

The Use of Music in Otava's *Scene* EFL  
Learning Materials for Finnish Secondary  
School

Bachelor's thesis  
Otso Ahosola

University of Jyväskylä  
Department of Languages and Communication Studies  
English  
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<p>Tiivistelmä – Abstract</p> <p>Musiikkia voidaan käyttää osana kielten oppituntia. Musiikilla ja kielellä on havaittavia neurologisia yhteyksiä aivoissa ja musiikilla on havaittu olevan positiivisia vaikutuksia luokassa. Oppikirjat voivat tarjota sisältöä tai ohjeistusta musiikin mielekkääseen ja akateemisesti hyödylliseen sisällyttämiseen opetukseen. Tämä tutkielma tutkii kuinka musiikkia käytetään kielen opetuksen välineenä Otavan Scene kirjasarjassa sekä oheisessa nettimateriaalissa. Vaikka Scene kirjasarja kokoaa vaikuttavan määrän aiheittain kategorisoituja musiikkikappaleita opettajien käyttöön, kirjasarjan suunnittelijat jättivät pedagogisen toteuttamisen opettajien harteille. Kaiken kaikkiaan musiikki on esitetty enemmänkin valinnaisena lisänä opettajille varteenotettavan kielen oppimisen työkalun sijaan.</p>	
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## 1. Introduction

English as a foreign language (EFL) teachers in Finland may supplement teaching with learning materials such as textbooks, handouts, and online sources. While the National Core Curriculum and possible other guidelines from the municipality or the school determine the teaching goals for teachers, textbooks often offer more practical resources to teachers. Textbooks have several benefits for teachers from a curated progression of language content to a host of learning exercises. Textbooks also often employ more than one person in the design process allowing expertise from multiple different backgrounds to enrich the textbook content.

Textbooks may offer content and teaching guidance on new and beneficial learning methods that are not widely practiced by teachers. For example, using music in a language class may not be a new idea but the knowledge of how to incorporate music into meaningful and academically beneficial learning content may not be ubiquitous among teachers. This is an example where a textbook can offer the necessary guidance for teachers to use music in an affective and varied manner.

Music in the classroom can empower marginalized voices, inspire students, create an environment conducive to focused learning, or simply introduce a refreshing soundscape. These effects can all be accomplished by merely playing background music in the classroom. However, textbook creators have added the ability to transform music into meaningful language learning experiences through exercises and other learning content. Not only can textbook designers offer meaningful learning experiences in the form of learning content, but it is also possible to activate the students through music. This could be done, for example, by giving students agency to influence the music heard in the

classroom or how those songs translate into activities. This potential for using music as an enjoyable and authentic source of learning is worth exploring in practice.

This paper studies how a Finnish secondary school textbook series, *Scene*, utilizes music in its learning materials. The focus is on all the content included in the *Scene* series, including the Textbook, Exercise book, and the online materials. At the end, there is a discussion on the role of music in educational material, which aims to explore various pedagogical applications for the use of music as a part of language learning. This discussion explores issues of access to music, frequency and prevalence of music, authenticity, how music is potentially transformed into learning activities, and how well the implementation of music reflects the book designers' pedagogical goals.

## **2. Background chapter:**

### **2.1 The correlation between music and language**

There is research to corroborate the idea that language and music processing are somewhat interlinked (Atherton et al. 2018, Chiang et al. 2018). Atherton et al. (2018: 45) discovered that the working memory has a certain amount of overlap between processing language and music, although the results also proved a significant level of difference between the two. Likewise, using fMRI and a multivariate cross-classification approach, Chiang et al. (2018: 35-36) managed to demonstrate shared neural activation in the brains between language and music processing, especially in Broca's area, which has previously been linked strongly with language.

The neural interconnectedness of language and music could have pedagogical implications. Perhaps the shared neural networks allow some learned musical abilities to transform into linguistic abilities or at least a heightened susceptibility to learn linguistic information. In practice, these kinds of correlations might present themselves as early age music lessons or perhaps shared teaching lessons that are simultaneously about learning language and music. For textbook designers, there is an added challenge of designing learning exercises that are supported both by music and language in a cohesive manner.

