

Université de Neuchâtel
Faculté des Lettres

Song and Music in Language Learning

**An Analysis of Pop Song Lyrics and the Use of Song and Music
in Teaching English to Speakers of Other Languages**

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per
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Dedicated to the humming of my father's voice
that I first heard in my mother's womb.
Those were some fine times.

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Abbreviations and definitions

AES -- Analyses Economique SA. - Etude de marché et sondage de l'opinion publique. (Administrators: J. Laffely, E. Aeubi) Rt. de Vallaire 149/ 1024 Ecublens/ Switzerland.

ELM -- English Language Music. This designation is used to refer to any songs sung in English in any genre.

ESL -- English as a Second Language, normally understood to be in a country where English is the native language.

EFL -- English as a Foreign Language, normally understood to be in a country where English is not the native language.

IATEFL -- International Association of Teachers of English as a Foreign Language, started in England in 1967.

M&M -- Music & Media magazine.

M&S -- Music and song. The definition of *music* and *song* are problematic; their distinctiveness and similarity could be the subject of much discussion that would take us far beyond our present concerns. M&S is used when either one or both might be involved. When only one or the other is specifically used, the difference usually is significative. While *song* normally implies language with music, *music* normally implies the absence of language. A problem arises when we have vocalizations without language. In chapter 5, in fact, I divide song into *song1* and *song2* in order to be able to make this distinction.

NG -- used to designate a passage taken from *New Generation*, a didactic first year English text used for comparative purposes (see ch.3 introduction for full explanation).

PS -- Pop Song. PS is used throughout to refer to Pop Songs (singular or plural), but more specifically those in the corpus that I analyse and any songs that are similar enough to be classified with them.

s -- Numbers preceded by an s refer to one of the songs analysed and the number refers to the song's number in all the charts and in appendix 5. E.g., s32 refers to "song number 32" which is "Roadblock".

TEFL -- Teaching English as a Foreign Language (see EFL)

TESL -- Teaching English as a Second Language (see ESL)

TESOL -- Teaching English to Speakers of Other Languages, also the acronym of the international association of teachers started in the USA in 1966. As used in the thesis title, it merely means to include both TESL and TEFL.

wpm -- words per minute (speaking rate).

Introduction

Many English teachers have long recognized that songs and music work well in language classes. Numerous articles tell them how to use them and give tentative explanations for why they might be good pedagogical tools. But there are few computational analytical applied linguistic studies concerning why songs might be suitable, especially recent pop songs (hereafter PS). The goal of this dissertation is to attempt to explain through both qualitative and quantitative research why, or why not, PS might be suitable as material to exploit in teaching English as a foreign language.

A useful way to understand the organizational structure of this research is through the key terms of *extent*, *explanation*, and *exploitation*. First I have tried to show that the extent of song, and in particular PS, is great and that it is widespread in our students' natural environment. Secondly, I have tried to find explanations for its extent -- addressing the question "Why do we have so much music and song in our environment and what use do we make of it?" And thirdly, I have looked at ways in which this information concerning extent and explanation might be exploited in language learning. In order to have some understanding of the *extent* of PS in the environment, the *explanation* for the extent, and the possible *exploitation* of PS in classes, I have necessarily drawn from many fields. The extent is well documented from socio-economical studies and news reports (I.1) and the classroom exploitation possibilities of songs of all sorts are catalogued and commented upon in Part II. The tentative explanation for their extensive presence and for why they may be good materials is the goal of the remaining research in Part I.

The importance of such research is highlighted when one realizes the increasing presence of music and song pervading our soundscape and its ability to change behavior patterns, be they goal-directed by therapy, politics, commercial interests, leisure, or even education. Behavioral-modification by music has become the subject of books and stimulated research teams in several countries. While this thesis is goal-directed by pedagogical concerns, the social impact of music and song is probably most manifest through a financial perspective: "By the mid 1970s well over \$4 billion was spent annually in the world on musical products, and in America music had become the most popular

form of entertainment — the sales of records and tapes easily outgrossed the returns on movies or sports" (FRITH 1983: 4-5).

More precisely, what I attempt to do in Part I is to: typify PS discourse and determine if it is "everyday" language with qualities that may reflect natural dialogal interaction; evaluate the complexity of the language used in terms of words (their repetition, frequency, range, number of syllables), sentence length and type (questions, imperatives, etc.), word rate, and pauses; analyze the content of PS in order to have some estimation of affectivity, human interest, themes, participants, and settings (time and place).

The thesis hypothesizes that PS is useful as stimuli to be used in TESOL for the following reasons:

1. They contain relatively simple language. While the language may be slow, repetitious, and have little variation, this hypothesis does not say that a given PS might not be otherwise complex (explained below).
2. PS is highly affective with vacuous setting and character references allowing for listener-centered binding of information.
3. PS uses vocabulary similar to that of conversations.

It should be noted at the outset that the term *simple* is not used synonymously with *simplified*, which PY describes as "Un discours portant en lui des marques de sa propre simplification, c'est-à-dire renvoyant explicitement à un autre discours -- effectif ou virtuel -- jugé plus complexe par les partenaires (dans la mesure où ils sont capables de juger)" (MURPHEY 1986). PS, it is postulated, is linguistically simple from the outset, not simplified. This, however, may have nothing to do with the simplicity or complexity of the ideational or other features of PS which different receivers are capable of discerning (e.g. the poetical devices, melodic structure, rhythms, instrumentation, etc.) In any case, texts may, in fact, be more difficult to interpret due to linguistic simplicity (BLAU 1982).

As much as possible, I have tried to keep to a linguistic analysis of pop lyrics and their probable effects on adolescent audiences. In Chapter 5, however, I do permit myself to attempt an interdisciplinary gathering of relevant data towards a tentative understanding of song's impact upon us. I feel the boundaries between disciplines are often barriers to our more complete

understanding and I have found much information in diverse domains that helps explain song-impact.

The rapport between the research in Part I and the exploitation possibilities in Part II may at first not appear evident to the reader. However, it is my pedagogical concerns that have led me to look principally at PS's complexity, content, and discourse features in the analyses in Part I. As a language teacher, I am concerned that my students have authentic, conversational examples of language that are not too complex and whose content they find stimulating. Thus Part I is an analytical treatment of fifty PS from September, 1987, looking principally at their language (discourse type and complexity) and their ideational content.

Part II looks at how M&S have been used historically in instruction and the current uses as seen in a survey of the literature for the last 25 years. These uses have been integrated into nearly every methodological approach and represent a wide range of techniques. Part II also looks at the materials available, both made-for-TEFL and the main stream commercial materials, and analyzes the negative criticisms made of M&S-use in classes. Chapter 11 looks at how the use of M&S might encourage some important pedagogical trends among teachers. The use of authentic materials, student-centered teaching, multimodal learning, classroom interaction and socio-cognitive conflict can all become integral parts of the classroom environment through the use of M&S.

Needless to say how this thesis is exploratory and tentative in its conclusions. Somewhat like a child exploring the notes on a piano, I have discovered that some fit together no matter how far apart they may be. I have touched upon many fields all too briefly to do them justice and to capture all their harmonic complexity with the whole. Yet, in my mind, this interdisciplinary research, while perhaps overly ambitious, still provides insights that would have been lost to a more narrow approach.

Part I: Characterizing pop songs

Part I deals principally with the extent and explanation of PS. Chapter 1 will do three things: 1) briefly outline the extent of English Language Music (hereafter ELM) in the environment, 2) trace what has been done in the way of linguistic analysis of popular lyrics, and 3) express several reservations concerning the study of lyrics divorced from their socio-musical context.

Chapter 2 will describe the corpus of fifty pop songs, Chapters 3 and 4 will attempt to discern the salient characteristics of pop lyrics through several different analyses. Chapter 5 will take an interdisciplinary approach towards an understanding of the rapport between music and language and the impact of song and music on us, and Chapter 6 will summarize the findings and bridge them with Part II which will deal with the exploitation of music and song in language classrooms. The first few chapters principally report results with little discussion. The results and their implications are discussed much more fully in the later chapters.

CHAPTER 1 The extent of PS, previous studies, and reservations

Synopsis

- 1.1 Extent of pop song in the environment
 - 1.1.1 Pirating
 - 1.1.2 Video impact
 - 1.1.3 Extra-musical interests
 - 1.1.4 English: the language of pop
 - 1.1.5 In Switzerland
- 1.2 Previous linguistic studies of pop songs
- 1.3 Reservations concerning partial analyses

1.1. Extent of pop song in the environment

Both government agencies and private researchers have looked at how much music and what kind of music different populations are in contact with. The financial interests involved are astounding and, in some cases, have sparked politico-linguistic measures.

1.1.1 Pirating

One indication of the tremendous market for music in the world are the estimated figures by government agencies of the amount of pirated, counterfeited, or bootlegged musical recordings for sale. For 1982, pirating was estimated by reporting countries at 540 million units, or a total dollar value of US\$1,200 million (LANGE 1986:154). According to Nesuhi ERTEGÜN, president of the International Federation of Phonogram Industries, home taping on virgin cassettes accounted for a loss of \$2,500 million in 1981. In Holland in 1979, it is estimated that 70.5 million Lps were home taped and in West Germany the selling of virgin cassettes amounted to 6.9 milliard minutes, nearly equaling the amount of music produced in the same year, 7.3 milliard minutes. The world market of virgin cassettes reached \$1,798 million in 1981. Most of the music copied was easy listening, pop and rock (Ibid. pp.163-70).

1.1.2 Video impact

Pirating of course contributed to the record industry recession of 1979. However, by 1984, the video clip explosion saw the record industry again on firm footing. The advent of M.T.V. (Music Television) in 1981, broadcasting only

musical programs and clips, paved the way for the huge success of Michael Jackson's *Thriller* in 1983. The *Thriller* video, after five days of broadcasting on M.T.V., pushed sales to over 600,000, revitalizing a single (45rpm) that had only sold 200,000 copies in December 1982. Ultimately the record would become the biggest seller in history, selling 30.9 million copies. The importance of video became more apparent when it was realized that 19.4 million were in the US and 11.6 million in the rest of the world. This experience inspired the creation of Sky Channel and Music Box Channel in Europe. Presently more than 80% of all the 45rpm's in the *Billboard* "Hot 100" chart have accompanying clips. At first seen merely as promotional objects to sell records, they have quickly taken on importance as commercial products themselves, receiving royalties for each broadcast, being sold in stores, and more recently available in video-juke-boxes. Publicity, however, is still the main provider of revenue for music channels (80%) and takes up 20% of their broadcasts. (Ibid. pp. 193-211)

1.1.3 Extra-musical Interests

The cola-war, between Pepsi-Cola and Coca-Cola, is a good indication of how much the extra-musical-interests take the music attraction seriously. "Pepsi has allegedly paid [Michael Jackson] US\$15 million to appear in its advertising spots" (*Music & Media*, May 21, 1988:9. Hereafter M&M), while "Coca-Cola has announced that it has bought exclusive licensing rights to Europe's vital singles chart, the Eurochart Hot 100 which will be promoted as the Coca-Cola Eurochart Hot 100. . . . William Lynn, Coca-Cola's Worldwide Media Director [said]

Music, as the international language of youth, has been an integral part of Coca-Cola's advertising for decades. We are delighted with this very important new relationship. It gives Coca-Cola close, pre-emptive ties to the music community and will serve as the linchpin for an array of special promotional and advertising programmes in Europe" (Ibid. p. 1).

Less than three weeks later, Pepsi announced their £1.5 million agreement to sponsor the UK's new rock series 'Wired' on Channel 4 (M&M, June 4, 1988:1).

Local public television in many European countries is attempting to hold on to an important part of their young public who are attracted to Sky and Music Box. To fight the British satellite attack, French stations broadcasted an average of 177 clips a month between August and November 1983 (LANGE 1986:201).

1.1.4 English: the language of pop

The language of pop is predominantly English, so much so that complaints have been heard in Germany, Italy, and France. In Germany, Bayerischer Rundfunk 3 plays only 15% German-language product and captures half of the 14-39 age group (M&M, Feb. 6, 1988:7). English language music is played so much in France that the French Ministry of Culture has felt the need to sponsor a 'French Songs Week' (in 1987 and 1988) in order to get TV and radio to focus on French songs for a change (Ibid. p. 8).

The dilemma is probably best illustrated by an article report on the opening panel discussion of record industry leaders at the 1987 Montreux International Music and Media Conference.

The battle between Anglo-American and continental European culture and the protection of domestic repertoire was at the heart of the opening panel. . . . Alain Levy, President PolyGram France [said that] European programming would always be in the English language. 'There's no point fighting to have a French record played at two in the morning just to fill up the quota'. . . . [Jean-Loup] Tournier [Director General Sacem France] expressed his amazement about the ease with which English has gradually become a second language for French children. 'No government in Europe would accept seeing the youth changing their own language into German'. . . . [Hans] Kudritzki [Director Hansa Germany] agreed and cited research showing that two out of three listeners prefer German music (provoking a spirited remark from Nesuhi Ertgun, Chairman/CEO WEA International, 'It's impossible that two out of every three want to hear German music, when 80% of the records sold in the country are non-German.') Although Kudritzki acknowledged the natural share of American music on the German airwaves, this should not mean that 90% of the hits played on the radio should be of American origin. (M&M, June 13, 1987)

According to polls in Germany in 1980 (ROSING 1984:140), the ten- to twenty-nine-year-old groups preferred beat and pop music (1960's) and Disco and Rock (1970's) music. ROSING estimates that the average person in Germany is in contact with "everyday music" more than three hours daily.

AXELSEN (1981) reports following a survey of two thousand seventeen- and eighteen-year-old Swedish youth that 50% wake up to music, 75% begin their day by listening to their favorite music before school, 60% listen more than 5 hours a day when at home because of illness, 96% listen after school and in the evening, 60% listen while doing homework. 75% reported playing the same piece many times in succession and 66% went to sleep with music.

ROE & LÖFGREN (1988), also in Sweden, report that for those families with cable-TV "on weekdays, the average time per day spent attending to music video was just under an hour, rising, at weekends to one and a quarter hours... Sky [channel] was used most frequently by 48 per cent, followed by 41 per cent using Music Box most often" (pp.306-7).

RAYCHAUDHURI (1976) reported on the listening habits of urban, semi-urban, and rural males between fifteen and twenty-two years of age in India. Practically all listened to radios, record players and tape players well over eight hours a week with 44% listening over fifteen hours a week. (See BLAUKOPT & MARK 1976 and MARK 1981 for further cross cultural considerations of the impact of the mass media on the different areas of music use.)

1.1.5 In Switzerland

In 1985, I mailed questionnaires (appendix 1) to radio station directors in the multilingual Swiss area and asked them to estimate the percentages of songs in different languages broadcast on their stations. The first 4 stations in table 1 are youth oriented stations which responded to the questionnaire (*Couleur 3*, the 3rd Swiss French station broadcasting out of Lausanne, *Radio Basiltsk* in Basel, *DRS 3*, the 3rd Swiss German station, *Sudwestfunk* out of Baden-Baden which many Swiss youth report they listened to). In contrast to the pop stations, *DRS 1*, in the last column, is a "music-for-everyone" station which reported broadcasting only 60% music which was "soft, middle of the road, popular, folklore, traditional, songs." Still 20% of the songs are in English on *DRS 1*.

radio stations	C-3	R-Basifisk	DRS 3	SWF	DRS 1
French	15	5	2	5	10
Swiss German	-	-	1	-	15
German	5	5	2	5	50
Italian	5	10	4	5	5
Spanish	5	-	1	5	-
English	75%	80%	90%	80%	20%

Thus, it would appear that youth oriented stations play between 75% and 90% ELM while even traditional mainstream stations play about 20%. According to a semestral AES (Analyses Economiques SA: Etude de marché et sondage de l'opinion publique) report in 1983, the fifteen- to twenty-four-year-old age group in the Swiss French area is more interested in Anglo Saxon songs than in their native French, but this is certainly not true of the total population (table 2).

Intérêts émissions radio			
CHANSON	Population	très fort/fortement	peu/pas du tout
Français	total	50%	17%
Anglo Saxon	total	27%	45%
Français	15-24 ans	55%	18%
Anglo Saxon	15-24 ans	57%	12

The same report revealed that the fifteen- to twenty-nine-year-olds listened to less radio than older groups but played more self-chosen music. In the Annual AES study, April 1982- March 83, the figures are broken down more by age and show slightly different tendencies (table 3). (See appendix 2 for a copy of their interview questionnaire).

Table 3 AES Annual Report (April 1982- March 1983) Extract			
Average number of minutes listening on a working day.			
Population	Radio	Self selected	total
total	122	18	140
men	94	20	114
women	148	17	165
15-19	91	49	140
20-24	131	41	172
25-29	143	40	183
30-44	137	12	149
45-64	115	7	122
65 +	111	2	113

Comparing the two middle columns, we can see that there is a tendency for increased self-selection and decreased radio listening as the age decreases. We would expect the ten- to fifteen-year-old age group, had they been surveyed, to have even less radio listening and even more self-selected listening. In fact, much of the pop industry is actually targeted toward the fifteen and under listeners.

In 1983, I surveyed 160 adolescents between eleven and nineteen years of age in three different settings in Switzerland in an attempt to ascertain 1) their contact with pop music, 2) the principal languages of this contact as compared to their language knowledge, and 3) through what media (see self-reporting questionnaire appendix 3). Approximately two thirds were native French speakers and a third Swiss German: 79 at the Ecole Secondaire in Montana (from eleven to fifteen years old), 37 at the Gymnase Cantonal in Neuchâtel, and 44 at Montmirail (Swiss German girls' boarding school); 90 were female and 70 male. The survey was a self-reporting questionnaire (appendix 3) and it could very well be that subjects actually behave quite differently to how they report. Their reported figures might be more accurately seen as indications of their attitudes and perceptions than as scientifically valid measures of actual behavior.

The average radio listening time was 92 minutes a day (cf table 4 below), while their average self-selected listening (cassettes, Lps, etc.) was 123 minutes, about

two and a half times as much as the fifteen to nineteen year olds in table 3 above. An increase was expected as the tendency was noted above for self-chosen listening to increase as the audience gets younger, but this does seem inordinately high. One phenomenon that could have tipped the scales is that of the responses of the students in the girls' boarding school: in this category they average 182 minutes, while students at the gymnase average 99 and those in secondary school averaged 87 minutes. One might hypothesize that children sent away from home and friends, and perhaps female more than male, resort to music more to comfort themselves. This away-from-home, all-female group also reported much more radio listening than the other two groups: 151 minutes to 62 minutes for the gymnasians and 63 for the secondary school students. Of course other factors could have caused this effect, such as difficulties in receiving their usual stations or differences in routine.

Table 4: Three groups self-reporting listening habits daily in minutes		
Media	radio	self-selected
Secondary	63	87
Gymnase	62	99
Boarding Sch.	151	182
Average	92	123

Excluding the boarding school, the statistics probably give us a more accurate picture of our expected curve of decreasing radio and increasing self-selected material with younger age groups.

Table 5, below, gives a more complete picture of how much of this listening is in English. By adding up the numbers in the voluntary-listening column (see figure 1) and taking the percentage for English, we have a preference rating indicating that 27% of their self-selected music is probably in English. Thus, 27% of the average 123 minutes of recordings they choose, or 33 minutes, are songs in English. Then if we add 75% (the lowest reported ELM percentage on pop radio) of the 92 average minutes we arrive at an additional 69 minutes of ELM contact from the radio. Total daily ELM would be 102 minutes, or 11 hours and 54 minutes of contact a week.

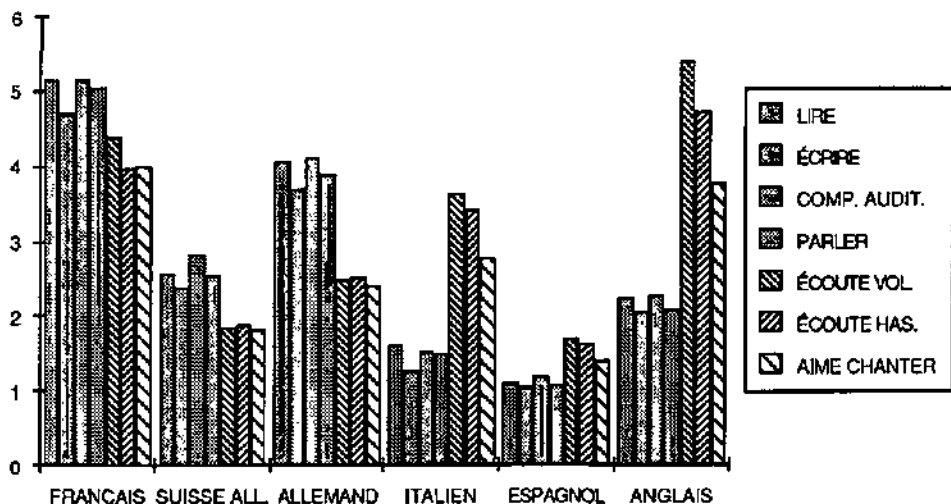
Table 5: Three groups self-reporting listening habits:			
daily in minutes/(preference percentages) minutes in English			
Source	radio/75% ELM	self-selected	total ELM min.
Secondary	63/47	87/(28%) 24	71
Gymnase	62/47	99/(32%) 32	79
Boarding Sch.	151/113	182/(24%) 44	157
Average	92/ 69	123/ (27%) 33	102

If we discount the Montmirail boarding school and just take the figures pertaining to the Secondary School and the Gymnase we get 47 minutes of radio ELM and 27 minutes (average of 24 and 32) of self-selected ELM, totaling 74 minutes daily, or 8 hours and 38 minutes of ELM contact weekly.

Thus, by their own reporting, these adolescents average between eight and twelve hours a week of ELM contact. This may be a rough reflection of reality, an overestimation, or an underestimation. From my own subjective observations in the field they seem to be valid estimations.

However, the most interesting part of this study was not how much listening or whether it was radio or self-selected, both findings basically confirmed by the AES and other reports, but it was in comparing student-reported knowledge of different languages with what languages they preferred their songs to be in. As can be seen by figure 1 the favorite language for song-listening was clearly English for all three groups, more even than their native languages. The French speakers generally preferred English first, then French, then Italian. The Swiss German speakers (all female) preferred English first, then Italian, and Swiss German and German as much as French. In all groups their knowledge of the languages seems to have little rapport with their preference for songs, raising several questions (to be addressed in the conclusion) such as "Are the words and their meaning unimportant? Are there inherent characteristics in English and Italian that make them more singable or are their popularity merely an accident of history and promotion?" Figure 1 summarizes these findings for the three groups. (See appendix 4 for the figures of the groups separately, APOTHELOZ & BYSAETH 1981 for similar findings on the linguistic attitudes of adolescents in Neuchâtel, and DUEMUELLER 1984 for the importance of English in Switzerland.)

Figure 1: 160 students (11 -19 years old) mixed Swiss-German (42) and French (107): self-reporting language ability and listening preference



Summarizing the above sections, we can say that the contact with pop music is extensive for young listeners, that a great majority of it is in English (from eight to twelve hours weekly), and the listeners themselves prefer songs in English to any other languages, even their native languages.

1.2. Previous linguistic studies of pop songs

Although there has been considerable use of song in language teaching (discussed in Part II) and a good deal of philosophical writing and neuropsychological research on the affect and use of music (see chap. 5), there seems to have been little quantifiable linguistic research done on pop lyrics and even less on the applicability of this research to language learning.

GAMMON (1984) analyzed songs popular between 1850 and World War I based upon English folk song collections. He analyzed 318 songs in the repertoires of three different singers appealing to different social groups. He described three kinds of song discourse: 1) *narrative*, songs involving action and the transition from one state to another; 2) *lyrical*, songs which express a state or relationship, but in which no action takes place to alter that state; and 3) what

he calls *situational*, a sort of multiple narrative describing a series of situations unified by the presence in each of a common element which usually is expressed in the form of a tag line or chorus. GAMMON counted the number of characters in the songs, noted if the songs were first or third person narrated, the dominant settings of place and time, and counted the number of syllables as an indication of their length. He found lyrical songs were principally short, sentimental or amatory, serious, and had as their principal themes "affirmation of love" or "separation, loss, lost experience" (p. 16). They usually were delivered by first person narration and had no more than two characters. The representative singer in this epoch was Sims Reeves (1818-1900) who GAMMON feels correctly represents middle-class Victorian song. He concludes,

We can . . . legitimately look for relationships between social experience and expressive forms, such as song. Song is an ideological form, in that it is part of the imaginary relationship with society through which all people live their real conditions of existence, part of the cultural equipment with which they experience their world. . . . In Reeves' repertory we find the Victorian middle class using a combination of lyrical form (implying a static view of the world), romantic settings and seriousness. Altogether, as far as the discourse of song is concerned, this amounts to a denial of the world in which this class lived and which it was instrumental in creating. Song was to these people an escape from reality. (p. 22)

A number of other studies include thematic analyses covering the 1950s to the 1970s (see BURNS 1981, TUNGATE 1972/1974, KESSING 1972). BURNS (1987) has also done a typology of hooks in popular records.

Several linguists have looked at the phonological features of pop song. Notably TRUDGILL (1983) and ZWICKY (1976). TRUDGILL found that most British pop stars attempted to sing with American accents, implying identification and genre compliance, but that they over generalized the phonological rules. More recent Punk Rock groups mingle working-class British with American reflecting a mixture, or conflict, of identification.

ZWICKY analyzed 700 examples of what he calls *Rock Rhyme*, within four categories of imperfect rhymes, particular to rock songs "in which the organizing principles are feature rhyme and subsequence rhyme, extended by

compounding and linking [permitting] great latitude" (p. 678). ZWICKY concludes that "In rock rhyme, . . . we see artistic conventions using some rather abstract aspects of phonological systems." Thus, what may often appear as simple language may be rather complexly organized from the perspective of other systems.

Finally, COTT (1981) compares the way Buddy Holly sang the song *Pretty Peggy Sue* to baby talk, the language of parents and caretakers towards babies, a kind of imitation of the talk of babies:

It is clear that Buddy Holly absorbed, transformed, and revitalised this mode of expression [*baby talk*] in his use of . . . lines like 'Pretty pretty pretty pretty Peggy Sue' (reminding you of a child talking to a little animal in order to tame it) . . . and, most obviously, in his famous 'hiccup' signature, or in the sudden glides from deep bass to falsetto (and back again), revealing the child inside the man, the man inside the child. (p. 78)

The above aspects of song (discourse types, characters, position of narrator, settings of time and place, syllable and song length, themes, complexity, and the resemblance to baby talk) will be treated in the chapters that follow with the present corpus. This section shows that there has been similar work done with songs, although not a great deal.

1.3 Reservations concerning partial analyses

The cognitive, physical, and emotional aspects of music and language are endogenously developed in a Gestalt of sensory-associative experience as we live. To separate them is not only difficult, it definitely reduces their whole, which is greater than the sum of their parts. I am sensitive to the possibility that BEAUGRANDE and DRESSLER (1981), bring forth, that "preoccupation with exactness of detail in isolated domains can block our vision for sweeping correlations across the whole spectrum" and that "the analysis of formal structures might well fail to uncover the nature and function of an entity in its wider context" (p. xiv). Thus, "To examine and write about written text is suitable for the critic of poetry; the appropriateness of such an approach for the student of song is not so clear. Certainly to study song exactly as we study the superficially similar forms of written lyric poetry leads to gauche mistakes" (BOOTH, 1981:23).

A song is an experience; it only exists through time in the air as sound vibrations and in the minds of singers and their audiences. But moreover, it is experienced vicariously by many: "A song is more than a text and a melody which can be recorded or printed, examined and criticized. It is the result of a communal state of mind and it depends on the conjunction of an inspired singer, a receptive audience, and various circumstances creating a favorable mood. . . . however, some of these elements seem to defy analysis. (ZIMMERMANN, 1966:12). What is particularly difficult to analyse is this song experience within groups and individuals and what they do with songs. TAGG's cognitive definition of the music experience captures somewhat the complexity of its human use apart from its purely physical nature: "Music -- humanly organised non-verbal sound structures constituting a non-representative symbolic system particularly useful for re-creating, communicating and re-experiencing affective and associational states and processes lived subjectively at a private, individual level but also clearly objectively by any cultural community or population" (personal correspondence 1985).

BLACKING agrees with TAGG but rather stresses the cultural and social extramusical elements that the experience of song at once uses and mirrors for its meaning-making:

Music is a synthesis of cognitive processes which are present in culture and in the human body: the forms it takes, and the effects it has on people, are generated by the social experiences of human bodies in different cultural environments. Because music is humanly organized sound, it expresses aspects of the experience of individuals in society. It follows that any assessment of human musicality must account for processes that are extramusical, and that these should be included in analyses of music. The answers to many important questions about musical structure may not be strictly musical" (1974:89).

These points will be taken up again in several places in this thesis.

Thus, my research, being concerned principally with the lyrics of PS, runs the risk of being irrelevant to song-use in its natural and total context. For example, it could be that for many listeners the words are not attended to at all, that it is purely the music which dictates song selection and appreciation, and

that it really does not matter what language songs are sung in because the music is the most important factor. While these impressions may be true in at least some cases, and perhaps for many, the fact that words are in songs makes them potentially linguistically communicative, and this can be analysed. Also when used for pedagogical reasons, the words become significantly more important.

While lyrics are not a song, no more than a play is merely a written text, the analysis of linguistic features, even when abstracted from the rest, may contribute some information to allow a better understanding of the total phenomenon that song is and its applications in pedagogical situations. For listeners who do attend to the lyrics, there is definitely information available. For those who do not understand the language, it could very well be that their brain still works on the phonological and suprasegmental qualities of the language, while those who understand the language may interpret the referential quality invested in lyrics. Nevertheless, as much as possible, while reaching the tentative conclusions, the total impact of lyrics combined with music interacting with cognitive processes in a social setting will have to be considered. Although I deal solely with the lyrics in several of the following chapters, the reader is asked to consciously realize this process of abstracting song lyrics from their natural place in order to look at the potential role played by this portion of song in the semiotic process of song use. When putting them back into their natural context, we must become aware of "the existence of a dynamic system of meaning in which the affective and the intellectual unite" (VYGOTSKY 1934:8).

CHAPTER 2: The corpus

Synopsis

- 2.1 Corpus selection
- 2.2 Sources of recordings
- 2.3 Sources of lyrics aiding transcriptions
- 2.4 Transcribing of lyrics
- 2.5 Correlation to American charts
- 2.6 Correlation with Swiss environment
- 2.7 Non-English songs among the top 50
- 2.8 Familiarity of corpus among Swiss youth

2.1. Corpus selection

In June of 1987, I decided arbitrarily to take the top fifty songs in English from the *Music & Media* (hereafter M&M) European Hot 100 Singles chart for the second week in September, 1987, which turned out to be the September 12th edition. Having no way of knowing which songs would be in the chart in September, I was as non-biased as possible in the selection of the song corpus. This chart compiles the list of the best selling 7" (45 rpm) and 12" (maxi) records each week covering eighteen European countries.

This selection follows criteria similar to studies done in mass communication message system analysis (GERBNER 1985).

Message system analysis seeks to examine what large and heterogeneous communities absorb but not necessarily what any individual selects . . . [and it attempts] to deal comprehensively, systematically, and generally rather than specifically and selectively or *ad hoc* with patterns of collective cultural life. [Furthermore.] this approach makes no prior assumptions about such conventionally demarcated functions as 'information' and 'entertainment', or 'high culture' and 'low culture'. Style of expression, quality of representation, artistic excellence, or the nature of individual experience associated with selective exposure to and participation in mass-cultural activity are not relevant for this purpose. (pp. 17-18)

This type of analysis also corresponds to what William Brooks (1982) calls being 'tasteless' in our research, i.e. not basing research on aesthetics. "The rationale for our selection can be political, personal, statistical, coincidental, or whatever - but it cannot entail an assertion that what we study is 'better' than what we neglect, or 'more worthy' of attention" (p. 13). Thus, the selection of songs is aesthetically arbitrary, but intentionally representative of what is in the natural soundscape of much of youth at a certain time according to statistics kept by the music industry itself, and confirmed by my own research.

It should also be noted that "best selling" does not mean "most popular" necessarily. "Only the naive believe that the current top 10 really represents the most popular songs It would be much more accurate to label them the 'top-10-promoted songs' " (MOORE, 1987). Nevertheless, what is being promoted gives some idea of what is being sold in stores and broadcast on the airwaves, what is "best" in the mixed eyes of record company staff, journalists, radio personnel, and the public. Whether all these parties ultimately agree that some of the songs in the list are "not good" is not important to this study. What is important is that the songs and what they communicate are the most disseminated at the moment of collection.

The fifty songs, recording sources, and lyric sources are listed in chart 1 (see appendix 5 for their lyrics and additional individual data).

To test the validity of the chart for my Swiss environment, I decided to use only the songs to which I had access through the local record stores, radio, and television in Neuchâtel. As it turned out, I was unable to find only one song in the first fifty in English during the six weeks following the chart, showing the chart to be highly representative for this particular environment. To complete the list of fifty, I took the next highest song, the fifty-first in English, number 70 on the chart. Thus, there were nineteen non-English songs and one I was unable to find.

Chart 1: Corpus Listing/Sources of the Song

Corpus no.	title	Recording sources and times (In sec.)	printed text sources
1.	I JUST CANT STOP LOVING YOU	Lp 283	Lp
2.	IT'S A SIN	45 - 288	mag1-21
3.	WHO'S THAT GIRL?	Video 150	
4.	CALL ME	Video 210	
5.	NOTHING'S GONNA STOP ME NOW	LP 223	
6.	I WANNA DANCE WITH SOMEBODY	Cass 288	Lp
7.	WHAT HAVE I DONE TO DESERVE THIS?		Video 210
8.	I WANT YOUR SEX	Radio(m) 255	
9.	THE LIVING DAYLIGHTS	Radio 238	
10.	DIDN'T WE ALMOST HAVE IT ALL	Cass 305	Cass
11.	FUNKY TOWN	Video 190	Lp*
12.	ALONE Heart	45-218	
13.	I HEARD A RUMOUR	45-282	
14.	NEVER LET ME DOWN AGAIN	45-258	mag2-19
15.	I GOT THE LOOK	Cass 225	Cass
16.	TRUE FAITH	Maxle 353	
17.	LA ISLA BONITA	Cass 240	Cass
18.	JUST AROUND THE CORNER	Cass 270	Cass
19.	BRIDGE TO YOUR HEART	Video 280	
20.	BOYS	Video 240	
21.	I LOVE TO LOVE	Lp 230	mag3-28
22.	LIVING IN A BOX	45-182	
23.	F.L.M.	Lp 235	Lp
24.	TOYBOY	Video 217	
25.	I'M NOT IN LOVE	45-228	mag3-30
26.	ANIMAL	Lp 242	
27.	NEVER GONNA GIVE YOU UP	Video 210	
28.	SWEET SIXTEEN	45-234	
29.	NOTHING'S GONNA STOP US NOW	45-289	mag4-11
30.	WIPEOUT	Video 105	
31.	SWEET LITTLE MYSTERY	Video 125	
32.	ROADBLOCK	Maxl 198	
33.	WISHING WELL	45-213	
34.	WONDERFUL LIFE	Video 109	
35.	HEART AND SOUL	Video 242	mag3-12
36.	WITH OR WITHOUT YOU	Radio 243	Lp*
37.	WHENEVER YOU'RE READY	Video 190	
38.	SOME PEOPLE	Video 165	
39.	EVERYTHING I OWN (51)	Lp-233	LP
40.	THE RHYTHM DIVINE	45-210	mag3-28
41.	THE MOTIVE	Video 165	
42.	HOURGLASS	Video 165	mag2-49
43.	CASANOVA	Video 185	mag2-35
44.	DANCE LITTLE LADY	Lp 310	mag5-33
45.	ALWAYS	Lp 279	LP
46.	JIVE TALKIN'	Maxl 276	
47.	FAKE	45-190	
48.	GIRLFRIEND IN A COMA	Cass 122	
49.	LABOUR OF LOVE	Maxl 265	Mag6
50.	JOSEPHINE	Lp*- 219	

2.2. Sources of recordings

A total of six cassettes, eleven 45's, four maxi's, and nine Lp's were bought from six different record shops in Neuchâtel. Thus, thirty songs, or 60%, were from complete commercial versions. Of the rest, seventeen were taken from video clips and three from the radio. These were often cut at the beginning or end of the recording, making them shorter, reflecting I feel the typical emission procedures of intermediary media. These edited versions still represent a normal emission sample and what one finds in the natural environment.

One of the characteristics of songs in general, and pop songs in particular, is their resistability to such abuse as cutting and rearranging. BOOTH (1981) citing DOUGHTIE remarks that "this iterative character of song lyrics accounts for the facts that singers can often omit stanzas without damage and that printed texts of the Elizabethan airs have transposed stanzas of certain poems (p.24)." Folk songs in the oral tradition have the durability to withstand the forgetting, displacement, replacement, and invention of words, or complete stanzas, as the folk singers reproduce them from memory (ZIMMERMANN 1988). Whereas singers used to control their editing of a song, and still may use their flexibility at live concerts, with modern broadcasting this may be further done by the station or disc jockey, and ultimately by the person who controls the knobs of the radio, i.v., or reproduction system.

Since my goal was to analyze the contents of the songs that were available in the Swiss listening environment, I found this mixture of media-edited and complete commercial sources for the recording not unsatisfactory. Many auditors probably hear first, and perhaps always, edited versions and may, in fact, edit each separate song audition.

Another problem that arises when trying to find the "true" version is that often there are several different ones made for different purposes. The same song may be lengthened or shortened to fit the video clip, to conform to maxi disco mixes, to accompany a collection of many artists (e.g. S49, *Josephine* perhaps), or to place on a single as opposed to an LP. Disc jockeys may also mix special versions combining several tunes for special presentations. Now even some video clips are being produced in several versions, as was Samantha Fox's single *Naughty Girls (Need Love Too)*: one for television and one "extra long club

('naughty') version" (M&M p. 4, June 4, 1988). This will probably happen more and more as television offers "sexplicit" adult channels.

2.3. Sources of Lyrics

In addition to the different recording sources, there were also several different sources for the printed lyrics. Lyrics were already on four cassettes and seven LP jackets, and eleven others were in six different music magazines (listed at the beginning of appendix 5). Thus twenty-four songs were transcribed with the aid of printed lyrics and twenty-six without. Total reliance was not made on the printed texts, as often they contained obvious errors or were incomplete (s35), or may have been transcriptions of different versions (see notes in appendix 5). There was also the possibility that I had inadvertently obtained pirated versions which often contain more mistakes as the pirateers generally take less care with their product (example in appendix 6). The magazines were among some twenty consulted during September and October 1987, available in Neuchâtel.

2.4 Transcribing of lyrics

Appendix 5 contains the song transcriptions and the conventions are noted at the beginning. I must agree with ZWICKY (1976) when he says that

rock [and pop] music is not recorded for the benefit of phoneticians. . . . Perceptual studies have dealt with speech carefully articulated in a neutral register, whereas rock music is sung (that is, articulated in a register notably different from ordinary speech and showing certain distortions) and is often careless or casual in its articulation. I know of no perceptual studies using productions in a singing register or in a notably careless style (pp. 679,698).

A few particularities are worth mentioning now. When words were difficult to comprehend clearly, or if there was some doubt, another native speaker was asked to listen with me. If the transcription could not be agreed upon by both listeners, a question mark was put beside the line (?), showing that the transcription was a guess. When it was undecipherable by both natives (unimaginable) four "x"s were placed in the text: "xxxx". This happens in ten songs for approximately thirty-six words. The undecipherability of certain

texts, as we shall see later, is characteristic of some songs and may help explain how they are used.

2.5 Correlation to the American charts

In Chart 2 is the chart action of the songs. After the title, artist, record label, and publisher, I included the chart listing for the same song when, and if, it appeared in the American *Billboard Magazine* Hot 100 chart from September 12, 1987, in order to see its eventual rapport with that market. Often Europeans have the impression that they are usually a year or so behind the US in the popularity of artists. In fact, Europe is sometimes a testing ground for new acts who are subsequently promoted in the US (e.g. in this corpus U2, Rick Astley and Terence Trent D'Arby). Only eleven of the fifty songs were also in the American Hot 100 at the same time. (The three numbers referring to the American charts have the same reference as the first three, i.e. the song's place on the American chart for September 12, its position the previous week, and the number of weeks that it had been on the charts.) Although the synchronic correlation is small, a diachronic survey would certainly be much greater as usually record companies target only certain countries at certain times often coordinated with artists' tours. The two markets probably do have a diachronically high correlation, but at any one point they can be very different. However, different material is broadcast on video programs by satellite from the US and England than on local radio stations. Thus, presently Europeans might profit from this diversity, while it is very doubtful that the US and British audiences receive or listen to European musical broadcasts to any great extent. Recently, however, some Swiss radio stations (Radios Zuersee, Pilatus, Aktuell, and Extra) have been buying syndicated U.S. radio shows like the American Top 40 (M&M 1.28.89: 13). Thus, the future may be more homogenized as simultaneous global marketing through global media becomes popular.

Chart 2

FROM MUSIC AND MEDIA HOT 100 CHART SINGLES - SEPTEMBER 12, 1987

Position	Sept. 12, week before	weeks on charts	title, artist -label (pub.)	Billboard USA 9.12.87	Ch list
1.	1	5	I JUST CAN'T STOP LOVING YOU Michael Jackson - Epic (Mijac Music)	2/2/6	ch
2.	2	11	IT'S A SIN, Pet Shop Boys -Parlophone (10 Music/Cage Music)	52/70/2	ch
3.	3	9	WHO'S THAT GIRL, Madonna -Sire (WB/Bleu Disque/Webo Girl)	9/3/10	ch
4.	4	3	CALL ME Spagna -CBS (Cappuccino/Labelle)		
5.	5	8	NOTHING'S GONNA STOP ME NOW Samantha Fox -Jive (All Boys Music)		ch
6.	6	6	I WANNA DANCE WITH SOMEBODY W. Houston-Arista(Irving/Boy Meets Girl)	97/65/18	ch
7.	7	12	3 WHAT HAVE I DONE TO DESERVE THIS? Pet Shop Boys w/ Dusty Springfield - Parlophone (10 Music/Cage Music)		

6. 8 7 13	I WANT YOUR SEX George Michael -Epic (Morrison Leahy Music) 29/19/15	ch
9. 9 4 10	THE LIVING DAYLIGHTS A-Ha -Warner Brothers (SBK Songs/ATV Music)	ch
10.12 10 3	DIDNT WE ALMOST HAVE IT ALL Whitney Houston -Arista (Various)	
11.13 13 5	FUNKY TOWN Pseudo Echo -RCA (intersong Music)	
12.14 1113	ALONE Heart -Capital (B. Steinberb/D. Barry) 68/53/18	ch
13.15 14 8	I HEARD A RUMOUR Bananarama -London (In a Bunch/WB/All Boys)	ch
14.16 H	NEVER LET ME DOWN AGAIN Depeche Mode -Muste (Sonet)	
15.17 16 4	U GOT THE LOOK Prince -Paisley Park (Controversy) 20/29/7	
16.18 42 8	TRUE FAITH New Order-Factory Records (BE/Warner Bros./MCA)	
17.19 15 23	LA ISLA BONITA Madonna -Sire (WB/Bleu Disque/Webo Girl)	
18.20 20 13	JUST AROUND THE CORNER Cock Robin -CBS (Nurk Twins/Edwin Willis)	ch
19.21 32 4	BRIDGE TO YOUR HEART Wax -RCA (copyright C/St. Annes)	
20.22 82 2	BOYS Sabrina -Five Records (Canale 5/DJ's Gang Music)	ch
21.26 29 23	I LOVE TO LOVE Tina Charles -Arista/Black Scorpio/CBS (Robinsong Music)	ch
22.28 72 22	LIVING IN A BOX Living in a Box -Chrysalis (Empire/Brampton Music) 44/26/13ch	
23.30 19 9	F.L.M. Mel & Kim -Supreme (All Boys Music)	ch
24.34 37 6	TOY BOY, Sinitta -Fanfare (All Boys Music)	ch
25.35 38 3	I'M NOT IN LOVE, Johnny Logan -Epic (St. Annes Music)	
26.38 44 6	ANIMAL, Daf Leppard -Mercury(Warner Brothers/Zomba)	ch
27.39 35 5	NEVER GONNA GIVE YOU UP Rick Astley -RCA (All Boys Music)	
28.40 33 15	SWEET SIXTEEN, Billy Idol -Chrysalis (Boneidot Music/Rare Blue)	ch
29.41 45 23	NOTHING'S GONNA STOP US NOW, Starship -Grunt/RCA(Realsong/Albert Hammond)	
30.42 59 3	WIPEOUT Fat Boys & The Beach Boys -Polydor(Miralestre, Robin Hood) 13/15/10	
31.43 38 5	SWEET LITTLE MYSTERY, Wet Wet Wet -Mercury(Chrysalis/Precious Music)	
32.44 41 6	ROADBLOCK, Stock Aitken Waterman -Breakout/A&M (All Boys Music)	
33.45 16 12	WISHING WELL Terence Trent D'Arby -CBS (Virgin Music)	
34.46 57 3	WONDERFUL LIFE, Black - A&M (Rondor Music)	
35.48 71 2	HEART AND SOUL, TPau - Siren (AMP Publ./Virgin Music) 30/28/20	
36.49 40 24	WITH OR WITHOUT YOU, U2 - Island (Chappell Music)	
37.50 49 3	WHENEVER YOU'RE READY Five Star- Tent/RCA (Famous Chappell)	
38.51 64 2	SOME PEOPLE Cliff Richard - EMI (Warner Bros Music)	
3 9 . * * * * *	Somewhere Out there -- UNFOUND -- REPLACED BY NUMBER 51	
40.55 30 4	THE RHYTHM DIVINE Yello-Mercury (Warner Bros. Music)	ch
41.58 66 3	THE MOTIVE Then Jerico -London (Then Songs/Dejamus)	
42.60 88 2	HOURGLASS Squeeze -A&M (Virgin Music)	
43.61 87 2	CASANOVA Levert -Atlantic (Calloco/Hip Trip Music) 28/34/5	
44.62 58 4	DANCE LITTLE LADY Tina Charles - Arista (Subiddu/Gerlomo Music)	
45.63 51 11	ALWAYS Atlantic Starr -Warner Bros. (Jodaway)	
46.64 61 9	JIVE TALKIN' Boogie Box High - Hardback (Gibb Bros/Chappell Music)	
47.66 NE	FAKE Alexander O'Neal - Tabu (EMI Music/Avant Garde)	
48.67 52 3	GIRLFRIEND IN A COMA The Smiths - Rough Trade (Warner Bros. Music)	
49.68 55 8	LABOUR OF LOVE Hue & Cry - Circa/Virgin (Chappell Music)	
50.69 NE	JOSEPHINE Chris Rea - Magnet (Magnet Music)	
51.70 75 27	EVERYTHING I OWN Boy George - Virgin (Screen Gems/EMI Music)	

NE= New Entry

2.6 Correlation with the Swiss environment

Finally, a "ch" in Chart 2 means that the song was reported by Music & Media as a hit specifically in Switzerland that week (eighteen songs). It should be noted, however, that this is based partially on the compilation received from Media Control Switzerland (Basel) which lists only the top twenty, and who for that

week gathered their data from the monitoring of six radio stations: three national and three private.

2.7 Non-English songs among the top 50

Mixed among the chosen corpus for the week of September 12, there were nineteen songs in languages other than English as shown in Chart 3.

Chart 3: non-corpus songs, non-English, among the top 70
Media & Music, Sept. 12, 1987

10	9	8	LA BAMBÁ	Los Lobos	-London(Carlin Music Corp)	SP	1/1/12	ch
11	17	6	BALLA..BALLA!	Francesco Napoli	-BCM (Intersong Music)	IT		
23	23	8	JOE LE TAXI	V. Paradis	- FA Production/Polydor(Warner Bros/Veranda)	FR		
24	22	10	VOYAGE VOYAGE	Destreless	-CBS (Rivat Music)	FR	ch	
25	24	14	BELLA VITA	David Et Jonathan	-Pathe Marconi (Sefra Music)	FR		
27	27	7	JE TE PROMETS	Johnny Hallyday	-Philips/Phonogram (J.R.G./Laura)	FR		
29	25	7	KOLE SERE	P. Levil & J. Beroard	-RCA/Ariola (Tababa Musique)	FR		
31	21	9	HELENE	Julien Clerc	-Virgin (Crécelles & Sidonia)	FR		
32	26	6	QUAND TU M'AIMES	Herbert Leonard	-WEA (Celine Music)	FR		
33	28	12	UNE AUTRE HISTOIRE	Gerard Blanc	-Pathe Marconi (Lamcoz)	FR		
36	31	8	LE COEUR EN EXIL	Images -Flarenasch	WEA, (Ed. Flarenasch)	FR		
37	34	6	ELLE A FAIT UN BEBE	TOUTE SEULE, J-J. Goldman	- Eplo (J.R.G./MarcLumbroso)	FR		
47	46	10	MEME SI	Marc Lavoiné	-Phonogram (A.V. R.E.P.)	FR		
53	54	25	VIENS BOIRE UN PTIT COUP A LA MAISON	License IV -Talar(Charlas Talar Music)	FR			
54	60	5	CES IDEES LA	Louis Bertignac &Les Vistèeurs	-Virgin(Riff Ed.)	FR		
56	56	10	CALICOBA	Gold	-WEA (Agone)	FR		
57	48	11	GENTE DI MARE	Tozzi & Raf	-CGD (Sugarmusic/Il Bigallo)	IT	ch	
59	53	14	QUAND LA VILLE	CORT, Nlagra	-Polydor(Polygram Music)	FR		
65	43	12	PILE OU FACE	Corynne Charby	- Polydor (Ed. APA)	FR		

The highest other language entry was "La Bamba" (Spanish) at number 10. Two other songs were in Italian and sixteen others were in French. For this week there were 10% non-English in the top twenty, 30% non-English in the top forty, and 27% in the top seventy songs. Thus, English songs accounted for a 73% share of the European market in the top seventy songs. I thought this figure would be considerably lower if England were excluded from the picture. However, in the same edition of M&M, the top fifteen or twenty songs by radio airplay for eight European countries is listed. Table 6 gives percentages for the number of songs in English in each of these countries.

Table 6: (M&M Sept 12, 1988, p. 26) % of songs in English	
U.K. RADIO AIRPLAY REPORT	95%
MEDIA CONTROL GERMANY	85%
MEDIA CONTROL AUSTRIA	92%
MEDIA CONTROL FRANCE AM stations	30%
FM stations	60%
MEDIA CONTROL SWITZERLAND	90%
STICHTING NEDERLANDSE TOP 40	75%
SER-SPAIN	50%
RAI-ITALY	75%

Indeed from the above we can see that two countries, France and Spain, have less than the 73% English in the 'Hot 100'. However, the Germanic countries of Austria, Germany, and Switzerland are far above the 73%. Unfortunately in the Swiss statistics no difference is made between French, Italian and Swiss German speaking areas. But one would not expect them to be lower than those for France, Italy, and the German-speaking countries, respectively.

Again from the same edition of M&M (p. 16) out of the top three songs in sales listed for sixteen different countries, totaling forty-eight places, thirty-eight are English titles and only ten are non-English. In percentages, this means that 79% of the best selling songs in eleven countries were in English. Excluding the U.K. would only bring this figure down to 77.7%.

The Hot 100 Albums chart can provide another indication of the predominance of English: only three non-English LP's were in the top forty; Jean Michel Jarre's "In Concert" (an instrumental) at number 14, Nicki's "Kleine Wunder" at number 32, and La Bamba movie soundtrack at number 40, which is a mixed language LP. There were nineteen total non-English LPs in the top 100, or 81% in English. Of the nineteen only three were also on the Swiss charts at the same time, whereas twenty-seven of the English titles were in the Swiss charts, making the Swiss album chart 90% English, more English than the general European charts.

2.8 Familiarity of corpus among Swiss youth

I had the opportunity of testing to some extent the familiarity of Swiss youth with part of the corpus four months later in a ski camp with forty-six fifteen and sixteen year olds from Allschwil (BS), Switzerland. I took the top ten songs in the corpus and the top ten from January 9th 1988 edition of M&M's European

Hot 100 in order to see if there would be a difference between their recognition of songs that were four months old and the most recent hits.

The task entailed simply marking if they owned a copy of the song and could name the artist. Recognizing the written title first and then remembering the artist may be more difficult than recognizing the song from the audition. It could be that some recognized the title but since they didn't have the recording, or know the artist, nothing was marked and thus we have no trace of their familiarity with the song. In table 7, songs from the September corpus are capitalized. Note that any subject could have completed any number of the four categories or none, thus they do not add up to a consistent total horizontally.

Table 7 Titles recognition task				
A= Had a recording of it.				
B= Gave correct artist.				
C= Gave wrong artist.				
D= Number having the recording but not knowing who the artist is.				
song	A	B	C	D
Always on My Mind	15	13	3	4
CALL ME	14	13	2	2
China in Your Hand	21	28	0	2
DIDN'T WE ALMOST HAVE IT ALL	7	12	0	1
Fairytale of New York	2	0	0	2
Faith	22	29	1	1
Got My Mind Set on You	7	6	0	3
Heaven is a Place on Earth	11	11	0	3
I JUST CAN'T STOP LOVING YOU	25	20	2	4
I WANNA DANCE WITH SOMEBODY	21	30	1	4
I WANT YOUR SEX	23	31	5	1
IT'S A SIN	29	31	-	4
Never gonna Give You Up	19	23	3	2
NOTHING'S GONNA STOP ME NOW	24	27	2	3
THE LIVING DAYLIGHTS	20	32	1	1
The Way You Make Me Feel	19	22	-	1
WHAT HAVE DONE TO DESERVE THIS	13	15	-	2
Whenever You Need Somebody	21	27	2	4
WHO'S THAT GIRL	25	42	-	-
You Win Again	26	38	-	1
TOTALS SEPTEMBER SONGS (IN CAPS)	200	253	16	22
Total January Songs (Small)	163	197	9	23

For the average song in the September group, 43% of the students said they had a recording of it, while 54% were able to give the name of the artist showing more than just a passing familiarity. Another 3% guessed the artist wrongly. And finally 4% (included in the 43%) had the recording but did not know the

artist's name. This last finding is not surprising considering the number of songs heard on, and recorded from, the radio whose titles and artists are not announced. In the age of home copying (cf. 1.1 Pirating), blank cassettes promote the anonymity of artists; and in the massive stockpiling of musics that copying permits, the home copier has little time, or concern, to note the artists' credits for each piece of music recorded.

These figures were all somewhat lower for the January group of songs perhaps because this last group had not had the time to sink into the students' listening environment. This brief questionnaire suggests that the memorability of some pop songs is at least as long as four months and that indeed they are in the environment of Swiss youth, processed for many at the depth of recognizing the written title and knowing the corresponding artist.

CHAPTER 3: Quantitative analysis of the lyrics in fifty pop songs

Synopsis

- 3.1. Word count one
 - 3.1.1. Types and tokens
 - 3.1.2. Frequency
 - 3.1.3. Range
- 3.2. Word rate
 - 3.2.1. Total song time vs reduced song time
 - 3.2.2. Pauses
- 3.3. Readability
 - 3.3.1. Sentence and syllabic length
 - 3.3.2. Human interest
- 3.4. Content Analysis
 - 3.4.1. Persons
 - 3.4.2. Settings: times and places
 - 3.4.3. Themes
 - 3.4.4. Gender: singer, lyrical enunciator, addressee
 - 3.4.4.1. Subject-addressee fluctuation
- 3.5. Summary

All analyses in this section were done with the aid of a Macintosh 512K/800. There were actually two different word counts made using two different methods. Word count one (WC1) is my own, explained in 3.1 below. Word count two (WC2) was originally done for the discourse typology in Chapter 4, but is used for several calculations in this section. WC2 has 765 more tokens (6%) than WC1 due to the counting of contractions as two words, whereas in WC1 contractions were counted as one item. Where the use of WC1 might give results implying a simpler text, the larger WC2 is used (e.g. in words per minute and sentence length). Thus, every attempt is made to measure PS's maximum complexity in each section since one of my main hypotheses is that PS discourse is simple. At the head of each section, it is made clear which word count is used.

For comparative purposes, I also analysed a short excerpt from the middle of a first year English book for thirteen and fourteen year olds in the canton of Neuchâtel, *New Generation* (GRANGER & BEAUMONT 1986), student book one, p. 76-77. This passage is supposed to use the vocabulary and structures already learned during the first half of the first year. It has the approximate length of a long PS, 394 words. Its comprehension is supported by a comic strip passage above the text; this additional semiotic system certainly aids comprehension, but then in PS so perhaps does the fact that they are heard rather than read, with intonation and all the emotional-encoding possibilities that a voice and

instrumentation can produce. Thus, this comparison is only approximate in view of the process of abstracting the language samples out of their original environments, which certainly contribute differentially to their comprehension. Appendix 7 contains the collected data on this comparative passage from *New Generation* in rapport to those of PS, but throughout the following sections referential information is given.

3.1. Word count one

Appendixes 8,9, and 10 contain a full listing of the word count from the fifty songs by frequency, range, and alphabetically. A few aberrations from conventional word counts need to be explained here.

First of all, contractions (*I'm, he's, isn't, etc.*) were always kept together in the word count as my goal was not to count morphemes but rather whole forms that students of English would encounter in their receptive mode of language acquisition. For example, students would never encounter 're or 've in isolation, thus, they were always counted with their preceding pronoun. In Chapter 4, in which the analysis is more concerned with the morphological complexity, these contractions were counted as two words. Secondly, two songs, both by Madonna, have words in Spanish whose traces can also be found in the word list. (See notes in appendix 5).

"Oh"s are counted as expressive words if they happen to be in a printed text source or transcribed when they are felt to be an integral part of a phrase. Unfortunately, this is not done very consistently as there are finally many "oh" type vocalizations in songs (cf. motherese expressions ch. 5) that were not counted.

Finally there are also a few passages in which I could not understand the words and for which I could find no written texts at the time of the analysis. This happens in ten songs and entailed approximately thirty-six words (see further explanation and notation convention in appendix 5).

3.1.1.Types and tokens (WCI)

A total of 13,161 tokens are in the fifty texts, with 1148 word types giving a *type-token ratio* (TTR) of .087 . The average number of tokens per song is 263.2 and the average number of types is 76.8. Thus, the average TTR for a song is .29, or

each word in a song is repeated, on the average, over three times in the song itself. By comparison, the TTR for the *New Generation* passage was .37, i.e. less repetitive than the PS. Total intersong types, again, is only 1148 which means that two out of every three words met in a song, on the average, are in other songs in the corpus.

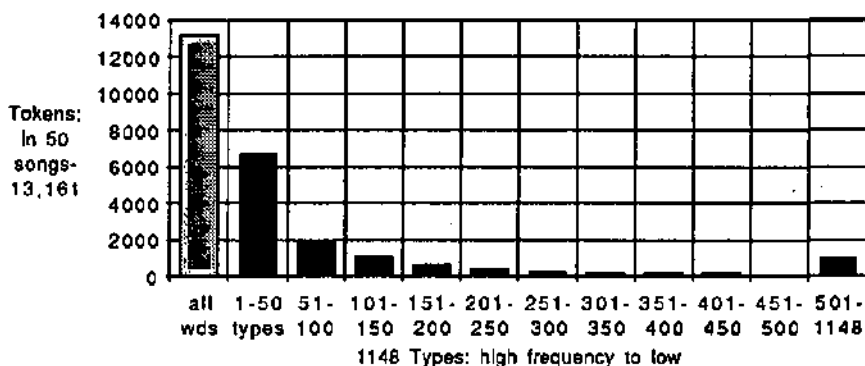
As the number of tokens increases it becomes more likely that words will be repeated and less likely that new, unused words will occur. Thus the TTR decreases from the one song TTR of .29 to the fifty song total corpus TTR of .087, which is quite small considering the number of tokens, 13,161. Comparatively, Miller (1963) reports that "in the count of newspaper English, 44,000 tokens and 6000 types resulted in a TTR of .136" (p.122). Were we to expand our song corpus to 44,000 tokens, three times the present corpus, we could expect the TTR to decrease much further. This implies that there is great repetition which is one of the requirements most teachers place upon language learning materials in the classroom.

3.1.2. Frequency (WC1)

If the frequency of types were evenly distributed, each word would be repeated an average of eleven times in the corpus. However, 25% of the total corpus is composed of only ten different words, fifty words account for 50% of the corpus, and the most frequent 200 words account for 80% of the texts. The high frequency of these few words results in 34% of the types occurring only once. Figure 2 captures the frequency distribution graphically.

