Melodies, Rhythm and Cognition in Foreign Language Learning

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Edited by

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PART 1:

AN OVERVIEW

CHAPTER ONE

MUSIC AND LANGUAGE LEARNING: AN INTRODUCTION

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Music is love in search for a Word.
—Sidney Lanier

Among the various aims of academic inquiry are those of describing, explaining and understanding the phenomena we live with or are surrounded by, many of them profoundly embedded in our nature since ancient times, even since the creation of humankind. This is the case with language and music, two unique, innate human capacities that have been an object of study in many different disciplines. In fact, this is a research topic that is transdisciplinary and has been dealt with in brain, language, music, education, and health studies. More concretely, melodic and rhythmical patterns are two crucial elements that can be found in research into both language and music.

Curiously enough, the idiom "to have an ear for" is found in many different languages and is directly related to language and music. So in French, we find the expression "avoir de l'oreille pour", while in German it is "ein Ohr haben für" and in Spanish "tener oído para". This shows that beliefs about the relationship between music and language are somehow supported by our shared verbal behaviour; by common sense or street wisdom. However, analysing what is meant by "having a good ear for music or languages" brings many different research perspectives into the picture. From neuroscience, it raises questions about brain functioning, which brain areas are triggered by each of them or how musical and language stimuli are processed (Patel 2014). Psychologists are interested in the affective power of music and words, as well as in explaining the common cognitive processes which the mind activates (Chobert & Besson 2013). Musicologists mainly seek to understand how musical training

benefits language learning and to describe the main ingredients of an optimal music-for-language-learning intervention programme (Runfola, Etopio, Hamlen & Rozendal 2012). Health studies are concerned with the conditions in which human well-being is affected by music and language (Barnes 2015). Finally, educationalists are interested in finding out whether alternative teaching methods based on musical approaches could help learners to overcome language learning difficulties or simply make them learn at a quicker rate (Fonseca, Gómez, Jara 2015).

The interplay between language and music brings to applied linguists inquiries into the nature and function of speech melodies, the role of prosody, or descriptions of rhythmical patterns in verbal behaviour. From another perspective, applied linguists are interested in researching the role of music in first and second language acquisition to see if students with a good ear for music are better equipped for language learning (Fonseca, Avila & Segador 2015). The necessarily fragmentary answers from all disciplines are needed when trying to understand the relationship between language and music, and more deeply, when trying to find out how music contributes to communication exchanges in any language, what universal properties it adds to the first language acquisition process and how the teaching and learning of foreign languages could be improved. As language and music are two innate human capacities, with an undeniable link between them, does this mean that everyone could benefit from their intertwined input in the language classroom? On the one hand, musical abilities enhance linguistic cognitive processes such as phonemic and phonological awareness, reading comprehension, vocabulary acquisition, listening and speech abilities. On the other hand, language learning also takes advantage of the emotional elements provided by music and songs. Musical activities have been found to influence memory, attention and effort as a result of their physiological properties and also to foster a relaxed and safe but motivating and productive classroom atmosphere (Fonseca & Herrero 2016).

From the perspective of applied linguistics, this book draws together the literature published over recent decades on music and language and also draws on experiences in language teaching; it provides a clear explanation of just how central melodies and rhythm are to foreign language learning acquisition. It adds insights from the specialized literature on this topic in order to explore how musical approaches in the language classroom can be of benefit for foreign language learners. Therefore, Binns' overview chapter briefly examines not only some of the evolutionary explanations as to why music may form such an important part of our lives, but also some of the ways in which it may affect people

physiologically and psychologically. Using specific examples, it then looks at how music can change students' emotions, can aid teacher instruction, can make grammatical structures more memorable, and can help students identify with foreign cultures.

