2002), Abrate (1983), Eken (1996), Jalongo and Bromley (1984), Jolly (1975), Lems (2001), and Spencer (1994) have proposed that music be incorporated into the second language classroom. The literature discussing the theoretical foundations and rationale for using music in the second language classroom focuses on: how music and language are processed in the brain, Gardner's Theory of Multiple Intelligences, the auditory approach to second language (L2) learning, the link between music and memory, music as a motivator, music and relaxation, and the relationship between music skills and L2 language acquisition. The rationale researchers give for using instrumental music in the second language classroom is based on the reflection of culture in music, the value of music in the L2 curriculum, the use of a musical instrument in the L2 classroom, and the parallels between the two disciplines of music and second language acquisition.

THEORETICAL FOUNDATIONS AND RATIONALE FOR USING MUSIC IN THE L2 CLASSROOM

MUSIC AND LANGUAGE PROCESSING IN THE BRAIN

Neurologists have found that musical and language processing occur in the same area of the brain, Broca's area, and that there appear to be parallels in how musical and linguistic syntax are processed (Lems, 2001). Maess, Koelsch, Gunter, and Friederici (2001) performed an experiment to localize the neural substrates that process music-syntactic incongruities using magnetoencephalography (MEG). They found that "activity was localized in Broca's area and its right hemisphere homologue, areas involved in syntactic analysis during auditory language

comprehension" (p. 540). It was found that these areas are also responsible for the analysis of incoming harmonic sequences indicating that musical syntax, like language syntax, is processed in Broca's area. This study revealed from a functional neuroanatomical view that "there is a strong relationship between the processing of language and music" (Maess et al., 2001, p. 543).

Several researchers (Heller & Campbell, 1981; Sloboda, 1985) report the presence of similar principles in the mental processes of music and language. Heller and Campbell present parallels in the speech and music communication processes and further suggest the use of concepts and methods developed in psycholinguistic research as a basis for psychomusicology. They propose that music and speech are considered to have a common structural source, both in terms of cultural evolution and individual development. They show that music and language are complementary forms of aural communication and that the potential for music acquisition by each human infant is approximately the same as that for language acquisition. They further explain that music and language stem from basic human brain organizing capability and that each may satisfy the brain's developmental need for imposing structure and meaning. Speech and music both convey information about the cognitive and affective states of the performer.

In his research, Fiske (1993) discussed the link between language and music. He states that music and language are similarly processed and that the analysis of speech processing provides clues to answer the question about music processing. Fiske believes that musical perception, like linguistic perception has two structures, a surface structure and a deeper structure. Noam Chomsky (1965) was the first to suggest that language could be divided into two components: a surface structure component and a deep structure component. Chomsky used this distinction as a method for analyzing speech acts and linguistic practice. Fiske borrows this terminology and draws a parallel between the surface structure of language, which he refers to as the aspects of speech such as phonemic identification, prefixes and suffixes, word order, word pronunciation, phrase and sentence structure etc., and the surface structure of music which he believes is the motive or the musical phrase and the organization of musical patterns in relation with rhythm and melody. He also compares the

deep structure of language, which he believes is comprised of what sentences denote outside of their actual structure, things like perceptual relationships, beliefs, feelings, attitudes, ideas, opinions, with the deep structure of music which is the relationship between melodic and rhythmic patterns.

Lowe (1998) took Fiske's concepts and translated them into educational concepts. She developed the analogy that the surface structure of language is its pronunciation and oral grammar. In the case of the deep structure of language it is a question of comprehension and vocabulary. For the surface structure of music, it is the melodic-rhythmic patterns. The deep structure is the musical form.

All of this research emphasizes the strong link between language and music and where each is processed in the brain. Knowledge of this link can be a valuable asset when developing pedagogical tools for the L2 classroom. Howard Gardner (1985) supports this link in his theory of multiple intelligences.