Figure 2

TYPES ACCOUNTABLE FOR TOKENS
 (Murphey: 50 pop songs from Sept. 1987)



The ten most frequent words include four pronouns (*you, I, me, my*), four function words (*the, to, a, and*), the future auxiliary *gonna*, and the noun/verb *love*. Other word counts tell us, according to Miller (1963), that "The 50 most commonly used word types make up about 60 per cent of the word tokens we say and 45 per cent of those we write", and that *I* is the most repeated word in telephone conversations, while *the* is the one most used in writing (p.89). That such a small corpus of less than 14,000 tokens would already give us nearly the same figures again indicates intensive repetition.

Referents to the first person singular (*I, I'm, me, etc.*) total 1313 (although some of these also include verbal morphemes). Adding referents for second person, we get 737 forms. Together these two groups account for 15% of the corpus. These two markers imply a degree of conversationality and "person" involvement which also are desirable in pedagogical materials.

3.1.3. Range (WC1)

Range tells us the number of songs in which a word is found and provides an indication of its intertextual usefulness. For example, in the frequency listing the 15th place is given to the type *dance* with 119 tokens when in fact it is only found in four different songs. *Sex* is ranked in frequency at 137 because of its twenty tokens when in fact it is found in only one song.

While there are no words that are found in all the songs, there are a few which are found in most songs. Looking at the top ten words we notice that there are five function words (*to, a, the, and, in*) and five pronouns (*I, me, you, my, it*). *Love* is still the highest noun/verb ranked 14th and found in thirty songs. The range of such words allows their intertextual use in a variety of texts to be evaluated so that pedagogically we might concentrate on lexical examples that are most likely to help in a wide variety of text samples.

3.2. Word Rate (WC2)

Speaking rate can be measured by words or syllables. It is composed of two things: (1) actual speaking time and (2) pause time. The actual speaking time (1) without the pauses is called articulation rate (average 4.0 to 6.0 syllables per second). The pause time (2) must take into account the number of pauses and the length. These pauses can be measured mechanically when someone speaks, but with a song there is background music that the machines are always registering, so they cannot be used. To do it manually with a stop watch would be too imprecise because our perceptions are often not an accurate reflection of what acoustically occurs. Thus, in this section I am measuring speaking rate, not articulation rate. Nevertheless, I have given reduced song-time measurements which subtracts purely musical portions from the calculations. In order to make songs seem as complicated as possible (since my hypothesis is that they are simple), I have used WC2 which has a greater word count and will result in a faster speaking rate than would occur by using WC1.

3.2.1. Total Song Time vs Reduced Song Time

The communicative act that a song performs may be seen as beginning when the music begins. The first column in chart 4 refers to the total time of the song, from the start of the music to the end of it. The second column nevertheless attempts to provide a more accurate vocalization time, measured from the first onset of a human voice and excluding musical introductions, bridges, and exits.

With the total playing time (the T column in chart 4) for all fifty songs coming to 11,289 seconds and the reduced playing time (the R column) coming to 9,879, we can calculate that on the average our songs have musical bridges of 27 seconds each. According to my recordings of the the songs, thirty-seven have intros, twenty-seven have bridges, and six have exits. (N.B. The intermediary media may be responsible for cutting some of this time to fit programming.)

The average words per minute (hereafter WPM) from total times (WPMT) is 75.49 WPM per song, while the average reduced time (WPMR), without purely musical introductions, bridges and exits (1,2, and 3), is 85.67 . A normal rate for speaking is between 170 and 200 WPM, and for reading out loud, it is about 225 WPM (François GROSJEAN, personal communication). Thus, the average rate of delivery in PS is about half that of normal speech -- something that foreign language learners and teachers can appreciate, and something that may aid unattended acquisition of certain language features simply through exposure.

Chart 4 PS length, bridges, words, and WPM. (WC2)

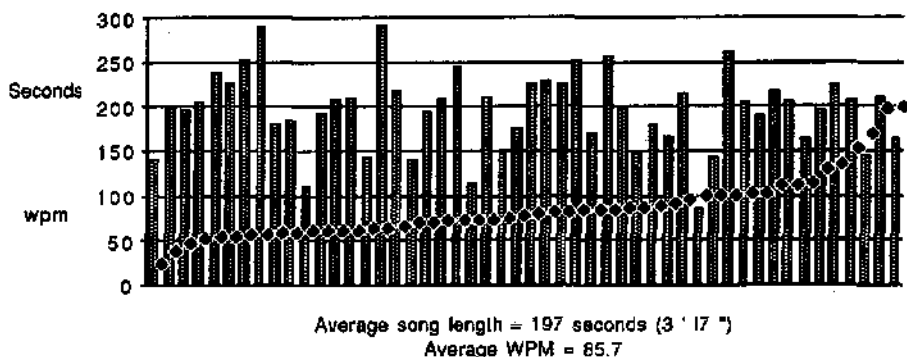
Song	T. Secs.	R-123	1Intr	2Bridge	3exit	wds	WPMT	WPMR
1.I just can't stop loving you	263	263				442	100.8	100.8
2.It's a sin	299	254	45			350	70.2	82.7
3.Who's that girl ^{oo}	150	142		8		167	66.8	70.6
4.Call Me ^{oo}	210	176		34		224	64	76.4
5.Nothing's gonna stop me now	223	200	8	15		288	77.5	86.4
6.I wanna dance with somebody	288	258	30			364	75.8	84.7
7.What have I done to deserve this ^{oo}	210	210				534	152.6	152.6
8.I want your sex \pm	255	207	28	20		354	83.3	102.6
9.The living daylight \pm	238	198	8	32		157	39.6	47.6
10.Didn't we almost have it all	305	293	12			305	60	62.5
11.Funky town ^{oo}	190	152		38		191	60.3	75.4
12.Alone	218	207	11			180	49.5	52.2
13.I heard a rumour	282	247	21	14		293	62.3	71.2
14.Never let me down again	258	228	30			203	47.2	53.4
15.U got the lock	225	209	16			248	66.1	71.2
16.True faith -m	353	219	34	44	56	410	69.7	112.3
17.La isla bonita	240	228	12			298	74.5	78.4
18.Just around the corner	270	253	17			234	52	55.5
19.Bridge to your heart ^{oo}	260	240		20		213	49.2	53.3
20.Boys ^{oo}	160	144		16		240	90	100
21.I love to love	230	216		14		346	90.3	96.1
22.Living in a box	182	146	18	18		412	135.8	169.3
23.F.L.M.	235	212			23	216	55.1	61.1
24.Toy boy ^{oo}	217	181		36		267	73.8	88.5
25.I'm not in love	228	195	15	18		230	60.5	70.8
26.Animal	242	212	15	15		259	64.2	73.3
27.Never gonna give you up ^{oo}	210	206	4			386	110.3	112.4
28.Sweet sixteen	234	230	4			313	80.3	81.7
29.Nothing's gonna stop us now	269	226	23	20		511	114	135.7
30.Wipeout ^{oo}	105	87	8	10		145	82.9	100
31.Sweet little mystery ^{oo}	125	111	14			110	52.8	59.5
32.Roadblock -m	199	143	7	35	14	55	16.5	23.1
33.Wishing well	213	173	8	32		240	67.7	83.2
34.Wonderful life ^{oo}	190	145	28		17	150	47.4	62.1
35.Heart and soul ^{oo}	242	211	31			691	171.3	196.5
36.With or without you \pm	252	181	26	15	30	175	41.7	58
37.Whenever you're ready ^{oo}	190	167	3		20	251	79.3	90.2

38. Some people**	210	187	23		183	52.3	58.7	
39. Everything I own	233	210	13	10	214	55.1	61.1	
40. The rhythm divine	210	202	8		125	35.7	37.1	
41. The motive**	165	148	17		214	77.8	86.8	
42. Hourglass**	165	165			552	200.7	200.7	
43. Casanova**	185	165	20		316	102.5	114.9	
44. Dance little lady	310	290		20	269	52.1	55.7	
45. Always	279	219	30	30	242	52	66.3	
46. live talkin' -m	276	228	8	40	314	68.3	82.6	
47. Fake	190	190			327	103.3	103.3	
48. Girlfriend in a coma	122	113	9		138	67.9	73.3	
49. Labour of love -m	265	198	35	32	431	97.6	130.6	
50. Josephine	219	194	25		197	54	60.9	
Song	T. Secs.	R-123	1Intr	2Bridge	3exit	wds	WPMT	WPMR
total play time	11289		into	bridge	exit			
play time w/o bridges	9879		37	27	6			
average WPMT	75.49							
average WPM R	85.67							
** = video recorded from t.v. ± = recorded from hit parade on the radio m = maxie								

One might hypothesize that the shorter the song the more simple it would be and thus be more accessible for learners. However, the WPM rate is in fact generally independent of song length, indicating that song length is not a reliable indication of complexity. Comparing WPM rate to the length of songs, graphically shown in figure 3, reveals that there is little correlation between the two: the longer songs do not necessarily have a slower WPM rate, nor do the shorter ones necessarily have a fast one.

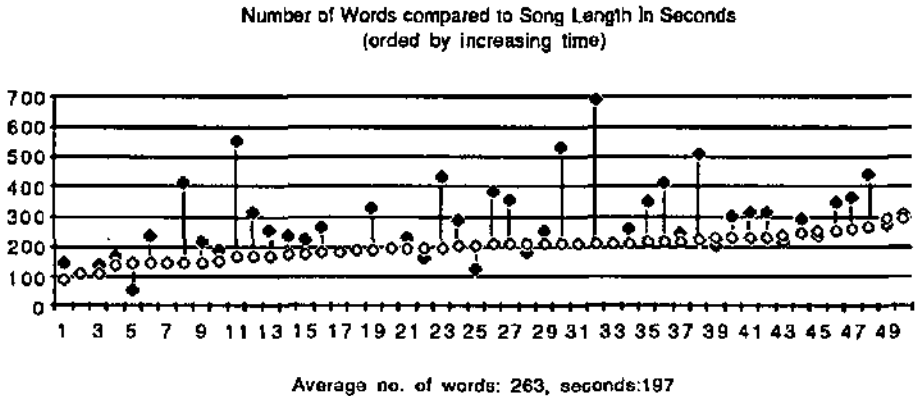
Figure 3

Restricted Times (w/o musical bridges) for 50 songs
Words Per Minute (in order of increasing wpm)



Comparing the number of words to song length also shows little correlation as in figure 4.

Figure 4



3.2.2. Pauses

Although it is difficult to accurately judge articulation rate and pause time mentally, there is a technique that produces some approximation of pause length following utterances. I call it *active echo* and used it for approximating *post utterance pauses* in some earlier work (MURPHEY 1986). It consists simply of attempting to echo each vocal phrase in the pause that follows it and seeing how much a speaker can complete before the singer begins the next phrase. In doing so one attempts to keep the same articulation rate and intonation as the singer. Being conscious of the beat of the song helps one do this more accurately. Although these are subjectively perceptive judgements they are fairly accurate when the pauses are as long as, or longer than, their preceding utterances.

Such pauses may aid retention, as they allow echoic memory to process information with more depth and as they allow the words time to echo in one's mind. RIVERS (1976) explains that "Much of this processing of incoming information takes place during the pauses in speech, so speech which has been speeded up within segments is still comprehensible if the pauses are slightly lengthened so that the overall presentation rate remains the same" (p. 84).

LANE et al. (1973) tested three groups of properties for foreign language comprehension: temporal, sentential, and lexical properties. They found the temporal properties, and more particularly the pauses, as the most significant for aiding comprehension:

we identify the number of pauses -- that is to say, the length of the runs -- as the most potent variable in the constellation that makes up words per minute. Perhaps the second-language listener is confronted with a problem in short-term memory. The longer the runs, the greater must be his capacity for short-term storage of material that has, for the moment at least, little sense, assuming that he cannot process all the material as it comes along. (p. 18)

GROSJEAN & DESCHAMPS (1975) also report interestingly enough that the runs in English are usually shorter than those in French. Pauses are of course linked to suprasegmental aspects of speech which aid the processing of syntactic groups. LIEBERMAN (1986) argues that

The intonation, stress and general "melody" of speech constitute the suprasegmental component of speech [which] are among the first that develop in human infants Some of the linguistic functions of the prosodic features of human speech were explicitly noted since at least the 13th century. The instructions for the chanting of church music that can be found in old manuscripts, for example, recognize the "terminal" cues that segment the flow of speech into sentences and major syntactic units (HADDING-KOCH 1961). The role of intonation in segmenting the flow of speech into sentence-like units for syntactic analysis has been demonstrated in many independent linguistic, phonetic, acoustic and psycho-acoustic studies [In brief] it is impossible to arrive at the meaning of a sentence unless you know what words go together. . . . This segmenting function of intonation is its paramount linguistic function. (pp. 239-240)

REICH (1980) also reports findings from laboratory experiments that pauses between clauses help subjects to classify words more rapidly and to recall propositions more accurately than when sentences contain pauses within a clause.

A broad array of research questions are created by the above findings: Do listeners use these pauses, these opportunities, to echo previously sung material? Do the pauses in pop songs actually mark the major syntactic groups? If this latter is true, can students acquire these grouping conventions through the use and exploitation of pop songs?

The auditor's echoing may be helped along by the echoic quality of choruses in songs and whole lines which are greatly repeated. While this may very well happen within a single audition, it is anecdotally confirmed to be the case by many auditors who describe how the last song they hear before leaving their home or car often echoes in their mind for several hours whether they like it or not, or whether they understand it or not (see the Din and involuntary rehearsal Ch. 5).

One might also wonder if the PS WPR rate, which is half that of normal conversational speech, is a psycholinguistically encouraging phenomena, i.e. PS leaves apparently appropriate spaces for the listener to contribute the other half of the conversation, whether that be a creative one or simply a confirming repetition of what the song already affirms. Or another possibility, if PS is truly isomorphic with VYGOTSKY's inner speech, as I suggest later, could the WPM rate also reflect somewhat the rate of our "words used for thought", or egocentric speech. These hypotheses are not directly addressed by the present investigation but nevertheless present stimulating subjects for future research.

3.3. Readability

I applied FLESCHE's (1974) readability formula to the songs in an attempt to get another perspective of their complexity. Although songs are not originally meant to be read, but rather heard, they might prove to be interesting reading material for certain groups (see Part II). Certainly when dealing with songs in language classes, one of the most obvious ways to use them is to examine, read, the lyrics. Flesch's analysis of texts looks at three things: sentence length, syllable length, and human interest.

3.3.1. Sentence (WC2) and syllable length

One could question to what extent the notion of sentence or phrase is a relevant distinction in PS, or in song in general, since song is expressed orally and

sentences are a written convention. The study of PS may very well profit from a pragmatic approach more than a purely grammatical one (see BRUNER 1981). Several grammatically incomplete sentences and stripped images, what Py (1986) calls mentions, deserve special attention (see also MURPHEY 1985 for mentions in conjunction with the analysis of a pop song). However, in judging the reading level and comparing PS to written texts some criteria had to be established for what was equivalent to a sentence. Thus, restricted utterances like "Call me" s4 and "Dance" s44 (both imperatives), "Gonna feel the heat" s6 and "Just around the corner" s18, while being sometimes subjectless or verbless on the surface are used pragmatically, in my opinion, as sentences are in written discourse. I acknowledge the arbitrariness of this category and realize that much more research needs to be done along the lines of BERRENDONNER (3è cycle linguistique appliquée de la Suisse Romande, May 19, 1989) to describe the units involved in oral discourse that may correspond to sentences.

As the transcription of only 24 of the songs were aided by printed lyrics, and even these usually without punctuation, pseudo-sentence boundaries were subjectively given by the researcher. These boundaries were usually further marked by pauses in the recording. (See appendix 11 for the sentence count for each song). The average sentence length in the corpus is 7 words. Comic strips usually average 8 words (Miller 1963, p. 138). The *New Generation* passage was 6.35. It has become accepted that our short term memory has a capacity of 7 ± 2 units (MILLER 1956), yet according to WINITZ & REEDS (1973) "sentences of 12 and 15 words can be found in the first few lessons of most foreign language texts" (p. 297).

A syllable count revealed an average of 121 syllables per 100 words. The *New Generation* passage had an average of 131 syllables per 100. Only 42% of the types and 18% of the tokens in the songs are polysyllabic (dissyllabics accounting for 32% and 15% respectively), meaning that 58% of the types and 82% of the tokens are one syllable words. (See appendix 20 for a breakdown of the polysyllabic words as they correspond to the frequency list)

Using FLESCH's formula (Appendix 12) the song corpus has a score of 97.36, or the reading level of a child after 5 years of American schooling, or an adult who stopped schooling after 4 years. The *New Generation* passage scores 89.56. Table 8 below allows a comparative view of different texts.

Table 8 READING EASE SCORE (Flesch 1974, p. 178)				
Score	Sent. length	Syl./100	style	Magazine
90 to 100	8 or less	123 or less	very easy	Comics
80 to 90	11	131	easy	Pulp fiction
70 to 80	14	139	fairly easy	Slick fiction
60 to 70	17	147	standard	Digests
50 to 60	21	155	fairly difficult	Quality
30 to 50	25	167	difficult	Academic
0 to 30	29 or more	192 or more	very difficult	Scientific

A similar computational formula, based also on sentence and syllable length, designed by FRY (1977) for ESL texts, would place pop songs at the level of the simplest graded EFL readers (by Longman, Macmillan, Collins, and Heineman), having only 300 to 500 words.

3.3.2. Human interest

FLESCH also measures human interest by counting the number of personal words and personal sentences. Personal words are all pronouns referring to people, all words that have natural gender, and group words *people* and *folk*. The corpus contains 2823 such words, or 22% of the total. The *New Generation* passage contains 18%. "People are better at reading about other people than about anything else. This device is commonly used to make dull topics more interesting and to hold the reader's attention. Newspapers use eyewitness reports or interviews, new magazines emphasize personal anecdotes, and everyone knows about human interest stories" (MILLER, 1963, p. 135).

Personal sentences are all spoken sentences marked by quotation marks, questions, commands, requests, other sentences directly addressed to the reader/listener, emphatic sentences, and grammatically incomplete sentences whose full meaning has to be inferred from the context. These examples exhibit what HALLIDAY (1978) refers to as the interpersonal function of language which are used to indicate, establish, or maintain social relationships between people. Obviously most pop song lyrics could be said to be between quotation marks (as with theater speech) as they approximate conversations and much could be qualified emphatic. However, having already counted the imperatives

and questions for another part of my research, I decided to use this figure since deciding what was quoted, emphatic, and directly addressed to the listener, would be extremely subjective, and since I had a hunch that the questions and imperatives alone would show PS to be greatly "personal". Thus the number of personal sentences is tabulated using only imperatives and questions, a total of 511 out of the 2061 sentences, or 25% of the corpus. The *New Generation* passage contains 26 personal sentences out of a total of 62, or 41% (22 with person tags in dialog form, e.g. "Susan: Really?"; three addressing the reader with questions, and one with an exclamation point).

Using Flesch's formula for human interest, even with the noted underestimations concerning personal sentences for the PS texts, PS score 87.82 while the *New Generation* text scores 78.30, both described as highly dramatic and of high human interest. (N.B. In FLESCH's formula more weight is given for personal words than personal sentences.) This quality in a discourse type should make it more interesting for students than texts with less human interest, other things being equal. For comparative purposes, Flesch's table is presented below.

Description of style	% of personal words	% of personal sentences	Human Interest Score	Typical Magazines
Dull	2 or less	0	0 to 10	Scientific
Mildly Int.	4	5	10 to 20	Trade
Interesting	7	15	20 to 40	Digests
Highly Int.	10	43	40 to 60	New Yorker
Dramatic	17 or more	58 or more	60 to 100	Fiction

It should be noted here also that while the words may very well show high human interest, music by itself is extremely affective: "The reason most of us take part in musical activity, be it composing, performing, or listening, is that music is capable of arousing in us deep and significant emotions . . . from 'pure' aesthetic delight . . . to the simple relief from monotony" (SLOBODA 1985:1).

3.4. Content analysis

In doing a content analysis one attempts to respond to a general question and then form several hypotheses from it (MILLER, 1963 pp. 95-99). My general question was "What's happening in a PS?" More specifically I wanted to know where, when, who, and what about? The first three can be seen as contextual elements whereas the last refers more to a theme. My hypothesis was that the theme would usually be love in one of its stages (no difference is made between physical, religious, platonic, or perverted love). The stages are 1) beginning (dreaming, wanting, inviting, desiring), 2) existing (stable), or 3) past (in the process of breaking up, remembering an old love, or wanting to relive it or start again).

Concerning the contextual elements, I hypothesized that the great majority of songs would contain unspecified *you* and *I* forms and that the time and place of production would be equally unspecified. As I will suggest later, these unspecified elements may take on specification for the auditor in the place and time of audition and for significant others in the auditors entourage. Below the results are shown in table 10 with discussion of the results following it. It should be noted that some of these were subjective evaluations and might vary depending upon who is doing the analysis. (And, in fact, judgements do vary. See themes below.)

Table 10 Songs--Content Analysis	
32 unspecified <i>you</i>	YOU
11 unspecified <i>you</i> but not as a principal referent	
6 no <i>you</i> referent	
1 One <i>you</i> specified referent (s50 Josephine)	
47 unspecified I	I
1 unspecified I but not principal referent (s3 Who's that girl?)	
1 specified I (s47 "Alex is the name that I go by")	
1 no <i>I</i> referent (s30 Wipeout, N.B. does include "we")	
47 unspecified moment of speech production	TIME
2 specified only "night"	
1 specified only "summertime"	
40 completely unspecified place of production	PLACE
9 implied place of production with varying degrees ("I'm taking a ride", "dance", "gimme a little bass")	
1 precise place: California, beach, (s30 Wipeout)	

Love 1, 2, or 3 (beginning, on-going, ending-ed)	LOVE
12 love ¹ (beginning)	
12 love ² (2 of which could clearly be religious love s36 & s41)	
15 love ³ (ending, over, remembering)	
11 other themes (5 life-searching, 4 playful, 2 unclassifiable)	

As an example, one of the most stereotypically reference-vague songs is given below (all song lyrics are also found in Appendix 5).

ALWAYS - ATLANTIC STAR
45-63, LP, 279s, lv. 242w, 52.WPM.

Girl you are to me
 All that a woman should be
 And I dedicate my life to you, always
 A love like yours is rare
 It must have been sent from up above
 And I know you'll stay this way for always

(Bridge)

And we both know
 That our love will grow
 And forever it will be
 You and me

(Chorus) Ohh You're like the sun
 Chasing all the rain away
 When you come around
 You bring brighter days
 You're the perfect one for me
 And you forever will be
 And I will love you so for always

Come with me my sweet
 Let's go make a family
 And they will bring us joy for always
 Oh boy I love you so
 Can't find enough ways to let you know
 But you can be sure I'm yours for always (bridge + chorus)

3.4.1. Persons

All songs but one have an *I* referent, while 88% have a *you*, with only one each of these referents being specified by proper names (I- s47 "Alex", you-s50 "Josephine"). The non-specific character of these pronouns (see also 3.4.4.) mean that if there is specificity, it is provided by the listener extratextually, for it is not in the text. This vagueness may allow learners to assign their own

persons to the character roles and at the same time learn language that is not tied to a firm context of the text but rather one which is created by the listener personally. Language used in this fashion may prove to be more memorable since the encoding of meaning contains personally relevant elements for each listener.

3.4.2. Settings: times and places

94% of the songs have no time of enunciation whatsoever and 80% have no place mentioned. Even the times and places that are mentioned, or implied, are usually vague themselves (night, summertime, and car, disco). In none of the songs are precise dates or hours given, and in only one is there a named place (s30 *Wipeout* - California, beach). It is possible, however, that the music might indicate to a knowledgeable auditor the approximate place and time of its origin, e.g. flamenco music or reggae music (see TAGG 1979 concerning what he calls "musemes").

3.4.3. Themes

Themes were subjectively interpreted from the affective sentiments and ideational content expressed in the lyrics. The above chart gives my own evaluations. Two other native speakers classified the lyrics as well as myself within a seven category scheme (appendix 13). There was total agreement on the classification of 26 songs. Often one subject interpreted a song as thematically concerned with "existing love" while another interpreted it as "beginning". However, the three interpreters rated an average of 71% of the songs in one of the three love categories. The fact that there would be some disagreement was to be expected as GAMMON relates the difficulty of classifying late-19th-century songs: "Is a song in which a sailor kisses his love goodbye, goes to sea, fights bravely and returns to her, a love song, a military song or a heroic song?" (1984:15).

Love (beginning, existing, or past) was judged to be the principal theme by all three judges in twenty-nine songs and in another seven by at least two judges. Seven songs were also interpreted as "life searching" or "identity conflict" songs by two or more of the judges. Only two songs received total agreement in the playful category while none did so in the unclassifiable category. However, one was deemed unclassifiable by two judges (s32 *Roadblock*) and six other songs were judged unclassifiable by at least one of the judges. No one used the

"other" (7) category and wrote in a new theme although I stressed this possibility in the instructions (appendix 13).

The preponderance of love themes merely strengthens the finding that PS has great "human interest" which was already indicated by FLESCH's analysis. On the other hand, the fact that there was not total accord on more than 26 songs, indicates that people do interpret songs differently, implying that they may just provide general frameworks which are used by the listener to interpret his or her own world. This question will be addressed more completely when discussing ECO's "open text" and VYGOTSKY's "inner speech" (Chapters 4 & 5).

3.4.4. Gender: singer, lyrical speaker, addressee

A further indicator of the parameters of the PS *situation d'énonciation* may be given by the gender of the singer, and the genders implied by the lyrics. When heterosexual love is the assumed intention of love statements, then the addressee is assumed to be of the opposite sex of the singer. However, in our age, and especially in pop songs, the addressee has become somewhat unisex, and the hetero- as well as homosexual expression of love is permitted on the airwaves. Table 11 shows that 58% of the singers are male, while 30% are female and 10% are duets. Out of the fifty songs, six songs are also sung by groups (defined as two people of one sex or three or more singers) but only one actually uses the pronoun "we". (See appendix 14 for a listing of the individual songs with their gender and person data)

Table 11 SINGERS' GENDER			
Sung by males	29	58%	(includes 2 male groups)
Sung by females	15	30%	(includes 3 female groups)
Sung by m/f duets	5	10%	
Sung by m/f group	1	2%	
Total groups	6	(3 female, 2 male, 1 mixed) (only 1 uses "we")	
LYRIC GENDERS			
(a) Explicitly mentions gender of singer:	6	(e.g. s.16 When I was a small boy.)	
(b) Implication of sex of singer through referring to a <i>he</i> or a <i>she</i> (in heterosexual love):	17	songs	
(c) a+b combined in same song:	4		
(d) Songs with no gender reference of speaker or addressee:	31		

Lyrically, we see that only four songs (c) designate both the sex of the enunciator and subject/addressee (see below for an explanation of this term). No gender reference is given in thirty-one songs (d) and thus could be sung by

either sex without changing the words, while another thirteen of the remaining songs in (b) could be sung by the other-sexed singer by simply changing the sex of pronouns (unless homosexual love is to be expressed). While a total of thirty-nine are sung by one person (monologues), their lyrics are mostly dialogal to the extent that they address a non-specific "you". Only six songs in (a), are definitely written to be sung by one sex. Thus, the non-gender character of most lyrics, the possibility of their being sung by either sex for either sex, are another vague feature which the listener may, or must, fill in to complete his or her personal interpretation of the song.

3.4.4.1. Subject-addressee fluctuation

The pronoun *you* has no gender and is a predominant item in the corpus. Some address forms have the power of *you* but do give gender, e.g. *boy* or *girl*. Among the seventeen songs above which provided gender forms to the subject-addressee, six were of the addressee type "hey girl, you are ...", six were simply 3rd person singular "he said. . .", while five fluctuated between these two, i.e. the lyrics may switch from an addressing mode to a naming or describing mode in which pronouns apparently refer to the *you* just addressed. A few examples will make clear this fluctuation:

I need a man who'll take a chance
don't you wanna dance, s6

I've never seen a pretty girl look so tough, baby
You got that look s15

oh I do anything, for little runaway girl
sad and lonely and blue
gettin' over you s28

While the above examples illustrate the collapsing of second and third person referents, another type of structure may be seen as collapsing first and second person singular, making appropriation by listeners easier. The line "Wanna dance with somebody", s6, out of context and without punctuation may be seen as taking either a first or second person subject. In the context of the song, the singer actually does say "I" usually and the intonation is such that we do not process the line as a question. However, the dropping of the subject may be

seen as a characteristic leaning toward the loss of referents and the predication typical of egocentric and inner speech (cf. below). In other contexts, this loss and confusion is more extreme: in s23, F.L.M., no person referent is given in the first verse and much of the rest of the song, "you" is the subject of the chorus, and "I" is mentioned the second verse:

Don't want to sit on the sideline
or stare at the skyline
just wanna be free
need to make a few headlines
just looking for good times
just wanna be me

(chorus) if you're in confusion
here's the solution
fun, love and money
you can't get the answers if you don't take chances
fun love and money

F.L.M.
so tired of watching the world go by
seeing the time fly
running away
sometimes I can fly so high
I can see blue skies
where others see grey

This fluctuation, or apparent confusion over who is being addressed and who the subject is (apparent only to researchers, not to audiences, I suspect), may be similar to Piaget's description of a child's egocentric speech (1923). Often children appear to simply talk and are under the illusion of using language communicatively. The reverse may be somewhat the case with PS: i.e., songs are not under the illusion that they are using language communicatively (they cannot have impressions), but rather the listeners may be under the illusion that the song somehow is speaking for them (or even through them with a walkman) and that it is expressing the sense that they identify with. The psychological efficiency of a form that can say both "you" and "I" while still

referring supposedly to the same subject is amazing. In other words, a listener could possibly process the message in as many as four different ways, depending on whether the song is taken as external or internally appropriated, and whether the subject is first or second person.

	external	internal (appropriated)
I	The singer	me (the listener-enunciator)
you	me being addressed	me addressing another "you"

However, I do not believe that listeners consciously choose one of these categories, the above grid is rather the construction of a linguist coming from the outside. What I think listeners do is process song loosely, similar to inner speech, accepting the predicalization and sliding between all the possible referents easily, not bothering to nominalize anything specifically unless forced to through further discussion or writing. Thus, "I" can be the singer and me-the-listener as I sing along, "you" can be me-being-addressed or me-addressing someone else, or amazingly enough, in the fuzziness of internal use, all of these at the same time. This finally is not so much polyphony as it is omniphony. (See the "Je d'énonciation" of BENVENISTE 1972 and RATTUNDE 1974).

To some extent, PS may be seen as an extension of egocentric language into adolescence and adulthood. In song, with the aid of melody, the amusing muttering of pseudo language that we half sing along with may also serve the pretend-ludic illocutionary function long before, if ever, its locutionary force is conceptualized. In HALLIDAY's (1978) view babies learn the functions of vocalizations (requests, objections, etc.) long before they have words and sentences, that is, it is functional, or has illocutionary force, before its locutionary propositions are understood. The framework for communication actually precedes our use of words. The dividing lines between who is sender and receiver may seem unimportant as long as the desired effect is accomplished. The confusion in PS over who is the sender and the receiver will be shown to be one of its important characteristics. This mirror aspect of PIAGET's egocentric language and VYGOTSKY's inner speech will be the subject of much further discussion in Chapter 5.

3.5. Summary

Chapter 3 has taken a brief linguistically quantitative look at the following features of the fifty songs in the corpus: word number, frequency, range, and rate; a reading ease scale based upon sentence length and a syllable count; a human interest scale based upon the number of personal words and sentences. A content analysis of the participant, place, and time referents, with special concern for their specificity, also counted linguistic units but with a view to describing the context. Sexes implicit or explicit in the lyrics, as well as the sex and number of the singers, was also calculated to attempt to define the situation more clearly. Finally, theme-judgements were subjectively given to each of the songs by three non-consulting judges. No clear division is given between the linguistic and content analyses because, while not being the same, they obviously cross over to influence each other: units will obviously point somewhat to content, and when defining content we will obviously refer to units.

When comparing the TTR, sentence length, and syllabic length of PS and the passage from *New Generation* (NG), the first year English book for high school students in Neuchâtel, they look very similar. PS has a slightly longer sentence length (PS=7, NG=6.35), but the average PS text has a lower TTR (PS=.29, NG=.37), implying more repetition, and a lower number of syllables per word (PS=1.21, NG=1.31), implying simpler vocabulary. The reading ease score is quite high for both, but higher for PS (PS=97.36, NG=89.56), or at the level of comics. PS's "human interest" score is also comparatively higher than NG (PS=87.82, NG=78.30), even though the personal sentence count was only partially calculated. In absolute terms these figures may not mean much since both PS and NG were extracted from their natural environment. I can only say that according to these measures the language of both appears to be approximately at the same level of difficulty and interest.

As far as the situational referents for NG are concerned, they contrast sharply with PS: precise names are given (Susan Wright, Micky Nelson, Cindy Newman, Mrs Newman), or roles are given (driver, nurse, doctor) and all pronouns refer back to one of these; places and positions are given (London, her office, school, city, in her car, in front of her, behind, to a crossroads, telephone box, city hospital); and time referents are given (July 1st, half past five in the evening, quarter to six, quarter past six, Monday, July 18th, next day, half an hour later).

In short, this text appears to be a typical narrative, telling a story of precise events taking place in a certain place, at a certain time, and to certain people. That PS does contrast greatly with these constituents will be a major source for our eventual interpretation of its discourse and of how it is used by auditors.

MILLER (1963) sums up their cross references of measures in this way:

The basic facts are that the frequent words are the familiar words, and the frequent-familiar words are short words, and the frequent-familiar-short words have few affixes, and the [texts that have] frequent-familiar-short-affixless words [have] a low type-token ratio. A statistical measure of any one of these attributes of words is closely related to statistical measures of the other attributes. Consequently, if one of these measures is correlated with readability, all of them are probably correlated with readability. (p.134)

However, in regard to the readability formula, MILLER expresses some valid reservations when he says "It should be emphasized that the use of short sentences, simple words, and personal references does not automatically make the writing good But it goes a long way toward ensuring that people can [understand it]" (p.139).

What the analyses in this chapter have indicated is that:

1. The words of PS are short, repetitive, and have a low TTR.
2. The sentences are short.
3. Both the sentences and words contain a great deal of personal references.
4. These personal references have practically no precise referents.
5. The settings of time and place are absent, or at most vague.
6. The sex of the text's enunciator and addressee are open categories.

At this point, PS could be categorized as a framework of simple, affective, conversational discourse, but, for some reason, rather imprecise. Chapter 4 will deal more explicitly with which discourse category PS belongs to, confirming and being confirmed by several of the analyses in chapter 3.

Chapter 4. The discourse of pop song

Synopsis

- 4.1 BRONCKART's Discourse Model
 - 4.1.1 Extralinguistic parameters
 - 4.1.2 Linguistic operations
 - 4.1.3 Linguistic marks and text typology
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- 4.3 Results of the grid: individual features of PS
 - 4.3.1 Zero or near zero marks
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- 4.4 Correlation between individual characteristics: trying to describe subgroups in the corpus
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- 4.6 Comparing PS with the French Archetypical texts
 - 4.6.1 Description of three types of discourse
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 - 4.6.3 Discussion: the psychological reality of PS situational discourse
- 4.7 Literary Discourse Analysis
 - 4.7.1 PS as an open text
 - 4.7.2 Making Sense of Lyrics
 - 4.7.3 Editing: song synecdoche - the whole is greater than the parts, even when some parts are missing
 - 4.7.4 Poetry vs Song Discourse
 - 4.7.5 Formulaic discourse
 - 4.7.6 Borrowings and Redundancy
 - 4.7.7 A song's voice - whose words are they?
 - 4.7.8 The here and now of song transcendence
- 4.8 Summary

N.B.: Some of the statistics are different in this section than in the previous because of differences in tabulation procedures (e.g. contractions are counted as two words thus the word count is larger. See Chapter 3 introduction for further explanation).

This chapter first reports an analysis of the discourse in the corpus, using a model developed by BRONCKART et al. (1985) and then looks at what others, originating from a more literary perspective, have to say concerning song discourse. Much of what this later group suggests more or less intuitively is corroborated in the findings from the first analysis.

Having partially used the text typology grid of BAIN, BRONCKART, and SCHNEUWLY (1985) in an exploratory analysis (MURPHEY 1986) of a pop song, Stevie Wonder's *I just called to say I love you* (1984), I decided to do a more

complete analysis with the 50 songs described in chapter 2. A four-step analysis was undertaken: 1) to discern the salient individual marks of PS as shown by a typology grid, 2) to attempt to see the relationship and possible interdependence of different marks in order to have a profile of subgroups of songs (correspondence analysis), 3) to discover text tendencies by looking at the songs lying at the extremities of marks, and 4) out of curiosity, to compare PS to the texts analyzed in French with the same model. Despite the interesting results from this last sort of comparison, serious reservations exist (discussed below) which make it inadvisable to draw conclusions from them at this time. The interpretation and discussion of the results of these analyses are minimally done in the first few sections and more completely in the later sections.

4.1. BRONCKART's Discourse Model

BRONCKART's research team has developed an 'interactive typology approach to classifying texts, a model formulated and reformulated over the last 12 years. BRONCKART's model looks at extralinguistic parameters, linguistic operations, and textual surface marks.

4.1.1 Extralinguistic parameters

Extralinguistic parameters include three *espaces* according to BRONCKART (1985:35): 1) the referential, which refers to notions and relations; 2) the actual act of production, which includes the situational material constituents, the producer, coproducers, the physical place and time; and 3) the social interaction, which considers the social milieu, the goals, the field of interaction (cognitive, social, economical), and the social position of the participants. These extralinguistic parameters help to define the act of production, they influence the operations that one will perform to produce a text, and they may leave their mark in the textual features that result.

4.1.2 Linguistic operations

The operations are the psychological activity which makes certain choices in what and how something is communicated. For example, as I write this thesis I psychologically must choose which information is relevant (in Gricean terminology) for the intended audience. While at one level the operations are purely cognitive, at another they become linguistic and semantic. They are of course greatly influenced by the extralinguistic parameters. Deciding which notional information is necessary in a given context is the first step. Then

notional information is necessary in a given context is the first step. Then transferring the notional information into a given language's mold is the next. Finally, after the operations of contextualisation and structuration, there are those of textualisation resulting in the "layout" of a text which is cohesive and interconnected. For a complete understanding of operations and anchoring modes the reader is referred to BRONCKART (1985).

4.1.3 Linguistic marks and text typology

According to BAIN, BRONCKART, & SCHNEUWLY 1985:

le texte constitue le produit de la situation dans laquelle il a été énoncé. [Donc] à des situations de production différentes devraient correspondre des types de textes différents, et, idéalement, les caractéristiques de la situation de production devraient permettre de prévoir les caractéristiques du texte. (p. 8)

Theoretically, this schema could work in the opposite direction as well, i.e. the textual surface marks should indicate the extralinguistic parameters of a text and the operations which produced it. These traces should allow the typology of different texts. For example, every adult speaker of a language should be able to tell the difference between theoretical, narrative, and situational discourse when heard or read, even when out of context, simply by the particular marks in the discourse.

BRONCKART's team have found twenty-seven marks that have been shown to be characteristic of different text types. Their absence or presence, and their degree, are indications of specific extralinguistic parameters and operations in the production of a text. The authors through using several different generations of the 27 mark grid in French have been able to delete marks which proved not to be discriminatory of different texts, and to include those marks which indicate distinctive extralinguistic parameters and operations.

Through the articulation of the model, they distinguish three principal types of texts: narration, theoretical discourse, and situational discourse (described further below). There are also, of course, intermediary texts which fall somewhere between these three poles. These analyses (150 archetypical texts and 75 intermediate texts of 1000 words each) allow comparison of any other text to a sizable corpus.

4.2. Reservations

There are several reservations concerning the use of BRONCKART's model. They do not stem from the model, which should be valid for any language, but rather from my adaptation of the French grid to English and the comparison of the results of analyses from English and French texts.

First, using a heuristic tool created for another language is far from ideal, but to the extent that the two languages and cultures do share certain realities, the analyses may have value. The analysis grid was formulated upon an in-depth study of the operating structure of the French language and the extensive analyses were of course all of French texts from French speakers in French culture. To date it has not been used with other languages and may need considerable adaptation to do so as accurately as possible. Not only are the grammatical categories different from one language to another, but the culturally- situationally specific discourse of the two languages probably results in different distributions of similar items. Four different categories of the twenty-seven features could be made as they relate to English: 1) Those that exist in English and probably have approximately the same distribution (e.g. first person singular). 2) Those that exist in English but are probably very different in their place and frequency (e.g. first person plural, e.g. the use of "nous" by only one author in scientific writing in French). 3) Those that do not exist in English, of special mention are the verbal categories (e.g. passé simple), which do not match in French and English. 4) There may also be analogous formal categories with different places in the system and different functions in discourse (simple past and passé composé).

Secondly, the size of the song texts are rather small in comparison to the normal sample of 1000 words; few songs contain more than 400 words. However, their brevity is a relevant characteristic which distinguishes them from other texts. Their individual brevity was offset somewhat by analyzing a large number of texts (fifty as opposed to twenty-five in other intermediate text analyses).

Thirdly, it very well could be that for PS not only different categories might be needed, but also perhaps more or less than the 27, not to mention important characteristics which distinguish song texts not referred to in the normal analysis of written texts (e.g. non-linguistic vocalizations, pauses, gender, etc.

some of which were treated in Ch.3). It is clear that ideally in-depth rigorous research needs to develop an English grid with the same performance capacities as the one developed for French. The elaboration of such a grid is much needed but would have taken me too far afield from my principal topic. These reservations call for caution in the interpretation of the data from the analyses, and this caution I will certainly have. But because I feel the model to be a performative one, despite the disadvantages due to the change in languages, I decided to use it to cull what cautious results I might.

The first three analyses, 4.3, 4.4, and 4.5, use the marks of the grid to say something about the intertextuality of the PS texts without recourse to other kinds of texts, while only the fourth compares PS to the French texts analysed. While this analysis is interesting in that it seems to support the other analyses, it cannot be used to substantiate what PS is due to the distance between the languages and the evaluating grids.

See appendix 15 for an example of the grid used in French (a) and the one adopted for English (b). For further clarification of the procedure and its results, one is referred to BRONCKART (1985).

4.3. Results of the grid: individual features of PS

Three criteria were used to evaluate the individual results: 1. the presence or absence of certain features: how many songs contain at least one example of the mark, 2. the average degree of presence of a mark within the texts, and 3. the groupings of a certain number of songs around a feature at a certain degree. The implicit hypotheses in these criteria are, first, that any mark with a high degree of presence will characterize PS while those with low presence will enable us to say what it is not; secondly, that the average degree of presence will further show which marks carry more weight than others; and thirdly, groups of songs which have extremely high uses of certain marks or extremely low use, may indicate subgroups of songs with particular characteristics.

Table 12 lists the twenty-seven features and provides first the presence/absence data, then notes the average degree of presence (for fifty songs), and thirdly the standard deviation. The groupings of a cluster of songs are given afterwards. The percentages for each mark as they correspond to the songs are presented graphically in appendix 16. I will briefly describe the

results in the short sections that follow and then proceed to interpret them and discuss their functioning en rapport with BRONCKART's model.

Table 12 Results of 50 songs: Bronckart Grid (March 6 1988)

N.A. =non applicable in English, A= % of songs with mark; B= average % of presence (reference is the number of words or verbs); C= standard deviation; D= groupings of songs around % of presence.

	A	B	C	D
1. Pronouns/adj. 1st person sing	98	9.5	.055	
2. Pronouns/adj. 1st person plur	44	1.	.022	
3. Pronouns/adj. 2nd person sing	86	5.5	.047	
4. Pronouns/adj. 2nd person plur	N.A.		.000	
5. Indefinite pronouns "one"	N.A.		.007	"no-one" 1 song 5%
6a. Present tense verbs:				
6b. Progressive present (except "going to" as future):				
6c. Gerunds	100	65.2	.231	3 grps: 12 songs 12-50%, 22 songs 56-77%, 14 songs 85-100%
7. Future "will"	48	5.8	.115	max 53%, only 3 over 21%
8. Past tense verbs	52	8.8	.143	max 58% only 4 over 24%
9. Perfect tense	44	3.1	.076	16 songs have less than 3%
10. Progressive past	16	0.5	.013	none over 6%
11. Conditional modals	26	1.5	.039	9 less than 4%
12. Time Deictics (today, now, . . .)	6	0.0	.001	1% or less for each
13. "going to"	32	5.4	.149	8 have 3% or less. Range to 78%
14. Aspect	4	0.3	.017	2 songs, (1 & 12%)
15. Modal aux. (must, should, may, want, lets (go*)).	56	3.5	.046	12% or less for all except one at 20%
16. Can	44	3.1	.051	13 at 6% or less, range 20%
17. Complete passive forms (by)	2	0.1	.004	1 song = 3%
18. Emphatic forms (It is he who...)	6	0.1	.006	3 songs: 2,3,3%
19. Non Declaratives	78	14.8	.178	33 up to 34%. 5 between 50-75%
20. Time organizers	2	0.0	.001	1 song: 1%
21. Lexical-syntactic argumentative organizers				0
22. Intra-textual organizers				0
23. Modal phrasing (certainly, It seems...)				0
24. Anaphora	62	1.5	.019	28 songs between 1 and 4%, range to 9%
25. Non pronoun anaphora	2	0.0	.001	
26. Verbal density (number verbs / 100 words)	Nv_Nw	Nv/Mw		
	100	22.1	.070	Range 10-48%; concentration: all but 9 songs between 15 and 26
27. Syntagmatic density Q Ny Q/Ny	100	13.7	.120	2 songs = 0, 30 below 12, range to 15.

4.3.1 Zero or near zero marks (m= mark, s= song)

The corpus contains no lexical-syntactic argumentative organizers (m21, e.g. "however"), intra-meta-inter-textual organizers (m22, e.g. numbering, italics, cf., "see below", text citation, etc.), nor modal phrasing (m23, "it is certain that"), and only one example of non-pronominal anaphor (m25, "this feeling"

s1), all of which are characteristic of formal, academic and, at times, journalistic texts. All of these features function in texts which are produced by one person who is not usually in immediate interaction with the receivers of the communication, i.e. such texts are usually *monogérés* and written as opposed to *polygérés* and spoken. PS is indeed "spoken", however *polygérés* seems somewhat incongruous as a description when one thinks of a single singer. Mass communication specialists sometimes qualify TV and radio emissions as *polygérés* since they are communally created by reporters, staff writers, producers, editors, and newscasters. Similarly, songs may be the result of many writers, composers, producers, mixers, and artists. While such an analysis is possible for researchers, most auditors do not receive PS, in my opinion, as *polygéré* but rather *monogéré* at least at the superficial reception level. However, later I will discuss the possibility of PS being *polygéré* at least psychologically.

The second person plural (m4) was non-applicable as English has only one form for the singular and plural. Thus all "you" were counted as singular, although they may be interpreted as singular or plural (which is one of the vague features that may help with listener identification, as we shall see later).

Another group, which poses some particular grammatical-translation problems, is very near to zero: the indefinite pronoun (m5) *on* in French can be translated by various forms in English (*one, we, they,...*), I counted only *no one* in one song; time deictics (m12- *this morning, tonight*) were found in only three songs; aspect auxiliaries (m14) in French are often translated into English by adverbials (*just, on the point of, busy*), or the progressive (*il est en train de travailler/ he's working*), thus I counted only the adverbials and found them in only 4% of the texts; complete passive forms (m17) typical of scientific writing were found in only one song of the 50; emphatic forms (m18), e.g. *it is he who is...*, were found in only 3 songs; time organizers (m20- *There was a time*), typical of narratives, were only in one song (s5).

As noted above, the lack of markers typical of scientific writing are to be expected in an oral genre such as PS. The lack of time deictics and time organizers seem to distinguish PS from conversation and narration, while they allow PS to be time free as opposed to time bound (discussed below).

4.3.2 Levels of saliency

The remaining features can be placed a priori into three further categories: high, medium, or low presence. These groups help to characterize PS as much by what is present as by what is absent.

Table 13 Presence of marks in percent of songs

Marks in % of songs		
High	Medium	Low
1st person sing. 98%	1st person plural 44%	progressive past 16%
2nd person sing. 86%	future "will" 48%	conditional modals 26%
present tense 100%	past tense 52%	
non-declaratives 78%	perfect tense 44%	
	"going to" 32%	
	modal aux. 56%	
	"can" 44%	
	pron.anaphora 62%	

4.3.2.1 Low level marks

The progressive past is often used as a narrative frame in which to tell a story in the past (e.g. He was going to town when ...). The infrequent use of this tense would indicate the small amount of "past framing" in PS. The little amount of conditionals may be a result of PS's monological quality which rather projects, or asserts, a reality rather than actually suggests or requests, as one might do in actual conversation. Also, in French, the conditional is a conjugated tense whereas in English it is done through modal auxiliaries. This syntactic change and the interpretation of what qualifies as a conditional posed some problems. In general, the words "would, could, might" were signals that the main verbs were conditional.

4.3.2.2 Medium and high level marks

I will treat the medium and high characteristics together as they often are related. First of all the high use of personal pronouns, first person singular (98%) and second person singular (86%), would seem to be essential marks in PS. The comparatively low first person plural (44%) semantically is often a regrouping of "you" and "I".

It is interesting to note how these high percentage pronouns are further implied by other categories of high occurrence. The high percentage of non-declaratives (78%) usually implies a "you" and "me" in a conversational exchange. Non-declaratives are made up of imperatives, questions and

exclamations. Exclamations were counted only if the exclamation mark was present in a printed text (e.g. oh!, God!), despite the fact that the style in some songs might qualify them as consisting completely of exclamations. Questions were found in 16 songs (90 times) while imperatives were in 35 songs (421 times for an average of 8.4 per song). Both of these forms imply an addressee, "Hey, you!" If we add the number of implicit "you"s (imperatives 421, questions 90) to second person plural, this make second person singular nearly as great as first (1248 times in the corpus) in its degree of presence. However, it could equally be argued that imperatives and questions imply an "I" as well. There also exists (although not as often as imperatives and questions) naked verbs apparently in the first person (e.g. "woke up this morning, ...I feel resistance as I open my eyes":s22), "wanna dance with somebody, I wanna feel the heat with somebody":s6). Only the actual surface marks were counted, however. Surface marks that were not included yet could be considered as "you" are "baby" (s1), "boys" (s20), "boy" and "girl" (s45). These features are typically conversational and are at first strange if we consider that PS is largely monological. However, its dialogic structure resembles a conversation, although we usually only hear one half of a conversation. Psychologically these features may contribute more to a dialogal quality of PS, as we shall see later.

Anaphora (m24), of medium coverage (62% of the songs), consists of pronouns that refer to a preceding identifiable unit in the text. While anaphora exist in most songs, it is low in the average amount in each song, 1.4%. The great majority of first and second person pronouns in PS (15% of the total words in the corpus refer to first and second person) do not qualify as they have no precise referents, i.e. textually "I" and "you" are not designated. The low total amount of anaphora and the great number of pronouns tells us much about the vague quality of PS, which actually seems to ask the auditors to find their own referents.

Verbs

The presence in all songs of the present tense would seem to qualify it as a necessary ingredient in PS. The degree of present tense falls into roughly three groups: 14 songs 85-100%, 22 songs 56-77%, and 14 songs 12-50%. Thus 36 songs use predominantly the present tense while the others have from 12% to 50%. The high use of the present tense would seem to function as a "free-time" anchor in that it allows PS to be present whenever and wherever it is heard.

The other verbal categories fall into the medium range, but this may be misunderstood in at least one case. The future (m7) in 48% of the songs is in another form in m13, "going to", found in 32% of the songs. Half the songs (16%) that contain m13 do not contain m7. Thus the global count of the future (including "will" and "going to") is 64% of the corpus. The remaining verb tenses (past-52% and perfect-44%) and the modal auxiliaries (56%) and can (44%) are all in roughly half the songs. However, the individual degree of each of these tenses in the songs generally remains below 20%. Again, these findings would seem to point to the function of PS to evoke, or provoke, present feelings and hopes for the future with relatively little concern with the past.

Finally, verbal density and syntagmatic density mean little unless we can compare them with other types of texts (done below).

4.4 Correlation between individual characteristics: trying to describe subgroups in the corpus

In an attempt to see if there were any marked subgroups in the corpus, a factorial analysis of correspondence was done with a reduced number of marks from the grid. Those marks which were deemed non discriminant of PS texts, some simply non-applicable for English texts, were dropped from the analysis (second person plural, indefinite *on*, temporal deictics, aspect auxiliaries, passives, emphatic forms, time organizers, lexical-syntactic argumentative organizers, modal phrasing, and imi-textual organizers which consist of punctuation, layout, numbering, and indications referring to other texts and places in the same text, e.g. "see... "). Thus, seventeen pertinent marks remained, which were fed back into a computer program in a dichotomized fashion: thirteen were 0- or 1-based upon their presence or absence. Four others (first person singular, present tense, verbal density, and the syntagmatic density) were 0- or 1-based upon their average amount of presence.

The results of this analysis can be seen in the scattergram in appendix 17. By using the scattergram, one can see that generally any group of songs around a certain mark tends to use that mark and the text might show principally characteristics of that mark, although at the same time using other marks as well. The fact that there are actually no distinct clusters of songs around any

individual marks seems to indicate a fairly homogeneous group of texts, or equally diverse, with no real subgroups from the perspective of these 17 marks. In other words, neither marks nor songs are systematically distributed. There exists only tendencies toward different types of discourse.

4.5 Individual marks as relevant to text tendencies

When one considers the individual marks and the percentage each song has of it (appendix 16), it is clear that there are differences between songs, however subtle these might be. The songs which show extreme presence or absence of certain marks show some general tendencies that will help to characterize PS as a whole.

4.5.1 Degrees of conversationality

If one considers the marks of first person singular and second person singular as characteristic of conversations, then the extent of their use would indicate a degree of "conversationality". Those in the corpus having extremely low levels of these marks are indeed other than conversations: s30 Wipeout, the only song with no first or second singular, is a narrative-story in the first person plural; s42 Hourglass (no second singular, only 3% first) is an Alice-in-Wonderland inspired fantasy, descriptive song; and s32 Roadblock (no second singular, only 4% first) was thematically unclassifiable for two out of three readers and is an extremely short song (only 55 words).

At the other extreme we find songs like s1, I Just Can't Stop Loving You, (15% first person and 9% second person singular) of which 24% of the total words refer either to first or second person. This song is, in fact, a duet, a love confession between the two enunciators. However, being a duet is no prerequisite to extreme use of these marks. S19, Bridge To Your Heart, (14% first person and 15% second person singular) has 29%, which refers to these conversational marks, yet it is a solo.

Another solo, S4, Call Me, has the greatest amount of first person referents, 23%, while second person singular referents account for only 6%. However, second person singular is implied many more times in the great number of imperatives contained in the song (n=40). Imperatives make an otherwise monologal song even more dialogic as another person is more firmly implicated. S36, With or

Without You, presents somewhat the opposite case, with 19% of its words referring to second person singular and only 6% to first person singular.

It may be oversimplifying to say that these marks alone imply conversationality, as other marks certainly play a role. Added to this the fact that we know that they are not actually conversations, we must proceed with some reservation. Only further research can tell us if high degrees of these marks encourage listener identification and word appropriation, and if this in turn might make a song more memorable, due to their resemblance to conversation.

4.5.2 Degrees of narrativity as opposed to situationality

First of all, narration in French texts is marked by the use of the *passé simple* and is opposed to recitation, telling a story conversationally, which is done in the *passé composé*. These verbal markers do not exist in English and thus the two collapse into what I will here call narration.

It is evident from the results, as one would expect, that songs that show relatively high levels of past tense tend to be more narrative than the others. However, even these tend to use the past to explain a present situation or status. For example, S13, I Heard a Rumour, (58% past, 35% present) uses the present tense as a temporal anchor to describe a past relationship and bring it up to date. S17, La Isla Bonita, (51% past, 45% present), is about a reminiscing dream of a romantic island that the enunciator (presently) wishes to return to.

Those which use mostly the present, the future and *going* tend to point to the exposition of a situation, ongoing, and to its future. In these songs there is little or no narrative progression or character development. Typically such a song's thematic content simply states "I love you", but how it does so is what makes it attractive. For example, the only song with 100% present tense, S20 Boys, is an invitation to love. But while present often corresponds with conversationality, this is not always the case. S42, Hourglass, is basically a description of a situation in the first person with no second person. Thus, this mark alone cannot be considered an indication of conversationality.

To summarize, the degree of conversationality seems to be evident in the level of first and second person singular referents present, taking into consideration non-declarative phrases (imperatives and questions). Secondly, while the

whole corpus is generally situational as opposed to narrative, there may be narrative tendencies in some texts which are signaled by the use of a lot of past tense.

A further indication of PS's general "present situationality" is its physical presence in the airwaves and its production/disparition in time, in which it continually refers to itself and everything in its presence. That is to say, a song cannot be read -- its lyrics may be read as a text but a song must be heard by listeners for it to exist truly as a song, and the time and context during which it is heard become situational anchors for the song. How this might be the case is discussed more fully below.

4.6 Comparing PS with the French Archetypal texts

4.6.1 Description of three types of discourse

The way in which narration (N), theoretical discourse (TD) and *discours en situation* (DS) are described below are particularly relevant to our understanding of what PS is and how it might be used by auditors.

Conditions posaires de production de textes

1. LE DISCOURS EN SITUATION (DS)

Caractéristiques de l'acte de production

Texte produit en relation directe avec le contexte, en particulier avec des interlocuteurs identifiables, un moment et un lieu d'énonciation précis, et qui s'organise par référence permanente à ce contexte; dans sa forme extrême, le DS est un dialogue à propos d'états ou d'événements présents dans le contexte énonciatif. Mode d'ancrage: impliqué et conjoint.

Interaction sociale

Lieu social: varie selon la représentation que les interlocuteurs ont de leurs rapports hiérarchiques ou institutionnels.

But: agir sur et avec les coproducteurs du texte.

Destinataires: ces mêmes coproducteurs, c'est-à-dire les interlocuteurs participant à l'acte même de fabrication du texte (acte de production)

2. LE DISCOURS THEORIQUE (DT)

Caractéristiques de l'acte de production:

Produit lui aussi avec une référence au contexte, mais résultant d'un effort d'abstraction par rapport à ce dernier, ce discours se caractérise par son indépendance à l'égard d'une situation d'énonciation particulière. Bien qu'il ait

été élaboré à un moment et à un endroit donnés, par un auteur-locuteur, et qu'il soit destiné à un public-interlocuteur, ce type de textes se définit par son absence presque complète de référence aux paramètres énonciatifs. Dans sa forme extrême, il se présente sous la forme d'un discours scientifique, vrai partout et toujours, pour n'importe quel interlocuteur. Mode d'ancrage: autonome et conjoint.

Interaction sociale

Lieu social: celui de l'institution scientifique, au sens large et universel du terme.

But: accroître la connaissance humaine dans un champ déterminé.

Destinataires: la classe ou catégorie professionnelle concernée.

3. NARRATION (N)

Caractéristiques de l'acte de production:

La narration se différencie des deux types de discours précédents par le fait qu'elle entretient une relation médiate avec la situation d'énonciation, cette médiation se traduisant par la création d'une origine à partir de laquelle les événements narrés s'organisent dans le successif. Mode d'ancrage: autonome et disjoint.

Interaction sociale

Lieu social: institution littéraire, au sens large du terme.

But: divertir un groupe socio-culturel.

Destinataires: les membres de ce groupe.

BRONCKART et al. (1985b) p. 63

Anchoring Mode

The anchoring mode is used here to describe discourse at two pragmatic levels : a text is *conjoint* if it is presented at a precise time and place which is relevant to its presentation, and *disjoint* if it is not, thus N is *disjoint* and DS is *conjoint*. *Autonomous* refers to the independence of the eventual addressees of the text from being involved in the same text, while *impliqué* means that their presence is marked in the text. Thus the only *impliqué* of the three is situational discourse. These are not always strict dichotomies but rather may be extremes of a continuum. In a scientific presentation (DT), the speaker might very well address the audience directly in an attempt to make the discourse more conversational, implicating the audience, to an extent, in the construction of the discourse. The anchoring mode's distinctions are extremely important for

our analysis of PS: their extralinguistic parameters indicate that they are produced *disjoints* and *autonomous*, as a narration would be, but the results of the grid place PS in DS, or conversation, which is *conjoint* and *impliqué*. One possibility of this discrepancy, discussed in the following section, is that there may be a psycholinguist pseudo-dialogal processing of PS, for the auditor who finds them relevant.

4.6.2. Incongruent descriptions and analyses: comparing PS results to the French archetypical texts

After first reading the above descriptions of the three types of discourse, PS appears to belong to narration. Songs are usually created for the enjoyment of socio-cultural groups who are independent of the "act of production", the artists are autonomous in their productions in regard to their future receivers, and the texts are disjointed in that they can be reproduced anywhere at anytime. However, through analysis with the grid, PS comes out looking more like situational discourse (DS). The high personal pronoun frequency, a characteristic of DS as opposed to other text types, is remarkably high for PS: proportionally, comparing z scores, first person singular is three times as present in PS as in the French DS texts, second person singular is three and a half times as frequent, and first person plural is six times as frequent.