Beyond brain imaging, musical practice can offer benefits in language learning. Years of musical training can improve one's ability to learn accurate pronunciation for a second language (Jekiel & Malarski 2021). Linnavalli (2019: 59) observed a positive influence of music playschool on phoneme processing and vocabulary after two years of musical training. Interestingly, comparative amounts of dance practice did not yield similar positive results for language skills. Linnavalli (2019: 59) hypothesizes this difference to stem from the fact that dance lessons do not employ the production of sound – with voice or an instrument.

It is unclear how readily the connection between language and music can be utilized for language pedagogy. Not all types of language learning exercises involving language and music necessarily benefit from common neural networks. There is evidence to suggest that the degree to which the brain uses speech processing regions for music is dependent on the task (LaCroix et al 2015). However, the research on the positive correlation between musicality and various language skills is extensive enough to warrant serious consideration. Music as a language learning tool already exists in many pedagogical contexts from textbooks to classrooms.

## **2.2 Music as a language learning tool in the classroom**

Music can have several effects when used in a classroom context. Some of the possible benefits of music include stimulating creativity, reducing other distracting sounds in the classroom, improving memorization, creating an atmosphere that supports motivation and productivity, as well as helping students to concentrate and connect with their inner self (Fonseca-Mora et al. 2011: 11, Engh 2013: 118–119). Pasanen's (2010: 50–60) research found that music can be used to teach reading and listening comprehension, pronunciation

and vocabulary, grammar, oral skills, culture, writing, and other purposes such as background music.

In general, music is a popular addition to the English classroom. Increased motivation and a general positive attitude towards music are commonly reported by students and teachers (Sener & Erkan 2018, Foseca-Mora et al. 2011: 108, Kara & Aksel 2013: 2744). English teachers in Finland tend to incorporate music into their classes to some degree (Pasanen 2010), and it appears that bringing variety to classes is a key reason for doing so (2018: 63 – 64). Perhaps the same desire to create interesting variety motivates textbook designers to consider adding music into their learning material as well.

There are some positive effects of music in language classes that can be observed from primary school to university. While the motivating aspect of music in primary school (Sener & Erkan 2018) is demonstrated in several studies, university language classes have also been studied. Moufarrej and Salameh (2019) studied the impact of using songs in university-level Arabic language classes among English-speaking students. The results are congruent with similar research: songs seem to help language learners memorize vocabulary. Similarly, Li and Brand (2009) studied the use of songs in Chinese ESL students at a university and found that a consistent use of music helped students achieve higher scores in vocabulary acquisition compared to non-music groups. Both Moufarrej and Salameh (2019) and Li and Brand (2009) reported increased motivation among the test groups who worked with music.

It appears that the appeal of music is recognized by teachers (Bokiev & Isamil 2021: 1505 – 1506). In studying Thai secondary school teachers' beliefs about music as a language learning tool in classrooms, Xi (2021) found that the underlying attitudes were overwhelmingly positive. Whether from Thailand (Xi 2021), Malaysia (Bokiev & Isamil 2021: 1505 – 1506), or Finland (Pasanen 2010), teachers tend to recognize music's potential in helping with cultural matters, pronunciation, and improving motivation and atmosphere in the classroom. Therefore, one can argue that the audience exists for language learning textbooks with music in them.

Despite a positive disposition toward music, teachers often do not utilize music extensively as a language learning tool (Pasanen 2010, Xi 2021: 148). In some studies, this may be due to a lack of resources in the classroom, such as computers and speakers. However, in Finland a lack of technological resources is less likely to be a systemic reason for why language teachers do not utilize music in an extensive manner. Most Finnish teachers pair music in the classroom with

language learning activities to a relatively small extent (for example, 91.5% of teachers had never tasked the students to write an extra verse to a song) (Pasanen 2010: 58). However, it is worth noting that Pasanen (2010) studied the frequency of exercise types with a questionnaire with pre-determined options. Perhaps some exercise types are used extensively with music, but they were not explicitly polled in Pasanen's questionnaire.

One interesting attitude toward music in the Finnish language classroom is a dismissal of it as not a form of real language teaching. While this is not a ubiquitous attitude, Pasanen (2010: 74) found that teachers often viewed the positive aspects of music as a welcome addition next to "real" language learning, which music-related activities were not seen as. It is possible that this attitude is based on a lack of exposure to music as a legitimate mode of learning a language. Many teachers may also feel that the research around music as a legitimate learning method is not conclusive and extensive enough.

