

Language learning and music – a qualitative study of how students of English Philology view the role of music in the development of their L2 skills

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Abstract

This thesis attempts to map out the opinions that students of English Philology have regarding the effect of music in their lives, and more importantly, how it has possibly affected their linguistic skills. Secondary aim was to discuss the educational themes that were related to both music and language learning and seek out how the participants in this study felt these themes were addressed during their time at school, and whether music offers any value whatsoever to other subjects. As a method of finding out these viewpoints, a qualitative interview was conducted with two students of English Philology, which would then be transcribed and analysed loosely through Discourse Analytic methods.

Additionally, a theoretical background was formed with the idea that connection between music and language would be proven. The results emerging from the interview would then be applied into this theory in the best possible manner, after which they would be discussed in a larger context. The findings in the study were that music was viewed as an important part of the current school curriculum, and that it offers some amount of benefits regarding language learning, even though those benefits are not always noticeable. Moreover, the participants considered that the genre and style of music has an impact on how well it could benefit the language learning processes.

Tiivistelmä

Tämä kandidaatintutkielma pyrkii ensinnäkin selvittämään englantilaista filologiaa opiskelevien henkilöiden mielipiteitä musiikin vaikutuksesta heidän kielitaitoonsa, sekä muihin elämän aspekteihin. Lisäksi tutkielmassa käsitellään pedagogisia teemoja, jotka liittyvät sekä musiikkiin että kielenopetukseen, mutta myös siihen, miten tutkimuksen osallistujat ovat itse kokeneet niiden toteutuneen kouluelämässään, ja siihen, onko musiikilla mitään annettavaa muille oppiaineille. Jotta tutkimuksen kysymyksiin voitaisiin vastata, kahta osanottajaa haastateltiin näistä teemoista, minkä jälkeen haastattelu litteroitiin ja analysoitiin väljästä diskurssianalyysinäkökulmasta.

Tutkielman teoreettinen viitekehys muodostettiin sillä periaatteella, että musiikin ja kielen välillä oleva yhteys voidaan todistaa, ja havaintoja haastattelusta peilattiin tätä viitekehystä vasten. Tutkielman tuloksista käy ilmi, että musiikki nähtiin tärkeänä osana nykyistä opetusjärjestelmää, ja että sen koettiin tarjoavan hyötyä myös muille oppiaineille, kuten kielenopetukselle, vaikka nämä hyödyt eivät aina olekaan suoraan näkyvillä. Lisäksi osallistujat kokivat, että musiikkilajilla ja -tyylillä on suuri vaikutus siihen, miten paljon hyötyjä ilmenee.

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1 Introduction

In today's world, the concept of learning a language is going through a phase in which the focus of learning is moving from the formal classroom teaching to the numerous informal and multimodal ways of learning. It is clear that the process of studying a whole new language should not be constrained to the stereotypical classroom-based teaching, but rather, evolving and expanding into other fields and ways of learning. Even the Finnish National Core Curriculum states that the teaching processes related to language learning should be focusing more on providing the pupils a formidable environment for learning, both inside and outside the traditional classroom set-up (National Core Curriculum, p. 369). These ways of learning are discussed more thoroughly in the section regarding the National Core Curriculum, but essentially, they do not even necessarily have to be related to the language itself, and yet, they may have a stronger link to them than ever could have been imagined.

This thesis will be focusing on finding out how music and language learning are related to each other from the point of views of two students majoring in English Philology and figuring out how they themselves see this relationship has affected their linguistic skills throughout the years. In order to properly discuss and find out their opinions, an interview session was conducted. It lasted for approximately thirty minutes, during which the participants discussed the themes related to this thesis as broadly as possible. I formed a good amount of questions regarding my subject, with the idea being that the questions themselves provide me with enough material to analyse, instead of them being just questions which can be answered by one word. After forming the questions, the discussion was recorded and the material was then transcribed and analysed loosely through Discourse Analysis (DA) methods. Moreover, in order to form a comprehensive understanding of this subject, a broad overview was created on the themes related to the topic of language learning and music, varying from presenting important studies on how music is applied in actuality in other school lessons and how it has been utilized as a background noise for studying purposes, to focusing on how sound itself is produced and what its relationship is with language and music. In order to properly form a study of my own, and more importantly, discuss the topics related to this field, it is necessary to present the current ideas that revolve around it.

2 Theoretical and Methodological Framework

Since the connection between music and language learning has been a focus of research throughout the years, it is essential to create an overview on how exactly it has been approached from a language researcher's point of view. Moreover, the findings of this thesis will be discussed based on this framework in order to form a coherent connection between the theory and practice. In addition, since the themes in this thesis will revolve around the educational system, the Finnish National Core Curriculum will be addressed relating to the most relevant themes.

2.1 Overview of Theoretical Background

Before we advance to the connection music and language learning have, it is beneficial to try and define them both. Firstly, an interesting point regarding the definition of music, and its relationship with language, was raised in Hallam's article (2017), which, among many aspects, focused on the development of language. Hallam claims that humans have an innate ability to process auditory information musically, as in, distinguishing the different aspects of sound, such as pitch or tone. She also adds that if humans did not possess the ability to process auditory information musically, it would be impossible for us to acquire a language, basing it on previous research (p. 391). This is an extremely critical point to consider, since language itself consists of different sounds, tones and pitches which are key elements in the auditory processes related to musical proficiency. Without the ability to think and hear musically, the development of language as we know would have undoubtedly proven to be far more difficult, if not entirely impossible.

Regarding language learning and acquisition, the best way to define what they mean is to inspect the way they are specified by Krashen (1982). Krashen states that, the two terms, language acquisition and language learning, are different concepts that are somewhat related to each other. They both offer a different method regarding the learning process: language acquisition is a process where the acquirers of a language gain a relatively deep understanding of said language subconsciously, whereas language learning could be conceived as the conscious counterpart, where the rules and grammar of a language are the most prominent features. (Krashen, 1982, p. 10) These concepts are very relevant, since music itself can act as a learning method, where language learning becomes a subconscious process: for example, a person listening to a song may face the challenge of not knowing a certain word of the lyrics, thus provoking them to figure out what this word means, resulting in unintended learning. Some may argue that this type of learning becomes conscious the second the person in question decides to

decipher the meaning of the word, but this can be counterargued with the fact that the original intention for listening the song was not to learn new words, but to simply enjoy music.

Within the field studying the connection between music and language, it is generally agreed that they both share similar traits. However, it is not exactly pinpointed out as to what type of a relationship this is. For instance, Hallam (2017) states that the relationship between music and language learning has been proved through the research conducted by a number researchers (p. 389). Despite this, there has been discussion related to the exact nature of this relationship (pp. 389-390). There is a clear area in the brain that is shared between musical processes and linguistic skills, but the question remains unanswered as to whether they only share the same location, or also share the same "processing circuitry", as Hallam puts it (2017, p. 390). Moreover, regarding the connection between speech production, language learning and musical training, Patel, a notable researcher on the field, proposed a theory in his 2011 article, with which he argued that musical training has an enhancing effect on language skills. To discuss this article briefly, it offers five separate conditions by which engaging in musical activities can improve linguistic skills in terms of auditory processing of different sounds (Patel, 2011).