Other extreme correspondences to markers for DS include high verbal frequency, three times as great in PS, and the heavy use of the future marker "going to" which is used three times as much as in DS. PS further approximates DS concerning its use of present and past tense, and in its lack of use of passives, aspect auxiliaries, "can", and the level of syntagmatic density. These relationships point toward the classification of PS as a pseudo-conversational type of discourse, an extreme example of DS as far as certain features are concerned. However, these extreme characteristics may also typify PS as distinct from DS, something other than natural conversation, while nevertheless using conversational marks. I would postulate that these are not simply differences in languages, i.e. that English speakers do not use three times as many personal pronouns and verbs as French speakers do, but rather that these are distinctive features of PS.

Other markers that do not follow the DS parallel distinguish PS still further and prevent us from simply calling it exaggerated pseudo DS, although it does

resemble this text type much more than narration or theoretical discourse. For example, it shows seven times as much future tense as does DS and twice as much as DT. This is combined with a great amount of *going to*, three times greater than DS and tabulated separately from future. As was already noted, the fact that 48% of the songs contain the future and 32% contain *going to* results in 64% of the corpus being marked with future time (16% contain both of them), making it second only to the present as the most frequently used tense. Indeed, PS does seem quite concerned with describing idealized "dream-futures" and intentions: s1, "I pray in you I'll find . . . I'll wait for you", s45 "our love will grow and forever it will be. . . and I will love you so for always", s44 "gonna dance, gonna dance", s50 "I'll send you all my love", s40 "whenever you're ready, I'll be around. . . I'll be strong, I'll wait for you, I'll be there", s29 "Nothing's gonna stop us now".

PS is lower than any other French text group concerning time deictics and conditionals which mark DS. The lack of time referents allows PS to be actually present in any environment (treated below). The lack of conditionals perhaps reflects the true one-sidedness of these pseudo conversations in which one is capable of simply asserting one's desired reality without being contested since the "you" usually has no opportunity to reply. Or it could be simply because of the different ways the two languages use and/or mark conditionals. The same could be said for modal auxiliaries, which also do not correspond well with DS.

Of course songs are not conversations in the true sense of the word, although some duets approximate this state. However, this pseudo-dialogal quality, which may help audience identification, is very relevant to their appeal. Both the dialogal language, linguistically, and their identification capabilities, psychologically, may eventually make them attractive pedagogical materials for classroom use.

When compared to French texts, PS would seem to be more extremely conversational than the conversational texts that have been analyzed. Similar analyses, of theatrical plays have also come out with more extreme conversational characteristics than actual conversations, and they are not actually conversations either (BRDNCKART, private communication). This may merely indicate that certain features are overstressed in prefabricated

conversational discourse, perhaps in order to hide the fact that they are not spontaneous examples of discourse.

4.6.3 Discussion: the psychological reality of PS situational discourse

Looking more closely at the definition of DS, several psychologically salient features of song are suggested which are not superficially accessible. First, DS is "Texte produit en relation directe avec le contexte, en particulier avec . . . un moment et un lieu d'énonciation précis, et qui s'organise par référence permanente à ce contexte". As we noted in 3.4.2., any traces of precise moments and places, and references to them, are remarkably absent from the discourse of PS. Mark 20 in the grid (time deictics) also bore this out. They may in fact exist psychologically for the songwriter or singer when the text is written or recorded, but no traces are left of it. So how can this description be felicitous? To answer this we must look at the moments and places of audition in the listener's world. The suggestion here is that the reproduction of a song in a given environment may have the time and place specificity of that environment. For the listener, the song text, if received as relevant, takes on meaning in and for that context. It is assigned associative meaning as it accompanies the present thoughts, feelings, and actions of the auditor in the situation of audition. The song furnishes, or provides a personal film score, a particular environment, at a particular time, and has meaning according to the auditor's situation. Meaning apparently does not simply exist, it is created by the receiver. Although much anecdotal evidence exists to support this hypothesis, on-line psycholinguistic research is needed to confirm or refute it and to understand its complexity.

The "constant reference" in our above definition may be seen as contiguous sound through a length of time and acoustically refers to itself and everything in its environment during the time that it exists. Repetitive reference is given by recurring themes and hooks, musically and lyrically, but also associatively by the other things one experiences during the song's audition.

The definition of DS also stipulates "identifiable interlocutors". As was noted in 3.4.1. the identification of participants were not textually traceable in 90% of the songs. However, one of the salient characteristics of PS is the extreme degree of first and second person pronouns, albeit with no precise referent.

Again to understand this phenomenon, one needs to look at the listener's world. I would hypothesize that to the extent that the auditor is permeable to the songs influence, the *you* and *I* take on personal meaning for present, remembered, idealized or desired affective relationships, consciously or unconsciously. Thus the identifiable interlocutors become the listener and/or anyone else that the listener cares to include in (or who invades) their privately constructed world. But there also exists the possibility that some M&S are used simply as a pleasant wall of sound with no need felt by auditors to assign referents to any words whatsoever.

Again PS is not usually a narrative of precise past events, but rather a participant in the ongoing situation, a part of the auditors discourse, a participant whose production is vague enough to allow its meaning to be individually given by each auditor personally, with no interpretation being challenged. To this extent, PS is a non-threatening, affectively communicating teddy-bear-in-the-car (MURPHEY 1984).

I am suggesting that the resemblance of PS to DS reflects our psycholinguistic processing of PS although objectively we know that they are not conversations. Thus, song may be called pseudo-dialogical or a form of PIAGET's (1923) egocentric language, or even be connected with VIGOTSKY's (1934) inner speech (discussed in Chap. 5), a kind of autostimulation, simulating conversation.

HALLIDAY (1985) stresses the conversational quality of all texts, taking a socio-semiotic perspective, as he sees

the text in its 'process' aspect as an interactive event, a social exchange of meanings. Text is a form of exchange; and the fundamental form of a text is that of dialogue, of interaction between speakers. . . . in the last resort, every kind of text in every language is meaningful because it can be related to interaction among speakers, and ultimately to ordinary everyday spontaneous conversation. (p.11)

This proposed idiosyncratic interpretation, or use, of M&S by listeners may also be understood somewhat in the words of RIVERS (1976) although she was not really speaking of M&S:

We hear what we expect to hear. In normal communication the context (the situation, the time of day, the persons interacting) helps us in interpreting a message. If we miss a segment or two, or if some of what we have heard "slips our mind", we fill in the gaps from expectations based on previous experience in such situations. This is why listening comprehension is facilitated when there is a visual or situational element.
(p. 86)

This appears to be the way we encode M&S with associative meaning, i.e., we hear them in our own specific contexts that do not belong to the music but rather to where we are at a certain time, whom we are with, what we are doing, and how we feel. In PS these elements are usually missing anyway, so there is no conflict with the "filling in" from our contexts; the measure of a really popular song may be that it encourages this listener participation and listener appropriation of personally specific environments. The popularity of the Beatles "Yesterday" is not to be found so much in the song as it is in every listener's personally relevant and nostalgic "yesterday". At the same time, if we miss something in the song, there is no risk of being seen as impolite or failing a test; songs are amazingly forgiving and friendly, and we can make of them what we will, or not make anything of them at all.

GARDNER (1986), when considering pop music, asks: "What is the source of its power and influence? Why is it felt as so liberating? enabling? facilitating? What does it liberate, enable, facilitate? I want to suggest that it facilitates by giving style and form to experiences -- not just those of music, but of life itself" (p. 142) She suggests that the changes in lyric fashion are a good example of what Korzybinski called "time-binding", the binding of associative symbols to times of our lives.

4.7. Literary discourse analysis

Song analyses that are more subjectively literary, i.e. less linguistically computational, confirm to a great extent the above results. In this section several authors are cited who provide corroborative perspectives as to what song discourse is, lending support to the findings and implications of our statistical analyses.

4.7.1 PS as an open text

ECO (1979), with his "poetics of the open work", lends much support to the proposed psycholinguistic use of PS. He asserts that "every reception of a work of art is both an *interpretation* and a *performance* of it" and that "in every reception the work takes on a fresh perspective for itself" (p. 49), that a work of art "gains its aesthetic validity precisely in proportion to the number of different perspectives from which it can be viewed and understood" (p. 49). For ECO, a text is a type from which many tokens can be realized (p. 3). That the reader is called upon to cooperate is clear simply from the use of "anaphorical activations" (p.4). I would postulate that a listener of a PS may have to create more than cooperate, although this is done too, to the extent that anaphora seldom relates to any specific referent. ECO further states that "The existence of various codes and subcodes, the variety of sociocultural circumstances in which a message is emitted (when the codes of the addressee can be different from those of the sender), and the rate of initiative displayed by the addressee in making presuppositions and abductions -- all result in making a message (insofar as it is received and transformed into the *content* of an *expression*) an empty form to which various possible senses can be attributed" (p.5). The lack of firm referents in PS makes it an easy candidate for an empty form.

However, this empty form is not completely without direction as it "*creates* the competence of its Model Reader . . . a well-organized text on the one hand presupposes a model of competence coming, so to speak, from outside the text, but on the other hand works to build up, by merely textual means, such a competence (see RIFFATERRE, 1973)" (p.7). That different genres may appeal to different populations is clear. And that these populations generally remain faithful to their genre can be explained by the competence each genre creates in its audience and the self-investment the auditors have given in their interpretation. It is thus an interactive process: "The type of cooperation requested of the reader, the flexibility of the text in validating (or at least in not contradicting) the widest possible range of interpretive proposals -- all this characterizes narrative structures as more or less 'open' " (p.33). The open text must ultimately be closed by the reader and "The semantic space can be reduced only through the cooperative activity performed by the reader in actualizing a given text" (p. 39).

A listener of PS can be seen either as making interpretative choices with conscious or unconscious attention to the significations, or can be seen as simply using a PS as a stimulus in unlimited semiosis (e.g. the French friends of mine who fell in love listening to the song "Yesterday" with no idea what the words might mean). ECO explains this process in the following manner: "Everything can become open as well as closed in the universe of unlimited semiosis. I think, however, that it is possible to distinguish between the free interpretative choices elicited by a purposeful strategy of openness and the freedom taken by a reader with a text assumed as a mere stimulus" (p.40).

Of course different emotional states can also influence interpretation and use: "Indeed, according to how he feels at one particular moment, the reader might choose a possible interpretative key which strikes him as exemplary of this spiritual state. He will use the work according to the desired meaning (causing it to come alive again, somehow different from the way he viewed it at an earlier reading.)" (p. 51).

The openness of texts, ECO says, actually first appeared (to his knowledge) in VERLAINE's "Art Poétique", which also illustrates what I call the vague quality of PS texts:

De la musique avant toute chose
et pour cela préfère l'impair
plus vague et plus soluble dans l'air
sans rien en lui qui pèse et qui pose.

ECO cites MALLARME as being even more explicit in this respect: "Nommer un objet c'est supprimer les trois quarts de la jouissance du poème, Qui est faite du bonheur de deviner peu à peu: le suggérer. . . voilà le rêve."

ECO continues, "Whenever we read poetry there is a process by which we try to adapt our personal world to the emotional world proposed by the text" (p. 53). This makes for text-reader, or PS-auditor, interaction. A reader interacts with a text to the extent dictated by the reader's particular situational affective-cognitive place and moment. Not only does the reader interpret his or her world through the text, but the text is interpreted through the world of the reader. The text may influence but can also be seen as an empty vehicle waiting

to be loaded with meaning by the reader or listener. ECO could be describing PS when he says:

the text sets out to stimulate the private world of the addressee in order that he can draw from inside himself some deeper response that mirrors the subtler resonances underlying the text. . . . Tindall eventually concludes that a work of art is a construct which anyone at all, including its author, can put to any use whatsoever, as he chooses.[It is a] continuous potentiality of 'openness', in other words, an indefinite reserve of meanings. . . . the poetics of the open work. . . posits the work of art stripped of necessary and foreseeable conclusions. . . . Every performance explains the composition, but does not exhaust it. Every performance makes the work an actuality, but is itself only complementary to all possible other performances of the work. (p. 53-58)

Some musicians and songwriters are aware of "the openness of texts". Jazz musician and songwriter Joni Mitchell encourages this text appropriation when she says, "The listener gets the most when she sees herself in the songs, not Joni going through her changes. . . . I think strong art should be genderless and raceless" (Italian T.V. RAI Uno, 11.1.89: 11:40). As we have seen, PS are, indeed, generally genderless and raceless, as well as being placeless and timeless.

Finally, ECO even uses Einstein's theory of relativity to explain the open text, and in my opinion PS:

. . . relativity means the infinite variability of experience as well as the infinite multiplication of possible ways of measuring things and viewing their position. . . . [While] the work in movement is the possibility of numerous different personal interventions . . . it is not an amorphous invitation to indiscriminate participation. The invitation offers the performer the chance of an oriented insertion into something which always remains the world intended by the author. In other words, the author offers the interpreter, the performer, the addressee a work to be completed. He does not know the exact fashion in which his work will be concluded, but he is aware that once completed the work in question will still be his own. It will not be a different work, and, at the end of the

interpretative dialogue, a form which is his form, will have been organized, even though it may have been assembled by an outside party in a particular way that he could not have foreseen. (pp. 61-62)

The only reservation I have with the above quote as it applies to PS is that I do not believe that PS is "something which always remains the world intended by the author". I feel that if a text is truly open, an author cannot imagine, much less intend, all the possible "worlds" in which the PS might be used. I might very well intend something with what I say, but it is grossly haughty, and dangerous, to assume that my intention is the only possible interpretation. The meaning of your communication is in the response you get (BANDLER & GRINDER 1979). A text, a painting, or any sign becomes a free agent once it leaves the sender. How it is used may be conventionally agreed upon in certain environments, but this by no way restricts it from being interpreted in other ways which may seem "wrong" to some, or "poetic" to others.

LEVIN (1976) says, concerning what kind of speech act a poem might be, that one could postulate the higher order sentence before any poem "I imagine myself in and invite you to conceive a world in which ... " (p.150). Certainly, a song could also be understood in these terms, but I would hypothesize that this is not how most people process most songs. Songs are not usually read, they are heard while other primary activities are going on, especially in the mass mediated use of M&S, e.g. eating, talking, working, shopping, dancing, watching a movie, or having our teeth done. Reading is a primary activity which usually necessitates the majority of our attention. M&S can be present and we can attend to them not at all or with any degree up to completely. While the precondition for a text to be in the mind of a reader is the attention of the reader, this is not the case with M&S. M&S are something like the color of the walls around you, or the weather, they inhabit your environment and may have some effect upon you, but you are also able to choose to attend more or less to them and decide what they mean to you. Just as the smell of smoke from autumn chimneys may bring back certain memories, M&S may also. The difference is that it's easier to choose and change M&S than it is to change the colors of your walls or the sky, or the things your nose picks up. The fact that the species, through technology, have gained some control over their sound environment is an aspect of environmental engineering that is very powerful. If our thoughts are free, the fact that we are forced to hear what our

environment and others want us to hear makes us less in control of this freedom. Our use of M&S is an assertion of our will to control part of our environment, whether that be to drown out the noise of traffic with our car radios or to fill up and construct the wasted unstructured time of going from place to place by scoring it with a walkman.

Finally, the modern use of M&S is less a speech act than an environmental omniphonic associative experience, isomorphic to our inner speech (cf. Chap. 5). This does not exclude it from being evaluated similar to poetry, but its higher sentence would probably read more like "I invite you to make of me what you will, using the framework I offer you, to appropriate me and encode me with your experience."

4.7.2 Making Sense of Lyrics

When looking at all the contradictory accounts by scholars and critics concerning the song by Shakespeare's clown, Feste, at the end of *Twelfth Night*, BOOTH says, "They have wanted above all for the lines to make sense (1981:2)." This implies that sense is not something that autonomously exists but that it is in fact "made" by the observer. Realizing this and taking it one step further we might say that everything does make sense, even if the interpretation it inspires is labelled "foolish", "nonsense", "incomprehensible", or "boring". These are nevertheless the "senses" that the listener makes of the song, these are his or her interpretations. In this respect, no one person's sense is necessarily more valid than another's, except when we come to academia, in which studied argument becomes a justifier of sense interpretation. Critics usually make more elaborate sense of things, positively or negatively, because they spend more time creating it. And what is created often depends not so much on what is in the thing as it does on what is inside the sense-giver.

Of course, a text does suggest certain directions, excluding others, by the power of its own context and choice of words. While the receiver may be free to interpret openly, if done to an extreme degree the communication of information seems to be in jeopardy, or it may even be dangerous, (e.g. if I openly interpret a "Stop" sign while driving, I may have an accident).

Schema theory justly describes this interaction between text and person:

. . . meaning lies not in the text itself but rather in the interaction between the graphemes on the page [the sounds in the air] and the schema in the reader's mind. (CARRELL & EISTERHOLO, 1982).

These schema are the structured totality of the past personal experiences, cultural assumptions, and background knowledge of the reader [listener] . . .

Beyond syntactic competence, important factors which appear to contribute to the comprehensibility of a text are shared-schema and . . . the reader's familiarity with the subject. (LEKI 1984: 729).

However, analysing the listening of a song may be somewhat more problematic in that one can attend to different systems disproportionately, which is possible also in reading, but I would contend to a lesser extent. The different major systems are the musical and the linguistic. The minor systems might be the affect in the voice, the harmony and rhythm in the music. In reading, one might attend more to the style than the message, or as with comics, the pictures. And finally, songs may be present, and often are, while one is performing other tasks and attending to totally different communicative goals, e.g. doing homework or talking to friends in a café, while reading can not really be done associatively to other activities, it must be the principal cognitive operation or we cannot do it.

4.7.3. Editing: song synecdoche - the whole is greater than the parts, even when some parts are missing

Often songs are not performed completely. BOOTH mentions that many of the verses of the songs in Shakespeare's plays were jumbled and arranged by modern editors, and that in any case the leaving out of a verse or two really would not be missed "because in some or all early performances only the first and last stanzas were sung" (p. 5). Many pop songs are subjected to a similar treatment. The senders, the disc jockeys and t.v. programmers, often cut beginnings and ends, or talk over them as they lead in or fade out. Another popular technique is to add something in the middle, either by talking over the song in the background or cutting it out completely as something else momentarily takes its place. Of course this means that first and last verses, introductions and exits, suffer the most from the controlling gods of the air waves. As a result, songs may be considerably shortened.

Edward DOUGHTIE (1965) comments that, "In a song lyric, although the images and ideas may be related to a central theme or an obvious central conceit, they tend to be isolated from each other; they accumulate rather than develop. Rarely, in fact, does an image or thought extend beyond two lines . . . the listener is rarely able to make connections of much complexity over a longer space of time" (pp. 4-6). This accumulation, rather than development, is what allows singers to omit or transpose verses without damage to the effect. BOWRA (1962), on primitive song, notes that "the lines, which are more or less independent units, can often be shuffled about and arranged in different orders" (p.68).

One of the reasons that songs suffer little from editing is what BOOTH calls "the self-containment of individual lines." Meaning is not usually translinear and lines are not dependent on each other for interpretation. The fact that songs develop in time, not in space on a page and thus are not literacy-dependent, means that there is on-line processing, usually with little chance to hesitate, slow down, or attempt to understand in a recursive fashion, as can be done with reading. "Even if one sings alone, to please oneself, one is reluctant to hesitate, grope, and correct one's words" (p.7). Thus also, syntax can be loose, cohesiveness from one line to another is not necessary, and since "syntax over more lines than one is easy to forget . . . argument evaporates in singing. . ." (p. 133). BOOTH demonstrates that church hymns like Wesley's can be abbreviated with little loss, and in fact often are when in church services the congregation is instructed to sing only the first and last stanzas. "The hymn is so written that any of these partial presentations makes some sense, since it is everywhere a petition for the same simple fatal blessing, since stanzas made of independent lines have no dependence on other stanzas, and since the sequence is not argument but action . . ." (p. 135). Indeed in many religious services verses from hymns seem to be chosen by the whim of the preacher and completely accepted by the congregation.

What this boils down to is song's capacity for synecdoche, a part standing for the whole.

We are possibly most aware of the function of synecdoche in daily life through our thoughts triggered by sensory perception. We see, hear, touch

a small part of something and our thinking completes the whole. . . . But there is nothing idiosyncratic about this; sliding from "as if" to "is" is symptomatic of the entire metaphoric process, of all thought. (MILLER 1982:144)

4.7.4 Poetry vs Song Discourse

BOOTH suggests "What the modern reader most wants to find in poetry is the poet's personal encounter with reality, fixed with subtle rightness in a unique construction of language. It should be clear that songs almost never answer to this expectation." (p. 23) The songwriter on the other hand is actually speaking for the audience and knowingly or not the audience appropriates a song that pleases it.

BOOTH further suggests that poetry can be complex because of its spatial-written form. Song cannot be so due to its unforgiving tie to time. Whereas poetry can be psychologically dynamic, a song can only have psychological stasis. "Song expresses and gives access to a state of experience. . . it has a static quality" (BOOTH p. 24).

This does not mean that song is poetry's poor relative. As BOOTH puts it, "Where the song properly exists, where it is words for the singing voice, it has possibilities not recognized among poems for reading" (p.6). Several of these possibilities have to do with propaganda, educating the people in the principles of patriotism or contrarily arousing them to revolt (ZIMMERMANN 1966), or more commercially having them identify with products through the brainwashing qualities of jingles. When experiencing song "there is little objective contemplation of the words but rather an appropriation of them, so that they sing through and for us. 'Sumer is icumen in', if it is experienced as song rather than as printed poem, does not tell us that a certain poet celebrated spring but rather invites us to celebrate" (BOOTH p. 36). FRITH (1983) states that

Songs are more like plays than poems. Songwriters, therefore, draw on our conversational knowledge of how voices work, which is why they use common phrases. . . . [The goal of songs is] to transform our experience . . . into a live immediate relationship - a relationship not only with the singer but also with other listeners. . . . [but listeners must contribute], applying the words to their own situations. (pp.35-7)

AUDEN (1956) typifies the simple directness of song when he says the words best suited to song are "those which require the least reflection to comprehend . . . most dynamic and immediate . . . interjections . . . imperatives: verbs of physical action . . . or physical concomitants of emotion." BOOTH adequately describes this simplicity:

Given the relationship of redundancy to information, a songwriter should not have anything really new to say, at least if he expects to say it with the words of the song alone. A poet on paper has much greater freedom to test the patience and ingenuity of the reader and to stretch his comprehension But a song, hedged by the demands of unity and clarity, must say things that are simplifications, and generally familiar simplifications. The experience of new song must be the imagining anew of some simplification of life that is more or less in our possession already. It does not follow that what is said, well or badly, by the words of songs is unimportant. It can be profoundly important. We can understand the nature of the things songs say by inquiring into the nature of the response that song awakens in a listener. (p.14)

4.7.4. Formulaic discourse

"[The use of formulas] eases the burden on the poet but also accommodates the audience of oral poetry, which to some extent is always hearing something it knows and hence is able to keep up despite distractions and the essentially volatile nature of attention itself." (BOOTH, 1981, p. 8) This use of formulas is still very common in modern song.

Pop songs may be typified also in their formulaic use of everyday conversation. Here also, the audience knows the main story lines of love which are the subjects of most songs. As in a Greek play in which the audience knew the myth being portrayed, the aesthetic contest was in seeing how well the author and performers retold the same story, how much the audience appropriated the voice of the song. Concerning informativity, GOMBRICH (1960) says "the greater the probability of a symbol's occurrence in any given situation, the smaller will be its information content. Where we can anticipate we need not listen"(p. 205). Thus in highly repetitive and predictable pop songs, attention is given not so much to the message as to how it is delivered. BOOTH adds, "Oral

poetry has a relatively lower density of information per line than written poetry can have. . . . This low density of information . . . shows also in song verse, when it is set beside verse written for the page" (Ibid. p. 9) Few songs are completely formulaic, but they are highly redundant and predictable -- much more so than any written communication.

4.7.6 Borrowings and Redundancy

Historically, there seems to have been quite a bit of borrowing of lines and phrases from previous songs in the creation of new songs. However, "it is important and perhaps surprising that a borrowing in song seldom refers attention to any source. . . . Borrowings come from other sources than songs in the experience of the song's public: from proverbs, dicta, slang, from the jargon of preachers, politicians, advertisers, sportscasters" (BOOTH 1981, p. 10). BOOTH cites one example that shows the mixing of public domain speech in John Prine's "Wedding Day in Funeralville,"

*It is anybody's ballgame
It is everybody's fight....*

Of note is that borrowing may be circular in that what is borrowed by song may be borrowed more extensively back into the public domain, or because of its association with a certain song may overuse its expressive force and die out. For example "Take It Easy" (Browne & Frey 1972) seemed to catch on more as a form of leave-taking after the song came out and "Feelin' Groovy" (Paul Simon 1966) made the expression popular but then seemed tied to an age and became dated. Similar examples in the present corpus may be "U got the look" (s15) and "Whenever you're ready" (s37).

Besides borrowings, of course redundancy can be simply internal repetition in a song, either by sound or syntax. Such repetition would be ridiculous in normal oral discourse and unthinkable in written discourse. However, as noted above, the information content is not the major reason why an audience listens to a song. It is rather the affective input, the way that the song can make one feel, that will determine whether or not it is chosen to be in the environment. Rhyme, alliteration, and meter also increase this redundancy load. "However the redundancy is built up, the song typically gives its audience a wealth of cues to help it catch a line" (BOOTH, p. 13).

MAHONY (1980) states that "Even repetition is never the same, is never duplicated exactness, if for no other reason than each repetition represents an accumulation" (p. 464). Each repetition is also at a different moment in time, with possible changes in the listener and environment. These two aspects, accumulation and time-changes, steal the "sameness" out of repetition and make it functionally dynamic. ZIMMERMANN (1988 personal communication) has commented that the incremental repetition in ballads is often accompanied by subtle changes which listeners learn to anticipate, which usually move a narrative along, albeit often in a jerky elliptic and unexplained fashion. This is applicable in a different way in PS which are usually not narratives but situational slices of life. Incremental repetition in PS seldom adds more information as in ballads, but may add more excitement and familiarity so that the audience ideally (for the record company) is often able to sing the last refrain with the first audition of a song (something that may enhance its use in EFL). Among the recorded exactness, there are occasional additions or deletions to certain refrains which the listener learns to anticipate and is rewarded for hearing or completing, e.g. Whitney Houston's deletion (s6) of "with somebody" after singing "I wanna feel the heat" in her second refrain may be filled in by listeners as they become familiar with the song.

HODGE (1985) sees the great repetition as a principal strategy to overcome three distortion characteristics of songs:

- (i) the words of songs are typically more difficult to recognize than is the case with spoken language. The difficulties are increased the further singing style departs from speaking style, the greater the number of singers, and the more prominent the musical accompaniment.
- (ii) The words of a song are organized by at least two kinds of syntagmatic structure, verbal syntax, and intonational syntax (tune). Even when there is only one tune, there is the possibility of polytaxis (i.e. multiple structures coexisting in one surface form). Possibilities of syntagmatic ambiguity (and therefore multiple meanings) increase with the number of tunes or other syntagmatic principles organizing the song-discourse.
- (iii) Owing to the lengthened and elaborated vowels typical of song, along with other sounds from musical instruments which can be introduced, the time taken to sing a set of words is normally greater than to say them.

sometimes much greater. This increases the burdens on a decoder of the verbal meanings, if the syntagmatic structure has any scope. (p. 130)

However, HODGE says these problems are overcome by four other characteristics of song production and use: 1) a limited use of vocabulary; 2) "the use of short clauses, minimally transformed and arranged paratactically so that the verbal syntax does not compete with the musical organization" (Ibid.); 3) frequent repetition of words and clauses; and 4) "it is assumed that the song will be heard repeatedly, so that its meaning can be gathered slowly over several hearings. . . . [Thus] song meanings seem both difficult of access and yet unproblematic (since familiarity will reassuringly provide it.)" (Ibid.) Not only is there repetition internally but the whole song is, or can be, often heard repeatedly. This repeated hearing is a way to paint one's soundscape, to control it, and deserves further research.

4.7.6. A song's voice -- whose words are they?

Most songs are like pseudo-conversations, i.e. someone appears to be saying something to someone, or to many people. Thus we might call PS a dialogal monologue, or a pseudo-dialogue, since we usually only have access to one side of the conversation (except with duets). This might be seen as a socio-historical continuum from monological third person narratives to dialogal monologues. FRITH seems to support this when he says

Black singers used [emotional] vocal techniques to develop a song form that combined individual and collective expression. In traditional pop songs, by contrast, crooners [e.g. Bing Crosby, Julio Iglesias, Barry Manilow] appeared to direct their messages to individual listeners only -- the white pop ideal was to make mass communication feel like a private conversation rather than a public event. (1983:18)

PS is in a seemingly paradoxical situation: while the discourse of pop song could be anybody's, the referents must be vague enough to accommodate nearly everybody; at once simple and easily understood, yet vague and imprecise. It seems PS is a delicate balance between not being too vague, i.e. demanding too much effort, and not being overly explicit, which might keep people from easily appropriating the words as theirs.

The questions as to who is the speaker and who is the receiver of the words of a song at first appears problematic (MURPHEY 1986). Listeners find such questions perturbing, showing that they rarely if ever cross their minds. It seems that at least PS analysts are aware of the amount of non-referent *you* and *I* forms: in *Billboards Chart Beat* (p.6), columnist GREIN quotes contributors letters citing the many *I* forms in songs (11.28.87) and later one even asks "I wonder who 'you' is" (5.21.88). However, my contention here is that listeners actually seldom wonder who the referents refer to. They simply use them to interpret their own worlds. An analogy in another domain may help us clarify this point. Advertisements come in two basic formats, either they are very explicit or relatively vague, permitting and stimulating a personal interpretation.

Basically by allowing room for many interpretations, the advertiser increases the possibility of attracting a wide range of customers, each of whom could potentially find something in the message that could be patterned from their own experiences, etc. Also, to the extent that the effort of patterning is that of the individual, there is potentially a greater sense of achievement, "involvement" if you will, in having "closed" the message structure to some meaningful whole. (ROTZOLL 1985:103)

In front of Rembrant's "Man in a Golden Helmet" we are all going to see more or less the same thing. In front of an abstract painting, we can each have our own interpretations, and create meaning idiosyncratically for ourselves. However, if the effort to construct meaning is too great, and the effect (payoff) too small, we may abandon the attempt or post a negative attitude toward the thing as incomprehensible (see SPERBER & WILSON 1986). Of course those who exercise interpreting get better and become more appreciative of certain styles, but mainly because they have invested a part of themselves in the doing. Each time they confirm a style in which they have invested, they are in effect confirming themselves.

To be appropriated, an advertisement or song might inspire listeners to make small efforts from which the results are rewarding. An advertisement of a pretty girl next to a razor for men requires only that the men enjoy looking at the girl and see the razor's name even peripherally. The effort is small, the effect for men is pleasing. The information is small, the feeling is great. Songs

may work the same way as we identify, or become, the person in the song and appropriate the message as ours. The repetition of an advertisement or song may become a repeating confirmation of ourselves (e.g. for those who wish to be the Marlboro man) and the messages we are communicating. To this extent the purpose of advertising in many cases is not so much to attract new buyers as it is to confirm the ones already buying so that they continue. DE CEBALLOS (1988), speaking of children, but it is applicable to some extent even for adults. says

Avant tout, il y a le plaisir de la répétition. L'enfant adore regarder ce qu'il connaît déjà par cœur et la régularité des heures de diffusion qui donne une impression de sécurité. . . . les personnages-types . . . coïncident souvent avec la vie. Grâce à cette harmonie entre "vérité télévisée" et existence réelle, le jeune s'implique facilement dans le spot. Et s'il ne croit pas à la promesse publicitaire, il aimera tout simplement un message pour sa forme.

The identity of the speaker in most mass communications is extremely vague or even unknown. In television news the originator of the message is neither the journalist nor the television station, but rather, according to BURNS (1977), an imposing and rigid cultural bureaucracy. Following BURNS we might say the "I" in a song is not the songwriter, singer, disc-jockey, nor the radio station, but an anonymous, culturally-stereotyping "I", sufficiently vacuous so as to become the person who comes into contact with it.

PS also appears to belong to the group of communications that one appropriates because of our egocentric need to communicate, that is, a need to receive messages from others. If some one shouts "hi!" behind us, our immediate reaction is to feel addressed. The same phenomena occurs when someone honks a horn, when the telephone rings, or when we see a letter: our first reaction is that it is for us. BOOTH notes, "Words from a voice are privileged in their power to arrest attention. We appoint ourselves the addressees" (p. 14). This is probably why it is so hard for some people to turn off the television even when nothing interests them, as they swiftly switch channels looking for one that will talk particularly to them. The same occurs with radio and songs.

However, to the extent that we identify with the singer of a song, we are not being addressed, but rather we are assuming the speaking ourselves,

. . . the singer's words are sung for us in that he says something that is also said somehow in extension by us, and we are drawn into the state, the pose, the attitude, the self offered by the song. This is to some extent the description of the other performing arts as well, though not so distinctively as of song. . . . When we hear song, we are the concert. A rock concert, for example, may be described as ritual, in which representative figures sing out fantasies for and also with the audience. . . . such a description can be applied very widely to the experience of many varieties of song. C.M. BOWRA writes of primitive song that it is "a communal activity . . . to some degree the voice of a common consciousness. . . This is of course true of modern singing, especially when it is done for pleasure," although he believes that "primitive song implies a higher degree of shared assumptions". . . . Even in narrative song . . . if we find the song appealing, we adopt the story, and tell it along with the singer. . . . traditional ballads tell stories the audience knows and affirms, and to understand them we must think of them as stories a people tells itself - not in the old romantic sense of the folk composing but in the sense that narrative song implies audience affirmation Thus most songs of protest do not appeal to an audience as jury but invite the already sympathetic into collective accusation; . . . [they] are likelier to issue in self-congratulation than in persuasion or action. (BOOTH 1981 pp. 15-16).

This confirming quality for songs results in groups which appropriate certain types of songs and styles whose messages are rather narrowly defined. ZIMMERMANN mentions this same phenomena in regard to nineteenth century ballads, "Le mode d'expression devient un cadre de pensée qui facilite et dirige la réflexion; il propose un choix restreint de comportements acceptés par la collectivité" (1966: Propositions complémentaires). Concerning PS, DAVIS in her article "Pop Lyrics: A Mirror and a Molder of Society" states basically the same: "That songs speak for their time is a given. But they are more than mere mirrors of society; they are a potent force in the shaping of it"(1988:168). In order for songs to have such power, it follows that there must be great degrees of appropriation.

BOOTH thinks that the listener always identifies with the person singing, not with the "you" in an "I love you" song. He feels this is so "because the identification of the voice is a remarkably strong force, sweeping us past the stage of aesthetic contemplation and even past the fantasy that the words are directed to us (1981:17)." I agree up to a point. The apparent appropriation of words by the listener is done greatly in sub-vocalization or active singing with the music. Androgynous lyrics often make it possible for males and females to sing the same lyrics with no loss of meaning (cf 3.4.4.). However, there are also songs, I believe, in which the identification which takes place are with the "you", stated or implied in the text, and others in which the power of the voice is such that the listener only wants to be the "you" that is sung to. When Sabrina sings "Boys" (s20) males cannot help but feel addressed as the *you*, and when Carly Simon sings "You're so vain, I bet you think this song is about you", men bask in the "you-ness" of finally being understood by a woman!

Even when proper names are used, this identification process may be just as strong. The main difference seems to be in the analysis stage. That is, researchers like myself hypothesize that unspecified pronouns should lend themselves easier to audience appropriation than someone's name would, and especially more than a real person reference. However, this is not necessarily the case. I might very well identify more readily with James Bond than an unspecified spy, "you", because I have a background of imagining myself in his shoes. BOOTH confesses "My strong feelings of identification with a favorite singer draw upon associations that are as complicated as my life, and the singer's performance is likewise full of nuance. Yet any number of other listeners are also achieving an identification, and the song is our common denominator" (ibid.).

"Literary criticism . . . has recently become interested in the psychodynamics of reader response to various kinds of literature, a dynamics presupposing active, dramatic interaction of the literature and the reader's intelligence" (BOOTH pp. 21-25). However, BOOTH warns that song is actually "psychostatic" rather than dynamic.

the experience accumulates rather than develops, and for this reason it frustrates the effort to schematize it into dramatic pattern. . . . it is best to

raise the question of the state of experience offered by the song, as that state is inferable from the text. . . . The state is the implied content of the song A song text is the document of an occasion on which people of some time, place, and circumstance pause from their personal selves to enter into a common consciousness. Songs are different as time and place and circumstance differ where people seek to confirm what they are and what is. Songs offer them various congenial configurations of being, more or less local to the particulars of age, class, occupation, race, sex, or sect -- less or more commonly human as they evoke common human feelings"(Ibid. p.25-6).

When Feste sings his song at the end of Shakespeare's play, "he tells them nothing they need to decode and learn. He evokes in them one of the ways of seeing life that they already have"(Ibid. 28). BOOTH finally concludes, "choosing to consider the audience's experience rather than the poet's is only a question of another perspective. . . . a song text is a script for a public event"(Ibid. p.34).

ZIMMERMANN (1966), speaking of traditional ballads, writes that the oral poets reserve their greatest fervor for singing in the *parlando rubato* style in which the singer relives the text with each performance, expressing the most intimate of feelings. In PS, as principally a recorded phenomenon, it is rather the listener who may relive associative feelings from accumulated prior auditions with each new hearing, thus the indelible personal coding of particular songs with moments, places, and people in our lives.

4.7.8. The here and now of song transcendence

In an altogether practical way, music that we enjoy does change our psychological states somehow. Time and space change their everyday dimensions when we are involved with music. According to BOOTH, ZUCKERKANDL insists

that the place entered into in the experience of music is specially a place of unity, of communion of the subjective self with all else. . . . As opposed to speaking, singing of words joins the single self with its community . . . [ZUCKERKANDL] locates the power of music in its enabling of self-transcendence for the listener and demonstrates that function in folk

song; he attaches fundamental importance for the whole realm of music to the shift of point of view which he detects there. . . . Words in song testify, he says, only to what music is doing on its own. (BOOTH 1981: 18-19)

BOOTH later relativizes these statements, trying to avoid mystification. "To speak practically, there seem to be widely varying degrees to which singers and listeners lose themselves in songs"(p. 21). The referential vagueness and "other state" both contribute to why "it seems false to sing a song to a real person as a communication"(Ibid. p.23). Concrete relationships are somehow annihilated and still we feel related to all things. Just as real people are not necessary for a song to have communicative relevance for the listener, time and place are equally flexible. Whenever I hear, sing, or even now when I think of the song "White Christmas" I am "dreaming of my White Christmas".

It is the point here that song puts the listener in a sort of timelessness in which only the here and now do exist, the experience of the song and its associations are reality, as the listener is included within it, as the song becomes one's own. BERNE (1964) states that "It can be shown experimentally that eidetic perception evokes affection, and that candidness mobilizes positive feelings, so that there is even such a thing as "one-sided intimacy" -- a phenomenon well known, although not by that name, to professional seducers, who are able to capture their partners without becoming involved themselves"(p. 181). The parallel here to songs is remarkable: songs (those with which one identifies) also "evoke emotion"; they present candidness not found in everyday conversation which often give us a lift (positive feelings); this intimacy is a private "one-sided" feeling constructed by the listener; in other words, professionals in the advertising and entertainment industry are seducers out to capture their audiences, giving the impression that they only want "you", that polygamous singular/plural personal pronoun.

4. 8 Summary

The results of Chapter 3 showed the texts in the corpus to be simple, repetitive, full of human interest, and yet vague as concerns time, place and person. The discourse was suggestive of conversational exchanges. This fourth chapter has suggested that PS fits in with the conversational group of texts referred to as *discours en situation* (DS) by BRONCKART et al. Although the description of the extralinguistic parameters of such texts at first places it in the *narration*

category, the analysis of the textual marks indicates DS. What this incongruence has provoked is a look at the hypothesized psychological use of PS by individuals which then corresponds somewhat to their categorization as DS, and which is corroborated by the literary or socio-literary analyses in 4.7 above. Finally, that the two chapters support each other in their findings and that BRONCKART's definition can find psychological felicity suggests to us that songs necessitate listeners' contributions from their world to the meaning-making. Songs are not unique in this respect but may be more extreme than many other forms of discourse in our environment.

Somewhat like the covert identification operations that advertisers hope buyers will perform with their products, songs may psychologically encourage listeners, through measured repetition, to take the words as their own, for their own use, and to identify with them. In doing so, listeners appropriate the words and the songs as expressions of their own experiences, which finally they are.

.....

Thus far we have analyzed a corpus of song lyrics through various means and discerned several salient characteristics while typifying their discourse. Conversely, Chapter 5 will approach the topic from outward in, allowing the examination of information, thought, and theory from many areas in an interdisciplinary approach in an attempt to understand the impact of M&S upon us.

Chapter 5 An Interdisciplinary approach towards an understanding of the rapport between music and language

Synopsis

- 5.1 The ontogenetical mirror of anthropology
 - 5.1.1 The origin of song anthropologically
 - 5.1.2 The origin of song ontogenetically
 - 5.1.2.1 Infant vocalizations and reactions
 - 5.1.2.2 Motherese
 - 5.1.2.3 The enjoyment of song as regression
- 5.2 Cerebral processing of music and song
- 5.3 Melodic Intonation Therapy and aphasia
- 5.5 The Din, the LAD, and song
 - 5.5.1 Piaget's egocentric language
 - 5.5.2 Vygotsky's inner speech
 - 5.5.3 The walkman and inner speech
 - 5.5.4 The persuasion of M&S: a matching of inner speech
 - 5.5.5 Subvocal rehearsal and prosody in silent reading
 - 5.5.6 Song Din: a song stuck in my head
- 5.6 Society's impact upon natural man
- 5.7 Art as conscious dreamwork
- 5.8 Adolescents and song

My purpose in this section is to look at the contributions from many domains which may help to form an historical-philosophical framework for song and much of song's effect. The suggestion is that a variety of fields may have information that strengthen the tentative conclusions concerning the linguistic characteristics of PS, and their eventual pedagogical value. I am not expert in any of these fields and am aware that counter arguments exist to refute some of what I have included. Nevertheless, the various cohesive pieces excitingly seem to fit together, and in the end give visible structure to our understanding of the important impact of song.

5.1. The ontogenetical mirror of anthropology

Members of the species *homo sapiens* are born with more or less the same physiological apparatus; exceptions are rare. However, through our long history, our bodies have undergone adaptations and mutations; for example, we have grown taller and more erect. Cognitively our brains, under continually more abstract stimulation, have become capable of handling amazing concepts and performing wonderful tasks with the tools we have created. This phylogenetically dynamic development, both physiologically and cognitively, may be paralleled in the individual development of each being from birth to maturity. Musical vocalization, or song, also seems to have been with *homo*

sapiens from the beginning, and, in some form, to accompany individuals throughout their lives. It will be argued that song has played, and plays, an important role in the development of the species and the ontogenetic development of each person. Furthermore, song's historical participation in our affective and cognitive development may prove to be fertile ground upon which to stimulate further learning processes.

5.1.1 The origin of song - anthropologically

BLACKING (1981) provides a good overview of the universality of music and its possible genetic coding:

There is so much music in the world that it is reasonable to suppose that music, like language and possibly religion, is a species-specific trait of man. Essential physiological and cognitive processes that generate musical composition and performance may even be genetically inherited, and therefore present in almost every human being. An understanding of these other processes involved in the production of music may provide us with evidence that men are more remarkable and capable creatures than most societies ever allow them to be. (p. ?)

Ecstasy, agony, and motherese responses also appear to be universal and manifested vocally. The expression of these emotions may very well have been at the origin of homo sapiens' natural vocal music and certainly remain strong stimuli for expression today.

Toutes les passions rapprochent les hommes que la nécessité de chercher à vivre force à se fuir. Ce n'est ni la faim ni la soif, mais l'amour la haine la pitié la colère qui leur ont arraché les premières voix pour émuouvoir un jeune coeur, pour repousser un agresseur injuste la nature dicte des accens, des cris, des plaintes: voila les plus anciens mots inventés et voila pourquoi les premières langues furent chantantes et passionnées avant d'être simples et méthodiques. (ROUSSEAU, 1781, p. 43).

It would be useful at this point to distinguish two definitions of song:

Song-1 is intonational vocalizations having musical features of pitch, intensity, and rhythmic variation, characterized by continuous repetition and

functioning emotionally, playfully, or hypno-habitually. Song-1 is devoid of language (words) although not of signification potential.

Song-2 is the definition of song-1 plus language used in a contiguously musical fashion (this last being probably what most people generally understand when they think of song).

Some anthropologists see evidence to indicate that *homo sapiens* possessed song-1 before actually having language as we now know it. In "Did the Australopithecines Sing?", LIVINGSTONE (1973) writes,

Although it is often stated that man is the only primate that can talk, it is rarely noted that he is also the only one that can sing. Since singing is a simpler system than speech, with only pitch as a distinguishing feature, I suggest that he could sing long before he could talk and that singing was in fact a prerequisite to speech and hence language. (p. 25)

LIVINGSTONE makes the further distinction between calls and songs, with the first being innate and the latter being learned. After citing evidence from the study of birds and chimpanzee call and song systems, he states, "Prior to the evolution of human language, there would have had to be a considerable amount of previous evolution from the chimpanzee call system to a learned set of personal and group songs" (Ibid.). I interpret this to mean that variety in vocalizations would have at first taken on sing-song intonational features which require the use of less precise articulators, and then they would have been followed by the learning of finer distinctions requiring the training of articulators and the ability to perceive these distinctions.

JESPERSEN (1925) also proposed a theory of language origin in which language would have been chanted before it was spoken:

Language originated as play, and the organs of speech were first trained in this singing sport of idle hours. . . . a number of German linguistic philosophers. . . , by their laying such great stress on the communication of thought as the end of language and on the benefit to primitive man of being able to speak to his fellow-creatures about matters of vital importance, . . . leave you with the impression that these "first framers of speech" were sedate citizens with a strong interest in the purely business

and matter-of-fact side of life; indeed, according to Madvig, women had no share in the creating of language. (p. 433)

JESPERSEN states that the genesis of language is not to be found in the prosaic, but in the poetic side of life: "the source of speech is not gloomy seriousness, but merry play and youthful hilarity. And among the emotions which were most powerful in eliciting outbursts of music and of song, love must be placed in the front rank. . . . [love] inspired many of the first songs, and through them was instrumental in bringing about human language " (Ibid.). Not only did love inspire song and language, according to this view, but anything capable of exciting the savages was "turned into a song . . . extempore", rhythmic singing plays an enormous role in the daily life of "savages all over the world", "each kind of work . . . has its own song . . . nothing is done except to the sound of vocal music" (p.435).

JESPERSEN seems to be describing Song I when he says that

we must not imagine that 'singing' means exactly the same thing here as in a modern concert hall. When we say that speech originated in song, what we mean is merely that our comparatively monotonous spoken language and our highly developed vocal music are differentiations of primitive utterances, which had more in them of the latter than of the former. These utterances were at first, like the singing of birds and the roaring of many animals and the crying and crooning of babies, exclamative, not communicative -- that is, they came forth from an inner craving of the individual ... Although we now regard the communication of thought as the main object of speaking, there is no reason for thinking that this has always been the case; it is perfectly possible that speech has developed from something which had no other purpose than that of exercising the muscles of the mouth and throat and of amusing oneself and others by the production of pleasant or possibly only strange sounds. (pp.436-7)

FREUD (1924) also seemed to find such a view credible. He attempted to show the rapport between language, song, sex and work in our early development when he referred to H. SPERBER's work and said that

Sexual needs have had the largest share in the origin and development of language. [SPERBER] says that the first sounds uttered were a means of communication, and of summoning the sexual partner, and that in the later development the elements of speech were used as an accompaniment to the different kinds of work carried on by primitive man. This work was performed by associated efforts, to the sound of rhythmically repeated utterances, the effect of which was to transfer a sexual interest to the work. Primitive man thus made his work agreeable, so to speak, by treating it as the equivalent of and substitute for sexual activities. (p.175)

PIAGET (1923) echoes this perspective when he says "Parmi les mots les plus primitifs sont évidemment les cris d'amour qui servent à introduire à l'acte sexuel: dès lors ces mots, et tous les mots qui font allusion à cet acte, restent chargés d'un pouvoir émotif immédiat" (p. 14).

The above might be paralleled today with the "summoning of the sexual partner" through "the sound of rhythmically repeated utterances" in popular song on the dance floor; and day to day living and working may be said to be made more pleasurable for many people through the use of associative music.

5.1.2 The origin of song ontogenetically

The above macroscopic view of the anthropological development of language from song-1 might be said to exist ontogenetically in every man. That is, developing infants seem to be more attuned to song-like language first before perceiving and producing the finer articulations of language, reflecting the above proposed anthropological development. There are several indications that this may be so: 1) the reactions to speech and vocalizations of babies, 2) the song-like motherese responses that caretakers provide babies with, 3) the idea that adult enjoyment of song is somehow regressive, that although it is mostly song-2 that is produced, we tend to receive it as song-1.

5.1.2.1 Infant reaction to speech and their own vocalization

CONDON and SANDER (1974) found that newborn babies (some less than a day old) synchronized their movement with adult speech, responding to the rhythmic patterns of the language spoken to them. They emphasize that babies move in shared interactional rhythms in response to the speech structure of their culture. This rhythm synchronization may already have begun in the

womb and certainly is an essential framework into which later linguistic knowledge will fit, or in the case of foreign languages, misfit. In fact, LECANNUET et al. (1987) showed that the fetus between the 35th and 38th weeks of development is already capable of responding, by a significant change in heartbeat, to changing sequences of bisyllabic utterances coming from a speaker below the maternal abdomen. They conclude that "la familiarisation aux sons du langage, au cours du dernier trimestre de grossesse, pourrait contribuer à l'apprentissage ultérieur du langage." JUSCZYK (1986) says the fetus, *in utero*, hears "the melody of language. It probably sounds like people talking through the walls of a motel room."

Research conducted by MEHLER and BERTONCINI (1980:67) concluded that a mother's intonation played a primordial role in the recognition of her voice by a newborn. JUSCZYK and MEHLER (in press) further tested newborns' reactions to their native language and foreign languages by having bilinguals, previously unknown to the infants, speak to them in both languages. They conclude that even four day old infants have developed to the extent that they can identify the acoustic characteristics of their native language as distinct from other languages.

A number of researchers (CRYSTAL 1973, MENN 1978, BOLINGER 1978, KASSAI 1979, M. MILLER 1979, DE BOYSSON-BARDIES 1980, OLLER 1976-1980) have hypothesized a precocious (prelinguistic) acquisition of functional intonational patterns among infants, but few have tested this hypothesis. Recently KONOPCZYNSKI (in press) has tested this hypothesis with positive results. She characterizes the early vocalizations of infants as consisting principally of melody, going from unpredictable *jasis* to codified *protolanguage* consisting of intonational formulas which are functional in interaction. An infant's first sounds are probably instinctive and/or accidental, perhaps unplanned, but soon become purposeful, similar to animal calls. They are nevertheless created from within the infant's body, the realization of which leads to vocal play. The very kinesthetic aspect of muscular exercise and movement in the vocal apparatus is probably the first "toy" that a baby controls and manipulates to some extent, and which is later used to manipulate others. The verbal play is extremely exploratory at first, consisting mostly of vocoides manipulated eventually with great complexity and variance, with little patterning and order. However, around the 9th and 10th months, the repetition of themes and units

soon occurs, relative to the amount of language and the amount of interaction the infant receives in the environment. The increasing development of this protolanguage, consisting increasingly of contiguously repeated consonant-vowel-consonant-vowel clusters (CVCV), at the same time reduces the amount of jasisment, i.e. the meaningfulness of the interactive vocalizations inhibit further exploration and complexity in non-meaningful domains.

La richesse, la fantaisie des mélodies du babillage sont remplacées par la pauvreté et la rigidité des premiers intonèmes. L'enfant perd en variété, mais gagne en efficacité, et communique de mieux en mieux avec son entourage. (in press)

To test the functionality of protolanguage, KONOPCZYNSKI had adults listen to different vocalizations isolated out of context and found that the auditors agreed as to their communicative functions of calling, phatic expressions, and to a lesser degree of questioning and charming. She also did an acoustic analysis of the different jasisments and protolanguage, analyzing the frequencies, intensities, and contours, which resulted in the same findings.

She concludes that in the protolanguage of a child up to a year old, there is a recurrence of a limited number of melodic patterns, affected by consistent and precise characteristics, distinct from one another. This recurrence clearly shows a linguistic use of melodic schemas. Thus, "la mélodie du babillage est devenue intonation". Apparently in language acquisition the control of suprasegmentals comes first and, as it takes on meaningful functionality, leads a child gradually to the linguistic control of segmentals through finer articulatory distinctions.

5.1.2.2 Motherese

The responses of caretakers to their children's vocalizations are very telling of the preliminary developmental stages of language processing. BROWN (1977) estimates that there are over 100 features of baby talk (talk to babies by adults, as distinguished from adult-adult speech). Several of the major features are musical in character: ammenton, or nursery pitch, and rising and exaggerated intonation. The playful characteristic of much of it seems to be what much of song is all about, that is, having fun with our voices, exploring and experimenting with sounds, repeating, and tonal variation. The fact that

parents adjust to the prelinguistic utterances of their children and mirror them is a phenomena now known to facilitate communication in therapy and aid language acquisition. (See SNOW & FERGUSON 1977.)

In addition to this playfulness, other common features that motherese shares with PS are the amount and length of pauses. RONDAL (1983) cites extensive research to the effect that speech addressed to infants by mothers is punctuated by frequent and lengthy pauses up to the age of two and then frequency and length reduce as the child develops. We saw in Chapter 3 that the length and frequency of pauses were characteristic of PS.

In neurolinguistic programming (NLP), a type of therapeutic counseling, the principle of mirroring the behavior and language of a client in order to be en rapport is emphasized. Once rapport has been established, overlapping, the use of two modes of expression, can be used to lead the client. (BANDLER, R. & J. GRINDER 1979). Notice that BROWN (1977) suggests that the same happens with parents: "Parents seek to communicate, I am sure, but they are not content to communicate always the same limited set of messages. A study of detailed mother-child interaction shows that successful communication on one level is always the launching platform for attempts at communication on a more adult level" (p.15). LONG (1983) has suggested the same for the adaptations of foreigner talk; efficiently communicating natives acquire and use some features of non-native speech in order to communicate, and then lead (unconsciously) the non-natives toward the native code. To a certain extent there is acquisition of the interlanguage code by the native, similar to how mothers acquire to a certain extent the exploratory code of their children. Great amounts of interaction with non-natives may also restructure a native's competence (MURPHEY in press) and just as a kindergarten teacher may appear to speak down to adults because she has been with small children all day, the native abroad is often suspected of having partially forgotten the structure of his or her own language as many intertalk (PY 1986) forms have been acquired.

Thus, it appears that parents, natives, and therapists first need to adjust to the code of the child, foreigner, or client in order to build rapport. Then they are able to lead to more complex levels of communication. This is not usually a conscious decision, rather a natural tendency of efficient communicators. This, then, seems to support the view that a communicative caretaker's speech

then, seems to support the view that a communicative caretaker's speech modifications are at least a partial imitation of important features of a baby's own vocalizations. The remarkable presence of playful and musical features of motherese seems to suggest that they are extremely important starting points from which language can grow, or, at the very least, extremely important associative features. Songs might, in this light, be seen as affectively communicating teddy-bears-in-the-ear (ALBERT & MURPHEY 1985).

One might ask if the great attraction of singing that young school children find is due to their recognition of something familiar, something they already have inside. Are songs more familiar to them and easier to process because they present the salient features of language that their developing brains have already given a lot of attention to? Their psychological disposition to having fun and learning through kinesthetic action also make songs attractive to them.

5.1.2.3 The enjoyment of song as regression

BOOTH (1981) characterizes the use of song by adults as regressive (with no pejorative meaning) in that it may allow them to escape the individuated adult world, to find a oneness for a moment, a oneness that was present before ego differentiation forced them to see separateness, a oneness allowing them to be natural: ". . . all aesthetic experiences, and many other experiences as well, partake of an element of return to the infantile" (1981: 202).

Many experiences, mostly qualified as artful or religious, have a certain power of absorption for those that are present, such that they become one with the music, painting, sermon, etc. The distinctions between sender, receiver, canal, and message are lost, such that all is one. Colloquially we say the person loses himself or herself in the experience. This is regressive in that much of our early childhood is spent in oneness. For many people, apparently, there is a regressive tendency from perceiving a song with linguistic referents, song-2 to perceiving it as song-1, in which the words are only sounds and their meaning unimportant. This clearly happens when one enjoys a song in an unknown foreign language, but it also happens with songs in languages one knows.

We might hypothesize a continuum of processing between song-1 and song-2 in which the language in a song will be more or less processed depending upon knowledge of the language, competition of other musical features and

instrumentation, and the second by second disposition of the auditor to monitor the text.

5.2 Cerebral processing of music and song

Neuropsychology is a young and rapidly growing field. To draw conclusions based on the research available concerning the cerebral organization of music and language may be premature, but the findings as they relate to the other hypotheses are worth noting

The brain is extremely complex and begins ordering its universe even before birth. We might say there is already music in the womb which could be referred to as song-1: the bass rhythm of the heartbeat, the melodies of circulatory, respiratory and digestive systems, as well as the mother's own voice and external sounds that come to the fetus all stimulate the growing brain which is already quite mature (physically) in rapport to the rest of the body at the time of birth.

It has been well documented that areas of our brains specialize to organize and process certain information and to produce our responses. Schematically, for most people language is located in the left hemisphere of the brain and musical processing in the right. The right hemisphere generally handles holistic perception and activities like dreaming, drawing, composition, performance, and music. The left hemisphere is the computing, counting, talking, and writing side. Our understanding of the brain is principally that of the left hemisphere: "Indeed, the entire history of neurology and neuropsychology can be seen as a history of the investigation of the left hemisphere" (SACHS 1985:2).

Even if brain lateralization does begin already in the womb, it certainly can be reinforced or changed due to environmental factors. We might even hypothesize that cerebral dominance is partially or completely an inherited trait. In any case, it seems that the child's brain during the first few years is usually malleable enough to switch hemispheric functions if one side becomes damaged. Adults, after years of specializing the functioning of specific areas, no longer seem to have this flexibility, as cases of aphasia seem much more serious.

Anthropologically speaking, it could be that *homo sapiens* developed this hemispheric specialization with the development of language and symbolic

logic; that is, the more language developed the more the left hemisphere became specialized, and the more specialized it became the more the species was capable of developing symbolic logic. Perhaps through genetic mutation, later generations were and are more ready to receive this specialization. Thus, this predisposition may even be genetically encoded, but challenged by the environment.

But ontogenetically each infant still must go through the process of confirming and developing cerebral dominance through interaction with the environment. Each infant would seem to do this by treating the musical features of language first and holistically, before the more discrete articulatory features, in the process of specializing one hemisphere for language. This gradual development seems to be reflected in the different types of speech children receive at different stages from caretakers. There appears to be a decreasing amount of 'musicalness' in language from motherese, through the speech of teachers the first years of school, and on to socially judged adult-speech.

Teachers of the very young, during the first years of schooling, apparently have no choice but to use music and kinesthetic learning methods as the children are not yet fully capable of very abstract thinking. However, this seems to be done less and less as children grow older as they adjust to subsequently more abstract modes of learning. Those who adjust well to this way of learning do well in school; those who do not adjust well do poorly. Apparently the overlapping from one mode to the other is done so quickly that it leaves many children incapable of making the shift in time to save their future. As Roger SPERRY has said

The main theme to emerge is that there appear to be two modes of thinking, verbal and nonverbal, represented rather separately in left and right brain hemispheres, respectively, and that our educational system, as well as science in general, tends to neglect the non-verbal form of intellect. What it comes down to is that modern society discriminates against the right brain hemisphere. (in ABRAHAM 1983: 57)

That the RH/LH schematization is an oversimplification is clear. It would be more correct to say the RH seems to play an extremely important role in the

preliminary organization of language in the brain, using musical (sound) and affect to a great degree. For example, several researchers have found that

low-proficiency learners remembered words on the basis of their sounds (acoustic clusters of similar-sounding words) and more advanced students relied on related meanings (semantic clusters). Even though the low-proficiency learners knew the meanings of the words, they stored them according to their sound properties. This suggests that at initial stages of language learning the phonetic properties of words may be more salient than their semantic forms, but also that this changes with increasing proficiency. . . . In fact, native speakers, if pressured to respond very quickly, will ignore the meaning of the stimulus and produce clang responses, relying heavily on the form of the word -- so, in response to *lamp* they produce *ramp, stamp, lamb* . . . (WHITE 1988, p.10 citing HENNING 1973; DEESE 1965; MEARA 1979; RANDAL 1980; CLARK 1970).