Lastly, it is worth noting that music may not be a universally beneficial addition to all language classes. Some level of sensitivity to the classroom response is necessary for the teacher as increasing the amount of music does not always translate to increased enjoyment with all students (Kusnierek 2016). In addition, there is some evidence to question how academically beneficial music in language classes is when it is used sporadically instead of according to a cohesive plan (Li & Brand 2009).

### **2.3 Music in English textbooks**

There are many possible ways textbooks can incorporate music into language lessons from common vocabulary cloze exercises to refining suprasegmental pronunciation. For example, Lorenzutti (2014) lists seven dynamic exercise types for using songs in classrooms:

- Song pictures (drawing things or actions from song lyrics)
- Re-order it (number the words on a word list according to the order you hear it in the song)
- Matching meanings (matching words from a song with their descriptions)
- Changing the text (have students correct incorrect lyrics)
- Song strip connections (have students place lines of stanza in correct order)



- Song cards - Take-sort-write (students compete to grab cards with words that appear in the song)
- Pair watching (working in pairs, students explain to their partner what they see or hear in a video or song)

Most of the listed exercises also have variations and guidance on how to modify them (Lorenzutti 2014). Textbook designers have a relatively varied collection of song exercises to incorporate into their learning material. If textbook designers wanted to focus on prosody, for example, some of the exercise types listed by Lorenzutti (2014) could be modified with stressed minimal pair exercises, such as “is that Europe - is that your rope” (Yurbasi 2015:41).

It is beneficial for the teachers when textbooks also provide guidance and ideas on how to further modify or refine the learning content. Not only can pedagogical guidance be useful for teachers, but it may also help students to receive a sufficient level of support as well. For example, Tegge (2017) proposes that songs could be tiered based on the amount of assistance students need to reach the learning objectives. For beginner and intermediate learners, assistance from the teacher or the textbook designer is more crucial. On the contrary, advanced learners will probably not benefit from the relatively limited vocabulary of pop songs. In this case, the pedagogical purpose of songs could be “to consolidate and entrench already familiar words” (Tegge 2017: 96).

However, guidance for how to further modify textbook exercises is not a guaranteed feature in many textbooks. In their study of English pronunciation textbooks and teacher’s manuals, Zimmerman (2018: 241) found that few teaching resources offer guidance for teachers to modify exercises for students. In fact, Zimmerman (2015: 243) goes on to note that assistance provided in teaching resources is often not sufficient to address teachers’ needs. Notably, pronunciation content in English textbooks has received criticism both from students and teachers in certain contexts (Aghazadeh & Ajideh 2014: 5 – 6).

While music itself may not be overlooked in English textbooks, its potential for teaching pronunciation is often neglected (Millard & Hirano 2020). Looking at an English textbook series *Ventures*, for example, music is not employed as a teaching tool to learn pronunciation (Millard & Hirano: 2020). According to Moufarrej and Salameh (2019), there are aspects of language learning where textbook creators underutilize music, such as vocabulary acquisition. Instead, music is more often used to convey cultural aspects of the target language (Moufarrej & Salameh 2019).

## 3. Research

### 3.1 Methodology

The methodology for this paper is content analysis. The primary goal is to create data by describing the target material both in terms of qualitative content and the frequencies in which elements of that content occurs, and to then study meanings and create inferences from the data. One of content analysis' strengths is its ability to detect patterns and trends (Stemler 2001). This is a key reason for adopting content analysis for the study of several textbooks since any possible emerging pattern can be valuable for reaffirming underlying pedagogical ideologies.

This research analyses the application of music as a pedagogical tool in Otava's *Scene* textbook series for English as a foreign language (EFL) classes in Finnish secondary schools. The application of music as a pedagogical tool is studied both from written text and audio recordings, which are part of the textbook series and available for the teachers to play in class. In the audio recordings, any musical expression, or a recording of a piece of music was catalogued for analysis. Likewise, in the text, any task which could involve the listening, or the creation of music was catalogued for analysis.

The aim of the content analysis inferences is to describe the pedagogical use of music specifically in a contemporary English as a foreign language (EFL) textbook for secondary school Finnish pupils.

