

LEARNING ENGLISH THROUGH AND FOR  
SINGING:  
Learner experiences of the interrelation of music and  
language

Master's Thesis  
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<b>Tiivistelmä – Abstract</b> <p>Kielen ja musiikin yhtäläisyydet ja eroavaisuudet ovat herättäneet mielenkiintoa viime vuosina niin neurotieteiden, psykologian, musiikkitieteiden, kuin kielitieteidenkin parissa. Koska kieli ja musiikki ovat molemmat kommunikaation välineitä, on luonnollisesti kiinnostavaa tutkia, millaisia yhtäläisyyksiä tai eroavaisuuksia niiden prosessoiminen sisältää. Näitä samankaltaisuuksia on sitten pyritty hyödyntämään useilla eri osa-alueilla, yhtenä niistä kielenoppimisessa.</p> <p>Tämän tutkielman tarkoituksena oli luoda katsaus klassisen laulajan kielenoppimiseen: ammatin asettamiin kielellisiin vaatimuksiin, sekä oppimisen haasteisiin ja etuihin. Tutkimuksella oli kaksi tavoitetta: niistä ensimmäisenä selvittää, millaisessa roolissa laulunopiskelijat näkevät kielet ja kielenoppimisen laulajan ammatillisessa kompetenssissa. Tulosten oli siten tarkoitus toimia eräänlaisena klassisen laulajan kielenoppimisen tarveanalyysinä. Toisena tavoitteena oli tarkastella kielellisen ja musiikillisen oppimisen yhteyksistä ja samankaltaisuuksista, sekä niistä mahdollisesti koettuja hyötyjä. Tätä tavoitetta lähestyttiin tarkastelemalla kielellisiä ja musiikillisia oppimisstrategioita.</p> <p>Tutkimusta varten haastateltiin viittä (5) klassisen musiikin laulajaksi opiskelevaa ammattikorkeakouluopiskelijaa. Haastatteluissa aihetta lähestyttiin sekä käytännön kautta simuloimalla uuden kappaleen opettelua että yleisemmällä tasolla keskustellen.</p> <p>Tutkimus osoitti, että kielet ja kielenoppiminen tässä hyvin spesifissä kontekstissa ovat moniulotteinen ja kompleksinen kokonaisuus: yhtäältä ne koetaan olennaiseksi osaksi laulamista ja laulajan ammattitaitoa, toisaalta niiden tärkeys on rajoittunut ja painottuu enemmän tietyille kielen osa-alueille. Tarve erityisille, laulajille suunnatuille oppimismateriaaleille ja kursseille kävi siten ilmeiseksi.</p> <p>Tutkimuksen osallistujien kuvailut käyttämistään oppimisstrategiasta sekä oppimiskokemuksistaan viittaisivat siihen, että kielellinen ja musiikillinen oppiminen ovat tässä kontekstissa pitkälle toisiinsa vaikuttavia ja joiltain osin jopa erottamattomia prosesseja. Laulajien asenteet ja omat kielenoppimiskokemukset eri kielistä vaikuttivat mm. laulunvalintaan ja laulujen harjoittelumotivaation. Toisaalta oma musikaalisuus sekä kielen opiskelu musiikin kautta – tai sitä varten – oli koettu kielitaitoa monella tapaa hyödyttävänä.</p>	

**Asiasanat – Keywords** language learning for specific purposes, classical singing, learning strategies, benefits of musicality for language learning

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## Table of Contents

1 INTRODUCTION.....	3
2 MUSIC, LANGUAGE AND LEARNING .....	6
2.1 Language learning for the purpose of singing.....	6
2.1.1 Languages as a part of a singer’s professionalism .....	6
2.1.2 Language for specific purposes .....	9
2.2 Learning as a cognitive process .....	13
2.2.1 Intelligence, aptitude, skill or ability? .....	13
2.2.2 Musicality and language learning .....	20
2.2.3 Learning strategies .....	22
3 RESEARCH AIM AND QUESTIONS .....	29
4 DATA AND METHODS.....	30
4.1 Data .....	30
4.2 Interviewee profiles.....	32
5 FINDINGS .....	36
5.1 Singing as a profession.....	36
5.1.1 Main components of singing .....	36
5.1.2 Languages of classical singing .....	39
5.2 Singing as a specific context for language learning .....	45
5.2.1 Emphasis of different aspects of language .....	45
5.2.2 Language courses and sufficiency of aid .....	51
5.3 Strategies and tools for learning.....	54
5.3.1 Language learning strategies .....	54
5.3.2 Musical learning strategies.....	63

5.3.3 Benefits of musical learning on language learning .....	69
6 DISCUSSION .....	72
6.1 The role of languages and linguistic competences in singing .....	72
6.2 Linguistic and musical learning interrelated .....	76
7 CONCLUSION .....	79
8 BIBLIOGRAPHY .....	82
APPENDIX 1 – Data collection methods .....	85
1 Questionnaire .....	85
2 Interview.....	86
APPENDIX 2 – Original interview excerpts .....	88

List of tables:

Table 1. Ways that the intelligences might be utilized in music	16
Table 2. Oxford's and O'Malley and Chamot's categories of language learning strategies	25
Table 3. Griffiths' categories of language learning strategies	26
Table 4. Metacognitive language learning strategies	55
Table 5. Cognitive language learning strategies	58
Table 6. Metacognitive musical learning strategies	63
Table 7. Cognitive musical learning strategies	66

## 1 INTRODUCTION

“Music is the universal language of mankind” are words of Henry W. Longfellow, an American poet of the 19th century. This quote sums up beautifully the common thought that music is, in a way, a language of its own. But can music be used for communication like a language? Why does language sound like music sometimes? Is there actually something fundamental in common with human language and music? Recent years have seen a growing interest in the interdisciplinary area of language, music and the brain. The commonalities of music and language have been studied especially in music psychology, where music has been used for a long time as a remedial tool for those with brain injuries, as well as a way of communicating with those with no capability to speak. However, it is not only the music psychologists who have done research on the commonalities and differences of music and language: numerous linguists and musicologists have explored the area as well. As the commonalities of music and language as systems have become more evident, an interesting question has risen also in the area of foreign language learning and teaching: could music and musicality be beneficial to and benefitted from in foreign language learning?

Some research has been done in the ways music can be used in foreign language learning and teaching. Points of focus have been for example the features of language that can be learned through songs, music in informal versus formal learning, or learners’ and teachers’ attitudes towards music as a tool for language learning (Engh 2013). Often participants of those studies have been ordinary language learners with more or less music in their life - representing the majority of us. However, less attention has been directed towards individuals who are regarded as very ‘musical’: practicing and making music regularly, in addition to listening to it. There is already knowledge of differences in brain activity in musically active individuals when exposed to linguistic stimulus (see e.g. Milanova 2009, Slevc and Miyake 2006). What would be interesting to know is how these differences show in practice. Does a musically active and skilled person pay attention to something different or use different kind of tools to learn and to memorize? In other words, does musicality show in his/her foreign language learning strategies?

Among musicians there is one group with a specific connection to language: singers rarely make music without words. In this way, singing as a form of music making is special. Other

instruments have their specific tone, which can evoke, together with the music of the composer, images, emotions and thoughts in the mind of a listener. In addition to those, singing includes a third component: a poem or a story, i.e. the words that are sung. It is not enough for the singer to master the instrument (the voice) and the music: he/she needs to master the lyrics of the song as well, in order to deliver the full meaning of the piece of music. Everyone who listens to vocal music can agree with the opinion that, at the minimum, the lyrics - the language - should be understandable. Whole another level, then, is a skilled interpretation of the lyrics.

That said, it is quite surprising, that from my own experience as a classical singing student, having taken lessons from many different teachers, I have noticed great incoherence in the attitude towards the role of language in singing. Some singing teachers pay meticulous attention to the pronunciation of the language or the interpretation of the text, whereas some leave them almost completely without attention, focusing on vocal techniques. If there is variation among the teachers, it could possibly be the case with singers in general. At a broader level, the importance of language is nonetheless recognised in the literature on singing. There are dozens of diction books for singers to help them with pronunciation. However, these books are surprisingly often targeted for native language speakers instead of foreign language learners. Moreover, they mostly concentrate on pronunciation, leaving other aspects of language completely without or with considerably less attention. I believe there is a need for a more comprehensive understanding of the needs of singers as language learners, in order to help them with language learning for the purpose of singing, as well as with knowledge of specific languages.

The aim of this study is therefore twofold. On the one hand, this study aims to shed light into the aspects of foreign language learning, and more precisely on language learning strategies, that are related to the musicality of an individual or to the use of music for learning. It is hoped that exploring the connection between musical and linguistic learning from the point of view of a 'musical' learner will provide hints on how to make use of music in language learning in a broader context as well. On the other hand, this study explores the role of linguistic competences in singer's professionalism by studying what kind of attitudes and beliefs are attributed to the languages and language learning for the purpose of singing. A point of interest is also the difficulties that this specific group of learners encounters and how those difficulties

are overcome. To narrow down the research area, this study focuses on classical singers. Similarly, not all languages are treated here with equal depth; more attention is paid to the English language.



## 2 MUSIC, LANGUAGE AND LEARNING

### 2.1 Language learning for the purpose of singing

This section discusses the role of language and language learning in the context of classical and professional singing. The whole study sets forth from the basic assumption that vocal music as a form of art is closely bound to texts and therefore to language (including also less evident cases of certain singing styles that employ nonsense syllables, such as *scat singing* in jazz, some *a cappella* singing, and *beat boxing* – which are in fact often considered [voice] instrumental music). First, the focus is on singing: the role that language plays in the art of singing and in the process of becoming a professional singer is discussed. The focus then moves on to language learning: the specific context of singing is discussed in relation to the specific requirements it poses.

#### 2.1.1 Languages as a part of a singer's professionalism

To become a professional singer (or a professional musician in general), the mastery of many different areas of expertise is needed. It is not enough to master the main instrument; other skills need to be acquired as well. Examining the study program of musicians at the Jyväskylä University of Applied Sciences (Jamk) gives an insight into the various areas of expertise that are essential: (Jamk 2014)

Ensemble practice	Choir
Orchestra projects	Concerts
Master classes	Rhythmics and Ear training
Transcription/Notation	Music analysis/music theory
Accompaniment	Improvisation
Communication and Languages	ICT-skills
Instrumental studies	Chamber music and Workshops
Transcription/Composing	Songwriting/Producing

In addition to these, the following courses have been offered specifically for singers: stage work and theatre, poem analysis, and phonetics of foreign languages (altogether 12 ECTs).

Clearly, however, the mastery of the main instrument, in this case the voice, is in a central position. What, then, is singing?

“Simply put, it is emotional musical vocalization with or

without text. At best, singing comes from feelings that communicate to other people's feelings. It has many forms and styles throughout the different cultures of the world." Chapman (2012:1)

According to Chapman, singing is composed of *emotion, music* and *voice*. Text may be present or not. Singing is, at its best, communication of emotion. Many of us can agree to this view, remembering a moment when singing has touched our souls, even when sung without words or in a language of which we do not understand a word. Chapman (2012:10) also lists the core components of singing, the first three being elementary components and the rest being supportive components: primal sound; postural alignment; breathing and support; phonation and speaking voice; resonance; articulation; artistry and performance. According to her, the mastery of the six first components, all related to physiology of singing, is required for being able to "forget all about this technique" (2012:9) and to move on to artistry and performance. This is one way of seeing singing: approaching it from the physiological angle, voice production as the primal focus.

An optional perspective is to approach singing from the viewpoint of *text* and *communication*. The majority of songs are, after all, either based on a piece of text or have been given lyrics after composition. As the Finnish composer Nummi states in relation to studying and singing "lieder" (originally referred to German songs of the Romantics era, nowadays refers more generally to classical songs composed for a voice and an accompaniment, usually piano), the basis is always the poem. "Persistent comparison of the poem and the song leads to the birth and the growth of interpretative will power - energy is released in us" (Nummi 1982:50). It is this interpretative will power that is needed to evoke a desire to express and to communicate in a singer (Eerola 2013:14). This brings us back to the notion of communicating emotion, the ultimate goal of singing. True, music in itself may evoke feelings in the singer and in the listener. Similarly, simply the voice of the singer may cause shivers go down the back spine of the listener, and move the singer him/herself as well. Yet the words that are sung, the poem or the lyrics, may be the source of emotion for both the singer and the listener, and in the first place, for the composer: the poem may have directed the choice of tonal key, affected the rhythmic, the melody, the harmony and the dynamics of the song (Eerola 2013:15). The text used for the piece of music may therefore be the initial source of emotion. Thus, the importance of texts in singing cannot be disregarded.

As texts are in such a central position in singing, and texts being always written in one language (or more), singing is also bound to languages. A singer, having obtained a degree and working as a professional, will have inevitably encountered and performed songs, arias and cantatas in many different languages. Even for a beginning singer, singing only in one's native language is not usually enough for a long period of time. In the sphere of Western classical singing, languages such as Italian and German have gained an important role for historical reasons. Italy is often considered the home of opera. Also the influential *bel canto* –technique (“beautiful singing”) was invented in Italy in the 18<sup>th</sup> century, and lots of vocal music, still used for learning healthy voice technique, were composed by Italians (such as Nicola Vaccai's ‘Metodo Pratico’ and Salvatore Marchesi's ‘20 elementary vocalises’). In Germany, the era of Romanticism was a golden era for vocal music composition: composers such as Beethoven, Brahms, Schubert and Schuman composed hundreds of “lieder” for voice and piano. Naturally also the native language of the singer is in an important role, as it is usually the language in which the first songs are sung. For a Finnish singer, it is also natural to expect a lot of songs in Swedish to be in the repertoire, as a great part of vocal music by Finnish composers is written on poems of Finnish-Swede writers. In addition to the aforementioned, Western Classical songs are found in various different languages, for example Norwegian, French, English, Russian, Czech, Spanish, and Latin.

Does it matter which language is used for singing? It seems that the choice of language influences both singing technique and communication of meaning. Firstly, pronunciation and articulation are affected, as every language has a unique set of vowels and consonants. Hearing the differences and being able to realise them in singing may be a great challenge for a singer. As an example, distinguishing between different sibilants of English (/s/, /z/, /ʃ/ and /ʒ/, and the affricates /tʃ/ and /dʒ/) is often thought to be difficult for native Finnish speakers (Peacock 2005:16). The unique articulatory setting is related especially to the position of the tongue (Chapman 2012:114). This is why Chapman recommends using only one's native language and Italian for singing in the first year of college-level studies. The use of Italian she justifies based on a perception that the language uses higher back of tongue resting position, which is thought to enable the maximum speed and flexibility of articulation, making it therefore a ‘singer-friendly language’. She also suggests that “German, Russian, French, Spanish, and Czech

present more problems technically at the outset” (2012:326) (outset = onset, the beginning of a note). Secondly, the comprehension of the text (by the singer and by the listener) may be affected. Even for a singer fluent in the target language, understanding the full meaning and connotations of a poem, a passage or a word can be a challenge. Words in a foreign language (especially if not well understood) do not necessarily evoke the same emotional responses in a singer as words in a native language do. The emotional response of the singer is significant, as stated before. It is, first and foremost, needed to create an inspiration and a desire to share the personal, internalized feelings with others. It is also closely related to singing technique, as “the inspiration from the poem and a desire to express it creates a prephonatory state in the body, i.e. the state preceding phonation” (Eerola 2013:14), which is an essential element of a balanced and healthy outset. Furthermore, the language of the song may be unfamiliar to the listener. Then the singer’s capacity to communicate the internalized emotions with extra-linguistic aspects, such as musical dynamics, vocal timbre, facial expressions, gestures, etc., is emphasized.

Considering the importance of text and languages in singing, the study of foreign languages (at least those mentioned earlier) can be regarded as an essential part of singer’s education. This said, it is surprising how little and how narrowly language learning is dealt with in the literature on singing: language learning is either touched upon only with a brief remark or the focus is solely on the articulation and/or diction. Another example of the ignorance is that from 2015 onwards the ‘singer-specific’ courses (phonetics of foreign languages, poem analysis and stage work) are not offered anymore to new singing students at Jamk. Learning languages for singing purposes is therefore left to the singer’s own interest and awareness. However, learning and using languages for singing purposes may differ somewhat from the use and study of languages for more general purposes. The next section discusses this specificity.

### **2.1.2 Language for specific purposes**

Language for the purpose of singing is quite a specific context for learning. The context is likely to have implications for various aspects of studies, such as learners’ goals and motivation, learning materials and teacher’s required knowledge. Using the concept ‘Language for Specific Purposes’ here helps to understand those implications. The concept is used here regardless of the fact that it is only partially applicable in this study: according to Gnutzmann (2009:517), in

the literature on Language for Specific Purposes, the concept refers most often actually to English for Specific Purposes, and in many cases, to its use in “scientific, academic and business communication”. It may well be that singers do need to use a foreign language for scientific or academic purposes, for example when searching for information for writing their thesis, or when being instructed by a visiting professor from another country. However, the more usual goal for learning and using a foreign language in this context is for learning and performing a piece of music. If compared to learning a language for *general purposes*, which “tends to set out from point A toward an often pretty indeterminate destination”, learning for *specific purposes* is “going from A to B in the most time- and energy-efficient manner” (Basturkmen 2006:9). Thus, in the context of specific purposes, it is necessary to examine both the goal and the means to get there.

The goal for singing, as stated before, is to communicate feelings and emotions to the listener. The emotions are inspired by the text and often “coloured” by singer’s own experiences (Eerola 2013). The goal for language learning can therefore be stated as enabling and facilitating this communication. Two fundamental requirements for successful communication are 1) being heard and 2) being understood (LaBouff 2008:4). In other words, the goal is to make it possible for the listener to hear, to recognise and to understand the words of the song, and/or recognising the emotional tones attached to the song.

Means to achieve the goal are various. At least the following skills are needed: text comprehension, text interpretation and pronunciation. Next, these skills, or areas of language use, are discussed. As can be seen, they are not completely distinct skills, but are often interrelated to other areas of language use.

Understanding the text at hand is the first step towards the goal. Translation of the text in detail is needed, because a superficial understanding of the poem is not sufficient with regards to interpretation (Eerola 2013:14). This may require knowledge on morpheme level (inflections), on word level (different meanings of the word, its connotations and uses) and on sentence level (the grammatical structure of the sentence). Furthermore, getting to know about the origin of the text (who wrote it, when, related to which events of life, in what kind of cultural climate) helps to attain a deeper understanding of the text (Eerola 2013:14). Additionally, familiarising

with the genre of the text and using tools of text or poetry analysis (such as defining the theme of the text, the narrator and his/her reliability, the intended audience, the symbols used, etc.) can be very advantageous in regards to interpretation of the text.

Pronunciation is often considered the most influential factor in reaching the goal. In the context of singing, it is often referred to as ‘diction’. However, on the one hand, diction encompasses more than just pronunciation, and on the other hand, pronunciation may encompass more than just diction. According to LaBouff (2008:3), diction is composed of three distinct areas: *pronunciation*, *enunciation* and *expression*. The definitions of these terms are in relation to singing and they differ in some aspects from those used in linguistics. LaBouff defines *pronunciation* as the “cultivation of sung speech that is free from regionalisms and is easily understood by the audience”, whereas in Small glossary of linguistics, it is defined as a “collective reference to the manner in which sounds are articulated in a particular language.” The former therefore manifests values or goals for pronunciation (accent-free, therefore easily understood by the audience), whereas the latter is an objective definition. *Enunciate* is defined in linguistics simply as the act of uttering (Semiotics for Beginners), but LaBouff again adds certain qualities to it: enunciation is the delivery of speech sounds with “ease, clarity, and minimal tension”, all referring to the manner of physiological realisation of the sounds. *Expression* is defined as the act of communicating “the meaning and emotion” (LaBouff) or “your thoughts, feelings, etc.” (Merriam-Webster online dictionary), with LaBouff adding a restrictive definition: “within the parameters of the musical setting given to us by the composer.” To summarise, diction, as explained by LaBouff, is a value charged endeavour: it is an act of striving for sung speech that is accent free and understandable, delivered with ease, and effectively transmitting the emotions and meanings of the piece attributed to it by the poet, the composer and the singer.

The understanding of pronunciation in the context of diction is quite restricted. LaBouff (2008) promotes accent-free pronunciation as the most understandable. However, it can be questioned whether it is always meaningful (or even possible) to attain an “accent-free” pronunciation: there are songs (poems) that are seemingly written in the same language, but may sound very different due to regional, sociological or temporal variation. Consider for example these two songs: “Wouldn’t it be lovely”, a song of *Eliza Doolittle*, a Cockney flower girl, in the musical

of *My Fair Lady*, and “Little List”, a song of *Ko-Ko*, The Lord High Executioner of Titipu, in the comic opera of *Mikado*. Much of the character of Eliza Doolittle would be lost if Cockney accent was not used. Similarly, much of the humoristic quality of the Ko-Ko’s song rises from the contradiction between a posh accent and a rather vulgar language. Instead of striving for an “accent-free” pronunciation, it would be more advantageous, in regards to understanding, interpreting and communicating the song, to learn about the variety and the accent relevant for the piece of music at hand.

However, one aspect of pronunciation especially significant for understandability in singing is the stress patterns of a language, according LaBouff (2008:17). She states that “the adherence to the correct stress and inflection patterns of English, both syllabically within the words and within phrases, seems to be primary to language clarity and communication.” The spoken speech being different from sung speech, in which “the natural speech rhythm is stretched and slowed down”, it may pose challenges even for native speakers, who are not able to act according to their intuition (LaBouff 2008:20). It can be assumed, then, that L2 learners encounter even more difficulties with this aspect. In the singing circles, it is often said that “a good composer eases the job of the singer”, meaning that there are differences among composers in their degree of commitment to the prosodic features of a language (such as pitch/intonation, tempo, stress and volume) in relation to melody, rhythm and dynamics of the song. As a solution or an aid to this challenge, LaBouff proposes the study of grammar: “A conscious grasp of English grammatical structure is very helpful for the singer to understand how a listener receives the ideas of his lyric text” (2008:20).

As can be seen, the linguistic competences that are essential in singing cannot be restricted solely to pronunciation. Knowledge of different areas of language (vocabulary, grammar, prosody, accents and dialects, poetry analysis) are required for achieving the goal of successful communication in singing. Nevertheless, in the specific context of singing, certain skills and areas of language are indeed emphasized, whereas other competences are not as central: to clarify this by contrast, the singers do not usually need to summarise or to criticise the text, or to give a speech on it. It needs to be added here, though, that as the focus of my study is partly on the English language, it is possible that the use and study of English for this specific purpose cannot be completely separated from its use and study for general purposes. English has a very

high status in Finland: it is the most widely used and studied foreign language (Leppänen et al. 2011). With Latin, for example, the situation would be different, as it does not have a similar status and use in Finland.

## 2.2 Learning as a cognitive process

The previous section having set the context of learning, this section moves on to discuss the cognitive aspects of learning languages and music. Firstly, the nature of learning – whether linguistic and musical skills are innate or learned – is discussed. The central concepts ‘musical’ and ‘linguistic’ are defined. Secondly, a recent theory by Koelsch (2012), which challenges the traditional views on the separate processing of language and music, is introduced and discussed. Thirdly, some research that has explored the link between linguistic and musical abilities will be reviewed. Finally, the cognitive processes of linguistic and musical learning are discussed from the perspective of learning strategies.

### 2.2.1 Intelligence, aptitude, skill or ability?

In everyday language, we use phrases like “having an ear for” music or language, meaning that someone is skilled in some way or another in the subject. What the phrase tends to imply is that the person was born this way, naturally possessing the ability of doing, using or understanding music or language. Also among scientists and researchers there has been, and still is, an ongoing discussion on whether those abilities are indeed innate (‘nature’) or whether they are acquired/learned at some point of development (‘nurture’), and to what degree. What makes the discussion more confusing is the various terms and attributes that are used to describe the linguistic or musical abilities of a person: the use of attributes like ‘gift’ or ‘talent’ reveals a different kind of understanding than the use of ‘ability’ or ‘skill’, as well as the use of terms like ‘aptitude’ or ‘potential’. Even though there are “no universally agreed definitions of these terms” (Hallam 2006:93), one can state that the first two terms imply innateness, whereas the second set of terms refer more to an acquired competence. The last two terms refer to a propensity that may or may not become realised as an ‘ability’ or a ‘skill’, again referring more to innateness.

This discussion on ‘nature vs. nurture’ has in fact lately changed towards nature plus nurture, as the understanding of brain growth has increased. It is now understood that at the beginning



of brain growth there is an overproduction of synapses, but that these neural structures of the brain are shaped to their final number and organisation by learning experiences (Hodges 2006:54). A human brain has therefore the capacity to learn any language or any genre of music, but experiences (e.g. the linguistic and musical environment of the child, school, education, hobbies) shape this ability. Multilingual children are an example of this capacity to learn any language, often simultaneously. An example of multimusicalism is that of Japanese children who grow up learning Japanese traditional music as well as Western classical music through the famous Suzuki instruction (Hodges 2006:55). An example of “unnecessary” and therefore lost capacity is, for example, that of certain sounds which become difficult or impossible to discriminate or realise if the native language(s) of a person does not have that distinction (e.g. /s/ and /z/ for a Finnish speaker as in the final position of ‘cats’ and ‘dogs’). However, brain is changeable also later: the term ‘brain plasticity’ refers to the capacity of the brain to reform its structure over time according to experiences, be they positive (learning experiences) or negative (brain trauma) (Hodges 2006:54). Based on this understanding, the use of the terms ‘ability’ and ‘aptitude’ are preferred in the present study. The term ‘ability’ refers to the state of capacity, knowledge and skills that a person possesses at a given time, and which is malleable through learning experiences. ‘Skills’ is used here to refer to the know-how in a single aspect of linguistic or musical ability, such as pronunciation, reading or pitch discrimination. The term ‘aptitude’ is used when referring to the potential or restrictions that the neural systems of a person’s brain sets for their learning. The term ‘aptitude’ will be discussed in more detail later in this chapter.

A concept that seems to embody both the aptitude and the ability of a person is ‘intelligence’. Gardner defines it both as a “*potential*” (1993:68) and as “a neural mechanism or computational system which is genetically programmed to be activated or ‘triggered’ by certain kinds of internally or externally presented information” (1993:63). In Gardner’s theory of Multiple Intelligences (MI) (1993), the intelligence of a person is seen as a combination of intelligences, unique to every individual, with some intelligences being stronger than others. Next, two of the nine intelligences, linguistic and musical, will be discussed, in relation to other views of musicality and linguistic aptitude and ability.