Researchers have also noted a clear left ear dominance (RH) for sounds, non-linguistic vocalizations, and music (for non-musicians) (BUTTET-SOVILLA 1988). This would seem to imply that the RH performs preliminary analyses upon non-symbolic auditory signals first before possibly, as in the case of language, learning to pass them on to the LH for more direct assignment of abstract meaning. If this proves correct, teachers have to ask themselves whether or not presenting language musically first might make it not only more memorable, since it coincides with the processing modes of the RH, but also eventually more malleable for LH take-over for direct abstract processing. It seems this is what happens naturally. How to help the process along, or speed it up, may remain a mystery for some time.

The attraction of pop songs, from this point of view, would correspond to the age when children begin receiving less and less intonationally affective "motherese" and teacher talk, due in part to their approaching adulthood. Hypothetically, they would then need another source of affective input. Pop songs may serve as a kind of replacement, a surrogate affection-giver, a non-threatening and non-demanding teddy-bear-in-the-ear. The idea here is that we never get over the need for affective (musical) speech. However, we do learn to do with less and hide our needs to some extent (as we socialize ourselves

in a "cold and mechanical society"). The acceptable forms for this surrogate affection change, at least publicly if not privately (MURPHEY 1984).

5.3 Melodic Intonation Therapy for aphasics

Neurolinguists and speech therapists have long noted that, in certain types of aphasia, patients cannot speak but they can sing complete songs that they had learned previous to the onset of aphasia. Melodic Intonation Therapy (MIT) for these kinds of aphasics was originally developed at the Aphasia Research Center, Boston University Medical School, and has been more successful than any other type of therapy thus far in retraining the use of propositional language.

[In the preliminary studies,] the first patients involved were totally unable to communicate verbally and could repeat nothing. The almost immediate responses to this therapeutic approach were remarkably good if the melody patterns used bore no resemblance to popular songs or universally known "jingles." Experience soon showed that when sentences were adapted to already linguistically loaded melodies the patient would revert to the lyrics closely associated with the song. This prompted the development of a method which avoids any distinct melody even reminiscent of a popular song or jingle. The resulting method, now referred to as Melodic Intonation Therapy, has a limited range of pitch variation. Each sentence-item is "composed" so that the inflection pattern, rhythm, and stress are similar to the speech prosody of that sentence. There is a similarity between melodic intonation and certain aspects of the *Kodaly Method of Music Education* as it is used with pre-school children in some nursery schools. (SPARKS et al. 1974:304)

Apparently songs were so ingrained as automatic routines that their melodies would not allow other words to replace the ones originally learned. Nevertheless, the intonational structure of language was intact in the right hemisphere, so that the damaged left hemisphere could rely on it in order to produce language and recognize meaning. It could be that ontogenetically language is acquired in this fashion in the first place (cf. 5.3 & 5.7 the Din). That pre-school children seem to learn music and many songs in a similar fashion would seem to support this process. The Kodaly method emphasis is global and intuitive while most musical and linguistic formal learning is

analytic. Adults have trouble letting go of the analytic, "on reste malheureusement longtemps prisonnier de ses anciens réflexes de lecture absolue et de raisonnements ou de réflexes devenus inconscients" (RIBIERE-RAVERLAT 1967:42).

Perhaps the most acceptable hypothesis at this time, then, to account for the efficacy of MIT is that increased use of the right hemispheric dominance for the melodic aspects of speech increases the role of that hemisphere in inter-hemispheric control of language, possibly diminishing the language dominance of the damaged left hemisphere. The issue concerning existence of language areas in the right hemisphere, and means of increasing their efficiency is worthy of further investigation, . . ."(SPARKS, et al. 1974:313-14)

The authors suggest in an earlier paper that "improvement in auditory comprehension and reading comprehension may also have occurred as a result of MIT" (Ibid.p.311). KADOTA (1987) suggests that efficient reading (for anyone) can only be achieved when the isochrony of speech is available to the subvocalizing reader (more fully treated in 5.7).

5.4 The bilingual brain

Neuropsychologists ALBERT and OBLER's characterization of the bilingual brain (1978) found that the right hemisphere plays a significantly greater role in the organization and learning of subsequent languages and cerebral language organization than it does for monolinguals.

Use of the term ambilaterality of cerebral organization for language may be an exaggeration; in fact, the phenomenon we are describing may better be termed weak left lateralization, or greater right hemisphere participation. Whichever characterization may turn out to be more appropriate, ambilateralization may be seen as the result of that accident of language history which makes some people bilinguals while others remain monolinguals. Thus the learning of a second language can alter the "standard" lateralization pattern which we have come to expect in right-handed monolingual adults. (p. 242)

ALBERT and DBLER emphasize the conditions, not only physical but affective, that mark the cerebral organization of language

. . . we have seen that the circumstances of the language learning may affect the eventual neural organization of that language. Since it is unlikely that one individual will learn all of her languages at precisely the same age, in precisely the same manner, with precisely the same affective considerations, it then seems likely that certain bilinguals have asymmetrical or different dominance patterns for their several languages. (Ibid.)

The above is based upon the fact that more aphasia was found following right hemispheric lesions in bilinguals (10%) than has been reported in monolinguals (1-2%), which argues for a greater right hemispheric contribution to language in bilinguals than in monolinguals (p.247).

It seems that the brain is 'set up' differently for the learning of a second language, depending on which language is learned first. And, finally, again in this study, we saw that the learning of a second language at any age involves an active contribution of right hemispheric mechanisms. (Ibid. p.248)

5.5 The Din, the LAD, and song

In this section, I will first review the literature on the "Din" and relate it to PIAGET's *egocentric language*, VYGOTSKY's *inner speech*, the use of walkman's, and the studies of LYCZAK and KATODA on subvocalization. The relationship with these and song will become apparent when discussing the "song stuck in my head" phenomenon, which describes the echoing of a song in one's mind, and at times its surprising externalization, long after it has ceased to physically be available.

The "Din in the head", or involuntary rehearsal of language in one's mind was first mentioned anecdotally by BARBER (1980). After spending a few days in Russia, and being a beginning speaker of Russian, she describes the Din in the following manner:

By the third day . . . [there was] a rising Din of Russian in my head: words, sounds, intonations, phrases, all swimming about in the voices of the people I talked with. . . . The sounds became so intense after five days that I found myself chewing on them, like so much linguistic cud, to the rhythm of my own footsteps as I walked the streets and museums. (p.29-30 - full text in appendix 18)

Identifying with his description, KRASHEN (1983) added further anecdotal information and hypothesized that the Din is a manifestation of CHOMSKY's hypothesized language acquisition device, LAD, that it was set off by interaction involving comprehensible input after only a few hours, and that lower level learners would experience it more than advanced learners.

BEDFORD (1985), PARR and KRASHEN (1986), and de GUERRERO (1987) attempted to provide more evidence concerning the Din through questionnaires to groups of second language students and speakers. All three studies confirmed that the Din is widespread, with 74% of their combined total of 581 second language learners saying they had experienced the Din (table 14).

Table 14 Results of Three Studies of the Din Experience

Study	number	responses	%
Bedford (1985)	160 (univ)	'sometimes' to 'very frequently'	78.1
Parr & Krashen(1986)	150 (HS)	yes	78.1
	216 (univ.)	yes	69.2
Guerrero (1987)	55 (univ.)	'sometimes' to 'very frequently'	78.9
Totals	581	435 affirmative	74.9

KRASHEN and PARR also interviewed a small group (n=28) of advanced second language speakers, who are hypothetically no longer as actively acquiring, and found that only 10% reported the Din, suggesting that advanced second language speakers experience it less. However, somewhat contradicting KRASHEN and PARR, de GUERRERO's results suggested that the frequency of the Din rose slightly as proficiency in English increased.

5.5.1 PIAGET's Egocentric Language

KRASHEN interprets infant's "Language in the Crib" babbling, described by WEIR (1962), as the Din externalized. PIAGET (1923) was the first, to my

knowledge, to actually describe a child's apparently involuntary repetition when he described *langage égoцентриque* as opposed to *langage socialisé* and listed three categories: 1) echoic repetitions, in which the child repeats for the pleasure of speaking without any concern for an addressee nor for words with meaning, 2) monologues, which may accompany or replace action, often simply called 'thinking out loud' among adults, and 3) collective monologues, in which children seem to be speaking together but in reality they are each speaking for themselves and are under the "illusion of being understood" and using language communicatively. PIAGET states that egocentric language gradually disappears and is gone by age six or seven. It could be that this egocentric language is in fact an external Din and a manifestation of the LAD at work and a process of ontogenetical language acquisition.

The next section deals with the possibility that egocentric language does not simply disappear but goes underground and becomes inner speech. But it also could be that it not only changes form, but that it diversifies into several different behavior patterns. BATESON (1969) noted that our nonverbal aptitudes, and the organs that execute them, did not undergo conspicuous decay, as some would think, but, on the contrary, we preserved, perfected and elaborated them "into complex forms of art, music, ballet" (in SEBEOK 1986:170). I would suggest equally that egocentric language does not disappear but may also see its extension into song in its many manifestations.

5.5.2 VYGOTSKY's Inner Speech

VYGOTSKY proposes that egocentric speech does not simply disappear, but that it gradually becomes inner speech: the child goes through a process of using social and egocentric speech as one and the same, under the illusion that egocentric speech is communicative. "In the beginning, egocentric speech is identical in structure with social speech, but in the process of its transformation into inner speech it gradually becomes less complete and coherent" (p.145). Egocentric speech gradually differentiates itself from other social speech. Inner speech develops from this differentiated egocentric speech and develops further in three important ways, which can be seen as processes of simplification, or reduction, of external speech:

1. Inner speech uses principally syntactical predication, as children "leave out the subject and all words connected with it, condensing . . . speech more and

more until only predicates are left", a process already manifest in egocentric speech. Inner speech "becomes governed by an almost entirely predicative syntax" (Ibid.).

2. "Hand in hand with this change goes decreasing vocalization. When we converse with ourselves, we need even fewer words. . . . Inner speech is speech almost without words" (Ibid.).

3. "With syntax and sound reduced to a minimum, meaning is more than ever in the forefront. Inner speech works with semantics, not phonetics" (Ibid.) Inner speech deals with sense ("the sum of all the psychological events aroused in our consciousness by the word" p. 146) not with meaning (which is "one of the zones of that sense, namely the most stable, unified and precise zone" Ibid.).

To draw a parallel with what was discovered in the previous chapters, one might compare PS to these three aspects of inner speech: predication, sense over meaning, and the loss of exteriorized vocalization. First of all, the vague quality of the lyrics that gives no precise referents seems to encourage predication and leave nominalization, if it occurs, up to the listener. The fact that the number of verbs in PS is exceedingly high supports this conclusion.

At the same time, the mere use of words in PS at least gives the "illusion of understanding" as it does in egocentric speech, but what one understands is constructed from a framework of sense, not from specific meaning. It seems the PS lyrics are closer to the semiotics of music, which may be conceptualized as pure predication, than to those of language in their incapacity to name. RUWET (1972) explains the same thing in different words, but with the same general "sense":

La musique exprime la pure vie intérieure", dit Boris de Schloezer, mais elle est impuissante à nommer. On conçoit donc ce qu'il y a de séduisant dans une entreprise qui, en les combinant dans une fusion intime, grâce au truchement de leur organe commun, la voix, vise à donner l'illusion que, la béance qui est au coeur de l'un, l'autre viendra la combler, et réciproquement. (p. 68)

It seems clear that PS plays upon these reductions of exterior speech, predication and sense-making, leaving nominalization and meaning, when desired, up to the listeners. Like PS, motherese also works upon semantics first: BEHEYDT (1986) corroborates SNOW's (1977) earlier work which sees important evidence in favor of a semantic primacy theory of language acquisition. "This semantic primacy theory holds that semantics has priority over syntax in language acquisition" (BEHEYDT p.135). That pop songs also place the importance of sense over syntax seems clear from the earlier remarks about their incomplete sentences (Chap. 3).

The third characteristic of inner speech, that it is no longer exteriorized, may at first seem incongruous with what we know of PS. However, the song-stuck-in-my-head phenomenon (cf. 5.5.6) may be evidence that we process songs somewhat similarly to inner speech. Our brains seem to adopt the discourse of PS's for replay more readily than other forms of discourse. That words and melodies continue to echo in our minds, apparently much more with songs than other forms of language, may be evidence of PS's similarity to inner speech. That our brains may be bio-genetically preordained to play with, or treat, information in this form first for language acquisition may account for the fact that we even echo songs and melodies that we dislike. And finally, pop songs may reflect our inner thinking in that thematically they treat subjects that we usually only think about and do not talk about (loving, making love, etc.). BUSCAGLIA (1982) says we spend a great portion of our lives thinking about the complexities of love but never study it. Pop songs, somewhat like egocentric speech, may verbalize these thoughts and allow for a certain release.

5.5.3 The walkman and inner speech

The silent quality of inner speech, that it is only available for one's self as opposed to egocentric speech which anyone can listen to, makes our thoughts secret to us alone. It seems technology has helped us to duplicate, or at least stimulate, private "secret" inner song-stuck-in-my-head with walkmans, which produce M&S that are not available to those around us (HOSOKAWA 1984). Part of the joy, and perhaps the danger, of using a Walkman may be that it helps shape the exterior world by stimulating our pleasant predication and general sense giving inner thinking. HOSOKAWA says the walkman's use results in "a mobility of the Self" not "a self-enclosed refuge" or "narcissistic regression" (p.175). The experience is like attending a "secret theatre" in which everyone

around the listener is either performer or spectator. Inner speech could be seen as operating in a similar fashion.

What surprised people when they saw the walkman for the first time in their cities was the evident fact that they could know *whether* the walkman user was listening to something, but not *what* he was listening to. Something *was* there, but it did not appear: it was secret Until the appearance of the walkman, people had not witnessed a scene in which a passer-by 'confessed' that he had a secret in such a distinct and obvious way. (HOSOKAWA p.177)

The development of inner speech from egocentric language may be analogous to the creation of an internal invisible walkman, or rather "talkman". If PS on a walkman is somewhat isomorphic with the workings of inner speech, then one might say that egocentric speech is similar to the pre-walkman forms of un-secret music broadcast (e.g. radio or hi-fi equipment): it is shared with all those around us, they know from what starting point our minds might be working, whereas with a walkman it is a secret.

Another special aspect of walkman listening is worth mentioning in its relationship to inner speech. Listening to a walkman is unlike listening to a stereo highfi player: the fact that the headphones cover your ears, or enter them, means that no matter which way you turn your head, you hear the same. The normal capacity of the brain to figure out from what direction the sound is coming from becomes impossible as the sound seems to originate from inside of one's head; thus, we have a tendency, I suggest, to confuse what is really our thinking from what is playing in our minds. This is manifest when 'we hear people sing along, unknowingly, with their walkmans.

5.5.4 The persuasion of M&S: a matching of inner speech

I am far from equating the private listening of PS to inner-speech. PS is not inner speech, but it would appear to reflect some of its discourse properties which may be the reason it is so attractive to our brains as it furnishes a pleasant environment in which to let our inner thoughts flow. The common use of M&S in stores and restaurants to make customers relax and more open to buying may be one of the more manipulative forms of M&S. More justified is its use to fight pain. In the dentist chair, music may be used instead of anesthesia

(KILPATRICK 1969:229) and in childbirth it is used by doctors at London Maternity Hospital as a tranquilizer for women having Caesarians: Dr. Barbara Morgan explains that "Mothers undergoing Caesarians increasingly ask for local rather than general anaesthetics. But the sights and sounds of an operating theater can be horrifying. High quality stereo on personal headphones creates a sense of privacy and a feeling of being cut off from the unpleasant surroundings" (*Spotlight* 1984:7: 63-4). I would interpret it more as allowing the patient to go beyond the private-physical body and unify the surroundings into one pleasant soundscape. The unpleasant is not so much cut off as it is masked and united by the music.

Even for doctors, music plays a relaxing role: heart transplant specialist Dr Devries has classic and jazz playing in the operating room throughout long operations, "La musique diminue la tension de l'opération" (in *Le monde*, article clipping c. 1985). And finally in the field of sports, M&S seems to help our minds coordinate our bodies, giving them grace and regularity; M&S can be seen as the inner thought of a steady beat which allows routines to be encoded in learning and decoded in performance more easily.

I am far from understanding whether PS might be beneficial or harmful to different kinds of inner speech (creative, memorizing, monitoring reality, etc.). But I would suggest that there are some indications that language acquisition might be aided through the use of examples of PS which find isomorphy with one's inner speech.

Drawing further parallels between the Din, egocentric and inner speech, and our processing of songs, notably the song-stuck-in-my-head (SSIMH) phenomena, will help us to further construct a model of natural song use and how it might be used advantageously in education. But first other evidence can be presented which will fortify the suggested parallels.

5.5.5. Subvocal rehearsal and prosody in silent reading

LYCZAK (1979) conducted an experiment in which he had three groups of Chinese-English bilinguals in Hong Kong, who were 0-level in Thai and Japanese. listen to tapes of either Japanese or Thai tapes (prepared for the language lab) or classical music. Their comprehension and production of Thai were then tested on day five after a short Thai teaching period.

Groups pre-listening before learning and testing of Thai	
1	Thai conversations
2	music
3	Japanese conversations

While LYCZAK surprisingly found no difference in subsequent comprehension of Thai among the three groups, having hypothesized that recognition would precede production, there were significant differences in production, with the Thai Group scoring highest and the Japanese Group apparently being inhibited relative to the Music Group. His explanation is that perhaps students were rehearsing subvocally (as none were seen speaking during the experiment). LYCZAK concludes that

the fact that the the Japanese Group performed more poorly than the Music Group suggests that subjects in the Japanese Group actually learned something about the Japanese language which later interfered with the learning of Thai. . . . rehearsal is a primary mechanism for getting information into long term memory and making it available for later recall. Recognition is much less dependent on the rehearsal process. The effects of rehearsal, therefore, are much more likely to be exhibited on a recall task, such as language production, than on a recognition task such as translation. . . . Subvocal rehearsal, therefore, . . . may be a more potent factor in second language learning than language teachers had heretofore imagined. . . . [It may very well be that this is the way that] exposure to language does affect subsequent learning. (p.87)

It could also very well be that the 45 minutes a day of subvocalization rehearsal for four days also initiated a Din reaction, especially since students were told to concentrate and that they would be tested on day five. Unfortunately students were not questioned as to what they were mentally doing during these sessions. Although student self-reporting may be misleading, it could have provided some indication as to strategies. LYCZAK also cites POSTOVSKY (1974) as attributing the success of his delayed oral practice technique in part to subjects' subvocalization of vocabulary. "Ironically, the subjects who had rehearsed subvocally for four weeks in POSTOVSKY's study scored better on tests of

language production than those who had rehearsed vocally throughout the entire course" (LYCZAK 1979:87).

Could students' singing along, even subvocally, also be compared to subvocal rehearsal in a language learning setting? That there is much prior exposure for most English students to English language music is evident. This prior exposure may prove to be even more beneficial if teachers encourage singing along. Of course, this occasionally occurs spontaneously as many language laboratory assistants know: students seem to have trouble distinguishing between inner speech, exterior vocalizations, and what they are hearing in the headphones, as they often can be heard to speak or sing out loud when the task is only one of listening. This could be seen as the reverse process of egocentric speech becoming inner speech, as what is inner becomes vocalized involuntarily. The internalized music may cover any vocal sounds the user might make, e.g. humming and light singing, and they may be unaware that they are in fact vocalizing along with the inner speech, making it finally like the egocentric speech of a child. This can be observed on trains, buses, and elsewhere when walkman users involuntarily vocalize alone and usually remain ignorant of the fact. Such humorous moments are also familiar to language lab assistants.

Finally, KADOTA (1987) cites many studies supporting the finding that "listening comprehension training forms the antecedent to the development of overall communicative competence and, above all, provides a positive transfer to reading comprehension skills" (p.185). He contends that this is due to our subvocalization during silent reading which provides the isochrony of speech rhythm which in turn plays a role "in the higher-order cognitive mechanism of organizing words into phrase-like processing chunks" (Ibid.). Theoretically, if enough listening does not precede reading, learners may subvocalize in their own voice and reinforce unnatural rhythms and pronunciation. In this way, too much reading done too early may be promoting a "foreign accent". Certainly, reading may be helpful for language acquisition of the written code and may be transferable to spoken language. However, it may also result in unnatural pronunciation and suprasegmental distortion as the non-native rehearses these and reinforces them while reading. This point of view argues for the primacy of listening for the efficient encoding of other aspects of language.

The Din could very well be the LAD working on the segmentation, chunking, and rhythm constraints in different languages, which may be preliminary processing functions before more abstract syntactic-lexical features can be efficiently handled. In other words, the LAD may strategically treat the musical features of language first. These musical features, rhythm and stress, may be the foundations of subvocalizations and able to improve our reading and eventually our own production.

If the implications from what was noted on the ontogenetical development of language (in 5.3) is correct, then it would appear by what is suggested here that our foreign language learning may be somewhat parallel, i.e. we first need a lot of auditory contact and the right to remain silent, time to absorb the melody of language without interference from our premature attempts at production, time to let the LAD sort things out. It could be that when the LAD has sufficiently cooked a bit of language, it will boil over into involuntary rehearsal, a Din made manifest with children in PIAGET's egocentric language. One wonders if children don't have an immense advantage in that such behavior is seen as normal by them whereas adults rarely let the Din out. Except perhaps in song:

5.5.6 Song Din: A Song Stuck in My Head

Having personally experienced songs dinning through my head many times; usually after having heard one and then having relative quiet (as with the last song you hear when leaving your home, car, or a restaurant), I saw a possible connection with the Din. Thus, I wanted first of all to find out if the "song stuck in my head" (SSIMH) experience was widespread. I gave a pilot questionnaire to forty-nine subjects (total n=49) concerning the Din and SSIMH. The subjects were all adults in different linguistic situations in Switzerland: advanced or beginning students of English or French, occasionally or intensively.

While all subjects said they experienced SSIMH in some language, only two non-native speakers said they never experienced it in English, which may be accounted for by the fact that they were beginners in English. But it is surprising since English songs dominate in their environment: pop stations play between 75% and 90% English songs in Switzerland (MURPHEY 1984a).

However, being older students, they may have had little contact with such media.

What is conclusive is that apparently a great number of people experience songs stuck in their heads; it is a common phenomenon. It could be that sound is dominant over meaning in the preliminary acquisition of language and that this could help explain why songs stick. It has already been noted how low level learners remembered words more on the basis of sound than meaning, and how even natives, when pressured to respond quickly, respond with clang responses (WHITE 1988). Thus, it appears words are encoded and networked within memory in many dynamically different ways.

This corresponds with VYGOTSKY's (1934:83) explanation that words are not either acquired or not acquired, but that this happens developmentally and one understands a word in degrees.

At any age, a concept embodied in a word represents an act of generalization. But word meanings evolve. When a new word has been learned by the child, its development is barely starting; the word at first is a generalization of the most primitive type; as the child's intellect develops, it is replaced by generalizations of a higher and higher type -- a process that leads in the end to the formation of true concepts. The development of concepts, or word meanings, presupposes the development of many intellectual functions: deliberate attention, logical memory, abstraction, the ability to compare and to differentiate. These complex psychological processes cannot be mastered through the initial learning alone. (p.83)

The stocking of words by sound and the generalization of word meanings appear to be two of the major characteristics of song; the phonological-poetic quality in songs is easily heard, the generalized meanings was already noted in chapters two and three (referred to as vagueness). These traits of PS may facilitate the processing of our LAD.

Further research is needed to determine to what extent SSIMH is qualitatively different, from the Din and inner speech, and to what extent it may isomorphically stimulate these. Song's power to 'stick' seems tremendous but

whether it might be capable of tricking, or activating, the LAD into involuntary rehearsal one cannot say. Yet the neurologist Oliver SACHS writes, "[concerning] 'tricking' the LAD into operation via music and song. . . . one sees again and again how Parkinsonians tho' unable to walk, may be able to dance; and though unable to talk, may be able to sing" (personal communication). If involuntary rehearsal is the humming of the efficient LAD, song may play a more important part in engaging and stimulating it than we realize.

5.6. Society's impact upon natural man

RUWET (1972) depicts a division between our natural needs and our conditioning by society, and our attempts through art to mask this division:

La réflexion anthropologique actuelle, chez un Lévi-Strauss ou un Lacan, c'est l'idée que, fondamentalement, la Culture, par opposition à la Nature est déchirement, l'idée que la Culture introduit dans le plein de l'être une béance impossible à combler . . . C'est ce fait qu'expriment tant de formules, telles que: *le signifiant et le signifié ne se recouvrent jamais complètement* ou *aucune société n'est jamais pleinement ni intégralement symbolique* (Lévi-Strauss), *le désir humain est fondamentalement inadéquat à ses objets* ou encore *le réel est toujours à la limite de l'expérience* (Lacan). Or, dans l'ensemble de ces systèmes signifiants, certains -- dans l'art et la religion notamment -- ont pour principale fonction précisément d'essayer de combler, ou de masquer, la béance en question . . . On pourrait se demander si la musique vocale ne représente pas un cas privilégié à l'intérieur de cette catégorie de systèmes dans la mesure où elle unifie, en une temporalité unique, deux systèmes très différents. (pp.67-8)

Song, then, may allow us to return to a world of oneness, and its use may be part of a natural balancing act throughout our lives to counteract the predominance of too much linguistic-analytical processing. The "civilized" emphasis upon rationality and the calculation of details and elements tends to ignore our earlier, both ontogenetical and phylogenetical, feelings of ego-centered oneness and our holistic right brain processing.

This civilized emphasis may be one of the reasons publicity and different forms of escapism are so successful: they give us a much needed break from left brain dominance and stimulate regressive fun. This is not to say that ego-centered

feelings are necessarily all good (especially for family, society, or humanity), but it seems that we all are ego-centered (at least in part of us) and need to lose our differentiated selves (regress) from time to time in order to stay healthy and stable, to nourish the right brain so to speak, to balance out the tendency of becoming perfectly independent and isolated rational computers. This may also partially explain our occasional vicarious joy at decadence, i.e. we at times feel good when the logical analytical order is not kept. It's like throwing a pie in someone's face, it is wasteful and messy (says our left brain) and so much fun (feels our right one). Music, among other phenomena, can often promote this loss of ego and make "everything into us and us into everything".

5.7. Art as conscious dreamwork

FREUD might have called RUWET's gap between the natural man and the cultural man (both inside of us) the space of conflict between two systems. Art and religion do attempt to resolve the conflict, or to fill the gap. In short, art and religion may be cultured man's reconciliation (unconscious) with his naturalness, greatly symbolized and distorted -- just as our dreams may be.

Our dreamwork according to FREUD helps us to cope with reality. He often notes that myth, religion, art, and language are rich in the symbolism that dreams also contain. Thus, art may help us to cope, in a similar fashion as our dreams do, as it speaks to our naturalness, our unconscious. This naturalness, so often tabooed by culture, in art becomes acceptable: it speaks to and of the naturalness of man through the symbols that culture allows.

The regressive naturalness of PIAGET's egocentric language may become possible for adults through song. Gyrating hips and falling brassières, or a man shouting "I want your sex", would inspire police action for indecent behavior in many societies but are permissible in the same societies in video clips, on records, and even among the dancers in a disco who appropriate song.

5.8 Adolescents and song

Thus far we have looked at the ontogenetical development of language and the part that music might play, from infants up through seven year olds and into adulthood. Egocentric speech is a phenomenon, among others, which helps us to see a part of this development. I have suggested that there are no strict boundaries for the beginning and end of egocentric language and the

musicalness of language. While VYGOTSKY's inner speech derived from PIAGET's egocentric speech is immensely helpful in explaining the developmental use of words for thought, there still appear to be forms of egocentric speech (or vocalized inner speech) which are manifested even in adulthood. One appears to be song; its isomorphism with inner speech seems to support this. I have also described the affective input that is available to children partially through the musicalness of language which is primarily processed by the emotionally dominant right hemisphere. Now I would like to try to look at what may be the most important users of PS, adolescents, remarking several things that may be factors in what appears to be their extreme use of PS.

First of all, adolescents not only begin looking like adults, but they become biologically capable of sex like adults. The blossoming of their emotional-sexual system leaves them wanting affection and capable of being greatly impressed. Parental affection at this time may be somewhat withdrawn due to their adult appearance. Parents may address their children using less and less motherese features and may become impatient with their not yet fully developed language and thinking. While the affective input from parents and peers is being changed, their unstable blossoming emotional system often is in conflict with the demands of society to be adult, yet the same society saying no "you're too young". This often contributes greatly to what is colloquially referred to as the generation gap. It has already been suggested that PS may be a pressure valve for this conflict, as it allows sexuality, affection, and revolution in a socially accepted, if not always appreciated, fashion.

The recording industry is well aware that they are tapping into the emotions of their listeners. David STEFFEN, senior vice-president of sales and distribution for A&M Records wrote in the January 23, 1988 edition of *Billboard Magazine*: "Since it is emotion that forms the product's main appeal, the graphics our artists choose for their albums are often exciting, stimulating, and interesting. The excitement is often reflected in the merchandising materials that we prepare" (p.9).

Secondly, adolescents begin losing some of their ego-centrism as they become more conscious of the rest of the world. This provokes an identity search, a quest for a place where they can fit in. Identifying with a group becomes very

important and one of the most identifying features used by adolescents is the socio-musical-style that the group adheres to. In order to assert their own individuality as a unique group, their music normally must be something neither their parents nor their older brothers and sisters listened to. The PS industry with its great amount of turnover of product, responds to each new group's need for something different. And as groups of adolescents age and younger groups replace them with new musics, they can be heard lamenting (even at 18) that "they don't make music like they used to."

The importance of the peer group for an adolescent's use of music has been confirmed by several studies:

BROWN et al. (1986) relate current music video content to earlier content studies of popular music lyrics and the uses adolescents have for such music, noting that popular music lyrics have been more or less characterised by adolescent courtship themes (HORTON 1957, CAREY 1969, COLE 1971); and have been used in different ways by different groups of adolescents. Their results indicate that American adolescents use music videos for diversion, for support in social situations, and as an aid to peer interaction. . . . This [Swedish] study also supports the findings. (ROE & LÖFGREN 1988).

Another factor that may account for the turmoil often accompanying adolescence is that much of the newness of the world has worn off. For a child, nearly everything is new, experiences are embraced and the world is seen for the first time. Once reaching adolescence, the variety diminishes, routine may set in, the stress of parents and society urge one to conform. PS is one domain that seems forever changing and thus is new and different when that is what one is looking for.

The adolescence emotional system is an extremely open one: it has not yet acquired the adult skill of protecting itself from excess; when adolescents feel, they feel intensely. These emotions associatively find expression, and are somewhat frozen for posterity, in the songs one hears during adolescence. Later in life, we learn how to control or hide such emotions so that they cannot send us upon wild roller-coaster rides. Yet, when we hear songs that we listened to in our first days of dawning love-possibilities, when emotions ran

unchecked, we seem transported back, able to relive for a moment that wonderful roller-coaster ride as if it were the first time again. This doesn't mean that we can't appreciate other musics and appropriate other songs later in life. But newer songs will never pull the emotional heart strings as powerfully as those first heard at the dawning of adult emotional life. We might call this the "fossilization of adolescent pop". It seems to occur for nearly everyone, whom I have talked to, and the PS industry feeds upon the fact that new songs for new generations are always needed. This phenomenon of PS-use seems to be a rich affective domain which is little exploited in schools.

BERNE (1964), the originator of transactional analysis, explains things somewhat differently. He says, once we have satisfied our stimulus-hunger and recognition-hunger, that structuring our time becomes our greatest concern. "Structure-hunger expresses the need to avoid boredom, and . . . the evils which result from unstructured time" (p.18). Socially the evil appears to be uncomfortable silence between two people trying to communicate. After saying hi "the perennial problem of adolescents is: 'What do you say to her (him) then?' And to many people besides adolescents, nothing is more uncomfortable than a social hiatus, a period of silent, unstructured time when no one present can think of anything [to say]" (p.16). PS does structure time and leaves few gaps, just enough time to say "that was a nice song" before the next one begins. For some it takes the place of talking and the discomfort of silence. For others PS gives them a subject of conversation. In discos and at school dances, the music is often too loud to speak anyway, so the shy ones can relax and bask in emotional possibilities without having to make them explicit through words. In any case, the vague discourse of PS says everything they would want to say. It gives them the words to furnish their social situations. And as with PIAGET's collective monologue, the participants may all be singing the words out loud to their partners, each meaning different things and not really knowing it.

In adolescence, once the ego is differentiated from the rest of the world, the time structuring and search for recognition may seem insurmountable tasks in view of the affective attention that is being gradually withdrawn by caretakers. Although adolescents have the blossoming physical apparatus for being affectively sufficient, social taboos may inhibit this simple replacement which in earlier epochs might have occurred (since marrying and mating corresponded with the physical ability to reproduce). Thus, they are in the

contradicting situation of being treated as an adult on the one hand, and punished for being one completely on the other. A partial outlet for the stress at this time may very well be music, which gives affective "strokes", resembling in some respects motherese, and which allows for a moment a "timelessness" and "oneness" in which nothing needs structuring. Much of pop music also speaks of "adult" love and sex and may carry with it the power of vicarious satisfaction which is often actually modeled on the dance floor. Thus, such music may present a childlike regressive format, using elements of motherese, as well as pre-modelling adult behavior which counterbalances the stressing demands of attaining recognition-hunger and structure-hunger.

In the terms of Ruwet, for adolescents the music may partially fill the gap between cultural man and natural man, or, in BERNE's and transactional analysis' terms, to allow the escape to the ego-state of Child as opposed to Adult or Parent. "Actually the Child is in many ways the most valuable part of the personality, and can contribute to the individual's life exactly what an actual child can contribute to family life; charm, pleasure and creativity. If the Child in the individual is confused and unhealthy, then the consequences may be unfortunate, but something can and should be done about it" (pp.25-6). We might ask if music is one of the things that adolescents, and all of us, "do" to keep the child in us healthy.

Chapter 6: Summary of findings from Part I and a model of use

Synopsis

- 6.1 PS: widespread naturally in the environment
- 6.2 PS: simple, affective, yet adult
- 6.3 PS: supporting natural learning
- 6.4 PS: conversational discourse
- 6.5 A psychological model of pop song discourse and use

M&S may be useful as language learning material for at least two reasons: first, it can be motivational; secondly, the language input may be suitable for a variety of reasons for language acquisition. Part I of this thesis sought to establish first if PS was motivational and why and secondly what kind of input it could provide. These are not exclusive categories, however. What is motivational will very often be simple, highly affective, conversational examples of language. And if the input naturally has those qualities, it will most probably be motivational.

6.1 PS: widespread naturally in the environment

Section 1.1 dealt with the extent of PS in the environment, estimating that Swiss youth had between eight and twelve hours of contact weekly with ELM. Section 2.2, 2.3, and 2.5 showed the corpus drawn from the *M&M Hot 100 Chart* to be representative of the songs available in the Swiss market. Section 2.7 showed that the fifty-song corpus was familiar with Swiss youth. The fact that ELM is so present in the environment and receiving such positive reactions from youth are reason enough for exploiting it in EFL classes: to increase motivation through being relevant to our students' interests and lives. We might say that PS is the ESP (English for Specific Purposes) of youth (MURPHEY 1985). Moreover, all this prior exposure, as we saw in the LYCZAK study, may actually make subsequent learning and speaking English easier.

That some M&S for some groups are extensively used, and for other groups distasteful, is common knowledge. PS appears to be highly motivational for adolescents and young adults. This situation may be interpreted in three general ways: the soundscape may truly reflect their motivations; youth may reflect the industries soft sell through the ubiquity of certain M&S, or some of both. Indications point to this last conclusion, although a socio-political discussion of the control of media products is not within the scope of this thesis.

For the purposes of pedagogy, that PS is motivational for the adolescents in the environment studied and most probably for many others is undeniable. That at least some audience manipulation exists is also undeniable. The critical evaluation of this phenomenon, however, could become an extremely interesting part of the wider use of such songs in language classes (discussed further in Chapter 8).

6.2. PS: simple, affective, yet adult

The rest of Part I looked at what kind of input PS provides and its suitability as language learning material. Chapter 3 tried to quantify different features which are assumed to help language learning. Chapter 4 quantified certain qualitative marks which are assumed to characterize different types of discourse. It finished with a qualitative interpretation of otherwise incongruous results, postulating a psychological use of songs which was confirmed somewhat by more literary analyses of M&S. Chapter 5 took an interdisciplinary approach to evaluate the effect of M&S as input. Anthropological, neuropsychological, therapeutical, and psychological perspectives were given concerning the possibly important part played by M&S in the phylogenetical and ontogenetical development of language. The isomorphism of PS with inner speech was postulated as possibly a stepping stone, similar to egocentric speech, to mature language acquisition and use, or as a healthy regressive tendency of modern society.

Authentically simple language examples with adult content capable of stimulating the emotions have long been desired by language teachers. Chapter three dealt principally with establishing the complexity and human interest of PS. We saw that as reading material PS is at the level of a child in the American school system after four years of school, with sentence length and syllabic count less than most comic books and approximately at the level of a reading passage taken from the middle of a first year Swiss high school English text book. The WPM rate is half that of normal speech.

There are several indications as to PS's adult-like, non-risk affectivity. The great amount of first and second person pronouns, imperatives, and questions indicate that they are potentially highly dramatic and of great human interest. The content analysis determined that 'love' is the topic in this corpus 71% of the time. The simplicity of PS makes it similar to foreigner talk, except that

foreigner talk seldom has much affect. The affective qualities of PS make it somewhat similar to motherese (5.3.), but it is linguistically much richer and depicts adult love. The added quality that there is actually no risk involved when listening to PS, as there might be with a speaker, led me to describe PS as an affectively communicating teddy-bear-in-the-car.

Next to motherese and loverese, which in many cases are inappropriate in language learning situations, PS seems to be the most highly affective, authentic discourse available to pedagogy. The cerebral importance of affect in language learning was highlighted in section 5.4 through 5.6, while the developmental importance of affectively intoned melodies in infant vocalizations and motherese was the subject of 5.3. Pedagogically speaking, many teachers would agree with STEVICK (1971) that affect is an essential concern for the success of a language course (cf. 11.2.3). Everything that happens in a classroom, or any social situation, is filtered through an affective social screen which can either open students up, cogno-emotionally, or turn them off. For adolescents, PS may act as a much needed catalyst, making school more cogno-emotionally relevant (cf. 5.10).

6.3. PS: supporting natural learning order

It was noted in 5.1-5.5 how musical features may facilitate the development of language, both anthropologically and ontogenetically, and it was suggested with evidence from neuropsychology that subsequent language learning may be facilitated by the use of music in order to neurologically stimulate right hemisphere (RH) functions. In other words, instead of trying to immediately work with left hemisphere (LH) functions (which may be putting the cart before the horse), stimulating RH functions in early learning stages may be more efficient. Further stimulation of RH functions during more advanced concept formation may also increase the depth and breadth of linguistic encoding.

VYGOTSKY's (1934) description of inner speech was found to be somewhat isomorphic with the characteristics of PS. It could be that their affinity privileges the processing of PS over other types of input for low level learners, and is a facilitative tool which provides preliminary access to language which can later be exploited and developed.

Anthropologically, it was also proposed in 5.6-5.7 that M&S, and other art forms, may help build a bridge between what is natural and what is civilized in *homo sapiens*. Increasing intelligence in rule governed society tends toward controlled behavior, abstraction and separation; M&S seems to concretely unite, release, and rescue the natural savage. Finally, it seems that at adolescence, the pressure to conform and the withdrawal of parental affection may run counter to the desire of blossoming emotions toward natural fulfillment. PS may at this point become an ersatz lover-mother, a teddy-bear-in-the-car.

6.4. PS: conversational discourse

With the advent of communicative language teaching, the stress has been put more and more on providing conversational language that is multifunctional. Chapter four characterizes PS as situational discourse which simulates a dialogue. It was also noted in the more impressionistic analyses that PS borrows a great deal from everyday conversation. However, the extreme characteristics of PS may mean that it approximates egocentric and inner speech more than actual conversation.

Functionally, in the top ten songs in our corpus alone we find examples of confession (I Just Cannot Stop Loving You, It's a Sin), questioning (Who's that Girl?), commands (Call Me), assertions (Nothing's Gonna Stop Me Now), exclamations of availability (I Wanna Dance With Somebody), complaining (What Have I Done to Deserve This), shocking directness (I Want Your Sex), and lament (Didn't We Almost Have it All).

But in addition to providing authentic examples of pseudo-conversation, the 'emotivational' characteristics discussed above may greatly stimulate "communicating" in the classroom. Cataloging the ways that PS, and song in general, can be used in the language classroom is the purpose of Part II.

6.5 A psychological model of pop song discourse and use

Drawing on the results of the analyses, BRONCKART's discourse model, VYGOTSKY's ideas about inner speech, and my own research, I would like to briefly construct a model of what kind of discourse PS is and how it might be used.

First of all, PS was found to resemble most closely situational discourse in both Chapters 2 and 3. However, this situational discourse had several peculiarities: exceedingly high verb and personal pronoun counts, and the lack of time, place, and person referents. In fact, these excesses and missing pieces correlate well with the description given by VYGOTSKY for inner speech:

The inner speech of the adult represents his "thinking for himself" rather than social adaptation; i.e., it has the same function that egocentric speech has in the child. It also has the same structural characteristics: Out of context, it would be incomprehensible to others because it forgets to "mention" what is obvious to the "speaker". (p. 18)

What is "obviously" missing in songs are the time, place, and people referents that a thinker would take for granted in the context of thinking. In a PS these can only be provided by the listener, if they are needed at all. But in fact, when asked for referents in a specific songs, listeners usually give strange looks as if the evident is being asked, but they are still usually unable to account for the referents straightforwardly. This leads me to believe that they do use songs in a manner similar to inner speech, i.e., without bothering to name referents (although they may know they exist), merely accepting the predicalization of song as a unattached free agent of thought. This absence of referents leads to high predication and an emphasis on sense over meaning in both inner speech and PS.

To summarize, it is hypothesized that PS is similar to inner speech in at least six ways:

1. They are both highly predicalized with low nominalization.
2. They both favor sense over meaning.
3. They both may greatly reflect the same "unspoken" themes (e.g. love and sex).
4. The WPM rate of PS is half that of vocalized conversation and this may be closer to the rate of inner speech.
5. Both take external manifestations of language and internalize them as either inner speech and the Din, or in the case of song in the SSIMH phenomenon.
6. Neither needs to specify the time nor the place because they are happenings in the enduring presence and spacefulness of the mind.

To test these hypotheses, much research is still needed. A start would be the analysis of a corpus of egocentric speech with BRONCKART's grid and its comparison to those of PS.

This apparent isomorphy between the structures of inner speech and PS do not mean, however, that they are one and the same; it merely helps to explain the attraction of PS as a type of discourse that apparently is in cerebral harmony with how we use language internally. Of course, other types of M&S, and other discourses, may have similar isomorphy.

These characteristics of PS are what usually makes it terrible literature, but aurally it is potentially immensely stimulating as an accompaniment to one's own inner speech and the construction of one's own secret and private world. It is an immensely open text for anyone who finds the genre relevant. If inner speech is an open text which may find increasing specificity (meaning) first through speech and then through writing, as proposed by VYGOTSKY, then PS, it would seem, is equally an open text which only finds specificity through inhabiting someone's mental environment. But this specificity usually remains at the level of egocentric poetry that can inhabit a multitude of specific moments in one's life. Unless song is talked and written about, defined as it were, I would hypothesize that it remains at the vague-sense level of inner speech.

The distinction VYGOTSKY makes concerning the sense and meaning is a useful one for this discussion: "A word in context means both more and less than the same word in isolation: more, because it acquires new content; less, because its meaning is limited and narrowed by the context. The sense of a word, says Paulhan, is a complex, mobile, protean phenomenon; it changes in different minds and situations and is almost unlimited" (p. 146). Sense then is all the interconnecting possibilities of a word while meaning is its denotation in a dictionary, the most regular sense, but only the central part of the immense semantic field that may involve the word in one's mind.

Song's greatest attraction as pseudo inner speech may be that its speech encompasses the network of *sense* rather than referring to any one context specifically. That we seldom do speak about the meanings of songs and seldom read their lyrics, or articles about what they mean, allows them to stay at the

level of sense with its multitude of possibilities. The words in songs may remain unspecified referents, vaguely being used for different purposes, or, on the other hand, they may be given meaning by individual auditors using their personal contexts. These meanings, are seldom, if ever, challenged. In Vygotsky's terms, the words in a song can only acquire new content by their association with the context of the listener -- and become more (in a new context) and less (distinct from other sense options in the network of sense) according to their use by auditors.

Notice also that meaning is not necessarily known internally before its verbalization. It is in the interaction of speakers, and writers with readers, in "senseful" situations that meaning is narrowed down to more specific understandings which then interact with our cognitive structures and possibly restructure these. (cf. PY 1986, ECO 1979). Meaning is something that is made and discovered in interaction.

VYGOTSKY tells us words are generalizations, approximations which gradually are used with finer and finer distinctions, but continually shifting in the field of sense. And this could be part of why PS is so attractive to us and why it could be greatly useful in pedagogy: PS is built first of all at the level of sense, it does not mean anything by itself. But, then, nothing means anything by itself. The point is that PS can remain close to nothing, or anything, for a long time and fluctuate with the whims of different auditors.

In the above perspective, different musical tastes may be explained at least somewhat by the associative experiences that accompany the listening of any music. A dislike of any M&S might be further partially explained by the refusal of auditors to accept a musical example as something they want to appropriate into their inner speech and thought at the moment. Our variable disposition to certain cerebral activities and desire for certain affective states mean that we may like certain M&S at certain times and not want the same examples in our environment, in our minds, at other times due to a desire to stimulate certain forms of inner speech and thought. Thus, most listeners have a wide selection of different sorts of music to accommodate different moods and activities in their lives. Similarly, listeners accumulate new musics with new moments in their lives. In fact, the *raison d'être* of PS's ephemerality and always new-producing mania may be that listeners want to encode their evolving lives with

a new soundtrack: listening to today's hits means encoding today's experiences differently and asserting one's newness and independence from yesterday which was encoded in other musics. Little matter if the words are essentially the same, the sound changes and "the times they are a-changin".

The role of M&S in initial stages of language acquisition, both first and second, could be greater than educators have so far acknowledged, and considerably greater when what is known about our processing of them is applied pedagogically. Not only could song be helpful for learning the suprasegmentals through contact, but its similarity to inner speech might entail the simple, generalized sense dimensions of egocentric language, but in adult terms. Singing could be the overt method of having students practice this egocentric language and the SSIMH phenomena may act as the covert Din initiator, probably a relative of inner speech. While most of the findings in Part I argue for the use of songs especially with beginners, the fact that they are open texts means that advanced learners still can find them attractive for their own more precise meaning-making.

The conception presented above of how M&S is used is but one model and one that is constructed upon many interrelated hypotheses. However, the beneficial use of M&S pedagogically does not depend on the validity of the model. As DE BONO (1967) has pointed out, the effective use of something is not dependent upon an accurate model of how it functions: "Supposing the model is valid, it would be as irrelevant to skilful use . . . as a knowledge of engineering is to the skilful car driver. No one would suggest that the proper use depended on a full understanding" (p.6). In other words, pedagogy need not wait for a confirmed model of M&S in order to use them to great advantage.

Part I has attempted to provide a rationale for the use of songs, exposing first of all PS's extent, simplicity, emotivational qualities, conversational characteristics, and similarity with inner speech; and secondly by relating M&S's possible anthropological, ontogenetical, societal, and neurological importance in language development. Part II will deal practically with the use of M&S in language teaching.

Part II: The use of songs and music in ELT

Part II of this dissertation is principally a contemporary review of the literature concerned with the use of M&S in English language teaching. First, Chapter 7, provides some historical evidence that M&S-use in instruction is nothing new. A more complete and in-depth historical review of the use of M&S in instruction could be the topic of a complete thesis, but goes beyond the scope of this dissertation. This historical sketch of how M&S have been used is nevertheless valuable for our understanding of M&S's variable position in pedagogy. Chapter 8 then provides a survey of the literature of contemporary uses, approximately the last twenty-four years. Both of these chapters rely principally upon materials in English. However, where other language materials have been found, and found relevant, they have been noted.

Chapter 9 looks at the availability of commercial material and Chapter 10 deals with the problems and reservations concerning the use of M&S as described in several articles. Chapter 11 then attempts to consider some contemporary pedagogical trends in rapport with M&S use and the materials available as reported on in the previous chapters.

Chapter 7: Some historical evidence of the use of M&S in instruction

Synopsis

- 7.1 The theatrical use of song
- 7.2 The Latin song schools
- 7.3 Early parallels between M&S and teaching speech
- 7.4 The religious and cultural use of song
- 7.5 Teaching children
- 7.6 TEFL/TESL use of M&S: early references
- 7.7 Summary

It is reasonable to assume that songs probably served as language acquisition material long before languages were ever formally taught, and in fact vocalizations resembling singing may have been an anthropological step in humanity's acquisition of language in the first place (cf. Chap. 5). Since the beginning of formal instruction, they have probably been used at least by some teachers, although probably not by most, with, predictably, periods of great popularity and others of almost total disuse (MURPHEY 1988a). This probably has not so much to do with songs themselves as it does with the changing trends in methodology and individual preferences of administrators and teachers.

7.1 The theatrical use of song

One reason for the use of song and music has been simply to add variety, and this also in the theater, a social instructional tool since the Greeks, as well as in language teaching. The analogy of the classroom to a stage, of the teacher to an entertainer, is not altogether infelicitous; and as Sophocles clearly showed, using what your audience already knows and believes sparks more audience participation and involvement. The ability of music also to excite emotional-cognitive interest is extremely useful for anyone who wishes to have an audience stay attentive for any length of time.

From time immemorial . . . men of the theatre have found it useful to intersperse spoken plays with music since audiences subjected to an exclusive diet of speech, much of it in verse, tend to get restless. Music . . . seems one of the means to alleviate that condition. . . . many theatrical

artists have felt that music adds another dimension to the play, conveys ideas which cannot be as well set forth in verbal discourse. Certainly, many of Shakespeare's predecessors and contemporaries shared these practical aesthetic doctrines. (STERNFELD 1971: 157)

STERNFELD also recounts the use of music "frequently employed to endow a particular sequence with especial, if not magic significance" (p.158) when ghosts arrive or to make someone fall in love, asleep, or be miraculously healed. It is also greatly used to portray the personality of a character, mark a change in mood or setting, being much more clear and economical than lengthy verbal explanations. These are instances when music may communicate more and better than words. Of course, the Greek chorus sang its parts in words adding not only variety but giving the spectators' perspective in words, involving the audience in the play by expressing or aiding their inner thoughts and speech concerning what they were seeing.

Aside from entertaining and informing, music is also credited with the power to civilize, a major goal of education, and even to alleviate mental and emotional maladies. These functions too have been recognized for some time, but the degree to which these are used to benefit, control, or harm those who listen is subject to debate (see Chapter 10). According to the VENERABLE BEDA (673-735 AD): "Music is the most worthy, courteous, pleasant, joyous, and lovely of all knowledge. It makes a man gentlemanly in his demeanour, pleasant, courteous, joyous, lovely, for it acts upon his feelings. Music encourages us to bear the heaviest afflictions, administers consolation in every difficulty, refreshes the broken spirit, removes headaches, and cures crossness and melancholy" (BAUER & PEYSER 1956).

7.2 The Latin song schools

According to KELLY(1969), the first extensive use of songs in language learning were probably in Latin schools during the Middle Ages:

Music and songs became an integral part of language teaching during the Middle Ages. The first introduction to Latin was given to most pupils in the 'song school,' or school of liturgical music. After the rhythm and flow of the language had been drilled by plain chant, which was based solidly on speech rhythms, the pupil began the formal study of Latin. . . . it seems

that songs were occasionally used in the secular classroom. St. Jerome and Abelard both mention sacred music as an essential element in Latin teaching, and many of the medieval tracts on music contain large sections on pronunciation. These detail matters like vowel quality, syllabic length, and intonation patterns. As it was taken for granted that spelling governed pronunciation, medieval scholars were faced with the problem of "silent letters". Liturgical music, it seems, was pressed into service to ensure that these letters were taken care of. Letters whose phonetic existence was threatened by the pronunciation habits of the new romance languages were strengthened by being sung on a "liquescent" note, i.e. separately from the vowel preceding them in the syllable, and in later centuries, this spread to all threatened consonants. Such pedantry had its own reward in producing a pronunciation that was more careful than that of Cicero himself, for many of the letters that were restored had been silent in classical times. One of the most popular language teaching songs came out of Clenardus's school at Braga. According to his own account this song dealt with greetings, was originally a dialogue taught as such in the school. The most probable explanation of its appearance in a musical guise is that it had been learned in a singsong fashion and the tune had developed of itself. Clenardus remarks with some amusement that even the muleteers of the city sang it and that its first words, *Heus puer*, became a normal form of greeting among all social classes. (p.98)

7.3 Early parallels between M&S and teaching speech

Many language teachers, as our Latin colleagues above, have felt that singing is an excellent means of teaching pronunciation. Some have drawn the parallel between song and speech even more closely. In 1588, William BYRD wrote in his *Sonets & Songs of Sadness and Pietie* of "reasons briefly set downe . . . to perswade everyone to learne to sing . . . : 4. It is a singular good remedie for stutting & stammering in the speech. 5. It is the best meanes to procure a perfect pronunciation & to make a good Orator".

In 1787 WALKER published a book entitled, *The Melody of Speaking Delineated*, subtitled "or Elocution Taught Like Music; by Visible Signs, Adapted to the Tones, Inflexions, and Variations of Voice in Reading and Speaking; with Directions for Modulation, and expressing the Passions". WALKER explains:

But though singing and speaking sounds are thus essentially distinct, it must not be imagined that singing tones are never to be used in speaking. Far from it. The monotone is not only productive of the greatest variety, but often forms the greatest beauty, of solemn, sublime, and plaintive pronunciation; so that verse, properly pronounced, is sometimes, not only figuratively, but literally a song. (p. 8)

KADOTA's (1987 cf.Ch.5) research, indicating that possessing the auditory imprint of a language makes for more efficient reading, can already be found in WALKER's assertion, "Reading like Singing, is, to a certain degree, much more easily learned by the ear than by notes. If the pupil has a good reader constantly to imitate, he is undoubtedly possessed of the principal means of improvement (pp.68-69)." Thus, these two scholars, half a world and 200 years apart, would seem to suggest that acquiring the musical qualities of a language will not only help pronunciation but are a prerequisite for efficient reading as well. WHITEHOUSE (1965) would seem to support this same idea in the article "The Use of Color and Music Helps Make Reading as Simple as ABC" (cited in OSMAN 1965).

7.4 The religious and cultural use of M&S

In addition to the goal of teaching Latin, the church apparently has found song very efficient for arousing humanly passion for heavenly ideas and of instructing its followers. According to POLLARD (1960), "between the Reformation and the present day more than 400,000 hymns have been written in the English language" (p.7). Ironically, the Catholic and Protestant churches tried to wipe out caroling (singing and dancing together) in the 1500s, but nevertheless "it seems the church has been converting secular songs to religious purposes throughout the Christian era (as the Salvation Army has done in our own day) and ring dances along with them"(OPIE & OPIE 1985:20). In fact, these authors even cite evidence that "the choosing of a sweetheart from a dancing ring is shown to have been a custom in the time of Christ and probably centuries before. [And even] in the apocryphal Acts of St John, of the mid-second century AD, Christ takes the central role while the apostles dance round him" (p.4).

Song seems to have always provided groups with the feeling of unity, be they national, ethnic, religious, or a combination of these. However, between the

Latin songs schools and the twentieth century, it would seem songs gradually fell out of fashion in language instruction as linguistics began looking more closely at language learning, making it a more formal undertaking (KELLY 1969). Not until the teaching of culture became popular was there renewed interest in songs.

Folk songs were especially common in the classroom, special arrangements even being made for school use. There was some question about the use of peculiarly national songs like "Bobby Shaftoe" or "Casey at the Bat", but it was agreed that if the course was to have a cultural content, such songs could hardly be avoided. Owing to the archaic tone of many folk songs, the popular song, despite raised eyebrows, found its way into the classroom and formed a large part of school broadcasts. (Ibid. p.100)

7.5 Educating children

The fact that children learn songs with great ease, practically no inhibition, and with little prompting has certainly been used by parents, nurses, and teachers for a long time, and, to some extent, for their indoctrination into religious and patriotic ideologies. Teachers of young children have found singing an excellent way to engage them in the learning process and form group spirit.

The part that music may play in early language acquisition has already been noted (cf.ch.5). One might ask if the great attraction of singing for young school children is due to their recognition of something familiar, something they already have inside. Are songs more familiar to them and easier to process because they present the salient features of language that their developing brains have already given a lot of attention to? Their psychological disposition to having fun and learning through kinesthetic action also make songs attractive to them.

However, if songs aid developing language learning, they also have been used to ingrain ideological content -- religious, political, and cultural ideas that those in authority deem desirable. Patriotic songs abound in elementary and church schools and are implicit evidence of the belief that songs instruct and reinforce ideas considered worthy of having. For example, in 1927, the Département de l'instruction publique du Canton de Neuchâtel published a booklet of seventy-

eight national and popular songs to be used in all primary schools with the following notice on the inside cover: "Ces chants sont obligatoires dans toutes les écoles du Canton; ils n'excluent pas l'étude d'autres morceaux laissés au choix du personnel enseignant." Of course, it still remains to be seen how, and how often, teachers interpret such obligations.

OPIE & OPIE (1985) point out that in England, the Board of Education was in the "vanguard of the crusade" for using songs in elementary schools at the turn of the century. In 1905, they published suggestions in which they recommended, although their use was "not obligatory", translated French nursery rhymes and German Kindergarten songs, as well as "Old English Singing Games". They note that

the main drift of traditional singing games into the infant-teaching system took place at this time (though 'the Mulberry Bush had been adapted for infant use in the 1840s) and they proved their worth by long outlasting the prosaic action songs [teacher-made] which were also being taught. Cecil Sharp held classes in singing games at the South-Western Polytechnic in Chelsea . . . his ardent young woman-students . . . went out to teach them . . . in every corner of the country. . . [as some singing games] were finally removed from oral tradition and domesticated in the classroom. (p.24)

According to OPIE & OPIE (1985) the philanthropic classes thought that poor children didn't know how to play at this time. *The Times* of February 15, 1909, reports that play centers were teaching 23,000 underprivileged children to play every week. "The younger children learn singing games; and these, it is interesting to hear, have a strong civilising effect on them. . ."

OPIE & OPIE's well documented work, *The Singing Game*, traces the singing games from their original purpose of providing a social framework in which youths and maidens on the verge of adulthood could playfully choose a mate at social functions, at least for the length of the song, to the 1980's when it is principally girls between seven and nine years old who play the games naturally, i.e. not taught in a classroom, and not for the purpose of selecting sweethearts.

7.6 TEFL/TESL use of M&S: early references

In the ESL/EFL periodicals, the earliest article that I have found is GRAVENALL (1949). She urged that "even without a naturally musical teacher, music or at least singing should be an integral part of language-study. . . . [as] the advantages of language-learning from song are numerous" (p. 124). She emphasized the memorability of songs and how they were useful for teaching vocabulary and culture. She remarked that though some teachers might feel songs inappropriate for adult classes they should experiment.

However, she advised against the popular song "hits" because of their dubious musical value, the "sheer rubbish" lyrics, ungrammatical forms and ugly slang. (Looking at Billboard's list of hit singles for 1949, we find singers like Bing Crosby, Perry Como, Dinah Shore, and the Andrews Sisters, among others.) GRAVENALL hopelessly, yet insightfully, concludes, "so leave out the popular song, which will unfortunately probably get learnt anyway. . . ." (p.126).

Concurring with GRAVENALL, KELLY (1969), probably referring principally to the USA, reports that songs in recent language education didn't become popular until the mid-twentieth century as well, and that links were made with mime and dance, since "both music and movement are natural ways in which children learn outside the classroom" (p. 214). As early as 1943, extensive song materials were already available for native nursery schools that recognized that "The child in the Nursery School learns by doing", and proclaimed that "All Nursery School education is based on [the child's] intense interest in things he can see and touch, and things he can do. . . . Nowadays we recognize that a child's main interest lies in his personal relationship with life" (BARNARD: 1943:3).