Music as a pathway to cognition in language learning is analysed in part two of this book. Wermke and Mende's research explores the musical elements of human infants' pre-speech vocalizations and states that they seem to reflect much more than a special musical feature; they are described as an imperative and a necessary precondition for language acquisition. Toscano-Fuentes' perspective explains how musical aptitude contributes to the learning of foreign language skills while Avila's chapter attempts to provide a detailed overview of musical training potential by analysing the effects of music on the different cognitive and affective variables that define a good language learning process. Finally, this part of the book is rounded off with a study of rhythm in language learning. Rodríguez Vázquez gives evidence for the use of traditional songs as effective instruments in the teaching of EFL rhythm to adult learners. The ultimate goal of the chapter is to show how a comprehensive analysis of songs may contribute to a better knowledge and understanding of suprasegmental features and, more broadly, how the use of vocal music in the EFL classroom can shed light on the confluence of cognitive, neurobiological and affective factors in language acquisition.

The third part of this book is concerned with melodies for very young learners. Aguilera and Morote state that poetry and music lie at the heart of nursery rhymes. Children's songs are described as an educational resource of exceptional value in which poems, melody and rhythm are combined. The similar formal structures of both poetry and popular melodies foster the creation of fertile and creative contexts that put children in touch with music and words, essential elements in their intellectual and emotional development. Thain's chapter reflects on what musical materials for young English language learners could be like. Her premise is that well-chosen musical materials offer much more than just "fun and enjoyment" and that not all musical materials are created equal. Whether they are aimed at practicing pronunciation, reinforcing vocabulary or supporting reading, Thain emphasizes that musical materials must be carefully designed.

Songs and music in the primary language classroom are dealt with in the fourth part of this book. Pacheco-Costa's contribution considers the Orff-Schulwerk musical and pedagogical approach as an ideal framework for improving young foreign language students' skills, particularly those related to phonetics, speech rhythm, vocabulary and reading. Fleta and García Bermejo's chapter presents pedagogical experiences that show how

to make teaching and learning more interesting by taking music as a springboard for inspiration. They reflect on how to use creativity to improve literacy. Last but not least, Diakou's approach focuses on songs as a valuable pedagogical tool for EFL primary school children. She states that the repetitive nature of songs and the joy they bring into the classroom help to reinforce language acquisition.

The fifth and last part of this book summarises interesting suggestions as to how to use melodies and rhythm in the secondary and tertiary foreign language classroom. Foncubierta and Gant explore ways of awakening the senses for language learning. They state that music and images not only favour students' active participation, but also activate learners' previous knowledge and personal experiences and help them to find stories to share in class. Adam's contribution draws readers' attention to the development of ethical, moral and affective aspects which can contribute to the improvement of learning in different areas of knowledge. She states that a more comprehensive and humanistic education, the nucleus of which is not based solely on the cognitive development of learners, can be reached through music. Her concern is related to improving knowledge of the French language and culture through the traditional "Chanson Française" which she considers to be a useful tool for enhancing the personal competence of both teachers and pupils. Zhou's chapter aims to create a synthesis that informs and orientates teaching practices by putting music under the spotlight in various fields. It draws on a broad spectrum of evidence that highlights the significant bearing that music has on language teaching and learning. By setting one foot in each camp of Second Language Acquisition (SLA), the cognitive and the social, this chapter indicates possible points where music and SLA intersect, giving particular emphasis to enhancing learners' speech perception and production. As an example, a review of Hip-Hop/ Rap and the educational and pedagogical implications that assist English language teaching and learning for Chinese learners is discussed. Kavanagh closes this book describing his inspiring *Tune into English Roadshow*, an interactive didactic show, using well-known songs to help to raise students' awareness of the language used in pop music.

Melodies and rhythm have the effect of creating positive emotions; they affect students' predisposition toward language learning, that is to say, their cognition. As the emotional human beings we are, any stimulus is firstly evaluated by our amygdala, an almond-shape set of neurons in charge of emotions and emotional behaviour and therefore motivation, located deep in the brain's medial temporal lobe. Musical elements trigger positive emotions, motivation, verbal memory, social bonding or even

self-regulation, all of which are needed for the development of good language skills. For our readers, we hope that we have managed to make the values and cognitive benefits that melodies and rhythm can offer for any age group more visible, enhancing learning both inside and outside the language classroom.