GARDNER'S THEORY OF MULTIPLE INTELLIGENCES

Musical intelligence is one of the multiple intelligences valued by psychologist Howard Gardner. His Theory of Multiple Intelligences (1985) has had a profound effect on the way intelligence and the learning process are viewed. It states that people possess varying degrees of musical/rhythmic, linguistic, logical-mathematical, spatial, bodily-kinesthetic, intrapersonal and interpersonal intelligence, as well as a proposed ecological intelligence. The implication of this theory is that some may be "Intelligent" in one or more of these centers of cognition while remaining underdeveloped in other areas (Maxwell, 1999). Gardner's theory implies that teaching "should be directed at the development of as many of these different intelligences as possible" (Maxwell, 1999, p. 14); teaching, then in Maxwell's view, requires a curriculum model that is multi-dimensional. Maxwell also states that second language teachers "must direct teaching not simply to the acquisition of vocabulary and structures, but... expanding the other horizons of the mind" (p. 14).

The practical implication of Gardner's theory, as described by Failoni (1993), "is that any of the intelligences can be exploited as a means of transmission, even though the actual material to be mastered falls into only one of the domains" (p. 97). According to this logic, music can be used as a tool to help in the

learning of the L2. Gardner (1985) explains that "all normal (non brain-damaged) people possess some musical intelligence" (p. 278). Therefore, even though second language teachers are not interested in developing musical intelligence, they may be able to "use the students' musical intelligence (and interest) to achieve mastery of certain other skills" (Failoni, 1993, p. 97). Gardner proposes that intelligence is the ability to solve problems. This "intelligence" can then be used to achieve communication skills in the second language. Music can become a teaching tool, similar to audiovisual or computer software, and can be integrated into classroom activities (Failoni). The danger, however, in this approach, involving the integration of the arts with other subjects as outlined by Winner and Hetland (2000), is that the level of learning in the arts may suffer. The arts are often used simply as a tool to expedite the learning of another subject perceived to be more important. If one believes that arts education, specifically music education, is an essential element in the holistic development of a student, it is imperative that when music is integrated with other subjects that pedagogical methods are employed which are equally pertinent to the learning of both disciplines.

THE AUDITORY APPROACH TO SECOND LANGUAGE LEARNING

Listening is a vital step in developing communicative abilities. An examination of the literature on listening reveals it to be central to all learning. More than 45 percent of our total communication time is spent in listening (Nichols & Leonard, 1957; Nord, 1977, as cited in Feyten, 1991). Listening time is even greater for students. It can, therefore, be stated that language acquisition is based on what we hear and understand, that is, the decoding of messages. "Since the 1970's, emphasis on teaching languages for proficiency, and stress, on language as a means of communication, has given a new dimension to the importance of receptive skills in communication" (Feyten, 1991, p. 173). As a result an input, or stimulus-oriented, methodology has been adopted. Second language teachers are now taught to have students "delay oral practice and listen to the target language before they have students engage in other activities" (Feyten 1991, p. 173). If the listening skill is to be drawn upon so heavily during the teaching process, and, if listening is essential to language acquisition, then more attention needs to be paid to the nature of

this ability and to the skills needed to listen effectively. In the last two decades, the communicative and proficiency-oriented approaches to language teaching have placed increasing importance on listening comprehension as a methodological concern (Barker, 1989; Krashen, 1982; Omaggio 1986; Postovsky, 1975, as cited in Feyten, 1991). Feyten underlines the centrality of listening in all human communication, not just language acquisition. She also proposes that a student's general listening ability may be a reliable predictor of the student's overall proficiency in a foreign language.

In exploring the necessary pedagogical tools for the development of listening abilities, several researchers have proposed the incorporation of music in second language teaching, because music, like all other languages, is first acquired through the auditory sense (Hodges, 1980; Sherbon, 1975, as cited in Lowe 1998). Moreover, researchers in education suggest that if the ability to listen is essential to second language acquisition (Feyten, 1991) and to music education (Failoni, 1993), then the integration of music into the second language classroom is an approach that merits consideration (Lowe, 1998). Many educators support the idea that musical activities have a profoundly positive effect on learning a second language and that these activities raise the level of learning in the second language (Failoni, 1993; Lems, 2001; Lowe, 1998).