Nursery rhymes, of course, have also been a long time favorite with the teachers of young children. In 1950, BUSSY published the first EFL-oriented collection of nursery rhymes, to my knowledge. *Fifty Nursery Rhymes* was apparently for students of all ages, and with many purposes in mind. It was

intended to help the French student, not so much to speak English . . . as to hear its rhythm and music, to give him an insight into its structure, to enable him to understand, not only its sense, but some of those individual characteristics which every language has forged for itself and which give

every language its special charm. . . . For many generations these Rhymes have been almost the first words an English child has heard. They are sung to him by his mother or his nurse when he is still in his cradle. . . . They are in a way the foundations on which the knowledge of his mother tongue rests. (p.13)

There have been song collections, it seems, ever since there have been books, however, selections specifically for EFL/ESL teaching were late in coming. The first reference I found to one is in the 1954 summer edition of *English Language Teaching* 8(4) under "books received" : *One Hundred Songs and Poems* (BLUMENTHAL & STERN). The byline also mentioned an accompanying handbook for teachers on how to use the material in class. As early as 1956, *English Language Teaching* published a review of such a collection (BURNETT & ALCOCK 1955).

In 1957 BEARDSLEY wrote an article that was to inspire OSMAN (1965) who was later to inspire me with one of her workshops in 1980. BEARDSLEY contends that through singing and the use of recordings, students can be thoroughly initiated into "poetry, dance rhythm, correct pronunciation, aural comprehension, drill, grammar, vocabulary, and a bird's eye view of a country's character or cultural atmosphere." He defies language teachers to find a medium with more potential.

BILLOWS (1961) also found that not only were structures quickly learned with songs but that they are much more enjoyable than drills:

There is no other way in which we can get the normal, unexceptionally motivated or compelled, student to repeat so many sentences involving the normal mouth movements and rhythm of the language, without weariness or rebellion. (p.237)

Concerning pronunciation BILLOWS contends that while singing students are obliged to keep the rhythm, so that the unstressed syllables must be hurried over and the stressed syllables uttered with noticeable force. The frequent repetition of the sentences with the swing and rhythm demanded by a poem or song practices the mind and the muscles to work smoothly

and skilfully together in the patters and sonorities of the language.
(1961:237)

To my knowledge, the first collection of songs aimed directly at EFL, apart from perhaps BLUMENTHAL & STERN above, was published in 1963 by Longman. Compiled by LEE & DODDERIDGE with notes and pronunciation aids, the sixty songs are well known in Britain, slightly more than half being children's songs, including a few singing games with instructions. The authors admit to changing a few archaic expressions but also tastefully leave them where they are an integral part of the song (e.g. "Auld Lang Syne"). In the introduction, although they agree that songs will brighten up and add variety to a language lesson, they also assert that their repetition is useful for reinforcing structures. By devoting just five to ten minutes a lesson, two or three times a week, they feel that students can learn more than twenty songs during the year. A "gramophone record" accompanies the booklet, with 10 songs for children and nine songs for adults sung by professionals, although unaccompanied by instruments. The copy I consulted was in its "Ninth impression 1980", so apparently, such books are in demand.

Following BEARDSLEY, BILLOWS, LEE & DODDERIDGE, OSMAN (1965) carries the torch further in the first attempt, to my knowledge, at setting up criteria for song selection in an organized program of teaching the full range of English skills through songs. Agreeing with BILLOWS, she mentions the fact that "groups of words are easily retained in the mind when they are fixed in the framework of melody, rhythm, and rhyme. Many examples can be cited of foreign language students who are able to remember whole songs in the language they studied but perhaps not able to speak more than a few words freely" (p.2). Thus she was aware of the Song-Stuck-in-My-Head phenomenon (cf. Ch.5) and also of the need for bridging exercises to transfer the retained language in songs to active use (addressed more fully in Ch.11). For grammar teaching she suggested three possible approaches: to use song before a structure was taught as an unconscious introduction to the structure; to use song at the point of introduction of a structure to illustrate it in an authentic and memorable example; and, thirdly, after the structure has been taught, as reinforcement.

OSMAN brings up the point that musical ability may help in language learning. She cites ETERNO (1961) and BLINCKENSTAFF (1963) who suggest that there is some correlation and that musical training for the less gifted language student might help. This has yet to be substantiated, although it seems reasonable that someone with a good ear for music will probably have one for language.

OSMAN's main contribution seems to be in using songs for American cultural orientation. She provides examples for dealing with historical periods, notable individuals, ethnic groups, regional local color, holidays, and special areas like college or camp songs.

One of the main problems, she feels, is teachers feeling they couldn't possibly sing in class. However, she assertively says that a certain musical training should be part of any teachers training. Failing that, teachers can usually find some adept students (which even capable teachers should do in order to enhance student participation) or use recordings. In some schools, music teachers may also be willing to share the task: students can sing with the music teacher and look at the language with the English teacher -- which is apparently done often in Finland where over a dozen songs a year are included in the reader(p. 12).

OSMAN advised teachers to choose songs carefully. First according to the students' level, age, and culture. Of course the length, repetition, structures, vocabulary, expressions, and the cultural points they present would be considerations as well. The tune and rhythm should be simple enough to learn yet catchy enough to stay with the students. Lastly, songs should be chosen which have a natural word order, but amenable to change if necessary so that they provide correct examples of academic grammar (e.g. "I been working on the railroad" loses nothing if "I've" is written and sung), especially since changing songs to fit one's needs is in the folk song tradition (BRAND 1961, p.3). She suggests trying out native Indian and Hawaiian (translations) and even the current folk songs of the "present day scene".

OSMAN foresees the possibility that not only more books with preselected songs might become available, but perhaps companion songbooks to accompany a grammar or reading text, listing the songs that have certain structures so that they might be used as an introduction or reinforcement of a particular

grammar point or illustrate social, cultural, and historical readings. This of course OSMAN eventually did (*If you feel like singing*, OSMAN & McCONOCHIE 1979) including at the end of the book a key for grammatical structures and pronunciation features.

7.7 Summary

It might seem that little has been written from a historical point of view concerning the use of M&S in foreign language instruction, but this may merely reflect the development of language learning and teaching as a whole. In other words, since WWII there has been an increase in the interest in language learning and subsequently more attention given to the teaching journals and research having to do with it. M&S may not be any more popular with language teachers now than they were at the turn of the century. Or, they may be. Again, this chapter's intention was to suggest that M&S and their rapport with language learning has a long history. To determine what exactly this history was in the different countries and in the different approaches to education calls for further investigation, but goes beyond the scope of the present work.

What is certain is that technology has allowed M&S to drastically change our students, if not our own, extrascholastic soundscape (FRITH 1983, KONECNI 1982, MARK 1981), becoming important carriers of linguistic and cultural information for the language learner. Their ubiquity has made them unavoidable as mirrors and shapers of society (DAVIS 1985 & GARDNER 1986), as communicative haiku, as a literary form that the masses use to express themselves. To what extent the school reflects the concerns of everyday life and uses this "equipment for living" (BURKE 1973) remains to be seen.

I have decided to end the historical information at 1965, with OSMAN's 1965 paper, for several reasons. First of all, at about this time the above technological changes referred to began multiplying at an unprecedented rate. Secondly, OSMAN's paper rather breaks new ground with her concerns and perspective of looking at song-use. Thirdly, 1965 and 1966 mark a new phase in English teaching with the founding of TESOL in the USA and IATEFL in England. As a result, since the mid 1960's there has been a steady increase in the number of journals for EFL/ESL and at the same time an increase in the number of articles and published materials concerned with song. Again, this increase may

not reflect an increase in M&S popularity, in terms of an increase in the percentage of teachers who use M&S, but merely an increase in the total publication and marketing of the language teaching field.

CHAPTER 8:

Contemporary Uses of M&S in Language Teaching

Synopsis

- 8.1 Sources of song use in language teaching
 - 8.1.1 Estimates of popularity with teachers
 - 8.1.2 Computer searches
 - 8.1.3 Teacher training texts, courses, British Council listings
 - 8.1.4 Newsletters and journals
- 8.2 Comparative research on the use of song
- 8.3 Choosing songs
 - 8.3.1 Choice of songs: four possibilities
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 - 8.4.1 Listening comprehension
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- 8.5 Didactic options
 - 8.5.1 Using cloze passages and dictations
 - 8.5.2 Music only methodologies: Suggestopedia, Tomatis
 - 8.5.3 Total Physical Response (TPR) songs
 - 8.5.4 Jazz chants
 - 8.5.5 Video clips
 - 8.5.6 Practical tips
 - 8.5.7 Music as subject matter
 - 8.5.8 Singing
 - 8.5.9 M&S in language laboratories
- 8.6 M&S use to teach other languages
- 8.7 Summary

There has been little controlled research, to my knowledge, on the actual use of songs in language teaching and their effectiveness as compared to other means of teaching. Mostly, teachers have strongly expressed their beliefs, after experiencing the effect that songs can have on their classes (a type of research in itself), that songs are extremely useful, not only for motivation and enjoyment, but for the full array of language learning skills, as well as literary and cultural study. Thus, this survey of the literature will first look at indications of the popularity of M&S in language teaching, then look at what

quantifiable research has been done, and finally survey the many ways in which songs might be used in language classes as reported in the literature.

As in the preceding chapter I am concerned principally with the use of M&S in English language teaching. However, where I have found relevant information dealing with the teaching of other languages (French, German, Italian, & Spanish) with M&S I have included it. The reasons for and ways of using M&S in teaching one language are basically the same in teaching others. I do not pretend, however, to have made a complete survey of the literature in teaching these other languages, partially because of the immensity of the task but also due to the limits of my own linguistic abilities.

8.1 Evidence of song use in language teaching

8.1.1 Estimates of popularity with teachers

As noted already, it is questionable just how much teachers use songs and to what extent. In 1976, ZOLA & SANDVOSS wrote

A search of the literature on the use of song in the teaching of a second language gives mute evidence of the paucity of work so far attempted, whether at the level of empirical investigation or of theoretical study seeking to develop broad generalizations and principles of rationale and methodology. (p.73)

CASS & PISKE, writing in a German review, take a more positive view of the amount of M&S literature but judge the implementation in classrooms rather negatively in 1977:

It is now a decade since the first optimistic papers probing the uses of pop began to appear in the foreign language teaching press. Yet despite the steady flow of suggestions and reports of individual attempts to exploit what is agreed to be a highly motivating and promising medium, the main body of the language teaching profession would appear to have remained largely unimpressed; the application of pop has remained the province of a converted and dedicated minority.(p.131)

Ten years later, in 1987, REEVE & WILLIAMSON seem to think songs have become part of a teacher's baggage, "it is evident, from the amount that has been written about using contemporary songs in the classroom, that their value as motivation is clearly acknowledged by EFL teachers today"; but the authors still see problems with how teachers use them, "however, our experience has been that in practice songs are often used as a carrot -- a reward for tired teachers and students on Friday of a long week" (p.33).

Some teachers have tried to overcome the "carrot bias" and show how songs can be used more profitably for teaching and for reinforcing many aspects of language learning. (To be treated in 8.4-8.5)

8.1.2 Computer searches

In addition to my own library and periodical searching, the sources for the articles in Part II come largely from two different computer searches: one in 1983 which covered ERIC prints 1966 through April 1983 (60 prints), RILM 1971 through April 1978 (no prints), and LLBA prints 1973 through December 1982 (38 prints); the second one in 1987 updated the ERIC and LLBA to June 1987 (50 prints) and searched the IFS bank (Informationszentrum für Fremdsprachenforschung) under "Lied in Fremdsprachen-Unterricht" (201 prints, mostly in German in German journals) from 1893 to the present.

There was, of course, about a 15% duplication between the computer banks, thus the total prints of 349 actually represented about 300 articles concerning the use of M&S in teaching languages. The quantity of material shows that M&S have been given considerable attention, at least by some teachers and researchers, although as to its relative importance compared with other methodological ideas I have no information. Finally only a portion of these articles were deemed relevant to my research (among the 108 teaching articles in the bibliography).

8.1.3 Teacher training texts and courses

I did a cursory review, in 1986, of teacher training and resource texts at Stäheli's bookstore (Switzerland's biggest ELT store) which revealed that 12 of 26 contemporary texts in stock mention the use of songs (from a short paragraph to several pages, listed in the bibliography IV). Most often they suggest songs as useful for changing the routine, and then, for pronunciation. Only

occasionally are there suggestions to use the student's own music and one suggested having students write lyrics in the target language to melodies from their native language.

One teacher training program has actually offered a courses for teachers in using music and song. The University of California in their 4-week programs for teaching English (apparently a refresher or continuing education course) advertises in their brochures, 1986-87, ten courses, one of which was "English Through Songs and Videos" with the following description:

Why is it that you can always remember the word to your favorite songs and forget so much else?! This class will show you how to take advantage of that phenomenon. Your students will not only remember the words but learn new grammatical structures, improve pronunciation and intonation and explore different aspects of American culture through music.

8.1.4 Association newsletters and EFL magazines

The growing popularity and use of songs is reflected also in the publications of the language teachers associations. The English Teachers Association, Switzerland (ETAS) summer newsletter (1988) had songs as its special topic as did the Japanese Association of Language Teachers (JALT) for their journal *The Language Teacher* in May 1989.

Among the 'commercial teachers' journals, although they regularly have articles on the use of songs, the only complete editions that I have found are from Germany and France. *Der fremdsprachliche Unterricht* titled their November 1984 edition "Behandlung von Songs und Chansons", and their April 1988 edition, titled "Hören und Verstehen", included much to do with songs. *Le français dans le monde*, in addition to having a regular rubric on "chansons", devoted their whole September 1977 (no.131) and April 1984 (no.184) issues to songs and their use in class.

Although it seems that articles have begun appearing more often, which may mean that they are becoming standard tools among the "active" teachers, it is also true that the number of teacher journals has grown as language learning has become big business. Articles are not necessarily accurate representations of what the majority of teachers are doing but they may show tendencies among

the active ones. Whether, and to what extent, these ideas are implemented by the majority of teachers is difficult to judge.

8.2 Comparative quantitative research on the use of song

VAN ASSELT (1970), teaching German, compared the efficiency of dialog memorization, for a control group, to song memorization for an experimental group of third grade children (eight year olds) in a U.S. elementary school. "The control group was taught five dialogs with songs and poems as enrichment material. The experimental group was taught twelve songs and poems with dialogs and stories as reading materials" (p.5). Classes met twice daily for fifteen-to-twenty minute lessons for twelve weeks and then were tested for pronunciation and comprehension. Although the experimental group had higher scores on both tests, the differences were not significant. Nevertheless, VAN ASSELT concluded from observation that

(1) Pupils learn a song or poem faster than a dialog and over a short period of time are capable of recalling songs better than dialogs. (2) Although very limited in structure and vocabulary, pupils are capable of making the transfer and saying short sentences and applying them to contexts outside the song. (p.13)

VAN ASSELT also observed that learning the songs reinforced what was done in the children's music and math classes (whole, half and quarter notes, counting songs), and somewhat with social studies. He concluded that teaching foreign languages through songs would be more acceptable to other teachers if such reinforcement was augmented.

One of his most interesting findings was that the children with the lower scores on the mental aptitude tests were able to memorize the songs with pronunciation comparable to those with the highest scores. This implies that conventionally taught slower students may be especially aided by the use of songs. Neurological science is suggesting that we may be only teaching to one type of learner in conventional language teaching.

In another study, HAHN (1972) measured lexical retention aided by the addition of melody and rhythm with seventh grade (12-year-old) U.S. students learning German, nineteen boys and nineteen girls. He found that "the highest degree

of retention was achieved by boys when song materials were utilized, and by girls when dialog materials were used... [although] the girls scored higher than the boys on both media... the differential between song and dialog scores was generally smaller for girls than for boys" (p.12). The combined scores of all tests and subjects did allow the conclusion that the songs generally worked better than dialogs, although sex was the real determining factor. This lead HAHN to refer to "evidence that boys learn more easily with the addition of kinesthetic activity. Singing and simultaneous bodily response to rhythm represent a type of kinesthetic behavior and an additional sensory experience which may be factors that boys, in particular, need for more effective learning" (p.16). (See also TPR 8.5.3).

The only other quantitative-comparative research that I have found in the literature concerns the presence or absence of background music in Suggestopedia courses which concluded positively for music (treated in 8.5.2).

There has also been some research into the hypothesis that musical ability correlates with linguistic ability. ETERNO (1961) and BLICKENSTAFF (1963) both suggested from their findings that musical aptitude and training are important for fostering good foreign language pronunciation, although evidence is still inconclusive. ARELLANO & DRAPER (1970) found "a strong relationship between discriminatory musical abilities in pitch, intensity, rhythm, timbre, and tonal memory and in achievement of a Spanish accent" and THOGMARTIN (1974) concurs, finding positive correlations between age, musical talent and psycholinguistic abilities on the one hand and achievement in Chinese on the other. BLICKENSTAFF (1963) stated, however, "that contrary to current practice, students possessing the least musical talent are the very ones who would profit most from musical training as far as foreign language achievement is concerned"(p.360).

8.3 Choosing songs

8.3.1 Choice of songs: four possibilities

Asking what kinds of songs are best for using in EFL may be compared to asking what kind of drink is best for someone dying of thirst in the middle of the desert. While students may look with longing toward any drink, certainly there are those that would be deadly for motivation and interest (e.g. opera or church

hymns for students who have been forced to listen to such from their parents). Fortunately poisonous drinks are few. Most kinds of songs will be met with relief and help to keep students and the language-learning alive. Of course by knowing the students, their level and past learning experiences, etc., the teacher, or the students, can choose those songs which can be very invigorating. This exaggerated analogy is merely meant to emphasize that any song will usually be welcome and will work to some extent.

The choice of songs is enormous. Teachers, however, tend to choose what they like and/or think that their students will like. A few have written that perhaps the choice is better left up to the students when possible (BILLOWS 1961, DUBIN 1974, OSMAN & WELLMAN 1978, CALVET 1980). Other teachers choose songs with specific purposes in mind: to accompany a lesson on the past perfect, to reinforce a certain vocabulary, or because they wish to do a certain type of exercise.

I will use four major categories to discuss song selection:

Among those chosen by the teacher there are

- a) made-for-EFL songs
- b) traditional and folk songs
- c) contemporary songs

But there is also the possibility that the teacher will give the responsibility to students to choose and bring in their own materials. This fourth category, d) student-selected material, will not usually have any made-for-ELT songs in it since students do not usually have access to them. Adult students will often choose some traditional and folk material, but most young people's choice usually falls within the domain of contemporary music. It is this last group that I will discuss mostly in section d) below.

Going from a) through d), there seems to be a lessening of control on the part of the teacher and an increase in familiarity for teenage students: in a) the teacher controls input strictly and may even write the songs, in b) the song materials are "tried and true" and usually very familiar (at least for the teacher), in c) the song material is contemporary (within a few years) and may be more familiar to students, often being rock or pop and possibly heard in their out-of-school environment, and finally in d) the teacher encourages a degree of self-directed learning in the students by having them pick the songs.

In actual practice these categories might collapse, e.g. a collection made by EFL teachers (a) may contain traditional (b) and contemporary (c) songs. In actual use, a teacher might give the collection to students to choose which songs to exploit (d).

a) Made-for-EFL Songs

Some teachers and materials writers have tried their hands at songwriting themselves in hopes of creating the material best suited to their own classes. At one extreme there is OSMAN (1965) advising teachers to change a word or construction in folk songs that might be either too difficult, archaic, or seen as non-standard English; at the other extreme completely new songs with new melodies and lyrics have been written with the English learner in mind. Probably one of the sparks behind this latter group was RICHARDS (1969):

Vocabulary, pronunciation, and grammatical control must be applied to the language of songs just as to any other part of the English course. The words we sing should be frequent and useful words, syllables should be stressed or unstressed according to the patterns of spoken English, and the grammar of the songs should be that of normal English. Most English songs do not meet these requirements and cannot be recommended for use in teaching English to speakers of other languages. Yet this need not deny our learners the chance of singing. What we need are specially written songs, and songs which have been adapted for learners of English. To provide songs like these the teacher must be prepared to try his hand at writing songs. (p.163-4)

Accompanying his article in the *Forum*, McCREADY (1976) provides a record of five "Communication Songs" that he wrote. His intention is to bridge the gap between students' memorization of a song and their incapacity to use the same language in conversation.

Any teacher who has swelled with pride at his students' faultless rendition of a memorized dialogue and then has suffered the terrible disappointment of hearing the students mangle those same language structures when they try to use them in other situations, will readily recognize that memorized song lyrics present the same problem - only more acutely because of the special way in which the music clutches at the child's memory. (p.2)

McCREADY wrote simple dialog songs and suggested that they really only serve as a short introduction to the dialogs and that they should be spoken as soon as possible and then expanded upon (cf. *Melodic Intonation Therapy for Aphasics*, Ch.5). Unfortunately some of his dialogues are rather poor examples of communicative language by today's standards, although apparently useful to some teachers (see SANTIBANEZ 1979). However, his assertion that there needs to be some sort of bridging exercise from the song to "use" is important, for without bridging exercises songs may be fun but the availability of language for use will remain incidental. To reap the full potential of songs something more must be done than merely singing (treated in 8.4-8.5).

McBEATH (1986:44) criticizes the made-for-EFL self-penned songs of several teachers rather strongly, citing several unfortunate examples:

Take the number four
Since it is so small
Multiply it fast by two
Answer now to all. (McCREADY 1976:7)

Do you know the major American authors?
If not, here they are.
Bradford, Broadstreet, Sewell, Taylor,
Mather, Edwards, Wheatley, Kemble-Knight,
Poe, Melville, Emerson, Thoreau,
Fitzgerald, Faulkner, Hemingway, Thomas Wolfe,
Gass, Barth, Updike, Dates. (KABILA-MUTUTULO 1978:44)

I myself and you yourself,
He himself, she herself,
We ourselves and they themselves,
That's the way we sing. (FERNANDD 1978:49)

These are taken out of context and surely the enthusiastic ways in which these songs were reported upon in the literature means that they were successful at least for the teacher using them. To paraphrase STEVICK (1971), because of teacher investment, many seemingly pedagogically atrocious materials work

well where other pedagogically sound materials may fall flat. That these songs worked, at least for the teacher, also confirms for me the feeling that any singing and playing with language will usually enliven a class and please a teacher who sees everyone "using language" at the same time. Again, however, songs can be much more useful than merely getting the whole class to move their mouths at the same time. While surely the students got their mouth muscles around some English-like sounds with these songs, communicative intent and meaning through linguistic use were probably still far away.

Better in my mind are WILCOX's (1974) suggestion for rewriting children's songs and nursery rhymes with more familiar and useful language. "Mary had a Little Lamb" becomes "Mary has a little cat, kitty cat, pretty cat/ Mary has a pretty cat / The cat is 'eating fish". VAN ASSSLET (1970) wrote or recomposed songs for his German class and of course KIND (1980) takes this idea to the extreme with the "Singlingual Method " and his collection of twenty texts set to internationally famous tunes.

Other writers (WILSON 1972, 1974, KINGSBURY & O'SHEA 1973, WELLMAN & BYRD 1976, ABBS & JONES 1977, ABBS & YORK 1975) have written and recorded songs "in the pop idiom" of their time, which are certainly used and appreciated by many teachers (cf. ETAS NL 5:3: 1988). Others, however, have criticized their attempt: ". . .the interest they set out to build on is greatly weakened as the songs and their performers can on no account be said to be part of the 'pop scene' The language of the songs is graded and selected in a way all too reminiscent of the school textbook, with the satisfaction of understanding it, naturally enough, correspondingly low" (CASS & PISKE 1977). CASS & PISKE maintain that students are more motivated to understand authentic texts, thus invest themselves more, and are more satisfied at the end for having done so. IANTORNÒ & PAPA (1979) concur, saying that made-for-EFL songs "have failed to arouse pupils' interest and have often proved to be boring and artificial" (p.181).

OPIE & OPIE (1985) noted the failure of game-song writing attempts by elementary school teachers at the turn of this century in England when they tried to imitate, with pedagogic goals, the already popular singing-games children naturally performed on the playgrounds: apparently none of them caught on in oral tradition, "they were too self-conscious and insipid" (p.25).

I published a collection of eleven songs myself (MURPHEY 1981) of which one was written with the idea of reinforcing grammar (to be) and one vocabulary (days of the week). The remaining songs were thematically oriented about foreign students and their situations abroad (see also MURPHEY 1977). It was reasonably successful as a regional product and of course I found they worked extremely well for me and my classes. But as I tried to tune more and more into my own students I found their own choices of current songs were many times more motivational for everyone (see CASS & PISKE above). Now eight years later, I find I use only two of the songs regularly, and only with children under twelve. It is not so much that made-for-EFL songs are poor materials as it is that popular music is so much more powerfully stimulating. Again, any water will be welcome by a dying man in the desert, but if he can choose, he would prefer a clear, cool swimming pool. DUBIN & OLSHTAIN (1977) say it most clearly:

For the English language learner who roughly falls into the span of years from 10 to 35 (though a person's age is more apt to be determined by spirit than by years alone), modern music represents a different element in life than do some of the other mass media which have been recommended for inclusion in intermediate and advanced language courses. Most newspapers, television programs, and the majority of commercial films do not hold out the same generational pull which pop-rock music represents. . . . [even] culture heroes who play such important roles in the music scene do not have counterparts of the same magnitude among [the other media]. (p. 199)

b) Traditional-folk Songs

OSMAN & WELLMAN feel that for low level students many of the made-for-EFL songs are best suited, implying that intermediates through advanced risk being insulted by such material and that they can handle native material with more satisfaction. They personally favor traditional/folk songs. They also give an eight-question list to see to what degree songs are suitable:

1. Does the song have repetition of words, phrases, lines or chorus?
2. Can the tune be learned easily?
3. Does it have a strong rhythmical pattern?
4. Does it have useful language structures?
5. Is the vocabulary useful?

7. Does it reflect some aspect of culture, custom, tradition, historical era or event that is useful for the students to know about?
8. Do you know the song to be one that continues to be sung by people in this country [America]? (pp.119-120)

OSMAN & McCONOCHIE (1978, 1979) stress that folk songs contain the vital concerns and characteristics of a people and supply many notes and historical accounts concerning the songs in their selections. BUSSY (1950) says much the same thing for traditional nursery rhymes. JOLLY (1975) maintains that such songs contain the traditional rhythms of the language as they are passed down through the generations.

The classification into traditional, folk, and pop are at times confusing and many early pop songs may be beginning to undergo traditionalization processes as songs by the Beatles, Joan Baez, Bob Dylan, and Paul Simon find themselves being sung year after year around campfires. While many of these songs pull great weight with adults, current pop among adolescents usually sparks more enthusiasm.

c) Contemporary songs

DUBIN first lamented in 1974 the ELT profession's shortsighted ignorance of contemporary music, calling it an "overlooked resource. . . . [because] songs . . . often turn out to be the examples of the English language that are already familiar to young people who want to learn and improve their knowledge of English . . . that students want to understand. . . . What better motivation could you possibly find? So, why not help them by bringing pop, rock and folk into the ESL curriculum?"(p.1).

McLEAN (1983) does not embrace as many forms as does DUBIN and argues for his "literature of rock". He criticizes "the general run of 'pop songs,' which by and large are mindless and essentially unpropitious to close inspection", nor does he recommend " 'folk songs' or those tedious 'protest songs' of the '60's which many liberal-minded teachers seem still to regard as the epitome of topicality" (p.44). He rather prefers writers "who in another age would have written poetry but who nowadays express themselves through the medium of the popular song". McLEAN shows how a topical analysis of SPRINGSTEEN's "The River" fits in well with the current topical concerns of adolescents in France

(environment, divorce, unemployment, teenage pregnancy) without adult condescension.

McBEATH (1986), in Oman, also argues strongly for the use of rock and popular music because of its domineering presence in the Middle East and Southeast Asia and its cheap availability. He refers to the 1985 Live Aid concert, which had over 200 million viewers worldwide, to argue that it seems "paradoxical that we should still be attempting to manufacture special teaching songs"(p. 45). He gives examples from pop songs that not only illustrate many of the structures and "good grammar" that teachers wish to teach but which would probably meet with much more of an affective response in students because they are pregnant with meaning. However, he is at odds with McLEAN, above, as he finds that SPRINGSTEEN's lines, "I act like I don't remember/Mary acts like she don't care" are positively counter-productive in that they reinforce a non-grammatical pattern that elementary students are notoriously prone to use" (p. 48).

MUNRO (1984) in discussing the folk music revival in Scotland and its impact in education comments: "there is no possible doubt that pop is the predominant musical influence on a large majority of school teenagers and so, if for no other reason (and there are other reasons), it demands serious attention" (p.331). MUNRO mentions that a prominent trend in education is to "start with the local and more familiar before proceeding to the distant and less familiar", thus advocating using students and their experiences first. MUNRO mentions two booklets for this purpose, produced by ROY CARNEGIE, *Songs to Think About*, which overlap from folk to pop.

VISAGE (1982), however, demonstrates the difficulty in choosing representative songs of American youth. Music being a fundamental part of culture, she considered it a motivational starting point for the transmission of culture to others. Before going to France for a year to teach English in a secondary school (*lycée parisien, classes terminales*) she made her own list of what she esteemed important contemporary songs for youth, and then had her 16- and 17-year-old students in Connecticut make similar lists. She expected the two lists to be reasonably similar as she often discussed music with her students, although she realized also that the importance of music in her life had diminished since her own adolescence.

She was much surprised at the difference in choices between her and her students, especially since the age difference was only eight or nine years. She noted that her fifteen students listed the following: seven groups she had never heard of, five groups she had heard of but possessed no recordings of, groups that she didn't like, groups she considered too mellow for contemporary youth, important songs that she had forgotten about, and groups and singers that she had not imagined her students knew about because of their age. The students did not choose many of the same groups that Visage esteemed had contemporary value or should have been chosen because of their commercial success at the time. Only one commercial "hit", which was on all the radios at the time of the research, was generally agreed upon as important. When she and her students did agree on a singer, the choice of song was often different.

VISAGE's confidence in being able to predict which songs were important for her students was further shaken by their stated reasons for the selection. Eighteen songs were chosen for the meaning of the lyrics, fifteen for their music, and only two because they were good to dance to. They also gave reasons for choosing songs that Visage had not imagined: five songs were chosen because they evoked moments in the students' past, nine because they were "classics" and six because they had heard them at parties and they reminded them of good times. VISAGE notes that this last reason highlights the function of song as an instrument of dating: the association of a particular moment in one's life with the music.

VISAGE further notes that her students used songs in their amorous relations, as topics for essays, and as a means to recognize if someone was "in" (part of the group). It seems that for many students songs are used as tools for living and become concretely present and visually evident as students decorate their rooms and notebooks with their philosophy in lyrics and images.

VISAGE concludes that with her initial list, she was risking imposing not only her personal taste and culture, but that of her generation; she was not only risking using her prejudices as a pedagogical tool to choose materials, but also to exclude valuable alternatives.

Her use of these materials in France was unfortunately little exploited, due to several administrative and cultural problems which do not concern us here.

I feel VISAGE's attempt to be relevant by seeking materials from her students is excellent pedagogy. It shows the distance between what teachers think about their students tastes and how they really are. The conception she originally made of their choices and the reasons behind them clearly needed adjusting. While the materials probably could have been motivationally exploited with the group who made the lists in Connecticut, I would venture to say that the same materials may have been seen by the students in France as just another imposition (by a teacher, generation, or culture). In order to be really relevant, the English language songs popular with the group to be taught could have been chosen with predictably a much more motivating effect. In order to use music as a way to tune into and motivate a group of students, the songs they enjoy and use are probably the best tools.

d) Student's Choice of songs

When teachers encourage students to choose they implicitly accept that the songs may not fit the well ordered syllabus but that the motivation is much higher to learn whatever language is present. To this extent the teacher shares the syllabus making with students and becomes an opportunist, teaching the language needed for the goals students see as relevant to them. DUBIN (1974:3) suggests "the best way to get records that really interest one's own students is to *borrow them from the students themselves*".

SPAVENTA (1983) advocates student choice in order to be relevant to their ever evolving environment:

It is well to remember that what 'turned on' the teacher may not do the same for the student. There is always a gap between generations where pop music is concerned, though less of one for other types of music. This means that Bob Dylan is no longer a household name to English language students, even though for the teacher his music may still say it all. So some empathy with student culture is necessary if you are to choose songs wisely. In fact, the best way to go about selecting songs is to consult the students. It's a good idea to let the student who suggested the song, then present it. (p. 32)

However, CASS & PISKE (1977), who cite WELLER (1973), are leery of giving students the choice, for "the current charts from which the pupils are likely to choose, only rarely happen to contain anything which is just right for any given class" (p.133). They reason that since most teachers are not familiar with pop, they will meet with frustration when trying to use material which is too difficult or which fails to make students speak. They argue that the students' interests should be taken into account but that ultimately the choice must remain with the teacher, that linguistic appropriateness and compatibility with the rest of the work being undertaken by the class is more important. I would agree in general, but argue that no material is ever "just right" for a class of individuals at different levels with different interests and that even poor examples of language and topics can be an occasion to learn a great deal if properly treated and if they stem from the motivations of the students to understand them.

CASS & PISKE (1977) give four factors to consider when choosing songs: 1) appeal of the tune/sound, 2) intelligibility, 3) degree of difficulty, and 4) theme and content. While it seems clear that probably the teacher is the best judge of intelligibility and degree of difficulty, I find it too authoritarian to force musical taste and content upon them when they are quite able to choose themselves and will feel more involved if they do. Students could be allowed to present their choices of songs, understanding that the teacher requires a certain intelligibility and a certain level of language in them, thus giving them the possibility of investing themselves more in the course and of augmenting motivation. However, at the advanced level of learning even these restrictions should be relaxed in order to "accept the world as it is, in its full authenticity. CASS & PISKE do finally admit that "Occasionally a song suggested by the class will by dint of its popularity be worth learning, even though it may not conform to the above guidelines".

BROSSARD (1974) and KELLER (1988) propose that students' choices can be integrated into the classroom through their own presentations. Each student prepares a song, or selection of songs, on cassette, a cloze passage or comprehension questions for the class, and then presents it to the class. The teacher goes over what students prepare before it actually gets to the class. In class the song is heard, the exercises done, and the student presenting also has to face the critique of classmates in a discussion of the worth of the songs and

artists. BROSSARD finds the final debate the most important and stresses that it would not be possible without the free choice of the students,

Il s'agit là de la phase la plus importante de la leçon. Le débat ne pouvant se développer de façon féconde que si les idées exprimées tiennent à coeur, il convient de respecter le choix des élèves car c'est justement dans cette liberté d'expression qu'ils puiseront l'énergie nécessaire à la prise de parole. (p.233)

CALVET (1980) warns against the professors' choice, saying that certainly many of their choices, although artistically excellent in their minds, may only profoundly bore the students. CHAMBERLAIN (1977), cited by CALVET, suggests choosing songs that resemble those the students are used to hearing so that they will appropriate them more. CALVET is more direct, "Alors pourquoi ne pas laisser le choix aux élèves?" (p.22). To those who find this last suggestion absurd, because students don't know the pedagogical goals, and because many of them don't know French songs in the first place, he responds,

Pour ce qui concerne les objectifs pédagogiques, soyons clair: n'importe quelle chanson, si elle plaît aux élèves, peut être utilisée en classe, à condition que le professeur s'interroge tout simplement sur ce qu'il peut en tirer. . . . [And if students don't know French songs] on pourra leur faire écouter une dizaine de chansons récentes et organiser une sorte de référendum ou de hit-parade, le professeur travaillant dans les semaines qui suivent avec les deux ou trois premières chansons. (pp.22-23)

BROSSARD (1974) writes that the teacher can alternately present his or her choice of songs in the same open spirit, implying that if the teacher shows respect for the students' choices they most probably will lend a more attentive ear to the teacher's selections (p.234).

The different choices of different teachers and their preferences merely underline the fact that different people like different musics for different reasons, not least because of their investment in certain genres and artists and the experiences they have lived with them. Certainly the fact that teachers are enthusiastic about certain songs and less so about others will have an impact upon their acceptance by and worth to students. However, ideally teachers,

whose primary goal is to teach language, should be able to overcome personal prejudices and use the material that will have the greatest beneficial impact upon students. FROESE (1988) goes so far as to advise teachers not only to leave the choice up to the student but to let the students teach the teacher about pop music and its different aspects. Instead of imposing taste, opinions, and ideas upon their students, teachers, in my opinion, should be examples to follow in showing tolerance and respect concerning another's taste, and an example of willingness to learn new things.

And finally, "there is no guarantee that what has been popular with one audience will be welcomed by another at a different time and place, though the presenter's own enthusiasm will often prove crucial" (REES 1977:229). URBANCIC & VIZMULLER (1981) even go so far as to advise that songs "done during any academic year cannot become a permanent teaching unit but must be revised every year in order to keep up with the trends in popular music". That is why "it is difficult to give specific examples of songs that one can use in the classroom. . . . because of the comparatively short life span of a popular song" (pp.84-5). Although this is true concerning most popular songs, there are also evergreens that students amazingly enough do continue to hear as VISAGE (1982) found out.

8.3.2 Other classifications of songs

Classifications of songs usually illustrate the different criteria that the writer feels relevant. In the above section I feel it is important to stress three differences: the differences between authentic and made-for-ELT material, between traditional and contemporary musics, and between teacher and student selection. Others will have different classification systems and of course inside any one category we could make further divisions depending on the purposes of the classifiers. BILLBOARD Magazine for example has over twenty charts. But what becomes evident with their classifications is that they are describing musical markets, the buyers, not necessarily the music itself. Thus on their "Black" chart, there may be white singers who happen to be selling in the traditional Black outlets. (E.g. George Michael's *I want your sex* in the corpus in Part I.)

DUBIN (1974:4-5) writes of four categories of songs which can be approached semantically in EFL: the story or narrative song, action songs (cf 9.5.3 TPR),

show and film songs, and overall idea songs. She suggests exploiting the narratives and film songs for their story lines, orally or in writing, with perhaps several question-and-answer phases beforehand. Although action songs are normally used only with small children, she found that adult beginners enjoyed doing listening comprehension and responding with actions. Her last category is a catch-all for songs that make comments about life, the world we live in, and our place in it. They may be political, social, or very personal. These types of songs usually can lead to some discussion or may be tied to project work.

One thing is certain, whatever the classification system, the activities one can do with songs can pretty much be done with any song in any category.

8.3.3 Student feedback

JOLLY (1975) reports that in two successive semesters, 80% and 91%, respectively, of her students rated the use of songs in class as "very useful".

Student responses generally indicated that the songs served both psychological and educational needs. In terms of mood, many students indicated that the songs created a relaxed and enjoyable atmosphere in the classroom and livened up the pace of the lessons; others felt relieved from the usual tedium of the classroom and resultantly more receptive. (p.12)

GATTI-TAYLOR (1980), using over six songs a semester teaching university-level Italian, asked the students in her two classes if songs served the goals below. The results follow the dash(--). She gave no total number of students.

1. "to introduce a new context for language study (verbs, pronouns, vocabulary, pronunciation)" -- affirmative from all students.
2. "to encourage memorization of simple lyrics" -- students were less enthusiastic, they thought they would have to sing more often to really memorize lyrics, but did admit that the songs made the words more memorable.
3. "to improve communicative fluency in the target language" -- affirmative responses from all but one student.
4. "to provide insights into Italian culture" -- affirmative responses from all but one student.
5. "to refine linguistic sensibility" -- affirmative from the majority of students.

6. "to increase aural comprehension" -- unanimously affirmative, students also agreed that this transferred to the spoken language.
7. "to encourage analysis and discussion of a poetic text" -- more than half expressed pleasure at studying lyrics rather than the readings offered in the textbook.
8. "to introduce the question of Italian dialects" -- this was a revelation to most students who didn't know about different dialects.
9. "to encourage class participation and create an informal atmosphere" -- only a few students didn't feel the songs changed much in the class, the others found it made learning more pleasant.
10. "to motivate students to buy records, listen to Italian music, attend operas, etc." -- surprisingly, to the author, students did begin buying Italian recordings (giving them as gifts to each other) and attending operas. (pp. 467-8)

Thus, GATTI-TAYLOR's students found songs useful for a wide range of goals. But if these goals were met, it was greatly due to how the songs were exploited, i.e. the bridging exercises, and the enthusiasm of the teacher. Student feedback is generally advisable for any teaching situation, not only at the end, but at the beginning to see how they feel about the syllabus and in the middle to see how the class is progressing. In using songs, however, if done soon enough, feedback will enable a teacher to adjust the material and activities to the students and to see if there are any students who are particularly dissatisfied, or satisfied, but who have been unable to show it through other means.

8.4 Conventional language learning categories

Many writers suggest that songs and music can be used for the full range of language skills, from reading and composing about singers, groups, and themes, to practicing listening and discussion skills, to grammar and pronunciation (DUBIN 1974, JOLLY 1975, JORDAN & MACKAY 1976, OSMAN & WELLMAN 1978, CALVET 1980). They are generally arguing against the traditional view that songs are good only for breaking the routine, having fun, perhaps teaching a bit of culture or pronunciation, but nothing more. They see songs as capable of much more extensive exploitation, and would agree with HALSNE ABRATE (1983) that,

virtually no aspects of second language instruction exist to which the song may not be adapted. . . . While the literary resources of the works of these

popular poet-songwriters remain to be utilized at advanced levels. listening comprehension, vocabulary, grammar, conversation, composition, culture, and history constitute facets of beginning language instruction which can be revitalized by contemporary songs. (pp. 8, 11)

Indeed it is somewhat artificial to separate approaches, skills and techniques into categories as many of them involve several at a time. For example, a cloze exercise with lyrics may involve reading, grammar, aspects of cohesion, vocabulary, and possible pronunciation if the missing words rhyme, not to mention listening comprehension upon hearing the song. Having said this, the classification system which follows will nevertheless allow us to see the use of songs in a variety of perspectives, and especially those in which teachers have found it necessary to comment upon.

8.4.1 LISTENING COMPREHENSION

Obviously listening comprehension is involved in nearly every category of use which follows, whether that be listening for grammar, vocabulary, or the meaning and story line. Of course listening is an integral precursor to pronunciation.

DUBIN (1974:3) mentions their help in training students to hear ethnic and regional varieties of English (e.g. British, country and western) and to hear "the palatalized sounds of *wouldja*, *couldja*; the reduced *-ing* sound in *go'n'*, *talkin'*, *singin'*; the reduced vowel sound in *ta go*, *ta talk*, *ta sing*".

CARRARA (1975) includes four hours a week of song listening with work sheets in her intensive five-week Audio-immersion course for intermediate-level high school students. At Boston College, French students must engage in two to three hours of individualized listening a week chosen from their tape library which includes songs (SITTLER & VALETTE 1987).

LANDER (1988:14) relates a novel, even humorous, way of using listening comprehension to check correct pronunciation. He writes out the words to songs with rhyming mistakes to see if students can catch them while they play at being a teacher. For example, for the song "Land of Hope and Glory" he wrote "Land of soap and glory. . . we exalt thee, who are torn of thee". Another exercise that he has tried is simply selective listening for certain phrases,

grammatical constructions, or words and counting how many times they occur in a song, something that even beginners can do to get them to focus on certain sounds and phrases and to pick them out of a stream of speech.

CALVET remarks that language and music both have oppositions of length, stress, and melodic intonation which in song complement each other so that meaning lies as much in the music as in the lyrics: "lorsque nous ne retenons d'une chanson que quelques mots, nous ne nous rendons pas compte que ces mots sont ceux que la mélodie met en valeur, ni que, peut-être, ils résument le sens général de la chanson" (p. 18).

8.4.2 Pronunciation

One of the first things that many teachers mention when giving reasons for song-use is pronunciation (REES 1977, RICHARDS 1969, SHAW 1970, ZOLA & SANDVOSS 1976, TECHMEIER 1969). "The main value in the use of rhymes and songs, apart from enjoyment, is in the disguised practice they give in individual sounds, stress and rhythm" (JORDAN & MACKAY 1976:91). They also note that songs reinforce learning in the same way drills do but in a more pleasant way. JOLLY (1975) believes that "there is an innate receptiveness in us to respond to the rhythmic patterns of language. By using songs as teaching aids in the foreign language classroom, we are merely capitalizing on this natural responsiveness" (p.14).

OSMAN & WELLMAN (1978) comment that songs are especially useful for teaching contractions, slurs, and getting students to pronounce whole sentences in one go.

SHAW (1970) advises teachers to turn conventional drills into songs in order to motivate students. If teachers are unable to create new melodies, SHAW advises unabashedly to plagiarize. He gives several examples of songs that resemble drills to show their similarity.

8.4.3 Grammar

DUBIN (1974:3) describes three types of songs that help with grammar: repetition songs (e.g. "Turn Turn Turn", "Let It Be"), substitution songs (e.g. "Where Have All the Flowers Gone", "If I Had a Hammer"), and focused grammatical-structure songs (e.g. "El Condor Pasa").

JORDAN and MACKAY (1976:93) give a short list of songs that could be used to practice the present perfect, questions, future continuous and relative clauses. NOLL (1988) discusses songs to exploit the imperative, present perfect, the future, "have got", irregular and foreign plurals, and letters of the alphabet. Her example for the imperative is Joe Cocker's "You can leave your hat on"; it is a risqué strip-tease number which shows that grammar need not be stripped of content and humor.

Several teachers have used songs to teach grammar in other languages. HALSNE ABRATE (1983) provides several examples of French songs in which the alternance of the tenses "allows their usage to be examined and compared in a precise context" (p.10). URBANCIC & VIZMULLER (1981) experimented with the learning of Italian pronouns through a popular song in their introductory and advanced level classes. Through a cloze procedure done once at the beginning of the class and another at the end after exploitation of the material had been done orally, they found students improved remarkably. Their class was centered on the grammatical forms but explored them through thematic discussion and listening comprehension.

RAY (1985) in a review of *Even If You Can't Carry a Tune* (MERDINGER & ROSENFELD 1984) voices the fear of many teachers, "Won't my more serious students think that using all these songs is a bit Mickey Mouse?" The book, and several books like it (cf. HAAS & HONG 1986), counters this argument with a strong grammatical component, including explanations and exercises. Even the subtitle of the book attempts to overcome this fear, *Grammar through popular songs*. RAY comments that even "Krashenites" who don't believe in teaching discrete structures will find that the inclusion of some grammar will allow students to lower their affective filters, "students who might otherwise close themselves off from the first-class exposure to comprehensible input and American culture. . ." (p. 10).

JOLLY (1975:14) advises against songs which contain unfamiliar grammar and vocabulary which the students haven't yet seen, while OSMAN (1965:2) sees songs as a perfect way to slip a structure into the student repertoire before it has been covered, as an unconscious orientation to the territory and to give

reality to a structure before it is explained, in a way creating the motivation to study and understand the structure.

Some teachers find grammar the wrong thing to exploit with songs. CASS & PISKE (1977) advise teachers to avoid explicit grammar instruction when dealing with pop songs, fearing that it may be self-defeating as it can all too easily stifle the enthusiasm on which the use of pop song is based. They prefer to see the use of song as reinforcement or a subtle introduction to a grammar point. HEKLER (1970) refers to the impact that songs might have when students see the same grammatical patterns in them that they have been having trouble with in class; it suddenly makes class more meaningful.

8.4.4 Composition

MURPHEY (1981, 1984c) suggests starting with pre-composition tasks such as letting students change the verbs, persons (first to second, etc.), tenses, adjectives, or adverbs and then reading them out for their new meanings. Students can then paraphrase songs and compose articles about them and the artists who sing them. IANTORNO & PAPA (1979:183) suggest giving students key words and asking them to reconstruct the song, rewriting a song from direct to reported speech, and writing dialogs or short playlets using the lines and content in the song.

KNOTT (1985) describes how after exploiting the Beatles song "She's Leaving Home" a group of her students chose to write a photo-story, taking pictures, writing the script, pasting speech bubbles, and then photocopying it for the rest of the class.

REEVES & WILLIAMSON (1987) provide students with the lyrics of a song (e.g. "The House of the Rising Sun") cut up into separate lines and the structure of the song (the number of verses, the simple topic of each verse, and the rhyme scheme), and then they ask them to recompose the song. This is a pseudo-composition task which deals heavily with the cohesive quality in a text. Students have to use grammatical and lexical clues that carry over from one line to the next. Listening is then done for confirmation only. REEVES & WILLIAMSON have also tried cutting lines in half and dividing verses in the middle. Of course for low level classes, simply mixing up verses may already be

enough. Instead of cutting up lines, BURGER (1986) has students number the mixed up lines on a page either before hearing or while hearing the song.

Several teachers have suggested writing new words to a known tune (OSMAN & WELLMAN 1978, REES 1977, ZOLA & SANDVOSS 1976). To my knowledge, the first published collection of songs of this sort for ELT was KIND's *Tune In to English: Learning English through Familiar Melodies* (1980) in which twenty well known international tunes were given new words with the object of teaching useful phrases and constructions. KIND called this the Audio-Singual Method, also referred to as "Singlish" (OBERDING & ONDFRIETTO 1982) although it is something that students have naturally done for many years for fun. KIND (1980: xi) asserts that the Audio-Singual Method is based upon the idea that "music can affect one's body It has been found that foreign languages can be taught more effectively and rapidly, and with greater recall, through the use of songs rather than mechanical classroom drills". It is unclear if the author here means that the findings are substantiated by comparative research or simply anecdotally by teacher use. Unfortunately in his book there are no sources for any studies. I can only anecdotally say that the twenty rewritten lyrics to internationally popular tunes (tunes like "La Cucaracha, My Darling Clementine, The Blue Danube) do have useful vocabulary for beginning to intermediate learners, even if the contexts are often banal. My own students did enjoy singing several of them, although I must say I picked the few that I especially liked. Unfortunately, I found no suggestion in KIND's book that students rewrite songs themselves or add a verse as is explicit in some other materials, such as SCHNEIDER's (1987).

VAN CLEVE (1984), teaching English to international students in the US, used the native language pop music chosen by her students as the subject matter for essay writing. Recognizing its high motivation value, she had students bring in different tapes from their home countries for the class to listen to as a whole, to comment on and discuss. They prepared a special grid for analyzing the different kinds of music and a vocabulary for comparing them. Thus many of the relationships between the musics that they were to later develop in writing were first done orally and many of the mistakes were filtered out as well.

CLEMENS et al. (1986), in teaching German songs, hand out cards containing a word, phrase, or complete sentence taken from a song. After clarification of

meanings by the teacher, the students have to arrange the cards into some sort of order to tell a short story. Then each composes her or his story. Corrections are done with partners and/or by the teacher and finished drafts hung around the room for everyone to read. Only then do they listen to the original song which is usually about a theme that one can discuss and in some sort of narrative form. (See their book for examples in German).

A cousin to composition is of course translation. Good translators are said to re-compose and create. HALSNE ABRATE (1983) suggests studying translated songs alongside the originals as they can provide an "introduction to stylistic analysis and the difficulties of translation" (p.11). Later students can do their own translations of favorite songs. Such artists as Brel and Dylan have been translated in several languages, thus making it feasible for students to translate the songs and then to compare theirs with those already published.

8.4.5 Discussion

Conversation and discussion can originate with many M&S materials from historical and thematic treatment of songs, or through an analysis of the text and music. The treatment of the ideas greatly depend on how the teacher organizes such a discussion (pairs, small groups, etc.), the types of questions dealt with, the level of the learners, and how interesting the ideas are to the students. CASS & PISKE (1977) comment that "It is, in our opinion, of the utmost importance that all language material should stimulate the desire to speak in the learner by providing him with something he can talk about and will want to comment on" (p.133). Songs are such material for their adolescent students.

However, the authors cite HEKLER (1970) as finding young students rarely capable of detailed analysis and commentary, while WELLER (1973) found students capable of commenting intelligently on song content, its value as discourse, and "using what they have received as stimulus for their own language production". It should be noted that both of these last two authors could be right without necessarily contradicting each other, because their students and the tasks they ask them to do may be different: there will be times when some students are unable and others extremely motivated and capable. Although generally, using RIVERS' (1976) axiom of "whatever the student is interested in is our subject matter", M&S are usually extremely interesting material for sparking discussion. However, the exploitation tasks must be

adjusted to the level of the students. A water tower in the middle of the desert is useless if the dying man who finds it has no strength to climb it.

8.4.6 Literature

CHRISTEN (1987) argues for the use of music in conjunction with literary works in order to feel the eras more fully, e.g. the music of the roaring twenties to accompany the study of *The Great Gatsby*. For the O'Henry short story "The Duel" he and colleagues produced a video-slide show with music from the period and the short-story read over the film.

Several teachers have found that modern songs are a new type of literature and seem to treat them as such in their classes. HEKLER (1970) suggests pop music be analyzed for its own sake as literature and culture, suggesting the Beatles songs as examples. MARSDEN (1976) analyses Leonard Cohen's "Suzanne" while McLEAN (1983) considers that many modern songwriters would have been poets long ago, as he analyses Springsteen's "The River".

BROWN (1975), teaching French, takes a more semiotic approach to the "song-poem", the term he uses to refer to modern day French songs by writers like Brassens:

As a semiotic entity [song] has the advantage of consisting of several codes (linguistic, literary, cultural, musical), all of which can be explored separately or in relation to each other. Furthermore, all codes contained within this genre play a primordial role in the FL classroom. Herein lies the essential point: by means of a semiotic approach to the song poem students may study both the speech act and the poetic process. (p.24)

BROWN praises song's ability to suit any level of instruction, its adaptability, but principally is concerned with the possibility of showing the difference between poetic and ordinary discourse. To mark these differences he advises presenting vocabulary in a song first as ordinary discourse, and then within the song text asking how the meanings of the words have changed because of the new context. He also has students listen to readings of the songs, comparing them to the sung version. Finally, he has students compare various versions of the same song to attempt to analyze the reasons for changes in the different codes.

On the level of pure language, students are asked to:

1) read through the texts before listening to them and mark all places where liaison (a) must be made (b) could be made (c) is made; 2) mark the probable intonation contours for the non-poetic version with arrows; 3) circle all unstable [shwas] which (a) could be dropped (b) are dropped, and underline all those which remain; 4) insert single slashes between the breath groups in the ordinary discourse version and double slashes between the rhythmic groups in the poetic version. The point of all this notation is to lead the student to infer what phonological differences occur in poetic versus non-poetic language. (p.27)

BROWN further divides his semiotic codes into codes belonging to the textual axis (linguistic, stylistic, structural) and those belonging to the extra-textual or referential axis (cultural code, historical code, musical code). While the textual axis is relatively easy to treat, "the extra-textual codes can be more problematic because part of their semantic clarification lies outside of the text; consequently, there is an irreducible gap between what is encoded in the text and what is denoted by the text" (p.28) (cf. BRONCKART's extralinguistic parameters).

Finally, BROWN & HELGESEN (1989) integrate songs and stories going from one to the other, or vice versa. Using students' motivation for songs and knowledge of stereotypical traits of certain styles (e.g. country, rock, etc.), they ask them to consider stereotypes in stories and stories in songs.

8.4.7 Culture, history, and current events

Many of the songs that are used for "cultural" reasons are meant to spark discussions about attitudes and behavioral differences, or to highlight historical and current events. Many may deal with war, protest, social and work conditions etc. (cf. OSMAN & McCONOCHIE 1979). While many of the cultural-historical songs deal with important issues of their times, there is a plethora of current bits which also deal with those of the ever-evolving today. Some examples, as I write, are the threat of nuclear war ("Russians" by Sting), spouse abuse ("My Name is Luka" by Suzann Vega), Apartheid ("Sun City" by

Artists United Against Apartheid, "Asimbonanga" Johnny Clegg), and many songs on drug abuse.

Several teachers have shown methodologically how such contemporary songs might be used: DEL GUIDICE (1985) "We are the World", McLEAN (1983) "The River", GIBBONS (1988) "Russians" and "Do They Know It's Christmas?" However, most teachers understandably turn to the majority of traditional-cultural-historical materials already prepared for teachers. DSMAN & McCONOCHIE's (1979) collection provides readings about the artists, cultural points, or historical background concerned with the songs. The readings are exploited in vocabulary, comprehension, and expansion exercises (see BARNABY 1988 for a more recent example using a text about Scott Joplin). In such instances, the songs are not necessarily even heard or sung, although it is certainly more reinforcing if they are. For example, combining culture with composition and discussion in using the song "The Dock of the Bay" by Otis Redding, STURM (1988) gives students the following instructions:

"In reality 'The American Dream' has never come true for the Negroes!"
Write down what you think about this statement. Give reasons and/or examples to support your opinion. (p.26)

CASS & PISKE (1977) see songs as fitting well into project work, whether that involves celebrating Christmas with English carols or highlighting a variety of English with particularly regional songs which include place names. They and RECKMANN (1973) have dealt with groups of songs in themes such as ecology, minorities, color problems, war, work, loneliness, generation problems, revolution, and freedom.

DREIMANN (1974), teaching German, analyses German pop songs with classes in order to evaluate the mass media and provide students with critical tools necessary to judge what is offered. BLUDAU (1973 reprinted 1981) published *Pop-texts and analysis* to this end as well. His booklet contains articles having to do with different aspects of pop music as well as some songs. But what is particularly interesting are the often conflicting extracts from newspaper and magazine reports about concerts, artists, and the social impact of pop music. The fact they are so different makes the student more aware of the subjectivity

involved in any published reports concerning music and hopefully better able to use the mass media wisely.

Concerning the use of songs in the French Civilization class, CALVET (1980) sees them as artifacts revealing the life habits and thoughts of a people. But he insists that the goal of the song in such a class is not to speak so much about the song as it is to discuss French civilization through the song (p.38). Finally, CALVET offers several helpful *fiches* for the exploitation of various songs for language or civilization purposes. He also offers twenty themes for the civilization class and songs that might be used with them

2.5 Didactic options

In the previous section I treated songs in rapport with the more conventional categories of language teaching. In this section I wish to look at several techniques and uses which may lie within these categories but which are given special attention in the literature on the pedagogical use of M&S.

2.5.1 Using cloze passages and dictations

Probably the most common technique for the use of songs in classes as a listening comprehension and vocabulary exercise is in the guise of a cloze passage in which a certain number of words have been left out. These are sometimes referred to as dictation, or spot-dictation (SMITH 1980). Of course complete or partial dictations of songs are also possible either by the teacher or from a recording with the teacher using the pause button.

Cloze exercises are not highly communicative if students merely fill in the blanks while listening to the songs. The communicative part actually is done beforehand when students try to fill them in from the contextual clues offered and then compare their texts in pairs or small groups in which further communication can take place. From a teaching perspective, guesses which are not actually the song's lyrics are not wrong as long as they are plausible. Different, but appropriate, answers simply attest to the flexibility of language and our ability to make many different sentences from a few words.

The variations of cloze include leaving out certain grammatical categories (nouns, prepositions, adjectives, etc.), leaving out every 4th (or 5th, 6th, ...) word, leaving out idiomatic phrases, leaving out a certain number of noun

phrases or verb phrases, or leaving out the last half of verses. Further twists on the cloze idea, explained below, include partial dictations, "soundsense" exercises, and the addition of glossaries.

REEVES & WILLIAMSON (1987) suggest that teachers could provide glossaries of the missing words with their definitions at the level of the students. Students would then fill in the blanks based on their understanding of the words and check them when listening to the song. Another variation that they mention would be to provide two or three grammatically correct possibilities for each blank and have students choose which of the alternatives is most appropriate or poetic in the context. This last, of course, creates discussion.

RINVOLUCRI (1985) describes various forms of dictations that go quite well with songs too. One is a stem dictation in which only the first part of several lines are given and the students have to complete the rest as they like. No grammatically correct answers are wrong and students are encouraged to use their imagination: e.g. "I'm the great pretender, pretending" (MURPHEY 1988c). Then students can share their versions and finally compare theirs to the original song. GREENALL (1988) suggests an interactive team dictation in which a student comes to the front of the class, reads a few lines of a song and then returns to dictate it to the team. This continues until one group has finished, then they listen to the song and check what they have written.

Another rather novel way to organize cloze songs is called "Soundsense" by TILAKA (1985) and consists of leaving out rhyming word pairs in the text, telling students which blanks rhyme with each other and having them figure out the rhymes from contextual clues. He maintains that this exercise presents students with Gestalt-like tasks that they enjoy, i.e. filling in gaps, completing the whole (which we do in everyday speech). He also asserts that it shows HALLIDAY and HASAN's (1976) concept of textual cohesion. Finally, TILAKA makes the task into a competitive game with his students, with the winner receiving a cassette copy of the song.

RYDING (1985) suggests asking a few comprehension questions after students have read the clozed-song and before they fill in the blanks or hear the song (e.g. How many people are there? Is it a happy or sad song?). In this way, they get used to creating meaning even when some words are unknown, or in this

case missing, through guessing. RYDING mentions that a further possibility is to simply give students a list of words in the song and they have to number the words according to the order in which they occur in the recording.

Of course cloze can be used in reading passages about songs and musicians (BARNABY 1986, BURGER 1986). BURGER (1986) also suggests splitting the class up into two teams with two different songs and having an oral cloze competition: one team reads out a line from a song leaving one word out and the other team must try to guess it.