Linguistic intelligence, according to Gardner (1993:77), is “most widely and most democratically shared across the human species”, unlike musicality, for example; virtually all children are capable of acquiring a language (or several), if provided with input and feedback. Gardner describes linguistic intelligence as a sensitivity to the meaning of words (semantics), to the order among words (syntax), to the sounds and rhythms (phonetics), inflections and meters of words (morphology), and to the different functions of language (pragmatics) (ibid.). Gardner uses a poet as an example of an expert or an ‘end-state’ performer (possessing abilities not attainable to all). A person who easily learns new foreign languages (a polyglot) could also be regarded as an expert or linguistically highly intelligent (which seems to be the common understanding of the linguistic intelligence in everyday language).

The ‘end-state’ performances highlight the fact that not all acquire the same level of intelligences, regardless of the innate capability. The variation in language learning ability is often accounted to ‘aptitude’: Skehan (1998:5) describes aptitude as a construct that explains individual variation in language learning. According to him, aptitude should be regarded as a profile of strengths and weaknesses, rather than as a talent – which could even be translated in the light of the current understanding of brain development as ‘strengths’ being those neural systems that have been activated or ‘triggered’ and ‘weaknesses’ as those that have not. Skehan (1998:6) also sees aptitude as a componential structure, with three distinct components: phonemic coding ability, language analytic ability and memory. Each of these is linked to a stage of information processing: input, central processing and output.

What if the processed information is musical instead of linguistic? The same stages of processing should then apply for musical information as well. The question arises whether musical aptitude is distinct from linguistic aptitude, or whether they share some neural resources. Skehan (1998:209) states that “[language] aptitude is not completely distinct from general cognitive abilities, as represented by intelligence tests, but it is far from the same thing.” This would imply that there are at least some shared cognitive abilities within musical and linguistic processing. However, before further discussing the commonalities and differences between music and language and the processes involved in their perception/production, musicality needs to be defined.

Defining musical intelligence seems to be more complicated than defining linguistic intelligence. The definition of musicality in Merriam Webster Online dictionary, “sensitivity to, knowledge of, or talent for music”, encompasses all those who are moved by music somehow (isn’t everyone at times?), those who know of music (but are not necessarily able to produce it themselves), as well as those who are able to make music. Gardner (1993:104) gives no straightforward definition either of musical intelligence, but describes the main elements of music: pitch, rhythm and timbre. Following his way of defining linguistic intelligence, it could be supposed that musical intelligence is sensitivity to those elements. Gardner also states that the auditory sense is crucial to musical intelligence, except for rhythm which can be sensed also kinaesthetically (1993:105). This seems to differentiate musical intelligence from linguistic intelligence, with which communicating can happen also visually (e.g. sign language). Here, Gardner uses composer as an example of an ‘end-state’ performer.

Another way of defining musicality is to consider it a social construct: what can a musical person do? Hallam (2006) has studied musicians and non-musicians as to how they define musicality. Non-musicians considered musical a person with the following abilities: “being able to play an instrument or sing, listening and understanding, having an appreciation of music, being responsive to music” (2006:101). The definition of musicians is slightly more elaborate, and in addition to the list of non-musicians, they mentioned the following abilities: “emotional expression, having a musical ear, motivation, communication and interpretation, having a sense of rhythm, being able to compose, personal commitment and expression, technical skills, progression and development” (2006:102). As can be seen, musicality as a social construct encompasses a variety of abilities that inevitably require also the use of other intelligences in addition to musical. Hallam proposes that almost all Gardner’s nine intelligences are used in music: Table 1 as in Hallam (2006:104).

Table 1. Ways that the intelligences might be utilized in music

<b>Logical-mathematical</b>	Analysis, performance, and sight reading of rhythms, analysis of the structure of music, composition
<b>Spatial</b>	Reading of notation, identifying and understanding the structure of music
<b>Bodily-kinaesthetic</b>	Technical skills, movement involved in the communication of interpretation

<b>Intrapersonal</b>	Understanding emotions, drawing on internal emotional resources for developing interpretation, self-knowledge of strengths and weaknesses, metacognition, control of anxiety
<b>Interpersonal</b>	Communication with an audience, teaching, working with other musicians
<b>Linguistic</b>	Reading music, critical analysis of music and performance, understanding the historical and cultural contexts of music
<b>Naturalist</b>	Probably not influential in music performance although the understanding of natural materials is important in the making of instruments and their maintenance
<b>Spiritualists/existential</b>	This may contribute towards the ‘emotional’ and ‘aesthetic’ aspects of performance

Considering the commonalities of linguistic and musical intelligences, Hallam here proposes that reading music is in fact a linguistic ability. Gardner (1993:98), however, explicitly denies the possibility of linguistic and musical intelligences being one and the same, the capacity to process auditory sequences. This statement he grounds on the evidence from brain damage research, which has, according to him, repeatedly shown that musical and linguistic information are processed differently (1993:118). Gardner’s view, shared by quite many other researchers, is that they originate from “a common expressive medium”, but have over the course of time been adopted for different uses and purposes (1993:98). However, there are also researchers who prefer to concentrate on the similarities between language and music, instead of the differences. The topic is intriguing, especially if considered from the point of view of learning: can the common features of music and language contribute and ease the learning of one or the other? Next, I will concentrate on similarities found between music and language.

Fitch (2006:241-242), mapping the common features of music and language, has found five core features that are *complexity*, *generativity*, *hierarchical structure*, *cultural transmission* and *transposability*. Complexity means that both music and language utilise signals that are more complex than the “innate vocalization available in our species (groans, sobs, laughter and shouts)”. Generativity is the capacity to produce unlimited number of combinations from a limited number of signs (notes/syllables), to form signals that have a hierarchical structure. Music and language are both culturally transmitted to the next generation. Transposability means that a sentence or a melody is regarded the same, regardless of the pitch used (e.g. a man and a woman producing the same sentence/melody from different octaves). Koelsch (2012:244)

adds the features of *universality* and *innate learning capability* to these, referring to the universal human capacity to learn both language and music if provided with suitable learning environment.

Koelsch (2012), goes as far as to suggest that musical and linguistic information are in fact, to a great extent, processed with shared cognitive procedures. This challenges the view of Gardner and many others who claim that language and music are two clearly separate systems, processed in different parts of brain. Koelsch's theory, *music-language continuum*, is grounded on evidence from extensive neurological research. In the theory, language and music are seen as two poles of "a single continuous domain" (2012:244), therefore having an overlapping zone of cognitive processes and neural mechanisms behind them. Koelsch concentrates on music and language *perception*. The shared processes of perception, according to him, are decoding of acoustic information, analysis of syntactic properties, syntactic structure-building, syntactic re-analysis and revision, affective processes, perception-action mechanism, and activation of representations of meaningful concepts.

*Decoding of acoustic information* means perception, identification and segmentation of acoustic input, either *phonemes* in language or *timbre* in music. According to Koelsch (2012:11), the terms *phoneme* and *timbre* are in fact equivalent (from the acoustic point of view), *timbre* just being described usually in linguistics with the terms 'vowel quality' and 'vowel colour'. However, the phonemic information is more usually processed in the left hemisphere of the brain, whereas the prosodic information of the speech, or the melody of music, involves more strongly the right hemisphere (Koelsch 2012:242). *Analysis of syntactic properties* means the identification of word forms (lexemes and morphemes) in language, and the identification of intervals and chords (root position and inversions) in music (ibid.). In other words, these syntactic elements (be they tones and chords, or words) are extracted from the acoustic sequence, and a representation of a musical or a linguistic period (e.g. a phrase or a melody) is formed (Koelsch 2012:103). A syntactic structure involving long-distance dependencies (and therefore the use of auditory working memory) can then be built from these periods, with the analysis of different syntactic levels (e.g. morphological and phrasal levels) in a process called *syntactic structure-building*, present both in music and language (Koelsch 2012:107, 242). For example, both language and music having hierarchically structured syntax,

they can be analysed (with certain limitations) with the Chomskyan context free tree-structure model. Furthermore, as these musical and linguistic periods are hierarchically structured, the perceiver tries to structure the events in a most probable way, being forced to re-analyse and revise the structure when new elements contradict the previous understanding. These processes, *syntactic re-analysis and revision*, can also be found both in music and language (Koelsch 2012:107, 243). *Affective processes* refer to the instances when music or language causes emotional effects in the perceiver (Koelsch 2012:243). The emotional effects seem to be more extensively studied in music than in language, probably because of the straightforward supposition that music is primarily of expression and language of communication. *Perception-action mechanism* means that, in both music and language perception, sounds are partly decoded with the same processes that are involved in their production (ibid.). Finally, all these aforementioned processes can create *representations of meaningful concepts* in the perceiver. Koelsch (ibid.) claims that conveying semantic meanings is not only a feature of language, but that music can communicate meanings as well, such as iconic meanings through onomatopoeia (resembling the sound or qualities of objects) or symbolic meanings (e.g. national anthem).

Koelsch (2012:246) further clarifies that at the opposing ends of the music-language continuum are certain features that are more clearly features of either language or music. At the musical end of the continuum is the use of *discrete pitches* (non-continuous, distinct or separate pitches, such as the tones in piano). This feature is rare in speech, though emphatic speech often uses pitches that are almost scale-like (ibid.). Another feature at the musical end of the continuum is the *isochronous tactus* (the beats in music happening in regular intervals, forming the pulse in music). This is not as such a feature of speech, but again, certain linguistic genres use it as a rhetorical tool (e.g. emphatic speech, poetry) (ibid.). At the linguistic end of the continuum is the use of *propositional semantics*, whereas music, though conveying meanings, does not have vocabulary or propositional semantics like language (ibid.).

Now that the features of music and musicality and language and linguistic intelligence have been discussed in relation to each other, the benefits of their interrelations will be discussed. Following the focus of the study, the next part will only shortly discuss the use of music in language learning, focusing mainly on the interrelations of *musicality* and foreign language learning.

### 2.2.2 Musicality and language learning

A great number of articles, websites and didactic books promote the use of music for foreign language learning in classrooms. That is not a surprise, for teachers have used music as a tool in classrooms for decades, many having “a gut feeling” that it is beneficial in one way or another (Engh 2013). Oxford (1990) mentions using music as a metacognitive strategy to lower anxiety, and different aspects of music, such as its power to affect mood and to create a feeling of community, or the possibly rich cultural content of songs, have been praised as very advantageous tools for language learning (Engh 2013). Music has also been promoted as a useful tool in suggestopedagogy because of its capacity to create subsensory or subliminal reactions that facilitate memorization (see e.g. Lozanov 1978/2005). Some empirical research of this exists. For example text recall has been found to increase significantly if the text is presented with music (as lyrics of a song) compared to spoken recital (as a poem) (Salcedo 2010). These effects of music are thought to sustain regardless of the degree of musicality or musical experience of the learner.

Compared to the amount of literature available on music and foreign language learning, fairly little exists on interrelations of musicality and foreign language learning. Nevertheless, some encouraging empirical results of the musicality-language interplay have been found, especially with regards to phonological awareness.

Slevc and Miayke (2006) state that the “popular conjecture that musical ability is associated with L2 proficiency is not a myth” (2006:679), based on their finding that musical ability accounts for variation in receptive and productive phonology. Their study focused on older learners, who had begun their L2 acquisition at the age of 11 at the earliest. Similar results on pronunciation were found in Milanova’s (2009) study on 10-12-year old Finnish elementary school children: a significant correlation between English language pronunciation skills and musical abilities was discovered. Children with more advanced pronunciation skills performed significantly more accurately in pitch and sound duration discrimination tests compared to children with less advanced pronunciation skills. Especially interesting, though, is that the more advanced pronouncers improved also in their musical discrimination skills during an 8-week *pronunciation* course, which was arranged within the study. Milanova thus proposes that

perhaps the more musical children paid more attention to the musical components of speech and language, gaining therefore an asset to their phonological abilities. These findings imply that musicality can be used as a language learning strategy either as enhanced attention (automatic strategy) or selective attention (deliberate strategy) to the musical features of language.

Related to the findings on phonological abilities, musical ability may also help in word boundary recognition. If prosody is considered a synonym for the musical features of language, then the enhanced/selective attention to prosody can help in word segmentation. Schön et al. (2008:980) found that “syllable may be distinguished not only on the basis of their phonetic properties, but also on the basis of pitch information, and may also benefit of the gestalt properties of pitch, especially of grouping”. They discovered that using tonal and discrete pitch changes between syllables increased phonological discrimination. Thus, it can be suggested that musical learners, being sensitive to pitch changes, possess another asset to language learning, as the sensitivity eases the recognition of word boundaries, which is an essential skill to listening comprehension and understanding the spoken language.

Furthermore, musical abilities are connected to verbal memory. Jakobson (2003:310) found that long term musical training enhances the verbal memory performances (verbal recall) of musicians. This he explains to result from the effects of long term musical training on auditory temporal order processing abilities, i.e. “the skills that allow us to make fine discriminations between rapidly changing acoustic events” (2003:308). Verbal memory function is often associated with reading abilities, but research has not yet proven this definitely (McGuinness, 2005:321). Similarly, the link between musical abilities and reading abilities (in first language acquisition) has been quite extensively studied. A “somewhat significant relationship between these two variables” has been found by Butzlaff (2000:176) in a meta-analysis of 25 studies, but as there is great variation in the results, more research is needed before a better understanding of the relationship can be formed.

These aforementioned interrelations of musical abilities and language learning may not be consciously observed by the learner him/herself. My study being qualitative, it is not likely that the interviewees will express having noticed benefits such as enhanced verbal memory



performances. However, to be able to analyse the results of my study, it is important to understand these underlying connections between musicality and language learning. What the interviewees are able to express, though, are their ways and habits of learning, their learning experiences, and their strengths and weaknesses. Thus, the topic is approached from the angle of learning strategies, which is discussed next.

### 2.2.3 Learning strategies

The previous part discussed human cognition from the perspective of processing musical and linguistic information. *Learning strategies* can be understood as realisations of those processes: according to O'Malley and Chamot (1990), a learning strategy is a specific manner of processing information, like any other complex cognitive skill. The research on language learning strategies is therefore essentially research on cognition, though it has profited from other learning theories as well (Griffiths 2013:42). Learning strategies can also be considered being in a mediating role between learner factors and learning outcomes, (Ellis 1994:529) i.e. the linking mechanism between the possibility and the result. As one of the two aims of the present study is to see whether and what kind of effects the factor of musicality and the use of music have got onto the learning of the target language, it is therefore meaningful to examine the strategy choice and use of musically skilled learners.

Like all mental operations, learning strategies are not easily observed by another person: research has had to rely much on data extracted for example from self-reports, retrospective interviews or think-alouds (Chamot 2001:26). Why then study strategies? Firstly, to gain knowledge of the processes - cognitive, as well as social and affective - that underlie learning, and secondly, to observe what the successful learners do, in order to help those with less success in their learning by teaching them strategies of the 'good language learners' (Chamot 2001:25). The research on learning strategies has, in fact, been characterized from the very beginning by this idea of a 'good language learner', who seems to be doing (and not just being) something different (O'Malley and Chamot 1990:2, Chamot 2001:29). The characteristics of a 'good language learner', found in previous research, as summarised by Chamot (2001:29) are: "an active learner, [who] monitors language production, practices communicating in the language, makes use of prior linguistic knowledge, uses various memorization techniques and asks questions for clarification."

As can be seen from the description of a 'good language learner', the theory of language learning strategies is closely related to the idea of a learner as an active 'doer' (in contrast to a passive receiver of knowledge). In fact, the interest towards learning strategies saw its growth around the same time as the idea of an active learner, with his/her unique strengths and weaknesses, gained popularity in SLA research and pedagogy, around the same time as the attention in research shifted from the best ways to *teach* to the best ways to *learn*. The phenomenon itself was not new - people have used different kinds of "tricks" to ease their learning throughout history (Oxford 1990:1) - but the attempt to systematically categorize them and to examine the effects of them was something that had not been done before.

Still, the attempt to define the nature of strategies and their role in language learning continues: inconsistency and ambiguity in the use of the basic conceptions and terms among the researchers persists (e.g. White 2008:9, Griffiths 2013:2). Though there are certain aspects that are widely agreed upon, there are topics that have caused controversy among researchers. The most problematic of them, as addressed by Griffiths (2013), are the relations between learning strategies and learning style, between learning strategies and language skills, as well as between learning strategies and communication strategies. Similarly controversial is the level of consciousness in strategy choice. The categorization of strategies is another aspect still in progress. These topics need to be addressed when defining learning strategies.

First of all, it is widely acknowledged that a learning strategy is fundamentally an 'action' or an 'activity'. One of the first and the most influential researchers in the area, Rebecca Oxford, defines learning strategies as the "actions taken by second and foreign language learners to control and improve their own learning" (1990:ix). According to Griffiths (2013:7), it is this aspect that clearly distinguishes strategy from learning style, which sometimes is used as an alternative term for strategies. An activity is therefore open to change, whereas a style is a more stable character of the learner's personality, in other words, the manner of perception, interaction and response to the learning situation (Wenden 1991:36 as in Griffiths 2013:8). Learning style can, however, direct the strategy preferences of a learner (e.g. Oxford 1990, Benson and Gao 2008, Griffiths 2013): for example, a visual learner might prefer mind maps as a strategy to contextualize a new word.

Another quite unanimously agreed aspect of learning strategies is 'goal-orientation' (Griffiths 2013), 'problem-' or 'task-orientation' (Oxford 1990). In a broader sense, this can be understood as the motivation to use strategies in the first place: the goal is to learn the target language more effectively. In regards to a single activity, Griffiths states that it must be "purposefully related to the goal", i.e. chosen specifically for the task, in order to be considered a strategy, and not just "random behaviour" (2013:11). Furthermore, she sees that this 'goal-orientation' is what distinguishes learning strategies from skills, which usually refer to the four skills: reading, writing, speaking and listening. Nevertheless, skills can be used 'strategically' to attain a learning goal, for example by writing down lists of words to learn certain vocabulary, but in their essence, "skills are employed to use what has been learnt", whereas strategies are used for facilitating learning (ibid.).

A problematic distinction is that of learning strategies and communication strategies. Griffiths (2013:15), though admitting that not all agree to her view, suggest that there is a clear difference in their 'focus' or 'function': communication strategies "are used to facilitate interaction", whereas learning strategies are used to regulate language development. The difficulty of distinction stems from the difficulty of telling whether an action, such as asking for clarification, is learning or communication motivated, or both.

Another topic that has raised a lot of discussion in the field is 'consciousness' in strategy use and choice. Some researches, such as White (2008:9), see strategy use as clearly conscious: according to her, learning strategies are "operations or processes which are consciously selected and employed by the learner", and learners being "agents who are aware of their needs, preferences, goals and problems." In contrast, Oxford suggests (1990:12) that the level of consciousness may alter: the automatic application of a strategy is often a desired outcome, whereas some (especially novice) learners may benefit from making an unconscious strategy choice conscious and visible to him/herself. Along these lines is also Griffiths (2013:9), who suggests replacing the terms 'conscious' and 'unconscious' with the terms 'automatic' and 'deliberate', arguing that the level of consciousness, even in medical sense, is too difficult to define. She would also rather place strategies somewhere on a continuum of 'automatic' and 'deliberate', with strategy application becoming more automatic with experience.

Yet no consensus is found in the number and categorization of different learning strategies: in the attempt to determine the nature of learning strategies, many different taxonomies and groupings have been made (White 2008:8). Here, I will present two of the most influential by Oxford (1990) and O'Malley and Chamot (1990), as well as one of the latest by Griffiths (2013). The two earlier ones are first presented in Table 2, adapted from Oxford (1990) and O'Malley and Chamot (1990), to ease the comparison.

Table 2. Oxford's and O'Malley and Chamot's categories of language learning strategies

Oxford	O'Malley & Chamot
Indirect	Metacognitive
Metacognitive	
Affective	Socio-affective
Social	
Direct	Cognitive
Memory	Rehearsal
Compensation	Organization
Cognitive	Elaboration

Oxford (1990), writing down an extensive list of strategies, organized them under two main categories: *direct* and *indirect* strategies. Direct strategies involve the learning and use of 'subject matter' i.e. the target language. They are composed of *memory*, *compensation* and *cognitive* strategies, under which different actions, such as creating a visual image of a word or a phrase, are grouped. Indirect strategies contribute, through *metacognitive*, *affective* and *social* strategies, indirectly to the learning and use of the target language, for example by organizing learning or by lowering anxiety. Again groups of different actions, such as using deep breath or meditation for relaxing, are listed under different categories. Oxford admitted already then that this is just a proposition, with potential overlaps within categories and groups. Many, Oxford herself included, have developed this categorization later on. For example, in the present understanding of learning strategies as 'learning oriented' (Griffiths 2013), the category of *compensation* would rather belong to communication strategies. An important methodological tool was developed from Oxford's categorization: the liker-type questionnaire of SILL (Strategy Inventory for Language Learning) is still widely used in the research on strategy use.

O'Malley and Chamot (1990), approaching learning strategies within the wider framework of cognition and information processing, make a distinction between *metacognitive*, *cognitive*, and *socio-affective* strategies. Similarities with the categorization of Oxford (1990) exist: metacognitive and socio-affective strategies are understood as more indirect mental operations, whereas cognitive strategies are directly involved with the incoming information. Metacognitive strategies, which are "higher order executive skills" (1990:44), include actions such as selective attention, planning, monitoring and reviewing the process, and evaluating after completion. Socio-affective strategies involve actions either aimed at controlling emotions or interacting with others, such as cooperation with peers, asking for clarification and using self-talk. The main difference with the categorization of Oxford (1990) is that memory strategies go under cognitive strategies, which are further subcategorized into *rehearsal*, *organization* and *elaboration* processes. O'Malley and Chamot see metacognitive and socio-affective strategies as applicable to a variety of tasks, whereas cognitive strategies as being limited to a specific task type.

As many questions have been raised by the earlier categorization, such as should memory be separate from or belonging to other cognitive functions, Griffiths (2013) presents yet another, potentially simpler categorization for learning strategies. She distinguishes *metacognitive* strategies from *cognitive*, placing socio-affective strategies under metacognitive and memory strategies under cognitive. Table 3 is adapted from Griffiths (2013:43).

Table 3. Griffiths' categories of language learning strategies

<b>Metacognitive</b>	Controlling/managing/regulating the learning process, e.g. planning exam revision
Affective	Aimed at controlling feelings or emotions, e.g. listening to music to relax during exam revision
Social	Aimed at managing interaction with others, e.g. revising together with peers
<b>Cognitive</b>	Directly processing the material to be learnt e.g. practicing grammatical forms
Memory	Aimed at remembering the target material, e.g. writing down lyrics in order to remember them

Griffiths further emphasizes that metacognitive and cognitive strategies "go hand-in-hand" (2013:44), supporting each other. Despite all the attempts to specify the types and hierarchies

of strategies, it seems that the lists are still not exhaustible – learners seem to be continuously inventing new strategies and modifying old ones to make them better suit their needs and preferences. As Griffiths (2013:44) states, for each particular study, “the grouping should be done on a case-by-case basis and justified according to the particular learners, situations and goals involved and the purpose for which the research is being carried out.” In this study, this broad but rather straightforward category by Griffiths will be used as a base for categorizing the musical and linguistic strategies extracted from the data.

Finally, a question that comes quite naturally in mind is: are there strategies that are better or more effective, which strategies “work”? Obviously it is those strategies that teachers want to teach to their students and of which learners want to know. The question of ‘effectiveness’ is therefore one aspect of learning strategies that has been widely discussed, and it is closely linked to the notion of a ‘good language learner’ mentioned earlier. However, as the nature of learning strategies is task-specific and goal-oriented (as discussed above), the more accurate question would be the ‘suitability’ of a strategy, rather than speculating whether it is ‘good’ or ‘bad’. Griffiths (2013:38) casts speculations of that sort aside stating that the ‘effectiveness’ or ‘ineffectiveness’ of a strategy can be judged only by its suitability “for a given learner in a given context studying for a given purpose and in relation to other strategies being deployed.” The interesting question therefore is: who uses what kind of strategies in which situations and for which purposes? For this question, it is meaningful to look at the individual attributes and situational differences that direct the strategy choice and use of a learner.

Oxford (1990:13) mentions very generally that there are factors that influence the choice of strategy, such as “degree of awareness, stage of learning, task requirements, teacher expectations, age, sex, nationality/ethnicity, general learning style, personality traits, motivation level, and purpose for learning the language”, without labelling those factors under any categories. However, we can see that some of those factors are closely related to the learner (e.g. age, nationality, general learning style), whereas some are related to the context of learning (e.g. task requirements, teacher expectations), or the purpose of learning. Griffiths (2013:10) categorizes the factors into these three groups: *individual*, *contextual* and *purpose* factors. This category can be further elaborated by dividing the vastly (and probably most comprehensively) investigated *individual* factors/variables into two groups, as is done by Benson and Gao

(2008:26): *innate* variables, which include e.g. language learning aptitude, gender and personality, and *acquired* variables, which include e.g. attitudes, beliefs and motivation. Related to the present study, language learning for the purpose of singing sets specific task requirements, which can affect the choice of strategy. Furthermore, the variable of musicality can be seen as belonging both to the innate variables (musical aptitude) as well as to the acquired variables (musical skills or 'musical brain').

### 3 RESEARCH AIM AND QUESTIONS

The aim of the present study is twofold. On the one hand, this study is interested in the role that singing students attribute to linguistic competences in their professionalism, and how this is reflected in their language learning. For that purpose, students' opinions on language learning in relation to singing are explored. On the other hand, the perceived interrelation of linguistic and musical learning is explored by focusing on the learning strategies, experiences and habits of the students. The research questions are as follows:

- 1. What is the role of linguistic competence in the singer's professionalism?**
  - 1.1. What importance is attributed to language learning in the context of singing by singing students studying to become professionals?
  - 1.2. Which specific linguistic areas or skills are emphasized to be important in the art of singing?
  - 1.3. What is the role of English and does it differ from other languages used in singing?
- 2. What is the perceived interrelation of musical learning and language learning?**
  - 2.1. What linguistic and musical strategies are adopted in the process of learning a new piece of music?
  - 2.2. How is music and musicality perceived to benefit or to have benefitted language learning?