## 3.2 Data

### 3.2.1 Overview of teaching resources for Scene book series

Otava's Scene book series offers teaching resources both in physical book form and online on Otava's website ([www.otava.fi](http://www.otava.fi)). Overall, the *Scene* book series includes the following sources of resources for teachers:

1. *Scene* Textbooks (Books 1–3)
2. *Scene* Workbooks (Books 1–3)
3. *Scene* Audio Recordings (Available online)
4. Online tasks and games (Available online)
5. Extra tasks (Available online)

### 3.2.2 *Scene* 1-3 Textbooks

Both Textbooks and Exercise books were studied to detect content involving music. However, since the Textbooks do not contain music content, they were not included in the presentation of data.

TABLE 1 Music-related activities in the *Scene* Exercise Book 1

<i>Scene</i> 1 Exercise Book		
Page	Task	Description
-	-	-
Total number of exercises: 0		

TABLE 2 Music-related activities in the *Scene* Exercise Book 2

<i>Scene</i> 2 Exercise Book		
Page	Task	Description
162	3. Show and tell	The task asks students to present their favourite music artist to the class. Although not part of the task, there is a suggestion to the right side of the task, which reminds students of the possibility of playing song excerpts in class.
	4. Go online	The task asks students to choose a genre of music and find information about it.
171	12. Show and tell	The task asks students to play an excerpt of their favourite piece of music and elaborating on why they enjoy that piece of music.
Total number of exercises: 3		

TABLE 3 Music-related activities in the *Scene* Exercise Book 3

<i>Scene</i> 3 Exercise Book		
Page	Task	Description
41	12. Show and tell	The task asks students to present an advertisement that they deem as either good or bad and explain why they think so. Based on the task criteria, it is possible for students to choose an advertisement with music in it.
179	2.A. Go online	The task asks students to find song lyrics online, write them onto a notebook, remove every second line, and replace the erased lines with their own lyrics.
	2.C. Go online	The task asks students to find a Finnish song they enjoy and to translate the lyrics of that song to English.
	4.B.	The task asks students to write a song in English either about a free topic or about what the students wrote in a previous task (4.A.).
Total number of exercises: 4		

### 3.2.3 *Scene* 1-3 Audio Recordings

The duration of each musical sequence is rounded to the closest second. The same piece of music played twice or divided into two sections is listed twice as separate instances. Changes within a song, such as significantly altering the volume, are listed in the description.

TABLE 4 Audio content with music in the audio recordings

<i>Scene</i> 1 Audio Content (Entire duration: 5h 22m 55s)			
Chapter	Task	Description	Duration
7	13 a	Idiophonic percussions at the start of the recording.	7 seconds
7	13 a	Idiophonic percussions at the end of the recording.	8 seconds
8	FlexiText: Teen Bootcamp	80's pop music	8 seconds
8	FlexiText: Teen Bootcamp	A happy jingle	2 seconds
8	FlexiText: Teen Bootcamp	A happy jingle	3 seconds
In total:			28 seconds

TABLE 5 Audio content with music in the audio recordings

<i>Scene 2</i> Audio Content (Entire duration: 4h 24m 02s)			
Chapter	Task	Description	Duration
11	(Chapter audio reading)	The narrator sings the words “I love you” in a melodic way, either improvised or referencing a song.	3 seconds
11	In Action: Where Are You?	Muffled, distant music coming from behind a wall. The first 8 seconds are louder. The remaining 60 seconds the music plays quieter as actors read text over it.	68 seconds
			71 seconds

TABLE 6 Audio content with music in the audio recordings

<i>Scene 3</i> Audio Content (Entire duration: 5h 12m 51s)			
Chapter	Task	Description	Duration
-	-	-	-
In total:			0 seconds

### 3.2.4 Online materials

In the online materials under the Extras Materials for the Set menu, there are lists of song titles under various categories. Each text unit, called a Set, has its own song list.

TABLE 7 The number of songs in the *Scene* extra materials

	Set 1	Set 2	Set 3	Set 4	Set 5	Set 6	Sum
<i>Scene 1</i>	26	17	12	31	30	29	<b>145</b>
<i>Scene 2</i>	18	8	15	18	22	16	<b>97</b>
<i>Scene 3</i>	20	35	30	44	34	16	<b>179</b>
						<b>Sum:</b>	<b>421</b>

## 4. Analysis

### 4.1 The structure of the *Scene* learning material and the presence of music

Otava's *Scene* learning materials include an online browser-accessed service, three Textbooks, three Exercise books, and their accompanying audio recordings. Both the textbooks and the exercise books were studied initially to detect content which involved the listening to or the production of music, and it was found that the textbooks do not include music to such degree. The exercise books were then analysed in depth to catalogue all instances of music-related activities.