Before we can move on to more practical theories and studies, it would be helpful to understand how humans have developed such a natural way of inspecting the world around us through sound, and how this ability then helped the defining communication and language as we know it today. Where does the tendency to process everything around us musically originate from, and how has it developed for humans in the way it has? This question was answered by Kraus and Slater (2016) who deduce that the relationship between humans and communication is ancient, basing it on the fact that humans have always needed sound to survive. Therefore, it was only natural that these communicational aspects and the sense of hearing developed in such a fashion that lead them to be in a key position. Moreover, they concluded that humans have an innate tendency to group observed acoustic features together based on their similarity, which, in turn, led them to develop languages in which this grouping persists. (Kraus & Slater, 2016.) Naturally, it would not be far-fetched to conclude that music could possibly benefit linguistic skills.

One component that could enhance the capabilities that one possesses regarding their auditory skills and language output is practicing music. The ways in which playing an instrument can benefit these skills were studied by Patel (2011). In the article, Patel proposed a hypothesis in which five certain conditions

have to be met in order to properly benefit from them in terms of linguistic ability. These conditions are *Overlap, Precision, Emotion, Repetition* and *Attention*, and they essentially summarize that musical training has to be one that engages positive emotions and be something that is repeated within a certain range of time, usually by focused practicing of an instrument. Later on, Patel (2012) returned to this hypothesis in an article in which he revised certain aspects of it. There, he elaborated that the difference why a musician is able to observe the slightest changes in pitches and tones is that musicians “constantly listen to themselves to judge whether they are in tune and are playing the right notes, and these judgments require hearing subtle distinctions in pitch” (2012, p. 124).

Since the relationship and possible benefits have been established in these articles, it would be beneficial to have a look at how music has been implemented into a traditional language teaching setup. This was exactly what Legg (2009) set out to examine in a study, that focused on testing out whether the use of music as a teaching tool could improve and accelerate the learning of pupils in a foreign language (pp. 2-3). The method in question was to implement an existing piece of language, a poem, into a newly composed song that the pupils had to use to learn (pp. 3-5). The findings were that utilizing music in such way engages the learners in a fun activity that they can immerse themselves into, which, in turn, led to better results when comparing them into a group that were subjected to the traditional methods of learning (pp. 5-8).

Moreover, in addition to implementing music into a school environment, one common occurrence of music is that of using it as a background noise for other activities, including studying. Kang and Williamson (2014) focused on finding out how music can enhance the learning process while it is actively listened in a situation where learning occurs. They created two separate groups in which this was tested, both including people who wanted to learn a new language that they had not encountered before. These languages were Chinese and Arabic, which are not taught in the target country, England. These groups were then further divided into two more groups, containing people exposed to music and non-music learning. After these groups went through the two-week process of learning some basics in these languages, they were tested by recalling and translating words in these languages. (pp. 730-735) The results showed that in the Chinese group, the music-group performed noticeably better than their non-music counterparts, whereas in Arabic, such difference was not noted. As Chinese is a tonal language, and Arabic is not, the researchers speculated that the benefits that the former group had were because of

this reason, and that further studies into the matter were needed in order to form a comprehensive understanding of the issue. (pp. 735-737)

2.2 Finnish National Core Curriculum

Since my thesis attempts to map out the views and opinions that future English language teachers have regarding the link between music and linguistic skills, and how they could be utilized into the traditional classroom teaching, I feel that we should take a glance at the pedagogical standpoints in this thesis as well, to serve as a link between the theoretical aspects and the study itself. Moreover, the current view on the field of language teaching is that it should be interactive, engaging and of such nature that naturally encourages the pupils to learn themselves. While this may only be the absolute pinnacle of what teaching should be, I feel that it should be something that all language teachers should strive to achieve.

The Finnish National Core Curriculum was first published in 2014 (The Finnish Board of Education), and within this opus, the nation-wide guidelines for teaching school subjects were introduced and planned to utilize starting in the year 2016. Firstly, within the curriculum, it was stated that new learning environments, which are briefly defined as facilities, operating practices, tools and methods by which studying processes operate, should be created in order to make the pupils more recipient to learning tasks regarding, for instance, language learning. A proper learning environment should offer the pupils the means to individually learn and develop, while also taking into account the different types of interactions between the environment surrounding them, and what they could offer to the learning process as a whole. Thus, in short, good language learning environments “promote interaction, participation and communal building of knowledge”. Additionally, using environments that are of varied nature allows the pupils to enjoy learning in a fun way, while also supporting their creative side and making them engage in a learning process in a way that does not feel forced. (National Core Curriculum, 2014, p. 48)

All in all, the idea behind all this is to make the pupils use the language outside the traditional classroom situation and conduct it in a way that makes it beneficial for them. Language teaching should not only strive to make the pupils understand grammar and linguistic rules, but also the culture behind the language, and make them form their own reflections between their own culture and the foreign one. (National Core Curriculum, 2014. p. 371) Moreover, the curriculum states that songs, among other forms

of learning such as games and play, should be used in order “to provide the pupils with opportunities for experimenting with their increasing language proficiency and also for dealing with attitudes”. (National Core Curriculum, 2014. p. 373)

As these learning environments are clearly deemed important, so are the different methods used in order to achieve the best possible environment. Music can be one method that, when properly utilized, offers a fun and innovative way of implementing both linguistic and cultural features into the teaching process. Speaking from experience, the common way of thinking about music inside the typical classroom situation related, for instance, English lessons is using a song as a way of learning certain words and themes related to the topic that has been handled on said lesson. This way was also taken into account in Legg’s 2009 study, which was briefly discussed in the previous section. However, music as a resource can be more than that. Even outside the classroom, the teacher could encourage the pupils to listen to music in a target language, which would, in an ideal case, provoke them to learn subconsciously, while also having fun doing so. Additionally, at least in my opinion, the music that one listens to in these situations should be determined by each pupil themselves, since listening to the music you personally have an affection towards may help in making the learning itself as informal as possible.

3 Research Material

Within this section, the research materials will be briefly discussed, as well as the reasons for why exactly they were chosen. As was previously mentioned in the introduction segment, my questions regarding this connection between music and language learning were related to the opinions and views that people studying English as a second language possess. After the questions were formed, I needed to figure out a proper way of obtaining answers for them. In order to do so, I decided to conduct an interview with two people studying English Philology, both of whom are also studying to become teachers. Both participants had received their education before the current core curriculum had taken place, roughly between the years 2002-2016. The idea of this qualitative interview would be to map out the opinions and views of the participants regarding music and language learning, while learning how they feel about the presence of music in school education and whether they themselves have benefitted from it.