The subject of this study is first approached from a broader perspective (question number 1), to explore and to establish the context for the narrower approach (question number 2). In order to answer the main questions, a set of sub-questions are required. For the first research question, it is meaningful to reflect the overall competences required in the profession to the importance attributed to languages and language learning. Then the specific areas or skills of language that gain more importance, or optionally less importance, are explored. This is hoped to reveal the specific linguistic needs of singers. This entails also the question of different languages used in classical singing: which languages gain more importance than others. A closer look is then taken at the role of English in singing to see whether the language's high status and use in Finnish society has got any influence for its use in the singing context. For the purpose of



finding out whether linguistic and musical learning are somehow interrelated in this context, the learning strategies of the participants are explored: both linguistic and musical strategies that the students adopt in the process of learning a new piece of music are considered. The learning experiences of the participants are then studied to find out whether musicality or the use of music for language learning is perceived to be or to have been advantageous for learning.

## **4 DATA AND METHODS**

As the objective of the present study is to explore and to understand this area fairly little researched before, a qualitative approach was chosen. According to Hirsjärvi and Hurme (2003:34), the qualitative method of interview can be advantageous when the research area is quite unknown and in need of mapping. Similarly, understanding a phenomenon is usually regarded as the core objective of a qualitative approach (Kalaja et al. 2011:19), i.e. exploring the causes, factors and aspects related to and affecting the phenomenon. Therefore, the qualitative data collecting method of interview was chosen for the present study. Next, the methods and the data are explained in more detail. The interviewees are then introduced at the end of this section.

### **4.1 Data**

The data for this study were gathered by interviewing 5 classical singers studying at bachelor level at a Finnish university of applied sciences. All the singers studied were to become professional musicians, as well as pedagogues. The students were in various stages of their studies, some having more experience of performing, some having completed a compulsory course of English (5 ECT) and English phonetics (1,5 ECT) and some not. Students were assumed to be relatively musical or skilled in music making, as they had been accepted in the study programme.

The students were asked to fill in a form of basic information prior to the interview. On the same occasion, the interviewees were informed about the topic of the study. Their consent for the interview was asked. At the beginning of the interview, it was emphasized that their musical, singing or linguistic abilities would not be evaluated, but that their own self-evaluation would be discussed in the instances where it seemed relevant to the topic.

The singers were interviewed individually. The interview was divided into two sections: a task-based interview and a structured interview. The task of the first section was as follows: a song in English (chosen from two options to ensure that the song was previously unknown to the interviewee) was presented, and the interviewee was asked to describe the manner, the stages and the tools of learning that s/he would adopt for learning the piece of music for the purpose of performing it later. The two songs were chosen as options based on their familiarity to the interviewer: having performed the songs had provided information on the aspects to be considered in learning the pieces. The choice of using one or the other song for a certain interviewee was not made consciously at first, but when the two male interviewees had been presented the first song (Moore, T.: *Believe me if all those endearing young charms*), and the first female interviewee was familiar with that one, the rest of the interviewees (female singers) were presented the second song (Mechem, K.: *Fair Robin I love*, from *Tartuffe*). Using this kind of a “hands-on” task was hoped to reveal the various strategies that the singers use to learn language in this specific context for this specific task. Furthermore, it was hoped that having the task-based section at the beginning of the interview would trigger memories of other similar experiences, and would therefore ease the discussion in the latter part of the interview.

The second half of the interview was fairly structured. The interview questions were grouped under the following themes: *Language and language learning in singing*; *English language and singing*; *Interviewee as a language learner*; *Interviewee as a musical learner*; *The interplay of musicality and language learning*. A structured interview was chosen to ensure that the same topics would be covered with all the participants in a logical order, to facilitate the comparison and contrast of the answers. However, some freedom was allowed for the interviewees to bring up topics that seemed relevant, or to elaborate on subjects that seemed important. The background questionnaire and the interview questions can be found in Appendix 1.

It is acknowledged that a memory based method, such as the second half of the interview, has got a deficit, which is the human memory itself: “memory is selective, biased and inaccurate” (Sloboda 2005:181). However, it can be argued that this method will, in fact, highlight the events that are meaningful for the study, as those events are usually very high in their emotional

load, having therefore a lot of importance for the interviewee (ibid.). The fact that memory is not completely trustworthy has been taken into account in the choice of a task-based approach for the first half of the interview. Admittedly, the task itself can be seen as a hypothetical condition, requiring the interviewee to "think in conditional", which is not necessarily what would happen in a real-life situation. However, it is believed that combining these two types of interview provides a lot of valuable information on strategy choices and the factors underlying them.

All the interviews were conducted in the premises of the university where the singers studied. They had a conversational and relaxed tone. The interviews were recorded. The data were transcribed, after which it was coded thematically using QDA Miner Lite –software, in order to enable a content analysis. The coded data were then categorized (and re-coded when necessary) under the themes that emerged from the data. This made it possible to compare and to contrast the opinions and experiences related to the same topics. Some attention was paid to the manner or the order in which certain opinions were presented, in the instances where it was relevant to the understanding of the data.

## 4.2 Interviewee profiles

Next, the participants are introduced under pseudonyms. There are two (2) male and three (3) female participants. As mentioned before, they all study at a university of applied sciences to become professional singers and pedagogues. In this section, the focus is on their individual learner profiles, as certain similarities and differences appeared significant in relation to the answers they provided in the interview. Therefore, the musical and linguistic backgrounds of participants, as well as their opinions on their strengths, weaknesses and learning preferences both in music and in languages are briefly presented.

**Leah** is a second year singing teacher student. She has studied singing for three years, and played both the violin and the piano from the age of 4. She learns music best by hearing. Acquiring new music, such as rhythms, is easy for her. Also in language learning she prefers listening, as well as learning by doing. However, she does not consider herself as “a language person”: learning languages at school did not offer too many positive experiences. According to her, pronunciation was previously a weakness, but after beginning singing studies, it has

become more of a strength. She has studied English, Swedish, and a couple of courses of German.

**Jonah** is a second year singing teacher student. He has taken singing lessons for a couple of years. Before taking up singing, he has played the violin for 17 years, since the age of 6. As a musical learner, he considers his strengths to be an accurate ear for nuances and phrasing. He also has got a so called “absolute pitch” or “perfect pitch”, meaning the capacity to identify or to reproduce a note without a reference. For both music and languages, he described a learning preference of learning by listening. Jonah has studied several languages during his life: English, French, German, Swedish, and the rudiments of Japan. He has also done some university courses of English in a Language Learning and Teaching programme. He considers himself as “somewhat skilled” in languages, learning easily new vocabulary and being good at pronouncing.

**Alice** is a second year student in an early childhood education programme. Her major instrument is singing, which she has studied for four years. She has also played the flute for 7.5 years and learned the rudiments of playing the piano. She considers her strengths in learning new music to be an overall “musicality”: an ease of acquiring the new melody and a somewhat automatic realisation of dynamics and phrasing. In general, Alice learns best by doing, through practice and usage of the learnt material. Acquiring theoretical knowledge without a clear connection to practice is a challenge to her. This applies both to learning music and language: language is learnt best when used in travelling and music best by hearing and doing it herself. In language learning, she mentions pronunciation as her strength, and acquiring new vocabulary and grammar as her weaknesses. Alice has studied English and Swedish at school.

**Monica** is a second year singing teacher student. Before the two years of singing studies at university level, she had taken singing lessons for over 7 years. She has also sung in different choirs and ensembles. She describes her musical learning to be quite effortless: new pieces, melodies and texts alike, are easily “stuck in the head”. Music theory is an area that she perceives more challenging. Monica learns best by hearing and by doing, also languages: new words and pronunciation are easily learnt by imitating others. She considers learning languages

easy for her, compared to other subjects, such as mathematics. Her language studies include English, Swedish and German.

**Jacob** is a fourth year singing teacher student. In addition to the four years of singing studies at the university level, he has taken four years of singing lessons at college level. He has also played the piano for six years, and French horn for eight years. He describes his strengths in music to be in rhythms, in *prima vista* or sight-reading (i.e. playing or singing a piece of music on the first sight of the sheet), and in being open-minded towards challenges. Jacob is an individual learner: he prefers learning a new piece of music first alone, concentrating on aspects that he recognises as challenging. The language repertoire of Jacob is wide: he has studied English, Swedish, French, Italian, and the rudiments of Spanish, German and Russian. He is also a major student of English at a university. Jacob described himself as a visual and analytic learner: he can easily remember for example a visually presented chart of grammar features, and he likes to analyse and deconstruct structures. His strengths in language learning are therefore in understanding structures and learning grammar.

To conclude, the interviewee profiles reveal some similarities and differences between the participants, which possibly relate to the answers they provided in the interviews. First of all, every participant has got a long history of music making: all of them had played an instrument for several years, and most of them had played several instruments. Therefore, it can be assumed that the participants are fairly skilled in music making. This is implied also by the ease with which the participants described learning new music. Secondly, all but Jacob were at their second year of studies, which is nearly halfway through their study programme. Jacob, instead, had only half a year left of his studies. Naturally, this is linked to the amount of experience that the singers had gained of linguistic and of musical learning in this context so far. Thirdly, the interviewees described their preferences to learn languages quite similarly: languages are learned best by hearing and by doing. Jacob is the only exception here; he described himself as a visual and analytic learner. As to the language learning history, there seems to be greater differences between the learners. Jonah, Monica and Jacob expressed confidence as language learners, whereas Alice and Leah described having gained mostly negative experiences of language learning at school. Of the interviewees, Jonah and Jacob had clearly studied languages the most, and both had done some linguistic studies at a university. These differences in

language learning profiles may influence the way in which the participants position themselves towards foreign languages, which can possibly be heard in the opinions and attitudes expressed.

## 5 FINDINGS

In this section, I will present the findings of the present study, i.e. on classical singers' experiences and perceptions of language learning through and for singing. I will begin with the broader context of *singing as a profession* and the role of language within it, narrowing the perspective then to *the aspects of language learning* that are emphasized in this specific context. After that, I will present the actual *strategies and tools* that singers use for linguistic and musical learning, as well as singers' *perceptions of the benefits* of music and musicality on language learning. The excerpts from the interviews have been translated here. The original excerpts in Finnish can be found numbered in a list in Appendix 2.

### 5.1 Singing as a profession

To begin with the findings, the views of singers on the main or central components of singing are presented. Then the central languages of classical singing are briefly observed, taking a closer look at the specific case of English.

#### 5.1.1 Main components of singing

A professional singer's competence seems to be composed mainly of three different areas of expertise: technique, expression and languages. Singing technique or managing the instrument i.e. the body was mentioned by all interviewees as the first or the most important component of professional singing.

**Monica 1)**

Well just the doing itself, singing of course, *it's that you are able to develop your own instrument sort of in a healthy way*, like a lot of it is about the technique, of course, like if it's really wonky then it'll backfire at some point, so it does have a big role

**Leah 2)**

of course the technique, how you manage to produce it as well as possible. Like there are no sort of gaps or so, *and then combining the bodily action and the singing that it sort of comes through the moods*, like it gives you the readiness for the vocal formation

**Jacob 3)**

And then, *because the instrument is your own body, then the singer has to be aware of his own body and its function*, why not other musicians as well, but especially singers because there's no other means.

**Alice 4)**

And then the technique of course .. is important, maybe the most important. *Well it's the thing with which you sing, or the basis for it.*

**Jonah 5)**

*of course the technique has to be very good*, especially nowadays as there are lots of good singers, and if you think historically that, well a hundred years ago we knew much less about the function

of the singing muscles, so *the technique has to be very well in shape, like the breathing musculature and system, so that it works naturally enough, so that the vocal production is not too pressurised.*

In the excerpts, the participants explain how technique is the base on which singing is built. It includes consciousness and knowledge of one's own body and the way it functions. It is knowing how to develop the instrument in a healthy manner. It also requires combining physical action to emotions.

Another highly important component is a will and a capacity to express, to interpret and to perform. This is illustrated by the following examples:

**Monica 6)**

And then, well of course all those matters of expression, of course, as they are to myself, I myself find them challenging, so I find them also very important. - - But so that you would be able to perform, too.

**Leah 7)**

Umm... a will to express, so that you are able to identify with the messages of the song.

**Jacob 8)**

Well... A singer has to have a capacity to tell stories. - - Ummm, you have to be able to emphasize to the songs that you perform, credibly, that you would do them justice and that the audience would get something out of it.

Interpretation, expression and performing seem to be different aspects of the same component: they complement each other. The component includes skills such as a capacity to empathise with the piece and an ability to tell stories convincingly.

A third clearly significant component of singer's professionalism is language proficiency. It was mentioned by all interviewees as "quite" or "very" important. Alice and Leah express here what they think of the significance of language:

**Alice 9)**

Well the singing technique is the first, so perhaps after that it's the language, though, *'cause it's nevertheless the other device in addition to the tune*, which is like, it comes there sort of simultaneously, maybe as the second.

**Leah 10)**

Well, you should possess such a language proficiency in singing that if it, *if you go to sing to the citizen of that country that they understand, that you sort of have to, have to construct it within certain frames*, so I don't know if there is really any shortcut to happiness.

According to them, language is one of the two vehicles, the other being music, to convey meanings, and it is therefore indispensable in singing. The language and the text of the piece form the frames within which a singer must act.



However, some hesitation and restrictions were expressed over the role of language proficiency. First of all, it was mentioned as the last of the three components by many (therefore presumably not as important as the first two) and after a hesitant pause by some:

**Jonah 11)**

And ... well language proficiency is indeed quite extremely important

**Jacob 12)**

And ... well, sure it's good to know languages.

The manner in which language proficiency is brought up here causes speculations of whether it would have come up at all, if the focus of the study had not been revealed to the interviewees beforehand. Secondly, not all language skills were equal to the singers; some were mentioned as more important than others.

**Jacob 13)**

Well, language- language learning, aa- the role of language learning in singing is important in my opinion, but I have accepted that it's not always possible. *So pronunciation, and different can you say prosodic things, talking of singing, that they are sort of the bare minimum in this matter,* like it can't be required, in my opinion, like if someone wants to sing a song in Russian that you learn first the Russian language and only then are able or entitled to sing. Nobody is saying that though, but.

**Alice 14)**

And then of course, about language, it comes to mind that *you should be able to pronounce quite well. I don't know, I don't take it necessarily that important that you would know those languages,* sure some language always sticks with you when you practice songs, and there are a lot of same, the same words and everything in many songs. And that way you sort of learn it, but like, after all there are translations and they can always be translated and so on. But anyway sort of the pronunciation, that you know how the... song is sung.

As can be seen from these excerpts, pronunciation is clearly the most important skill. Mastering other aspects of a language is not perceived as necessary or as achievable as being able to pronounce. Nevertheless, the importance of language proficiency in whole grows when singing becomes professional:

**Monica 15)**

Well it is not maybe the, sort of what, if you think what singing teachers, I've had different singing teachers, so it's not maybe the thing that is emphasized the most. But I do think that it would be really important and sort of, of course if you would sing only for a hobby or that it's only a hobby, maybe then it's not the most elementary thing that you know all the five languages fluently and so on. *But if you plan like for real to work as a singer, then you sure can accelerate your practicing with it. And then if you want to work abroad for example, then it's like indispensable.*

According to Monica, language proficiency is not something that had been emphasized the most by singing teachers. However, she sees that for a professional singer, knowing several languages facilitates practicing and is even indispensable if one wants to work abroad. The

option of working abroad seems to be quite relevant for a Finnish singer aiming to become professional, as the work opportunities are rarer here in Finland than for example elsewhere in Europe (e.g. only one bigger opera house in Finland vs. over thirty in Italy).

In addition to these three main components (technique, expression and language), there were single observations of other miscellaneous components, such as being musical, knowing another instrument (e.g. piano), being versatile, and collaboration and communication skills. Independency was a theme under which several skills were mentioned: material acquisition, reading music, managing timetables, regular practice and balancing the different components.

Overall, the participants thought that being a professional singer requires knowledge in many different areas. The main areas of knowledge are: technical knowledge of the instrument (i.e. the body), expressive and interpretative knowledge, and linguistic knowledge mainly in regards to the pronunciation of different languages.

### 5.1.2 Languages of classical singing

The languages that the participants use for singing can be roughly categorized into three: the most frequently used languages; the occasionally used languages; the marginal languages. Belonging to the first group are German, Italian and participants' native language Finnish. These are the languages in which every singer had most of their songs in their repertoire. The second group includes Swedish, Norwegian, Russian and French. Depending on the singer, they all had some repertoire in a couple or in all of these languages. The last group of languages contains English and Latin. These languages are clearly marginal. All participants had used English for singing, but only for one or a couple of pieces. Latin was mentioned only by some, and usually referring to choral pieces. None of the participants had any repertoire for example in Spanish or in Czech.

The frequency of use of different languages, or the order in which they are introduced to learners, is clearly linked to history and traditions, as illustrated by these examples:

**Jonah** 16)

Italian, of course. It's the most important language of opera.

**Jacob** 17)

This I've been wondering often that in classical singing that in which stage should songs in English be brought to the learner, that is it the very first foreign language or only later. For myself they haven't been, it has come only later, like first it's *I think that first it's traditionally Italian comes first, and German after that. And those are the languages that are required at the basic level. English is not required there.* So then, should English be brought first, because there you could introduce these matters related to pronunciation in familiar and safe surroundings?

The importance of Italian is linked to the history of Opera. Italian and German are also the languages that are required at the basic level: consequently they are introduced as the first foreign languages to learners. English is presented only later, though Jacob wonders here whether it would be beneficial to bring this often more familiar language to the learners before the less familiar ones. It is notable how classical singing differs in this aspect from pop/jazz, where English is undeniably the most prominent language nowadays.

At a general level, participants expressed that there are no limitations for choosing a song in any language. However, some factors appeared to guide and to affect the choices. One factor is the geographical or the linguistic closeness of the language:

**Jacob 18)**

*I for example don't have any contact or passion for the Asian languages so I wouldn't necessarily go into that direction, like I feel it'd be a bit too difficult then, like maybe not absolutely no, but I don't maybe see it happening. - - Yep, but then these close- languages that are close geographically, I don't have awfully lot of limitations, some languages you surely take more likely than others.*

As explained by Jacob, Asian languages are regarded as too difficult because of their distance and unfamiliarity, therefore unlikely languages to be chosen. Furthermore, he expresses not having "a passion" for those languages. Individual preferences, stereotypes and opinions are another factor which may influence the choice of a song. The following excerpts illustrate this:

**Alice 19)**

*And then of course I look at, one thing that is important is that which language is the piece in, it affects maybe a little sort of the motivation in a way, that if it's a piece in German then it's a little like *krhm-*, *ye-ah*, well, you just gotta do it.*

**Monica 20)**

*Well maybe now I wouldn't start learning Russian not maybe right now, because it's just one of those that I have never studied, that it'd be interesting to learn someday, but it's just that even the sheets are in those Russian alphabets and such, so there is quite a lot to learn so maybe not just now in this hurry I wouldn't, like well maybe someday and hopefully, but it's quite enough trying to handle French somehow.*

**Leah 21)**

*I don't know maybe French is the one that I always shun. They've got extremely fine pieces and so, but then you always think that it's so difficult to pronounce and so, but then, and as you haven't ummm in anyway had any courses of it, like you would know the grammatical and all this, so of course [it's not familiar in a way] yeah so maybe then you sort of shun it but, I don't want to rule it out either.*

**Jacob 22)**

Som- what English is to me, though I know it and have studied it, *so it's maybe also related to the fact that I am somehow really strict for example with vowels, and then as I'm not completely sure of them, how they sound, so then I've actually kind of avoided the whole subject* (laughter).

In the case of Alice, the uncertainty towards a language (or its pronunciation) affects the motivation to practice a song. As for Monica and Leah, the language in question is perceived as interesting but so challenging that at the moment they have no capacity to learn it. Jacob, instead, feels that his knowledge of English has made him more aware of the aspects of which he is uncertain, which has made him avoid the language almost altogether. In these examples, German, Russian, French and, quite surprisingly, English were mentioned as challenging languages. Next, the case of English is discussed more in detail, as its role somewhat differs from that of other languages.

*The specific case of English*

When asked directly, the interviewees did not find English any different from other languages of singing, as illustrated by these excerpts:

**Leah 23)**

I: if you think of English- singing in English, versus other languages, do you see any differences there or does it go to the same category with the other? It can be a personal experience here.

L: *I guess it goes to the same.* Of course it depends so much on the person, *but for me it goes to the same* that it's not kind of.

**Jonah 24)**

*But in the actual learning of the piece however I don't see any big difference*, like the language is different and kind of the way of thinking is different. *You have to try to adapt to the way of thinking, and how directly were things said for example in a certain era.* But if you know the language and so, or at least know it to some extent, then probably it also changes your thinking a little sort of more suitable to the language. So I wouldn't see a big difference in it in the end.

According to Jonah, the language being foreign requires in any case a different manner of thinking. However, some specificities regarding the use of the English language in singing were mentioned elsewhere. The familiarity of the English language was regarded both as an advantage and a challenge. Furthermore, and regardless of the familiarity, an overall uncertainty over the pronunciation of English was expressed.

As every participant had studied English at school (as their first or second foreign language and therefore during several years), the familiarity of the language was mentioned to be an advantage:

**Jonah 25)**

So of course as the language is English, such a common language, so you understand the most of it. - in this case *no extra help is needed in translating the text.*

**Jacob 26)**

but yeah, the fact that this is English is good in a way, *because you know the language, so you don't have to use as much time for translating* it as for example in German, which I know less

**Alice 27)**

And then, well this in this piece now that this is English so it's a somewhat familiar language, so *then you sort of right away begin to read what is said here.* What the text is about.

As the language is more familiar, the ease of understanding the text and translating it accelerates the learning process. No extra help is necessarily needed in translating. English can also be used as a tool, functioning in a mediating role between other foreign languages and the native language of the participants:

**Leah 28)**

but yeah, *of course I do check always, if I get a new aria and there happens to be the English language, so sure I check that first, you get maybe, you understand better, but it sure is, well actually if you think of it then it does differ a little there* (laughter)

**Jonah 29)**

And often I have sort of done the translation into Finnish so that if I haven't found a kind of translation authentic enough, meaning word-by-word type - I like those - than the umm poetic version, *I've had to check it using English, because often there are better translations in English.*

Leah benefits the ready-made translations in English if such happens to be in a song in another language. Jonah may use translations in English if does not find one exact enough in Finnish.

The familiarity of the language poses also some challenges, as the knowledge brings more variables at play. First of all, the question of pronunciation seems to be more complicated in English, because of the awareness of different accents and dialects.

**Monica 30)**

Well it is as a language may- it is for myself the strongest and sort of the easiest, *but then again there is this that for myself the most natural would be to say like here [bʌt nʌt fɔR ə lɪp] that do you say it [bʌt nʌt] or [bʌt nɒt], things like that.* It seems that there are differences between teachers that how one thinks and how another thinks. Like in a way it's the easiest but then again *there is this matter of dialect which for myself is not sort of related to other languages*

**Jacob 31)**

English is in that way maybe the only that if it's clearly for example of the 20th century American origin - meaning composed by an American, then you may wonder if it should be shown somehow.

**Jonah 32)**

Let's say that you try to avoid kind of looking through the glasses of the modern English language.

As illustrated by these excerpts, one's own preferences or idiolect may be contradicted by the requirements of the piece of music or by teachers' opinions. English was acknowledged as the only language with which accents or variations need to be taken into consideration. It can be assumed that this is due to the fact that the participants know English better than the other foreign languages they use for singing (naturally having different variations as well), and have experience of using English in other contexts than singing as well. In the example number 30) Monica expresses uncertainty over choosing the correct variation of English. The question of choosing the variation is undoubtedly linked to the knowledge of the piece's background: the era and the area from where the piece or its text originates may influence the pronunciation. Secondly, the experiences gained with English, along with attitudes towards it, may cause uncertainty over the language:

**Jacob 33)**

So I feel that I sure can sing in English, but then it, there is something ... *I feel that it's not somehow in the end as regular as for example as I have sort of grown to German and Italian and such, have learnt that there are certain rules, and there probably are such rules that I just don't know, so I can live in that kind of ignorance. (laughter)*

**Alice 34)**

*But as I have always had sort of this attitude towards it that ah I don't know this and I don't learn this and sort of well just this that the attitude is, it depends on the attitude whether you learn or not, and then as you have this attitude then you most certainly won't learn. So that too maybe affects it.*

Jacob thinks English is less regular than e.g. German and Italian, though he admits this can be due to the fact that he is more familiar with English than the other two languages. Alice feels that her own negative attitude towards learning the particular language has been a hindrance. Similarly, perceptions of others' attitudes can be a hindrance:

**Alice 35)**

*It's due to the fact that because there is this kind of basic assumption that you know English and when you don't know it then that's why you avoid it. Or you somehow sort of think that ah that now at singing lesson we begin to sing some song in English so, you know, you are maybe sort of maybe a little ashamed that the teacher is like truly, don't you know how to pronounce even this (laughter).*

**Jacob 36)**

I: So in a way your kind of linguistic competence in this particular language is both an advantage and in a way and in a way a disadvantage, that you know it even too well, is the level of requirement too high then or?

J: Yeah. *I'd say that it appears that you have to sort of show that you know this.*

The expectations of others – not necessarily expressed explicitly but feared by the two interviewees – in regards to knowing the language is intimidating, causing insecurity and possibly avoidance of the language. This might be related to the high status of English in the

Finnish society: the pressure of knowing the language well can be felt regardless of the level of proficiency in it, as in the case of Jacob and Alice (having very different views on their competences in the English language).

Overall, there seems to be lack of knowledge concerning pronunciation of English in singing. Uncertainty over various aspects of pronunciation was expressed:

**Jonah 37)**

I've heard it quite a lot anyway, it has somehow stuck there sort of intuitively in the mind, and that way. Of course there are then words, and *you wonder for example what is the meaning of 'r' like how the 'r', how sort of Finnish or sharp is it, or is it softened like it's nowadays*. Let's say that *sometimes some endings of words that have a ... vowel, so then you wonder how for example a certain vowel is done there at the end*, that is it sort of according to the modern pronunciation or is it slightly more Latinistic, is it pronounced separately.

**Jacob 38)**

*For example those r's of English are such that I'm a little uncertain about, I don't know when there should be this rolling and when not*. They are such that I notice that I begin to sort of automatically put them everywhere 'cause it feels somehow typical to the style, but then again that's not the truth either

**Jacob 39)**

so it doesn't necessarily stick with you so quickly, or *you don't think that you have to emphasize for example like 'believe' that the 'b' and the 'v' needs to come forth so that it sounds really like English, the voiced consonants and the ending consonants among others, and vowel colours, that not /bili:v/ but /bæli:v/. These things. They are easy to look down on*.

Confusion and uncertainty were expressed over the pronunciation of the phoneme /r/, especially due to the older variations used in some English songs. Also the pronunciation of vowels and syllables in final positions, the pronunciation of voiced vs. voiceless consonants, and the vowel colours were mentioned as aspects that need reflection and are not self-evident in singing.