THE LINK BETWEEN Music AND MEMORY

Music has been an integral part of first language teaching since the Middle Ages, and it has always been accepted that rhythm and music are important tools in teaching young children their own language (Karimer, 1984). Stevick (1982), an authority on language teaching, claims that fluency depends at least as much on emotional factors as on amount of practice, and that what a learner practices is the mobilization of competence, not just the repetition of performance. Research on human memory has brought to light the fact that what we think of as separate items are not stored separately. Further research has revealed that sensory data that come together are stored together. The smell of chalk, for example, immediately conjures up images of small, wooden desks. Karimer believes that in the students' acquisition of an L2, not just one sense, is or should be, affected. This idea is also shared by Newham (1995-1996) who cites that those with senile

dementia show a marked increase in their capacity for remembering the persons and events of a distant period when they hear music from the relevant episode of their life. Music "provokes the sentiment of reminiscence and in consequence provokes thoughtful cerebral reflection upon the subject which is being reminisced" (Newham, 1995-1996, p. 6).

Abbott (2002) outlines that music enhances and stimulates memory because dual coding leads to deeper processing and better retention. This is also a view held by Jensen (2000) who postulates that music activates and strengthens multiple memory systems for both explicit and implicit memory.

Musrc AS A MOTIVATOR

Researchers support the notion that music has the power to engage and motivate students in the second language classroom (Abbott 2002; Abrate 1983; Eken 1996; Jalongo & Bromley, 1984; Jolly 1975; Lems 2001; Spencer, 1994). Abrate states that music holds the attention and interest of students and provides an entertaining alternative to textbook study. In a study commissioned by The Royal Conservatory of Music, it was found that "nearly all parents (90%)—regardless of school type—reported that the arts motivate their children to learn. Fewer than 1% of parents questioned the importance of arts programs" (Upitis & Smithrim, 2002, p. 2).

Several studies have been performed to examine students' responses to the use of music in the foreign language classroom. In the study performed by Jolly (1975), students were asked to rate the use of songs according to their usefulness in helping them learn the L2 on a scale of 1 to 5 (1 being "not useful" 5 being "very useful"). It was found that a majority of the students rated the songs as being very useful with the 1 to 5 rating never dropping below a "neutral" 3. Many indicated that the music created a relaxed and enjoyable atmosphere in the classroom and enlivened the pace of the lesson; others felt that the songs relieved them from the usual tedium of the classroom and that as a result they were more receptive.

Another study by Spencer (1994) also found that students respond positively to music in the second language classroom. Spencer's study involved circulating a survey to over 400 students in five universities in the Kansai area of Japan. The survey was designed principally to find out if students were motivated by

popular music in the classroom; if students had confidence in singing and memorizing Japanese lyrics themselves; and if students had the same confidence to sing and memorize the lyrics of a foreign language as Japanese lyrics. From the results, Spencer concluded that students overwhelmingly like music in the class, but when learning a foreign language they prefer to listen rather than sing and to read the words rather than memorize them. These two studies only look at songs in the foreign language classroom and, therefore, the research is limited in considering music as a motivator in the L2 classroom.

Jalongo and Bromley (1984) suggest that music can increase a student's motivation to learn a L2. They explain that because most students enjoy music and enjoy listening to the lyrics of songs that they are motivated to imitate what they hear. "Imitation, although not always accurate or representative of language comprehension, is one of the ways in which language develops naturally. All learners, whether possessing different, delayed or advanced oral language, use imitation in the course of developing linguistic competence" (Jalongo & Bromley, 1984, p. 840). A learner's ability to imitate exceeds his or her ability to comprehend, which is usually greater than the ability to produce original language (Stewig 1983, as cited in Jalongo & Bromley). Imitation can then facilitate both language comprehension and independent language production.

A similar phenomenon is described by Murphey (1992). His study looked at the discourse of pop songs and he established a "song-stuck-in-my-head phenomenon" (SSIN'IHP); the repeating of a song in one's head, usually occurring when audition is followed by relative quiet, as with the last song you hear before leaving your home or car (Murphey, 1990a, 1990b as cited in Murphey 1992). He compares this to the *din*, the involuntary rehearsal of language in one's mind, after a period of contact with a foreign language. It has been shown that the *din* is a phenomenon worthy of consideration, as it may be a manifestation of Chomsky's hypothesized language acquisition device (LAD; see de Guerrero, 1987; Krashen, 1983; Parr & Krashen, 1986, as cited in Murphey 1992). Murphey postulates that "the SSIMHP might even be capable of tricking, or activating, the LAD into involuntary rehearsal" (p. 773). Oliver Sachs writes, "[concerning] 'tricking' the LAD into operation via music and song.. one sees again and again how Parkinsonians though unable to walk, may

be able to dance; and though unable to talk, may be able to sing" (personal communication, March 30, 1988 as cited in Murphey 1992). "The L2 research question is whether music and song can trick the LAD into a din mode that would process more communicative speech" (Murphey, 1992, p. 773).