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CHAPTER TWO

MUSIC: WHY IT AFFECTS US, HOW SOCIETY USES IT, AND HOW THIS KNOWLEDGE MAY BENEFIT EDUCATORS

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Introduction

This chapter briefly examines not only some of the evolutional explanations of why music may form such an important part of our lives, but also some of the ways in which it may affect people physiologically and psychologically. Then, using specific examples, it looks at how music is, and has been, harnessed by society and used for distinct purposes ranging from enhancing factory production and curing medical pathologies to torturing prisoners and instructing guerrilla fighters. The same components of music that allow for such diverse social usage can also be channelled into education in a number of ways: music can change the emotional state of a classroom, can aid instruction, can make nightmarish grammatical structures almost palatable, and can help students to identify with and imitate foreign cultures.

As advertisers discovered long ago, music does not possess magical properties which indoctrinate listeners and, as with any other marketing technique or teaching tool (an unfortunate but ever more true analogy), careful preparation is vital for its successful use in the classroom. And, if language teachers are fully aware of how different music may affect their students in a given situation, it may improve their teaching effectiveness. The chapter finishes with a closer look at the specific case of using political propaganda songs to teach languages: their repetitive and

rhythmic structures which are designed to motivate and communicate specific messages make them highly effective language teaching tools.

Why music can affect us

The origins of music are uncertain but its universality suggests that it is related to the evolution of humankind. According to Darwin, the reason why all humans have the capacity to make and appreciate music is because, in an evolutionary past, we used this to attract more sexual partners thus ensuring the survival of our species (Darwin 1871, 880), just as songbirds do (Catchpole and Slater 1995). There are many examples of dance and song playing an integral part in human courtship, ranging from the romantic jaw's harp playing of the Hmong of South East Asia or the ritual singing and dancing of the Masai in Kenya to Salsa dancing in a Latin club in Soho. Darwinian theory would suggest that the best musicians, or dancers, have more reproductive success than their less musical colleagues.

Miller (2000) applied this idea to contemporary rock musicians, arguing that Jimi Hendrix's musical output, while doing him "no survival favours" (Hendrix died at the age of 27), enabled him to have "sexual liaisons with hundreds of groupies, [maintain] parallel long-term relationships with at least two women, and [father] at least three children […]. Hendrix's genes for musical talent probably doubled their frequency in a single generation through the power of attracting opposite-sex admirers" (2000, 331). Miller (1999) also discovered that males produced at least ten times more music than females and were most productive around the age of 30, near the time of peak mating effort and activity. If music and dance in humans are related to natural selection, as Darwinians claim, and can thus increase an individual's possibilities of finding a fit reproductive partner, then music plays, or at least has played, a fundamental role in the survival of the species: this would certainly account for music being such an effective tool for motivating students in the classroom!

There has also been much academic debate over the relationship between language and music, and which of the two evolved first. Despite a few detractors, such as Pinker, who claim that music is "quite different from language" (1997, 529), there is an increasing amount of evidence to support the idea that either language went through a musical phase during the course of its evolution (Dunbar, 2004), or that music is "derived from language" (Wilson 2012, 283).

Music is deeply rooted in human biology and is critical to the cognitive development of the child (Cross 1999, 25), and studies focusing on Infant-directed Speech (IDS) have shown that IDS relies on musicality rather than language to convey meaning and that it is universally recognized. Further acoustic analysis studies have demonstrated that IDS has a distinctive prosodic structure which may facilitate word learning (Kemler Nelson et al. 1989) and that vowel hyperarticulation—also found in Foreigner-directed Speech (Uther et al. 2007, 5)—may act as a didactic device for instruction of language learners (Papousek 1991).

Further proof that music and languages share some sort of evolutionary history is evident in the prosody of traditional songs. Each language demands different musical treatment and traditional music has evolved accordingly: English words do not lend themselves to flamenco rhythms just as French lyrics do not fit comfortably into Irish melodies. Indeed, the musical patterns of a baby's crying, long before words are formed, correspond to those of their mother's language (Mampe et al. 2009). Thus, the prosody found in traditional music is perhaps one of the easiest ways of illustrating a language's rhythm, word emphasis, word intonation, and pronunciation.