The online material is divided into five drop-down menus: For the Teacher, Holiday Package, Handouts for *Scene* 1–3, My Links, and Extra Materials for the Set. The My Links drop-down menu does not offer content by default as it is a possibility for the teacher to collect their own online material and save their links to this section. Therefore, the My Links section is omitted. None of the content in the For the Teacher, Holiday Package, and Handouts menus include music-related activities or just music. The contents include grammar exercises, author's notes, general tips, assessment guides, a user guide, quizzes, board games, and printouts.

Lastly, there is the Extra Materials for the Set menu. This menu includes a broad selection of content from video links, grammar exercises, discussion topics, and phonetic exercises to supplemental tasks for the textbook. The word 'Set' in the menu title refers to the way the book creators have divided each textbook into units of study. The contents of the Extra Materials for the Set change with each set. One category of the extra materials is of interest to this study: 'Tips: Set N Esittely' (Esittely = Introduction), where N refers to the section in question.

Songs are listed as optional parts of the lesson under the Tips introductory category under the Extra Materials for the Set menu. This list is further broken down into subheadings by specific categories. For example, *Scene* 3 covers India as a topic, and in the Extra Materials under the subheading 'India', there are two songs listed: Taste of India by Aerosmith and Your Way To India by Sandra. Some songs are listed by their grammatical features, such as If It Hadn't Been for Love by Adele being under the subheading '2. konditionaali ja ehtolause' ('2. conditional and conditional sentence'). There is an exception in *Scene* 1's Tips: Set

6 Introduction where in addition to songs, the book creators have listed Canadian artists.

The *Scene* book series has almost all its musical content as part of the online materials. While neither the Workbook nor the Textbook utilize entire songs, the online material selection is extensive. Overall, there are 421 instances of songs listed for teaching grammar or vocabulary. The number of unique songs is slightly lower since some songs are listed more than once under different categories. In comparison, *Go For It! 3* textbook includes 17 songs while the *Go For It!* workbook includes 8 (Tiusanen 2017). However, it is important to note that Tiusanen (2017) did not study possible online materials. In addition, *Scene's* musical content is absent from its printed books unlike in *Go For It!*

The *Scene* textbook series does not offer any tools, tips, or guidelines for teachers to modify musical content into meaningful classroom activities. This finding is similar to Zimmerman's (2018: 241) study on English textbooks and teacher's guides. The *Scene* books series also offers no support for teachers looking for additional resources on using music as a pedagogical tool. Especially when addressing new or uncommon types of exercises, such as music-driven exercises, the textbook may be the teacher's only direct source of guidance on adapting learning content into exercises.

The audio recordings for each book were downloaded from Otava's website and listened through for analysis. The audio recordings relating to the listening content in the printed books do not include individual music tracks for the teacher to play as part of a lesson. Instead, unobscured music (which excludes the 60 seconds of obscured music in chapter 11: In Action from book 2) is used at the beginning or end of a recording a total of 7 times with an average length of 5.6 seconds per instance of music. None of the music tracks in the audio files include singing. For a series of three books covering grades 7–9, the number and length of music tracks in the materials is marginal.

The audio recordings for each three *Scene* textbooks include 1 minute 39 seconds of music in total. The materials do not include music as integral parts of exercises or teaching English. Any music present in the classroom would have to be supplemented by the teacher or other teaching materials. While the online materials do have over 200 song suggestions, they are not integrated into the lessons and exercises of the books. Instead, the categories used to divide the songs have some connection to the topics covered by the chapter to which they are attached to. For example, a chapter introducing how to form conditionals could have a list of songs where the lyrics include conditionals.

## 4.2 The function and use of music in *Scene*

The function of music in the *Scene* audio recordings is not clear. Short jingles (Table 4) may be used to grab the class's attention, while atmospheric background music (Table 5) could be used to create an atmosphere to the classroom or to create a more vivid image of the setting of the recording. It could also be that music in the *Scene* audio recordings exists to create some variety and intrigue to the listening experience.