The interview itself was a brief, nearly thirty minutes long session, during which both participants were simultaneously asked questions. This session was recorded on a mobile phone application, which provided a sufficiently good quality of sound and an easy way of transferring the recording to a computer. The reason for this is purely the fact that having them both answer the same questions after each other would create a proper, relaxed conversation, instead of a structured interview, which would possibly create more strict answers and not discussion. Conducting the interview in this exact fashion would also provide me with enough material to analyze and answer the questions I posed for them and this thesis. After deciding to conduct the interview this way, I needed to make sure I asked the right questions from the participants. Perhaps the largest obstacle in this process was deciding how many questions is enough, since the ideal time that the interview should last was around the thirty minutes mark. Ultimately, I created around fifteen open-ended questions which I thought was enough, considering the time target and the scope of this thesis altogether. The questions themselves were relatively easily produced, with the idea of providing just enough theory-based context for the participants in necessary parts, but not too excessively that it would cloud their own opinions. In addition, based on these questions I had, I gathered a sufficient amount of articles on this field, which were then used to create the theoretical and methodological framework to base my own findings on, and link them to the existing scientific world.

Additionally, the interview session was held in Finnish instead of English in order to ensure that the discussion would be, first of all, flowing and that the participants would not engage any language barriers

along the way. Secondly, even though the participants were, indeed, students of English Philology, thus obtaining a perfectly fitting skillset to discuss in English, I felt that having this discussion in Finnish would make the participants more relaxed and make them focus on the answers instead of linguistic aspects. However, when the discussion session took part, one problem emerged: some of the answers that the participants gave answered multiple questions at the same time, so I decided to counter this by prolonging the discussion in some cases, and then leave out the questions they already answered, since going through them would only create unnecessary repetition.

After deciding to conduct this brief study of my own, it brought in a whole new set of ethical questions that were necessary to take into notion. First of all, the anonymity of the participants was retained by coming up with pseudonyms for them in the section where the contents of this session were analyzed. Additionally, recording this interview on a mobile phone application that was factory-installed would protect the participants' anonymity and prevent it from leaking to outside sources, which made sure that the data remained safe and untouched during the whole process. Before I would go on and record the discussion session with the participants, I informed them that they are being recorded, and how I planned to use that recording in my thesis. Moreover, since I had to take part in the discussion myself as the interviewer, I made sure I acted properly as the mediator for discussion rather than another participant, and, as previously discussed, figured out proper questions that did not lead the participants into certain, predetermined answers, which would not provide me with material that would be ethically correct.

4 Research Methods

After obtaining the transcriptions, they were analyzed loosely through the theory Discourse Analysis (DA), which is, as defined by Teun van Dijk (1985), analysis “in which ideologies of speakers or writers may be uncovered by close reading, understanding or systematic analysis” (p. 135). The ideologies in the context of this thesis could otherwise be understood as the views and opinions that the participants express, which will then be systematically analyzed, in order to find these opinions and figure out how they relate to the existing work conducted on this field by previous researchers. Additionally, what discourse itself as a concept means is, according to Schrifin, Tannen and Hamilton (2015), something that has distinct meanings for researchers of different fields, but for linguists, it has always been defined as something “beyond the sentence” (p. 1). Within this thesis, discourse analytical methods are ones that are the most suitable, since, in its essence, the answers that this thesis is trying to figure out are found in the meanings behind the words spoken and in what they reveal to us about the person uttering them.

Now that we know what DA actually sets out to do as an analyzation method, it would be beneficial to have a look at how exactly it should be utilized to analyze qualitative interviews. These ways were discussed by Talja (1999). Even though most of the ideas and viewpoints that were discussed in the results section were ones that I personally found interesting, Talja’s article offered valuable tools and strategies for me to approach the interview, and how to adduce the most relevant aspects. First of all, the article defines the word Discourse Analysis in the same vein as van Dijk: it seeks to point out variation in thinking in the participants by examining, for example, their speech by interviewing them (Talja, 1999 p. 461). In other words, as previously mentioned, it is not so much about how or what the participants say, but what they mean by saying certain things, and how the researcher interprets these things, which may not always be easy, especially considering that we can not know what exactly is going on in the participants’ minds. Therefore, it is important to remember that interviewing is not just a case of merely observing what the participants say: attention should be also paid to how the participants utter certain things (e.g. in a positive or a negative tone), what type of words they use to utter them and in what type of a context or a background they themselves come from. Additionally, equally important is to have a skillset which allows the researcher to bring forth the most interesting points from the mass of data that is an interview. (Talja, 1999, p. 461)

Talja presented some practical tools of how to approach the data one has gathered. First of all, one should go through the interview question by question, all the while focusing on what relevant pieces of information emerges from the answers (Talja, 1999, p. 461). This is exactly how I approached the interview after obtaining the material: I narrowed down the point of views and opinions that either related the most to the theoretical framework, or ones that were simply interesting. Some questions were entirely neglected in the analysis section, simply because they did not offer anything meaningful or relevant to discuss. Another aspect that needs to be considered is the variation that emerges in the interview process. This variation can be related to, for example, how much variation there is in the participants' opinions. (Talja, 1999, p. 463-464) Naturally, since the point of this thesis was to study the opinions that the participants had regarding music, language learning and school education, some amount of variation related to these opinions was present. Talja (1999) mentions that, most of the time, grouping the answers together may prove to be a difficult task because of the discrepancy of the answers, (p. 466). However, since the participants shared similar opinions on most of the topics, it was easy to group these opinions together and analyse them.

Lastly, Talja (1999) presents Foucault's idea that every single notion that may emerge from an interview is essentially tied to the background that the interview creates for the participants. Foucault named these backgrounds *statements* (Talja, 1999, p. 468), which can act as the foundation through which the researcher can address the aspects they wish to. As for myself, the statement in question was that music can be a viable tool of language learning, and that it truly benefits the capabilities of learning a language. However, as was mentioned earlier in this thesis, I did not want to affect the participants' opinions too much given that it could potentially formulate certain types of answers in their minds.

All in all, the ideas and conclusions that are presented in the following results and analysis -section are ones that I personally found interesting and most relevant in terms of both the theoretical background, and the questions upon which this thesis was created. Since the study in this thesis was something that was not touched upon in the scientific community, at least in this same manner, there was not an excessive amount of material from which I could gather straight examples of how it should be conducted. Utilizing articles, such as the one from Talja (1999), helped me to begin the initial process of going through the data, and ultimately pointing out the most relevant aspects to discuss further.