These studies suggest that music has the power to raise and maintain most students' motivation whether voluntarily or involuntarily and to make a language lesson a memorable event.

Musrc AND RELAX4TION

Music not only motivates students and increases their memory but it also assists in relaxation (Fitzgerald, 1994; Jensen, 2000; Lems, 1996; Mora, 2000; Richard-Amato, 1996). People tend to make music when they are happy; at weddings, graduations, and birthdays. Guglielmino (1986, as cited in Fitzgerald 1994) explains that "it is because of music's affective response, [that] the very act of listening or creating music can simultaneously relax tension and alert the senses, which produces an ideal state for learning" (p. 44).

The brain responds to music in the same way as it does to calming words or massage (Jensen, 2000). Music has the ability to reduce anxiety and inhibition (Richard-Amato, 1996), as shown in a study by Kumar, et al. (1999, as cited in Jensen 2000): thirty-minute music sessions were given to 20 male Alzheimer patients five times a week for a month. The study found that:

the melatonin concentration in serum blood levels increased dramatically and remained high at a six-week follow up. Other neurotransmitters [brain chemicals], such as norepinephrine and epinephrine levels were raised during music therapy but returned to pretherapy levels at the study's conclusion. (p. 65)

The increase in the melatonin level, a chemical which has several functions including inducing sleep, supports the claim that music increases relaxation. Thayer's studies (1996, as cited in Jensen, 2000) also show that music is a powerful mood enhancer. In Thayer's study, college students were surveyed to discover what behaviors they used to reduce nervousness, tension or anxiety. "Out of the 21 possible mood regulators presented in the survey, music ranked 3rd with only a 6% difference between it and the top ranked mood modulator—talking to others" (Jensen, 2000, p. 65). Mora (2000) proposes that the reason music has the ability to

change the listener's mood is because it stimulates the imagination. Because language instruction involves much repetition and practice, it can often become boring, tiring, and anxiety producing (Fitzgerald, 1994). Music provides "an excellent vehicle for re-involving and reviving the anxious, bored and fatigued L2 student" (Fitzgerald, 1994, p. 42).

Music's ability to reduce stress and anxiety is important because the immune system and our brain are both negatively impacted by chronic elevated stress levels (Sapolsky, 1992, as cited in Jensen, 2000). According to Fitzgerald (1994), it has been found that music can positively influence the rhythm of breathing, relaxing the body and heightening awareness and mental receptivity. "Music can also help regulate the body's level of cortisol and secretory immunoglobulin A (IgA), which are both important indicators of health" (Jensen, 2000, p. 66). Jensen (2000) cites a study where college students were given one of four listening conditions—either radio music, tones and clicks, Muzak (calming music), or silence (control). It was found that after 30 minutes only Muzak lowered IgA levels. Jensen outlines that this strengthening of the immune system can be helpful because all students may arrive at school already in a distressed condition, so a brief intervention of music can move learners closer to the optimal learning state of relaxed alertness. For this reason, Lems (1996) suggests playing music in the background before class or during a break to set an atmosphere for learning.