It is worth noting that the main musical resource for teachers in the *Scene* series is placed in the online materials under a section designated as "extra". The manner in which *Scene* structures musical resources for teachers could indicate a dismissive or sceptical view of music as a legitimate part of language learning, similar to Pasanen's (2018: 74) findings on teachers' attitudes towards music. At the very least, music is not utilized as an equal pedagogical learning tool to, for example, communicative exercises and finding key phrases from the text.

The musical content in the *Scene* book series aligns with the stated pedagogical goals of the book designers. There are four pedagogical goals that can support the addition of music:

1. Ease of combining English lessons with other school subjects
2. Directing students to authentic learning materials
3. Familiarizing students with the target culture
4. Learning to express oneself both verbally and non-verbally

While the musical content in the *Scene* book series is not extensive, it helps fulfil the stated pedagogical goals. The list of song suggestions in the extra materials can help integrate English and music lessons, while some exercises in *Scene* 2 and 3 direct students to present information about an authentic English language song or a genre of music. Learning to express oneself is a pedagogical goal that the book designers did not seek to achieve with music as there are no music-related exercises that embody this goal.

The *Scene* Exercise Books include six exercises that are about music. In addition, there is one exercise that can involve music, depending on what type of an advertisement students choose. Most of the exercises revolve around finding or presenting information about a selected genre or piece of music. One exercise asks students to play an excerpt of music as part of a show and tell (*Scene* 2, page 171).



There are exercises that ask students to contribute to the creation of musical material. The first exercise asks students to replace every other line of lyrics with their own. The second exercise asks students to translate the lyrics of a Finnish song into English. The third exercise asks students to write their own song, although the task does not specify whether music must be included, or if writing lyrics are sufficient. While these exercises utilize music and musical creating as part of a language lesson, the book does not explore reasons or methods for using music as part of the lesson. For example, translating lyrics from Finnish to English could have been an opportunity to study stress placement.

The function of music in the *Scene* audio recordings seems to be supplementary. The sparse use of music as a background element or an introductory sound appears to be there to diversify the listening experience. Perhaps the book designers also chose to use short jingles in *Scene 1* to help direct the focus of students to the recording. It is worth noting that music is used in this manner only in the first *Scene* book recordings. The second book's recordings have two supplementary instances of music while *Scene 3*'s recordings have no music in them.

Lastly, it is worth examining the accessibility of music. The primary source of music in the *Scene* series, the categorized list of songs, is only accessible to the teacher from the online extra materials. It is unclear what the pedagogical reasoning is for leaving students out of the musical resources. The book designers could have included these categorized song lists in the Textbooks. At the very least, seeing the list of songs as possible learning materials could instill some awareness in students of the value music can have in learning English.

In conclusion, the *Scene* book series and its accompanying online materials do not use music to explicitly teach English language, nor do they offer guidance or exercise modification tips for teachers interested in having music as part of their classes. For example, music could be utilized to teach stress placement or as listening exercises. The overall amount of music and music-related activities in the Exercise Book and the Textbook audio recordings is negligible. The main source of music in the *Scene* series is the categorized song suggestion list in the online extra materials that is accessible only to the teacher. However, any further activity aside from merely playing the suggested piece of music in the classroom is left completely to the teacher.

## 5. Discussion

Music could be integrated into textbook exercises as their own form of language learning. Whether such exercises would prove academically enriching could still need further research. However, there are textbooks that transform listening to music into active doing and learning. For example, Otava's 2002 textbook for upper secondary students, *Culture Café 1*, includes a song listening exercise where the lyrics act as cloze exercises that students have to fill in based on listening to the song (Benmergui et al. 2002: 70). Merging music with meaningful language exercises could combine the proven positive aspects of music, such as heightened motivation, to academically beneficial activities.

An interesting consideration is whether the perception toward music as potentially a less legitimate form of language learning works for or against the use of music in the classroom. It is reasonable to assume that viewing music as not a form of real language learning (Pasanen 2010: 74) would lower one's motivation to spend time in the language class with musical activities. However, this view could work in favour of music, by having music be a type of a refreshing antidote to the associations that might follow perceived real language learning, such as hard work, diligence, and assessment goals. In other words, with less perceived legitimacy, perhaps music can help make language learning seem effortless.