To conclude with the specific case of English, it appears to be very contradictory in the context of singing. On the one hand, it is a marginal language in singing, but on the other hand a familiar and a significant language for the participants in other contexts. Thus, singing in English is at the same time made easier by the familiarity of the language, while still being challenging because of the rarity of its usage for singing. Compared to other languages, English seems to cause more uncertainty over its pronunciation because of the participants' awareness of its different variations.

## 5.2 Singing as a specific context for language learning

This section presents the findings on the aspects of language learning and language use that the singers perceive as important, or alternatively as less important, in the context of singing. The findings therefore map the language learning needs of the singers, as seen by themselves. The last part of this section then explores how well the singers' studies have catered for these needs.

### 5.2.1 Emphasis of different aspects of language

Of the different aspects of language, *pronunciation* (including *prosody* and *articulation*) was clearly the most significant for the interviewees. It was perceived as very or as the most important aspect of language in singing context.

**Jacob** 40)

So the pronunciation, and different can we say prosodic features, talking of singing, that they are the sort of bare minimum in this matter.

**Alice** 41)

I've had French phonetics, and it's been very useful, and so that we didn't go into too difficult things- or that the focus was especially on pronunciation or phonetics and not on language learning

As expressed here, pronunciation and prosody are the essential language skills: other skills are not necessarily as important in singing. This is even more emphasized when compared to speaking the language:

**Alice** 42)

Umm... *well sure when you sing a song in English then sure the pronunciation is much under attention, that it's just correct and not almost.* Then again when you use it otherwise somewhere abroad then it's kind of word after word, whatever comes into your mind, as long as you get the thing said, *like you don't pay that much attention to the pronunciation, more to the content*, like you somehow get the matter expressed.

**Jacob** 43)

But sure the approach is different, *like when you communicate in the language then maybe the number one is to get yourself understood.* It is important in singing as well, but maybe however then it's not the number one at the stage where the song is lea-*ea*-*ant*.

When using a language for other purposes than singing, the delivery of the message and communication are the most important goals, which can 'override' the focus on pronunciation. In singing, on the contrary, the emphasis is rather on correct pronunciation. However, it is not necessarily the opposite of trying to deliver the message, but in fact the most effective and indispensable means to communicate the message of the poem in singing. The following excerpts explain this:

**Leah** 44)



then again in singing it is so important tha- that *it's just like how it's written in here*, like it doesn't really matter that... *that it's just meant for every note every certain word and stress*, like it's so that you can't sing it so that the audience understands it - - *Like you do within those frame*, like this, that's perhaps the topmost thing.

**Jacob 45)**

But sure it has to be anyway, like *getting yourself understood in singing requires in my opinion more scrutinising with those vowels and consonants*. Like it's not enough, in spoken language in my opinion it is right acceptable to hear the influence of the native language, like Finns may sound Finns when they speak English, *but in singing I'm a little more critical towards it that when you sing then you should sound like an English speaker*.

The text and the music are “the frame” to which the singer has to abide: a singer cannot really affect the wording or the word order of the poem. The only aspect that the singer can have (and has) an effect on is the pronunciation. This sets the expectations and requirements higher. Furthermore, Jacob thinks it is acceptable to hear the influence of the native language in spoken language, but not in sung language.

However, it seems that singing may pose difficulties to articulation in general, not only with foreign languages:

**Jacob 46)**

Well in fact singing in Finnish too has in the end appeared to be surprisingly challenging. So in that as well when I have got a bit further in the building of this instrument, so I have started paying more attention to singing in Finnish too, *like there too for example h's must be heard, you have to produce it really hard, even too hard, exaggeratedly, 'cause they won't be heard otherwise anywhere. And the endings of words and so on*.

**Monica 47)**

Yeah, sure you have to be especially rigorous, 'cause Finnish is in a way, like you don't really have to pay, of course like ummm, *in Finnish there are a lot of vowel combinations and then you wonder if there are for example long notes that in which vowel is it sung*, and such, *but they do come sort of naturally usually, like you have to wonder more that kind of matters requiring accuracy in other languages then*.

Also when singing in Finnish, articulation requires extra attention. Some consonants, for example, need to be exaggerated in order to be heard, or the timing of diphthongs needs consideration. As expressed by Monica, the realisation of these may, nevertheless, be more natural in the native language than in a foreign language. The reason behind difficulties in articulation seems to be linked to learning the singing technique:

**Jacob 48)**

'Cause you tend to do this sort of long vowel line, *'cause that's a stage in learning to sing*, and then you have to learn to do the legato line so that there are also those double consonants and short vowels within, and which are there then, like prepositions which you don't need to stress much, and so on. Which are the elements of language that are important.

Learning to sing in legato is one phase in the process of learning to sing, after which ‘breaking’ this legato with double consonants and short vowels, as well as stressed and unstressed syllables, needs to be ‘relearnt’.

The importance of *grammar* in singing context, though mentioned rather as side remarks by the participants, is also linked to intonation and pronunciation:

**Leah** 49)

But sure it does backfire like it's important, and knowing grammatically of everything like how to pronounce.

**Jonah** 50)

But the *distinctive flow of language, word, or sort of sentence order and such*, it is quite strongly in the mind already, because it- I've sung it so much, or I've sung so much in German

**Jacob** 51)

*when you don't understand for example where are the stresses of words, and what are their sort of in that language what constituents they are, I mean classes, parsing and such*, so in that way in my opinion language learning is important, because *to be able to realise the natural realisation of the language*

Grammatical aspects were considered as important for the “distinctive flow of language” or the “natural realisation of the language”, which could be interpreted as meaning the intonation of a language. Knowing the rules of word order and being able to parse the sentence constituents were thought to help with the intonation. At itself, grammar was perceived as a less important aspect in singer's language proficiency:

**Jonah** 52)

You don't have to check the grammar in it in the sense that *probably the poet who has written those songs is anyway quite a lot better in his own native language than myself*. And well, of course you don't check the grammar like that

**Monica** 53)

*Well maybe if you study it for other purposes, and music and singing is not linked to it, um... maybe then it's emphasized*, well probably of course earlier at school there was this strong grammatical side to it, like of course when you studied at school you had to think always that is grammatically correct

Thinking consciously about grammar and being grammatically correct are not something that are emphasized in this context, most evidently because a singer is not forming any phrases or sentences him/herself. What seems to be ignored here in relation to grammar is that understanding the intended meaning of the poet may require grammatical knowledge as well.

*Text comprehension* (usually through translation) is another undoubtedly significant aspect of language. Understanding the text is crucial for interpretation and credibility:

**Leah 54)**

Yes, yes, and then there it becomes evident that if you sing *if you don't stand at all behind the words the you sing*, so surely a citizen of that country can notice that *this girl doesn't seem to know what she's singing about*.

**Jonah 55)**

I: How does it affect then if you think that you sing a song that you don't maybe understand –

J: *You can't interpret it right maybe*. Or no interpretation is not right. I mean that the right interpretation doesn't exist, but where it sort of settles, like of course you can infer from the melody that this is for example romantic, or this is extremely sad or angry piece of music. *But then if it has been done deliberately, like it's ironic. It sounds beautiful and so, but the words mean something else. A political message can be hidden there*. What do you do when you don't realise that aha there is some be- there is some meaning behind. And then you're like over the moon like yeah this is like a spring song, and then you sing something like "and everything dies tomorrow" and (laughter). Because there are these. That's why dictionary is so important.

According to the interviewees, it can be seen or heard in the performance if the singer has not properly understood the content of the text. Insufficient understanding of the text may lead to a "faulty" interpretation, if the text contains irony or hidden messages; the musical information alone can be misleading. Careful translation is therefore needed. This requires lexical knowledge as well, and according to Jonah, the use of dictionary is indispensable.

*Vocabulary* is indeed an aspect inseparable from text comprehension. The singing context affects also the vocabulary needed:

**Leah 56)**

anyway the vocabulary is such that the basics are just quite not enough. So quite sort of limited kind of singing vocabulary which they usually are

As expressed by Leah, an elementary vocabulary is not enough for singing. The language of songs often differs from the language used in everyday contexts, and it is often related to certain poetic themes:

**Leah 57)**

quite a lot of the same is repeated there from piece to piece, so it's all that death and everything ... sceptres and these [love and] yeah love and these like pretty same

**Jonah 58)**

let's say that the language of songs often especially maybe in the basic classical repertoire differs in its vocabulary and themes from the spoken language in a way that *often the topics are about some romantic stuff and emotions overall*. But the fact that in spoken language, in your daily spoken language it's more about the practical concrete things and running errands and with many people around you, it's not that emotional, but like you know the sort of side of language which is related to singing, that is the aforementioned romanticism.

According to the participants, the themes and vocabularies of songs often revolve around death, power, love and feelings, for example. The reason for this vocabulary being so distant from modern, everyday language may lay in the long history and traditions of classical singing: it is

more common to sing a classical song that has been written hundreds of years ago than to sing a classical song written in the 21st century – a situation quite different from pop, jazz and other more modern genres of singing.

In addition to these different aspects of language proficiency (pronunciation, grammar, text comprehension and vocabulary), knowledge about languages was perceived as important.

**Jacob 59)**

Umm, the history of the language, its development, pronunciation, umm... well let's say these I'd say are relevant matters to singing in my opinion, for one, at least. So the language knowledge 'cause these were of the language knowledge, *the language proficiency is gained in my opinion at school education, hopefully, should be gained. But the language knowledge could be quite a big part of singing education then.*

Jacob states that knowledge about the evolution and history of the language should be emphasized in singing context – assuming that the basic language skills are acquired elsewhere. This can be assumed to concern especially English and Swedish, as they are the compulsory foreign/second languages at Finnish schools.

Considering that the knowledge about languages includes also knowledge about different variations and accents, they seem to be surprisingly rarely discussed or taken into account in singing studies. When asked if the interviewees strive for a certain accent while singing, the answers they gave reveal that the matter had not been given much conscious thought:

**Alice 60)**

Well in my opinion it's been quite standard language like in Finnish as well, so. *No attention has been paid to it in my opinion.* That is it like the 19th century accent, that should it be heard somehow from it.

**Jacob 61)**

I: do you aim for a certain accent or dialect, or versus for some standard language, and why possibly?

J: Standard language, *because I have never thought about it.*

**Leah 62)**

Well of course Finnish is a bit different like there you've got these, it's a familiar language so you can sing with the old words [and also a little bit of forc- dialect too] yeah and dialect too of course, *but I don't know if it's so, or is it required so explicitly* but, but it seems that rehearsal assistants and such quite well know if it's so, then sure they do help you, so I don't know in the future who's helping then, but.

It seems clear in the light of these answers that not much attention has been directed towards the matter by teachers, nor by the students themselves. There is also uncertainty over whether such knowledge is required from singers. All of the participants reported striving for a “standard

language”, i.e. to sound like a speaker of the language, trying to achieve a pronunciation that is acknowledged as correct to a certain language. The following extracts illustrate this:

**Monica 63)**

I guess it's kind of standard, or I mean that it'd be sort of, possibly because like German is like very sort of difficult language often, like if the song is fast so there might be some difficult text, you have to pronounce really fast, *so then you just have to be very, pronounce them sort of correctly, and very carefully*

**Leah 64)**

Well maybe more towards a standard language, 'cause I don't yet, *'cause there's enough job in trying to get it done like a German for example, so you sort of aren't able to recognize if you should pronounce it like it was done in a certain century.*

**Jonah 65)**

*Well if it were written explicitly to a certain accent... that ummm or if it were part of the piece's character, you could have a caricature there, like an Irishman. Of course then it should be taken into account. But I haven't done myself such or haven't sung such repertoire that, umm, I aim for the sort of standard, sort of not the literary language, but I mean the way that songs are often pronounced, or the vocabulary and lyrics are pronounced.*

The participants felt that learning and using a language (such as German) in the first place is challenging enough, so there is no energy or time left for thinking about accents or variations. However, what seems ignorance to the different variations here may in fact be due to the fact that temporal variation is not considered similarly variation as spatial or social. Jonah here mentions Irish accent as an example of a variation, which could imply either to spatial (“Irish”) or to social (“as a caricature”) variation. Such pieces of music which have been deliberately “written for a certain accent” are indeed somewhat rarer in other classical music than opera. Temporal variation, on the contrary, is something that is more common and it was mentioned (though not always explicitly recognised as such) elsewhere by the interviewees:

**Jonah 66)**

if I think of Swedish, *there are such words that sort of don't necessarily go according to the pronunciation modern Swedish anymore.* Then you are like well hmmm I'm not sure what this means, like how should this be pronounced, and then you have to ask for the tips

**Jacob 67)**

*English is also like as I have understood that it sort of depends on whether you sing some text of Shakespeare or a little more modern, that how you treat it then.* So in this song you should probably find out which era is this song from.

**Jonah 68)**

Of course there are differences between the so called spoken French and the Old French

**Jonah 69)**

You just have try to adapt to the way of thinking, and how direct have things been said in a certain era.

The differences between newer and older variations were acknowledged by the participants in the Swedish, English and French languages. The differences that they mention are on phonetic

(“not according to the modern pronunciation”), lexical (“what this means”) and pragmatic (“how directly were things said”) levels. In fact, English, as presented earlier, is acknowledged as a specific case in regards to variations and accents:

**Monica 70)**

And anyway I don't really know any dialect like in Italian or in German. *So English is maybe such that there you might do some things a little maybe like Americans and there you notice that it should be more like sort of literary or maybe British*, some sounds, that's where I've bumped into those. But my Swedish is neither so strong that I [that you'd know some accent of Skåne] or some Sweden's Swedish.

**Jacob 71)**

*English is in that way the only where if you have clearly some 20th century American origin – meaning composed by an American, so then you can wonder whether you should perform this somehow.* But the most of English music or songs that I've bumped into have been these for example text of Shakespeare and like that, and then I think you should strive for the British way of pronouncing.

**Leah 72)**

*I don't know English is maybe such that there more, I don't know if I'm wrong, but that there you should abide more to the er- from which era is the music that you sing, or at least I'd think so. Like maybe it's because it's a language of civilization and so, and people know it better, so maybe that could be the reason, I don't know.* But yeah, that sort of you've got more time for the thought- for thinking that is this now old or new. I don't know, this is a layman's but it could be so.

As English is more familiar as a language to the interviewees, the existence of different variations (temporal, but also spatial) is also more familiar to them. Quite a lot of uncertainty over choosing the variation (and whether it should be given consideration in the first place) and finding information about their differences was expressed. This implies a lack of tools and support for this particular need of singing students.

To conclude, the findings suggest that pronunciation and prosody, along with text comprehension are the aspects of language that gain the most importance in the context of singing. Vocabulary and its specificities were mentioned in relation to text comprehension, and grammar as to concerning intonation. Accents and variations of languages is an area that is a cause of uncertainty, especially in regards to pronunciation, but still gaining little conscious thought on behalf of singing teachers or students.

## 5.2.2 Language courses and sufficiency of aid

After reviewing the needs of singers in different areas of language learning, the students' experiences on the support that their studies had offered is briefly examined. In this part, the

focus is on syllabus and on courses; other support (mainly from teachers) will be examined in relation to language strategies and tools in the next section.

The interviewees had very different views on the sufficiency of aid provided by their studies. Those (Leah and Alice) who had taken the obligatory general language courses (Working Life English and Working Life Swedish) had quite negative experiences of what they offer:

**Leah 73)**

Ummm... well more- quite a lot as I compare the Working Life English so quite a lot of attention was paid there for the vocabulary and like working life vocabulary and all this but like pronunciation was quite little practiced, it was a sort of minor point, which in turn for a singer would be really important

**Alice 74)**

But then as I at the course of Working Life English was studying some pronunciation or some word, *then I was a bit like this doesn't interest me. So the motivation.* And a bit also that the like ... how do you say, a bit like *the goal for which I'm studying this working life English*, or a bit like 'cause I think that I don't need this, or I mean 'cause I don't know this, or that everybody doesn't need to know everything, and I don't know this, and that I can do well without this because I've done so until now

Leah expressed that there was too little focus on pronunciation, which is important for singing. Alice felt the course was not motivating enough, because the goal for which to learn was not known. Jonah and Jacob had compensated those two courses with other language studies. Monica had not yet taken the courses and believed that they would be useful.

Varying opinions were expressed towards the language courses offered specifically for singers (Support Subjects of Vocal Music I and II, including phonetics of Italian, German, Northern languages, English and French, as well as vocal physiology, theatre/stage work and poem analysis – all of which are taught periodically for 10 weeks each). Of the interviewees, Monica and Alice had taken SSVM I. It was perceived as beneficial:

**Monica 75)**

And now we have this really useful this course of Support subjects of vocal music, like there we *had phonetics of French which was really good for me at this point as it was a new language*, and well in spring there is also this Italian, so I believe that it'll be very useful too.

**Alice 76)**

Well I have, I've had the phonetics of French, *and it sure was really useful, and in a way like we didn't go into too difficult things- or like we paid attention specifically to pronunciation or to phonetics and not to language learning*, so that was rather nice.

The focus being solely on phonetics and pronunciation was perceived as an advantage. For Monica, the timing of French seemed good, whereas Alice expressed criticism over the order in which languages are presented at the course:

**Alice 77)**

But it's a bit amusing that it's gone sort of backwards, *I've been taught for example these German and Italian already before we then take these specific courses and study all these things that are self-evident already, I guess or sort of.* Like surely there's something new and repetition and all but like.

Considering that German and Italian are introduced to singers already at the basic level, it is understandable that having a course on these languages for the first time at this stage of studies may feel redundant or a little too late. As for Jacob, he had compensated parts of the SSVM courses with earlier language studies, which he later regarded as not necessarily a wise decision, for the course is after all specifically aimed at singers. Nevertheless, he expressed a doubt whether a non-singer teacher can offer the necessary information:

**Jacob 78)**

On the other hand what I've heard is that they wouldn't have served really in that, *because the teachers themselves aren't singers but language teachers*, which in my opinion is interesting... but realistic.

This he perceived as “realistic”, probably resource-wise. What he had found useful, though, was the use of the IPA (International Phonetic Alphabet) at the period of Northern languages (Norwegian and Swedish, SSVM II).

**Jacob 79)**

we've had on Nordic, well \*\*\* [singing teacher] gave us the phonetics of Nordic languages, so there we had this, *in the exam you had to write completely with phonetic alphabet*, if my memory serves me right, this 'Svarta Rosor', or something like this and *it was like for myself as well a hard job*

He had found it challenging, even though having experience of using IPA in linguistic studies at another university. Jonah, for one, had taken neither of the SSVM courses “due to time restrictions”. As for Leah, she was about to miss the courses, for she had not taken them this year, the last time they would be offered in the study programme. She felt that the studies overall had not offered enough support for her language learning:

**Leah 80)**

I: well, how then if you think about your studies here at this university, so what kind of tools and courses or help have you got for language learning for the needs of singing, how have you been supported in it?  
L: *Quite poorly. Yeah. I mean it's quite stupid that the support subjects of vocal music is taken away from us which could have maybe helped a little.* Of course that either isn't like a month or two or some certain language, that you don't get to celebrate with that either - - but of course it's possibly to take those courses at the main campus of course where you have these really rudiments and so but I don't know *it should be*



*somehow kind of to singing or that we'd take sheets of music and that we'd sort of go through it with it 'cause anyway the vocabulary is such that the basics aren't quite enough.*

Leah expressed a wish for singer specific courses to continue, though criticised them of being somewhat insufficient timewise. She acknowledged the possibility of taking general language courses at the main campus, but doubted that they would cater for the specific needs of singers.

To sum up, the singers had very different experiences of the language courses offered by their studies. The evaluation and comparisons on the sufficiency of aid are therefore rather difficult: the varying course selections had led to varying experiences. Overall though, the singers seem to appreciate the singer specific courses more than the general language courses.

### 5.3 Strategies and tools for learning

In this final section of findings, the strategies and tools that the singers mentioned using or having used for learning languages and music are presented. The participants described strategic learning both in the task-based section and in the structured interview section. First, language learning strategies are reviewed, after which musical learning strategies are in focus. Finally, the two areas of learning are brought together in examining what kind of benefits the participants had perceived in language learning thanks to their musicality or using music for learning.

#### 5.3.1 Language learning strategies

The language learning strategies depicted in this study concentrate on learning languages for the purpose of singing. Only a couple of strategies mentioned here are used for general purposes, and those too in relation to using music for language learning. Several metacognitive and cognitive strategies were described. Here, the strategies are first presented in a form of a table, after which they are described in more detail. The groups of strategies are presented in an alphabetical order. The subcategory (Affective, Social or Memory – according to the categorization of Griffiths [2013]) is mentioned when applicable. The number of participants referring to the group of strategies is mentioned as well. The strategies are presented beginning from metacognitive.

Table 4. Metacognitive language learning strategies

<i>Metacognitive</i>	Subcategory	Mentions
Asking for extra help	Social	2

Avoidance of a language		Affective	2
Benefitting social resources		Social	2
	Asking for help from those with the “best knowledge”		
	Asking for help/opinions of peers		
Focused learning	Focus on weaknesses/challenges*		2
Relying on teachers’ knowledge		Social	5
	Hints on pronunciation		
	Help for translation		
	Translation from them		
	Translating together		
	Discussing translations/interpretations		
	Relying on teachers’ better sources		
	Benefitting the resources presently available		
Using music to concentrate			1

\*musical and/or linguistic strategy

Being aware of one’s own weaknesses and seeking aid to cope with them, a social strategy of *Asking for extra help*, was mentioned by Alice and Jonah. Alice had sought and got extra lessons (remedial instruction) to pass the two obligatory general language courses. Jonah expressed agency in seeking for more information about aspects yet unknown to him:

**Jonah 81)**

So by asking things like why is something like this, like though you sort of understand the words and so, but why some declination is like this, so such people that know these things, so you can also learn these things.

Jonah seems to be both unwilling to settle for superficial understanding and capable of finding someone with the knowledge to consult. This strategy seems to be applied both for general and specific purposes.

Two interviewees, Alice and Jacob, mentioned (partial) *Avoidance* as a strategy: songs in certain languages are avoided or not readily chosen because of the anxiety/insecurity caused by the language. As the goal is to avoid/lessen anxiety, the strategy is affective.

**Jacob 82)**

It’s a bit same with French when I’ve ended up saying that I’ve studied it, then it’s become a bit like, it’s already turned against me in some situations, *like I don’t for example take much repertoire in French because I feel that it is so... or go to follow such teaching where they’d teach in French ‘cause right away there would be this question, this that how do you say this for example, I’m like ‘cause I’m not sure.*

Jacob feels insecure about his skills in French, therefore avoiding situations where he would need to show his skills. For avoiding English language, see excerpts Jacob 22) and Alice 35) in Chapter 5.1.2. The insecurity caused by these languages seems to be linked to the high expectations (of oneself or of others) towards the level of language proficiency.

The strategies of *Benefitting social resources* is quite close to those of *Relying on teachers' knowledge*, but categorized separately here, as they are probably not as evident as asking help from the teacher. Peers and other known 'experts' were mentioned as sources of help:

**Jonah 83)**

And then there is always one person who knows the pronunciation of a certain language - English, French, German, Russian, Italian - so I always try to ask for the best possible hints for every piece, like how is this now.

**Monica 84)**

And often 'cause there are anyway other singers too so in an emergency you can ask them if you don't have the time to find a teacher or to go to Internet, then you can ask like what do you think like how would you pronounce this and so.

As described by the participants, the person with the best knowledge of a certain language can be sought out for help. Also fellow singers may be asked for advice and opinions on pronunciation "in an emergency", i.e. when help is not available from teachers or the Internet.

*Focusing on weaknesses/challenges* is a strategy that requires metacognitive awareness of one's own weaknesses and strengths. Jacob describes this in the following:

**Jacob 85)**

*my strength is that I recognize quite quickly which are the challenging bits*, like if I have to practice some song quickly so I know which are the bits that I should concentrate on, like which are such spots that that I'll mess up, and for example in a choir where we just go through songs, then there I do this and then I circle only the bits where I messed up so next time I see, when I go to practice, that these were the bits that I have to practice, like for those others I don't have to use much time, *and then I get it done quicker.*

As described by him, Jacob may focus solely on certain aspects in learning, recognised as the most challenging ones, which brings time-efficiency into learning. This can concern musical learning as well as linguistic. The strategy may also include working first alone on a piece of music in order to find out the aspects with which help is needed, as described by Monica:

**Monica 86)**

I try to work it until it's, well usually the songs are done like at some point you take them to the singing lesson, *like it'd be so that you know how the song goes, what you should take into account there*, and then I take it to the singing lesson.

Only after recognizing the challenging features, Monica takes the piece to the lesson to be looked at together with the teacher.

Seemingly the most frequently used strategies belong to the group of *Relying on teachers' knowledge*: all the participants relied heavily on their singing teacher's and on their lied teacher's knowledge of languages. Pronunciation is one aspect with which teachers' knowledge is benefitted:

**Monica 87)**

But the biggest help is sure teachers, like the singing teacher and the lied teacher, like they know so many languages and so well and are really strict with them, and then everything that is sort of missed from my ear then they will sure catch on those like that's not right, like.

Monica trusts that the teachers notice and know more than she does. Another aspect is translation: teachers can be asked to help the student with the translation process, to translate the text for or together with the student, or to discuss the interpretations of the text and translation with the student. Teachers also seem to have better resources available, as described by Monica:

**Monica 88)**

The lied teacher has often dug up some epos "let's see how this is pronounced", and like that it's not, I've never faced such that "I don't know, go find it yourself", like there you always get it from somewhere

According to Monica, the teachers seem to always find an answer "from somewhere". There were also mentions of a specific opportunity presently available to the participants: having a singing teacher who knows Russian very well. Jacob, for example, had wanted to benefit the occasion:

**Jacob 89)**

And then again \*\*\* (the singing teacher), I've now, we've during this year done Russian lieds deliberately *because I know that \*\*\* (the singing teacher) is an expert of the Russian language and master of it and speaks it and so on, knows really much about pronunciation and has studied it.* So I can't come up with any other way how I'd have ever coped with Russian, *so that's why I wanted to use this opportunity of the last year for that.* That it's a must to get it now. And then I do have gained some idea about it.

Jacob had wanted to benefit the last year of his singing studies to learn Russian with the help of his singing teacher having the specific knowledge. Overall, the participants expressed strong confidence in the teachers. Compared to the varying opinions on the sufficiency of aid that the different language courses (specific or general) had provided (see Chapter 5.2.2), the opinions

on teachers' capability and readiness to help with the specific language learning needs of singers were unanimously positive.