5 Key Findings From the Material

Before we move on to the results that were gathered in the study, a couple of aspects regarding this study need to be addressed. As was previously brought up in this thesis, the participants of the study were two students of English Philology, and language teachers. The interview itself lasted for nearly half an hour, and the questions were mainly related to both the interconnection between music and language, and how it has emerged in their lives, and also, as previously mentioned, the educational aspects. After the interview was conducted, the most important points and aspects that emerged related to the questions were transcribed, and they will be mentioned and located in the text when they are relevant. The participants, Teppo and Matti, will be referred in the transcriptions to simply as the first letter of their name, 'T' and 'M' respectively.

5.1 Music as a Background Noise

First notable aspect that emerged in the interview was the use of background music in everyday aspects of the participants' lives. I felt that this was one area that was necessary to cover in this thesis because the connection of utilizing background music was somewhat proved to be useful. When asked about their opinions regarding the use of background music in their everyday activities, both participants liked to listen to some type of music when focusing on some other tasks related to their everyday lives, related to both studying and spare time activities. The key aspect to take into notion from this is that the type of music one listens to heavily depends on the type of activity they are carrying out: when studying, the music should be one that helps to focus, instead of something that is complex, such as lyrics. According to Teppo, (Transcription 1) lyrics are something that one tends to focus on unintentionally and subconsciously, which will ultimately hinder the studying process.

Transcription 1 [3:13 – 3:36]

T: Mitähän sitä nyt sanois, no, tietenki niinkö joka juttuun on omansa. En nyt sanois että nyt ei niinku ihan pakko niinku olla tiettyä asiaa, niinkö, mikä millonki tuntuu hyvältä. Tietenki sitten jos oikeasti haluaa vaikka tehdä kouluhommia ja keskittyä ni sillen on just se ettei oo niitä lyriikoita, kun niihin kumminki tarttuu sitten.

T: Well, what should I say? Well, of course, there's like an own thing [music] for everything. I wouldn't say that there, like, has to be, like, a certain thing [music] for a certain thing. I mean, roll with whatever feels good at the time. Of course, if you really want to get, say, some school work done and focus properly, then music should not have lyrics and such, because you will listen to them even if you don't mean it.

However, Matti adds that when it comes to the leisure time activities, one can listen to their preferred style of music, since the music aids them in a way that makes the actual activity much more pleasant, and during this activity you can focus on the music itself (Transcription 2). Related to this, the participants' tastes of music seem to be somewhat similar, in the sense that they both enjoy hip-hop, although Matti mentions that he used to listen to metal music as well when he was younger, but not as much nowadays.

Transcription 2

M: No itse asiassa joo, yleensä silloin opiskelee niin jotaki tämmöstä vähän hidastemposempaa ja semmosta että siinä ei mielellään ole niitä vokaaleita ollenkaan, että se on vaan semmosta taustamusiikkia. Täytettä siihen, mutta sitten jos tosiaan tekee jotain vaikka kotihommia niin siinä voi olla sitä lyriikkaa, että voi keskittyä niihin. Kaikkea tämmöstä.

M: Well, actually yes. Often when I study, I like that the music is something that is a bit slower in tempo, and of such nature that does not include vocals at all, that it just acts as a background noise. Like some kind of a filler, but then if you really do something like housework, then it could be good to have lyrics in it, because you can focus on them. Things like that.

5.2 Musical Training and Language Learning

Another area of interest was the effect of musical training on linguistic skills, which was discussed in the section regarding Patel's (2011) OPERA-hypothesis. Before asking if the participants have ever engaged in some type of musical activity, it is essential to mention that I had not presented any theories to the participants about this connection, so that they can voice their own experiences first, and then hopefully discuss about them in the light of this hypothesis. Nevertheless, when asking the participants if they did, indeed, receive some type of musical training in their lives, they both answered yes. Teppo mentioned that he had played the bass for about ten years, although the training he had received was not anything formal, which was the focal point of this question. He continued that he mainly played the bass on the music lessons during school, and that they were sometimes even allowed to stay after class and practice by themselves (Transcription 3). When it came to Matti, he recalled having played the guitar when he was at the elementary school, and even receiving six months of formal training on the instrument by attending one-on-one sessions with a teacher (Transcription 4).

Transcription 3 [3:54 – 4:51]

T: Joo, mie tuota noin, mie olen soittanu bassokitaraa, tuota, elämäni aikana. Mie soitin sitä, alotin siis 2006, minä alotin, kuinkahan vanha mie silloin olin, kymmenen vuotta. Piti vähän laskea. Kymmenenvuotiaana aloin soittaa bassokitaraa, niinkö, koulussa. Koulussa soitin sitä, ja sitten kehitin sitä sen verran, että ostettiin oma mulle. [...] Aina se on ollu siinä mukana, että, oon soittanu. Tietenki armeija ja yliopistoaikana, se on kyllä hiipunu. En tiiä osaisinko enää soittaa yhen mitään.

T: Yeah, well I, well, I've played the bass guitar throughout my life. I played it, I started playing it in 2006, how old was I back then? Ten years. Had to do a little bit counting there. I began playing as a ten-year-old, like, at school, and then developed so much that I got a bass guitar of my own. [...] It has always been there, that I have always played. Of course, during the time I served in the Finnish Defense Forces and now that I am studying at a university, the playing has went down. I don't know if I could even play anymore at this point.

Transcription 4 [5: 08 – 5:29]

M: No mää soitin joskus ala-asteella vähän aikaa muka kitaraa, kävin tunneilla vissiin joku puoli vuotta, ehkä vähän pitempäänki. Opettelin sielä niitä sähkökitaralla jotain tiettyjä biisejä aina sielä sen äijän kanssa. Sitten sen jälkeen akustista yritin opetella jotain sointuja ja vähän soitella niitäki. Pari biisiä opettelinkin mutta mulla ei ikinä oikeastaan kärsivällisyys niinkö riittäny, niinkö, täydellä syventyä siihen.

M: Well, I played the guitar back in elementary school, took private lessons for about six months, maybe even longer than that. There I tried to learn certain songs on the electric guitar with the teacher. After that, I have played the acoustic guitar and tried to learn some chords and play them. I even learned a couple songs but I never really had the patience to, like, fully immerse and invest in playing.

Despite Matti receiving this formal type of musical education, neither his nor Teppo's linguistic prowess can be attributed to practicing an instrument, solely based on the fact that they both lacked in certain aspects related to the OPERA-hypothesis presented by Patel (2011): Teppo has played the bass for ten years, but the playing itself was not too intensive, and he had not received any formal education in addition to the school education, whereas Matti has but did not continue the one-on-one guitar sessions for longer than six months. These two aspects I mentioned were in a key position in Patel's theory, since musical training had to be somewhat challenging (the formal music training aspect) and something that should last for a prolonged period of time for it to carry out a meaningful effect on linguistic skills. In addition to this, as it turns out, neither of the participants really felt that there was a straightforward connection between their musical activity and language learning, at least when it came to a connection that was seemingly noticeable. However, they both admitted that music has helped them learn language indirectly, in the sense that they, for example, learned new vocabulary through song lyrics (Transcription

5). This is, indeed, just one of the better known ways that music can aid the language learning process, since it can essentially happen to anyone listening to any type of music.