THE RELATIONSHIP BETWEEN Music SKILLS AND L2 LANGUAGE ACQUISITION

Many researchers have been interested in discovering the extent to which musical abilities (i.e. the ability to recognize differences in pitch, loudness, and rhythm) can account for variance in speaking and listening tests performed by L2 students. Most investigations into the relationship of L2 language learning and musical skills have examined the relationship of certain musical skills to an individual's ability to learn and speak a L2. Some of the first studies to investigate this relationship were performed in 1934 by Dexter and Omwake (as cited in de Frece, 1993) where they found a relationship between low ability in pitch discrimination and poor French accent at the college level. Another study, performed in the same year by Dexter (as cited in de Frece, 1993), reported that the correlation between

pitchdiscrimination skill and French accent rating was higher with high school students than with college students. Similarly, Blickenstaff (1963), in a review of research on musical talents and foreign language learning ability, found that "the correlation between pitch discrimination and foreign language achievement are largest in high school and that they become progressively smaller as one proceeds through the college and intensive course levels" (p. 359). Pimsleur, Stockwell and Comrey (1962, as cited in de Frece, 1993) demonstrated that pitch discrimination is related to the auditory comprehension of French. Several studies performed at the college level in the mid 1960's demonstrated that IQ, motivation, pitch discrimination, reasoning and word fluency contributed to success in foreign language learning. A similar study by Leutenegger, Mueller, and Wershow, (1964) of University students enrolled in a beginning course in French, found tonal memory was a significant predictor of foreign language acquisition ability.

Research has also been conducted on various auditory aptitudes or competencies and their role in predicting success in language learning. Arellano and Draper (1972, as cited in de Frece, 1993) found that musical ability and Spanish accent achievement are strongly related, and suggested that "music and second-language learning may, during childhood and over a protracted period of time, be mutually re-enforcing" (p. 114). Brutten, Angelis and Perkins, (1985) performed an empirical concurrent validation study in which measures of musical ability (i.e. the ability to recognize differences in pitch, loudness, and rhythm), auditory discrimination, and memory were used to account for variance in attained English as a Second Language (ESL) oral proficiency. The results of this study revealed that sentence repetition was the only predictor variable to account for a significant amount of variance in the dependent variables but this was still tenuous. The authors proposed that the ability to distinguish between phonemes, however important, does not, in and of itself, imply an ability to understand verbal messages. They do however, propose a research program where the authors will replicate a collection of data using the same instruments but using subjects who are in the lowest level of proficiency in English. Through this next study they hoped to discover whether there are variables which are significant predictors of speaking ability and

whether training in pitch, loudness, rhythm, timbre, and tonal memory might be useful to beginning L2 students.

There is only a limited amount of literature that examines the relationship of music skills and L2 acquisition. Further research in this area is required.

USING INSTRUMENTAL MUSIC TO SUPPORT L2 LEARNING

Many researchers, such as Jackendoff (1994), have established the close relationship between language and music. Both of these communications have significant common elements and similarities. The introduction of instrumental music to an L2 class can also make language learning "fun" and thus intrinsically motivate students. Murphey (1987) clearly identifies this when he discusses an experience at an international summer language camp:

I was a little embarrassed at the end of camp one summer when the parents of one student were introduced to me and they asked their little 7 year old how she liked her English class. The child looked confused and couldn't answer until her mother rephrased the question and said "your class with Tim," and she pointed at me as a concrete referent, "How was it?" The little girl responded in English "Oh, I like it." (pp. 2-3)

The student really did not know that she was taking an English class, what she was doing was taking a "fun" class in English. "Learning a language is not very high on a child's hierarchy of goals, but having fun is. The language was secondary, as in fact it usually is to everyone except linguists and language teachers" (Murphey, 1987, p.3).

The balance of this paper attempts to point out how instrumental music can be effective in supporting L2 learning by examining the reflection of culture in musical style, the incorporation of music in the L2 curriculum, the use of a musical instrument in the L2 classroom and the parallels between the two disciplines of music and second language acquisition.

THE REFLECTION OF CULTURE IN MUSIC

When one is learning a language one is also learning a culture (Failoni, 1993). As Schumann stated in his Acculturation Theory, as presented in *The Pidginization Process: A Model for*

Second Language Acquisition (1978 cited in Failoni, 1993), the degree of a learner's success in second language (L2) acquisition depends upon the learner's degree of acculturation (ability to understand and adjust to the culture). Musical style reflects culture in the choice of instruments, style, organization of pitches (melody and harmony), rhythm and form (Failoni). The introduction of various musical styles can provide the global focus necessary in the L2 classroom (Failoni), since the students may not be familiar with music other than that of their own country or culture. The musical style from other cultures is an effective point of departure to explore another culture. Students will respond to the music, and they can discuss or write about their impressions, explain how they relate to music with which they are familiar, and express what they like or dislike about the musical style (Failoni).