*Using music to concentrate* is the only clear instance of metacognitive strategy that refers solely to general language learning. This was mentioned by Alice:

**Alice 90)**

Weeeeell, sure I overall listen to music a lot while I do stuff, it helps me to concentrate somehow. And similarly when I studied those English and Swedish last spring so I listened to music at the same time

Alice listens to music in order to concentrate better, in language learning as well as for all kinds of learning and tasks.

Next, the cognitive language learning strategies described by the interviewees are presented:

Table 5. Cognitive language learning strategies

<i>Cognitive</i>	Subcategory	Mentions
Focus on pronunciation/prosody		5
	Directed attention	
	Echo practice / imitation	
	Finding a performance by a native singer	
	Listening to a model / imitation	
	Using phonetic alphabet	
Skimming*		3
Translating		5
	Comparing different translations	
	Comparing translation with the melody*	
	Translating with the help of a dictionary	
	Using English as a bridge language	
	Using google translator	
	Using poetic translations	
	Using word-by-word translations	
Using songs to remember	Memory	2
	Benefitting the vocab of songs learnt by heart in writing	
	Listening to songs for vocabulary	
	Making a song of the learning material	
Writing down to remember	Memory	2

	Aid for pronunciation on the sheet of music
	Lyrics repeatedly
	Translations on the sheet of music
	Referring to own notes of pronunciation

\*musical and/or linguistic strategy

*Focus on pronunciation/prosody* includes a variety of strategies aimed at learning and enhancing pronunciation. At the simplest, attention can be directed towards different phonetic aspects, such as single sounds or word stresses, as in this example:

**Monica 91)**

Hmmm, well sure there may be in those languages these sort of characteristics in a way or for example like in French there are nasal vowels, - - so those you maybe have to a little like, in Italian there are also these things like some sounds are not bluntly 'a' or 'o' but they are a little in between and those, like if you want to really do like well and not so and so, then you have to pay a lot of attention to them

According to Monica, deliberate attention is needed towards the characteristic phonetic aspects of a language, if one wants to do well. Pronunciation can also be practiced through echo practice, i.e. imitating after the teacher.

**Alice 92)**

so first indeed we check the text and then the pronunciation of the text and like um... echoing the pronunciation.

For Alice, echo practice seems to be one part of the process towards learning the pronunciation together with the teacher. However, it can be questioned here whether this is a strategy chosen by the learner or a teaching method implemented by the teacher. The model for pronunciation can also be sought from a recording. The use of this is illustrated by the following excerpts:

**Monica 93)**

then I take the sheets in front of me and begin to look what's in there and if there are some difficult places or something- something special or something that strikes me right away, I mark them here, or like if I'm not sure about the pronunciation then I may listen to how they are pronouncing a certain place and so

**Jacob 94)**

That tool I have used by the way, like if I listen to something then I try to find a singer that speaks that language, for example in the case of Russian and German I listen to certain, well singers, because I know that it's their native language.

As described by Monica and Jacob, the model can be any singer or a native one. The most usual sources for finding recordings mentioned by the interviewees were Spotify and YouTube. Furthermore, using phonetic alphabet to ease the learning of pronunciation was mentioned by Jacob:

**Jacob 95)**

for example I feel that the fact that I know the phonetic alphabet helps me like heaps and I use it myself at the stage when I'm learning the pronunciation so then I use it directly to mark down the pronunciation on the sheet of music, that's one tool.

**Jacob 96)**

well I should check those vowels somewhere. But I don't quite know where. So I don't know what would the tool then be, probably I'd check phonetic transcriptions from some online dictionary, and then I'd listen to recordings, how are they done there.

The IPA is used as a tool for easing the learning of pronunciation. Jacob may combine this strategy with listening to a recording of the song. It is quite surprising that the IPA was mentioned only by one participant, though such an effective tool exists. This could be an aspect to develop in singers' studies.

*Skimming* was mentioned as one of the first strategies in learning a new piece of music. The following illustrate this:

**Jonah 97)**

Well first the attention is drawn of course to the language, like which is it

**Jacob 98)**

Here in my opinion, *here this is in Old English*, so this text is quite old, but I don't know this composer so I don't know... that has an old text been used to compose newer just in this case. On the other hand *this composition looks quite traditional*.

**Alice 99)**

Well of course I look who is *the composer and what's the name of the song* and ummm... maybe I think a little about *the key and the tempo* in this and hmmm well then I looked- look of course *how high does this go* or I mean how do you say [vocal range] yeah something like that. And well then I of course see, one important thing is that what- *which language is the song in*, it affects a little sort of the motivation in a way.

Attention is consciously directed towards certain aspects of the piece, for example the language of the text, some textual features, the composer, or certain musical features. Skimming may be the first strategy, after which the next strategies or tools are chosen according to the features that were noticed (for example Jacob could go find some background information according to the observation that the language of the song is of older English variation).

Several different strategies were mentioned to be used for *Translating* the text of the song. This group of strategies is closely related to the skills of text comprehension and interpretation, therefore the goal seems to be understanding the message of the text rather than actually learning the language. The text may be translated alone or together with the teacher, word-by-word with the help of an online dictionary or google translator, or by finding ready-made (poetic

or word-by-word) translations, and possibly comparing different versions. Some examples of the strategy use:

**Leah** 100)

*Well I pretty much look for the Finnish translation straight from the Siba web page, and then of course I myself translate like where is like which note has which meaning that I know how to stress the words, sort of certain guide that I won't be completely lost. (laughter)*

**Alice** 101)

*Well, yes, and then I have used google-translator for one piece for the words, like what they mean and then tried to translate it into Finnish, but it's kind of maybe difficult anyway as they aren't necessarily directly, or they are a bit like symbolic or how do you say, poetic language, which doesn't mean directly the word that's there.*

**Monica** 102)

*Yeah sure absolutely so that you do need to translate and to find like of course different translators have always a bit different interpretations, then like well, find those different interpretations.*

The translation pool (*Laura*) of Sibelius Academy was mentioned as a reliable and useful source, whereas google-translator was described not as useful a tool because of the difficulties related to translating poetic language. Leah also mentioned comparing the text with the music in order to know which specific words or phrases are important and should be stressed. This strategy of text-music comparison will be examined more thoroughly in the section on musical strategies. Furthermore, the use of English as a bridge language between the original and Finnish was mentioned by Jonah (see excerpt Jonah 29) in Chapter 5.1.2). He regarded finding word-by-word translation in English easier than finding them in Finnish. Finally, the strategies of *Translating* should be adopted at a certain stage of learning the piece:

**Jacob** 103)

*Well when I've got to manage those words and vowels and consonants so then I probably start to check what is sung really here. Luckily no teacher is here to hear this. (laughter). My backwards method. - - like I know that you should probably think about the meanings first.*

It seems that text comprehension is generally considered to precede attempting to sing with lyrics. The interviewees did not offer an explanation to why it should be done in this order, but it could be related to Eerola's (2013:14) idea of a prephonatory state created by the inspiration from the poem (requiring naturally understanding the poem), which enables healthy singing technique.

*Using songs to remember* is a group of memory strategies used for general language learning. Going through songs learnt by heart "in the head" was mentioned as a strategy by Jacob:

**Jacob** 104)



Like if I have had to write something, produce some text, like we've had an exam like write ten sentences, so *I do try to think about the vocabulary that I have had, that I have memorized by heart like songs, and then dig up from there, like is there something, and from those I get surprisingly lot of words*, like if you don't remember like 'to be' then you try to go through sort of a sieve like, I have learnt these by heart at some point that would I have now.

He had benefitted this strategy to remember words or vocabulary when writing essays or taking an exam. Also, listening to songs to learn vocabulary was a strategy used for matriculation exams by Leah:

**Leah 105)**

Well when I was practicing for the matriculation exams, and I did it, so *then I perhaps listened quite a lot of songs, I don't know, I benefitted what was meaningful and tried to search and to soak knowledge and vocabulary of course*. But maybe in pop music there are more words too, more sort of, different vocabulary, like maybe more modern. Like you get, and they apparently use quite a lot of it in the matriculation exams but different things and so. So like that way I used it. *And it worked*.

She had found listening to pop songs a meaningful and a useful way to learn new vocabulary. Another memory strategy mentioned is to make one's own song of the learnt material. Jacob reported trying out the strategy, but never having established a habit of using it. As for Monica, she had used the strategy a lot:

**Monica 106)**

Me and my sister, *we've had these legendary learning songs (laughter) these you know like memory songs or rhymes* or, I remember that right when I was learning German and we had to learn cases or how some things are conjugated or something like this and then, as I almost never remembered, so *then I always made a song about them, like if you, like how are tenses conjugated in each person or so, and so I always made a song*.

Making a song of the learning material had helped learning certain linguistic aspects. Monica also speculated whether the reason for better remembering was in the fact that the song and so the material "can be heard again" mentally, and the melody then triggers the recollection of the lyrics as well.

*Writing down to remember* is a group of memory strategies. In addition to the previously mentioned use of phonetic alphabets on the sheet of music to ease the recall of pronunciation (see Jacob 95)), three memory strategies related to writing were mentioned by Alice. Firstly, the translation of the text is written under the original text on the sheet of music:

**Alice 107)**

Like I listen to it first and then I know the translation and I write down below the text like how it is pronounced and what, the translation there.

Secondly, aid for pronunciation (no use of the IPA mentioned) is written down by the learner or by the teacher, and the notes can be referred to when needed:

**Alice 108)**

And then weeeell, then I just if we think about the song then teachers, the lied teacher and the singing teacher, have like taught me phonetics and how to pronounce each language and which letter combinations and I have written it down and they've written them down for me *and when I take a new piece so then I might take my notes out and here's now this letter combination so this is pronounced like this*, if it hasn't stuck in the head

Thirdly, the lyrics of a song are written down repeatedly in order to memorize them by heart:

**Alice 109)**

And then I usually, well some songs that are short and have as few words as possible, they might stick in the mind already when practicing so I don't need to study them specifically, *but then longer pieces and some more challenging language and more chall- like which is more challenging to pronounce, so then I have to like write the verses and words a hundred times on a piece of paper*, through that I sort of I study it by writing

This strategy she described having used with longer pieces, and with more challenging languages.

### 5.3.2 Musical learning strategies

Next, the musical learning strategies used by the participants for learning a new piece of music are presented. As the focus of the study is not solely on musical learning, I will concentrate here on strategies that are somehow related to languages and language learning. As can be seen, language plays an important part in the musical learning of singers as well, and often these two cannot be completely separated. Strategies are presented beginning from metacognitive, and in an order which seems most chronological in the process of musical learning described by the participants.

Table 6. Metacognitive musical learning strategies

<i>Metacognitive</i>	Subcategory	Mentions
Choosing and committing to a piece	Affective	3
	Listening to the piece: interest on MUSIC	
	Rough translation: interest on TEXT	
Making it personal	Affective	3
	Relating the text/music to own feelings/experiences	
	Relating to the protagonist of the text	
Taking a role		1
Finding background information		3

The metacognitive strategies seem to be strongly linked to forming a personal attachment to a song, as well as to forming a personal interpretation and building it towards a performance. Often the first step is to decide whether or not to choose a piece of music for further processing. Strategies of *Choosing and committing to a piece* can be text or music orientated:

**Alice 110)**

Well I maybe listen to it a bit like when I have a stack of new pieces that *which of them sound the most interesting and then I begin to practice them*, that rarely I take just some piece like alright now I'll begin to practice this, or like it doesn't interest me at all so then I leave it like that, somewhere in the far future (laughter).

**Jonah 111)**

you can translate it into Finnish like inside your head like okay, well this is nice, I'll take this, I like this.

As illustrated by the excerpts, listening to the music or making a rough translation of the text (or both) can spark an interest in the piece, which is needed in order to commit to it.

Related to one's own interest are the strategies of *Making it personal*, which were described as important for forming a profound interpretation. Either the text or the music of the piece can be related to one's own feelings or experiences:

**Monica 112)**

And then maybe I try to like get deeper into the text in a way that of course, like you know the translation into Finnish yeah, *but sort of I would try somehow to link it to something some of my own experiences and emotions or so, like it would, what do you find for yourself, something personal.*

**Leah 113)**

And then when those are conquered then maybe *then I'd begin to dig up moods from myself, how to express certain, certain phrase and so.*

As illustrated by these excerpts, understanding the text is naturally required before trying to relate the text to one's own feelings. Monica describes making the text "personal". The way "phrase" is used here by Leah could imply textual and musical phrase. The piece can be made personal also by relating to the protagonist of the text:

**Jacob 114)**

*Like now that you said that this is composed by this composer and talks maybe about his wife or daughter, so I might think that this it's suitable for a man to sing, for that reason among others. Of course for a woman as well, it never excludes that but. But then again some, I sure quite carefully for example in German, which I don't quite know, so I try to find out that is this here like men's or women's song. Horrible stereotyping but it does matter a little in my opinion, because it's just so that other songs have been composed for men and othesr for women to sing.*

It seems it is easier for Jacob to relate to the protagonist if it can be thought to be of the same sex.

*Taking a role* is another strategy for interpretation, and can be considered an option for *Making it personal*. Alice describes learning opera arias:

**Alice 115)**

in a song you're always in the role of the poet, but like in this kind of aria or opera-opera... songs, so somehow, well it's very difficult to explain, *I mean you have to somehow differently think about it or try to guide yourself to what has happened in these before, what's happening now, like somehow throw yourself into the role.* - - Possibly of course familiarizing with the opera overall like what's it talking about and the story. *So it helps a little to sort of find some meaning into your own role.*

Alice seems to think that one needs to adopt a role always when singing. Especially in opera arias, taking a role requires knowledge of the opera as a whole, the scene to which the song belongs and so forth. Therefore, related to this is the strategy of *Finding background information* in general. The following excerpts illustrate the use of this strategy:

**Monica 116)**

And of course I find it important that you'd know, *like if you don't yet know about some like era or composer or their history, which can affect the piece of music like why it is like it is*, that you'd at least know how to find out about it and you'd know where to find the information and in a way, to get more depth into those songs.

**Jacob 117)**

Like at least at the stage *when you prepare it for a recital or a performance or something* then you go to search for background information more readily, not necessary at the very beginning.

The era of the composition and the story of the composer are examples of the background information which can help in making the interpretation more profound. According to Jacob, the importance of finding background information is emphasized if the song is to be performed.

Finally, the performance situation itself is perceived as quite invariable, conventional and rigid in classical singing, which may limit or hinder the performative idea of the singer:

**Monica 118)**

And if you think about *the situation of performance in the classical music, it's anyway quite a lot more restrained and like even the place is very different than in pop/jazz. So it too in my opinion has been sort of restricting somehow*, like I do like it a lot but it's somehow in my opinion res- *I've noticed that it too restricts the interpretation* you know like you go next to the piano and you bow always, then you're quiet and then you perform and you don't really move around or like it's sometimes a bit stiff somehow

According to Monica, following the conventions can restrict the interpretation. Being aware of the conventions enables either *following or breaking* them.

Next, the cognitive musical learning strategies described by the learners are presented:

Table 7. Cognitive musical learning strategies

<i>Cognitive</i>	Subcategory	Mentions
Focusing on melody		5
	Listening to the piece of music	
	Using another instrument to learn the piece	
	Singing the melody without words	
	Singing the melody with words	
Comparing text and music		3
	on language-melody level	
	on phrase level	
	on word-note level	
	on phone-note level	
Listening to other's interpretations		1
Practicing with a pianist or an accompaniment	Repetition	1

The cognitive strategies mentioned by the participants are related to learning the melody, to comparing the melody and the text, and to enhancing interpretation. The strategies of *Focusing on melody* were described in a hierarchical order. Most participants begin the process by listening to the piece of music from a recording. Only Jacob prefers learning the melody by using another instrument:

**Jacob** 119)

I usually begin to play with the piano, I try to play the accompaniment also, very or often I begin first of all by setting it on the piano and then I begin to play the accompaniment because from that already I hear what's it like

**Leah** 120)

L: Yeah so what then if you don't find a song in YouTube or Spotify?

L: Well then in front of the piano (laughter), yeah there's no other option. But well.. Sure you can that way as well, of course it's nice to listen to it done, like get an auditory image of the piece, like you don't have to quite, *sure it has to be admitted that it is more tedious if to go in front of the piano*, but sure your prima vista skills get better.

Leah feels that using the piano to learn the melody is a more laborious way of learning than listening to the piece. After having formed an auditory image of the piece, usually the next strategy is singing the song without words. The melody can be first sung with a hum, lip tremor, a vowel or a syllable. Alice describes her process of learning the melody:

**Alice** 121)

And then I begin to lalala the melody and then I take the, first I like talk out loud the text, and then after that I take the melody along.

After singing the melody without words, the text may be spoken out loud and only then the text is taken along with the melody.

Singing with lyrics may require strategies of *Comparing text and music*, in order to make both the language and the music sound natural and effortless. As the melody and the text were perceived to influence each other on many different levels, the comparison was described to take place on many levels as well. Firstly, the melody is examined in order to see how well the language's natural rhythm and prosody are taken into account in it:

**Jacob 122)**

In singing, well 'cause in a song there's always the rhythm. Sure in speaking there is a rhythm as well but, and *it anyway has been hopefully composed often so that the natural word rhythm is present in there and the prosodic features of the language (singing), these stresses and others are there in the umm composition.*

**Monica 123)**

*How the text sort of sets itself into the music and into the rhythms and so, like they can be a bit like sometimes you have to somehow adapt, like the texts are not necessarily always thought through to be the most flowing maybe in regards to the rhythms*

As is evident from these examples, the "naturalness" of prosody in a song is not self-evident. This supposedly depends on the linguistic and musical understanding of the composer. Sometimes the melody or the rhythm does not seem natural to the rhythm of the language, and adaptations need to be made either to the text or to the melody. Secondly, text and melody are examined on phrase level to see where the appropriate places for breathing are:

**Leah 124)**

And then I'd probably translate it into Finnish of course, like I'd begin to construct the phrases and breathing breaks

Choosing the breathing breaks (i.e. a way to phrase), mentioned by Leah, can be related both to the singing technique (where do I need to breathe) as well as to the interpretation of the text (which phrases are such entities of thought that they cannot be cut by breathing in between). Thirdly, melody and words are compared to see which words or notes are emphasized or given more importance:

**Jacob 125)**

after that you begin to think that how are these words possibly like in regards to this melody, how what's its relationship to it and is it how well, sort of comes out, the words, in the melody

**Leah 126)**

and then of course myself translate it into Finnish that where is like which note has which meaning that I know how to stress the words

It seems, according to these excerpts, that either the melody or the text can indicate the need for emphasis. Fourthly, the high notes of a melody can influence the realisation of certain sounds/phonemes because of issues related to singing technique:

**Monica 127)**

*And then if you sing like really high then often the vowels then they get a bit rounded, like they are not quite 'aaa' or 'iii' or so, like those have to be like it can't be required that they would be exact there. A bit that kind of stuff and of course you have to think that how would you make the text sound clear and natural but that it would be somehow sensible in regards to the music and to singing, and not like stiff somehow.*

Monica had noticed that vowels tend to and sometimes need to be more centralised on higher notes, therefore compromises need to be made language-wise in order to realise the melody smoothly.

Related to forming the interpretation is the strategy of *Listening to others' interpretations*. This is a strategy that seems to be somewhat controversial, as to whether it is recommended or not:

**Jonah 128)**

It doesn't mean that you'd imitate the songs, because you can never sing any note exactly the same way. *And it's sometimes a bit weird when someone says that don't listen, make your own interpretation.* Let's say that anyway those singers who for example I listen to are probably quite advanced and have been singing quite a lot sort of longer, more experienced and on a higher level, so why wouldn't I take their pros

Jonah reports having encountered recommendations not to listen to others' interpretations. He feels the need to defend his strategy here by saying that he uses others' interpretations as sources of inspiration rather than for imitating. Behind this controversy can be assumed to be an aspiration for an original and unique interpretation, which seems to be a norm in musical performances.

Finally, when the piece is prepared for a performance, the amount of practice together with a pianist or an accompaniment is increased:

**Monica 129)**

Well then you quite, well then you repeat it time after time with the pianist, and then so that there is the pianist and the singing teacher and so.

*Repetition* as a strategy is a way to memorise as well as to enhance the musical and/or linguistic realisation of the piece:

**Alice** 130)

And of course when you know the piece by heart, *it deepens the message*, like what is, or the interpretation.

**Monica** 131)

And then of course as quick as possible I'd like to learn this by heart that I wouldn't be stuck to the sheet and the papers, *then you're sort of more free in a way, it somehow, or it feels that singing is more free when you don't have to concentrate on reading.*

According to these participants, being able to sing without the sheets of music enables a better interpretation and freer singing.

### 5.3.3 Benefits of musical learning on language learning

The participants reported several aspects of language learning to have benefitted from the use of music or from their musicality. The aspects most cited were learning vocabulary and pronunciation, as well as influence on motivation. Other benefits mentioned concerned learning grammar, writing, recollection of words, and concentration.

According to the interviewees, a significant amount of *vocabulary* is learnt (or at least the recognition of the words) through songs:

**Jacob** 132)

I also believe that you can learn languages by singing. I have in my opinion learnt quite a lot of German just through singing, though the same vocabulary is repeated there

**Jonah** 133)

Another aspect is the vocabulary. I've had a remarkable amount of vocabulary already before the course because I've had to translate into Finnish.

The factors that support the acquisition of new vocabulary, according to Jacob and Jonah, are the recurring vocabulary and having to translate songs for the sake of understanding. Both Jonah and Jacob had noticed benefits on their vocabulary when beginning general language studies (of German or Italian) due to having used the languages for singing.

Advantages or benefits on *pronunciation* were perceived to account either for participants' own musicality or for the fact that musical phrasing guides towards a more natural or better pronunciation. These two examples illustrate the former:

**Jonah** 134)

Then I can pronounce quite well. It's, like *I partly guess it's due to this singing and playing the violin, because I've had to listen to what I do sort of. So it's transferred to pronunciation as well like how you say some word, in English, in German, in Russian...* I don't let myself take the easy way out.



**Alice 135)**

So that's I think something to do with the musicality, if we deviate a bit here, *but to do with the music that the auditory image or something like the pronouncing is much easier than really learning the language by heart*. Like there maybe the timbre or some like the melody like you hear a word and it sticks more easily, like relatively easily in the head.

Musicality and having practiced music for a long time were thought to affect in precision of hearing the differences and therefore in pronunciation as well. Alice thought hearing the musical features of language (i.e. the prosodic features) helps in learning the pronunciation of a word (but not its meaning). The next two excerpts describe the influence of musical phrasing:

**Leah 136)**

And just like how you sort of take a phrase forward, so. Like it guides maybe more towards the correct pronunciation, or eases in my opinion.

**Jonah 137)**

But let's say that then in singing you learn the flow of the language, which you don't necessarily learn at school, and the flow is then important for the fluent use of the language in everyday situations.

Musical phrasing in songs was perceived to help in achieving a more natural pronunciation and “the flow of language”, which can be translated as intonation.

Benefits on language learning *motivation* were mentioned by two interviewees:

**Leah 138)**

Yeah and you get to do it for something (laughter) or get to, have to do (laughter)

**Alice 139)**

Well yes there is, *if I study it for singing then I have much more motivation and it sticks much better in the head because I'm interested in it much more, and I have more, I want to learn it*. But then as I at the course of Working Life English was studying some pronunciation or some word, then I was a bit like this doesn't interest me. *So the motivation. And a bit also that the like ... how do you say, a bit like the goal for which I'm studying this*

Having a clear goal for which to learn the language was mentioned as a positive factor. These two interviewees also reported having struggled with languages at school, but they had gained positive experiences when learning languages for singing purposes, which in turn had strengthened their language learning motivation:

**Alice 140)**

Maybe just it that I've got so little or like there are more of the negative learning experiences than positive or like in language learning overall at comprehensive school and after it, so it is maybe quite natural that it doesn't seem very meaningful. *But then again through singing it is the opposite, so then it feels meaningful*.

**Leah 141)**

Yeah so in that way it's of course a small obstacle to it and like you think always how very bad you're at the language, but maybe when you've got past it and *do it through songs so then it's much more meaningful and you realise that you learn*, like it's not, in a way of course a question

of attitude too towards it as you always think that you don't know and such so sure you don't learn. *But, yeah, maybe then the fact that there's the melody and the message together so it's more pleasant to acquire*

Learning languages for singing had appeared more meaningful and more pleasant than learning languages at school for both of them. Furthermore, learning languages through or with music had appeared more interesting to Jonah because of the aesthetic values attached to music:

**Jonah 145)**

Because it's an interesting thing, the fact that you have the melody there. It sort of makes the speech much more interesting. I don't know what it is, but it becomes somehow very beautiful, approachable and a sort of conveyer of the inner emotional palette.

He considers language to be more beautiful and interesting when combined with melody.

One interviewee had also noticed some benefits on learning *grammatical features* through singing, at least in recognising them.

**Jonah 146)**

So if I mention now German which I study at the university at the moment, so I, I had never before anything of it, so it's from the beginning. *But the distinctive flow of language, word- or sort of sentence order and such is already quite strong in my mind, because it's, I've sung it a lot, or have sung in German so much.* And it's quite incredible how it has affected it like how well learning German goes now, it feels like surprisingly easy.

Listening and singing to songs in the language had helped in internalizing the syntax of German, which had given him a head start in learning at a general language course. This internalized knowledge had benefitted him also in *writing* exercises:

**Jonah 147)**

but in a way the fact that I've sung in German, *so the distinctive flow of language is very strong already inside my head, and with the help of that I've sort of been able for example to write essays* which is part of the requirements of the course.

Finally, as presented in the section on language learning strategies (in Chapter 5.3.1), using music had been a successful strategy for word recollection in writing (cognitive strategy) and for general concentration in studying (metacognitive strategy). Songs learnt by heart had helped Jacob to retrieve words from memory in writing exercises or exams. Alice, for her part, reported listening music to help her concentrate while studying.

## 6 DISCUSSION

The aim of the present study was to enlighten the interrelations of language and music and of linguistic and musical learning. The findings, presented in the previous section, suggest that the two disciplines are intertwined and influencing each other in many ways in the context of singing. In this section, I will discuss the findings, attempting to answer the research questions.