Transcription 5 [8:58 – 9:46]

M: Mä en tiä välttämättä ainakaan omalla kohalla semmosta ihan täyttä suoraa yhteyttä. Mutta on siinä tavallaan se epäsuora yhteys, niinkö, kuunteli pienenä musiikkia ja uteliaana halus tietää että mitä nämä lyriikat meinaa täälä, jossaki Metallica biisissä vaikka. Niin sitä meni nettiin, ja tavallaan etti sen biisin sanat suomeksi. [...] Niin kyllähän sieltä tietenki sanastoa tarttuu, mutta en mä oikeastaan tiä suorasta yhteydestä.

M: I don't necessarily know of any direct connection, at least for my part. But there exists the indirect connection, like, when you listened to music as a child and, since you were curious, you wanted to know what the lyrics meant in, for example, in some Metallica's song. So you went online and, kind of, looked up for the lyrics in Finnish. [...] So yeah, you do gain new vocabulary from there, but I don't know about any direct connections.

T: Joo, en sinänsäkään ite niinkö välttämättä ois tienny tämmösestä niinkö, musiikista, niinkö opetusvälineenä tietenkään. Mutta tietenki niinkö tahattoman oppimisen kautta, että kaikki tämmönen kielikosketus, niin se on aina tahaton oppiminen mukana. Ja varsinkin jos käyttää, kuluttaa paljon musiikkimediaa, niin siinähan sitä tulee.

T: Yeah, I wouldn't say that I necessarily knew about music, like, as a, like, way of teaching. But, of course, learning unintentionally [with music], like, everything that includes language in it, there's always unintentional learning involved. Especially if you use and consume a lot of music, then you experience a lot of it [unintentional learning].

5.3 The Effect of Lyrics on Learning

As was previously touched upon in this section, the different styles of music have an effect on how well music helps them in an activity. Both participants mainly listened to music in which the focus is on lyrical aspects, and these lyrical aspects oftentimes revolve around some type of themes that are affiliated with real-life themes, at least more than in other genres of music such as, for instance, heavy metal, where the lyrics may usually focus on more abstract or fictional themes. This may, according to Matti (Transcription 6), make the lyrics easier to comprehend, because of the realism that they offer, thus resulting in more enjoyment in the process of listening to music, and possibly learning new vocabulary, which was something they both admitted having experienced in the previous paragraph. However, with myself being an avid listener of metal music, I pointed out that these realistic lyrics can also be found in metal music, using Metallica's 1988 album *...and Justice For All* as an example. In this metal album, the focus of the lyrics largely discussed the themes related to the society of America. While the language

and lyrics revolving around their style of music, hip-hop and rap, may be realistic, it can make the listener encounter styles of a language that may be considered as “flawed”, such as, for example, in English where one can encounter different types of slang words or different dialects, that may in turn lead the listener to acquiring a better sense of hearing and understanding the auditory processes related to producing sound and speech (Transcription 7).

Transcription 6 [11:45 – 12:05]

M: No, ite oon hahmottanu sitä ehkä tälleen, että metallimusiikin lyriikat on yleensä semmosia eepisiä ja semmosia, ei niinkö reaali maailmaan sidottuja, vähän tämmösiä tarinoita tavallaan. Mutta sitten räpmusiikissa on tavallaan niitä hahmoja ja ikoneita, niinku joku Eazy-E ja Ice Cube. Ne kertoo tavallaan omasta elämästään, jakaa sielä sitä tietoa niin ne lyriikat tavallaan ehkä kiinnostaa silleen enemmän uteliasta ihmistä.

M: Well, the way I have personally seen this is that in metal music, the lyrics are often kind of “epic” and such, not like too real in a sense, they’re kind of like stories. But then, in rap music, there’s kind of like characters or icons, people like Eazy-E and Ice Cube. They often kind of tell about their own life, and share information about that so the lyrics may be more interesting for a curious person then.

Transcription 7 [10:43 – 11:06]

T: Niinkö rap-musiikissa, ei välttämättä tule just sitä kirjakieltä, että on tosi paljon slangia, ja semmosta niinkö, ns. niinku ”viallista” englantia. Että sitä niinku ei välttämättä kannata sinänsä niinku yrittää opetella puhumaan sillä lailla. Mutta sitten niinku sitä kumminki tulee semmosta että jos niinku ymmärtää sitä, niin sitten se antaa niinkö valmiutta myös niinku kuullun ymmärtämiseen.

T: Like, in rap-music, there is not necessarily standard language, that there is a lot of slang, and, like, “flawed” English. That you would not necessarily want to, like, learn how to speak that way. But then, like, you get like, if you understand it, then it gives you readiness in understanding regarding hearing skills.

This is an interesting point to consider, since a large portion of the theoretical background was based on the connection that these auditory processes and language producing have (Kraus & Slater, 2016), and how they can be honed and trained through musical activities (Patel, 2011). Perhaps the sufficient amount of enhancing these skills can be merely listening to a type of music that produces language that is more challenging to comprehend.

5.4 Music, Language Learning and School Education

After discussing about the participants' taste of music rather thoroughly, we moved on to addressing the educational point of views that are one of the focal points in this thesis. Overall, they thought that music has had a sufficient amount of appearances during other school classes, especially English. Learning through the way of using a song was applied during some lessons, at least according to Matti, who pointed out that they had a teacher who enjoyed using music as a resource through which they learned new vocabulary related to the themes they processed during said classes. For instance, he mentioned having had a lesson, in which the teacher made the pupils come up with new lyrics for a well-known song, using vocabulary they had encountered during this lesson. All this helped the pupils remember this new vocabulary much better, probably because of how they were actually able to put the words into use themselves through implementing them into an already known song. This is exactly what Legg's (2009) study also pointed out, that learning and memorizing vocabulary through a song provides better results. (Transcription 8).

Transcription 8 [13:01 – 13:27]

M: Minusta koulussa on just ollu aika paljon tuommosta laulujen kautta opiskelua, varsinki englannin tunneilla. Meillä oli semmonen opettaja, joka tykkäs niinkö, käyttää musiikkia paljon ja tavallaan niinkö muistisääntöinä. Tutun biisin tahtiin jotaki uusia sanotuksia sinne tai sitte sillä oli semmosia aukkotehtäviä, niinkö jonku biisin sanoja piti kuunnella ja kirjata sinne ylös että mitä kuulit tässä, niin nehän on tavallaan tietoisesti käytetty musiikkia kielen opetukseen.

M: In my opinion, at schools, there has been quite a lot of studying through songs, especially on English lessons. We had a teacher who like to, like, use music a lot, and kind of as a tool to memorize. Like, new lyrics for an already known song, or exercises in which we had to listen to a song's lyrics and then write down what you heard and where, so that is kind of conscious learning through music.