Failoni (1993) states that "the musical style, singing style, vocal accents, and textual themes combine to contribute to cultural awareness" (p. 103). She presents the example of the song "Bal Masqué" (Compagnie Créole) which features Caribbean instruments, singing styles, and rhythms. This piece is culturally significant because it describes an important Martinique festival. A goal for the L2 teacher is to:

introduce a variety and diversity in cultures where the target language is spoken and by incorporating folk and children's music, classical art music, ethnic forms, and the contemporary popular music of a society, teachers will be able to provide a more authentic presentation of a culture's music. (Failoni, 1993, p. 103)

It must be noted that, when introducing the music of a country, if the music is limited to only the famous or familiar (e. g. translated American pop music), it may confirm a student's stereotype (that Mexicans only dance the hat dance, for example) and negate the desired goal of appreciation of another culture, or imply that other cultures have nothing to offer and that they only imitate (Griffen, 1977, as cited in Failoni, 1993). Unfortunately, the study of musical style is not often employed in the L2 language class because the teacher may not feel confident or knowledgeable about music theory and history (Failoni). Furthermore, the issue of musical style as a reflection of culture is not addressed in L2 language texts or research. This is an area where more research is needed so that L2 language resources can include the valuable component of musical style as a mirror of culture.

THE INCORPORATION OF MUSIC INTO THE L2 CURRICULUM

Many researchers support the notion of incorporating music into the L2 curriculum (Eken, 1996; Katchen, 1995; Lems, 1996; Murphey, 1987). Lems (1996) suggests teaching a unit on musicology, music appreciation, or the work of a single musician. Eken (1996) proposes an activity where students listen to instrumental music such as Vivaldi and then free draw. The students then discuss what they have drawn. Similarly, Katchen (1995) suggests that students create and present descriptive stories from a piece of music. Students are often asked to talk about visual stimuli (e.g. describe a picture), yet they get little practice describing aural stimuli (Katchen). For this reason Katchen designed a project where students listen to instrumental music and create an oral "imaginary music video" describing what is happening in the music. In this activity the teacher plays a short piece of music and asks the students to explain what images it conjures in their minds. The teacher then gives each student an audiotape. Each tape contains a different piece of music (without words). The students then listen and answer the question "What does it make you think of?" From these ideas, the students create a story, incorporating as much detail as possible. The students then present their stories to the class and these presentations can be videotaped and later critiqued. Afterwards, the teacher can distribute the CD jackets for each student's selection. The covers can generate some spontaneous questions and discussion about the origin of the music, the language on the jacket, and musical tastes (Katchen).

The topic of music can be motivational in itself. There are "exploitation possibilities centering around a song, but there are many more around the topic of music, that may not include listening to anything, at least not initially, but still use the motivation of music" (Murphey, 1987, p. 3). An example of such an exercise is the musical questionnaire (Murphey, 1987) that asks for student's interests, favourite groups, radio stations and types of music. The students can calculate the answers and then articles can be written for a newsletter. In addition to being a real communicative exercise for the practicing of the L2, the information collected can be used by the teacher as places to find information to exploit later in the class (Murphey).

In 1987, Murphey reviewed two different language programs with a focus on music. In the first program, children 7 to 17 participated in an international summer camp where they learned English through music. The younger children learned English through songs while the older children worked on instrumental music projects that related to their musical and social interests. Through this program Murphey discovered that an interest in music and related movement was a strong motivator for language learning. He also found that there is a reason for music, just as there is a reason for language. He remarked that:

some teachers seem to want to study language out of context just as certain musicians study music divorced from audience reaction. Other people use language and music for different purposes: it conveys information, represents moods, and stands for something. And finally that's what communication is all about. (p. 4) The point that Murphey was trying to make was that students need to do something with language, and teachers need to try to use the students' environment and interests. The psychologist Rivers (1976, as cited in Murphey 1987) says:

We must find out what our students are interested in. This is our subject matter. As language teachers we are the most fortunate of teachers—all subjects are ours. Whatever the... [students] want to communicate about, whatever they want to read about, is our subject matter. The essence of language teaching is providing conditions for language learning—using the motivation that exists. (p. 5)

Through this approach students do not even realize that they are learning a language, they feel as though they are simply exploring music.