### 6.1 The role of languages and linguistic competences in singing

The first research question of the present study was: “What is the role of linguistic competence in singer’s professionalism?” First of all, it appeared meaningful to look at the ideas that the participants, classical singing students studying to become professionals, had on the main competences required in the profession, i.e. what is included in singer’s professionalism overall. In their responses, three components showed clearly the most important: singing technique, expression and language. Their views on singing are therefore a combination of the two approaches discussed in the background section: of technical approach (Chapman 2012), i.e. the physiology of voice production, and of text/communication approach (Eerola 2013). According to the participants, technique and knowing how the instrument (the body) functions is the basis on which the singer builds his/her competence. Technique alone is not enough, though, meaning and emotion are needed as well: interpreting the music and the text of the piece, empathising with the message and meanings in it, and being able to communicate them to the listener are also important. These are closely bound to text and language, which were described by the participants as the “other vehicle” (along music) to carry meanings. It needs to be noted here, though, that the manner in which the participants brought up the importance of languages initially in discussing the main components of singing results in speculations on whether it may have been slightly exaggerated compared to if the interviewees had not known the focus of the study in advance. Nevertheless, when looking at the whole of the findings, the significance of language and linguistic competences appears evident in the profession of singing: a singer simply cannot act in his/her profession without possessing certain language skills and competences.

This brings us to the core of the first research question: the role of linguistic competences in singing. On the one hand, they were described indispensable by the interviewees, but on the

other hand, they appeared restricted and emphasized more certain skills and aspects than others: pronunciation, text comprehension and specific vocabulary were strongly emphasized, whereas knowledge on grammar, on different variations and on everyday use of language were not regarded as central. The specific context can therefore be seen in these emphases: the goals and needs dictate the areas of language use and learning that are regarded as essential. As discussed in the background section, the goal of singing is *communication of feelings and emotions* to the listener (Chapman 2012, Eerola 2014). This communication, in order to be successful, requires two conditions: “being heard” and “being understood” (LaBouff 2008:4). These two conditions of successful communication can be associated with the aforementioned emphases on different linguistic aspects: pronunciation, prosody, and articulation contribute to the condition of “being heard”, for the significance of their careful realisation is even greater in sung speech, where “the natural speech rhythm is stretched and slowed down” (LaBouff 2008:20); text comprehension and finding background information – crucial for enabling the birth of emotions inspired by the poem (Eerola 2014, Nummi 1982) – contribute to the qualification of “being understood”, which in this case means not only understanding the linguistic but also the emotional content delivered by the singer. This is not to say, though, that the aspects regarded less central by the participants would not or could not contribute to and enhance communication; what seems to be ignored by the participants is that grammatical knowledge may be required for understanding the text, or that the chosen variation of a language for a piece of music may affect the perception of the performance’s reliability, originality and understandability, for example.

The findings suggest that of the foreign languages that the singers encounter in their profession, Italian and German are the most common. Every singer reported having the most extensive repertoire in these languages (along with their native language Finnish). This seems to be, also in the light of the findings, related to the historical significance of the Italian and German languages to classical singing. Though not remarked upon by any of the participants, it can be assumed that this leads to the fact that they are significant languages also careerwise. Furthermore, the importance of those two languages to the art of singing was not questioned by the participants. Other languages mentioned, French, Swedish, Norwegian, Russian, English, and Latin, were used and encountered to varying extents by the singers. Of these languages, English and Latin were clearly marginal. It is also notable that there were no mentions of

languages such as Czech or Spanish in the singers' repertoires. The scarcity of repertoire in English and Latin, or the lack of Czech and Spanish altogether, cannot be completely accounted for the amount of music available in those languages or for their historical significance: though there is evidently less music available in Czech than in Italian or German, English and Latin do have a long history in art songs. One possible explanation could be in the knowledge and interest of the singing teachers, affecting the choices of singer students: Russian, for example, was mentioned as a language in which some singers had chosen songs because their teacher happened to have expertise in it. Another likely explanation to the scarcity of repertoire in some of the languages is the young age of the singers: a professional singer having worked for years e.g. in opera could have a different kind of distribution of languages in his/her repertoire. As Italian and German are the languages that are required at the basic level, i.e. the first foreign languages introduced to singers, it is natural that at this point of studies the singing students have not yet had time to gather that much repertoire in other languages.

Though languages were seen by singers as an inseparable part of singing, the findings suggest that their personal attitudes, experiences and stereotypes towards different languages somewhat affected the decisions that they made on choices of songs or their motivation to practice songs in certain languages. Such languages were German, French, Russian and English, which were perceived as challenging, therefore either avoided (at the moment) or hindering the motivation to practice. This perception of difficulty might be related to many factors. Firstly, the languages mentioned go along the views of Chapman, who states that "German, Russian, French, Spanish, and Czech present more problems technically at the outset" (2012:326), thus more difficult languages to sing. Secondly, the closeness or difference of the unique articulatory setting of each language (Chapman 2012:114) to one's native language could also affect the perception of difficulty: e.g. Italian, which is often perceived as being close to Finnish in pronunciation, did not get any mentions of challenges or difficulties in the singers' responses. No straightforward conclusions can be made from the lack of mentions alone, of course. However, this could indicate support to the view of Chapman (ibid.) that Italian is 'a singer friendly language' due to its higher back of tongue resting position. Thirdly, the perception of difficulty can be related to the factor of the language's (un)familiarity as a whole: Russian, for example, was perceived difficult by Leah because of the Cyrillic alphabet unfamiliar to her; Jacob

mentioned Asian languages as being too distant and therefore unlikely languages to be chosen for singing.

An interesting exception to this (un)familiarity – perception of difficulty pattern is the case of the English language. Its familiarity, due to the fact that it is a widely studied and used foreign language in Finnish society, having therefore a high status, was perceived both an advantage and a challenge. An advantage was mentioned in comparison to other languages: the ease of understanding the text of a song without any extra help accelerates the learning process. English was also used as a mediating language in translating from another foreign language into Finnish. However, the familiarity of the language brought two types of challenges to the singers: the awareness of different accents, and a pressure to be good at the language. First of all, English was an exception among the languages of singing, as the interviewees acknowledged and recognized the existence of different variations and accents in it. The awareness then caused uncertainty over which accent or variation to choose when singing. The responses of singers revealed an evident lack of knowledge and tools in this aspect. Secondly, expectations of knowing the language had caused feelings of insecurity and uncertainty to some of the interviewees, which had led to partial avoidance of songs in English. This might be connected both to the high status of English in Finnish society, causing pressure to the participants, and to their previous learning experiences and personal attitudes towards the language.

Overall, the interviewees expressed uncertainty and lack of knowledge over the English pronunciation in singing. This was partly related to the aspect of variation: choosing the correct realisation of the phoneme /r/ and vowels in final position were mentioned to cause confusion due to spatial or temporal variation in the language. Related to the differences in Finnish and English pronunciation, the realisation of voiced consonant was mentioned as a challenge in singing. To sum up the specific case of English, its familiarity as a foreign language from other contexts than singing seems to be a contradictory factor, causing both advantages and challenges. The challenges and confusion seems to stem from the fact that contrary to its status in Finnish society and for example in pop/jazz singing, English is apparently quite marginally used in classical singing.

## 6.2 Linguistic and musical learning interrelated

The second research question of the present study was: “What is the perceived interrelation of musical and linguistic learning?” The findings indicate that, in this context, linguistic and musical learning influence one another and cannot always be separated from each other. Following loosely and adapting the idea of Koelsch (2012), learning in this specific context can be placed on a continuum, where musical learning is at the one end and language learning at the other end of the line. In between there is a zone of shared strategies and benefits.

At the language learning end of the continuum are strategies that concentrate on aspects such as text comprehension, pronunciation and recalling vocabulary. Viewing the distribution of different strategies (used by the singers in the process of learning a new piece of music) reveals that a significant amount of both cognitive and metacognitive language learning strategies are concerned either with translation or with attention to pronunciation. This also reflects the previously discussed emphasis on certain linguistic aspects more than on others. As to the variety of strategies used for language learning, they appear quite traditional: for example, imitation and repeating after a model are manners in which even a child intuitively learns to pronounce his/her native language. Similarly, the group of strategies labelled *Translating* in this study is actually a list of different means to find or to do a translation of a text, all used in other contexts as well. The only strategy of translation slightly unconventional is the comparison of different versions of translations. This strategy could well be used in language learning for general purposes too: it highlights the fact that the same text can be understood and interpreted in many different ways, so the strategy could be used to draw attention towards textual or linguistic ambiguousness. As the language learning strategies used by the singers are not very innovative, it is easy to wonder how the singers then cope with the linguistic demands they face. It appears in the light of the findings that the singers are actually benefitting and relying heavily on social resources available: teachers and other “experts” were mentioned as a significant source of information. Thus, the singing teacher and the lied teacher of the participants carry also an enormous responsibility over the language learning of their students. Their authority or capability to act as language teachers, as well as singing or music teachers, was not questioned by any participant.

When viewing the language learning strategies used by the singers in relation to the linguistic competences that they regarded as important, the use of two tools seems to be partially or completely absent: the IPA and poem/text analysis tools. It is rather surprising that only one of the participants reported using the IPA as a tool in learning pronunciation. The use of such a handy tool – quite a simple manner of “coding” the pronunciation of any language – would potentially be beneficial to all singers. The fact that the specific courses (SSVM I and II) where this tool could have been introduced to the future students are going to be suppressed from the study programme of this particular university risks the availability of this tool also to the future students. Similarly surprising is that none of the participants mentioned having used any poem or text analysis tools. Such tools could potentially be a tremendous help in comprehending and interpreting the poem or the text of the song. Also, as pointed out by Jonah 55) (in chapter 5.2.1), the texts may contain irony or hidden meanings. They are not necessarily easy to detect without careful analysis of the text.

At the musical end of the continuum are strategies aimed at learning e.g. the rhythm and the melody of the piece of music. The participants described fairly similar learning processes in learning the melody of a piece: an auditory image of the song is first formed either through listening to the piece or through playing it on another instrument, after which the melody is sung without words. Only after those phases, the text and the language are taken along in the process. The rest of the musical learning strategies then, described in this study, are in one way or another related to language as well.

The shared learning strategies described by the participants are such that they benefit or require knowledge of both disciplines, musical and linguistic. Firstly, the metacognitive strategies of *Choosing and committing to a piece*, *Making it personal*, *Taking a role* and *Finding background information* may concern processing either musical or linguistic information, and usually both. The aim of using them is to form and to deepen the interpretation of a piece of music. They are also linked to emotions, expression and performance, which, according to the participants, all together compile one of the main components of singing. Secondly, the cognitive strategies of *Comparing text and music* is a group of strategies that require attention to and knowledge of both linguistic and musical features. As the comparison takes place on many different levels of linguistic and musical information, it requires attention to features such as rhythm, melody,



harmony, timbre, pitch, and phrasing of the music, as well as to word stresses, intonation, phonemes, and phrasal constituents of the language. These different features of music and language can be paired up in interrelating features, as was the case in the strategies described by the singers: rhythms – word stresses; melody – intonation; pitch and timbre – phonemes; linguistic – musical phrasing. This pairing goes along the lines of the theory of music-language continuum by Koelsch (2012): language and music share certain features and are processed with common cognitive resources. Based on this, therefore, it is suggested that, also in general language learning, paying conscious attention to one feature of the pair could be beneficial in the perception of the other feature of the pair. It would be interesting and useful to study whether using the strategies of *Comparing text and music*, in other words paying conscious attention to the interplay of musical and linguistic features, could benefit also language learners with “average” musical skills.

Considering the shared benefits of musical and linguistic learning, the participants had noticed several advantages to their language learning somehow connected to their musicality, to the use of music, or to the specific context. The benefits mentioned were related to pronunciation, word recollection, motivation, as well as to learning grammar and vocabulary. To begin with, the participants described that due to their musicality, they were able to hear and to pay attention to the musical features of language, which was perceived beneficial to their pronunciation skills. This supports and is in line with the findings of Milanova’s (2009) and Slevc and Miayke’s (2006) studies on the interrelations of musicality and pronunciation. Supporting previous research alike is the participants’ use of songs as a successful writing or memory strategy for recollecting words: Salcedo’s (2010) study showed that text recall is increased when the text is presented as music, i.e. as a song. This could also explain how singers manage to learn multiple songs and songs of considerable length by heart: the text combined with the musical information is easier to recall than the text alone. In addition to these observations, the participants had noticed benefits in language learning which cannot be directly linked to musicality or the use of music – rather the context of music making and singing is the influential factor. Such benefits were: learning vocabulary through working on songs (through translating and encountering similar vocabulary from song to song); learning grammar through singing, i.e. having acquired an idea of the sentence structure unconsciously; an increased motivation to learn a language or languages due to the clear and obvious goal for which it was done, as well as due to having

gained positive learning experiences in the context of singing. To sum this up, it appears that the singers had gained benefits to language learning due to different factors. Whether these factors can be transferred to general language learning is another matter – finding it out would require more research. In the meantime, the best thing to do is to (continue to) use songs and music for learning, which can possibly have an advantageous influence both on linguistic and musical abilities of the learners.

## 7 CONCLUSION

The present study is an overview on a very specific and interesting context of language learning. As not much previous research exists on the language learning of singers, and even less on classical singers, this study aimed to somehow probe the unknown, i.e. to provide insights into the many aspects it entails. In order to do so, five classical singing students studying to become professionals were interviewed. The interrelations of music and language were considered from several angles: from the point of view of required professional competences, of learning strategies used, and of perceived challenges and benefits of learning. Through these, it has become evident that language and music are intertwined and influencing one another on many levels, creating thus a complex ensemble that would merit more research.

One of the two aims of this study was to gain a more comprehensive understanding of singers' language learning needs. The results of this study showed that the role of languages in singing is multifaceted: it is important and inseparable, but at the same time not at all straightforward. Many attitudes, values and hierarchies concerning different languages and different aspects of language were expressed. The singers struggle to cope with the demands that the profession sets for knowing and using foreign languages. Though they employ a variety of strategies and tools to ease the learning of a new piece of music in a foreign language, it seems they would still benefit from more aid and from more targeted aid. The findings of this study imply that the singers would benefit from more knowledge of at least the following aspects: finding knowledge on different variations of languages and choosing the correct one, specific "singing vocabulary", the use of the IPA, the use of poem or text analysis tools, and the relevance of grammar for text comprehension and for intonation. These aspects of language are such that

general language courses cannot necessarily or do not usually address. Therefore, there is a clear need for singer specific courses and learning materials.

The second aim of this study was to explore the link between musical and linguistic learning in practice, i.e. in learning strategies. The results indicate that the strategies used by the singers for musical learning are for a great part overlapping with linguistic knowledge: this underlines the fact that the two disciplines, music and language, share a lot commonalities. Attention to these shared aspects can be beneficial to learning. It was thus suggested that employing the strategies of *Comparing text and music* could be beneficial in language learning for general purposes as well. Whether this would apply for less musical learners is a matter that would need more research.

The asset of this study is that it explores an area that has been little studied previously. However, to gain a more profound understanding, some developments could be made to the present study. Firstly, to make the results generalizable, the size of the data would need expanding. Secondly, this study being qualitative, the assessment of the participants' linguistic and musical skills were based on their self-evaluation, as well as to the fact that they had been accepted to the study programme. To acquire a more valid evaluation would require empirical testing. Thirdly, it might have been advantageous to explore more the language learning backgrounds of the learners, as they were quite varied: knowing more about them might have helped to better explain certain differences in views or experiences. As to the research methods of the present study, the combination of task-based and structured interview proved useful, as the task provided a concrete base from which to start and it could be referred to and used as an example also later on in the interviews. A point of development in regards to the methods would be to use just one song previously unknown to the participants in the task section, to ensure that the differences in answers are not inflicted by the differences in the songs of the task.

This overview on the topic provides insights into the many interesting aspects that would merit more research in this area. For example, the views of professional singers who have already met the requirements of working life would certainly reveal more valuable information. This would help to create even a more profound understanding of the specific needs of singers. Furthermore, the present study aimed at contributing to the objective of understanding better

the interrelation of music and language. This subject still requires more research before we can say that we truly understand it, let alone are able to fully benefit of it.

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## APPENDIX 1 – Data collection methods

### 1 Questionnaire

Henkilötiedot	
Nimi	
Vuosikurssi	
Suuntautuminen	(vamuka / opettaja / ohjaaja)
Opiskellut laulua	(vuotta)
Muut instrumentit	(Mikä, opiskeluvuodet)
Kielellinen osaaminen	
<b>Osaamani vieraat kielet + Taitotaso (alkeet / tyydyttävä / hyvä / kiitettävä – tai voit kuvailla osaamistasi omin sanoin). Voit mainita myös kielet, joita olet käyttänyt vain laulaessasi.</b>	
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	
Englannin kieli	
<b>Olen laulanut/opetellut englanninkielisen laulun (lauluja)</b>	
<b>Olen esittänyt englanninkielisen laulun, minkä (esim.):</b>	
<b>Olen suorittanut Jamkin kurssin ”Työelämän englantia”</b>	
<b>Muut kurssit, koulutukset tai osaamiseni englannin kielessä:</b>	
Haastattelun ajankohta	
<b>Esitä kahta sinulle sopivaa ajankohtaa haastattelulle (n.45min) viikoilla 6 ja 7 (ti 3.2. – pe 13.2.), klo 10-17 välillä.</b>	

Kaikki antamasi tiedot käsitellään luottamuksellisesti ja vain aineistonkeruutarkoituksessa.

Kiitos! ☺



## 2 Interview

### A) Task-focused interview

A previously unknown song in English (“Fair Robin I love” Mechem, *Tartuffe* OR “Believe me if all those endearing young charms” Moore) is presented to the interviewee.

Q: Tunnetko tämän kappaleen?

Q: Kerro, miten lähtisit opettelemaan tätä laulua tulevaa esitystä varten. Miten aloittaisit?

Kuvaile eri oppimisen vaiheita.

- mitä vaiheita?
- mitä työkaluja?
- mitä hankaluuksia?
- mikä helppoa?

### B) Semi-structured interview

Kieli ja kielenoppiminen laulamissa - *Language and language learning in singing*

- Millaisia taitoja ammattimainen laulaminen pitää sisällään? Mitkä ovat tärkeimpiä, mitkä vähemmän tärkeitä taitoja, miksi?
- Mikä on kielten ja kielenoppimisen rooli laulamissa, miksi?
- Mitä kieliä osaat? Millä kielillä laulat, miksi? Millä kielellä et laula, miksi?
- Pyritkö tiettyyn aksenttiin laulaessasi, mihin & miksi?
- Mitä asioita tulee ottaa huomioon vierailta kielillä laulettaessa, miksi?
- Millaisia työkaluja/apuja/kursseja olet saanut kieliopintoihin lauluopinnoissasi? Ovatko ne riittävät? Mitä muuta kaipaisit?

Englannin kieli laulamissa - *English language and singing*

- Eroaako englanninkielisen laulun opettelu muunkielisten laulujen opettelusta? Miten?
- Eroaako englanninkielen käyttö laulaessa sen muusta käytöstä? Miten?
  - Mihin asioihin kiinnität huomiota?
  - Mikä on vaikeaa, mikä helppoa?
- Eroaako englanninkielen opiskelu laulamisen tarpeisiin sen muusta opiskelusta?

- Miten opit englantia laulamisen tarpeisiin?
- Mitä työkaluja/apuja/keinoja käytät?
- Mikä on hankalaa, miten hankaluudet voitetaan?
- Mikä on helppoa, miksi?

#### Haastateltava kielenoppijana - *Interviewee as a language learner*

- Millainen kielenoppija olet? Vahvuudet, heikkoudet?
- Miten opit vierasta kieltä parhaiten?
- (Koetko olevasi kielellisesti lahjakas?)

#### Haastateltava musiikinoppijana - *Interviewee as a musical learner*

- Millainen musiikinoppija olet? Vahvuudet, heikkoudet?
- Miten opit uutta musiikkia parhaiten?
- Koetko olevasi musikaalinen?
- Mitä on musikaalisuus?

#### Musiikin ja kielen yhteydet - *The interplay of musicality and language learning*

- Hyödynnätkö musiikkia kielen opiskelussa? Miten?
- Miten musikaalisuus on näkynyt/vaikuttanut kielen opiskelussa?
- Miten kielten opiskelu on näkynyt/vaikuttanut laulun opiskelussasi?

## APPENDIX 2 – Original interview excerpts

The excerpts of the interviews used in the sections of Findings.

### Monica 1)

No siis ihan se itse tekeminen, laulaminen totta kai, sehän se on se että osaa niin kun kehittää sitä omaa instrumenttia niin kun terveellä tavalla, et paljonhan siinä on sillä tekniikalla totta kai tavallaan että jos se on tosi pielessä niin sit se jossain vaiheessa vähän niinku kostautuu et sillä on totta kai iso rooli

### Leah 2)

tietenkin tekniikka, että miten sää saat tuotettua sen mahdollisimman niin kun hyvin. Että siellä ei niin kun oo semmosia aukkoja tai niin, ja sitte että yhdistää sen niin kun kroppatoiminnan ja sen laulun että se niinku tulee tavallaan tunnetilojen kautta, että se niinku antaa sulle semmosen valmiuden sille äänenmuodostukseen.

### Jacob 3)

Sitten koska se instrumentti on oma keho niin pitää laulajan olla tietoinen oman, omasta kehostaan ja sen toiminnasta, miksei muittenkin muusikoiden, mutta etenkin laulajien koska ei oo mitään muuta välinettäkään.

### Alice 4)

No sitte tekniikka tieteenki .. on tärkeää, kuitenkin ehkä se kaikista tärkein. No se on se millä lauletaan tai niinkö se perusta siihen.

### Jonah 5)

tietenki tekniikan pitää olla ihan todella hyvä, varsinki ku nykyään on tosi paljo hyviä laulajia, ja jos miettii historiallisesti niin, no sata vuotta sitte, tiedettii paljo huonommin miten laululihaksisto toimii, niin tekniikka pitää olla todella hyvin kunnossa, niinku hengityslihakiston ja –elimistön, niinku se toimii tarpeeksi luonnollisesti, että ei oo liian paineistettua se äänentuotto.

### Monica 6)

Ja sitte, no totta kai kaikki just tommoset tulkinalliset asiat totta kai ku ne on itelle, ite koen hankala niin koen ne myös tosi tärkeinä. - - Mut se että osais sitte esiintyä-kin.

### Leah 7)

Ööö .. halua ilmaista, siis että sää niin kun osaat samaistua kappaleitten sanomiin

### Jacob 8)

Noo... laulajalla pitää olla kyky kertoa tarinoita. - - Öööm, pitää pystyä eläytymään niihin kappaleisiin mitä esittää, uskottavasti, jotta niille tekisi oikeutta ja jotta yleisö siitä jotain saisi irti.

### Alice 9)

No se laulutekniikka tulee ykkösenä niin varmaan sen jälkeen sitte kuitenkin se kieli siinä, ko se nyt on kuitenkin se väline sävelen lisäksi mitä niinku, se tulee vähän niinku siinä samalla, että ehkä toisena.

### Leah 10)

Kyllähän se pitäis hallita silleen siinä laulussa se kielitaito sillee että jos se jos mennään sen maan kansalaiselle laulamaan että se ymmärtää, että kyllähän sen niinku on tavallaan pakko, pakko niitten tiettyjen kehysten sissään rakentaa se että emmää tiä onksiihen nyt oikeen mitää oiko -tietä onneen.

### Jonah 11)

Ja ... no kielitaito niin kyllä se on aika äärimmäisen tärkeä,

### Jacob 12)

Ja ... no kyllähän niitä kieliä on hyvä osata.

### Jacob 13)

No kielen- kielenoppiminen, jji- kielenoppimisen rooli laulamisessa on mun mielessä tärkeää mutta olen hyväksynyt sen että se ei ole aina mahdollista. Eli se ääntämisen, ja erilaisten voiko sanoa prosodisten asioiden, puhutaan laulamisesta, että ne on sellanen niin kun bare minimum tässä asiassa, että ei voi mun mielestä vaatia että jos haluaa laulaa venäjänkielisiä kappaleita että sä opettelet ensin sen venäjänkielen ja sitten vasta pystyt tai olet oikeutettu laulamaan. Ei kukaan toisaalta niin sanokkaan mutta.

### Alice 14)

Sit tulee tieteenki kielestä mieleen että pitäis osata lausua aika hyvin. Mää en tiä, mää en piä sitä välttämättä niin hirveen tärkeänä sitä että osais niitä kieliä, tokihan siinä niinku tarttuu aina sitä kieltä siinä ku harjottelee kappeita

ja monessa kappaleessa tulee on sitä samaa, samoja sanoja ja kaikke, sitä kautta niinku oppii sitä mutta että, ku on kuitenkin ne suomennotukset ja ne voi aina suomentaa ja silleen, niin. Mutta että kuitenkin tavallaan se lausuminen, että tietää miten sitä.. laulua lauletaan.

#### Monica 15)

No se ei oo ehkä se, tavallaan mikä just miettii mitä on niinku lauluopettajilla, eri lauluopettajilla ollu nii se ei oo ehkä se mitä eniten painotetaan, mutta kyllä se mun mielestä kuitenkin ois tosi tärkeätä ja tavallaan tottakai jos vaan tavallaan harrastelis laulua tai niinkö että se on harrastus, nii ehkä se nyt ei oo sillon niinku olennaisinta että sää osaat kaikki viis kieltä sujuvasti ja sillai. Mutta että jos meinaa niinku oikeesti ihan niinku laulajana tehdä töitä niin kyllä sillä aika paljon voi nopeuttaa omaa harjottelua. Ja sitte se että jos haluaa esimerkiksi ulkomailla tehdä töitä niin sillon se on niinku ihan välttämätön.

#### Jonah 16)

Italia, tietenkin. Se on oopperan tärkein kieli

#### Jacob 17)

Että sitä mä oon miettiny monesti että o- klassisessa laulussa että missä vaiheessa niitä englanninkielisiä biisejä kannattais tuoda sille oppilalle, et onko se heti ensimmäinen vieraskieli, vai vasta myöhemmin. Itelle niitä ei, se on ollut myöhemmin, että ensin on mä luulen että yleensä perinteisesti italia tulee ensin, ja saksa sen jälkeen. Ja ne on ne kielet mitä vaaditaan perustasolla. Että ei siellä vaadita englantia. Niin sit että kannattaisko sitä englantia tuoda ensin koska siellä vois esitellä näitä ääntämiseen liittyviä asioita, sellasessa tutussa ja turvallisessa ympäristössä

#### Jacob 18)

Mulla ei esimerkiksi noihin niinku Aasian kieliin oo sellasta tarttumapinta tai intohimoa että mää välttämättä sinne suuntaan lähtis, et mä koen et se ois sit vähän liian vaikeeta, niin ei ehkä ehdottomasti ei, mut mä en ehkä näe sit tapahtuvan. - - Joo, mut sitte nää niinku lähi- lähellä olevat kielet maantieteellisesti, niin ei mulla oo kauheesti mitään rajoitteita, joihinkin tietysti tarttuu mielummin ku toisiin.