How music can affect us

Research suggests a direct cause-effect relationship between certain types of music and physiological reactions in human subjects. Music can cause galvanic skin response (Peretti and Swenson 1974), vasoconstriction (Kibler and Rider 1983), and muscle tension (Scartelli 1984), and can also affect the variability of heart rate (McCraty et al. 1996; Anshel et al. 1978; Roballey et al. 1985), respiration rate (Foster and Gamble 1906), pulse rate, and blood pressure (Webster 1973).

Brain anatomy research has shown that music can affect the limbic system, which is part of the Emotional Response System, and may stimulate the release of endorphins which in turn inhibit the transmission of pain signals (Creutzfeldt et al. 1989). This mental and emotional activity can also alter the autonomic nervous system (ANS) (Kamada et al. 1992), which may in turn affect the function of the cardiovascular (Sinha et al. 1992), neuroendocrine (Lovallo et al. 1990), and immune systems (Ader et al. 1991). It seems likely that the immune and hormonal changes observed in subjects after listening to music are a result of the ANS being affected (Lenton et al. 1991; Updike et al. 1987). Music can also facilitate the induction of trance because it stimulates the alpha brain waves that allow a person to think internally or have a tranquil state of mind: studies

using electroencephalographs have found that musicians produce a higher amount of alpha waves in the temporal lobe than non-musicians do (Overman et al. 2003).

All music has a continuous fluctuation of pitch which coincides with the ebb and flow of the emotions that are being expressed (Cooke 1959, 105), and these emotions may provoke subsequent behavioural patterns. Being happy has been found to induce increased cooperation (Isen 1970; Fried and Berkowitz 1979) and the ability to think more creatively (Isen et al. 1987). Krumhansl (1997) observed that music which is expected to invoke sadness produces large changes in heart rate, blood pressure, skin conductance and temperature while music which is expected to provoke fear produces important changes in pulse rate and amplitude and music which is expected to provoke happiness produces significant changes in respiratory patterns. McCraty et al. (1988) reported that 15 minutes of listening to Grunge music caused a significant increase in hostility, sadness, tension and fatigue, even in teenagers who claimed to like it: this may be explained by negative sensations producing an increase in sympathetic stimulation, which in turn increases levels of cortisol and other adrenal steroids (McCraty et al. 1995). The levels of these steroids have also been shown to vary in response to musical intervention using designer music, such as Lew Childre's, *Speed of Balance* (Childre 1996).

Having seen the physiological effects that music may produce in humans, teachers may want to think carefully what music they use next time in the classroom. However, many of these studies seem to ignore factors such as the surroundings, the predisposition or the personality of the subject, and these may be as important as—if not more important than—the music itself in terms of producing reactions in people.

What music is like and how it can be used

Unification

Music plays a role in both creating groups and reinforcing the feeling of belonging to a group. According to Benzon (2001, 81), music is the "biotechnology of group formation" and "is a medium through which individual brains are coupled together in shared activity" (2001, 23). In terms of the classroom, it can help with classroom management, such as clean-up activities and it can be used to time activities, and to provide attention cues in order to energize and motivate students (Sprenger 2002). Music can also aid in building a stronger sense of community and a culture of caring, where people nurture each other (Bennington 2004).

Ironically, just as music can favour the formation of in-groups, it can also create out-groups, which is why teachers must choose carefully what music they use in the classroom. Some students may like Heavy Metal and will automatically reject other genres such as Pop or Hip-Hop, and vice versa. Hence, unfashionable genres such as classical, 1950s rock and roll or folk music are often safer options for the secondary school classroom because few adolescents will have any established opinions on them. The exclusive nature of certain genres of music, however, tends to be at a very local level because, as Blacking (1973, 68) suggests, there is a universally recognized relationship between musical intervals and human feelings, which makes music a useful tool for traversing cultural boundaries (Mithen 2005, 91; Oelman and Loeng 2003). Although music can form in- and out-groups, it is often one of the easiest ways of beginning meaningful communication in a foreign culture, as many travelling musicians can testify.