The second program was an adult education class in which music appreciation was taught entirely in English to nonnative speakers. Murphey based this program on Krashen's belief that subject matter teaching, when it's made comprehensible is language teaching (1986, as cited in Murphey, 1987). This course looked at music in a variety of ways: anthropologically, medically (music used in operating rooms, dentists offices, and musico- and psycho-therapy), in business (jingles, films, Muzak in stores), and in the music business (types of music, songs in

different languages, radios, selling a hit, song structures, etc.) To survey the effectiveness of the course, Murphey distributed a feedback questionnaire to the class. The responses indicated that although many students were unable to name many specific linguistic items, students said that they felt more secure expressing themselves and were surprised that they could say so much. They also said that the course was interesting and fun. The teacher found that the course had advantages because the class was comprised of intensely interested participants.

The main question which concerned Murphey (1987) throughout this program was "Did the students acquire the same amount of language as they would have in a regular language class?" He found that the answer to the question was threefold since the students were given a host of "language learning opportunities" as Dick Allwright (1986, as cited in Murphey, 1987) calls them. First, he felt that it was the subject matter of music that got them involved and kept them attending class, "English" was more an excuse. Secondly, music made it possible to have a class of students of differing levels because the focus was on common information, experiences, and opinions that the students wanted to share and not on linguistic abilities. The students were concentrating on the messages and ideas as they would in their native language. Finally because the teacher was also interested in the subject matter and was not an authority on music, the students' opinions and information were valuable.

Murphey (1987) concluded his study by stating that "effective natural communication does not exist without relevant information being exchanged" (p. 7). Humans are an extremely practical species and don't want things or information for simple possession, but for what they can do with it. Language teachers sometimes teach as though this isn't true. They get bogged down in reciting verb conjugations and forget about the practice of the language. The fact that many students are "motivated and interested in music make it extremely relevant to students wishing to move physically, emotionally, and or intellectually in the actual use, the doing, of language" (Murphey, 1987, p. 8). As McKenna states: "Music could be the stimulus which makes communication pleasant" (1977, p. 42, as cited in Failoni, 1993).

THE USE OF A MUSICAL INSTRUMENT IN THE L2 CLASSROOM

When incorporating music into the L2 classroom, one always thinks of bringing a pre-recorded CD, cassette, or video to class. One rarely thinks of bringing a guitar or flute and trying to play a melody in front of the students (Spencer, 1994). Spencer advocates the use of a musical instrument because there is a large amount of freedom and control provided by having the instrument in the teacher's hands as he or she walks around the room. When comparing playing a musical instrument in class to using prerecorded music, some advantages to having the teacher play the instrument are:

- a) the atmosphere can be more relaxed and has the novelty of live, human-delivered music, b) the teacher can adjust the volume, tempo, pitch, stress and continuity of the music to match student participation in the activity at any time, and c) the teacher, when playing accompaniments can change his distance from and intimacy with the students so as to give struggling students relatively more attention. (Spencer, 1994, p. 230)

Spencer (1994) found that students are rarely concerned with the level of proficiency on the instrument as long as the melody is easy to hear and performed at a stable tempo.

Certain instruments lend themselves better to doing specific activities. Spencer (1994) suggests that a keyboard or guitar is a good instrument with which to do sing-alongs while solo instruments such as a clarinet, trumpet or viola are better for doing combined speaking, listening, and singing activities. Playing the melody of a simple, well-known song and having the students try to guess the name of the tune and sing or hum one verse of the melody is an example of a combined singing and listening activity. The teacher is free to move around the room to where students show energy and a desire to respond. When a student has difficulty, the teacher can play the required notes to encourage a further response until the student has successfully completed the song. The teacher can also play with a recording that adds backing and texture to a live delivery (Spencer).