In addition, raising pedagogical meta-awareness of music can also be a beneficial goal for textbook creators. Some work has been done on this topic. For example, Mäki-Penttilä's (2018) material package includes tasks, which help students recognize what types of songs assist with homework, reading, calming down, or getting energized. With this knowledge, students can consciously choose to utilize these properties of music in their academic pursuits. Textbook content could fulfil an important role in guiding this meta-awareness learning process.

Perhaps a less discussed area of language learning is expressing one's emotions. This is an area where music may prove unique in its ability to assist with the learning process as there are some indications that English music appears to mimic English speech mannerisms in expressing emotions to some extent (Bowling et al. 2012). As the Common European Framework of References (CEFR) revised their guidelines to encourage the teaching of emotional expression in language classes, some English textbooks have seen an increase in content aimed at teaching emotional expression (Sánchez & Pérez-García 2020: 7).

Music could be an important tool for teachers searching for assistance on how to teach emotional expression in a target language.

On the other hand, adding music to language lesson is likely not a universal solution to all, or even most, types of issues in the classroom. While the ability of music to help with increased motivation and elevated atmosphere in the classroom is demonstrated through various studies, the academic benefits may be less ubiquitous. Sardegna, Lee, and Kusey (2017: 105–106) found among Korean students that the student's intention to improve pronunciation positively influenced the variety of strategies used to achieve the goal. In other words, students are more likely to incorporate varied learning styles, such as learning with music, if they are already highly motivated in the learning context. While perhaps enjoyable, music may not be academically helpful to those students who already have low intentions of improving their language skills, for example due to a lack of motivation.

What this seems to confirm is the value of positively motivating students. While textbook designers do not have direct control over students' motivation, it is possible to choose how relevant, varied, or topical the learning content is for students. Music may be one way of creating learning content that is more varied and present in the lives of students. Once a student develops motivation towards learning a language, music may offer academically beneficial supplementary activities. To summarize, meaningful music-related language activities for unmotivated students may offer a brief and fun motivating side of learning a language, whereas for already highly motivated students, they can offer academic benefits.

For textbook creators this finding could present itself as an increased need to make the learning goals explicit and engagement with the learning material meaningful and motivating. Addressing low self-efficacy in students is one area of focus which could improve academic results by emboldening a greater variety of learning strategies to achieve learning goals (Sardegna et al. 2017). As a universally human experience, music has a potential to reach almost every person in and outside of a classroom, making it an interesting prospect for textbook designers and teachers.

## 6. Conclusion

Otava's *Scene* learning materials offer many songs to be used in classroom, categorized into relevant topics, such as using conditional phrases and technology vocabulary. However, these songs are found only in the online extra materials accessible to the teacher alone. In addition, the book designers offer no guidance for teachers on how to modify these songs to be a part of the lesson. The exercises in the Text and Workbooks and the accompanying audio recordings utilize music to a very limited degree, and not as a tool to learn English, but rather to bring variety or interest to the material.

This study has provided an overview of how music is used in one English as a foreign language material set for secondary school in Finland. This type of documentation may be of particular interest to textbook designers to reflect on the role and potential of music in educational material. It is also possible that the topics discussed in this paper highlight potential new areas of development. For example, the combination of music and language classes and the importance of guiding teachers on modifying and creating exercises.

A weakness in this paper is the scarcity of music in the examined material. This may have limited the amount and type of analysis possible to draw from the source material. In essence, it can be challenging to critically reflect on practices that are largely not present in the examined material. However, it is also possible that such minimal use of music is common, and the material examined here is representative of the practice of music in language textbooks. More research is needed to determine how much the use of music in Otava's *Scene* series correlates with other comparable learning materials.

Finally, there are several related topics that would require further research to gain a comprehensive understanding of music in language education. For example, it would be interesting to study whether unmotivated students benefit academically from varied learning strategies to the same degree compared to highly motivated students. The study by Sardegna et al. (2017: 105–106) already provides some basis for a hypothesis, although in a limited context.

Another research question relates to how well various learning methods keep students learning outside of the classroom. This could be one of the strengths of music as well since listening to music is a common activity and the music-related activities in class could help students learn while listening to music outside of class as well.

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