Additionally, as was proved by Legg (2009), the use of music in a classroom situation provides the pupils a fun and interactive way of memorising the topics of a lesson and offers better results by doing this.

Furthermore, Matti mentions that because the teacher was interested in music himself, it was a viable way for him to express his own personal interests and aptitude during these lessons. It is entirely up to the teacher to decide how exactly their lessons play out, and what types of methods they use in order to provoke learning in the pupils (Transcription 9). This is another way of how the new core curriculum (2016) describes both teaching and learning processes, in the sense that they should not be restrained into the typical classroom setup, but break the boundaries and consider the learning that occurs naturally outside of school environment. All this can be achieved even within this traditional classroom setup by

using multimodal methods, such as, for instance, games and music. However, as was already mentioned, it is entirely up to the teacher to decide which kinds of methods to implement and how to carry out the teaching itself.

Transcription 9 [15:39 – 15:55]

M: Se varmaan vaan riippuu just paljon siitä opettajasta, ja sen omista mielenkiinnonkohteista, että jotkut tykkää tieteenki käyttää enemmän ku toiset. Ja siinä on paljon kyllä varaa siihen luovuuteen ja varmaan se myös innostaa joitain oppilaita, niinkö enemmän, jotka on kiinnostuneita siitä.

M: Well, it probably depends a lot on the teacher and their own personal interests in things, that some teachers probably like to use it [music] more than other. And there is a lot of freedom of creativity regarding teaching, and it probably inspires some pupils, like more, like those who are interested in it [music].

Teppo had similar views to Matti about the utilization of music in other subjects. Neither of them had used music consciously to learn outside the traditional classroom setup, but, in their opinion, that does not necessarily mean that no one else has. Teppo also mentioned that he will be a substitute teacher for English at a nearby elementary school in the coming weeks, for which he had a lesson plan prepared by the original teacher. Within this plan, music was taken into account in one of the lessons as a way of teaching and motivating the pupils: they will have a “record panel” where the pupils get to present songs that they like to other pupils, who in turn, evaluate and rate these songs however they like. Naturally, since this will be an English lesson, the music that will be brought in by the pupils should be in English. Overall, this phenomenon of organizing a lesson that is somewhat based on musical aspects is a way of teaching that is great, since it often motivates the pupils in the sense that it is fun to show others what type of music you are into and also evaluate others’ songs. Additionally, as Teppo mentioned, the focal point of all this seems to be that the pupils will be exposed to somewhat naturally occurring language, with the idea being that they will learn without even realizing (Transcription 10). The element of having fun and actual usefulness out of language while learning must be an aspect to take into consideration in the coming years regarding teaching, and ways of achieving this are not limited: music acts only as one possible resource, and as Matti previously mentioned, it is always up to the teacher to decide how exactly they will take advantage of these resources, if at all.

Transcription 10 [16:47 – 17:15]

T: Tässä tulen siirtymään kohtapuoliin sijaistamaan Englannin kielen opettajana, nii mulle annettiin tuo, niinkö, tuo käytännössä tarjonta että mitä pittää tehdä. Ni mulla- kahella tunnilla mie vedän levyraatia sielä, ja sitte lapset saa siellä tuota niinkö ehottaa biisejä, englanninkielisiä biisejä, että mitä kuunnellaan, ja sitten ne niinkö arvioiaan. En tiä sitten, että- varmasti niinkö seki kielialtistus ja tämmönen, ni se tukee sitä oppimista.

T: I will soon become a substitute teacher for English at a nearby school, and I was given a, like, a guide to how I should teach and what to do. So I had- on two lessons, we have a record panel, in which the pupils can suggest songs in English for us to listen to, and then, like, review them. I don't know that- like, I'm sure even that amount of exposure to the language, and stuff like that, will support learning.

Furthermore, to add to what was discussed in the previous paragraph, when we discussed about how the participants viewed the role of music as its own subject at schools, they thought that the fact that it still is being taught is good. According to Teppo, music offers motivation, as was noted in the previous paragraph, and when one plays an instrument during, for instance, school lessons, it enables them to actually do something physically with their skills, as opposed to some more theory-based subjects, such as mathematics. (Transcription 11) Naturally, music is an important resource in its own right, since it creates this type of opposition to these theory-based subjects, as do nearly all arts-based subjects. According to Teppo, they do not necessarily offer anything substantial directly to other subjects but are still equally important because of this distinction. (Transcription 12)

Transcription 11 [19:50 – 20:32]

T: Minusta se on ihan hyvä olla tämmönen asia kumminki, koska, niinku sitä voipi verrata, että ku yläasteellaki vielä opiskellaan puukäsityötä, sitte tekstiilikäsityötä, tämmöstä, kuvaamataitoa. Niin musiikki on niinku, yhtälailla menee siihen kädentaitoihin ja niinku osaamiseen ja tämmöseen niinku käsillä tekemiseen ja osaamiseen. [...] Ja varmasti niinku semmosella, niinku esimerkiksi jonku instrumentin soittamisella, niin sillä on, uskoisin niinku ainakin omalla kohallani, että on semmosia niinku vaikutuksia, että niinku se tukee sitä muuta osaamista ja tämmöstä.

T: I think it [music] is a good thing to have, since, like, you can compare it to, like, at upper comprehensive schools you still learn handicraft, then textile handicraft, stuff like this, arts. So music is kind of, goes into the category of doing with your hands and stuff like that, like doing stuff with your hands. [...] And I'm sure that, like, for example, playing an instrument has, at least I believe that on my part it has had, like, an effect on stuff, it, like, supports other activities.

Transcription 12 [22:01 – 22:35]

T: Se ei välttämättä ole annettavaa, niinku musiikilla, oppiaineella, mutta sitte se ei ole mitenkään niinkö huono asia, koska sehän musiikki itessääkin on niinkö semmonen itseisarvo, että, niinku just puhuttiin, että se on osa näitä taideaineita ja kulttuuria. Niin tuota, seki on ihan tärkeä opetella. [...] Vähän niinku rytmittajua tuopi elämään, niin seki on yks juttu

T: Necessarily, it does not have something to give, like music, as a school subject, but then again, it is not a bad thing, because music itself is, like, a subject itself that, like we just discussed, that it is a part of art subjects and culture. So it is important to study. [...] If it even brings a small amount of sense of rhythm into your life, then that's one thing

As a part of discussing this theme, I presented that some places in the world, such as the UK, have an ongoing debate as to whether music is actually useful to teach in schools. Per these views, it is thought of as an unnecessary subject to teach that only takes time away from other, more important subjects, all the while not benefitting them in any way. Matti wondered as to why they would think music, or any arts-based subject this way, since there is no actual way of putting subjects into an order simply based on some characteristic, since they all are so different and subjective. For some people, music can be just as important subject at schools as, say, mathematics, since people do tend to obtain careers also in music. (Transcription 13) Moreover, Matti points out that because of everything being subjective, some subjects work better for other people, because of their personal preferences, which is exactly why it is necessary to have different types of subjects available. Pertaining to this, not only are people's preferences different and unique regarding favourite subjects, it is important to consider, once again, the different teaching methods that were already discussed: they, too, are subjective to people's preferences which is exactly why they should be discussed and taken into consideration in both teaching and learning environments.