5.5.2 Music only methodologies (Suggestopedia, Tomatis, Suzuki, Kodaly)

Suggestopedia

Several authors have written concerning the use of background non-verbal music either to stimulate creativity, to relax, or simply to accompany exercises (OSTOJIC 1987, DAVIS & RINVOLUCRI 1987, VANEY 1988). Many of these ideas may have developed independently of Suggestopedia but they have certainly become more frequent with the popularization of Suggestopedia of which music forms an integral part.

Schematically, Suggestopedia, as portrayed by its originator LOZANOV (1978), has two concert sessions in which two different kinds of classical music are played in the background. The teacher reads dialogs over these at approximately the same volume. Students have the dialogue with a translation of it on the right hand side of the page. During the first "active" session, while works by Tchaikovsky, Brahms and Chopin are playing, the teacher reads the target language dialogue.

This is a very slow, solemn, emotionalized, dramatic reading with long pauses, but the voice follows the musical phrasing rather than the sense of the text, and there is no special rhythm to the reading and pausing; the voice is like one more voice in the orchestra. (STRUDEL 1987:21)

The second, "passive" reading is done to music by Corelli, Bach, Handel, Couperin, Rameau or Vivaldi while

students recline their deck chairs and close their eyes to listen to baroque music and the same text read at normal speed. Here, of course, it's harder to concentrate, and sometimes students drift off, particularly towards the end of the concert. When the reading is finished, the music continues for another minute or so. (Ibid)

The music should not draw the students' attention away from the text, thus a Beethoven symphony and vocal music are not used and music with a lot of stringed instruments is preferred (KAPLAN private communication 1984).

Suggestopedia has been transformed somewhat as it travels. STRUDEL (1987) compares the variations of the concert session in three different countries. Differences occur in the choice of music, the length of time between the active and passive sessions, the teacher's voice, and additional types of music to "awaken" students from the passive concert phase. She concludes,

The concert session may not be the most important, but it certainly is the most striking characteristic of suggestopedia class. . . . all three institutes studied here use the concert session to address the right non-dominant hemisphere of the brain and to induce a particular, slowed-down, relaxed state, favorable for the acquisition of considerable quantities of new material. (p.23)

The relationship between music therapy and Suggestopedia was addressed at the first International Symposium on Problems of Suggestology in 1973 by LEHMAN:

The points in common between the suggestopaedic and therapeutic applications of music are based on the fact that music, reflecting primarily all emotional aspects of reality, principally relates to the world of human feelings, and inspires the human imagination. Appropriately selected music is capable, so to speak, of "unlocking" the human mind on the psychological level. (pp. 264-265).

LOZONOV (1978) has worked in Bulgaria on his ideas concerning "superlearning" since 1955 with little contact with the West. The results he claims to have achieved, and many others following his methods, have been astounding, a minimum of eighty words a day with a 92.2% retention rate

(SCHIFFLER 1986:66). But there has been little empirical research on the efficacy of Suggestopedia (LOZONOV's own not being acceptable to most researchers due apparently to the design and reporting of experiments). Nevertheless, the methodology has spread quickly and found many adherents.

SCHIFFLER (1986), of the opinion that music is the only major novelty in Suggestopedia, tried to provide some evidence by the construction of experiments in which the music was the principal variable changed between eight control and experimental groups learning French. He further provided easy chairs, another relaxing element, for one experimental group in order to look at this variable. He also tested intensive learning, fifty-six hours in three weeks, compared to extensive learning, fifty-six hours in three and a half months. He concluded:

1. La musique classique et baroque induit de meilleurs résultats d'apprentissage dans des cours intensifs avec des adultes.
2. Dans un enseignement extensif de 4 heures par semaine, comme c'est le cas dans les écoles, cette influence positive de la musique diminue considérablement.
3. La musique baroque a un effet fortement motivant sur la plupart des apprenants adultes.
4. En dépit du rythme d'apprentissage deux fois plus élevé, elle prévient, chez la plupart des apprenants, l'impression d'être débordé.
5. En comparaison de la musique, l'influence de l'aménagement suggestopédique de la salle de cours est de loin moins forte. (p.79)

JANSEN (1988), afraid of teachers and students being uncomfortable with music and thus using it half-heartedly, insists that "Suggestopedic techniques can be effectively used in any non-Suggestopedic classroom. They can be successfully implemented, however, only if the teacher is convinced of their value, and is able to convey this conviction to the students to eliminate any potential conflict" (p.28).

Tomatis Method and Suzuki Method

BANCROFT (1981) has compared Suggestopedia with the Suzuki Method of music teaching originating in Japan after WWII, and with the Tomatis Method

(BANCROFT 1982), developed by TOMATIS (1977), a medical doctor like LOSANOV, whose lack of scientific rigor has also made him suspect among academics.

BANCROFT reports that although the Suzuki Method of teaching music has become popular in many parts of the world for teaching music, in Japan it has also been applied to other academic subjects, just as Suggestopedia in Bulgaria. She summarizes the similarity:

Both the Suzuki Method and Suggestopedia emphasize the teacher's authority, the role of the environment and the untapped potential of the learner. Both methods favor the use of baroque music and emphasize the training of the ear and the development of memory through listening and repetition. Both systems promote indirect attention to, and unconscious absorption of lesson materials while the pupils are in a relaxed state. In the conception and development of their respective methods, both Lozanov and Suzuki have been influenced by Oriental philosophy -- raja yoga in the case of Lozanov and Japanese zen in the case of Suzuki. (p. 255)

SUZUKI (1969/1973) recommends playing music in a child's presence immediately after birth; that repeated listening is the first step to learning through indirect attention.

TOMATIS's most interesting idea, as far as we are concerned here, is that "if an individual is raised in a given linguistic environment, his ear will gradually 'hear' only those frequencies that are part of his mother tongue" (BANCROFT 1982:20). TOMATIS's method entails retraining the ear to hear, and pay attention, to all the frequencies that it has learned to ignore because of lack of significance in a particular environment. This retraining takes the form of listening to filtered classical music which supposedly simulates all the sounds that a baby hears in the womb. Once the ear is retrained, then speech can follow. Presumably one cannot produce sounds before hearing them.

Both LOZANOV and TOMATIS were medical doctors, therapists, and researchers and their use of music, according to BANCROFT, opens up the brain to relearning or remembering through a holistic approach. It is a pity that more controlled research has not been done to substantiate their ideas. As it stands, one can only say that music appears to be a useful tool for changing affective

states and perhaps allowing the involvement of more areas of the brain in holistic processing of information.

Kodaly Choral Method

A comparison was already drawn between Melodic Intonation Therapy for Aphasics (Ch.5) and the Kodaly Method of primary school music teaching which has had such great success in Hungary. KODALY's principles are simply to start with the simple and to assure success, going from two-note songs and progressing through three, four and five. Children listen first, and then produce simple rhythms and singing. Much later this same progression is applied to learning to sight sing. Once songs are learned, students practice singing while walking, hopping, clapping, etc. which not only presents a challenge and makes the song more fun, but it develops a strong rhythmic sense (RUSSELL-SMITH 1970, see also RIBIERE-RAVERLAT 1967). The progression of hearing-singing-reading, and the combination with TPR (cf. 8.5.3), correspond to a child's natural development and to much of what was implied in Chapter 5.

Using music only

VANEY (1988:20-21) describes using non vocal music to get her students to create mental images which are then used for discussion purposes. She uses strange unfamiliar music, plays it, and then asks them to describe what came to mind, indicating the day, season, smells, colors, and other details if possible. She also has experimented with music followed by multiple choice questions with no wrong answers, e.g. "If you turned on the radio and heard this piece of music, would you: a) turn it off immediately? b) listen to it attentively, trying to find out what it was? c) buy the record? d) Leave it on as background music? e) [open answer] . . . ". Other questions involve guessing the composer's nationality and what associations and emotions the music calls forth for them. The most interactive part is when students discuss their answers in pairs or small groups and try to explain them to each other.

Numerous teachers have advocated the use of background music, non-vocal and vocal, to set an atmosphere and relax students (e.g. see SUMMER 1981). That music has this power, although accepted by most people as common knowledge, has also been shown experimentally to be the case (KONECNI 1982).

My own experience with background music has convinced me that it does indeed relax students and teachers and that after having had it a few times in class, students notice when it is not there and ask for it. Vocal pop music may, however, act upon some students adversely and disturb their concentration, especially if they are unfamiliar with the music and not in the habit of listening to music while studying.

8.5.3 Total Physical Response (TPR)Songs

Song, movement, and children go rather naturally together. Teachers are enchanted at suddenly seeing a classful of children happily coordinating their movements and voices when previously they were idiosyncratic individuals doing different things, giving their attention to different things, and wanting individual attention. "A song should be regarded as a potentially powerful language stimulus which can be optimally used in association and combination with other stimuli, such as visual/tactile, rhythmic/tonal, and movement/play stimuli" (ZOLA & SANDVOSS 1976:75). VAN ASSELT (1970 referring to KODALY), using songs to teach children beginning German, concluded that the use of actions while singing made them more memorable.

OSMAN & WELLMAN (1978:123) suggest having students pantomime some of the actions in songs to assist less-adept students to understand. WILCOX (1974:35) notes that "singing songs and rhythmically reciting nursery rhymes respond to the children's desire for activity " as well as an aid to socialization.

BERGHOUSE (1975) lists sixteen children's songs in her article, of which many could be classified as TPR songs in that they are acted out to some extent (e.g. "Johnny Works with One Hammer", "Head, Shoulders, Knees and Toes", "The Hokey Pokey"). She remarks about one song, "children love this song. True it makes a racket. But it also helps them to get rid of excess energy. And the last phrase ['Now he goes to sleep'] leaves them quiet and relaxed -- an accomplishment dear to the heart of any teacher!" (p.228).

There seems to be a plethora of TPR song material made for native language and coordination development in nursery schools. Two publications from the 1930's concern "finger-games" or "finger-play songs" for nursery schools and are meant to "pave the way" for more complex songs and rhythmic movement (ELLIOT 1933 & ICHITTY 1938).

BARNARD compiles an impressive assortment of songs for nursery school children in her 1943 collection. Part I contains finger play songs, echo songs, refrain songs, question and answer songs, movement and physical training songs, mime songs, speech training songs, pitch songs, 'topic' songs, lullabies, and spiritual songs. Part II is entitled "Movement" and presents activities to have children interpret songs and music in movement. The author states that "free creative response to the music is encouraged", that chief among the reasons for music is "the cultivation of that vital sense of bodily rhythm, so necessary for physical, mental and emotional growth", and finally that "all the work in the Nursery School is a response to listening -- and bodily movement is the child's natural response to the stimulation of music. For this reason, the music lesson should take place in the spacious room where the children can move freely" (p.3).

At the Moray House College of Education in Edinburgh, Scotland, I found well over twenty song books similar to BARNARD's, for Nursery and Elementary school children, which emphasize game and movement combined with the pleasure of singing. It seems logical that if nursery school teachers have found TPR songs so useful for developing not only the language of young learners but also their complete physical and mental abilities they would be equally useful in teaching EFL/ESL learners at the same age and perhaps older.

8.5.4 JAZZ CHANTS

About 1800, a new type of American hymn, the black spiritual, arose, coming to the attention of the general public at the end of the Civil War and afterward gaining world-wide popularity. At about the same time camp meetings became popular in America and many of the songs, sometimes called *white spirituals*, that were sung at meetings were influenced by the participatory nature of the black spirituals. Carolyn GRAHAM's jazz chants (1978,'79,'87) in language learning resemble greatly the pseudo-conversational structure of GARST's (1986) description of white spirituals: "Typically, they have a call-and-response structure in which a leader 'calls' by singing verse lines and a group 'responds' with refrains and choruses" (p.390). Of course these songs were fully sung, while GRAHAM's jazz chants are only rhythmically chanted, thus more easily participatory and quickly learned. JONES (1985) describes a jazz chant as:

. . . a monologue or dialogue of 10 to 20 lines, carefully composed so that the neutral stresses fall into a regular, musical rhythm. Learners are able to perceive and imitate this musical rhythm, and thus produce natural, if rather exaggerated, English sentence rhythm. The exaggeration is no bad thing: it emphasizes the special character of English rhythms for learners whose own language is stressed differently; and it also makes the chants very memorable. . . . Moreover, it is not difficult to write your own chants, introducing whatever language items you choose. (p.26)

Chants resemble drills and can work very much like a substitution drill. However, they are usually much more communicative and much more fun. It could be that, because they resemble speech more than songs, the language in them is more easily incorporated into speech than the language in singing, other things being equal. Although they usually can not measure up to song on the motivation level, they are an enjoyable and practical technique to get students to practice moving their mouths with proper vowel reduction and stress, as well as being easier to learn than songs. To a certain extent, they resemble "Rap" music and this may make them even more popular among some students.

8.5.5 Video Clips

A pre-video clip article by BELSEY & WELLINGTON (1980) describes the use of songs with slides and anticipates some of the options that video can offer: starting with the visual, the audio, or the text. "In using audio-visual materials it is often difficult to know which aspect first becomes meaningful to the learner -- the auditory or the visual" (p.291). The authors find slides combined with songs useful for pronunciation practice and a basis for improving fluency through conversation.

With video clips, the use of songs has become truly audio-visual, and this is a visual with all the stimulating capabilities that *moving* pictures entails. Teachers can combine a full range of pedagogical exercises up to and including film study. While general video use has received extensive coverage from the EFL presses, my search of the literature uncovered no articles concerned with the use of song video clips in the classroom until September 1988, and only two mentions in conjunction with using pop songs before then (MURPHEY 1984c, McBEATH 1986). A misleading article entitled "Using Video Clips", by LAND

(1986) mentions using small excerpts of films but nothing whatsoever about songs. If DUBIN's 1974 complaint that songs were a greatly "overlooked resource" has been somewhat rectified, today's major untapped resource seems to be song video clips.

TOMALIN (1988) provides a short lesson plan for using a song video clip which, according to the byline, is planned for inclusion in a forth-coming book on using video for teachers by TOMALIN & STEMPELSKI. He suggests taking a narrative song, e.g. George Harrison's three minute "Stuck on You", and exploiting it in six steps over thirty minutes: "1. Play video with sound and vision. 2. In groups class work out story of video. 3. Elicit story from groups. 4. Distribute lyrics and play video again. 5. Go through lyrics with class. 6. Ask questions about visual representation of lyrics" (p.11). A variation he suggests would be to turn off the sound and get students to work out the story line just from seeing it.

MURPHEY (1988b & c & c & 1989) are the only other references to the use of song video clips in ELT that were found. I described the uses emerging from a brainstorming session with student-teachers at the Université of Neuchâtel, subsequently experimented with in a summer language camp environment, and the exploitation of the 14 minute short-movie clip "Thriller". The variety of uses are best summarized in 1988c, a resumé of a workshop, which is reproduced in appendix 19. Suffice it here to say that the exercises stress using interactive pair and small group activities as opposed to teacher or video-dominated activities. Video was used as a stimulus to have students interact among themselves in an attempt to keep the students and their own thoughts, feelings, and impressions at the center of the activity -- the material was secondary, thus almost any video clip could be used with the same set of exercises. The short-movie "Thriller" (1988 b) was exploited greatly for its cultural content, but the transcribed dialogs from the movie were also used for role playing confessions of love.

Although not intended for language teachers *per se*, JULIEN (1987) does a type of literary-semiotic analysis of a video clip ("La fille aux bas nylon" by Julien Clerc and Luc Plamondon) showing that there is more to a clip than meets the eye. The intricate timing of images with text and music, the synchronization with the rhythm, their paraphrasing-plagiarizing-parodying of major films,

and the multiple forms of cinematographic techniques make some clips immensely rich to analyze while "une majorité de réalisations cliptiques tombe légitimement dans un immédiat oubli tant la banalité de la réalisation afflige le sens esthétique" which finally only seems "un immense gâchis d'images et d'argent" (p. 221). JULIEN maintains that a regular long film is limited by the realism of its narration, but that the clip, on the contrary, "...est avant tout un clip, une démonstration, un savoir-faire, un savoir-mélanger, diversifier, monter, rythmer, provoquer, plaire, séduire. . . . regarder un clip c'est . . . contempler une chanson en images, une bande de pièces montées, un défilement 'inouï'"(p.223). One of the chief reasons clips can surprise so much is that the song text leaves so much freedom to the producer to interpret and associate, so that for a song known from the radio "sa mise en scène vient dire parfois tout autre chose" (Ibid.).

JULIEN describes different aspects of the sample clip above: for example the 87 film shots of which some have as many as 19 fluttering fixed images, the three principal color schemes, and the incorporation of cartoon technology and special effects. JULIEN concludes,

Le temps du vidéo-clip est celui du morcellement, de la segmentation, du truquage, de la condensation, de l'explosion, de l'arbitraire des signes audiovisuels. Pédagogiquement, il est celui de l'observation poussée des techniques les plus sophistiquées et convaincantes de la magie et de la manipulation télévisuelle: analyser un clip, c'est rendre compte successivement des composantes musicale, poétique, harmonique, rythmique de la chanson, avant d'observer les processus de superpositions: superposition des sens, superposition des rythmes musicaux et cinématographiques.

Le clip détermine alors un nouveau temps musicalo-cinématographique: celui de la 'clip génération', successeur envahissant et heureux de la génération rock des années soixante. . . . le texte du clip, pour parodier Gérard Genette, 'peut toujours en lire un autre', en montrer un autre. (p.228)

JULIEN's reference to the hypertextuality of clips corresponds to the "open text" of ECO (cf. Ch. 4) and to DUCROT's polyphony (1984). On the one hand the openness of a song-text, its ability to be whatever a listener wants it to be, seems

thwarted by the addition of visuals, somewhat like a book made into a movie. If one is upset at the film version of a story which one has previously read as a book, it is usually because we usually make our own films in our minds as we read and the movie cannot possibly correspond completely. Or conversely, we love a movie and then the book means so much for us because we are more able to "see" things because of the visual cues already in our minds. Both of these situations may happen with songs as well.

What JULIEN's analysis shows is that clips can be approached as a new type of art form, using many of the tools that literary film study has already developed.

8.5.6 Practical tips

Often the best pedagogical ideas fall flat because of poor classroom management or problems with hardware. Several teachers have offered some down to earth practical tips to keep in mind when using songs.

BROSSARD (1974:226) mentions that the wealth of material available is best manipulated in a classroom through the use of a cassette player which can be paused and rewound for segments. Records should be copied onto cassettes for easier handling. CASS & PISKE (1977) suggest recording a song several times on a cassette to avoid having to rewind in the middle of a lesson.

Visual aids add concrete referents to the text. "Using visual aids doubles the value of the songs. Pictures of animals displayed while singing 'Old McDonald,' for example, can make the singing -- and the teaching -- even more fun" (BERGHOUSE 1975:294), and more meaningful.

Many teachers avoid songs because they think songs must be accompanied for them to work. Other teachers may feel they don't sing well enough. VAN ASSELT (1970) asserts that a teacher need be no musician and that tapes work well; so well, in fact, that he ended up learning the twelve songs he used in the experiment and that they are now part of his teaching repertoire. With recordings, a teacher does not even have to be able to carry a tune. OSMAN & WELLMAN (1978) suggest having students prepare a record selection and present it to the class or have students who can play perform for the class.

OSMAN & WELLMAN (1978) offer a variety of management tips:

Always introduce a song as a whole. . . . The natural sequence is to learn the tune before the words, so allow time for this. Don't let song practice seem like work. Keep it brief, never tedious. Keep it spontaneous. Never force a student to sing. Try dividing the group into sections for two-part songs such as question-answer and other dialog songs. Try using a student leader for each group. This is a good way to take the focus off the teacher. (p.122)

And at the end, "It's always a good idea to stop the activity while the children are still clamoring for more. That way, they will always look forward to playing it again"(BERGHOUSE 1975:287).

8.5.7 Music as subject matter of the English class

OSMAN (1975) describes a Music Language Arts program developed in New York city for 299 students with inadequate English skills. "Music as a high interest area, was to be used as the vehicle for ESL instruction. It was to serve as the subject matter for instruction. Most frequently, lessons were planned around the vocabulary, concepts, and sentence structures involved in the lyrics of particular songs" (p.1). Although tests analysis after a one month period were not significant, the program received high praise from the teachers involved and was "judged an effective adjunct to other ESL instruction in increasing English language abilities and maintaining interest in school activities" (Ibid.). The program apparently improved the students' attitude toward school and had a calming effect on racial tensions. The biggest complaint from teachers afterwards was not having the proper training and enough materials.

OBERDING & McGEE ONOFRIETTO (1982) describe a lovely German immersion weekend for American high school students in which play, song, and sports were integral parts. Not only was there a workshop on current German pop songs, but a campfire singalong and a session of KIND's (1980) singlingual method.

It is easy enough for M&S to become the subject matter in regular classes and still keep a linguistic slant. One point CALVET (1980) feels strongly about is sensitizing students to the rapport between music and words. One rather novel

suggestion he gives is to distribute several song texts and then to play the instrumental version of one of the songs, asking the students to decide which text goes with the music. This renders the stress and rhythm important for the marriage of music and words and permits students to realize their coherence. Having students try to sing the text they chose for the song has them realize quickly which is the correct one. This of course goes far beyond language learning, but then, that is what language is really used for.

In 1986, I offered a class at Neuchâtel's Université Populaire entitled, "English through Music: A sheltered subject matter language course" (MURPHEY 1987b). Originally scheduled for seven 90 minute classes, it was extended upon student request for another seven classes. The class was meant for intermediate and advanced students, but included a few false beginners. However, because the topic was a mature one in which everyone had valuable ideas to share, the advanced students were amazingly patient with the false beginners when they expressed themselves. In regular language classes, the advanced are often bored and the slower ones lost.

On two different feedback forms, students' comments were very favorable, most saying that they were amazed that they understood so much and could say so much. It seems that a topic which is extremely interesting to a group of people is capable of overcoming linguistic shortages in interaction and the participants out-perform their expectations. Music is of course not the only such topic, but it is a valuable one because of the way it touches everyone's life in mostly positive ways and because of its many facets that a group can treat.

In the course, we treated articles and musical examples concerned with different cultures, muzak, pornographic lyrics and censoring, sexism, different genres, therapeutic uses, commercial uses, and tried out a variety of language learning techniques, many of which are in this chapter. However, we mostly had enlightening discussions concerning M&S's impact upon us as individuals.

8.5.8 Singing

JORDAN and MACKAY (1976, 1982) state that "Suitable rhymes and songs can have a place in the oral English class no matter what the age of the pupils," but qualify how they might be used, saying "It is worth remembering that children up to the age of about 12-13 years enjoy singing, while older pupils prefer

listening" (p.91). CASS & PISKE (1977) also agree with this cutoff point for singing. WEBB (1974), however, feels that "if singing has been a normal part of language lessons from an early age, it can continue throughout the more self conscious period of adolescence, with the problems of voice change for boys" (p.55). GATTI-TAYLOR (1980) strongly advocates singing with her university classes.

My own experience has been that while older adolescents and adults may indeed at first be reticent, many of them do indeed enjoy singing more than listening; it depends a great deal on the particular group, the teacher's personality, and the rapport between the two. I regularly find that even my students in the university and adult education courses, although perhaps shy at first, enjoy singing greatly after trying. I think it unwise to be dogmatic in this area and that teachers may deprive themselves of a very useful and motivational tool, merely because they think students may find it "uncool".

REES (1977:229) feels that "personal presentation of a song is more successful than introduction by the record-player or tape-recorder", nevertheless admitting they have certain advantages: they are easy to use, have adjustable volume, and have full orchestration. Surely, it will be more motivational for students to sing if they see the teacher singing. But as GATTI-TAYLOR (1980) points out, a singer who sings too well may inhibit students from daring to try. And if a teacher sings a bit out of tune, it may simply give students more courage to try, showing them they don't have to sing perfectly. "Most songs can be accompanied on a guitar by using three basic chords (C,F,G); however, this is by no means necessary and it can be just as effective to sing unaccompanied" (JORDAN & MACKAY 1976:91). Many teachers also accompany singing with a piano or an autoharp, but again these are not absolutely necessary.

While most teachers advocate singing in classes, I have personally known some teachers who like to use music but who find singing inappropriate with adolescent and adult classes. For such teachers, CALVET's argument for singing in classes may change their minds. He argues that the normal diagram for communication is the sender-receiver pair with the understanding that they can be reversed: sender may receive and receiver may send. When students only listen to a song, communication is one way. When they sing, the words become theirs to "send". But also, only through singing, according to CALVET,

can students feel the intimate rapport between rhythm, melody and text. If the song is well chosen, they will soon be singing it in any case, unavoidably (p. 26). BROSSARD (1974) also says that only when students sing do they make the most of the material. He recommends class recitals and reports on songs and artists. My own research in Part I suggests that songs are appropriate by listeners due to the vague referents. Certainly, if students sing the songs the words become even more "their" words, with their personal meanings.

8.5.9 M&S in language laboratories

Language laboratories are likely enough places for M&S to fit in, but I have rarely heard of using them in the lab. Of course several published courses for labs have accompanying M&S, or background music, and nearly all the published song material (Ch. 9) is capable of being used alone by a student in a language lab. While in charge of the language lab at the university of Florida, I used songs in many of the ways that are noted in this chapter and found them immensely stimulating in a context that normally has students dozing off (MURPHEY 1982).

KRASHEN (1985) believes that "The language lab should be a place where students can go to get a healthy dose of comprehensible input on topics of their choosing. They should be able to select from a variety of topics and hear and read input at their own levels of competence" (p.21). This was actually done as early as 1972 by SITTLER (1975) who organized free access libraries in his audio-immersion program. SITTLER felt that

The entire process of learning a foreign language is closely related to the students' personal development and their desire to communicate and express themselves. This desire, however, can only be stimulated by a teaching approach that arouses the personal initiative of the learners. The students must come to realize that as independent adults, or as pupils who are growing up, they can actually listen their way into a foreign language, into the totality of this foreign language, without any longer having to concentrate mostly on its parts, parts which frequently are uninteresting and do not seem to connect readily. (SITTLER & VALETTE 1987:137).

SITTLER found that listening even stimulated students to read more as *Macbeth* and the whole gamme of literature came to life via the ear. Throughout the program it was evident that "most students chose tapes that aroused their personal interest, regardless of their level difficulty" (Ibid. p. 141).

It is clear that a language lab stocked with "golden oldies" as well as the recent hit parade and interviews of the stars would be a great attraction for students. I feel it would put the tired language lab back into business and allow more emphasis to be put on listening skills at the beginning of language learning.

§.6. M&S used to teach other languages

References have already been made in the preceding chapters and sections to the use of M&S in the teaching of Italian (GATTI-TAYLOR 1980), German (DREIMANN 1974; HAHN 1972; VAN ASSELT 1970), Spanish (ARELLANO & DRAPER 1972) and French (CALVET 1980; HALSE ABRATE 1983; LEITH 1979; SCHIFFLER 1986; SPARR 1961). Here I wish only to mention reports which did not fit well into the other sections. First, I look at some exercises devised by WICKE (1987) and then further comments concerning the didactic approach of CALVET (1980).

WICKE (1987) provides a variety of activities in four pages of the teacher's guide to the youth magazine *Jugendscala*. The magazine contains, among other things, six pages of information about current stars with eleven song texts (eight in German, three in English). The teacher's guide mentions twelve ideas for using a hit list and analyzing a song, as well as ways in which a cassette containing the eleven songs can be used.

Using a hit parade list, WICKE suggests giving empty tables to be filled in by the students. For example, from just the titles they can often guess the contents and then upon examination of the lyrics compare their impressions.

Titel	Notizen dazu	Inhalt des Liedes

When listening to the songs and reading the texts they could fill out the following form:

Titel	Thema	Musik/Instrumente	Rhythmus

For beginning levels, WICKE suggests first giving them the necessary vocabulary for expressing their opinions (Ich denke. . . Wie der Titel zeigt. . . . handelt von. . .)

With another form students can try to categorize the songs:

Rockmusik	Blues	Chanson	Folklore	Sonstiges
Ankreuzen!				
Charakteristische Merkmale				

Students can try to schematize the situation in a song with a diagram and provide a rudimentary analysis of what happens:

Sänger/in	Adressat/in	Rivale/Rivalin
Gefühle:		
Gedanken:		
Handlung:		

WICKE asks students to pick the most important lines in the song and explain why they feel they are important, to describe the characters as much as possible, guessing their age and personalities, then to compare these descriptions with others in the class. He gives a contemporary adjective list (including English borrowings "in" and "out"), to help students describe the song in general. Next he proposes that students can make their own hit-list and compare it with the original and those of their classmates. Finally he suggests

that they look back over their work and try to write a song of their own. He also provides a schema for the interpretation of songs.

The use of songs in teaching French as a foreign language seems to have its strongest advocate in CALVET who published a book on the topic in 1980. He provides a linguistic analysis of song first of all and then proceeds to discuss, pedagogically, why teachers should use songs, which songs to choose, and how to use them. CALVET feels that teachers are trained to know how to exploit texts, and they can certainly do much the same with songs as with any texts. He encourages teachers to exploit secondary materials about the artist (articles, books, and pictures) and he warns that each song will necessitate different sorts of preparation in order to exploit it profitably.

8.7 Summary

We have seen in this chapter many ways that teachers have used M&S to teach nearly every aspect of language. Sometimes M&S have been central and sometimes peripheral. This reinforces my assertion that, with perhaps a few exceptions, a written song text is open to be exploited just as any other text might be, that a recording of a song can be exploited much like any recording might be, and that a video song clip can be used like any visual, still or moving (MURPHEY 1989). M&S will also present possibilities for classroom activities that other materials might not, such as singing.

There is one aspect that I have avoided because it is rather subjective, and that is pleasure. Nearly every article on song use mentions the pleasure that students of all ages have when songs are introduced. RICHARDS (1969) probably summarizes this view best: "Pleasure for its own sake is an important part of language learning, a fact which is often overlooked by the teacher in his quest for teaching points, or by the course designer focusing on presentation or repetition. Songs make the experience of learning English a child-centered and enjoyable one" (p.161).

Moreover, pleasure usually makes for more motivated students and "an ounce of motivation is worth a ton of pedagogy!" But it is not only pleasure that does this, it is relevance and "songs are materials that reflect young people's concerns. They represent the kind of material that pupils want to learn. Through songs it is possible to introduce into the classroom a considerable part of the youngsters'

world and to establish friendly relations with pupils" (IANTORNO & PAPA 1979:179).

However, from the point of view of language acquisition, all of the activities described in this chapter point to one important conclusion: the use of M&S in language teaching must include further exploitation and transfer activities. For while singing may bring certain benefits and pleasure, there is much more mileage that can be gotten out of the motivation and excitement that M&S bring to the class. Like any material, how you use them may make them more or less enjoyable and profitable.

Chapter 9: M&S materials available

Synopsis

- 9.1 M&S materials made for language teaching
 - 9.1.1 Stäheli's bookstore catalogs
 - 9.1.2 M&S as part of coursebooks and EFL magazines
 - 9.1.3 Radio
 - 9.1.4 EFL video materials
 - 9.1.5 Classification materials from the bibliography
 - 9.1.6 Materials from teachers' journals
- 9.2 Authentic materials
 - 9.2.1 Audio recordings
 - 9.2.2 Video recordings
 - 9.2.3 Secondary sources for lyrics, articles, and visuals
- 9.3 Summary

This chapter looks at the availability of M&S materials for use by teachers, dividing them into two general categories: those made for EFL and those occurring in the natural environment. For the first category, in addition to the computer searches, materials cited in articles, and my own searching, I have used several British Council listings. To judge the availability of materials in Switzerland, I looked at six catalog editions, spanning twenty years, of Stäheli's bookstore, the largest ELT supplier in the country. Surely I have missed some materials and new materials are presently being made, but these lists will give some impression of the M&S available to and produced by the ELT profession.

Concerning the second category, the materials available in the natural environment, I have used principally common sense to list sources, both primary and secondary. The extent of music in the environment was treated in Part I. M&S, and their makers, permeate every form of media, from news-heavy *Newsweek* and *Time* to specific "adolescent" pop music magazines, from television, documentaries, videos, and feature films, to of course that most musical of mediums, radio.

9.1 M&S materials made for language teaching

9.1.1 Stäheli's bookstore catalogs

One indication of the rising popularity of songs in language teaching is the number of books and materials available to teachers in book stores. One of the largest bookstores in Switzerland, Stäheli's in Zürich, listed in their 1988/89 *Guide to Books on Learning and Teaching* [languages] fifteen songbooks for French language learning (twelve with recordings), five in German, and

sixteen in English (all with recordings). Their catalog twenty years earlier, in 1968, contained no mention of such material.

The demand became apparent in their 1972 catalog as they listed four EFL song texts (all with recordings) and eight other songbooks including Christmas Carols, folk song collections, and even English Madrigals for four and five voices. The padding of an otherwise EFL catalog with mainstream song resources shows that publishers and booksellers recognized teachers' interest in songs. Not having enough EFL product to meet this demand, mainstream product was incorporated into the catalog. This of course is not necessarily bad as the popularity of authentic material grew at the same time.

In the 1976 catalog this situation was reversed with ten songbooks being listed in the EFL genre and only five originally for natives. In 1978 the EFL genre songbooks grew to fifteen in Stäheli's catalogue and has apparently remained more or less stable since. Table 15 shows the progression of EFL materials.

Little of it comes close to contemporary pop music that youth generally listen to outside of class. The closest is *Songs of Our Time* which uses songs by Cat Stevens, Elvis Presley, Simon & Garfunkel, the Beatles, Joan Baez and others, with the original recordings. Much of "our time" seems to have been before many of our students were born, i.e. frozen in the 1960's. Still, many of these songs are revived by new artists and become evergreens.

We might ask if the slow increase of the amount of song material in the last ten years is due to the interest being met by the available materials, the interest falling off, or perhaps teachers turning to mass-media provided, authentically contemporary materials.

Table 15

EFL Song Materials in Stäheli's catalogs 1972,'76,'78, '84, '88
(None in 1968) (N.B.: Only the 1968,72,76,78,84,88 catalogues were consulted.
Other song materials may have come and gone between intervening years. The
appearance dates below are not the publication dates.)

Author	Short title	years
<u>Appearing 1972</u>		
Dakin	Songs and Rhymes for the Teaching of English	72,76,78
x	50 Favourite Songs from Britain and America	72,76,78
Hoffman	Folk Songs of Britain and America	72,76,78,84,88
Lee & Dodderidge	Time for a Song	72
Poston.	The Penguin Book of Christmas Carols	72
Poston	The Second Penguin Book of Christmas Carols	72
Rautenhaus	Sing Every Day	72
Roseberry	A Faber Book of Carols	72
Stevens	Penguin Bk of Eng. Madrigals for Four Voices	72
Stevens	Penguin Bk of Eng. Madrigals for Five Voices	72.
Williams	The Penguin Book of English Folk Songs	72,76
Wilson	Mister Monday and Other Songs	72,76,78,84,88
<u>Appearing 1976</u>		
Bostock	Dialogues and Songs	76,78
Edmundson & Frankel	Sing Along!	76,78
Harmer	English Tea	76,78
Heuer	Book of English Songs	76,78
Kahl & Schütt	It's Fun to Sing	76,78,84,88
Kingsbury & O'Shea	Sunday Afternoons	76,78,84,88
Kröher	Sing Out!	76,78,84,88
Lechler & Day	Rhymes and Songs for Beginners	76,78
Sharp&Karpelas	Eighty English Folk Songs	76
Wilson& Morrow	Goodbye Rainbow	76,78,84,88
<u>Appearing 1978</u>		
Case & Milne	Singlish	78
Kingsbury.& O'Shea	Seasons and People Song Book	76,84
x	Songs Alive : Eng. Through Traditional Songs	78,84,88
<u>Appearing 1984</u>		
Byrne& Waugh	Jingle Bells and Other Songs	84.
Gibitz	Sing Along With Us	84,88
Graham	Jazz Chants	84,88
x	Jigsaw Songbooks	84
Osman& McConochie	If You Feel Like Singing	84,88
Papa & Iantomio	Famous Brit. & Am. Songs	84,88
Saftien&Safien	Come On! Let's Square Dance	84,88
Wilson	My Friend Jack	84,88
<u>Appearing 1988</u>		
Graham	Jazz Chants for Children	88
Schneider	Sharing a Song	88
Biederstädt	Songs of Our Time	88

(For nursery rhymes see next page.)

N.B. There were a few mentions of only nursery rhymes in these catalogues: five in 1972 and one in 1976, but none afterwards. Apparently, nursery rhymes were incorporated in with other materials at later dates.

Halliwel	The Nursery Rhymes of England	72
	Popular Rhymes and Nursery tales of England	72
Opie & Opie	The Oxford Nursery Rhyme Book	72
	The Oxford Dictionary of Nursery Rhymes	72
Wiemer	Time for a Rhyme	72
Ireson	The Faber Book of Nursery Rhymes	76

9.1.2 M&S as part of coursebooks and EFL magazines

Coursebook writers have also incorporated songs into textbooks to tap their motivational value. The British Council's Book List Number 56, *Teaching English as a Second Language to Young Learners: An Annotated Bibliography* (circa 1987 table 16) is a useful reference as far as coursebooks and songs are concerned. While the mention of songs is practically non-existent in the teachers' resources (at least in the short descriptions given), songs are included in a third of the course descriptions for primary students and about a ninth for secondary. The drop from primary to secondary may be due to a drop in the interest among teachers and material writers for the use of song, or could mean that the popular music market is replacing "made-for-ESL/EFL" M&S materials at this point. Or as GREENALL (1988:4) puts it, "The topics of great interest to the young adult learner -- such as fashion, sport and pop music -- are not covered in course books simply because of their ephemerality. In such circumstances, the learner's motivation may be compromised because it is difficult to relate the work done in the classroom to the target situations in real life". Thus, the necessity to supplement any course book.

Table 16 Summary of the British Council's book list number 56

Teachers' Reference Materials	total number	songs mentioned
Theoretical background	19	1
Research	4	0
Principles and practice	46	0
Courses		
Primary: age 5-11 years	18	6
Secondary: 11-15 years	26	3
Supplementary Materials		
General materials	29	7
Video materials	9	2

According to the British Council Specialised Bibliography B14b (April 1982), songs are an integral part of most children's courses, while also popular among secondary and adult.

Complete courses which incorporate songs

Primary: most primary, young beginners courses

Secondary - adult: *Going Places*. Longman

H.E.L.P. Hodder & Stoughton

Main Course English. Heinemann

Street Life. Evans

Target. Longman (p.7)

Other more recent course books which include songs are *Connections* (VINEY), which has three pages on Michael Jackson, and *Act English* (WATCYN-JONES 1978), which includes a unit on interviewing a pop group. On a more local note, in the canton of Neuchâtel, the new text adopted for English in the secondary schools, *New Generation* (GRANGER & BEAUMONT 1986), tunes into student interest for music by having one of the main characters be a pop star, and the teachers in charge of implementing the course have also included music on the accompanying tapes. In Geneva, the Centre for the Experimentation and Evaluation of Language Learning Techniques found songs important enough in their 1978 *Threshold* course to include songs every ten hours.

That many coursebooks incorporate M&S indicates that the topics of M&S are seen as a highly motivating force and useful for language study. This is born out also in many learners' magazines, in English and other languages, which regularly include articles on pop stars (*I Love English*, *Spotlight*, *The EFL Globe*, *Catch*, *Crown*, *Club*, *ELSOL*, *Le français dans le monde*, etc.). Covering pop music in such magazines seems more practical than in course books which are usually used for a number of years and in which the songs and artists depicted, if authentic, may soon be out of date. While the inclusion of M&S in these materials can be seen as a positive aspect as far as this thesis is concerned, we still have little information as to the extent to which they are actually used by teachers.

9.1.3 Radio

Presently, the BBC offers a wide range of song-oriented, mostly pop, radio programs for English learners. However, folk and traditional music series were produced already in the 1940's and 50's. Some of the materials are done bilingually, while others are all in English. All of the materials are offered free of charge to radio stations for broadcasting but are not sent to teachers for classroom use. Nevertheless, some teachers and stations have developed handouts for listeners and expanded on the programs. For example, Radio Cadena Espanola, Spain, is broadcasting BBC's Pedagogical Pop via a network of 75 FM stations with a listening public estimated at 200,000, 30% between 18 and 25 years of age, including a large number of university students. The BBC music programs seem to be especially popular in South American and Indonesia (BBC, personal communication May 1988).

Listing April 1986
Program : number of countries using it (languages) - year first produced.
<i>Catch the Words</i> : 10 countries (Brazilian, Spanish, French, German) - 1970 bilingual version 1984
<i>Pedagogical Pop</i> : 8 countries (English) - 1975
<i>Folkangle</i> : 2 countries (Indonesian, German, English) - 1976
<i>Singalong</i> : 4 countries (Chinese, Indonesian, English) - 1978
<i>Pop Words</i> : 4 countries (English) - 1986

Several other programs have been developed by the BBC more recently: *'Mini' Catch the Words*, *Pop Talk*, *Remember the Words*, and *The History of Rock*. In Switzerland currently, only Telefonsrundspruech, Bern, has taken advantage of the BBC's offer of free programs, but not of any of the musical programs.

They also have a journal for students of English, *BBC English by radio and television*, which often has exercises and articles concerning songs and artists.

Language programs on radio and t.v. are quite common, and those that use songs seem to be on the increase. Österreich Radio Fernsehen (ORF) have produced cassettes of their radio Russian lessons using several songs. Swiss television broadcasts "Playtime", an afternoon program for children learning English based on games and songs.

9.1.4 EFL Video materials

There are three sets of video materials that I know of that use songs. *Songs Alive* (BBC) is a series of ten quarter hour programs using traditional songs from the English speaking world (English, Scottish, Irish, American and Australian) as a focus for language learning. "The songs are specially arranged and performed by a group of musicians, while actors illustrate, dramatise and develop the words and stories. The audio cassette can be used with the book on its own" (Stäheli's Bookstore Catalog 1986/87: 123). *Muzzy in Gondoland* (1986 BBC) and *The Magic Music Man* (1988 Oxford) are both productions for young children which incorporate a lot of songs and in fact come with song cassettes and songbooks which can be used independently from the video cassettes. These materials are probably commercially viable since they are concerned with two relatively stable genres, traditional and children's songs, and can be on the market for some time.

While pop song video clips might be more stimulating, at least to adolescent classes, they usually have much shorter life spans of peak interest. However, I have used mega-star clips by Michael Jackson and Freddy Mercury that were four and five years old with good results (MURPHEY 1988c & d). In the future, I foresee teacher-resource videos being produced with a collection of pop song clips for language learning, similar to pop song materials already on the market in the form of books and cassettes (MERDINGER & ROSENFELD 1984, BIEDERSTADT 1987).

9.1.5 Classification materials from the bibliography

Bibliography 3 lists 50 commercial sets of M&S materials specifically for use in the classroom, with the levels and ages of learners intended given after each. Some of the materials in Stäheli's bookstore listing are not in this bibliography because they are not made specifically for a language learning audience, but for a general audience. This does not mean that this latter group cannot be useful, merely that they were not produced with the specific EFL audience in mind. The 50 sets of materials can be divided into the following categories, with some being included in several due to their multiple format.

M&S materials from Bibliography III	
Songs written for EFL: simple genre	3
Songs written for EFL: pop genre	10
Songs for children (trad. & written)	8
Jazz Chans	4
Traditional songs	10
Pop songs	7
Reading materials	4
Videos (1 traditional, 2 children)	3
Unknown (could not find copies)	9
total (46 sets of materials)	57

"Simple genre" means that the songs are not produced in a pop style but rather in a style resembling traditional or folk music with simple instrumentation and that the language is usually extremely controlled, or simple, for beginners.

It should be noted that virtually all the "Songs written for EFL: Pop Genre" category were produced in the 1970's and that more recently collections of authentic materials seem to be the trend (MERDINGER & ROSENFELD, 1984 and BIEDERSTADT, 1987). Nevertheless, all of these materials are still advertised in publishers catalogs and cited in teachers journals (cf. Stäheli's listing above and ETAS Newsletter summer 1988), thus, one cannot actually assume that one sort of material is more popular than another as there are many cross currents in the popularity of teaching styles and materials.

9.1.6 Materials from teachers' journals

Chapter 8 dealt with the variety of different didactic articles containing M&S ideas and materials to use in the classroom. At the same time journals may offer to supply teachers with the audio materials on cassette or sound sheet (a plastic, flexible record bound within a journal- McCREADY 1976).

Two journals, that I know of, have accompanied such articles with offers to supply teachers with tapes of the songs referred to in their pages. *Der Fremdsprachliche Unterricht* (April 1988) offers a tape of several traditional songs in French and some authentic speech material in English. *TIP - Thema, Information, Praxis: Landeskunde im Deutschunterricht* (3. 1987) offers a tape of 13 German hits, several in English which shows that English language pop

music may be used as a motivation intensifier even in the teaching of other languages. Of course the Italian produced *Speak Up* has a cassette with each edition and sometimes includes, among other things, musical pieces as well as interviews with pop stars.

I think that teachers, hard pressed for time, welcome prepared cassettes that they have easy access to, since often they are at a loss as to where to find materials. Teachers journals have the means to encourage teachers to use current material that is highly motivating to their students and to make it easier through offering soundsheets and cassettes. This seems to be starting in several countries and may spread elsewhere.

9.1.7 Other language materials

Although I have not made an in-depth study of the M&S materials made to teach other languages, there does seem to be a considerable amount. I have already mentioned the fifteen examples for teaching French that are listed in Stäheli's 1988 catalog, and the five examples for teaching German.

Somewhat out of the commercial mainstream, the two cassettes cited in the previous section, from German publications, were made to help French and German teachers. Similarly, a group of teachers at the Goethe Institutes in Portugal wrote an excellent workbook for using twelve songs from folk, pop, and rock with exercises and photocopiable handouts (CLEMENS et al. 1986), and from a cultural perspective, NYFFELER (1978-83) developed six booklets of transcriptions of six cassettes of songs and commentary.

The fact that M&S are used to teach other languages only reinforces the use of M&S in teaching English. However, the fact that ELM dominates so much of the airwaves and soundscape worldwide makes it even more attractive as authentic material which students already know to some extent.

9.2 Authentic materials

9.2.1 Audio Recordings

Although music stores and the radio are the obvious places for finding appropriate audio recordings, the teacher might make the class more interactive and involved by letting students bring in their own audio

recordings (see 9.3.1 on choice). Recording the hit-parade off the radio once a week is a relatively easy task as well.

9.2.2 Video recordings

Likewise, video recordings may be suggested and contributed by students more easily than the teacher can record or buy them. My personal experience has been that current hits are easily found on the music video channels but that those even a few months old may be difficult to find. The fact that clips are short, and that so many people copy them from television, means that they are not individually commercially marketed. Only recently have collections of clips and concert performances begun being marketed (at least in my Swiss environment), a trend which could make finding particular clips easier in the future. As suggested in 9.1.4, this is an area in which publishers could make a major contribution in assembling clips with great exploitation potential for classroom use.

9.2.3 Secondary sources for lyrics, articles and visuals

It is common practice for many artists to include the lyrics with the recordings (either on LP jackets or in CDs and cassettes). If not included, music stores, of course, usually stock not only recordings, but song texts and their music in the form of sheet music. Stores often have hit lists posted as well. They are able to order published materials when not in stock. However, the trouble with most sheet music is that while the texts might be short they are usually spread over several pages with the transcribed music. For the teacher who is just interested in having the text to exploit, this means retyping the lyrics, not simply photocopying a page out of a book.

Libraries, bookstores and some music stores usually have a stock of books on M&S and the artists, and often these include song lyrics as well. However, books are not usually made about breaking acts who happen to have a few hits and are on all the radio stations, but rather about mega-stars who have been big for at least a few years. The reading material and visuals are usually plentiful in such books.

There are quite a few youth magazines that regularly carry current hit song texts, as well as articles and photos. In English, but available in many countries, are magazines like *Smash Hits* and *Star Hits*. For the French speaking market there is *Top 50* and in Japan *Viva Rock*. In Germany, FROESE (1988:15) lists

Bravo, *Popcorn*, and *top-Schlagertextheften* for examples. Often the accompanying photos and articles offer more interesting material to exploit than the song texts themselves.

Even major news and social journals occasionally sell themselves with pop stars on their covers, e.g. Michael Jackson (*Newsweek* 7.16.84, *Paris Match* 7.27.84, *Illustré* (a series of articles for 4 weeks) 8.24.88) and U2 (*Time* 4.27.87). These offer in-depth reports and criticisms of their symbolic value in culture which are fascinating materials for advanced classes to exploit.

The best resource for poster visuals are the adolescent magazines. Many adolescents not only poster their rooms with them but their school books as well. Hanging a few around the class will help simulate discussions. LP jackets are often artfully done and like any visuals can be exploited in a variety of ways. Cassette and CD visuals while usually too small can be enlarged on photocopiers.

9.3 Summary

In this chapter we have looked at two general sorts of materials: M&S made and organized for the language teaching market by teachers, and authentically occurring materials. The two sets of non-authentic material that seem to work the best are the traditional/folk song collections and the materials written for children. Children of course may not know songs in the target language and are prepared to accept any type of language play. Adult students may already be familiar with traditional songs and welcome the chance to really see their background and the words. For these two groups, specifically produced EFL materials seem well suited and in sufficient quantity.

However, my personal feeling is that, for reasons of motivation and authenticity, songs written specifically for adolescents and adults by EFL teachers cannot hope to measure up to authentic recordings and texts. Collections of such authentic material by teachers, showing others how they might be exploited, are useful not only for the songs in the collection but because they show teachers activities that might be performed with other songs. I foresee further such collections of contemporary songs for use in the classroom and eventually collections of video clips to be exploited in a similar fashion.

Chapter 10: Imperfect materials: Problems with the use of M&S

Synopsis

10.1 Teacher criticism of the use of M&S

10.2 Philosophical and moral criticism

10.3 Bridging from passive routine to spontaneous use

With the best of things, there can be disadvantages, misuse, overuse, misunderstanding, and mismanagement. M&S are no exceptions. While water might save a dying man in the desert, it can also drown him. The criticisms which follow are often justified in the context in which they are given. However, they are usually false if taken as sweeping generalizations. For the teacher who wishes to use M&S, the important thing seems to be to understand the criticisms and find ways to avoid the circumstances which provoke them. I will first examine the criticisms of others and try to see to what extent they are justified. Then I will discuss my own perspective of the problems with the use of M&S pedagogically.

10.1 Teacher criticism of the use of M&S

Probably the most negatively toned article that I have found on using songs has come from COE (1972). Although allowing that songs may be useful for amusement and variety, and that they might facilitate international contact and social cooperation, he finds them of little use elsewhere. He asserts that "all normal length relations . . . are lost" between vowels in songs and speech and this engenders stress changes that are "unrelated to normal speech", and then categorically states "It goes without saying that the 'intonation' of a song bears no resemblance to normal patterns", that the lexis in traditional songs include "archaisms and 'poetic' expressions which in normal speech would sound silly or affected", and that, even in contemporary songs, use is made of "unusual expressions for the sake of rhyme, rhythm, etc" (p. 358-359, my underlining). He attacks syntax similarly, saying it is changed unnaturally to fit the needed pattern. Finally he says, songs, "because they play no normal part in the communication process, do not have the same relatedness to their context of situations as is the case with normal speech." I do believe there are elements of truth in each of COE's points; however, I find his categorical stance makes the whole statement false.

Songs do indeed contain all of the phonological, lexical, and syntactical aberrations from standardly taught English (whatever one's standard might be) that COE lists. However, so does nearly every other naturally originating example of language (teachers' prepared texts for classes being the only exception I know of, but some would argue that this exception is hardly natural, and that even these often contain divergences). By no means are all vowel length relations lost, nor is stress in songs unrelated to normal speech, nor is there no resemblance between speech and song intonation. Definitely these do occur, but whether they are of high frequency we have no data to tell us. In fact, when they do occur they might just be the elements that allow students to pronounce more clearly and retain elements longer (cf. VAN ASSELT 1970). The mere fact that we listen, understand, and can sing the words in songs after one hearing shows that there most definitely is a relationship and resemblance to speech. What exactly this relationship is, of course, still is the subject of much study. And even if his categorical suppositions were true (concerning vowel length, stress, and intonation) it would then mean these have no importance in comprehension since all natives supposedly understand the songs in their native languages. It follows then that we would not need to worry about teaching them to our students in the first place.

Finally, COE finds it "difficult to believe that songs have any appreciable positive influence on the amount of explanation required or on the amount of situational practice which is essential for the mastery of the spoken language" (p.360). If by "explanation" and "situational practice" he means transfer exercises I would agree with him. Songs, like any other source of input, need transfer exercises for them to be rendered available in a student's repertoire for actual spoken use (discussed in Chapter 11). COE seems to have been disillusioned that songs could not magically allow students to speak with little effort. In fact, we have seen evidence that songs may indeed prepare the ground better and in a more enjoyable way for the subsequent activation of language. While we have several indications that this may be so, more research is needed to substantiate this claim.

DUBIN & OLSHTAIN (1977) explain the origin of many of these criticisms and their invalidity in view of more important pedagogical considerations:

There was even a time during an earlier era in the language teaching profession when pedagogical advice warned against songs for language instruction. Taking its cue from a theory of language which was primarily concerned with performance of surface features of language, this admonition cautioned that, in most instances, song material gives learners an incorrect model of spoken language since the songwriter is free to distort normal intonation in order to comply with the requirements of the rhythmic pattern of the musical line or phrase. At face value this statement is true enough. However, we now look upon the knowledge which the learner must acquire from quite a different perspective. Today's concern with both the semantic element in language -- meaning -- and the motivational requirements for successful learning go a long way toward overriding some of those earlier, more simplistic warnings. (p.199)

CALVET (1980) mentions several other objections that teachers often make against using songs in class:

1. It is not serious work.
2. Songs get old fast.
3. The vocabulary in a song works in a connotative mode.
4. The words are not clear enough for a foreigner to understand.

He dismisses the "not serious work" argument by asserting that the attitude that serious study cannot be enjoyable is "depassée". Responding to their ephemeral quality, he calls culture a fuzzy concept in which music finds itself an integral part. That some songs get old and fade away while others hang on is no more surprising than the changes in literature, architecture and painting -- yet we would not think of excluding these from the realm of serious study. The question of vocabulary is at the heart of the question. However, nearly all language is used connotatively, as he illustrates exquisitely,

Entre le savoir, par exemple, qui existe en anglais entre un verbe *to be*, que l'on peut écrire et reconnaître, et la compréhension d'une chanson des Beatles comme *Let it be*, il y a un gouffre qui ne tient pas seulement à la différence entre oral et écrit . . . mais plutôt à une sorte de multiplication de cette différence, à son aggravation. (p.5)

The last objection, that songs are sometimes difficult to understand, goes for nearly all natural language in almost any environment. He concludes simply,

"Elle [chanson] est langue, elle est culture, elle est plaisir, et elle *peut* être moyen pédagogique" (p.20).

JOLLY (1975) also advises teachers to be careful in song selection for some songs could deviate from the desired phonological and grammatical patterns.

REEVE & WILLIAMSON (1987) write of three problems with using songs as listening exercises:

1. Songs often contain a proportion of poetic or slang vocabulary which can be difficult to recognize by ear alone.
2. Pronunciation of otherwise normal language items can be distorted by the exigencies of the music or rhythm of the song.
3. The words of the song are often rendered inaudible by a surge of 'instrumentation'. (p.33)

As noted above, we meet these same problems in everyday speech in many different contexts as natural ingredients in the soundscape. They occasion non-comprehension, guessing, or simply an "Excuse me, could you say that again". CASS & PISKE (1977), concurring with CALVET (1980), answer these complaints more directly:

. . . pop presents the learner with modern spoken English with all the problems for understanding that this contains, for it is authentic language material written by and for native speakers of English. Certainly it may be more demanding than the closely controlled language familiar to the learner, but then the rewards available to him, the satisfaction of having been offered stimulating material which takes him seriously, and the satisfaction of being able to understand "real" and not just "textbook English", are, too, all the greater.(p.132)

HALSNE ABRATE (1983) mentions that one must beware of different recordings of the same song, with slightly different lyrics by different singers. However, this is not a serious problem. If there are aberrations from the sung to the written text, we can do a listening comprehension exercise with the students, letting them know there may be differences. We can tell them that we made an error or two transcribing and typing the text and they should try to catch them.

BURGER (1986) even proposes that we intentionally put "mistakes" into the written texts for a listening exercise.

It should be noted that pirated materials often contain approximate lyric transcriptions (see appendix 6 for example). Using photocopies of these in class provide the opportunity for a listening exercise in which students act as teachers and correct the lyrics, but such texts can also be used to sensitize students to the questions of piracy, creative rights, home copying, etc.

LEITH (1979) notes that many printed texts omit punctuation completely and he inserts it, finding it very important. SARWAR (1986), however, suggests leaving it out in a song such as "Che sera sera", a song with a lot of quoting, and having the students add the punctuation as an exercise. This shows students how punctuation in writing attempts to do what the tone of the voice does in speaking.

Some teachers complain of archaic vocabulary or language which deviates from the norm. OSMAN (1965), RICHARDS (1969) and REES (1977) propose replacing out-dated words and rewriting texts which contain undesirable examples. This is probably excellent advice, and easily done, as far as children's and many traditional songs are concerned. In any case this is what happens naturally with folk songs in the oral tradition (see BRAND 1961). However, with pop songs, non standard lyrics may be a marker of social class and/or genre and can be exploited to show the varieties of English and, in a literary sense, the different social and poetical meanings implied by non-standard forms.

SARWAR (1986), writing from Pakistan, implies that administrators and other teachers may look down on singing : "The easy cloze was put in to counter any objections the administration might have about the class having 'just fun' -- and we sang in low tones with the doors closed to avoid objections from colleagues!" (p.13). However, songs had such positive impact on his otherwise "demotivated" students that they soon became "the end of the class activity" and students were singing them to other students outside of class.

Administrators and colleagues may indeed be skeptical concerning the use of songs in classes. In my opinion, this is usually skepticism of the unknown. Having them visit a class or workshop where they are being used, or by having

a teacher come in to demonstrate how to teach a song in the unconvinced teacher's class, may sensitize them to the value of songs. The level of noise of course could be a problem and asking neighboring teachers if they mind, or at least warning them, may be advisable.

BERGHOUSE (1975:289), referring to "Pop! Goes the Weasel" and the fact the original meanings of the words are lost (weasel originally meant a carpenter's tool), remarks that "whatever the verses 'mean,' the children enjoy singing them." RICHARDS (1969:163) concurs, "Surprisingly, children learn songs readily despite their irregularities." This highlights the facility and joy that children have in singing which by itself may be very conducive to exercising certain phonological patterns and tuning their brains to the language. But it also highlights the fact that songs, even the ones full of useful contemporary language, can be learned and enjoyed even while being devoid of meaning for the user. Thus, it is clear that if we intend the language in songs to subsequently be used in a communicative fashion, that bridging exercises are a must.

It seems there are two general types of arguments against the use of songs that are voiced above: 1) teachers may find that different aspects of song are unsuitable for language learning and thus have no desire to try them, or 2) they have tried them and they did not work. The first group can and do find plenty of reasons against song (inaudible lyrics, transcription errors, ungrammatical sentences, no punctuation, etc.), but most of these are present in most natural forms of language and can be turned into profitable exercises with a bit of imagination (guessing and composing what cannot be heard, catching textual and grammatical errors, and adding punctuation). These critiques finally seem petty if one recognizes the value of song as a catalyst to stimulate and motivate students' own use and exploration of language. We are much more tolerant of such material when we realize that their disadvantages are merely evidence of their authenticity, and that it is material that natives deal with everyday. In any case, as REES (1977:227) asserts, "An isolated example of some unusual language-feature is not likely to have a lasting effect on the learner's language".

The second group of teachers, who have tried songs and found they do not work, may have committed methodological and procedural errors that might account

for many of the difficulties. No matter how good the material might be, it may fall flat in the hands of a teacher who does not know how to present it. Teachers need training in selection, adjusting, and management for specific classes at specific levels for any material to work well. (See PET 9(1)17-18, 1988, for a letter from a teacher who failed miserably with a song and who received three responses from teacher trainers who advised her by all means to do more songs.)

10.2 Philosophical and moral criticism

At a more philosophical level, there have also been attacks made on M&S as an opiate of the people. GORKI (1945:11) credits TOLSTOI with saying, "Irgend ein kleiner deutscher Fürst hat gesagt: 'Wo man Sklaven haben will, muss man möglichst viel Musik machen.' Es ist ein richtiger Gedanke, eine richtige Beobachtung -- die Musik stumpft den Geist ab." (See also, ADORNO 1956, and NIETZSCHE 1967).

More recently BLOOM (1987) attacks especially rock music, as theologians have done for a long time, because of its sexual content and power, but also because it distracts from a liberal education.