#### Alice 19)

Ja no sit mää tietenki katon, yks on tärkeä se että min-minkäkielinen se on se kappale, se vaikuttaa ehkä vähän semmoseen motivaatioonki tietyllä tavalla, että jos se on saksankielinen kappale niin on vähä semmonen että krhm, joo-o, no eikai se sitte auta.

#### Monica 20)

No ehkä nyt en lähtis opettelemaan venäjää ehkä just nyt, koska se on just on semmonen että en oo ikinä opettelu, että se ois kyllä mielenkiintosta joskus oppia, mutta siinä on just se että kun ne nuotitki on niillä venäjänkielen aakkosilla ja tälle, niin siinä on aika paljo opettelemista niin ehkä just nyt tähän kiireeseen en lähtis että totaa ehkä sitte joskus ja toivottavasti, mutta ihan riitävää on se että tota ranskaaki yrittää ottaa jotenki hanksaan.

#### Leah 21)

emmää tiiä että ehkä ranska on se mitä mää aina vieroksun. Niillä on äärettömän hienoja kappaleita ja näin mut sitte aina aattelee että se on niin vaikeeta lausuu ja näin, mutta ja sitte ku ei silleen ööö oo millään tavalla käyny mitään kurseja siitä että osais niinku sen kieliopillisen ja kaikki nää niin sit tietysti [se ei oot tuttu sillai] niini ni sitte ehkä vähä vieroksuu sitä mutta, emmää sitäköä nyt sillee halua poissulkee.

#### Jacob 22)

Sem- mikä englannissa mua, vaikka mä osaan sitä ja oon opiskellukki niin siitä, se liittyy ehkä siihenki että mä oon jotenki tosi tarkkaa esimerkiksi vokaaleista, ja sit ku mä en oo ihan varma niistä, et miltä ne kuulostaa niin sit on oikeestaan vähän välttely koko aihetta (naurua).

#### Leah 23)

H: jos sää aattelet englanninkielen -kielellä laulamista, versus muut kielet, näätkö sä siinä mitään eroavaisuutta vai meneekö se ihan siihen samaan kategoriaan niitten muitten kanssa? Ihan voi olla henkilökohtanenki kokemus tässä.

Eiköhän se nyt ihan siihen samaan mee. Tietysti se nyt riippuu niin paljo ihmisestä, mutta mulla se ainaki menee ihan siihen samaan että ei se nyt silleen.

#### Jonah 24)

Mut ite niinku siinä niinku kappaleen opettelussa mää en näkis kuitenkaa mitään hirveen isoo eroa, että se kieli on eri, ja tavallaan se ajattelutapa on eri. Sun täytyy vaan yrittää mukautua siihen ajattelutapaan, ja että kuinka suoraan esim. asioita on sanottu jonain tietynä aikakautena. Mutta jos sä osaat kielen näin, tai ainakin osaat sitä jonkun verran, niin niin todennäköisesti se myös pikkasen muuttaa sitä sun ajattelutapaa ns. siihen kieleen sopivaksi. Eli en mä näkis siinä sitte loppujen lopuksi hirveen isoa eroa.

**Jonah 25)**

Eli totta kai ku on kyseessä englantia, niin yleinen kieli, nii ymmärtää suurimman osan. - - tässä tapauksessa tän niinkun tekstin suomentamiseen ei tarvitse ulkopuolista apua

**Jacob 26)**

mut niin, se että tää on englantia niin on siinä mielessä hyvä, koska sitä kieltä osaa, niin ei tarvi siihen kääntämiseen käyttää niin paljon aikaa kun esimerkiksi saksassa, jota osaan vähemmän

**Alice 27)**

Ja sitte tota, sitte no tämä tässä kappaleessa nyttekö tää on englantia niin tää on jokseenki tuttua kieltä, niin sitte vähän niinku tietenki vähä alkaa jo heti lukemaan että mitäs tässä niinku sanotaan. Et mitä se teksti on.

**Leah 28)**

mut siis joo, tietysti tuleehan mun aina katottua jos mää saan jonku uuen aarian ja siinä sattuu olemaan englanninkieli niin kyllä mää sen ensimmäisenä katon, siitä saa ehkä, siitä paremmin ymmärtää, mutta kyllä se nyt, no jos nyt oikeen tarkalleen aatellaan niin kyllä se tietysti pikkusen eroaa sieltä (naurua)

**Jonah 29)**

Ja usein tavallaan tehny niin sen suomennoksen että jos ei oo löytynyt tarpeeks niinkun ns. autenttista suomennosta, elikkä niinku sanasta sanaan tyyppistä - mää tykkään semmosesta - kun sen mmm runomuotoesta, on joutunu kattoo englannin kautta, koska usein englanniks on parempia ku- englanninnoksia.

**Monica 30)**

Onhan se niinku kielenä eh- niinku itelleki vahvin ja sillain niinku helpoin, mut toisaalta taas sit siinä tulee just se että itelle ois luontevaa sanoo vaikka täällä niinku [bʌt nʌt fɔːR ə lɪp] et sanooko se niinku et [bʌt nʌt] vai että [bʌt nɒt] että tommoset niinku. Tuntuu että niissä on opettajien välilläki eroja että miten toinen ajattelee ja miten toinen ajattelee. Et tavallaan se on ehkä helpoin mut toisaalta sit siihen liittyy toi murreseikka mikä ei tavallaan muille-muissa vieraisissa kielissä itellä liity siihen

**Jacob 31)**

Englanti on siinä mielessä ehkä ainoa että jos on selkeesti esimerkiksi tällasta tuhatyheksänsataaluvun amerikkalaistaustaista – siis amerikkalaisen säveltämää, niin niin sit niin kun voi miettiä sitä että pitäiskö tätä esittää jotenki.

**Jonah 32)**

Sanotaan näin että sitä yrittää välttää semmosen niin kun nykyenglanninkielen niinku lasien läpi kattomista.

**Jacob 33)**

Et mä koen et mä osaan kyllä laulaa englanniksi, mut sitte se, siin on jotain sellasta ... mä koen et se ei oo jotenki loppujen lopuks niin säännönmukasta ku mitä esimerkiksi ku on tavallaan kasvanu vaik saksaan ja italiaan ja tällaseen että, oppinut et siel on tiettyjä sääntöjä, ja siel todennäköisesti on sellasia sääntöjä mitä mä en vaan tiedä, niin kun voin elää sellases ignoranssissa. (naurua)

**Alice 34)**

Mutta ko on aina ollu vähä semmonen asenne siihen että äh mä en osaa tätä ja mä en opi tätä ja vähä niinku no just se että se asenne on, se on siitä asenteesta kii että oppiiko vai ei ja sittekö on semmonen asenne niin sitte ei varmaa ainakaa opi. Niin seki niinku sitte ehkä vaikuttaa siihen.

**Alice 35)**

Se johtuu siitä että ko on semmonen perusoletus että osataan englantia ja sitte ku sitä ei osaa niin sitä sen takia karttele-ee. Tai jotenki vähä niinku aattelee että ah että nyt laulutunnilla aletaan laulamaan jotaki englanninkielistä kappaletta niin tiiäkö vähä ehkä niinku pikkusen ehkä hävettää että se opettaja sillee että nonii eksää oikeesti osaa tuotakaan lausua (naurua).

**Jacob 36)**

H: Elikkä tavallaan sun semmonen niin kun kielellinen osaaminen tässä nimenomaisessa kielessä on sekä hyöty jollain tapaa ja jollain tietyllä tapaa haitta, et sä tunnet sen liianki hyvin, onske vaatimus taso liian korkeella sit vai Joo. Sanoisin että tulee sellanen että pitää niin kun näyttää että tätä osaa.

**Jonah 37)**

Sitä on kuitenkin aika paljo kuullu, se on jotenki jääny tonne niinku intuitiivisesti mieleen, ja sen kautta, tottakai on sitte sanoja ja miettii sitä esim että mikä on ärrän merkitys että kuinka r tuleeko se kuinka ns. suomalaisittain tai terävänä, vai onko se pehmenetty niinku nykyään on. Sanotaan näin että joskus jotkut niinkun sanojen lopetukset jossa on joku ... vokaali, et sitä sitte miettii että kuinka esim joku vokaali tulee siinä lopussa, et onko se tavallaan nykyäänäntämyksen mukana vai tuleeko se hieman latinistisemmaksi, lausutaankse erikseen.

**Jacob 38)**

Esmerkiksi nuo englannin ärrät on sellanen mistä oon vähän epävarma että ei tiedä millon pitäis olla tää rolling ja millon ei. Ne on vähän sellasia että huomaan että rupee niinkun automattisesti tyrkkään niitä joka suuntaan ku se tuntuu jotenkin sille tylhille ominaiselta, mut sitte ei sekään nyt oo totuus

**Jacob 39)**

niin se ei välttämättä ehkä mee kaaliin niin äkkiä, tai niittei tajuu ajatella että sun pitää korostaa vaikka se 'believe', että se b:n ja v:n pitää tulla sieltä jotta se kuulostaa oikeesti englannilta, soinnilliset konsonantit ja ja loppukonsonantit muun muassa ja vokaalivärit, et ei biliiv vaan böliiv. Nää tällaset. Että sitä on helppo ylenkatsoa.

**Jacob 40)**

Eli se ääntämisen, ja erilaisten voiko sanoa prosodisten asioiden, puhutaan laulamisen, että ne on sellanen niin kun bare minimum tässä asiassa

**Alice 41)**

Mulla on ranskan fonetiikka ollu, ja se oli kyllä tosi hyödyllinen, ja silleen että siinä ei menty liian niinku vaikeisiin asiois- tai niinku että ku siihen nimenomaan kiinnitettiin huomiota siihen lausumiseen tai fonetiikkaan eikä siihen kielenoppimiseen

**Alice 42)**

Hmm.. no kyllähän sittekö laulaa englanninkielistä kappaletta niin kyllä siihen lausumiseen kiinnitetään tosi paljo huomiota että se tulee just oikeen eikä melkee, sitte taas ku muuten käyttää jossain ulkomailla niin se nyt on sellasta sana sananperään mitä mieleen tulee, kuhan saa asian joteki ilmastua, että ei sitä sillon niinku kiinnitä siihen lausumiseen niin huomiota, enemmänki niinku siihen sisältöön, et saa jollain tapaa asian tuotua ilmi.

**Jacob 43)**

Mutta kyllä se niinkun onhan se lähestymistapa eri, että kun sä kommunikoit sillä kielellä niin sillon varmaan se numero yks on se että sä saat ittes ymmärretyksi. Onhan se laulussakin tärkeä, mutta se on ehkä kuitenkin sit se ei oo numero yksi siinä vaiheessa kun sitä biisiä opet-tell-aaaaan.

**Leah 44)**

taas ku laulussa sitte taas se on niin tärkeätä et-, että se on niinku just niinku miten se täällä on kirjoitettu et se ei oo niin väliä että nii.. se on vaan niin joka sävelelle tarkotettu joku tietty sana ja paino et se on nii et sitä ei vaa voi laulaa sillee et se kuulija ymmärtää sen et - - Nii että sää teet siinä raamissa et nyt näin, et se on niinku ehkä se päällimmäinen.

**Jacob 45)**

Mutta kyllähän se nyt pitää kuitenkin että se sitten miten laulaessa sen saa itselleen ymmärretyksi niin sit se vaati mun mielestä enemmän syynäämistä just näitten vokaaleitten ja konsonanttien kanssa. Et siinä ei riitä se, puhutussa kielessä mun mielestä on oikeinkin hyväksyttävää kuulua se sun äidinkielen vaikutus, et suomalaiset saa kuulostaa suomalaisilta ku ne puhuu englantia, mutta laulaessa mä on ehkä vähän kriittisempi sitä kohtaan että sillon ku lauletaan ni sit pitäis kuulostaa kyllä englantia puhualta.

**Jacob 46)**

No itseasiassa suomeksi laulaminenki on sit loppujen lopuksi paljastanu yllättävän haastavaksi. Et siihenki kun on päässy tässä instrumentin rakentamisessa vähän pitemmälle niin sitten on ruvettu kiinnittämään huomiota että siihen suomeksi laulamiseenki että, että sielläkin pitää niin kun kuulua esimerkiksi h:t, saa tosi kovaa, liiaanki kovaa korostaen tuottaa, ku ei ne kuulu muuten missään. Ja sanojen päätteet ja näin.

**Monica 47)**

Joo kyllä, kyl siinä pitää eri tavalla olla tarkka et ku suomi on sillä tavalla et ei välttämättä tarvi sillai kinnittää, tottakai et hmmm, suomessa on paljo semmosia vokaaliyhdistelmiä ja sitte miettii että jos on vaikka pitkiä säveliä nii kummallako vokaalilla se lauletaan, ja tällasia mutta että ne tulee aika luonnostaanki kyllä yleensä, et enemmän tollaseen niinku tarkkuutta vaativia asioita joutuu miettimään kyllä muissa kielissä sitte.

**Jacob 48)**

Ku tuppaa vähä tekemään sitä sellasta pitkiä vokaalipötköä, koska se on yks vaihe laulun opiskelussa, et sitte pitää oppia tekemään se legatolinja niin että sielä on myös niitä tuplakonsonantteja ja lyhyitä vokaaleja seassa, ja mitkä on sit siinä, et esimerkiksi prepositioita ei kannata kauheesti painottaa, ja näin päin pois. Mitkä on niinku niitä kielen elementtejä mitkä on tärkeitä.

**Leah 49)**

mutta kyllä se niinku kostautuu että onhan se tärkeää ja osaa kieliopillisesti kaikkea että miten lausutaan.

**Jonah 50)**

Mutta se kielen ominaisvirtaus, sana, tai tavallaan lausejärjestys ja tämmönen, on jo aika vahvana mielessä, koska sen, sitä on laulanut niin paljo, tai on laulanut saksan kielellä niin paljo.

**Jacob 51)**

Ei tossa tarvi käydä kielioppia siinä mielessä että todennäköisesti se runoilija joka nuo laulut on tehny on kuitenkin aika paljo parempi niinku siinä omassa natiivikielessään ku meikälainen ite. Ja tota, no sitä ei tuu tietenkään käydyksi sitä kielioppia näi

**Jonah 52)**

Ei tossa tarvi käydä kielioppia siinä mielessä että todennäköisesti se runoilija joka nuo laulut on tehny on kuitenkin aika paljo parempi niinku siinä omassa natiivikielessään ku meikälainen ite. Ja tota, no sitä ei tuu tietenkään käydyksi sitä kielioppia näi

**Monica 53)**

No ehkä jos sitä muuhun opiskelee et siihen ei liity tavallaan se musiikki tai laulaminen, hm... nii ehkä sillon niin kun siinä painottuu no varmaan tietysti aiemmin kouluaikoina siinä vahva semmonen kieliopillinen puoli, että totta kai koulussa ku opiskeli niin piti miettiä aina sitä et se on kieliopillisesti oikein

**Leah 54)**

Niin, niin, ja sitte että siinä sen huomaa jos sää laulat jos sää et oo yhtään sanojes takana mitä sää laulat, niin kyllähän sen siinä huomaa jo sen maan kansalainen että ei taira tyttö tietää mistä se oikeesti laulaa.

**Jonah 55)**

H: Millä tavalla se vaikuttaa sitte jos sää aattelet että sää laulat laulua jota sää et ehkä ymmärrä – Ei pysty tulkitsemaan ehkä oikein. Tai ei tulkinta ei ole oikee. Tarkotan sitä että ei oo oikeeta tulkintaa olemassa, mutta se että mihin tavallaan se asettuu, että tottakai melodiasta voi päätellä että no tämä on vaikka romanttinen, tai tämän ihan älyttömän surullinen tai vihanen kappale. Mutta sitte jos onki semmonen vaikka tarkoituksellisesti tehty, että se on ironinen. Se kuulostaa kauniilta ja näin, mutta ne sanat tarkoittaa jotain muuta. Sinne voi olla kätkeyty joku poliittinen sanoma. Mitä sitte sä teet siinä vaiheessa ku sä et tajuakaan sitä että ahaa tässä onki joku ta- on niinku takana joku merkitys. Ja sit sää oot niinku ihan onnessas että jee tää on ihan tämmönen kevätlaulu, ja sit siellä lauletaan jostain ”ja kaikki kuolee huomenna” ja [naurua]. Koska tämmösiä on. Sen takia se sanakirja on tosi tärkeä.

**Leah 56)**

kuitenkin se sanasto on semmosta että siinä nyt ei ihan alkeet riitä. Että aika semmosta rajattua niinku laulusanastoa mitä ne nyt yleensä on

**Leah 57)**

aika paljon sitä sammaa sielä toistetaan kappaleista toiseen, että kyllä se on se kuolema ja kaikki ... valtiat nämä [rakkaus ja] nii rakkaus ja nää että aikalailta sammaa

**Jonah 58)**

sanotaan näin että laulujen kieli usein varsinkin niinku ehkä perusklassisessa ohjelmistossa eroaa sanastoltaan ja teemoiltaan puhutusta kielestä siinä mielessä että usein ne aiheet koskee niinku jotain romanttisia juttuja tai tunteita ylipäättään. Mutta se että puhutussa kielessä niin sun päivittäinen puhuttu kieli on enemmän niitä käytännön konkreettisia asioita ja asioiden hoitamista ja useitten ihmisten kanssa sun ympärillä, ei siinä oo niin sillain tunteet pelissä, mutta se että tuntee tavallaan sitä niinku kielen puolta myös mikä liittyy lauluun, elikkä just edellä mainittua romantiikkaa.

**Jacob 59)**

Ööö, sen kielen historiaa, kehitystä, ääntämistä, ööö, no sanotaanko nää heittäisin nyt mitkä olis laulamisen kannalta mun mielestä olennaisia asioita, ainaki, vähintään. Että se kielitieto noku tää oli sitä kielitieto, se kielitaito saadaan mun mielestä kouluopetuksesta, toivottavasti, pitäis saada. Mutta sitä kielitietoa vois olla aika paljon sit taas lauluopetuksessa.

**Alice 60)**

No mun mielestä on aika semmosta yleiskieltä ollu kyllä vaikka suomenkielessäki nii. Ei mun mielestä oo kiinnitetty siihen huomiota. Että onkse nyt sitte 1800-luvun puhetta että pitääkö sen jotenki kuulua siinä.

**Jacob 61)**

H: pyritkö sä johonki tiettyyn aksenttiin tai murteeseen, vai versus johonkin yleiskieleen, ja miksihän mahdollisesti?

Yleiskieleen, koska mä en oo ikinä ajatellut.

**Leah 62)**

No tietysti suomessa nyt on eri asia että sieltä nyt on niitä, se on tuttu kieli niin voi laulaa niillä vanhoilla sanoilla, [ja vaikka vähän väki- murrettaki?] niin ja murrettaki totta kai, mutta emmää sitte tiä että onkse sitte niin, tai vaaditaanko sitä niin tarkkaan mutta, mutta aika hyvinhän tuntuu korrepetiittorit ja nää tietävän jos on niin joku ni kyllä ne sitte sen avun antaa että en tiä sitte tulevaisuudessa ku- kuka jelpkaa, mutta.

**Monica 63)**

Varmaan se on aika sellanen yleiskielinen, tai siis semmonen että se ois niinku nii, varmaanki koska joku saksa niin se on kuitenkin tosi sillai niinku hankala kieli monesti että jos on nopee kappale niin saattaa olla hankalaa tekstiä, tosi nopeesti pittää lausua, niin sillon siinä on vaan pakko olla vaan tosi, lausua ne tavallaan ns. oikein, ja tosi tarkasti

**Leah 64)**

No ehkä enempi siihen yleiskieliseen, että ku ei vielä, että siinä on niinku ihan tarpeeks hommaa siinäkin että saa sen tuotettua silleen saksalaisittain esimerkiksi, niin niin ei silleen osaa tiedostaa että pitäiskö tää löytyä jollakin tietyn vuosituhannen tapaan lausua.

**Jonah 65)**

No jos se olis kirjoitettu jollekin ihan tietylle aksentille... että öö tai että se kuuluis siihen niinku tavallaan kappaleen karaktääriin, siinä vois olla joku karikatyyri, esim irlantilainen. Totta kai sitten se pitää ottaa huomioon. Mut mä en oo ite semmosta tai semmosta ohjelmistoa laulanut että, eee, pyrin siihen tavallaan semmoseen yleiseen, ns. ei nyt kirjakieliseen mut siis sellaseen miten usein niin kun tavallaan kappaleet lausutaan, tai se sanasto ja sanotukset lausutaan.

**Jonah 66)**

jos mä mietin ruotsia, niin niin on semmosia sanoja mitkä niin kun ei välttämättä mee enää nykyruotsin ääntämyksen mukaan. Sit sitä on vähä sillain et no hmmm en oikeen tiedä mitä tää tarkoittaa, niinku miten tää pitäis lausua, sitte joutuu kysymään ne vinkit

**Jacob 67)**

Englannissa on kans se ku mä oon ainaki käsittäny et se vähän riippuu et lauletaanks jotain Shakespearen tekstiä vai vähän modernimpaa, että miten sitä sitte käsitellään. Niin niin, tästä biisistä pitäis varmaa myös selvittää että minkä aikakauden kappale tää on.

**Jonah 68)**

Totta kai siinä on myös erot ns. puheranskan ja vanhanranskan välillä

**Jonah 69)**

Sun täytyy vaan yrittää mukautua siihen ajattelutapaan, ja että kuinka suoraan esim asioita on sanottu jonain tietynä aikakautena.

**Monica 70)**

Ja toisaalta emmää niinku ossaakaan mittään murretta jotain esim italiassa tai saksassa. Että englantia on ehkä semmonen että siellä joskus saattaa tulla semmosia mitkä vähän ehkä amerikkalaisvivahteisia ja sieltä huomaa että pitäski olla enemmän vähä semmosia niinku kirjakielisiä tai ehkä brittivivahtinen joku äänne, että siinä on ehkä missä on törmänny tommoseen. Mut ruotsikaan ei oo mulla niin vahva että mä [et osais jotain skänen murretta] tai jotain riikinruotsia tulis vaa.

**Jacob 71)**

Englanti on siinä mielessä ehkä ainoa että jos on selkeesti esimerkiksi tällasta tuhatyheksänsataaluvun amerikkalaistaustaista – siis amerikkalaisen säveltämää, niin niin sit niin kun voi miettiä sitä että pitäiskö tätä esittää jotenki. Mut suuriosa englanninkielisistä musiikista tai lauluista joihin mä on törmänny on ollu näitä esimerkiksi Shakespeare tekstejä ja sen sellasta ja sillon mun mielestä kannatta pyrkiä siihen brittiläiseen tapaan ääntää.

**Leah 72)**

Mää en tiä englantia on ehkä semmonen että siellä enempi, mä en tiä onko väärässä, mutta että siellä pitäis enemmän noudattaa tätä että minkä vu- minkä aikasta musiikki laulat, tai ainaki tulis semmonen olo. Että ehkä se johtuu siitä et se on niinku sivistyskielenä ja näin, että sitä niinku ihmiset tuntee paremmin, niin niin oisko se siihen sitte syynä, en tiä. Mutta nii, että tavallaan on aikaa sille ajateltu-ajattelulle enempi että onko tää nyt vanhaa vai uutta. En tiä, se on ihan näin maallikon mut et se vois olla näin.

**Leah 73)**

Ööö... no enem- aikapaljon niinkun ku mä nyt vertaan tota työelämäenglantia niin aikapaljon silleen kiinnitettiin huomiota niinku sanastoon ja tämmöseen työelämän sanastoon ja kaikkeen näihin mutta niinku aika vähän ääntämistä harjoteltiin, et se oli niinku semmonen sivuseikka, joka taas niinku laulajalle ois hirveen tärkeetä

**Alice 74)**



Mutta sitte ko mää jossain työelämäenglannin kurssilla opiskelen jotaki lausumista tai jotaki sanaa niin sit mulla on vähä että mua ei niinku kiinnostosta. Että se motivaatio. Ja vähä sitte myös vähä se että se niinku ... mites se nyt sanotaan, se vähän niinku se päämäärä että minkä varten mää opiskelen sitä työelämäenglantia, tai vähä se että ko mää jo aattelen että emmää tätä tarvii, tai siis että ku mää en osaa, tai että kaikkien ei tarvii osata kaikkee, ja mää en osaa tätä, ja että mää pärjään ilmanki ku mä oon tähänki asti pärjänny

**Monica 75)**

Ja nyt meillä on tota tosi hyödyllinen toi vokaalimusiikin tukiaineet kurssi, et siellä oli se ranskan fonetiikka mikä oli hyvä mulle tähän paikkaan että kun uutena kielenä tuli, ja totaa meillä on keväällä vielä siihen kuuluu toi italia, niin uskon että se on kanssa tosi hyödyllinen.

**Alice 76)**

No oon joo, että mulla on ranskan fonetiikka ollu, ja se oli kyllä tosi hyödyllinen, ja silleen että siinä ei menty liian niinku vaikeisiin asiois- tai niinku että ku siihen nimenomaan kiinnitettiin huomiota siihen lausumiseen tai fonetiikkaan eikä siihen kielenoppimiseen, niin niin se oli ihan kiva. - - Ja sit on tulossa vielä Italia varmaanki.

**Alice 77)**

Mut se on vähä huvittavaa että se on menny vähä takaperin, että mulle on opetettu nuo vaikka saksa ja italia jo ennen ku niihin sitte otetaan erikseen kurssit ja perehdytään niihin kaikille itsestään selvyysin jo, siis luultavasti tai vähän niinku. Et niin varmasti tulee uuttaki ja kertausta ja kaikkee mutta niinkö.

**Jacob 78)**

Toisaalta se mitä on kuullut on että ei ne välttämättä mua ois niin palvellutkaan mua siinä, koska ne opettajat itse ei ole laulajia vaan kieltenopettajia, mikä on mun mielestä mielenkiintoista... mutta realistista.