Spencer (1994) explains that "using music in class, like any other lesson strategy, requires planning, preparation and a conscientious implementation of the plan." By carefully planning activities, the L2 teacher can use a musical instrument to motivate and interest students. Once students see that the teacher is willing

to take a risk by performing in front of the class they may be more eager to participate. The use of musical instruments in the class need not be limited to the teacher, students may also bring in their instruments and perform with the teacher.

PARALLELS BETWEEN THE DISCIPLINES OF Music AND SECOND LANGUAGE ACQUISITION

Giauque (1985) suggested that there are parallels between the disciplines of music and L2 acquisition. He compares the characteristics of the foreign language teacher, student, and classroom to the corresponding characteristics of the music teacher, student, and classroom. He bases his comparison on his own personal experience that "many students who are involved with music seem to have an advantage when it comes to dealing with foreign languages" (p. 1). He explains that the reason for this is that both music and L2 involve sounds, and that making the transfer from one discipline to the other is fairly easy. Giauque suggests that the L2 learning could be enhanced by adopting some of the techniques of music instruction.

The first technique that he suggests is "warming up." When students first enter the music classroom they immediately get out their instruments and start playing. Giauque proposes that L2 students could also warm up "by taking his/her 'instrument' out of its 'case' (his/her knowledge of the language) and by beginning to use it (that is, begin actively speaking)" (p.2). The justification for this warm up is that "a student must consciously turn his/her mind to the language and begin to concentrate on the language, if he/she is to acquire it and begin to think in it, if he/ she is to become fluent" (p. 2).

The second technique that Giauque (1985) suggests is the visualization of a successful end product. In music one often has to imagine a beautiful and musical tone before being able to produce a musical sound. Similarly the author is suggesting that the L2 student visualize being fluent in the second language without referring to their first language.

Thirdly, Giauque compares a second language to playing a musical instrument: "it takes great effort and concentrated desire, to acquire a skill in the discipline" (p. 3). Music and L2 are "not like lecture classes, or classes in which one reads a book and takes a test. Rather, music and foreign languages are disciplines in which the performance is the ultimate outcome" (Giauque, 1985,

p. 3). Giaouque suggests that practice geared towards a complete and accurate performance should be the goal of both music and L2 acquisition.

The next comparison that Giaouque draws is between evaluation in music and evaluation in L2. In music it is not only the student with the most talent that receives the highest grades but it is also the student who displays a good attitude, enthusiasm and a commitment to music that also receives high grades. Giaouque suggests "in the L2 classroom, that the student's willingness to consider himself a 'speaker of the foreign language' must inevitably play an important role in the grade he [she ultimately receives]" (p. 4). In this way grading is based on enthusiastic participation and not the outcome of a final exam. Giaouque justifies this by explaining that language studies belong to humanities, in which not only cerebral knowledge but also personal development is an issue. "It is the day-to-day effort that makes a difference in second language learning" (Giaouque, 1985, p. 5).

Music, like language, seeks to communicate "reality." "Learning to manipulate the instrument so that it produces beauty teaches the musician a great deal about himself/herself, much more than merely reading about music will ever do" (Giaouque, 1985, p. 7). The cooperation between music and language is valid because both offer not only the potential for performance, but also the possibility for mastery, a sense of history, and an appreciation of culture.

CONCLUSION

Music is comprised of many interconnected elements and has definite links with language. Based on the results of the cited studies there is considerable justification for incorporating instrumental music into the second language classroom. These reasons are supported by the fact that both music and language are processed similarly in the brain, by Gardner's Theory of Multiple Intelligences, by the auditory approach to second language, by the link between music and memory, by the use of music as a motivator, by the link between music and relaxation, and by the relationship between music skills and L2 language acquisition. Instrumental music has the power to engage students and to support second language learning because of: the reflection of culture in music, the incorporation of music in the L2 curriculum,

the use of a musical instrument in the L2 classroom and the parallels between the two disciplines of music and second language acquisition. In this way instrumental music becomes a powerful tool to raise the level of learning in the second language classroom.

All of the authors recommend further research into the field of auditory learning and the incorporation of music into the second language classroom. The studies reported are specific and examine only one small area of how music in the second language classroom could facilitate the learning of a second language. There are many other areas in second language acquisition where the possibility of music integration needs to be explored.

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