I believe it ruins the imagination of young people and makes it very difficult for them to have a passionate relationship to the art and thought that are the substance of liberal education. . . . Rock music encourages passions and provides models that have no relation to any life the young people who go to universities can possibly lead, or to the kinds of admiration encouraged by liberal studies. Without the cooperation of the sentiments anything other than technical education is a dead letter. Rock music provides premature ecstasy and, in this respect, is like the drug with which it is allied. (pp.79-80)

While I believe that both of these citations may be truthful in certain contexts, again the problem is overgeneralizing for every context. It would be too easy to find counter examples and exceptions, but that would deviate from the thesis too much. Definitely music can have cohesive, exciting and sedative effects upon individuals and groups. These can be used to the advantage of the listeners or that of manipulators. The value of the tool is measured and judged by the use to which it is put, and any tool can be harmful or helpful depending on the

context. Part of the larger goal of looking at M&S in classrooms is to critically explore to what extent we are manipulated and, at the same time, can use M&S productively in our lives. Ignoring M&S's impact upon us opens us up to the possibility of being manipulated either haphazardly or by others who understand their effects. If one is afraid of its power, all the more reason to study it.

10.3 Bridging from passive routine to spontaneous use

While M&S material might be criticized for what it sometimes is (loud, incomprehensible, non-standard, pornographic), I would hypothesize that this is not the principal reason for its scarcity in schools. I think teachers generally do find songs fun and motivating and use them for special occasions or at the end of the year. While some teachers may not be acquainted with how they might be profitably exploited on a regular basis, some teachers may naively overestimate the simple value of listening to and singing songs and not exploit them further through transfer activities which will help the language in songs become available for use. Songs, if only listened to and sung, may only become passive routines in a language learner's repertoire and the language in them not available for spontaneous use. Manipulation exercises to transfer, or bridge, the language in song to language in use are needed. These not only promote deeper language acquisition but convince teachers of the usefulness of songs as language examples in the classroom. Such activities of course were catalogued somewhat in Chapters 7 and 8. They are of paramount importance if one wants to reap the greatest rewards from M&S use. Why we need them is the question I wish to address in this section.

BILLOWS (1961) had asserted that we save time and effort by using the device of pattern and rhyme in fixing language patterns in our minds, but he may have been a bit too optimistic. Some other teachers also have remarked the fluency with which students sing, but at the same time noticed the lack of their subsequent fluency in speech. Some then may have concluded that songs really do not work, that there is no transfer to communication. BEARDSLEY (1957:48), for example, noted that his students in France could sing English songs with "practically no trace of French accent" but that in free conversation the accent of the same persons was quite poor.

As fun and memorable as songs are, the linguistic information in them does not by itself seem to transfer into natural language use in communication. I sang in a choir for three years in which we sang songs in about 10 different languages, most of them unknown to us. If the ease at which we learned to sing them without lyric sheets was astounding to our audiences, the lack of comprehension and transfer into use was shocking to me. Choirs are taught to express feelings which go beyond the words and are carried by the music. They are much more attuned to feelings and vocal synchrony with that feeling than to the semantical content of the song's lyric. Not that lyrics in the singer's native language will not help them to define the feelings they want to express more completely -- they are not without significance and impact -- but when a choir can express so much when singing in a language they do not understand, we must question the importance of lexical meaning.

Also, when asked lines from the middle of a song, most singers must start at the beginning to find them since each line is remembered principally in rapport to the line preceding it, and performed only in that context. This is perhaps why backward formation works so well. When given a line out of the middle of a song and asked to give the preceding and following line, singers usually can immediately give you the following while the preceding takes considerable reconstruction activity which may mean beginning at the very beginning of a song, especially a song in a foreign language. This underlines the fact that a song becomes a routine frozen into its context and that the language in songs are not necessarily spontaneously available in other contexts.

OPIE & OPIE (1985) have noted that girls accept singing games "uncritically, not worrying that the words make little sense; in fact the stranger the words are, the greater is the liberation into fantasy" (p. 26). As has been noted already, children learn songs containing religious and political ideology just as easily. Here the expression "mouthing words" is quite appropriate and comparable to the singing of the choir above - the choir being a type of adult game in which the fun is in producing sounds with subtle harmonics and rhythms, and for the most part lexical-meaning be damned.

Other evidence for the normal disregard for lyrics is the malleability of these last in the minds and mouths of children. OPIE & OPIE (1985) have documented how the lyrics of numerous singing-games, some as old as the bible, have been

amended by what children hear, mishear, or interpret. While these children are quite content to sing practically anything, they nevertheless staunchly defend what they have learned as "the way it is sung". The authors comment: "Songs eroded by generations of adult use are sung by children who are still not in command of everyday English, who have undeveloped memories, and who think the game itself more important than the words and tune..." (p.2). I would hypothesize that the game is more important than the words. Any action we do with words will be more important than the words. What we build with tools is ultimately more esteemed than the tools, and we may learn best how to use the tools in actually building things that are meaningful to us. If language teachers have lost sight of this it is because they feel students cannot build meaningful things yet. This is unfortunate and false. Like nearly any tool, words can be used in many contexts for many purposes. However, unless students are shown this, and given space to do it themselves through bridging activities, the words in songs are frozen into one contextual use -- singing a song. This one use has value in itself, but the potential of the tool is manifoldly greater when one realizes the many different uses to which it can be put. Starting with a fun and motivating use for the tool is an excellent first step in acquisition, but let us not stop there. Let us show students what an infinitely useful tool the language in songs can be through manipulation exercises.

Thus, it is my criticism of songs that one cannot acquire a language for active use only through listening to and singing songs. Yes, they are useful in and of themselves for motivation, examples of authentic language, and for acquiring "the sound" of a language, but they will not do the whole job. The teacher needs to know how to manipulate them, have the students manipulate the language in them, and to take advantage of their full potential for classroom interaction.

Several preliminary meta-problems may also need overcoming on the way to song-use in the classroom. The first is making teachers aware of M&S's impact on their students, in and out of the classroom. Another is the problem of teachers' excessively imposing their own tastes upon their students. However, these are more problems of general teacher education than of the use of specific materials.

Chapter 11: Current pedagogical considerations

Synopsis

- 11.1 Authentic materials - the presence of M&S
- 11.2 Student-centered teaching
 - 11.2.1 Using the students' interests
 - 11.2.2 Background Schemata
 - 11.2.3 The student's emotional life
 - 11.2.4 Self directed learning
- 11.3 Interaction and sociocognitive conflict
- 11.4 Multimodal-learning: audio-visual-kinesthetic-emotivational
- 11.5 Summary

Developments in and since the 1960's have profoundly changed the place of English in the world and some of our didactic orientations with them. Teachers are far from agreeing unanimously on the latter and certainly within such a large domain as TEFL and TESL many contradicting trends still exist. The ones I have chosen to discuss here are those which I personally esteem as especially relevant to my own teaching philosophy and which are also relevant to the use of M&S in language teaching.

The four trends in current didactics that I think deserve closer inspection in rapport with the use of M&S in the classroom are 1) the use of authentic materials, 2) student-centered teaching, 3) interaction and cognitive conflict, and 3) multimodal learning as a means to enriching language acquisition and learning. These areas are not independent of each other and in fact are somewhat overlapping.

11.1 Authentic materials - the presence of M&S

Parallel to the spread of English has been the unprecedented increase in our use of M&S, helped along by the technological amenities which make "music everywhere" possible. M&S are not necessarily any better today than before, but they are more available, or perhaps better stated, unavoidable. Radio, TV, Muzak, and portable sound systems (radios, cassette players or "Ghetto Blasters", and finally Walkmans) all bring songs and the people who sing them into everyone's, but especially youth's, immediate environment. The technological evolution in recording, worldwide transmission and playback equipment

ultimately made possible the creation of mega-stars who sometimes have mega-impact upon youth: Elvis Presley, Bob Dylan, the Beatles, and on to Michael Jackson and Madonna. These phenomena alone would already be interesting for teachers who wish to ally with the students' extrascholastic world in the classroom. However, when one realizes the amount of ELM in the students' natural environment, then song use in English classes becomes even more attractive (See Part I 1.1 for statistics).

Furthermore, with songs teachers can treat authentic socio-political concerns, and do so in ways that liaise with the students' own information sources. Many artists direct the power provided them by the media toward socio-political goals, whether they wish to Feed the World (Live Aid 1985), release political prisoners (Nelson Mandela Concert, Amnesty Concert Tour 1988), warn of nuclear war ("Russians", Sting), or condemn Apartheid ("Sun City" Artists United against Apartheid, "Asimbonanga" Johnny Clegg). Song has always been a socio-political force, but once reproduction was possible, print and then sound recordings, it became an industry (ZIMMERMANN 1966:9). The dividing lines between what is a socio-political message, entertainment, art, and big business are difficult to draw but the discussion of these aspects add amazing spark to open-minded class discussions. The teacher is not ultimately concerned with their resolution but with the degree to which students first use English meaningfully and secondly are sensitized to the philosophical conflicts and moved to consider different points of view in their discussion and examination.

Songs and artists have become unavoidable shapers of youth consciousness through their omnipresence. However, they may seldom be examined critically as they are superficially used to furnish an environment. School has the potential to enrich youths' understanding of their own world through the use of the authentic material that they use as "equipments for living".

Those who argue against the use of authentic materials usually take the stance that they are too difficult. As we have seen in Chapters 8 and 9, materials can be adjusted to different student levels by the tasks that students are asked to perform with the material.

The use of authentic materials has become greatly favored in recent years in TEFL, although the definition of what exactly is authentic seems disputable.

While some contend that a classroom is a constructed reality and there is no way around it (GREENALL 1988, WIDDOWSON 1985), the inclusion of authentic materials has gone a long way in allowing students to see the street-value of classroom work, of making this constructed context more meaningful for them, and thus increasing motivation. For example, NOLL (1988:18) comments upon taking a college French class that "music -- imbued with real live French -- breathed life into a language otherwise killed through language teaching". But she still laments that unfortunately the teacher "had saved his star lesson for the last day of the year".

But probably the most important reason for using the student's own M&S is the goal of giving students "equipment for living" (BURKE 1973). If teachers ignore the extra-scholastic material that students shape their socio-philosophical lives with, school becomes even more rife with irrelevance.

There is now a growing body of evidence suggesting that education is the key determinant of cultural orientations It is partly through their negotiations with the school that young people acquire the bases of their social world, including a structure of gratifications needs, which influences social action and the use of media. Differential experiences lead some into a search for the self-esteem and identity not provided by legitimate social agencies. . . . among students with low grades and a negative commitment to school, music video use tends more often to be a peer group phenomenon. We assume that, for these adolescents, music video TV functions as a focus or backdrop for group interaction. (ROE & LÖFGREN 1988:305, 312. See also BROWN et al. 1986).

Analysing and questioning material that is used as equipment for living in the classroom may help make school more relevant, and it may also better equip students to use media intelligently as opposed to being used by media. And it is precisely the students with the most problems that will probably benefit the most from such an approach. In using such materials teachers are encouraged to give at least some of the knowledge of the subject over to the students, and act more as a guide to analysis and as a learner, equalizing the encounter and encouraging interaction in the classroom.

The right to have one's own independent intellectual approach ("autonomous thinking"), to gain pleasure in study and inquiry is not so easily recognized in the daily practice of schooling, especially for "lower stream" pupils. Exploring certain questions and keeping certain information in memory require emotional security and social freedom. This is not the case when teachers let pupils think that responses diverging from the teacher's perspective indicate some kind of marginality that can lead to the exclusion from the main stream of the school. (PERRET-CLERMONT & SCHUBAUER-LEONI, in press).

What one needs is an approach similar to that taken in *Values Clarification* (SIMON et al. 1972) in which students are led to examine what they believe, to make it conscious, to compare it with what others believe, and to do all that without a judgemental teacher looking for one "right" answer.

11.2 Student-centered teaching

Teachers who favor a more humanistic and communicative agenda in the classroom see the student as the most important element in the process of learning and also the primary material to exploit. These perspectives were of course planted earlier, as BEAROSLEY, BILLOWS, LEE and OSMAN hinted at in Chapter 7. The four areas of student centering I wish to highlight here are the students' interests, background schemata, emotions, and self-direction.

But probably the most important aspect of student-centered teaching is that of its ability to build a valid humanistic rapport between teacher and students, a two-way respect of open communication. Psychoanalyst Mireille CIFALI (1989) views this as the linchpin of successful pedagogy:

Les maîtres primaires se sont beaucoup intéressés à l'aspect relationnel de leur travail. Ils l'ont même fait souvent passer au premier plan. Il n'en va pas du tout de même dans l'enseignement secondaire. Tous les projets de réforme insistent sur la nécessité de faire quelque chose pour prendre en compte cette relation. Pour empêcher que les professeurs ne deviennent des machines à enseigner. Pourtant la majorité des enseignants se réfugient derrière leur objet. Je ne sais pas si c'est le succès de leur propre scolarisation, qu'ils aient investi affectivement le travail intellectuel, la réflexion, la culture, qu'ils se soient choisis un objet dans le

a l'impression d'un retrait dans la relation à l'autre, inquiets qu'ils sont peut-être de leur propre fragilité. Si les enseignants ne prennent pas soin de leur humanité, les élèves ne rencontreront plus que des êtres neutralisés, apcurés, qui ne les entendent pas. (pp. 14-15)

11.2.1 Using the students' interests

Certainly, many teachers naturally use their students' interests, recognizing they are extremely motivational. Wilga RIVERS (1976) presents the argument clearly:

We must find out what our students are interested in. This is our subject matter. As language teachers we are the most fortunate of teachers -- all subjects are ours. Whatever the . . . [students] want to communicate about, whatever they want to read about, is our subject matter. The essence of language teaching is providing conditions for language learning--using the motivation which exists to increase our students' knowledge of the new language: we are limited only by our own caution, by our own hesitancy to do whatever our imagination suggests to us We need not be tied to a curriculum created for another situation or another group. We must adapt, innovate, improvise, in order to meet the student where he is and channel his motivation. (p. 96)

Rivers is stressing that any topic can be used to teach a language, and since practically every example of language will offer exploitation possibilities for learning the full array of skills in nearly any format, why not choose those that are most interesting to our students. Of course this is what ESP (English for Special, or Specific, Purposes) has explicitly done. Especially for many adolescents, pop music could be seen as their ESP (MURPHEY 1985). Practically everyone will have musical preferences that can be exploited. If these preferences are in another language than the one being taught, or even if they are instrumentals, we have seen that their motivating force can still be used through a variety of exercises in the target language (VAN CLEVE 1984, VANEY 1988, WICKE 1987). In this perspective, the teacher's job has basically two steps: 1) finding out what students are interested in, and 2) using it.

11.2.2 Background Schemata

The thoughts above have been taken a bit further in schema theory to include not only the students' interests but their whole background and life experience.

. . . meaning lies not in the text itself but rather in the interaction between the graphemes on the page [the sounds in the air] and the schema in the reader's mind (CARRELL 1982). These schema are the structured totality of the past personal experiences, cultural assumptions, and background knowledge of the reader Beyond syntactic competence, important factors which appear to contribute to the comprehensibility of a text are shared-schema and . . . the reader's familiarity with the subject. (LEKI 1984)

A foreign language course presents new language. If the subject matter is about something of which the students have little or no knowledge, they are being asked to anchor new language in a void. However, if they are given new language and treat information about which they already know something, then new language items have something concrete to attach themselves to (in psycholinguistics see Interconnectionist Theory or BUZAN 1988). Their existing schema provide enough context to help make comprehensible input which may result in language acquisition.

In a way, Sophocles and Shakespeare instructed similarly in their time: they used legends and stories that their audiences knew already in order to bring their audiences further ideas. The legend of Oedipus was well known but the excitement came from how Sophocles portrayed it on stage and how he was able to show human character. This would not have been possible had he not used what the audience knew already. And in the same light, Shakespeare's plays have immensely more meaning for young students if they can grasp what his audiences held as background knowledge. Is it any wonder that youth's favorite Shakespearean play is *Romeo and Juliet* ?

However, M&S rarely bring new ideas in and of themselves, rather they depict the old ones in novel ways and may push us to create new ones ourselves. Many are simply fairy-tales, or horror movies, in a different medium. By starting with them, the known, we can then lead our classes to a multitude of topics and ideas.

11.2.3 The student's emotional life

Certainly much of the students' interest and past experience is emotionally encoded and is motivational in class partly due to its emotional load. STEVICK sees the emotional life of a student as an extremely important ingredient in language learning:

A language course is effective in proportion to the breadth of its contact with the student's interests, and the depth of its penetration into his emotional life (STEVICK 1971: 23).

STEVICK, as certainly many teachers like him, realizes the power in touching the positive emotions of students and the effect this will have on their ability to learn. While negative emotions in the classroom may block otherwise sound pedagogy (cf. KRASHEN's affective filter), positive emotions might make unsound pedagogy effective (STEVICK 1971). Combining positive emotions and sound pedagogy is of course most desired. Our emotions, as powerful anchors for information and shapers of our perceptions, seem to be too often forgotten in pedagogy. (See PFEIFER, 1982, for an information processing approach to the description of the relationship between cognition and emotion through spreading activation, and KONECNI 1982 for information on the emotional impact of music on socio-cognitive activity.) Not only does much music stimulate us emotionally, but most lyrics contain principally emotional content, mainly concerned with love in one of its phases (cf. Chap. 3).

11.2.4 Self-directed learning

Most teachers would agree that when students are allowed to choose what and how to learn, they are more motivated at the task. Ideally, an educational system should also be one that teaches students how to learn on their own, how to be independent and how to make choices. If never allowed to make choices in the how and what to study in school, students may be ill equipped to adapt to a rapidly changing world that requires continual learning outside. Allowing students the possibility to choose M&S materials, and the how of their exploitation, is but a small step towards autonomous learning, but already one that increases learners rights to self-direction and makes the interaction between teacher and students a much more valuable two-way exchange. (See HOLEC 1979 and DICKINSON 1987). This also makes the classroom a more interactive environment (see 11.3).

I feel that most teachers would accept the idea of using student interests, background, emotions, and of allowing them a degree of self-direction, but generally do not know how to see this through, how to put it into practice. M&S, in many cases, are "emotivational" material that could touch our students interests and sentiments, positively affect the learning environment, and involve the whole person in language learning. As SEKARA (1985) has noted, pop music, especially with adolescents, is "potent stuff, highly catalytic" (p.28). That other kinds of M&S may be equally catalytic with other age groups and in other languages seems very probable.

11.3 Interaction and sociocognitive conflict

That youth already uses M&S for communicative interaction is easy to deduce from the amount of time and money spent on them (Part I 1.1). Moreover, pop music also contains a lot of the characteristics of evolving youth-talk, and much of this is in English. OUERMUELLER (1984) reported that adolescents in Bern, Switzerland, listed 72 musical expressions that they knew in English. This was surpassed only by 79 expressions of greeting, leaving, and excusing, and 79 having to do with eating and drinking.

ROMAINE (1984) suggests that the commonly held belief that children learn language from their parents is misleading. Especially after reaching school age, the peer group takes on more importance and accounts for more interaction time than do parents in most cases. A portion of language's diachronic development is due to children creating, and adapting to their peers' creative divergences, in language use. It is most probably also salt in the wound of the proverbial generation gap when parents complain they cannot understand their children's language. Using teenagers' M&S in class may help to bridge this gap somewhat and will certainly teach teachers some of the English that many adolescents already know.

When using M&S, we use topics that are already used as interaction material outside of class and some of which is already in English. This may make the construction of interaction activities easier in class. Interaction in class of course depends to a great extent on the teacher-as-manager organizing activities that stimulate this interaction between students and the teacher.

Pedagogically, as many teachers attempt to overcome the conventional conscious "learning" about language tendencies in education and incorporate "acquisition" methods, interaction between students concerning high interest topics becomes more and more popular. In interaction an array of conversational adjusting strategies hypothetically lead to comprehensible input and language acquisition (LONG 1983).

Moreover, it very well could be that an equalizing of encounters (THOMAS 1984), i.e. a lessening of the traditional dominance of the teacher in the classroom, through the use of student interests and by encouraging them to be the "knowers" of the subject matter, creates an environment in which sociocognitive conflict is encouraged (DOISE, MUGNY, & PERRET-CLERMONT 1975). Sociocognitive conflict might be defined as the meeting of two persons who hold different but plausible views. For one to consider an opposing idea as possibly valid, the atmosphere must be conducive. New ideas from an authority figure may simply be accepted as true, or refused in revolt, without the re-examination of one's own belief system and with resultingly little real development or learning. Sociocognitive conflict, because it makes one question one's own conception of things and consider other possibilities as possible alternatives, has the potential to stimulate cognitive and social development.

Sociocognitive conflict appears to happen more readily among approximate equals who dare to question their own thinking and that of others in a low-risk environment. My own observations with adolescents seem to confirm this. In my courses they often present their own musical selections which are not necessarily those liked by other students. They are then obliged to support their choices and question them while at the same time considering the points of view of the rest of the class. Since pop songs appear to have vague frameworks open to personal interpretation, when they are used interactively they may result in a de-egocentralization process by which students realize the interpretation they constructed is not necessarily everyone's. The sociocognitive conflict posed by the formula "one message= many meanings" is healthy in its capacity to socialize, not least of all teachers.

11.4 Multimodal-learning: audio-visual-kinesthetic-emolivational

Neurolinguistic programming (NLP) is a relatively recent fringe domain of cognitive science which hypothesizes that we encode information into our brains in three general representational systems, visual, auditory, and kinesthetic, and that usually each of us prefers one of these three systems more than the other (see BANDLER & GRINDER 1979). SPERRY's conclusion (cited in ABRAHAM 1983) that our educational system favors and trains mostly our abstract verbal capabilities normally located in our left hemispheres, and discriminates against the intelligence in our right "artistic" hemisphere would also seem to suggest that much teaching only reaches a small portion of students. These findings, perhaps originally intuitions, were certainly behind the "audio-lingual" method becoming "audio-visual" and may also explain the success of Total Physical Response, which combines audio-visual with kinesthetic. Thus, it simply makes good sense for teachers to present information in as many forms as possible and the multiplicity of encoding systems should make information more comprehensible and memorable.

Adding melody and rhythm to language in song provides a type of kinesthetic movement to an auditory signal, which in many cases results in actual movement by the receiver, i.e. dancing or tapping a foot, but also more subtle physical adjustments like changes in heart beat, adrenaline level, etc. Moreover, when messages are emotionally loaded they may spark a further system of associative learning (PFEIFER 1982). And finally, with video-clips, pop songs have become truly audio-visual material. Few authentic or teacher-produced materials offer the stimulation of such a wide range of representational systems as does M&S. That new linguistic information can be presented and associated with M&S is potentially a great resource for language acquisition. However, it remains for teachers to realize and take advantage of this potential; young learners apparently already have -- but could benefit from their more extensive exploitation in school.

11.5 Summary

M&S are authentic elements in nearly every environment, "interesting" to most of our students, already encoded in their background experiences, and emotionally stimulating. The ubiquity of M&S creates the possibility for students to self-select and prepare material themselves. The forgoing attributes of M&S allow it to greatly stimulate interaction and make it fertile ground for

socio-cognitive conflict. Finally, songs can be audio-visual in clips, kinesthetic in their heart-felt beat, and emotionally stimulating, with the result that the encoding of information has the possibility to work in several, or many, representational systems at the same time, giving it better chances of multi-associational encoding and of appealing to students' preferred systems for registering information (BANDLER & GRINDER 1979).

We saw in Chapters 7 and 8 that teachers from nearly every school of thought are able to incorporate them into classroom use, whether they be of the conventional "learning" school of thought, teaching the conscious rules of language, or the more recent communicative "acquisition" school, attempting to approximate natural interaction with authentic materials. We also saw their use in audio, visual, and kinesthetic modes of teaching, and combinations of these. Teachers, from such diverse fields of thought and practice, use M&S for different reasons and with different goals. This merely points to the flexibility of the medium in the hands of teachers. However, most probably for the students "The medium is the message".

PART III

Chapter 12 Conclusions

Synopsis

- 12.1 Summary of results from Part I
 - 12.1.1 Four findings
 - 12.1.2 Five hypotheses
- 12.2 Summary of results from Part II:
- 12.3 The rapport between Part I and Part II
- 12.4 Further research
- 12.5 And the music?

In this chapter, I will look first at the findings from parts I and II independently and then the rapport between them. At the beginning of this thesis I set out to test my hypotheses that PS was simple, affective, and conversational. These have been confirmed, but in the process of confirming them I have been led to a more particular view of PS and to the intriguing conceptualization of it as isomorphic with inner speech.

12.1 Summary of results from Part I

The four major findings from Part I concern PS's availability, simplicity, affect, and similarity to conversational discourse. The findings also point to five strong hypotheses.

12.1.1 Four findings

1. PS in English is greatly dispersed in non-English environments. Adolescents in Swiss environments may have as much as twelve hours a week of contact time with ELM. Corroborative evidence is found in the number of English songs in the hit lists and the amount of English vocabulary that they know from the domain of music. The corpus taken from the major European music business magazine, *Media & Music*, was found 98% reliable for the Neuchâtel environment as I was able to find all but one of the fifty songs in some form (record, cassette, radio, or video clip) locally.

2. Pop songs, like the fifty analysed, are linguistically simple. The length of phrases are extremely short, words are mostly monosyllabic, and both phrases

and words are greatly repetitive. Using FLESH's (1974) measures, the reading level of PS is that of an American child after five years of schooling. Furthermore, the word per minute rate was about half that of normal speech. Thus, we have relatively simple language at a slow rate. It does not necessarily follow, however, that the ideas are simple or childish.

3. PS inspires affect in auditors. Using FLESCH's (1974) measures of personal words and phrases, PS was found to have high human interest as reading material. The fact that the noun/verb *love* was the highest ranking content word in the word frequency listing, ranked at number ten, indicates the extreme use of the topic as the principal subject matter of PS. The placing of songs into themes, by three independent judges, also revealed that 71% of the songs had to do principally with love in one of its phases. However, measuring the affect merely by criteria that can be read fails to take into account the great amount of affect that is encoded through the vocal channel by singers. It may be difficult to measure but is overwhelmingly felt by auditors. Affect seems to be encoded not so much in what is said as it is in how it is said. This would account for the attraction of songs in languages that auditors do not know.

4. The type of discourse is conversational. That PS was conversational was suggested from the word frequency lists which listed the personal pronouns *I* and *you* as the most frequent words. Furthermore, all first- and second-person; referent pronouns together account for 15% of the corpus. The adaptation and application of BRONCKART et al's (1985) grid further supported the "situational discourse" characteristics of PS. The grid revealed a high level of verbal density, of present tense, and of first and second person pronouns which all indicated conversational discourse. However, the extralinguistic parameters of the production of PS first leads one to place them into the narrative category. That PS come out after analysis resembling situational discourse allows us to call them dialogal monologues, and to postulate their psychological use interactively with a listener's own personal life.

12.1.2 Five hypotheses

Stemming from the above findings and some additional evidence, there are five strong hypotheses which were also discussed in Part I.

1. Song-1 (music-like vocalizations) played a major role in philogenesis and as a precursor to language.

2. Song-1 plays a role in the ontogenetical development of language in each child. It was postulated that it could be instrumental in activating the Language Acquisition Device, for our native language as well as foreign languages, as it induces involuntary rehearsal.

3. PS could be seen as the motherese of adolescence. The language of these songs resembles foreigner talk in their simplicity and motherese in the degree of their affect and playfulness. However, foreigner talk is usually lacking in affect and motherese is linguistically too simple for even school age children. PS, in remaining "young adult" in speech and topic with simple language and high affect, is well adjusted to the topics and language of adolescence, an adolescence that may often be relived and re-inspired throughout our lives through the songs we first heard during it. This, however, does not mean that the associations do not change. The connections should be seen as dynamic, accumulating or losing relationships through time, strengthening or weakening themselves with others.

4. The vague discourse features of place, time, and roles allow listeners to use song to associatively soundtrack their own lives. These associations are of a dynamic nature, fading, accumulating, and changing, through time with subsequent listening experiences in other contexts. We could envision M&S traveling back and forth along a continuum from completely "incidental" (background) to completely "instrumental" in which they are fully associated with and used to define a listener's present situation. A song's place on this continuum may not be determined by the degree of consciousness at all, but rather by the degree of someone's sensibility to the encoding of experience around them, the "openness" of one's cogno-emotional recording capabilities (e.g. when one is "in love"). At the incidental extreme M&S may be present but the individual would not be living moments which in themselves were important, especially affectively, whereas at the instrumental extreme the songs are appropriated by the listeners to help define their present feelings, or hope for feelings, their present "living".

After a song or music has been experienced, it may become a vessel carrying feelings and associations from the situation of its first audition. Later auditions may contribute still further emotions and associations or simply replay the first set. The idea is that a song which is heavily charged in one situation may be resistant to new emotional-associative baggage in other situations as one vicariously relives the first set of feelings.

It may sound redundant to insist but one must, so as not to lose track of what we are talking about: meaning and emotions do not exist in a song, they only exist in listeners. A song merely initiates or reinitiates certain reactions in listeners. This is clear when we see the opposite reactions that some songs inspire in different listeners. As Alan DAVIES (BBC film *Music Music Music*) has said, you can't understand the impact of music by looking at the music, but rather at people and what they do with it. A song may provide a framework for meanings and emotions to attach themselves to, a song may provoke the making of feelings and associations, but the situation of audition nearly always contributes greatly to what these feelings and associations exactly are. They are, predictably, for the same song, very different for different people.

It is suggested that the forming of associations takes place most poignantly in adolescence when one is more permeable, less able to defend oneself in the emotional-associative encoding of experience. The blossoming of our emotional-sexual systems at puberty and our inexperience in controlling them may account for the great surge of feelings that many people experience when hearing songs that they grew up with during this period of their lives. This may also explain why many people go through life thinking one sort of music is the best and cannot understand how people can like the newer musics. I have often heard twenty-year-olds complain of the music "the kids are playing today" and how it is not as good as it was a few years ago. This does not mean that we cannot learn to appreciate other musics; but the music attached to our adolescent years seems to carry much weight in our emotional-cognitive systems. The associations are personal-psychological in nature although may be culturally shared to a certain extent. To confirm this explanation, introspective research needs to find out from different listeners exactly what goes on psychologically when listening to the same song.

5. The last hypothesis stems somewhat from the previous four findings and the four other hypotheses: PS's availability, simplicity, affect, and conversational quality as well as songs' hypothesized philogenetical and ontogenetical importance, similarity to motherese and associative-semantic capabilities, all relate or can be explained somewhat by VYGOTSKY's inner speech.

First of all, PS appears to be isomorphic to inner speech: both are highly predicalized, work with sense as opposed to meaning, are simple, and lack referents of time, place and persons. Could our fascination with M&S and their widespread appeal be partially because of this isomorphism with our inner speech and thoughts, an isomorphism that nevertheless leaves us free to use them as we want?

12.2 Summary of results from Part II

In Part II the following points were confirmed:

1. M&S have been used in language teaching for quite some time, although perhaps not always to a great extent.
2. Currently some teachers use M&S as accessories or principal tools to teach a wide variety of skills and functions in an equally wide variety of pedagogical approaches. Apparently, teachers can manipulate M&S materials to suit their own particular teaching philosophies, techniques, and styles. They are used with such different approaches as behavioristic structuralism, audio-lingual, audio-visual (when used with video clips), Suggestopedia, Total Physical Response (with actions), and along with communicative and humanistic teaching techniques.
3. An enormous array of authentic materials exist which are accessible.
4. A good amount of made-for-EFL materials is available which teachers can also use; it seems especially well developed in the categories of children's materials and traditional songs.
5. The use of M&S may encourage the development of several pedagogical trends in language teaching, namely a) using authentic materials, b) student-centering through the use of student interests, schema, emotions, and self

direction, c) interactive language teaching and the creation of sociocognitive conflict, and d) appealing to multimodal representational systems.

There were several further suggestions stemming from the research in Part II:

6. The problems encountered and suggested by teachers in song-use often have to do with how one perceives the material and the management of it. The "faults" of many songs merely highlight M&S's authenticity and can be turned to advantages with a bit of creativity. Other problems may stem from poor adjustment of materials and tasks to the level and interests of the students.

7. As valuable a resource as songs may be for motivation and class enjoyment, their full potential for instruction is only possible through the construction of bridging and transfer exercises.

8. Songs chosen by students will normally be more motivational and encourage interactive class participation, and may also have the result that students accept, and respect, the teacher's choices more readily.

9. While made-for-EFL material in the children and traditional categories seems well developed, collections of more recent songs are just beginning to appear. Those EFL songs written by teachers in the pop-genre seem to be less valid alternatives due the great amount of authentic materials already available, popular, and known by students.

10. In the future, more recent collections of songs and of video clips will probably make teaching adolescents with songs more up to date with their realities.

12.3 The rapport between Part I and Part II

The rapport between these two parts was somewhat described in Chapter 6 which suggested that such widespread, authentically occurring materials of high motivational value, which were simple, affective, and conversational, and allowed the listener to become involved, seemed to offer excellent opportunities for language learning.

Part I dealt principally with pop songs while Part II looked at M&S in general in language teaching, mostly in EFL/ESL. The degree to which the findings concerning PS can be applied to other categories of songs is uncertain. Songs in other genres, at other periods, and in other languages will certainly render some different results upon analysis. However, I would hypothesize that they are generally simple, repetitive, and affective, although how they do this may be differently constituted. For example, they may not use as much conversational language with vague contextual referents. This does not mean that appropriation cannot still take place, merely that the listener may have less creative liberty due to a more defined context. In short, the results in Part I do make a strong case for using PS more in teaching English to speakers of other languages.

Looking at the results in the opposite direction, i.e. going from Part II to Part I, I see no problem with the applicability of the array of pedagogical approaches and didactic options, described in Chapters 7 and 8, being applied to pop songs, with the exception of the use of background non-vocal music as in Suggestopedia. The use of pop songs, especially with adolescents, would seem to improve motivation considerably. It is suggested that even the topic of their "music" would improve class participation considerably. It would seem, however, that relatively few teachers actually use contemporary pop music, preferring to use M&S that they have grown to appreciate, not realizing that their students may be using other material which may be equally valuable for its language exploitation possibilities and more valuable for its motivational capacity. For teachers to continue to ignore such an extremely rich resource as their students own musical interests would be a pity.

My impression is that the general findings in both Parts I and II are valid for the use of M&S in teaching other languages as well, with admittedly some reservations. I would hypothesize that pop music has evolved to include very much the same sort of features world wide. Some teachers are already using children, traditional and pop to enrich foreign language learning as we saw by the articles and materials noted in Part II for French, German, Italian, Spanish and Russian. The major difference, and admittedly a big one, between the use of ELM and songs in other languages is the extensive spread of ELM worldwide and its availability outside the classroom, which makes it authentic and "real" to the language learner. The British and Americans rarely, if ever, hear a song in

French on their radios. Nevertheless, teachers can perhaps help students shape their listening environment more by providing target language songs for them to use outside of class.

12.4 Further research

Stemming from Part I, there is much research that is needed to substantiate more exactly the discourse of songs and their use.

1. BRONCKART et al.'s framework for classifying texts is an extremely fruitful approach. A complete adaptation of it for use with a wide range of English texts would be a welcomed tool.

2. Analyses of other corpora in different musical genres and languages and at different historical time periods need to be done to highlight similarities and divergences, synchronically and diachronically, and allow us to further understand the present study.

3. Psycholinguistic research is needed to determine what people actually do with songs on-line, i.e. if they are used to associatively encode their own lives and if the vague contextual referents are specified in their ideosyncratic processing.

4. Developmental studies need to look at the impact of different amounts and kinds of M&S on the ontogenetical development of language *in utero* and with infants. We are just now beginning to talk about the brain's capacity to process information before birth under proper stimulation. (see "Hot Housing", WALMSLEY & MARGOLIS 1987).

5. More research could clarify the Din phenomenon and the Song Stuck in My Head (SSIMH) phenomenon, their rapport with each other and inner speech, how they are initiated, and what their impact upon language learning might be for different kinds of learners at different levels with different languages.

6. Of course further neuropsychological research into the cerebral organization of M&S would further our understanding of their place in rapport with language and their role as either an inhibitor or facilitator of natural spontaneous communication.

Part II suggests several areas of needed research to substantiate how much, how, and to what effect M&S are used in the scholastic environment.

1. Teachers in schools, not just those attending conventions, need to be asked how much M&S are used, how they are used, and which examples are used; or, to the contrary, why they are not used. Hopefully this will allow materials to be produced that show the advantages of M&S and how to use them as well as convince reticent teachers to give them a try.

2. Research into the efficacy of different didactic procedures and how the language in songs is transferred into use would allow us to use them more profitably in the classroom.

3. Research is needed that compares the use of M&S to the use of other materials, and in conjunction with other materials, for a variety of groups in order to estimate their optimal use.

4. Research telling us the impact of various kinds of background music, and of no music, would enable teachers to select music that encouraged different atmospheres for different activities.

5. I can also foresee research into the practical use of the SSIMH phenomenon in which teachers experiment with playing and singing songs just before students leave a class.

12.5 And the music?

Being a language teacher first of all, and thus having looked mostly at the language in songs, I have discovered some small things that I think can help teachers to use M&S more effectively with learners. However, this dissertation has said very little about perhaps the most important aspect of songs, the music. Like an ecologist who studies the food systems and says little about the air upon which they depend, I have left music aside, nevertheless realizing its fundamental importance. While our understanding of music's impact upon us is still rudimentary, this lack of understanding should not keep us from using it to immense salutary and educational advantage. One needs no scientific explanation to remark the positive effects of breathing deeply; one needs no scientific explanation to recognize the immense power and potential within M&S, and to lament their lack of use in schools.

Epilogue

I began this research simply as an English teacher who recognized that songs and music seemed to work rather well in my classes. I found copious informative articles on how others had used them and explanations for why they are good pedagogical tools. But I found few scientific applied linguistic studies concerning why songs might be suitable. I was taken far afield, into psychology, neuropsychology, anthropology, philosophy, literature, musicology, sociology, and economy, to understand the extent, the explanation, and the exploitation possibilities of PS. It was my pedagogical concern that led me to look at PS's complexity, affect, relevance, and discourse, with hopes of applying what I found to language teaching. Through this research, I feel I have understood a small part of the "explanation" behind the "extent" of PS, which in turn has given indications as to the "exploitation" possibilities in our classrooms. However, if I am more convinced than before of the benefit that language teachers can reap from M&S, I am more intrigued than ever by the multiple aspects of M&S of which my research has only scratched the surface and about which we know so little.

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B1 General sources

B2 Books and articles on using songs in language teaching

B2.1 Teaching English or languages in general

B2.2 Teaching Chinese

B2.3 Teaching French

B2.4 Teaching German

B2.5 Teaching Italian

B2.6 Teaching Spanish

B3 Commercially produced materials for using M&S

B3.1 For teaching English

B3.2 For teaching other languages

B4 M&S cited in teacher trainer texts

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B2.1 TEACHING ENGLISH

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B2.2 TEACHING OTHER LANGUAGES (than English)

TEACHING CHINESE

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TEACHING FRENCH

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TEACHING ITALIAN

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TEACHING JAPANESE

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TEACHING SPANISH

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B3 COMMERCIALY PRODUCED MATERIALS FOR USING M&S (annotated)

B3.1. FOR TEACHING ENGLISH

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- ABE, K. & MARQUARDT, M. (Eds) 1988. *Let's Sing Together*. Tokyo: Kyobundo. (2 cass., hook, beginning children.)

- ATTWOOD, T. & FARMER, P. 1978. *Pop Workbook*. Edward Arnold: London. (For native British youth in Social Studies or Music lessons, historical and critical analysis of pop music.)
- BBC Series of Radio Programmes using songs: *Pop Words, Catch the words, Pedagogical Pop, Pop Talk, Remember the Words, Folkangle, Singalong*. Contact BBC PO Box 76 Bush House Strand, London WCB 4PH.
- BIEDERSTADT, W. 1987. *Songs of Our Time*. Stuttgart: Klett. (Students book with readings, exercises and glossary, teachers book, cassette.)
- BLUDAU, M. 1973/1981. *Pop-texts and analysis*. Dortmund: Lensing. (A booklet of songs and articles about pop, artists and their social impact; contains several contradictory accounts of the same event from various journalists which encourages a critical evaluation of the mass media.)
- BYRNE, J & WAUGH, A. 1982. *Jingle Bells and Other Songs*. Oxford: Oxford University Press. (Traditional songs for young learners. Cass.)
- BOSTOCK, P. 1972. *Dialogues and Songs*. Walton-on-Thames: Nelson. (2 cass.: beginners; secondary.)
- BUSHNELL, G., MOREL, F. & THOMAS, R. 1981. *Songwork One & Songwork Two*. Paris: Belin. (Cass. teacher's and student's book, Beginners; elementary-secondary.)
- CARRIER, M. & EVANS, C. 1981. *The Pop Industry*. Graded reader level 5. London: Cassell.
- CASE, D. and others. 1976. *Songs and Rhymes for the Teaching of English*. London: British Broadcasting Corporation, English by Radio and Television. (Book, 2 cass.: beginners.)
- DAKIN, J. 1967. *Songs and Rhymes for the Teaching of English*. London: Longman. (Pupils and teacher books, rec. beginners-preintermediates; primary.)
- EDMUNDSON, D. & FRANKEL M. 1974. *Sing Along*. Harlow: Longman. (Cass. rec.: traditional songs to accompany *Look, Listen and Learn* course but can be used independently. Beginners; primary.)
- GIBITZ U. 1979. *Sing along with us*. Frankfurt: Hirschgraben Verlag. (Cass., workbook, accompanies the course *Anyway*. Made for EFL songs.)
- GRAHAM C. 1978. *Jazz Chants*. New York: Oxford University Press. (Workbook, cass.: beginners-intermediates.)
- GRAHAM C. 1979. *Jazz Chants for Children*. New York: Oxford University Press. (Workbook, cass. and teacher's book: beginners.)
- GRAHAM C. 1987. *Small Talk*. New York: Oxford University Press. (Workbook, cassette.)

- GRAHAM C. 1988. *Fairytales Jazz Chants*. New York: Oxford University Press. (Workbook, cass.)
- GRENOUGH, M. 1976. *Sing It!* New York: McGraw-Hill. (Cass. teacher's and student's book: beginner-advanced; elementary-adults.)
- HAAS & HONG . 1986. *Rock und Popsongs*. Munich: Manz Verlag.
- HARMER, J. 1974. *English Tea*. London: McMillan. (Rec. songsheets, accompanies *Context English* series but can be used independently. (Beginners-intermediate: secondary-adult.)
- JONES, C. 1980. *Back Home*. Harlow: Longman. (Rec. cass., accompanies *Mainline Beginners B* course but can be used independently: beginners-secondary: adult.)
- KAHL P. & SCHUTT, H. (Eds) 1965. *It's Fun to Sing*. Frankfurt: Diesterweg.
- KIND, U. 1980. *Tune In To English*. New York: Regents.
- KINSBURY, R. & O'SHEA, P. 1973. *Sunday Afternoons*. London: Longman Group Ltd. (Cass. teacher notes, elem.intermediate.)
- KINSBURY, R. & O'SHEA, P. 1979. *Seasons and People, and other Songs*. Oxford: Oxford University Press. (cass. songbook pack. elementary: secondary.)
- KNIGHT, M. & RIDOUT, R. (eds) 1979. *Evans Graded Verse: Songs, Rhymes, and Poems for Student of English*. London: Evans. (5 books, teacher's guides, 3 cass.)
- KROHER, O. 1974. *Sing Out!* Stuttgart: Klett. (Traditional Anglo-American songs with translations and notes. Cassette, tape or LP.)
- LEE, W. & DODDERIDGE M. 1963. *Time for a Song : A Book of Songs for Overseas Learners fo English*. Harlow: Longman. (Beginners: primary.)
- LINDE, C. (ed.) 1988. *Folksongs aus America*. Frankfurt am M.: Fischer.
- MARCHETEAU, M., PARKER-BROWN, J. , SAMPSON, M. & BARDA, D. 1989. *L'Anglais par les Chansons: Chants traditionnels de Grande-Bretagne, d'Irlande et des Etats-Unis*. Paris: Presses Pocket.
- MERDINGER, P. & ROSENFELD, J. 1984. *Even if You Can't Carry A Tune : Grammar through Popular Songs*. Rowley, Mass.: Newbury House. (Book, cassette.)
- MY ENGLISH SONGBOOK . 1981. University of York and Macmillan. (Book,tape, cass.: beginners-elementary; primary-secondary.)
- MURPHEY, T. 1981. *Foreign Situation*. Gainesville, Fla.:Windy Rock Music. (Cassette, workbook, original songs.)
- OSMAN, A. & McCONOCHIE, J. 1979. *If You Feel Like Singing*. New York: Longman. (28 American folksongs, book with cultural readings and exercises, cass.: intermediate; secondary-adult.)

- The Otter's First Song Collection: Songs for Children.* 1985. Ditchling Sussex: Otter Sound Limited (Book and cassette.)
- PAPA M. & IANTORNO, G. 1986. *Famous British and American Songs; and their cultural background.* London: Longman. (Book, cass.: elementary-advanced; secondary-adult.)
- RUSSEL-SMITH, G. 1969. *Kodaly Choral Method: Fifty Nursery Songs.* London: Boosey and Hawkes.
- SCHNEIDER, B. 1987. *Sharing a Song.* Reading, Mass.: Addison-Wesley. (3 cass. teacher's and student's book.: beginners- intermediate; elementary.)
- Sing a Song: Songs of Peoples in North America* . 1987. Collected by P. ZACHER & K. EULITZ. Stuttgart: Klett Verlag. (Collection of traditional songs, translations in German. Cass "Sing Out".)
- SPAVENTA, L. (no date). *Ten Tales in Song.* Canterbury: Pilgrims Language Courses. (Student's book, teacher's book, cass.: elementary-advanced; secondary-adult.)
- TOMALIN, B. 1977. *Songs Alive: English through Traditional Songs.* London: BBC, English by Radio and Television. (Ten 15 minute tv programs available on video or film, cass. rec. book: intermediate; secondary.)
- WARD S. 1980. *Dippitydoo: Songs and Activities for Children.* Harlow: Longman. (Cass. workbook, and teacher's guide: beginners; elementary 6-10.)
- WELLMAN, L & BYRD D. 1975. *Hard to Learn That English as a Second Language Blues.* New York: Colier Macmillan International, Inc. (Cass. rec. : intermediate; secondary.)
- WELLMAN, L & BYRD D. 1976. *ESL Express.* New York: Colier Macmillan International, Inc. (Cass. rec.: beginners; secondary.)
- WILSON K. 1972. *Mister Monday and Other Songs for the Teaching of English.* Harlow: Longman. (Cass. rec. teacher's notes: secondary - adult.)
- WILSON K. 1974. *Goodbye Rainbow.* Harlow: Longman. (Cass. rec. teacher's notes: intermediate; secondary - adult.)
- WILSON K. 1979. *Same Time, Same Place.* Harlow: Longman. (Cass. rec. songsheets. Accompanies *Mainline Beginners A* course but can be used independently. beginners; secondary-adult.)
- WILSON K. 1979. *My Friend Jack: new songs for English.* Berlin: Comelsen-Velhagen & Klasing. (Cass. rec. or tape and booklet.)

VIDEO

- Muzzy in Gondoland* - BBC Video course for young children with one 75 minute video, audio cassette, six activity booklets, a workbook, song book, teachers'/parents' notes.
- Playtime* - by H. Gottschalk. München: TR Verlagsunion. Two video cassettes and two audio cassettes - programmes aired on Swiss television.

Songs Alive - BBC. ten quarter hour units using traditional songs from England, Scotland, Ireland, Australia, and America. Book for students and teacher. Audio cassette.

The Magic Music Man 1988.

Just coming out as I am writing this.

B3.2 M&S TEACHING MATERIALS FOR TEACHING OTHER LANGUAGES

FRENCH

BECKER, N. & RIESZ, J. 1988. *Pub, Pop et Poésie*. Dortmund: Verlag Lambert. Introduction to French poetry through songs and verse. (Workbook, teachers book, cassette.)

BEINHOFF, H & FAERBER, K.H. 1976. *Chantons Gaiement*. Frankfurt am M.: Diesterweg. (Workbook, cassette.)

DUEWELL, H. 1985. *Comprendre la vie à travers la chanson*. Paderborn: Schöningh. (13 contemporary songs. Workbook, cassette.)

En Chantant. 1987. Stuttgart: Klett. (Workbook, teachers book, cassette.)

GAUVENET, H. 1965. *Une Souris Verte*. Paris: Didier. (Children songs author composed.)

KROEHER, O. 1976. *Joli Tambour*. Stuttgart: Klett. (Songbook, cassette.)

Le Coucou. 1979. Berlin: Cornelsen. (30 songs for children and adults.)

MOREAU, D. 1982. *Joyeux Noël et Bonne Année*. Paderborn: Schöningh. (Workbook, teacher's book, cassette.)

STENZEL, B. 1986. *Chansons de France*. München: Max Hueber Verlag. (Workbook, cassette.)

WIEHL, B. et al. 1987. *Chansons d'aujourd'hui*. Stuttgart: Ernst Klett Verlag. (26 original recordings of contemporary songs with exploitation exercises. Book, teacher's book, cassette.)

GERMAN

CLEMENS, M et al. 1986. *Ich bin neugierig wie alles funktioniert...": Lieder und Chansons für den Deutschunterricht*. Bonn: Inter Nationes. (12 folk-pop songs in German on cassette with a photocopyable workbook with notes for teachers.)

KEMME, H. 1987. *Mein Gespräch - Meine Lieder*. München: Langenscheidt. Contemporary authentic songs. (Workbook, cassette.)

KIND, U. 1983. *Eine Kleine Deutschemusik*. Berlin: Langenscheidt. (Book with cassette.)

- KROHER, O. 1987. *Liederreise*. Stuttgart: Klett. (77 songs. Book, cassette.)
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- WICKE, R. 1987. *Pop Songs im Unterricht. TIP: Thema, Information, Praxis: Landeskunde im Deutschunterricht*. (Articles concerning exploitation possibilities for 11 pop songs in the youth magazine *Jugendscala*. 3/87, accompanying cassette).

B4 SOME TEACHER TRAINING TEXTS ADVOCATING THE USE OF SONGS

N.B. This bibliography contains twelve teacher training texts, out of twenty-six reviewed in 1986 at Stäheli's bookstore in Zürich, Switzerland, which advocated the use of songs in language teaching. Certainly there are other training texts which advocate song-use but were simply not in the store at the time or have been published since then.

The coding following reference: length of passage about songs in pages, YL=young learners, GA= with games & action, D= with dialogues, T= traditional songs, PS= pop songs, F= folk songs, Dr= with drama, LW=lyric writing to known tunes, R=radio use, SP= special occasions, GSTR= with grammatical structure.

- BROUGHTON G. et al. 1980. *Teaching English as a Foreign Language*. London: Routledge and Kegan Paul. 1p, YL, GA, D, Dr.
- The Use of Media in English Language Teaching: ELT Documents 105* 1979. The British Council. (Mentions "Songs Alive" video of tradition songs)
- Finocchiaro, M. 1974. *English as a Second Language: From Theory to Practice*. New York: Regents. 2p, GA, LW.
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- BROSSARD J. 1974. *Le magnétophone dans la classe d'anglais*. Paris: Armand Colin.
- HUBBARD P. et al. 1985. *A Training Course for TEFL*. Oxford: Oxford University Press. 4p, SP, GA, GSTR, D.
- HUGHES G. 1983. *A Handbook of Classroom English*. Oxford: Oxford University Press. 1p.

- HILL, L.A. & DOBBYN, M. 1979 : *A Teacher Training Course*. London: Cassell EFL. 1p. PS, F.
- HAYCRAFT J. 1978. *An Introduction to English Language Teaching*. London: Longman. 1p, F.
- HARRISON B. 1979. *English as a Second and Foreign Language*. London: Arnold. 1p.
- JORDAN R. & MACKAY R. 1976/1982. *A Handbook for English Language Assistants*. London: Collins.
- SPAVENTA L. (ed.) 1980. *Towards the Creative Teaching of English*. London: George Allen & Unwin. 18p. F, T, PS. (many exercise types).
- WEBB D. 1974. *Teaching Modern Languages*. Vancouver BC : Douglas David & Charles Limited. 6p, YL, F, T, PS.

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N.B. Quantitative irregularities

I have tried to be as precise as possible with my quantitative analyses. However, academic precaution, and good common sense, tells me that in any endeavor there is plenty of room for human, if not machine, error. For all the advantages that the word processor and computer bring to research, at times they only allow us to make bigger and faster mistakes. But, in all justice to my dear Macintosh, for most of the errors I am totally responsible. The few I have caught are noted below, but there are certainly some that I have not caught.

Those errors noted were found late in the research and would have little changed the results and conclusions and would not have made it worthwhile to spend a lot of precious time recalculating fractions, so I opted for more time spent in interpreting and analysing their implications. Nevertheless, I deem it worthwhile to inform other researchers of these aberrations in case they wish to use the corpus later.

1. The first number following each word in the word count is its frequency, the second is its range (telling the number of songs in which it was found). The following two cases were typographical errors and are roughly corrected in the listings:

woman 1 1 should be women 1 1
drup 4 1 should be drug 4 1

2. The two songs by Madonna in the corpus caused some problems because of the few lines of Spanish in each of them (perhaps intended either to give her exotic appeal or open her up more to Latin audiences). I only noticed in the final stages of writing that I included the Spanish words (signaled by an "S" in the lists) in s3 Who's that Girl, but inaccurately: I failed to count the chorus three times instead of only once. Thus, there should be 32 more words added to the word total and of course the words concerned tripled. This also may change a few other statistics, but within the corpus of 50 songs these changes would be minimal. And it could also be I counted too much by mistake in another song. (Humility in research is next to Godliness!)

The other Madonna song, s17 La Isla Bonita, also has Spanish which I counted correctly in the total word count for the song, but I failed to include the Spanish terms in the word list, which would have added nine types and 28 tokens.

In retrospect (usually much more reasonable than now-spect!), I should have disqualified these two songs because of their foreign language content.

3. Mark 25, non-pronominal anaphores, in the Bronckart et al. analysis were wrongly counted in my original analysis due to my not interpreting the description strictly enough. In the whole corpus, there was only 1 non pronominal anaphore instead of 37 as originally counted. *This* and *that* (28 of them) had been counted in this category and should have been in pronominal anaphore category (m24). The computer results were already done with the faulty numbers so that this data is not 100% correct but the changes would not have been very significant. However, the correct results are in reflected in appendix 16 and in Chapter 4.

I hope the reader will pardon these few (known and perhaps other unknown) errors.

Appendix 1

Questionnaire for radio stations _____

Station _____

1. How many hours a day are you on the air?
2. What is the percentage of music in your programs?
3. What is the percentage of songs, approximately, in your programs?
4. What percentage, approximately, are the songs in each of these languages?

French

Swiss German

German

Italian

Spanish

English

Other

5. Do you use a playlist or do you leave the choice to the disc-jockey?
6. Who is your principal audience (age, etc.)?
7. How would you describe yourself? (What percentage of what kinds of music do you regularly broadcast?)
8. Approximately how many listeners do you estimate having?
9. How long have you been in existence?
10. Do you regularly broadcast a hit parade? (Which one?)

Please use the space below, and on the back if needed, to clarify any of the above responses or to give general comments. Realizing that this questionnaire may not be asking the appropriate questions for your station, please feel free to send along any other information concerning your broadcasts. I thank you in advance for your help.

Tim Murphey
English Seminar
Université de Neuchâtel
2000 Neuchâtel

Contact person (filled out by) _____

Temps libre – temps à vivre?

Enquête sur les loisirs et la culture dans la vie quotidienne.

Comment passez-vous habituellement votre temps libre? Quels sont vos désirs et vos besoins en matière de loisirs et de culture?

Cette enquête a pour but de donner une vue d'ensemble sur la manière dont les habitants de la Suisse vivent leur vie de tous les jours, sur la façon dont ils occupent leur temps et sur les changements qu'ils voudraient y apporter. Ses résultats devraient favoriser un développement des activités de loisirs et des ressources culturelles en harmonie avec la vie quotidienne.

L'enquête couvre l'ensemble du pays et fera apparaître aussi bien la diversité des cantons et des régions que ce qu'ils ont en commun.

Les adresses – parmi lesquelles la vôtre – ont été choisies au hasard. Ainsi sommes-nous sûrs de tenir compte de toute la variété des opinions et des souhaits. Chaque réponse compte; la vôtre est aussi une des pièces du puzzle que nous souhaitons composer. Elle a pour nous le même poids, quel que soit le nombre ou la diversité de vos activités.

Il va sans dire que les questionnaires seront traités de manière confidentielle et anonyme.

Cette enquête est réalisée sur mandat du Conseil fédéral, par l'Office fédéral de la statistique et le Fonds national de la recherche scientifique, dans le cadre du programme «Pluralisme culturel et identité nationale».

Office fédéral de la statistique
3003 Berne
Microcensement 1988

Vous trou- Il peut arriver
verez ci-après qu'aucun
sept que de- des réponses
finies. Plusieurs proposées
possibilités n'exprime
de réponses votre opinion
vous sont permises
à chaque fois sans toute sa
proposées. liberté.



Indiquez
simplement votre choix
en marquant une croix
dans la case correspondante.

Veuillez compléter.
Vous trouverez votre numéro
personnel dans le questionnaire-
ménage.

Numéro de personne _____

Année de naissance 19... 2

masculin

féminin

Nous passons une partie de notre temps libre à la maison. Voici un premier choix d'occupations possibles, d'objets que vous utilisez peut-être et de médias.

Comment passez-vous votre temps libre à la maison?

Cocher toutes les réponses qui vous conviennent

presque tous les jours

au moins une fois par semaine ou au fin de semaine

au moins une fois par mois

plus rarement ou jamais

Qu'aimeriez-vous faire plus souvent, si vous en aviez le temps?

Lorsque j'ai du temps libre, je tends à le passer pour...

me distraire, par ex. écouter le radio, regarder la TV, lire

1 1 2 3 4

6

me reposer, me détendre

2 1 2 3 4

6

passer du temps avec des amis ou des connaissances

3 1 2 3 4

6

faire quelque chose moi-même, me consacrer à un ouvrage manuel, m'occuper d'une collection ou bricoler

4 1 2 3 4

6

m'occuper d'animaux de compagnie, soigner des plantes

5 1 2 3 4

6

Utilisez-vous les objets ci-dessous?

Cocher toutes les réponses qui vous conviennent

presque tous les jours

au moins une fois par semaine ou au fin de semaine

au moins une fois par mois

plus rarement ou jamais

Je n'en possède pas

Qu'aimeriez-vous faire plus souvent, si vous en aviez le temps?

J'utilise...

des appareils portables tels que walkman, radio-cassette, etc.

6 1 2 3 4 5

6

une chaîne Hi-Fi (tourne-disques, lecteur de disques compacts ou magnétophone)

7 1 2 3 4 5

6

un magnétoscope

8 1 2 3 4 5

6

un appareil de photo ou une caméra (vidéo ou film)

9 1 2 3 4 5

6

un instrument de musique

10 1 2 3 4 5

6

des jeux de cartes ou d'autres jeux (échecs, dames, charret, go, manopoly, jeu de l'oie, etc.)

11 1 2 3 4 5

6

des outils pour des activités manuelles, le bricolage, une activité artisanale

12 1 2 3 4 5

6

des outils ou des machines pour le jardinage

13 1 2 3 4 5

6

un ordinateur personnel ou familial

14 1 2 3 4 5

6

Quel usage faites-vous des medias?

Cocher toutes les réponses qui conviennent

presque tous les jours

au moins une fois par semaine ou en fin de semaine

au moins une fois par mois

plus rarement ou jamais

Qu'aimeriez-vous faire plus souvent, si vous en sriez le temps?

Dans les journaux ou les revues, je lis...

les informations locales, régionales, cantonales

1

1

2

3

4

6

les rubriques de politique et d'information nationale

2

1

2

3

4

6

les articles concernant les affaires internationales

3

1

2

3

4

6

la chronique culturelle

4

1

2

3

4

6

la rubrique sportive

5

1

2

3

4

6

En ce qui concerne les livres, je lis...

des policiers, des romans diversifiés, des guides pratiques

6

1

2

3

4

6

des ouvrages littéraires, scientifiques, des livres sur l'art ou la politique

7

1

2

3

4

6

A la télévision, je regarde...

les émissions d'information, le télé-journal, les commentaires d'actualité

8

1

2

3

4

6

les émissions sportives

9

1

2

3

4

6

les émissions de divertissement, les shows de variété, les jeux, les séries télévisées

10

1

2

3

4

6

les films de fiction

11

1

2

3

4

6

les films documentaires, les émissions culturelles

12

1

2

3

4

6

A la radio, j'écoute...

les informations, les commentaires d'actualité, les reportages

13

1

2

3

4

6

les émissions musicales

14

1

2

3

4

6

de la musique de fond

15

1

2

3

4

6

les émissions culturelles, les pièces radiophoniques, les magazines

16

1

2

3

4

6

Cocher toutes les réponses qui conviennent

A la radio, j'écoute surtout...