**Jacob 79)**

on tullu pohjoismaisten, no \*\*\* (laulunopettaja) piti pohjoismaisten kielten fonetiikka, niin siellä sitä oli, tentissä tehtävänä piti kirjottaa kokonaan foneettisilla aakkosilla muistaakseni joku 'Svarta Rosor', tai joku tällanen ja se oli niin kun se oli itellekki kova työ

**Leah 80)**

H: no tota, mite sitte jos sää aattelet näitä sun lauluopintoja täällä ammatikorkeassa, niin millasia työkaluja tai kurseja tai apuja sää oot saanu siihen kielenoppimiseen laulamisen tarpeisiin, miten sua on tuettu siinä? Aika huonosti. Joo. Siis silleen että aika typerää että meiltä otetaan se vokaalimusiikintukiaineet joka ois niinku ehkä pikkusen auttanu. Tietysti sekään nyt ei oo ku kuukauden tai pari kuukautta tai jotain tiettyä kieltä että ei siinäkään nyt ihan niinku juhlimaan pääse - - mutta tietysti niinkun onhan mahdollista mennä noille pääkampuksen kurseille tietysti jossa niinku on ihan alkeet ja nää mutta emmää sitte tiä se pitäs olla jollain tavalla semmonen laulumusiikin tai niinku että otettas nuotteja ja että sitä niinkun käytäs siinä että kuitenkin se sanasto on semmosta että siinä nyt ei ihan alkeet riitä.

**Jonah 81)**

Eli kysymällä asioita että miks joku on näin että vaikka tavallaan ymmärtää sanat ja näin, mutta miks joku taivutusmuoto on tällanen, niinku sellasilta ihmisiltä jotka osaa näitä, niin niin, pystyy myös oppia niitä asioita.

**Jacob 82)**

Mullon vähän samaa ton ranskan kanssa ku on menny sanomaan että sitä on opiskellu niin sit siitä on tullu vähä sellanen niinku, se on kääntyny jo mua vastaan sitten niinku jossain tilanteissa, et mä en esimerkiksi ota kauheena ranskankielistä ohjelmistoa sen takia kun musta tuntuu että se on niin kun... tai mee seuraamaan sellasta opetusta missä opetetaan ranskaks ku se tulee heti se kysymys just tää et miten tää nyt sanotaan esim., mää on silleen et ku mää en oo varma.

**Jonah 83)**

Ja sitte ku on aina joku yks ihminen joka osaa tietyn kielen ääntämyksen - englantia, ranska, saksa, venäjä, italia - niinniin, aina yritän kysyä niinku mahdollisimman hyvät vinkit jokaiseen kappaleeseen, että miten tää nyt on.

**Monica 84)**

Ja monesti sitteku täällä on kuitenkin muitaki laulajia niin hätätilanteessa voi niiltäki kysyä et jos ei ehi vaikka etsimään opettajaa tai menemään nettiin niin voi kysyä silleen että mitä sää oot mieltä että miten sää lausuit tämän ja näin.

**Jacob 85)**

mun vahvuus on se et tunnistan aika nopeesti että mitkä on niitä vaikeita kohtia, et jos pitää nopeesti harjotella joku biisi niin mä tiedän että mitkä on niitä kohtia joihin just mun kannattaa keskittyä, etkä mitkä on sellasia

kohtia että tossa mä mokaan, ja esimerkiksi jossain kuorossa missä vaan niinku mennään biisejä läpi nii sit siellä teen sitä näin ja sit mä ympyröin vaan ne missä mä mokasin niin sitte ens kerralla näkee ku menee sinne harjottelemaan et nää on ne kohat jotka mun pitää harjotella et ei mun noita muita tarvi niin kauheesti käyttää aikaa ja sit saa nopeemmin valmista.

**Monica 86)**

yrityn työstää sen semmoseen asti että sen sitten niinku, no yleensä ne kappaleet tulee silleen et että sit ne jossain vaiheessa viiään laulutunnille, *et se ois sillain niinku että tietää miten kappale menee, mitä siellä pitäis huomioida ja sit vie sen laulutunnille.*

**Monica 87)**

Mutta suurin apu on kyllä niinku opettajat et laulunopettaja ja lied-opettaja et ne osaa paljon kieliä ja hyvin kyllä ja on niissä tosi tarkkoja, et sitte kaikki mikä tavallaan omalta korvalta menee ohi niin ne kyllä nappaa kiinni et tuo ei oo oikeen, että.

**Monica 88)**

Lied-opettaja on monesti ihan kaivanu jonku eepoksen "katotaanpas miten se äännetään", ja silleen et se ei oo, ei oo tullu semmosta vastaan että "emmää tiä et mee kattomaan ite" että kyl sieltä aina niinku jostaki

**Jacob 89)**

Sitten taas \*\*\* (laulunopettaja), olen nyt, ollaan tän vuoden aikana tehty venäjänkielisiä liedejä ihan tarkotuksella sen takia koska mä tiedän että \*\*\* (laulunopettaja) on venäjänkielen asiantuntija ja maisteri ja puhuu ja näin päin pois, tietää ääntämisestä todella todella paljon ja on sitä opiskellu. Niin niin tota, en niinku keksi mitään muuta tapaa miten mä oisin ikinä niistä venäjänkielisistä selvinny, niin sen takia halusin käyttää tän vikan vuoden tilaisuuden siihen et nyt se on niinku pakko saada ja et siihen on saanu jotain käsitystä.

**Alice 90)**

Nooo toki mä nyt ylipäättäsä kuuntelen paljo musiikkia ku mä teen asioita, se auttaa mua jotenki keskittymään. Ja ihan samanlailla ku mä viimekeväänä luin tuota enkkuu ja ruotsia niin mä samalla kuuntelin musiikkia

**Monica 91)**

Hmmm, no kyllähän niissä kielissä saatta olla semmonen niinku jotenki semmosia ominaispiirteitä tavallaan tai esim niinku ranskassa on nasaaleja vokaaleja, - - niinku et tollasiin joutuu ehkä vähän että et joku, italiassa on kanssa vähän semmoset että jotkut äänteet ei välttämättä oo suoraan vaikka a tai o vaan se on vähä siltä väliltä ja just tommoset et jos haluaa oikeesti tehdä niinku hyvin eikä sillai et vähä sinne päin niin tommosiin pittää paljon kiinnittää kyllä huomiota

**Alice 92)**

nii ensin me siis katotaan tosiaan se teksti ja sitten sen tekstin lausuminen ja silleen ömm... kaikuna lausutaan se.

**Monica 93)**

sit mä otan nuotit etteen ja alan kattoon että mitä sieltä löytyy ja jos siellä on jotaki hankalia paikkoja tai jotaki – jotaki erikoista tai jotaki joka heti hyppää silmille, merkkaillen niitä tänne, tai just että jos en oo varma lausumisesta niin saatan sieltä kuunnella että miten se lausuu jonkun tietyn paikan ja näin

**Jacob 94)**

Sitä työkalua oon muuten käyttäny, et jos mä kuuntelen jotain niin mä pyrin etsimän sen kielisen laulajan, esimerkiksi venäjän kohalla ja saksan kohalla niinku kuuntelen tiettyjä, no laulajia, koska mä tiedän että se on niitten äidinkieli.

**Jacob 95)**

esimerkiksi mä koen että se että mä tunnen foneettiset aakkoset auttaa mua ihan niinku kilometrikaupalla ja mä käytän niitä ite siinä vaiheessa kun opettelen ääntämistä niin sit mä suoraan niillä merkitsen ääntämisä itselleni nuottiin, se on yks työkalu.

**Jacob 96)**

no mun pitäis tarkistaa noita vokaaleja jostain. Mut mä en ihan tiedä mistä. Elikkä mä en tiedä mikä se työkalu sit olis, todennäkösesti jostain netin sanakirjasta kattoisin foneettisia ääntämisohjeita, ja sitte kuuntelin levytyksiä, miten siellä on tehty.

**Jonah 97)**

No ensin kiinnittyy tietysti huomio siihen että mikä kieli on

**Jacob 98)**

Tässä mun mielestä, täshän on siis vanhaa englantia, niin niin tää teksti on aika vanhaa, mutta mä nyt en tunne säveltäjää niin mä en tiedä .. että onko tässä tehty just vanhaan tekstiin uudempaa. Toisaalta tää sävellys näyttää aika perinteiseltä.

**Alice 99)**

No, tietenki mä katon että mikä on säveltäjä ja mikä on kappaleen nimi ja ööö ehkä vähän sävellajia ja tempoa tässä mietin ja hmmm no sitte mä katoin- katon tietenki että kuin korkeelle tää menee ja tai siis miks miten sitä sanotaan [ambitus] joo jotain semmosta. Ja no sit mä tietenki katon, yks on tärkeä se että min-minkäkielinen se on se kappale, se vaikuttaa ehkä vähän semmoseen motivaatioonki tietyllä tavalla

**Leah 100)**

No aikalailla siis mä katon suoraan että siban sivuilta sen suomennoksen, ja sitten tietenkin ite suomennan sen että missä tulee niinku millä sävelellä mikäkin niinkun tarkoitus että osaa sitten painaa ne sanat, semmosen tietyn osviitan, ettei nyt ihan mee mehtään. (naurua)

**Alice 101)**

No joo, ja sit kyllä mä oon yhtä kappaletta ihan niinku google-kääntäjällä niinku niitä sanoja, et mitä ne tarkoittaa ja yrittäny silleen niinku suomentaa sitä, mutta se on vähä ehkä hankalaa muutenki ku ne ei välttämättä oo suoraan silleen, tai ne vähä sillee mielikuvia tai miten se nyt sanotaan, runollista kieltä, joka ei tarkota suoraan sitä mikä sana siinä on.

**Monica 102)**

Joo kyllä ehtomasti sillai että kyllä sitä tarvii kääntää ja etii niinku tottakai eri suomentajilla on aina vähä erilaisia tulkintoja niin sitte niinku tota tota, etii niitä erilaisia tulkintoja

**Jacob 103)**

No sitten ku on saanu niitä sanoja ja vokaaleita ja konsonanteja haltuun niin, no sit mä varmaan rupeen kattomaan mistä tässä oikeesti lauletaan. Onneksi ei oo kukaan opettaja kuulemassa tätä. (naurua). Mun takaperoista metodia. - - että tiedän että kannattaisi ehkä miettiä merkityksiä ensin

**Jacob 104)**

Ko jos on pitäny kirjottaa jotain tuottaa itse jotain kirjoitusta, niin vaikka on ollu joku koe että kirjoita kymmenen lausetta, niin niin kyl mä siinä niinkun yritän miettiä sitä sanastoa mitä mulla on ollu mitä on oppinut ulkoa vaikka biisejä, ja sit kaivaa sieltä että, että onks täällä jotain, ja sieltä saa niitä sanoja sitte yllättävän paljon, et jos ei muista sitä vaikka joku 'olla' nii sit yrittää vaa käydä sellasta seuraa läpi että, mä oon joskus opetellu ulkoa näitä että, että oisko nyt.

**Leah 105)**

No silloin ku kirjoituksiin, tota niinkun harjottelin ja tein sitä niin silloin mä ehkä kuuntelin aika paljon kappaleita siis, emmä tiiä, käytin sitä hyväkseni että se mikä oli mielekästä niin yritin sen kautta hakea tai imeä sitä tietoa ja sanastoa tietenki. Mutta ehkä poppipuolella sitä enempi on sanojaki, ja enempi käsitellään sellasia, niinku toisenlaista sanastoa, niinku ehkä enempi nykypäivästä että sieltä saa niinku ja aikapaljon ne ilmeisesti kirjoituksissakin käyttää mutta erijuttuja ja näin, niin sen, siinä mielessä käytin. Ja se toimi.

**Monica 106)**

Me ollaan mun siskon kanssa meillä on tullu tämmösiä legendaarisia niinku oppimislauluja (naurua) tällasia tiiäkö niinkö tavallaan niinkö muistilauluja tai loruja tai, mä muistan et just ku mä opettelun saksaa ja piti jotain sijamuotoja tai miten jotku jutut taipuu ja jotain tällasia ja sit ku mä en ikinä meinannu muistaa niin sit mä tein niistä aina jonku laulun, että vaikka niinkö jos miten, vaikka missä persoonassa aikamuodot jotenki tälle taipuu ja näi nii niistä mä tein aina laulun.

**Alice 107)**

Et mä ensin kuuntelen sitä ja sit mä tiiän suomennokset ja mä kirjoitan siihen tekstin alle että miten ne lausutaan ja mitä, ne suomennokset siihen.

**Alice 108)**

Ja sitten totaa, no sitte ihan vaan tota laulua ajatellen niin opettajat, liedopettaja ja lauluopettaja niinku on vaan opettanu sitä fonetiikkaa tai miten lausutaan mitäki kieltä ja mitkä kirjainyhdistelmät ja oon kirjottanu ylös ja mulle on kirjoitettu ylös niitä ja sit mä otan uuden kappaleen niin sit mä saatan kaivaa sen lapun jostaki esille ja tässä on nyt tää kirjainyhdistelmä niin tää lausutaan tälleen, jos se ei oo jääny päähän

**Alice 109)**

Ja siinä mää yleensä sitte, no jotku kappaleet jotka on lyhyitä kappaleita ja joissa on mahdollisimman vähä sanoja, ne saattaa jäädä siinä harjotellessa jo mieleen että niitä ei tarvi erikseen opetella, mutta sitte pidemmät kappaleet ja joku haastavampi kieli ja haast- niinku joka on haastavampaa lausua niin totaa sit mun pitää ihan niinku kirjottaa sata kertaa ne paperille ne säkeistöt tai sanat, mää sitä kautta vähän niinku kirjottamalla opettelen sitä.

#### **Alice 110)**

Nii no mää ehkä vähän kuuntelen että ku mu mulla on pinkka niitä uusia kappaleita että mikä kuulostaa kiinnostavimmalta ja sitte alan sitä niinku harjotteleen, että aika harvoin mää otan vaan jonku kappaleen että nonii nyt mää alan tän harjotteleen, tai niinku että se ei kiinnosta mua yhtään niin sit mää jätän sen silllee, jonnekki hamaan tulevaisuuteen (nauraa).

#### **Jonah 111)**

pystyy suomentaa sillain niinku päässään että okei, no tää oon kiva, mää otan tän, tästä mää tykkään.

#### **Monica 112)**

ja sitte ehkä niinku enemmän yritän myös ite niinku jotenki syventyä siihen tekstiin sillä tavalla, että totta kai että tietää sen suomennoksen joo, mut tavallaan että yrittäs niinku jotenki linkittää johonki johonki omiin kokemuksiin tai tuntemuksiin tai silleen että sillä ois niinku mitä sieltä löytää itelle jotaki henkilökohtaista,

#### **Leah 113)**

Ja sitte ku ne on selätetty niin sitte ehkä alkaisin enempi itsestäni kaivaan tunnetiloja, mi- miten ilmaisen tietyn, tietyn fraasin ja näin.

#### **Jacob 114)**

Että nyt ku sanoit että tää on ton säveltäjän säveltämä ja kertoo ehkä sen vaimosta tai tyttärestä, niin siitä vois tulla sellanen että tää vois sopia miehen laulettavaks, se siitä syystä muun muassa. Toki naisenkin, se ei ikinä poista sitä mutta. Mut sit taas niinkö jostain, kyl mää aika tarkkaan esimerkiksi saksankielisessä, mistä ei niinku ihan tunnen niin niin yrittää selvittää sitä että onks nää nyt niin kun miesten vai naisten lauluja. Kauheeta stereotyyppittelyä, mutta on sillä mun mielestä jonkin verran merkitystä, koska niin vaan on, et toiset laulut on miesten ja toiset naisten laulettavaksi sävellettyjä.

#### **Alice 115)**

laulussa sä oot aina jossakin niinku sen runoilijan roolissa, mutta niinku jotenki tämmösessä jossaki aarioissa tai ooppera-ooppera...biiseissä, niin jotenki, no hirvee vaikee selittää, siis pitää jotenki erilailla niinku miettiä sitä tai yrittää johdatella itteään siihen että mikä mitä tässä on tapahtunu ennen, mitä tässä nyt tapahtuu, siis jotenki siihen rooliin heittäytyä. - - Varmaan tietenki se että tutustuu muutenki siihen oopperaan että mistä se kertoo ja siihen tarinaan. Niin se auttaa vähän niinku löytään siihen sitä sisältöä siihen omaan rooliin.

#### **Monica 116)**

Ja koen totta kai tärkeenä se on niinku että osais, et jos ei vielä tiedä jostain niinku vaikka aikakaudesta tai säveltäjästä tai sen historiasta joka voi vaikuttaa siihen kappaleeseen että miks se on semmonen ko se on, että ainakin osais ottaa siitä selvää ja tietäs että mitä kautta voi ettiä tietoa ja niinku tavallaan, et sais lisäsyvyyttä niihin kappaleisiin

#### **Jacob 117)**

Että siinä vaiheessa varsinki jos niitä valmistelee johonki resitaaliin tai esitykseen tai johonki nii sitte niistä lähtee ettämään sitä taustatietoa herkemmin, että ei välttämättä siihen ihan alkuun.

#### **Monica 118)**

Et ja se ihan jos miettii sitä esiintymistilannettaki klassisella puolella, se on kuitenkin hyvin paljo semmonen niinku hillitympi ja niinku onhan se paikkaki yleensä tosi erilainen ku pop/jazzissa. Et seki on sillai jotenki mun mielestä ollu vähä ehkä semmonen kahlitseva jotenki et mää tykkään kyllä niinku siitä tosi paljon mutta se on mun mielestä jotenki si- mä oon huomannu että seki kahlitsee sitä tulkintaa tiätkö ku meet siihen pianon viereen, kumarrat aina, sitten ollaan hiljaa ja sitten esiinnyään eikä liikuta oikeen tai et se on vähä semmosta välillä vähä jäykkää jotenkin

#### **Jacob 119)**

Mää lähen soittaa yleensä pianolla, mä yritän soittaa myös säestyksiä, tosi tai usein alotan ehkä ensinnäki siitä että pistää sen tohon pianon ääreen ja lähen niinku räpeltämään sitä säestystä koska mä kuulen siitäkin jo että vähän minkä tyyppinen se on

#### **Leah 120)**

H: Joo no mitä sitte jos ei löydykään biisiä YouTubesta tai Spotifystä?

No sitte pianon ääreen (naurua), nii ei siinä oikeen muuta vaihtoehtoa. Mutta totaa.. Kyllähän sitä silläkin konstin, tietysti se on niin mukava kuunnella valmiiksi, niinku saaha se korvakuuloon se kappale, ettei tarvi niinku ihan,

kyllähän se niinku täytyy myöntää että se enempi työllistää jos sinne pianonääreen menee, mutta kyllähän siinä tietysti solfaamista, se kehittyy.

**Alice 121)**

Ja sit määh lähän vaan lallatteleen sitä säveltä ja sitte otan siihen, ensin silleen ääneen puhuttuna tekstin, ja sitte sen jälkeen otan sen sävelen mukaan.

**Jacob 122)**

Laulamisessa se, noku lauluissa on aina rytmi. Onhan puheessaki rytmi mutta, ja onhan ne niin sävelletty kuitenkin toivottavasti usein niin että sen niinkun luonnollinen sanarytmi siellä on läsnä ja sen kielen niinkun prosodiset vivahteet (laulaen), nää painot ja nää muut on siinä niinku mukana siinä öö sävellyksessä.

**Monica 123)**

miten se niinku teksti sijottuu tavallaan siihen musiikkiin tai rytmeihin ja näi, että nehän saattaa olla vähä silleen että joskus joutuu vähä jotenki luovimaan et ne ei oo välttämättä aina semmosia sujuvimpia ehkä siihen rytmitykseen mietittynä ne tekstit

**Leah 124)**

Ja sitte tota luultavasti suomentaisin tietenki ja niinku alkaisin vähä rakentelemaan että minkälaisia fraaseja että ja hengityspaikkoja

**Jacob 125)**

sen jälkeen alkaa niinku miettiä että miten nää sanat on mahdollisesti niinku tähän melodiaan, miten mikä on sen suhde siihen että onko se kuinka hyvin, se tavallaan tulee ulos, ne sanat, siinä melodiassa

**Leah 126)**

ja sitten tietenkin ite suomennan sen että missä tulee niinku millä sävelellä mikäkin niinkun tarkoitus että osaa sitten painaa ne sanat

**Monica 127)**

Ja sitte et jos lauletaan vaikka tosi korkeelta niin monesti ne vokaalit sit ne vähä pyöristyy et ei oo ihan vaikka aaa tai iii tai et ne tollaset niitä pittää tavallaan niinku et ei voi vaatiakkaan et ne ois siellä niin tarkkoja. Vähä tollasia sit totta kai joutuu niinkun miettimään, et miten ne sais niinku kuulostamaan sen tekstin selkeeltä ja luontevalta mutta et se ois jotenkin sen musiikin ja laulamisen kannalta järkevää, eikä semmosta niinku tönkköä jotenki.

**Jonah 128)**

Se ei tarkota siis sitä että kappaleita imitois, koska ethän sä pysty laulaan koskaan yhtäkään nuottia täysin samallailla. Ja se on välillä vähän jännem- jännä kun jotkut sanoo että älä kuuntele, tee oma tulkinta. Sanotaan näin että kuitenkin ne laulajat joita esim ite kuuntee niin on todennäköisesti aika kehittyneitä ja aika paljon tavallaan ns. pitempään laulaneita, kokeneempia ja korkeemmalla tasolla, niin niin miksen ottas niitten hyviä puolia

**Monica 129)**

No sit sitä aika, no sithän sitä tulee toistoa toiston perään pianistin kanssa, ja sit silleen et on pianisti ja laulun ope ja näin.

**Alice 130)**

Ja sit tottakai ku osaa ulkoa niin se taas syventää sitä sanomaa, et mitä siinä niinku, tai sitä tulkintaa.

**Monica 131)**

Sitte tottakai mahdollisimman nopeesti haluaisin opetella ulkoa että ei oo kiinni siinä nuotissa ja paperissa, sitte on niinku vapaampi tavallaan, se jotenki, tai tuntuu että se on vapaampaa se laulaminen sillon ku ei tarvi keskittyä siihen lukemiseen.

**Jacob 132)**

Mä myös uskon siihen että laulamalla pystyy oppimaan kieltä. Oon mielestäni oppinut saksaa aikapaljon vaan laulamisen kautta, tosin siellä toistuu sama sanasto

**Jonah 133)**

Toinen asia niin sanasto. Sanavarastoa on niinku tavallaan ennen kurssia ollu jo huomattava määrä, koska on joutunut suomentaan.

**Jonah 134)**

Sitten pystyn ääntämään aika hyvin. Se on, eli mää osittain veikkaan että se on tän laulamisen ja viulunsoittamisen ansioita, koska on joutunut kuuntelemaan tavallaan että mitä tekee. Niin se tulee myös siihen ääntämiseen mukaan että miten sanoo jonkun sanan, englannissa, saksassa, venäjässä... ei päästä itteensä ehkä siinä niinku ma- tai aidan matalimmalta kohdalta.

**Alice 135)**

Että sillä varmaan mää luulen että on jotaki merkitystä sen musikaalisuuden, jos nyt poiketaan asiasta, mutta niinku siihen musiikkiin että se, se kuulokuva tai joku sellanen niinku just se lausuminen on paljo helpompaa mitä sitte oikeesti sen kielen opettelu ulkoa. Et siihen varmaan se joku sointiväri tai joku sellanen se melodia, niinkö kuulee jonkun sanan niin se jää helpommin, niinku suhteellisen helposti päähän.

**Leah 136)**

Ja justii se että kuinka sää niinku viet jonkun fraasin eteenpäin, että nii. Et se niinku ehkä ohjaa enempi siihen oikeeseen ääntämiseenki, tai helpottaa mun mielestä.

**Jonah 137)**

mutta sanotaan näin että sitte siinä laulussa oppii tavallaan sitä puheen virtausta, mitä ei välttämättä opi koulussa, ja se virtaus on sitten niinkun sujuvan kielenkäytön niinko kannalta arkitilanteissa aika tärkeä.

**Leah 138)**

Nii ja sitä ku saa tehdä silleen niinku jonkun asian takia (naurua) tai saa tehdä, joudut tekemään (naurua)

**Alice 139)**

No on siinä siis, jos mää laulua varten opiskelen sitä niin mulla on paljo enempi motivaatiota ja mulla jää paljo paremmin se päähän koska mua kiinnostaa se paljo enempi ja mulla on enempi, mää haluan oppia sen. Mutta sitte ko mää jossain työelämäenglannin kurssilla opiskelen jotaki lausumista tai jotaki sanaa niin sit mulla on vähä että mua ei niinku kiinnosta. Että se motivaatio. Ja vähä sitte myös vähä se että se niinku ... mites se nyt sanotaan, se vähän niinku se päämäärä että minkä varten mää opiskelen

**Alice 140)**

Ehkä just se että niinku on niin vähäsen niitä tai siis se on enempi negatiivisia oppimiskokemuksia mitä positiivisia tai niinku kielenoppimisessa ollu yleensäki niinku peruskoulussa ja sen jälkeen, niin se on ehkä aika luonnollistaki että se ei tunnu hirveen mielekkäältä. Mutta sitte taas laulun kautta on taas niinku toisinpäin, niin sit se tuntuu mielekkäältä.

**Leah 141)**

Niin niin siis siinä mielessä se oli tietysti pikkune este siihen ja niinko ajattelee aina että hirveen huono siinä kielessä, mutta ehkä ku siitä on nyt päässy yli ja tekee niinku kappaleitten kautta sitä niin se on paljo mielekkäämpää ja huomaa että niinku oppii, että se ei, tavallaan tietysti asennekki kysymys sitä kohtaan ku aina aattelee että ei nyt osaa ja näin niin eihän sitä opi. Mutta, nii, ehkä sitte se että on melodia ja sanoma yhdessä niin se on mukavampaa sisäistä

**Jonah 145)**

Koska se on mielenkiintonen juttu, se että sulla on se melodia siinä. Se tavallaan tekee usein niinkun siitä puheesta paljon mielenkiintoisemman. Mä en tiedä mikä se juttu on, mut siitä tulee jollain tapaa niinku hirveen kaunis, lähestyttävä, ja semmosen niinkun sisäisen tunnemaailman niin kun välittäjä.

**Jonah 146)**

Eli jos mainitsen nyt saksan jota nyt niin kun luen yliopistolla, niin niin mulla, mä en ollut aikasemmin koskaan mitään sitä, että se on ihan alusta asti. Mutta se kielen ominaisvirtaus, sana-, tai tavallaan lausejärjestys ja tämmönen, on jo aika vahvana mielessä, koska sen, sitä on laulanut niin paljo, tai on laulanut saksankielellä niin paljo. Ja se on ihan uskomatonta millä tavalla se on vaikuttanut siihen että miten hyvin ne se saksan opiskelu nyt sujuu, se tuntuu niinkun yllättävän helpolta.

**Jonah 147)**

mutta tavallaan se että kun on laulanut saksaksi, niin se kielen ominaisvirtaus on hirveen vahvana jo päässä, ja sen avulla on tavallaan pystynyt tekemään esim kirjoitettuja esseitä jotka on tavallaan sen kurssin vaatimuksia.