Transcription 13 [20:48 – 21:40]

M: Itähän mietin sitä, että eikö koulun tehtävä just ole tavallaan luoda pohja yleissivistykselle, esitellä kaikkea mitä siihen kuuluu, kulttuuri ja muun muassa musiikki. Kyllähän tietenki musiikin esittäminen on tärkeä osa sitä, ja millä tavalla voi niinkö määrittää, että joku toinen aine on tärkeämpi ku musiikki? Että jollekkihan se on tietenki, mutta ei, ei kaikille. [...] Kyllähän taideaineetkin voi tarjota jollekki työn ja olla tavallaan yhtä arvokkaita ku joillekki insinööreille on matikka, siis sehän on ihan subjektiivinen homma.

M: I was wondering that, isn't it the school job to, kind of, create a foundation for general education, present all the aspects that belong to it, like culture and music. Of course, presenting music as a subject is an important aspect of it, and in what way could you even define that one subject is better than music? For some people, it

may be but not- not to all. [...] And arts-based subjects can offer some people a job and, kind of, be equally important for them, like mathematics is to an engineer, like, it is completely subjective.

5.5 A Real-life Example of Benefits of Music

As a final part of the actual discussion, I asked the participants whether they had any other questions towards me, or some other notions they would like to present regarding the themes we just discussed. Teppo had one interesting practical example of how musical proficiency has affected his normal, everyday life. (Transcription 14) Although this example has nothing to do with the linguistic aspects of this thesis, I felt that it would be important to go through it nonetheless, since it offers a way of showing how music can benefit in contexts that are usually somewhat unrelated to them. The benefit in question for Teppo was that music has helped him develop good sense of rhythm, which is a key aspect of playing an instrument. In order to make a song sound good, or played through properly, sense of rhythm has to be had so that it does not sound out of order. Teppo's enhanced sense of rhythm emerged in a context that one would not expect at first, namely in the Finnish Defense Forces, where he was fulfilling his national duties as a Finnish male. One key aspect there was marching as a unit, to a certain tempo and rhythm, since it is a simple and an effective way of moving even a great amount of people. Naturally, Teppo had an easy time learning the timing of the steps, given his advanced sense of rhythm, but what made him realize this was following his childhood friends' attempts in doing so, who was serving in the army at the same time: this friend had no previous experience in music in any way other than listening to it, and he was quite bad at marching, ultimately never learning the proper way of doing so. After thinking about as to why this is, Teppo attributed his own marching skills solely on the fact that he had previously played an instrument that required a certain sense of rhythm. This is an exact way of how music and aspects related to it can convert into reality in some other, unrelated contexts. Therefore, it is not far-fetched to think that music and language learning would have mutual benefits that were showcased here, given how they both share similar traits and physical aspects, as was previously pointed out in this thesis.

Transcription 14 [23:23 – 24:16]

T: Mieki niinku instrumenttia oon soittanu ja, niinku, yli kymmenen vuotta, ni sitte tuota siinä ajassa niinku, voin sanoa, että oon oppinu ihan hyvän rytmitajun ja tällä lailla. Niin se tuli niinku ilmi siinä, että mulla oli tuota yks kaveri, joka ei oo soittanu ikinä mitään, ja sitte, voin sanoa, että niinku hänellä rytmitaju on aika

minimaalinen. Sittenku mentiin tuota- siirryttiin valtion palveluksiin, armeijan leipiin, niin sitten tuota, siellä lähetettiin, tuota, siis, tahtimarssia opettelemaan, että kaikki marssii tahdissa ja tuota. [...] Ystäväni tässä, hyvä kaverini, ei koskaan kuuden kuukauden aikana oppinut marssimaan tahdissa, se meni aina jollaki tasolla huti. Mutta mulle se niinku tuli ihan, siis, niinku käytännössä luonnostaan.

T: Like, I have played an instrument and, for like, over ten years, and then in that time, like, I can say that I have obtained a good sense of rhythm and stuff. So it surfaced when, I had a friend who has never played any instruments, and then, I can say that, like, his sense of rhythm was quite minimal. Then, when we enrolled in the army, then we started to, uh, like, learn how to march in rhythm, that all march at the same time in unison and like. [...] So my friends here, a good friend of mine, never, during his six months of service, never learned how to march to the rhythm, he always failed at some point. But to me, it was, like, it was practically natural thing to do.

As a conclusion to this segment, it can be said that the views regarding the use of music in activities related to both studying and everyday activities remain positive, at least from the perspective of the participants. For them, music is a natural way of improving the quality of life, at least in terms of them carrying out tasks that without music could be quite dull. But, as was discussed rather thoroughly, the pros of music are not only limited to making boring aspects of life fun: one can improve, for example, the auditory processes related to producing language simply through listening to music or playing an instrument, with the latter having a somewhat direct connection towards better hearing of distinct sounds of a language. Although the participants did not necessarily experience language learning directly through music, or strive to do so by any means, it does not mean that improving in linguistic prowess does not happen. In fact, music and musical training should be thought of as a method that enhances the certain processes discreetly and indirectly: one should most likely not rely too much solely on using music as a way of learning, but instead use it as a method of improving something that is already there, hence the term enhancing. As was disclosed in this interview session, and this thesis, the multimodal ways of teaching and learning according to the National Core Curriculum were put into some type of action already when the participants were pupils themselves. This was achieved using the method of memorising vocabulary through musical activities, which was also the key aspect in Legg's (2009) study.

6 Discussion

First of all, the participants handled the interview well, and the questions provoked a certain type of discussion that was wanted and needed for this study, although more discussion would have been convenient, but the needed material was there. Moreover, regarding the questions, they could have been more “theory-based” in the sense that they would have been far easier to implement in to the theoretical framework that was gathered, but overall, I felt that they were enough for me to make observations and conclusions on. Showcasing too much theory to the participants might hinder the ethical concerns in this study, since the aim of the study was to particularly map out the different views and opinions that the participants had regarding the issues and themes that were presented to them. Should they be exposed to an extensive amount of theory during the discussion, it could have made their answers biased.