Arousal

Music has the power to arouse strong sentiments among the members of a specific group, whether it be a tight-knit group such as the Scouts or a loose-knit group such as Michael Jackson fans. Traditionally, armies have been accompanied by marching bands or bagpipers to boost morale and arouse patriotic feelings. Although musicians no longer go into battle playing, soldiers still listen to music. Songs, such as Mystikal's *Round out the Tank*, and Outkast's *Bombs Over Baghdad* were popular among US troops in the Iraq war, and helped psych them up before battle (Gittoes 2006). Similarly, students often listen to their favourite music to help them to focus before an exam.

Arousal, however, does not always produce a positive sensation, as the research carried out by McCraty et al. in Grunge music showed (McCraty et al. 1988), and music that is played repetitively at loud volumes during extended periods, can easily become a weapon of torture. In 2006, the BBC reported that US troops were torturing Iraqi prisoners by playing the Barney *I Love You* song for up to 12 hours non-stop. Obviously, the volume of music played in a classroom must be appropriate to the task being performed, and the number of times a song is repeated during a specific exercise must be carefully monitored, so as not to produce a negative effect on the students.

Healing

There are numerous anthropological reports of music being used by healers in societies such as the Navajo (Fergusson 1931, 203-204) or the Ashanti (Wilson 2006). In Evans-Pritchard's account of Azande witchcraft, he explains how divinatory medicines made from magical trees and herbs were activated by drumming, singing, dancing (1976, 436). Indeed, Rouget, in his anthropological study of music and trance, refers to shamans as *musicants* and possessed people as *musicated* (1985, 288). More recently, sedative music has allowed doctors to reduce doses of anaesthetics and other pain-relief medication (Standley 1995; Robb et al. 1995). Robertson claims that "fifteen minutes of soothing music lulls the patient into such a state of well-being that only 50 per cent of recommended doses of sedatives and anaesthetic drugs are needed to perform otherwise very painful operations" (Robertson as cited in Horden 2000, 12). Similarly, classical music has been used to reduce anxiety and depression (Guzzetta, 1989), and new age music has been found to facilitate sleep in elderly individuals with sleep disturbances (Mornhinweg 1995). Regular musical intervention using Peter Hübner's Medical Resonance Therapy Music® reportedly produced a 75% reduction in attacks among epileptic sufferers, and 80% of those treated reported a marked reduction in both the intensity of epileptic seizures and in epileptic amnesia (Hübner 1995).

Although this may not seem directly relevant to education, teachers may use music as a classroom anaesthetic to soothe rowdy spirits. Even though the music may not cure the students of their fidgetiness, it can provide a distraction which aids in making them less boisterous.

Production

In traditional societies, certain types of song are related to certain tasks, such as Bulgarian threshing songs and Somalian water-carrying songs. The music, often participatory, acts as a social binder but also allows individuals to improve their physical performance by responding to the rhythmical elements of the music and synchronizing their actions to it and the task at hand (Anshel and Marisi 1978). Music can increase employee morale and reduce absenteeism and staff turnover, and those who prefer to work with music show significant benefits in performance, job satisfaction and energy levels (Oldham et al. 1995). Keypunch operators' productivity at the Mississippi Power and Light Company increased 18.6% and their

errors decreased 37% as a result of the installation of a programmed background music system (Ross 1966).

In the classroom, research has shown that slow tempo music played at a low volume can enhance cognitive performance (William Pryse-Phillips 2003, 611); (Hallam et al. 2002), and can facilitate language acquisition, reading readiness, and general intellectual development (Hanshumaker 1980). According to DiEdwardo (2004), music improved students' grades and abilities to compose thesis statements for research papers in courses that emphasize reading and writing skills. Wijaya (2006) found that second language learners believed that listening to music while writing could make them relaxed and calm so that their ideas could flow easily and students who had commercially recorded pop/rock music as an integral part of the instructional package in language skills scored significantly higher with regard to continuing motivation (Weiskoff 1981; Eady and Wilson 2004).

Marketing

Between 70 and 77% of customers prefer stores that play music, and 63% of them claim that they purchase more in stores with background music (Burleson 1979; Robert 1971). Milliman's famous study on the effects of music in supermarkets found that higher sales volumes were consistently associated with slow tempo music (60-73 BPM) while in contrast, lower sales figures were consistently associated with faster tempo music (93-110 BPM), even though the customers did not seem to be significantly aware of the background music (1982, 86-91). Moreover, customers spend more money on food and drink at restaurants where slow tempo music is being played (Caldwell and Hibbert 1999), the amount of time spent drinking soda in bars decreases when fast music is played (McElrea and Standing 1992), and the number of bites per minute that diners take corresponds to the speed of music played (Roballey et al. 1985). Similarly, an increase in the volume of background music can lead to an increase in consumer's alcohol drinking in bars (Guéguen et al. 2004; 2008), and customer preference for either French or German wines is strongly associated with the use of either stereotypical French and German background music being played (North et al. 1999).

If bites per minutes could be converted into words per minute or students could be manipulated by music to favour certain subjects, then teachers would perhaps have less work to do in the classroom. However, although it is tempting to believe that music can directly influence people's actions, as expounded by Gorn (1982), subsequent studies have

indicated that music alone is not sufficient to create preference for a product (Allen and Madden 1985; Kellaris and Cox 1989). Music in the classroom is only effective when used in the correct educational setting and in conjunction with appropriate didactic preparation and exercises.

Indoctrination

Music can both enhance the meaning of words and make them easier to assimilate and memorize, and—in the correct setting—can become an extremely powerful medium for unification and indoctrination purposes. Many religious groups use music to communicate their messages, whether it is a priest intoning the creed, a Hindu singing a raga or a muezzin calling out the *Adhan*. Other groups, such as the Sufi dervishes, the Moroccan Guedra, or New York charismatic evangelists, may use music and song to transport the listeners into other states during religious or healing rituals.

The power of song has not gone unnoticed by political groups. Most political or military songs—from the *Internationale* to the *Stars and Stripes*—have fast 2/4 or marked 6/8 march rhythms and are written in major keys designed to create a sensation of happiness and euphoria in the listener (Toiviainen and Krumhansl 2003). Salvador Allende's victory in the 1970 Chilean general election was partly thanks to the *Canción Nueva* movement, which used songs to inform the illiterate *campesinos* and factory workers of a possible alternative future. Not surprisingly, many musicians, such as Victor Jara, were among the first victims of Pinochet's military coup in 1973.

During the 1980s conflict in Nicaragua, Carlos and Luis Enrique Mejía Godoy (1979) wrote a series of training songs for the mostly illiterate guerrilla fighters. The songs give chillingly precise instructions on the different types of munitions, how to make bombs or how to strip, clean and reassemble an M1 Garand rifle.

Memorization and holistic learning

Just as they do for guerrilla fighters, music and rhyme allow children to assimilate and memorize information which is otherwise too complex for them to process efficiently. According to Rudolf Steiner, imitation is an unconscious process that is different to learning and is one of the strongest features in early learning (Steiner 1923/1988), and the Waldorf system encourages repetition rather than analysis in the early years of language teaching. This seems logical when one considers that the children of the

last three decades have learned to count rhythmically to music while watching Sesame Street (Richardson and Wolfe 2001).

The holistic learning of chunks of melody or text is similar to the learning of a language in authentic situations, in which the learner is immersed in a culture where that language is spoken. It allows students to concentrate on the activity itself (in this case, the song) rather than on language learning. According to Krashen and Terrell, "language is best taught when it is being used to transmit messages, not when it is explicitly taught for conscious learning" (1983, 55). The vocabulary accumulated through learning songs (Griffee 1992) allows learners to unconsciously form a database of important vocabulary and grammatical structures, which can later be extracted if needed. As an example, students of Spanish who memorize the first line of *Ojalá* (1978) by Silvio Rodríguez ("Ojalá que las hojas no te toquen el cuerpo mientras caigan") have a foundation for understanding the complex use of the subjunctive, and later when they want to use a phrase starting with *ojalá* or *mientras*, they can recall this structure to use as a basis from which to construct the new phrase. This same phrase may help them learn the Spanish tendency to use articles instead of possessive pronouns when referring to parts of the body.