To conclude, the questions posed at the beginning of this thesis regarding the views and opinions of two students of English Philology were answered. Firstly, it was important to try and map out the ways in which future language teachers view the role of music in both their personal lives, and whether they thought it had impacted their language skills in any way. As it turned out, both of the participants felt that music did indeed affect their linguistic ability, although they felt that the connection of these two aspects were not entirely straightforward: on one side, they learnt plenty of new vocabulary through listening songs in a foreign language, but remarked that they had not noticed that playing an instrument had any meaningful effect. That is not to say that it did not help transfer some type of relevant knowledge between them, as was evident from the example regarding the sense of rhythm, but it is highly unlikely that the musical training they had had was of that nature that would have helped them in learning the majority of their linguistic skills.

Moreover, since the pedagogical themes that emerged from the Finnish National Core Curriculum (2014, Finnish National Board of Education) regarding language teaching are still very relevant, it was essential to try and figure out what type of a role could music play in said teaching, and if there was any actual style of properly implement music and other multimodal ways into school curriculums. It was apparent that both participants viewed that some amount of music was implemented into the traditional school teaching, although it was somewhat lacking when they were pupils in the upper-secondary school in the early 2010s. The key idea from this was that it is largely up to the teachers themselves to create a plan on how to conduct their teaching, and what types of methods they use. Therefore, music could act as one

method to utilize in said teaching, since, as was pointed out before, it offers both fun and activating way to study, while motivating the pupils to learn, possibly even without them realizing it. Additionally, since the learning processes that take place outside the classroom should be taken more into consideration, perhaps music could be utilized even there, given how it has plenty of ways of teaching, ranging from actually playing an instrument to merely listening to music that involves lyrics.

What does this thesis have to offer for the future? Besides these points that were already discussed, it offers valuable information as to what future English teachers' opinions are regarding the National Core Curriculum and its guidelines, and how they view activities other than school, such as music, have affected their own linguistic skills. However, this thesis could be more expanded, in the sense that actual practical methods related to music and language teaching together could have been thought over by the participants, but it is understandable that such themes did not emerge in this thesis too overtly, since the interview itself was more of a discussion, rather than one that seeks practical answers through close-ended questions. But, perhaps, in the future, some other study will attempt to answer questions related to this.

As teachers, we should constantly be judging and evaluating ourselves and our teaching methods so that we can develop professionally and provide the best environment for pupils to learn and achieve things on their own. This environment, then, includes not only the traditional classroom setup that we are all acquainted with, but also the learning processes that take outside this classroom, and sometimes out of the context of learning itself. Music can act as one such way in which the learning process becomes a background process that is achieved through doing something that may be unrelated to the subject which it benefits. Moreover, as was evident, the participants had this same opinion about teaching and learning, and that they saw music as an, if not integral, then important piece of the puzzle that is education: it offers methods of teaching that, in the right hands, improve the quality of learning considerably. And, as teaching itself is a subjective process in which the teacher is responsible for producing their lessons in the manner of their choosing, mapping out the views that future teachers have regarding these ways is extremely crucial.

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Appendix

Interview Questions:

1. Mitä ajatuksia tai tuntemuksia sana ”musiikki” teissä herättää?
What thoughts or feelings does the word “music” invoke in you?
2. Millaista musiikkia kuuntelette?
What genre of music do you listen to?
3. Kuinka paljon musiikkimakunne on muuttunut vuosien varrella? Onko se pysynyt samanlaisena läpi elämän?
How much has the style of music you listen to changed throughout your life? Has it remained the same?
4. Kuunteletteko jotain tiettytyyppistä musiikkia juuri tiettytyyppisessä kontekstissa?
Do you like to listen to a certain type of music in a certain type of a context?
5. Harrastatteko itse musiikkia millään tavalla? Kuinka kauan olette harrastaneet jos olette? Entä oletteko saaneet formaalia musiikkikoulutusta?
Do you practice music as a hobby in any way? If you do, for how long have you practiced? Moreover, have you had any formal education on music?
6. Mitä mieltä olette taustamusiikin käytöstä opiskelun aikana? Oletteko käyttäneet itse?
What do you think about using music as a background noise for studying purposes? Have you tried it?
7. Millaisia kieliä olette kohdanneet musiikkia kuunnellessanne?
What types of languages have you faced while listening to music?
8. Monien tutkimusten pohjalta, joita on tehty kielen ja musiikin yhteydestä, on pystytty pääättelemään, että musiikkipohjaisella harrastamisella on suora yhteys kielellisiin taitoihin. Mitä mieltä olette tästä?
Studies have shown that there is a connection between music training and linguistic skills. What do you think about this?
9. Koetteko, että erilaisella musiikkityyleillä olisi mielestänne eroja sen suhteen, miten kieltä voisi oppia?
Do you feel as if there is a difference between music styles regarding how they can be utilized in learning a language?

10. Millaiseksi te itse olette kokeneet musiikin ja kielenoppimisen välisen suhteen elämässänne?
Onko musiikinkuuntelusta ollut ollenkaan hyötyä?
How have you personally experience the relationship between music and language learning in your lives? Has listening to music had any impact?
11. Oletteko käyttäneet musiikkia tietoisesti kielenoppimista varten?
Have you used music as a conscioud learning method?
12. Molemmat opiskelette kielenopettajiksi, onko mielestänne suomalainen koulujärjestelmä nykyisellään sellainen, että multimodaalisia opetuskeinoja, joihin musiikki itsenään kuuluu, hyödynnetään parhaiten?
You both are studying to become language teachers. Do you think that the current Finnish school environment is of that nature that multimodal ways of teaching, such as music, is implemented in the best way as of now?
13. Onko näiden mukaan ottamiselle todellista tarvetta sitten, vai onko opetus ollut hyvää jo sellaisenaan?
Is there really a need for implementing it in a new way, or is it good enough as it is?
14. Miten musiikkia hyödynnettiin teidän aikanaan koulussa esimerkiksi kielenopetuksessa?
How was music utilized at schools when you were still studying there?
15. Voisiko suomalaista koulujärjestelmää muuttaa siten, että musiikki tulisi siinä vahvemmin esille myös muissa oppiaineissa? Onko tällaiselle mielestänne edes tarvetta?
Could the Finnish school system be changed in a way that music would be implemented more into other subjects? Is there even a need for this?
16. Monet opettajat ulkomailla, kuten mm. Iso-Britanniassa ovat kyseenalaistaneet musiikin aseman koulussa, ja sen, onko siitä mitään hyötyä muille oppiaineille. Julkaisipa eräs henkilö artikkelinkin tästä aiheesta jo 1990-luvulla. Onko musiikinopettaminen koulussa mielestänne turhaa? Miksi/miksi ei?
Some teachers, such as in the UK, have questioned the status of teaching music at schools, wondering if it benefits other subjects at all. One person even wrote an article about this back in the 1990s. Is it a waste of time to teach music at schools in your opinion? Why/ why not?
17. Entä onko sillä mielestänne mitään annettavaa muille oppiaineille?
Do you think it has something to offer to other subjects?
18. Heräsikö teillä mitään muuta aiheeseen liittyvää keskusteltavaa?

Do you have any other comments or questions related to this subject?