Atmosphere

Music can help to create a relaxed, friendly and cooperative atmosphere, a factor which is significant in language learning (Griffee 1992). Music is a carrier of emotion, and emotion mediates our thoughts and actions, thus affecting our physical and intellectual state. By purposefully capitalizing on the emotional connection between mood and music, teachers can use material related to lyrics and tunes effectively (Bennington, 2004). Since behaviour, learning and memory depend on the physical and intellectual state of the learners (Jensen 1995), music should form an integral part of every classroom (Bennington and Robert 2004).

Authenticity

Authenticity is one of the six core features of content and language integrated learning (CLIL) methodology (Mehisto et al. 2008), and involves the use of materials that have not been developed specifically for language learners (Nunan 1988), and which allow for natural contact with and for a natural acquisition of a language (Coonan 2005). Songs can provide an infinite source of authentic texts, and although, in terms of vocabulary and structure, they may sometimes seem less accessible for

certain learners, they—like any authentic text—are enjoyable, interesting and motivating (Guariento and Morley 2001).

Song lyrics also often have theme lines or a story behind them which "offer rich background and social and historical context to language learning" (Griffee 1992, ix). As examples, *We wish you a Merry Christmas* can be used to evoke the Christmas season and as a basis from which to study the related traditions, and Bob Dylan's *Masters of War* can be used to talk about the anti-Vietnam movement in the 1960s.

Using protest songs in FL teaching

There is no one type of music that works better than all others in the classroom because—like any teaching tool—a song is only as effective as a teacher makes it. However, folk-based protest songs contain many elements that lend themselves to language teaching. Most protest songs are culturally specific, and thus belong to musical genres that are unfamiliar to young learners, and do not create any problems of in-groups or out-groups. Moreover, they stimulate interest in problems related to the culture of the language being taught, and since these problems are divorced from the students' life experiences, the students do not suffer moral dilemmas. For example, a student from Saudi Arabia will quite happily talk about human rights issues in the USA but will probably be very uncomfortable talking about similar issues in his or her own country. The slightly illicit aspect of many protest songs can also be a useful motivational factor in the classroom, especially among adolescents.

Protest songs are specifically designed to mobilize and motivate people, and the lyrics tend to be clear, direct and repetitive. Moreover, since the melodies and rhythms tend to be culturally specific, the songs tend to be highly prosodic, and hence provide useful models of the language's rhythm, word emphasis, word intonation, and pronunciation. Examples of songs that can be used effectively for EFL are: Joan Baez' *We shall not be moved*, Bob Marley's *Bad Card* or Bob Dylan's *Masters of War.* There are many examples for the teaching of other languages as well, such as: for Spanish, Quilapayún's *Venceremo*s; for Portuguese, Chico Buarque's *Construçao*; and for French, Mireille Mathieu's *La Marseillaise.*

Conclusion

The social importance of music can perhaps be attributed to evolutionary, physiological and psychological processes. Music can act as a facilitator to

help induce certain states and, in adequate settings, can be applied to enhance group cohesion, production, health, memory, marketing and ideologies. Music can be applied effectively to enhance education in that it can provide authentic material, facilitate the memorization of instructions, vocabulary, structures, and pronunciation, create favourable teaching environments, and motivate students. It can also serve as a basis from which to teach otherwise complex language concepts. Nevertheless, music in itself is no guarantee that teaching will be enhanced: it must fit the situation in which it is to be used because the wrong music can produce effects that totally neglect the objective of the exercise. Music in itself cannot cure a sick person, but together with a competent authoritative figure in whom the patient trusts, an appropriate setting, and the appropriate care, music can enhance the effectiveness of certain treatments. Music cannot make a customer buy a specific product, but if that product caters to the customer's needs, is adequately positioned and well-priced, then the music may enhance its sales. Similarly, music cannot teach students unless it is combined with suitable preparation, justification, and tasks. Music, just like any supplemental tool, can be used constructively and effectively or not: its effectiveness depends totally on the teacher.

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