A la télévision, je regarde surtout...

la radio nationale (SSR)

17

1

la télévision suisse

2

une radio locale

18

1

un poste étranger

19

1

des chaînes étrangères

2

Je n'ai pas de radio

20

1

Je n'ai pas de télévision

2

Lorsque vous n'êtes pas seul(e) à la maison, mais que vous vous y trouvez en famille, ou encore avec des amis ou des connaissances, qu'est-ce qui est le plus important pour vous?

Cocher les deux réponses les plus importantes

Manger et boire ensemble 1 1

Se raconter les événements de la journée 2 1

Discuter de divers problèmes 3 1

La vie de couple, l'amour, l'affection 4 1

Se laisser mutuellement du temps, de la tranquillité 5 1

Chacun fait ce qui lui plaît 6 1

Regarder la télévision ensemble 7 1

Faire des jeux ensemble ou pratiquer en commun d'autres occupations de loisir 8 1

S'occuper des enfants 9 1

S'entraider, p. ex. dans les travaux ménagers, les soins à un malade ou à une personne âgée 10 1

Autre chose, à préciser: 11 1

Cette question ne me concerne pas 12 1

**Nous passons une partie de notre temps libre hors de chez nous.
Voici une liste d'activités.**

Comment passez-vous votre temps libre hors de chez vous?

Cocher toutes les réponses qui conviennent	proche les jours					ou moins une fois par semaine ou en fin de semaine		ou moins une fois par mois		plusieurs fois par an		Plus rarement ou jamais		Ou s'imeriez-vous faire plus souvent, si vous en aviez le temps?
	1	2	3	4	5	6	7	8	9	10	11	12		
Lorsque j'ai du temps libre, je sors de chez moi pour...														
rencontrer des amis et des connaissances	1	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
aller boire et manger	2	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
voir du monde, rencontrer des gens	3	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
aller me promener dans la nature, marcher, pique-niquer, faire une excursion	4	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
faire du sport, prendre de l'exercice, fitness	5	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
élargir mes connaissances	6	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
aller à l'église, participer à des activités religieuses	7	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
suivre des cours, par ex. de couture, de cuisine ou de bricolage	8	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
me rendre à des assemblées ou des manifestations politiques	9	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
faire des voyages ou des excursions	10	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
participer aux activités de sociétés, de clubs, de groupes	11	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
me rendre à de grandes manifestations, p. ex. une rencontre sportive importante, un match de football, une grande fête	12	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
assister à des spectacles de culture classique par ex. un opéra, une pièce de théâtre, un concert ou une exposition d'art	13	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
assister à des événements culturels, par ex. un concert de jazz ou de rock, un festival de théâtre, un spectacle de cabaret ou un vernissage	14	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
participer à des manifestations culturelles, par ex. un festival de musique populaire, ou une représentation de théâtre populaire	15	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
participer à des fêtes de village, de quartier ou de sociétés	16	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
me divertir, p. ex. au cinéma, à la discothèque, au dancing, dans une boîte de nuit	17	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
accomplir moi-même une activité culturelle, p. ex. dans un chœur, dans un ensemble instrumental, dans un orchestre, dans une troupe de théâtre	18	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>
Faire autre chose, à savoir:	19	<input type="checkbox"/>	2	<input type="checkbox"/>	3	<input type="checkbox"/>	4	<input type="checkbox"/>	5	<input type="checkbox"/>	6	<input type="checkbox"/>	6	<input type="checkbox"/>

Les équipements, installations et aménagements dont dispose votre commune peuvent jouer un rôle important dans l'organisation de votre temps libre.

Quels équipements, aménagements ou installations de votre commune sont particulièrement importants pour vous? Lesquels faudrait-il créer ou développer?

Cochez les six réponses les plus importantes	Équipements les plus importants pour vous, personnellement	Équipements qui devraient être créés ou développés.
Installations sportives, piscine	1 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Parcs, prés, sites naturels	2 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Sentiers pédestres, pistes cyclables	3 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Un bon restaurant	4 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Auberge communale, bistrot de quartier	5 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Centre communal, salle polyvalente	6 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Maison de vacances, centre geriastral	7 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Locaux pour sociétés, cours, assemblées, entraînements, répétitions	8 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Centre de loisir, maison des jeunes	9 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Lieu de rencontre pour le village ou le quartier, installations de loisirs	10 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Dancings, discothèques	11 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Cinémas	12 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Théâtre, salle de concert	13 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Musée, musée local	14 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Bâtiments méritant d'être conservés, vieux quartiers	15 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Centre autonome, centre de culture alternative	16 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Installations pour grandes manifestations, stade	17 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Bibliothèques publiques	18 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Cours portant sur des activités de loisirs	19 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Cours de perfectionnement, de formation des adultes	20 <input type="checkbox"/> 1	<input type="checkbox"/> 2
Autre chose, à savoir:	21 <input type="checkbox"/> 1	<input type="checkbox"/> 2

Dans la vie de toute localité, les sociétés, associations ou groupements jouent également un certain rôle.

Quel type d'association est particulièrement important pour votre commune ou pour la région? De quelles sociétés êtes-vous membre? Dans quelles sociétés jouez-vous un rôle actif?

Chez (y) les répondants qui conviennent	Est impor- tant pour le site local ou régional	J'en suis membre	J'y joue un rôle actif
Société de gymnastique	1 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Club sportif (football, handball, tennis ou autre)	2 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Club de randonnées pédestres ou d'alpinisme	3 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Famino ou société de chant	4 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Orchestre ou chœur, troupe de théâ- tre, assoc. culturelle ou de formation	5 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Club de jazz, de musique folk ou assimilable	6 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Assoc. pour la culture alternative ou l'art d'avant-garde	7 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Société de tir, pompiers ou société militaire	8 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Société de lutte, de musique folklorique, de costumes, de danse populaire ou similaire	9 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Société de carnaval	10 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Société patriotique, assoc. d'entretien des monuments, de visites à un musée ou de patoisans	11 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Société d'amis des animaux ou des plantes	12 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Association pour la protection de la nature et de l'environnement	13 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Association ou groupe de jeunes	14 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Société féminine, association de mères de famille	15 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Association ou communauté religieuse	16 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Association d'étrangers ou d'émigrants	17 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Philatélistes, modélistes, photographes amateurs ou autres assoc. de loisirs	18 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Parti ou association politique	19 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Association professionnelle, syndicat ou association patronale	20 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Assoc. de défense des droits de l'homme ou assoc. tiers-mondiste	21 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Association caritative, sociale (d'aide aux personnes âgées, aux malades, aux défavorisés)	22 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Assoc. de quartier, d'habitants (gr. loca- taires, garderie autogérée, chaletier)	23 <input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

Le manque de temps touche la plupart d'entre nous, nous ne pouvons faire tout ce que nous voudrions.

Comment voyez-vous le partage entre le temps consacré au travail professionnel, au ménage et aux obligations et votre temps libre?

Cocher toutes les réponses qui s'appliquent

Le travail et le temps libre s'équilibrent assez bien	1	<input type="checkbox"/>	1
Le travail empiète trop sur mon temps libre	2	<input type="checkbox"/>	1
J'aimerais travailler plus	3	<input type="checkbox"/>	1
Une séparation claire entre travail et temps libre...			
... est importante pour moi	4	<input type="checkbox"/>	1
... a peu d'importance pour moi	5	<input type="checkbox"/>	1
... est presque impossible pour moi	6	<input type="checkbox"/>	1
Souhaitez-vous ajouter quelque chose?			

Nos différentes activités nous font passer parfois de bons moments, parfois des moments désagréables. On peut par exemple avoir l'impression de s'épanouir totalement, de ne pas être vraiment libre de ses mouvements ou de trouver une possibilité de s'évader du train-train quotidien.

Dans quelles activités ou situations avez-vous l'impression d'être totalement vous-même ?

Cocher deux réponses

Je m'épanouis ou je me sens totalement moi-même...

lorsque je me repose, me détends, n'entreprends rien de particulier 1 1

lorsque je suis en train d'écouter la radio, de regarder la TV ou de lire 2 1

lors de manifestations et d'activités culturelles 3 1

au travail, dans ma profession 4 1

lorsque je fais des travaux ménagers 5 1

lorsque je bricole, me consacrer à une activité de loisir 6 1

dans le cercle de ma famille ou de la parenté 7 1

avec des amis ou des connaissances 8 1

lors d'excursions ou en voyage 9 1

lorsque je fais du sport, me promène dans la nature 10 1

lorsque je «score» et rencontre des gens 11 1

dans un cadre religieux, par ex. à l'église 12 1

à d'autres occasions, à savoir: 13 1

Cela ne m'arrive jamais 14 1

Dans quelles activités ou situations ne vous sentez-vous pas libre de vos mouvements?

Cocher deux réponses

Je passe des moments désagréables, où je ne me sens pas libre de mes mouvements...

au travail, dans mes relations avec mes supérieurs 1 1

lorsque je ne sens stressé(e) ou sous pression, au travail ou dans ma profession 2 1

lorsque je fais des travaux ménagers 3 1

dans le cercle de ma famille, de ma parenté 4 1

lors d'invitations, de visites ou de mondanités 5 1

en public, dans la foule, au milieu des gens 6 1

dans la circulation, lorsque je me rends au travail ou vais faire des courses 7 1

ne remplissant des obligations publiques dans la commune, dans une association ou ailleurs 8 1

dans les relations avec l'administration et les autorités 9 1

en accomplissant des devoirs tels que remplir la déclaration d'impôt, faire du service militaire, faire un cours de protection civile 10 1

à d'autres occasions, à savoir: 11 1

Cela ne m'arrive jamais 12 1

Dans quelles activités ou situations vous est-il possible de vous évader du train-train quotidien?

Cocher deux réponses

J'ai la possibilité de m'évader de train-train quotidien...

- | | | | |
|---|----|--------------------------|---|
| lorsque je me repose, me délasser, n'entreprends rien de particulier | 1 | <input type="checkbox"/> | 1 |
| lorsque je suis en train d'écouter le radio, de regarder la TV ou de lire | 2 | <input type="checkbox"/> | 1 |
| lors de manifestation et d'activités culturelles | 3 | <input type="checkbox"/> | 1 |
| au travail, dans ma profession | 4 | <input type="checkbox"/> | 1 |
| lorsque je fais des travaux ménagers | 5 | <input type="checkbox"/> | 1 |
| lorsque je bricole, me consacre à une activité de loisir | 6 | <input type="checkbox"/> | 1 |
| dans le cercle de ma famille ou de la parenté | 7 | <input type="checkbox"/> | 1 |
| avec des amis ou des connaissances | 8 | <input type="checkbox"/> | 1 |
| lors d'excursions ou en voyage | 9 | <input type="checkbox"/> | 1 |
| lorsque je fais du sport, me promène dans la nature | 10 | <input type="checkbox"/> | 1 |
| lorsque je «sors» et rencontre des gens | 11 | <input type="checkbox"/> | 1 |
| au sein d'associations, de clubs, de groupes | 12 | <input type="checkbox"/> | 1 |
| à d'autres occasions, à savoir: | 13 | <input type="checkbox"/> | 1 |
| Cela ne m'arrive jamais | 14 | <input type="checkbox"/> | 1 |

Ce questionnaire ne vous a peut-être pas toujours permis d'exprimer tout ce que vous avez à dire sur ce sujet. Aussi vos commentaires personnels sur l'une ou l'autre question, sur l'enquête dans son ensemble ou sur la présentation du questionnaire sont-ils les bienvenus. Vous pouvez les noter ici en style télégraphique.

Veuillez nous renvoyer les questionnaires personnels remplis, dans l'enveloppe ci-jointe, avec le dépliant qui contient les questions concernant le ménage. Nous vous remercions de votre précieuse collaboration.

Ce questionnaire n'épuise bien sûr pas le sujet. C'est pourquoi une partie des personnes qui auront rempli le questionnaire - à nouveau choisies au hasard - auront l'occasion d'exprimer leur point de vue d'une manière plus détaillée dans un entretien. Si vous faites partie de ce groupe, nous prendrons prochainement contact avec vous pour obtenir un rendez-vous. Ces entretiens seront effectués par les instituts:

M.I.S.-TREND, Lausanne

GfM, Morges/Levi

Publinter, Zürich

Appendix 3 Self responding questionnaire for adolescents (reduced)
Musique survey Entourez les réponses où il faut

age _____ sexe _____ langue maternelle _____

1. Est-ce que vous jouez un instrument de musique? oui non
 si "oui", lequel ou les quels? _____
2. Est-ce que vous faites partie d'une chorale? oui non
3. Est-ce que vous savez lire la musique? oui non
4. Quelles langues est-ce que vous apprenez ou vous avez appris ?
 français/ suisse allemand/allemand/italien/espagnol/anglais/autre _____

5. Décrivez votre connaissance de chaque langue: 1= pas du tout 6= excellente
 compréhension

langue	lire	ecrire	auditive	parler
français	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6
suisse allemand	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6
allemand	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6
italien	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6
espagnol	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6
anglais	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

6. a) J'écoute volontairement des chansons dans ces langues b) J'entends par hasard des chansons dans ces langues
 1=jamais 6=très souvent

français	1 2 3 4 5 6	1 2 3 4 5 6
suisse allemand	1 2 3 4 5 6	1 2 3 4 5 6
allemand	1 2 3 4 5 6	1 2 3 4 5 6
italien	1 2 3 4 5 6	1 2 3 4 5 6
espagnol	1 2 3 4 5 6	1 2 3 4 5 6
anglais	1 2 3 4 5 6	1 2 3 4 5 6

7. J'aime chanter dans ces langues: 1= pas du tout 6= énormément

français	1 2 3 4 5 6
suisse allemand	1 2 3 4 5 6
allemand	1 2 3 4 5 6
italien	1 2 3 4 5 6
espagnol	1 2 3 4 5 6
anglais	1 2 3 4 5 6

8. Approximativement, combien de temps par jour écoutez-vous la radio? _____ heures _____ minutes

9. et les cassettes et disques de votre choix? _____ heures _____ minutes

10. Donnez trois adjectifs pour décrire les chansons que vous aimez écouter:

11. Donnez trois adjectifs pour décrire les chansons que vous n'aimez pas écouter:

12. Vous écoutez quels postes émetteurs de radio d'habitude?

N.B.: Dans les enquetes je leur ai demandé oralement de m'écrire au verso, les journaux de musique qu'ils lisaient et les trois groupes favorite qu'ils avaient. Pour ceux de langue allemande, je leur ai donné une traduction.

Appendix 4 Three groups of adolescents: Self reporting music use

Code: Fr.- français, S.A.- suisse allemand, Al. - allemand (high German), It. - italien, Es - espagnol, An.- anglais.

Categories: lire (reading), écrire (writing), compréhension auditive (listening), parler (speaking), écoute volontaire (self-selection of listening materials), écoute par hasard (accidental, overhearing), aime chanter (like to sing in this language). N.B. Codes, categories and terms were explained orally before students filled out the questionnaires. A:1= no knowledge 6=excellent knowledge. B: 1=never 6=very often

Gymnase Neuchâtel (n=37) Native languages: 33 Fr., 2 S.A., 1 Greek, 1 Romansch
Average age: 17.4 Questionnaire done in 2 English classes

	A				B		
	lire	écrire	comp.aud.	parler	Ec.Vol	Ec.P.Haz	AimCh
Fr.	5.78	5.24	5.76	5.78	4.30	3.97	3.46
S.A.	1.76	1.24	2.05	1.86	1.19	1.35	1.19
Al.	4.16	3.89	3.97	3.78	1.95	2.16	1.84
It.	1.54	1.16	1.51	1.24	2.34	2.67	2.08
Es.	1.03	1.00	1.03	1.00	1.27	1.59	1.19
An.	3.86	3.59	3.59	3.46	5.27	4.59	3.59

Montmirail (girls boarding school), Neuchâtel (n=44) Native languages:43 Swiss German, 1 Tchec. Average age: 15.9. Questionnaire done at large in school

	lire	écrire	comp.aud.	parler	Ec.Vol	Ec.P.Haz	AimCh
Fr.	3.80	3.43	3.77	3.52	3.59	3.20	3.43
S.A.	5.07	5.25	5.52	5.57	3.43	2.27	3.84
Al.	4.93	4.75	5.39	5.14	3.95	3.52	4.36
It.	1.52	1.27	1.61	1.30	5.02	4.05	3.95
Es.	1.00	1.00	1.05	1.00	2.48	1.93	1.93
An.	2.43	2.66	3.05	2.66	5.75	4.70	5.23

Montana secondary school (n=79) Native languages:73 Fr., 1 S.A., 2 A., 2 It., 1 Es.,
Average age: 13 Questionnaire done English Classes

	lire	écrire	comp.aud.	parler	Ec.Vol	Ec.P.Haz	AimCh
Fr.	5.16	4.17	5.14	5.05	4.39	3.99	4.01
S.A.	2.58	2.38	2.83	2.56	1.86	1.84	1.84
Al.	4.06	3.70	4.11	3.89	2.51	2.53	2.51
It.	1.61	1.28	1.51	1.50	3.64	3.41	2.79
Es.	1.10	1.04	1.18	1.09	1.70	1.63	1.40
An.	2.26	2.06	2.28	2.08	5.40	4.72	3.78

Combined three groups (n=160)

	lire	écrire	comp.aud.	parler	Ec.Vol	Ec.P.Haz	AimCh
Fr.	5.16	4.71	5.14	5.05	4.39	3.99	4.01
S.A.	2.58	2.38	2.83	2.56	1.86	1.89	1.84
Al.	4.06	3.70	4.11	3.89	2.51	2.53	2.41
It.	1.61	1.28	1.51	1.50	3.64	3.41	2.79
Es.	1.10	1.04	1.18	1.09	1.70	1.63	1.40
An.	2.26	2.06	2.28	2.08	5.40	4.72	3.78

Appendix 5

Notes concerning information accompanying the song texts:

Line one = Title followed by author.

Line 2 = Position in Music and Media's Hot 100 chart, the week of Sept 12, 1988, which also the reference number used in the dissertation text.

The songs position on the chart the previous week.

Source of the recording used in this study (LP, 45, maxi, video, radio).

Total length of the song in this study (which depends on the media it was taken from) given in seconds.

When there is no mention of lyrics (ly), I transcribed them with no help from a printed edition.

"ly" alone means they were with the LP or cassette from which the song was taken.

"ly" followed by LP means I was able to obtain a photocopy of lyrics on an LP, but that the recording used was from another source.

"ly" followed by a number refers to one of the magazines below (the number following the magazine number is the page number).

1. *Star Hits*, October 1987-page number
2. *Smash Hits*, 9-22 Sept 1987 -page number
3. *Top Schlagertextheft* 9/87 -page number
4. *Top 50*, 21 août - 6 septembre 1987 - page number
5. *Top 50*, 19-25 octobre 1987, - page number
6. *Smash Hits*, 23 September- 6 Oct. p.4 of pullout section

In some instances this may not have corresponded to my perception of what was actually sung. In such cases (s29, s35, s39) explanations are given at the bottom of the text under "Incongruencies".

After the lyric resources comes the total number of words (contractions count as one). Finally, there is the word rate given in words per minute (wpm).

Lyric transcriptions

xxxx xxxx = indecipherable by the researcher

(?) = decipherable, but with low sureness

/ = separate line in printed source of lyrics

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I JUST CAN'T STOP LOVING YOU - MICHAEL JACKSON

1-1 LP, 263s. ly. 442w. 100.8wpm.

I just want to lay next to you for awhile/You look so beautiful tonight
Your eyes are so lovely/Your mouth is so sweet
A lot of people misunderstand me/That's because they don't know me at all
I just want to touch you and hold you/I need you, God I need you/I love you so
much

Each time the wind blows/I hear your voice so
I call your name . . . /Whispers at morning
Our love is dawning/Heaven's glad you came

You know how I feel/This thing can't go wrong
I'm so proud to say I love you/Your love's got me high
I long to get by/This time is forever/Love is the answer

I hear your voice now/You are my choice now
The love you bring /Heaven's in my heart
At your call, I hear harps/And angels sing

You know how I feel/This thing can't go wrong/I can't live my life without you

I just can't hold on/I feel we belong
My life ain't worth living/If I can't be with you

I just can't stop loving you/I just can't stop loving you
And if I stop . . ./then tell me just what will I do/Cause I just can't stop loving
you

At night when the stars shine/I pray in you I'll find
A love so true/When morning awakes me/Will you come and take me
I'll wait for you/You know how I feel
I won't stop until I hear your voice saying "I do"/"I do"
This thing can't go wrong/This feeling's so strong/Well, my life ain't worth
living

If I can't be with you/I just can't stop loving you
I just can't stop loving you/And if I stop../then tell me just what will I do
I just can't stop loving you

We can change all the world tomorrow/We can sing songs of yesterday
I can say hey...farewell to sorrow/This is my life and I want to see you for
always

I just can't stop loving you/No baby, Oh! I just can't stop loving you
If I can't stop..... And if I stop..... No.....Oh Oh Oh Oh
What will I do? Un ... Ooh/Then tell me, just what will I do
I just can't stop loving you/Hee! Hee! Hee! Know I do girl!
I just can't stop loving you/You know I do, and if I stop../Then tell me just what
will I do

IT'S A SIN - PET SHOP BOYS

2-2. 45rpm. 299s. 1y-1-21. 350w. 70.2wpm.

When I look back upon my life
It's always with a sense of shame
I've always been the one to blame

(Chorus)

For everything I long to do
No matter when or where or who
Has one thing in common too
It's a ... it's a... it's a... It's a sin It's a sin
Everything I've ever done
Everything I ever do
Every place I've ever been
Everywhere I'm going to
It's a sin

At school they taught me how to be
So pure in thought and word and deed
They didn't quite succeed
(chorus)

Father forgive me
I tried not to do it
Turned over a new leaf
Then tore right through it
Whatever you taught me
I didn't believe it
Father you fought me
Cause I didn't care and I still don't understand

So I look back on my life
forever with a sense of shame
I've always been the one to blame
(chorus)
It's a... It's a.. It's a It's a sin
It's a... It's a.. It's a It's a sin

WHO'S THAT GIRL - MADONNA

3-3. Video. 150s. 167w. 66.8wpm.*

Who's that girl
When you see her, say a prayer and kiss your heart goodbye
She's trouble, in a word, get closer to her fire
Run faster, her laughter burns you up inside
You're spinning round and round you can't get off
You try but you can't

(chorus) Qui en es, es un nina
Who's that girl
Senorita mas pina
Who's that girl

You try to avoid her
Fate is in your hands
She's smiling an invitation to come dance
Her heart is on...
... fallin' as a beat
You try to get away but you can't

(chorus)
Light up my life
So blind I can't see
Light up my life
No one can help me now

Run faster, her laughter burns you up inside
You're spinning round and round you can't get off
You try but you can't
(chorus)

*N.B. errata

It was noticed late in the research that this song was tabulated incorrectly. The chorus was only counted once instead of three times. Thus, there should be 30 more words added to the total word count (WCt). This represents 15% of this song and may change its character considerably in interpretation, however, the statistics for the total corpus would not be changed much.

CALL ME - SPAGNA
4-4. Video. 210s. 224w. 64wpm.

Hey how long
I've been waitin' for a love so tender
Hey hey how long
Can I stay without your touch I wonder
you you you you
Tell me have you never known loneliness
Hey my love
No no don't leave me on my own please

(Chorus) Call me Call me
Baby baby call me now
Call me Call me
D-d-do it baby please

Hey I can wait
bBut I beg you babe don't lose my number
I tell you babe
Call me now coz' I'm losin' stumber
I I'll u u u use
All my fantasy to dream about you
Hey my love I can't resist here all alone please

(Chorus)

Baby call me now I'm all alone
Talk to me darling all night long
Call me call me baby when you want
U u when you want baby please
Call me Call me

(2xchorus)

NOTHING'S GONNA STOP ME NOW - SAMANTHA FOX
5-5. LP. 223s. 288w. 77.5wpm.

Nothing's gonna stop me now
Nothing's gonna stop me now

There was time
I couldn't get you out of my mind
And since the day you came
You tried to take control of me

Then came the day
I thought about runnin' away
And now my bags are packed
Don't even think of holdin' me back

(Chorus 1)Nothing's gonna stop me now
And I don't wanna talk it over
I said nothing's gonna stop me now
Gonna break it up
Gonna take my love away - yeah yeah

Day after day
I started slippin' away
You took my self respect and
You made a fool of me

(Chorus 2)Time after time
I turned it round in my mind
And now my mind's made up
To leave the past behind me

(Chorus 1 x 4 + Chorus 2)
Nothing's gonna stop me x 4

I WANNA DANCE WITH SOMEBODY - WHITNEY HOUSTON

6-6, Cassette, 288s. ly. 364w. 75.8wpm.

Huunn

Woo ooh yeah yeah I wanna dance

Clock strikes upon the hour
And the sun begins to fade
Still enough time to figure out
How to chase my blues away
I've done alright up til now
It's the light of day that shows me how
And when the night falls,
Loneliness calls

(Chorus) Oh Wanna dance with somebody
I Wanna feel the heat with somebody
Yeah, Wanna dance with somebody
With somebody who loves me
Oh wanna dance with somebody
I wanna feel the heat with somebody
Yeah Wanna dance with somebody
With somebody who loves me

I've been in love and lost my senses
Spinning through the town
Sooner or later the fever ends
And I wind up feeling down
I need a man who'll take a chance
On a love that burns hot enough to last
So when the night falls
My lonely heart calls

(Chorus) -with somebody
Somebody who
Somebody who
Somebody who loves me
Somebody who
Somebody who
Who'll hold me in his arms

I need a man who'll take a chance
On a love that burns hot enough to last
So when the night falls
My lonely heart calls

(Chorus) ohhh, dance (x 13), come on baby, yeah.
Don't you wanna dance, with me baby
Don't you wanna dance, with me boy
Hey don't you wanna dance, with me baby
With somebody who loves me
Don't you wanna dance, say you wanna dance, don't you wanna dance
Don't you wanna dance, say you wanna dance, don't you wanna dance
Don't you wanna dance, say you wanna dance, with somebody who loves me

WHAT DID I DO TO DESERVE THIS - PET SHOP BOYS

7-7. Video. 210s. 534w. 152.6wpm.

You always wanted a lover
I only wanted a chum
I've always lived for the livin'
How am I gonna get through
How am I gonna get through

I caught you lookin' for money (got to have it)
Ended up leavin' with love
Now you've left me with nothing (can't take it)
How am I gonna get through
How am I gonna get through

I brought you drinks I brought you flowers
I read you books and talked for hours
Every day so many drinks, such pretty flowers so tell me

(Chorus)

What have I , what have I, what have I done to deserve this
What have I , what have I, what have I done to deserve this
What have I , what have I, what have I...
Since you went away, I've been hangin' around
I've been wonderin' why I'm feelin' down
You went away, it should make me feel better
I don't know how I'm gonna get through (what have I, what have I, what have I
Done to deserve this)
How I'm gonna get through (what have I, what have I, what have I done to
Deserve this)

You always wanted me to (bc something I wasn't)
You always wanted too much
Now I can do what I want to (forever)
How am I gonna get through
How am I gonna get through

At night the people come and go,
They talk too fast and walk too slow
Chasing time fmm hour to hour
I call the drinks and crush the flowers

(Chorus)

How I'm gonna get through (what have I, what have I, what have I done to
Deserve this)(x4)
I'm gonna get through(x3) (what have I, what have I, what have I done to
Deserve this) (x6)

I WANT YOUR SEX - GEORGE MICHAELS

8-8. Radio (maxi). 255s. 354w. 83.3wpm.

There are things that you guess
And things that I should know
Boys you can trust
And girls that you don't
There's little things you hide
And little things that you show
Sometimes you think you gonna get it
But you don't and that's just the way it goes

(Chorus) I swear I won't tease you, won't tell you no lies
Don't need no bible, just look in my eyes
I've waited so long baby, (now that we're friends
A man's got his patience and here's where mine ends)
I want your sex I want your love
I want your sex I want your sex

It's playing on my mind, it's dancing on my soul
It's taken so much time, so why don't you just let me go
I'd really like to try, oh I'd really love to know
Well you tell me you're gonna regret it
Then I tell you that I love you but you still say no

(Chorus)

Out in the cold, I can't much more, girl, I'm losin' control
Sex

It's natural, it's chemical (do it), it's logical, habitual (you can do it).
It's sensual, but most of all
Sex is something we should do, sex is something for me and you,
Sex is natural sex is good,
Not everybody does it, but everybody should,
Sex is natural, sex is fun
Sex is special when it's one on one, one on one.

Sex, I'm not your father, sex, I'm not your brother, sex,
Talk to your sister, I am a lover
Sex, sex, sex,
Oh yeah I I I want you baby.

THE LIVING DAYLIGHTS - A-HA

9-9. Radio. 238s. 157w. 39.6wpm.

Hey driver
Where we goin'
I swear my nerves are showin'
Set my hopes up way too high
Living's in the way we die

Comes the morning and the headlights fade away
Hundred thousand people I'm the one they blame (?)
I've been waiting long for one of us to save (?)
Save the darkness let it never fade away
Living daylights, living daylights

Alright hold on tight now
It's down, down to the wire
Set your hopes up way too high
Living's in the way we die

Comes the morning and the headlights fade away
Hundred thousand changes, everything's the same
I've been waiting long for one of us to say (?)
Save the darkness let it never fade away
Living daylights, living daylights, living daylights, living daylights

Comes the morning and the headlights fade away
Hundred thousand people I'm the one they blame (?)
Living daylights, living daylights, living daylights, living daylights

DIDN'T WE ALMOST HAVE IT ALL - WHITNEY HOUSTON
10-12, Cassette, 305s, 1y w/c & 3-10, 305w, 60wpm.

Remember when we held on in the rain
The nights we almost lost it once again
We can take the night into tomorrow
Living on feelings
Touching you I feel it all again

(Chorus) Didn't we almost have it all
When love was all we had worth giving
The ride with you was worth the fall, my friend
Loving you makes life worth living
Didn't we almost have it all
The nights we held on till the morning
You know you'll never love that way again
Didn't we almost have it all

The way you used to touch me felt so fine
We kept our hearts together down the line
A moment in the soul can last forever
Comfort and keep us
Help me bring the feeling back again

(Chorus)

Didn't we have the best of times
When love was young and new
Couldn't we reach inside and find
The world of me and you
We'll never lose it again
Cause once you know what love is, you never let it end

(Chorus)

Didn't we almost have it all

FUNKYTOWN - PSEUDO ECHO

11-13 Video, 282s. 1y.L.P. 191w. 40.6wpm.

Gotta make a move to a town that's right for me
Town to keep me movin', keep me groovin' with some energy
Well, I talk about it, talk about it
Talk about it, talk about it,
Talk about, talk about, talk about movin'

Gotta move on, Gotta move on.

Won't you take me to a Funkytown
Won't you take me to a Funkytown
Won't you take me to a Funkytown
Won't you take me to a Funkytown

(Repeat all)

Well, I talk about it, talk about it
Talk about it, talk about it.
Talk about, talk about, talk about movin'

Gotta move on, Gotta move on.

ALONE - HEART

12-14, 45rpm. 218s. 180w. 49.5wpm.

I hear the ticking of the clock
I'm lying here, the room's pitch dark
I wonder where you are tonight
No answer on the telephone
And the night goes by so very slow
Oh I hope that it won't end though alone

(Chorus)Til' now I always got by on my own
I never really cared until I met you
And now it chills me to the bone
How do I get you alone
How do I get you alone

You don't know how long I have wanted
To touch your lips and hold you tight
You don't know how long I have waited
And I was gonna tell you tonight
But the secret is still my own
And my love for you is still unknown alone

(Chorus)

How will I get you alone
How will I get you alone alone alone

I HEARD A RUMOUR - BANANARAMA
13-15, 45rpm, 282s, 293w, 62.2wpm.

Who needs friends who never shows
I'll tell you what you wanna know
I could have saved a broken heart
If I found out long ago
I'm just thinking about all those lonely nights
When I waited for your call
Till I found out all my friends were right
I didn't know you at all

(Chorus) I heard a rumour, I heard a rumour
They say you got a broken heart, I heard
I heard a rumour, yes I did boy

Now it seems you're telling me
You've changed your wicked ways
But should I give you a second chance
Baby I'm too afraid
So you realize all the hurt you gave
And the love you threw away
I can't lie, forgive, or soon forget
It's never gonna be the same

(Chorus x2)

I'm just thinking about all those lonely nights
When I waited for your call
Till I found out all my friends were right
I didn't know you at all

(Chorus x 3)

NEVER LET ME DOWN - DEPECHE MODE
14-16, 45rpm, 258s, lv-2-19, 203w, 47.2wpm.

I'm taking a ride with my best friend
I hope he never lets me down again
He knows where he's taking me
Taking me where I want to be
I'm taking a ride with my best friend

(Chorus) We're flying high
We're watching the world pass us by
Never want to come down
Never want to put my feet back
Down on the ground

I'm taking a ride with my best friend
I hope he never lets me down again
Promises me I'm as safe as houses
As long as I remember who's wearing the trousers
I hope he never lets me down again

Chorus x 2

Never let me down (x12) See the stars they're shining bright (x4)
Everything's alright (tonight) (X4)

U GOT THE LOOK - PRINCE

15-17. Cassette. 225s. lyw/c & 3-8. 248w. 66.1wpm.

(Whispering boy) Here we are folks
The dream we all dream of
Boy versus girl in the world series of love
Tell me, have you got the look

You walked in, I woke up
I've never seen a pretty girl look so tough, baby
You got that look
Color you peach and black,
Color me taken aback
Crucial, I think I wantcha

(Chorus 1)

(Girl)You've got the look, you've got the hook
You sho'nuf be cookin' in my book
Your face is jammin', your body's heck-a-slammin'
If love is good, let's get to rammin'
(Both) You got the look, you got the look

(Boy) Looky here, You got the look (you got the look),
You must a took (you must a took) a whole hour just to make up your face, baby
Closin' time, ugly lights, everybody's inspected (everybody's inspected)
But you are a natural beauty unaffected
Did I say an hour?
My face is red, I stand corrected (I stand corrected)

(Girl)You've got the look, (you've got the look)
You sho'nuf be cookin' in my book
Your face is jammin', your body's heck-a-slammin'
If love is good, let's get to rammin'
(Both)You got the look, you got the look

Well here we are ladies and gentlemen
The dream we all dream of (oh please)
Boy versus girl in the world series of love, slammin'
You walked in (I walked in), I woke up (you woke up),
I never seen such a pretty girl look so tough, baby,
You got that look, Yes you do
Color you peach and black
Color me takin' aback, baby
Crucial, I think I wantcha

(Chorus 1 by both)

Here we are folks
The dream we all dream of
You got the look (x 5) Oohhhh

TRUE FAITH - NEW ORDER

16-18 Maxi. 353s. 410w. 69.7wpm.

I feel so extraordinary
Something's got a hold on me
I got this feeling I'm in motion
A certain sense of liberty
I don't care cause I'm not there
I don't care if I'm here to tomorrow
Again and again I've taken too much
All the things that cost you too much

(Chorus)

I used to think that the day would never come
I'd see the light in the shade of the morning sun
My morning sun is the drug that brings me here
To a childhood I'd lost, replaced by fear
I used to think that the day would never come
That my life would depend on the morning sun

When I was a very small boy
Very small boys talked to me
Now that we've grown up together
They're afraid of what they see
That's the price that we all pay
xxxx destiny comes to nothing
I can't tell you where we're going
I guess there's just no way of knowing

(Chorus)

I feel so extraordinary
Something's got a hold on me
I got this feeling I'm in motion
A certain sense of liberty
The chances are we've gone too far
You took my time and you took my money
Now I feel you've left me standing
In a world that's so demanding
(Chorus x 2)

Last night I dreamt of San Pedro
Just like I'd never gone, I knew the song
A young girl with eyes like the desert
It all seems like yesterday, not far away

(chorus)

Tropical the island breeze
All of nature, wild and free
This is where I long to be
La isla bonita
And when the samba played
The sun would set so high
Ring through my ears and sting my eyes
Your Spanish lullaby

I fell in love with San Pedro
Warm wind carried on the sea, he called to me
Te dijo te amo
I prayed that the days would last
They went so fast

(chorus)

I want to be where the sun warms the sky
When it's time for siesta you can watch them go by
Beautiful faces, no cares in this world
Where a girl loves a boy and a boy loves a girl
Last night I dreamt of San Pedro
It all seems like yesterday, not far away

(chorus x2)

Te dijo te amo
El dijo que te ama
La isla bonita

*N.B. Aberration: Spanish words were included in the word count for this song and the corpus in general, but were not placed in the frequency, range, and alphabetical listings (appendices 8, 9, & 10).

JUST AROUND THE CORNER - COCK ROBIN

18-20. Cassette. 270s. 1v. 234w. 52.wpm.

Things aren't quite as they seem inside my domain
You can't know about everything, only pleasure and pain
You wonder why I come here with head to my hands
Where else can I be cured and the king of your mansion
A thorn in your side, a child to protect
That claims he's free

Just around the corner, half a mile to heaven
Strong enough to hold you, starved for some affection
Darling come quickly, come ease my mind
For my prayers have not been answered in a long time

I've already made my bed, like it or not
As long as there's no regrets I'll be here when the ride stops
These comforts to me and these crosses to bear with which we live

Just around the corner, half a mile to heaven
Strong enough to hold you, starved for some affection
Baby, I can't drag you into this mess

I'm the thorn in your side and the child to protect
Just around the corner, half a mile to heaven
Strong enough to hold you, starved for some affection
Darling come quickly, come ease my mind
For my prayers have not been answered in a long time
I'm just around the corner, yeah yeah
I'm strong enough to hold you, yes I am
Half a mile to heaven
Just around the corner

BRIDGE TO YOUR HEART - WAX

19-21. Video. 260s. 213w. 49.2wpm.

You you you you've been gone for so long
I'm losin' sleep, look at what you're doin'
I I I know that was wrong, well I couldn't see
See what I was losin'

Come back now baby, when you run around (when you run around)
I'm lost and found (I'm lost and found)
Don't make me crazy
Just bring your body back home,
right here where you belong

Building a bridge to your heart, yeah
Let's make a new start
Build a bridge to your heart

I don't know what the future's gonna be
Good or bad (good or bad), time won't be your savior
And I can't give you no written guaranty
Won't make you sad (won't make you sad)
But I'll be on my best behavior

Look what you're doing
When you put me down (when you put me down).
Make me the clown (make me the clown) yeah
Look what you're doing
Just come on over and see
Just how much lovin's in me, yeah

(Chorus)

Building a bridge to your heart, gonna build a bridge, gonna build a bridge,
Yeah
Let's make a new start
Build a bridge to your heart

Listen, I'll take you any way I can tonight
Come back and satisfy my appetite
You gotta know you mean that much to me
To get you back, you know, I'll do anything, horns

Come back now baby, just bring your body back home
Right here my baby where you belong

(Chorus) yeah

Building a bridge to your heart, come on, come on, come on, come on

BOYS - SABRINA

20-22, Video, 160s. 240w. 90.wpm.

Hold me tight, my love tonight
Tell me you believe

(Chorus) Everybody, summertime love
You remember me
Everybody, summertime love
Be my lover, be my baby
Boys boys boys, I'm lookin' for a good time
Boys boys boys, get ready for my love

Boys boys boys, I'm lookin' for a good time
Boys boys boys, I'm ready for your love

Stay around, the sun goes down
Babe I'm feelin' right
Take a chance, we love romance
Have some fun tonight

(Chorus)

Boys boys boys, I'm lookin' for a good time
Boys boys boys, I'm ready for your love

Boys boys boys (in the summertime love, in the summertime love)
Boys boys boys (let the summertime roll, let the summertime roll)
Boys boys boys (in the summertime love, in the summertime love)
Boys boys boys (let the summertime roll, let the summertime roll)

(Chorus)

Boys boys boys, I'm lookin' for a good time (x2)
Boys boys boys, get ready for my love
(to fade)

I LOVE TO LOVE - TINA CHARLES

21-26 LP, 230s. ly 3-28. 346w. 90.3wpm.

(Chorus) Get, get, get, get down - get, get, get, get, get,
Get, get, get, get, get, get - ooh ooh!
Get, get, get, get down - get, get, get, get, get,
Get, get, get, get, get, get - ooh ooh!

I love to love, but my baby just loves to dance,
He want to dance, he loves to dance, he's got to dance
So, I love to love, but my baby just loves to dance
Oh, I love to love, but there's no time for romance, no no no,
Oh I love to love, but my baby just loves to dance.

The minute the band begins to swing it,
He's on his feet to dig it and dance the night away
Stop, I'm spinning like a top,
We'll dance until we drop, but if I had my way.

Oh I love to love, but my baby just loves to dance*
He wants to dance, he loves to dance, he's got to dance.
So, I love to love, but my baby just loves to dance.
Oh, I love to love but he won't give our love a chance, no no no,
Oh, I love to love, but my baby just loves to dance

(Chorus)

Oh, I love to love but he won't give our love a chance, no no no,
Oh, I love to love, but my baby just loves to dance

(Chorus)

(* + yes he does x 5)

LIVING IN A BOX - LIVING IN A BOX

22-28. 45rpm. 182s. 281w. 135.8wpm.

Woke up this morning, was in xxxx nothin' doin'
I feel resistance as I open my eyes, someone's foolin'
I found a way to break through this (?)
Cause I know what's goin' on

I'm alivin' in a box, I'm alivin' in a cardboard box
I'm alivin' in a box, I'm alivin' in a cardboard box
I'm alivin' in a box

Life goes in circles, around and around, circulating
I sometimes wonder what's movin' underground, I'm escaping
I found a way to break through this (?)
'Cause I know what's going on, it's about time

(Chorus+livin' x 5)

I found a way to break through this xxxx
'Cause I know what's going on, it's about time
I'm alivin' in a box, living, I'm alivin' in a cardboard box (x 6)
I'm alivin'(x10) I'm alivin' in a box (x2)

F.L.M. - MEL & KIM

23-30. LP. 235s. 1y. 216w. 55.1wpm.

F.L.M.

Don't want to sit on the sideline
Or stare at the skyline
Just wanna be free
Need to make a few headlines
Just looking for good times
Just wanna be me

(Chorus) If you're in confusion
Here's the solution
Fun, love and money
You can't get the answers if you don't take chances
Fun love and money

F.L. M.

So tired watching the world go by
Seeing the time fly
Running away
Sometimes I can fly so high
I can see blue skies
Where others see grey

(Chorus)

F.L.M. F.L.M.
Fun, love money
Fun love money
Boyfriends are boring
Fun love money fun love money

Wait til the right one comes along
Fun love money fun love money
Fun love money independence
Fun love money fun love money

Don't want to sit on the sideline
Or stare at the skyline
Just wanna be free
(Chorus)
F.L.M.

TOY BOY - SINITTA
24-34. Video. 217s. 267w. 73.8wpm.

Got no reason to be tied down
Got my mate, got my flag, got my brand new car (?)
And a ticket to the club where the toy boys are
We don't need men hangin' around,
Toy boys know how to get down
Toy boys know how to get down
So get down, get down, get down
So get down, get down, get down

Everybody's talkin when they see me walkin
With this little boy of mine
He's my playmate, and I love him
I dress him up lookin' fine
He ain't got no money
People think it's funny
He gives me everything I need
He's my playboy, and my love toy
And I want every one to know

(Chorus 1) He's my toy boy, toy boy
I'm out with my toy boy, toy boy
Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday night, night,
night

When I want a lover, don't need any other
I know he'll come runnin' to me
He's my gigolo, my Romeo
And I want everyone to know

(Chorus 2)
He's my toy boy, toy boy
I'm out with my toy boy, toy boy
And when I get to shakin' I know he's gonna love me right

(Chorus 1)

Toy boy (X 4)

Everybody's talkin' when they see me walkin' with this little boy of mine
He's my gigolo, my Romeo, and I want everyone to know

(Chorus2,1,+)

He's my toy boy, toy boy
I'm out with my toy boy, toy boy

IM NOT IN LOVE - JOHNNY LOGAN

25-35. 45rpm. 228s. ly 3-30. 230w. 60.5wpm.

Oh, you'll wait a long time for me, Oh, you'll wait a long time

I'm not in love, so don't forget it
It's just a silly phase I'm going through
And just because I call you up
Don't get me wrong, don't think you've got it made
I'm not in love, no no, it's because

I like to see you, but then again
That doesn't mean you mean that much to me
So if I call you, don't make a fuss
Don't tell your friends about the two of us
I'm not in love, no no, it's because

Oh, you'll wait a long time for me, oh, you'll wait a long time
Oh, you'll wait a long time for me, oh, you'll wait a long time

I keep your picture upon the wall
It hides a nasty stain that's lying there
So don't you ask me to give it back
I know you know it doesn't mean that much to me
I'm not in love, no no, no, I'm not in love, no no no no! no no
I'm not in love no
I'm not in love
Just a silly phase I'm going through

ANIMAL - DEF LEPARD

26-38. LP. 242s. 259w. 64.2wpm.

Wild lion, on the stormy ground
Such a lust for life, the circus comes to town
We are the hungry ones on a lightning raid
Just like a river runs, like a fire needs flame
I beg for you

(Chorus) I got to feel it in my blood
I need your touch, don't need your love
And I want, and I need, and I love animal
And I want, and I need, and I love animal

Cry wolf, giv'em mouth to mouth
Like a moment heartbea in the witchin' hour
Lovin' with the wind , shadow in the dust
Like a child in pain, like a restless run
I never seen

(Chorus)

Cry for wolf baby, cry (xxxx)

(Chorus)

And I want, and I need, and I love animal (x5)
Take me, train me, hold me, animal
Show me, show me, let me be your animal
And I want.....animal

NEVER GONNA GIVE YOU UP - RICK ASTLEY
27-39. Video. 210s. 386w. 110.3wpm.

We're no strangers to love
You know the rules and so do I
I've still commitments while I'm thinkin' of
You wouldn't get this from any other guy
I just wanna tell you how I'm feeling
Gotta make you understand

(Chorus) Never gonna give you up
Never gonna let you down
Never gonna run around and desert you
Never gonna make you cry
Never gonna say goodbye
Never gonna tell a lie and hurt you

*We've known each other for so long
You're heart's been aching but you're too shy to say it
This time we both know what's been goin' on
We know the game and we're gonna play it

And if you ask me how I'm feeling
Don't tell me you're too glad to see

(Chorus x 2)

Give you up, never gonna give (x4)

(Repeat*)

I just wanna tell you how I'm feelin'
Gotta make you understand

(Chorus x3)

SWEET SIXTEEN - BILLY IDOL
28-40. 45rpm. 234s. 313w. 80.3wpm.

Do anything, with my sweet sixteen
And I do everything, little runaway child
Gave my heart an engagement ring
She took everything
Everything I gave her, oh sweet sixteen
Built a moon for a rockin' chair
I never guessed it would rock as far from here
Someone's building candy castle for my sweet sixteen
Someone's building candy brains xxxx xxxx xxxx

Do anything, with my sweet sixteen
Oh I do anything, with my runaway child
Well memories will burn you
Memories grow older as people can
They just get colder like sweet sixteen
Oh I see it's clear baby that you are often here
Someone's building candy castle for my sweet sixteen (?)
Someone's building candy house to house her in
Someone's building candy castle for my sweet sixteen
Someone's building candy brain XXXX XXXX XXXX (?)

Do anything, for my sweet sixteen
Oh I do anything, for little runaway girl
Sad and lonely and blue
Gettin over you
How how do you think it feels?
In the morning, gettin' over you, in the morning gettin' over you
Wipe away the tears, gettin' over you, gettin' over, gettin' over

Sweet sixteen, runaway child
Sweet sixteen, runaway girl
Gave my heart an engagement ring
She left everything, everything I gave her,
Sweet sixteen
Built a moon for rockin' chair
Never guessed it would rock as far from here
Someone's buildin' candy castle for my sweet sixteen
Someone's buildin' candy house to house her in
Someone's buildin' candy castle for my sweet sixteen
Someone's buildin' candy house to house her in

I do anything (x6), for my (x1) sweet sixteen (x7),
For my runaway child,
For little runaway girl (x2)

NOTHING'S GONNA STOP US NOW - STARSHIP

29-41. 45rpm. 269s. ly 4-11. 511w. 114.wpm.

Lookin' in your eyes/I see a paradise
This world that I found /Is too good to be true
Standin' here beside ya /Want so much to give you
This love in my heart /That I'm feelin' for you

Let 'em say we're crazy/I don't care about that
Put your hand in my hand baby/Don't ever look back
Let the world around us/Just fall apart
Baby we can make it if we're heart to heart

And we can build this dream together/Standin' strong forever
Nothing's gonna stop us now/And if this world runs out of lovers
We'll still have each other/Nothing's gonna stop us
Nothing's gonna stop us now

I'm so glad I found ya/I'm not gonna lose you whatever it takes
I will stay here with you/Take it to the good times
See it through the bad times/Whatever it takes is what I'm gonna do

Let 'em say we're crazy/What do they know
Put your arms around me baby/Don't ever let go
Let the world around us/Just fall apart
Baby we can make it if we're heart to heart

(Chorus) And we can build this dream together
Standin' strong forever
Nothing's gonna stop us now
And if this world runs out of lovers
We'll still have each other
Nothing's gonna stop us
Nothing's gonna stop us

Oh all that I need is you/All that I ever need
All that I want to do/Is hold you forever/forever and ever

Chorus

Chorus +nothings gonna stop us now, oh no

Chorus + Oh baby, I know, oh baby

Chorus - (last half)

Incongruencies:

Bold words left out of the magazine's lyrics

WIPEOUT - FAT BOYS

30-42. Video. 105s. 145 w. 82.9wpm.

Workin' out wipe out (x8)

Hey little girl watch out, here we go, here we go

Workin' out wipe out

For three years straight we toured the nation

When we get through we need a vacation

We wanted to party and get a little rest

So we packed our things and headed out west

We got the surf boards, took the beach ball out

Jumped in the limousine, ready to wipe out

Hey we ready to go

Here we go, here we go, bit it beat, here we go

We got to California and headed for the beach

There were girls galore, all within our reach

There was sand and sun and lots of fun

But when we get there the fun really begun

So we xxxx and started to xxxx

It was the beach boys rockin' the wipe out

SWEET LITTLE MYSTERY - WET WET WET

31-43. Video. 125s. 110w. 52.8wpm.

My love has taken a tumble

But I'm still standing

You're such a natural, sing, that's what you are

Say I wouldn't steal you round my baby (?)

I wouldn't steal you ooh

(chorus) 'Cause it's that sweet little mystery

That makes me try, try try try oh let me try

Sweet little mystery xxxx xxxx xxxx try try try

Didn't I come to give you a sense of wonder

Didn't I come to lift this fiery vision

Didn't I come to give you a sense of wonder

To your life

Say I wouldn't steal you round my baby

I wouldn't steal you ohh

(Chorusx2) makes me try

ROADBLOCK - STOCK AITKEN WATERMAN

32-44. Maxi. 199s. 55w. 16.6wpm.

Hey, hey roadblock, gonna be a roadblock,

Roadblock x3

Gonna xxxx this city, gonna be a roadblock

Roadblock x 3, gonna be a roadblock

Gonna xxxx this city x2

Take on me boy take on me, gonna be a roadblock

Roadblock x 3, Roadblock x 7

WISHING WELL - TERENCE TRENT D'ARBY

33-45, 45rpm, 213s, 240w, 67.6wpm, (underlined explanations below)

Kissing like a bandit, stealing time	1
Underneath the sycamore tree	2
Cupid by the hour <u>sings</u> valentines to my sweet lover and <u>mate/me</u> (?)	3
Slowly (___) surely	4
Your appetite is more than I <u>can do</u>	5
Sweetly softly	6
I'm falling in love with you	7
(chorus) Wish me love a wishing well, (___) kiss and tell	8
A wishing well a butterfly tears	9
Wish me love a wishing well, kiss and tell	10
A wishing well, a crocodile cheers, <u>sing/ get up</u>	11
<u>Make a fuckin' eye boy</u> (?)	12
Hugging like a monkey see monkey do	13
Right beside a river boat gambler	14
Erotic <u>xxxx xxxx</u> through my hair	15
Say I wanna be a midnight rambler	16
Quickly, quickly, the blood races through my veins	17
Quickly, <u>loudly</u> (?) I wanna hear those sugar bells ring	18
(chorus)	
<u>Come on, come on</u> (chorus) <u>I feel like going on</u> (x2), <u>come on</u> (x2)	19
<u>xxxx xxxx xxxx xxxx</u> you midnight rambler baby, <u>dig it</u>	20
<u>For you anywhere, I don't know and I don't care</u>	21
<u>but all I know is gotta be</u>	22
<u>Gotta be a midnight rambler, baby</u>	23

N.B. Late in my research (after the analyses were done in chapters 2 and 3), I found the lyrics on the LP cover. The lyrics clarified some doubts(?) above) and provided items for unknown words (xxxx). The printed lyrics also were different from what I had heard sometimes, implying either I heard incorrectly, or perhaps the singer's vocalizations were of poor quality, or he did sing what I have written and the printed lyrics are just another version. This last possibility is not so far-fetched as one might think, as singers often ad-lib when actually performing a song, as lines 19-23 (not in printed lyrics at all) show. *

Line notes: printed text =p.t.

3: p.t.: sends me

4: p.t.: + but

5: p.t.: knew

8: p.t.: + to

11: not in p.t.

12: line not in p.t.

15: p.t.images float

18: loudly confirmed by p.t.

19-23: not in printed lyrics, free skat.

WONDERFUL LIFE - BLACK

34-46. Video. 190s. 150w. 47.4wpm.

Here I go out to sea again
Sunshine fills my hair
Dolls in the sky and in my blue eye
You know it feels so bad
There's magic everywhere
Look at me standin' here on my own again
I'm straight in the sunshine

(Chorus) No need to run and hide
It's a wonderful wonderful life
No need to laugh and cry
It's a wonderful wonderful life

The sun's in your eyes, the heat is in your hair
They seem to hate you because you're there
And I need a friend, oh I need a friend
Who'd make me happy
Not stand here on my own
Look at me standin' here on my own again
I'm straight in the sunshine

(Chorus)

HEART AND SOUL - TPAU

35-48. Video 242s. ly3-12. 691w. 171.3wpm.

Something in the moonlight catches my eye
The shadow of a lover goes dancing by
Looking for a little bit of love to grow
So give me love, give me heart and soul
You never let me cross to the other side now
I'm tied to the hope that you will somehow
Hard on the heels of something more
But I lost your love, heart and soul

The tear in my heart as you walk on by
I feel so low and your head is high
Everything you do convinces me more
Please give me love, give me heart and soul
Looking to the day when I saw your face
I wasn't in the running, I wasn't in the race
You moved in a way that I'd known before
Now I want your love, heart and soul

Tired eyes, tears that dried on the bed
On the pillow where you told your lies
A turn of the key, my blood runs cold
Don't look back to hurt me more
Everything you said was to the point
Can't you try, try to
(Chorus)

Give a little bit of heart and soul,

Give a little bit of heart and soul
Must I beg you?

Walking on the water, walking on the air
That was the heart of the love we shared
Do you keep a secret left untold
So you can't give love, heart and soul
I used to have a lover with the Midas touch
Turned to gold, but he's turned to dust
Left me for another, I turned to stone
Now give me love, heart and soul

Tired eyes, tears that dried on the bed,
On the pillow where our love has died
A turn of the key through the door you go
Don't look back to hurt me more
Everthing you said just said it all
Can't you try to
(Chorus)

Somehow I lost my way
Looking to see something in your eyes
But love will never compromise
Now this is the(chorus x3)

N.B. Incongruencies: "Midas" in the magazine was "mightest", apparently the transcriber was unfamiliar with the story.

More than an ocean

Keeps us apart

I feel a tearing
In half of my heart

Leaving you ain't easy now
But loving you is the harder part
You never want me for myself
And I've needed you from the very start

Won't you even try to

Give a little bit of heart and soul
Give a little bit of love to grow
Give a little bit of heart and soul
And don't you make me beg for more!
Give a sign, I need to know
A little bit of heart and soul

A walk on the water

Is all that I need
But miracles
Are not happening

Living is a fantasy
There's never any room to breathe
Hoping every waking hour
You'll turn around and say
That we could start
Won't you ever try to

WITH OR WITHOUT YOU - U2

36-49. Radio. 243s. 1y-LP. 175w. 43.2wpm.

See the stone set in your eyes
See the thorn twist in your side
I wait for you
Sleight of hand and twist of fate
On a bed of nails she makes me wait
And I wait without you

With or without you
With or without you

Through the storm we reach the shore
You give it all but I want more
And I'm waiting for you
(chorus 1)
With or without you
With or without you
I can't live
With or without you

(Chorus 2) And you give yourself away
And you give yourself away
And you give
And you give
And you give yourself away

My hands are tied
My baby bruised, she's got me with
Nothing left to win
And nothing else to lose

(Chorus 2 + Chorus 1 + Ohhhhhhh + Chorus 1)
With or without you

WHENEVER YOU'RE READY - FIVE STAR

37-50. Video. 190s. 251w. 79.5wpm.

Whenever you're ready, whenever you are ready
whenever you're ready, whenever you're ready, just call me

It don't take too long to read between the lines
Got a feelin' that you're no longer mine
I think about you boy, each and every day
Not about to let your love just slip away
We both know something has gone wrong
But let me tell you, gonna be alright
It won't be easy, but I'll be strong
I'll wait for you, I'll be there, you can count on me
I'll be there, sugar

(Chorus)Whenever you're ready. I'll be around
Whenever you're ready
Whenever you're ready, love is still waiting
Whenever you're ready, just call me.

Call me

Now the word is out, it's all over town
Some say that you've been foolin' around
But I don't listen to what they have to say
'Cause I know you love me in a special way
I get in my xxxx xxxx certain feeling I get (?)
From being without you
It won't be easy, but I'll be strong, I'll wait for you
I'll be there, you can count on me, oh yeah,
I'll be there, sugar
(Chorus + whenever you are ready x3)

SOME PEOPLE - CLIFF RICHARD

38-51. Video, 165s. 183w. 66.5wpm.

Some people may tease one another
Take pride in themselves, keeping the other one down
Well I'm not like that at all
Some people they hurt one another
They love to see hurt in the other one's eyes
Well I'm not like that at all
Some people are born for each other
They love to walk holding the other one's hand
They always understand
Some people cry, some people know why

Some people they use one another, so aimlessly not like lovers do
Well I'm not like that all
Some people they long for each other
They love to talk holding the other one's hand
They always understand
Some people cry, some people know why

In a word unspoken with a voice unheard
When a thought is broken by a tender word
When a heart is moved, when a heart is stoned
The silence tells you you're not alone

Some people are born for each other
They love to walk holding the other one's hand
They always understand
Some people cry, some people know why

EVERYTHING I OWN - BOY GEORGE

(39 - replacement) 51-70. (replacing 39) L.P. 233s. 1y. 214w. 55.1wpm.

Oh

You sheltered me from harm
Kept me warm, kept me warm
You gave my life to me
Set me free, you set me free

Of all the years I ever knew
Those finer ones I spent with you

(Chorus) I would give everything I own
Give up my life, my heart, my home
I would give everything I own
Just to have you back again

You taught me how to cry
I don't know why, just don't know why
You gave my life to me
Set me free, you set me free
Of all the years I ever knew
Those finer ones I spent with you

(Chorus) Just to hold you once again

If there's someone you know
That won't let you go
And taking it all for granted
You may lose them one day
Someone take them away
And you don't hear a word they say

(Chorus +Just to hold you once again x 2)

Incongruencies: Bold words sung but not in printed text.

THE RHYTHM DIVINE - YELLO

40-55. 45rpm. 210s. 1y-3-28. 125w. 35.7wpm.

*You know that my tears have kept me awake
The longer you're gone I'll hunger and shake
From Warsaw to Rome I'll wait out of time
With you in my heart - the rhythm divine

So won't you come close, bring this to an end
With each winter rose my love I will send.
So tender the night when you hold me tight,
With you in my heart - the rhythm divine

* (repeat first verse)

The rhythm divine, the rhythm divine
With you in my heart - the rhythm divine

THE MOTIVE - THEN JERICO

41-58. Video. 165s. 214w. 77.8wpm.

When night comes down and moments go
The rats go by and by
Everyone just turns around and waits to feel inside
And down you came with all you know, and captured my desire (desire)
Ain't it true you know I find, that I'm already tied

Well there's no getting over the riches that you gave
And within the light that shines from you
I'll bathe (?) myself I'll bathe (?) myself I
No more living without you
Yes I'm glad I found you
You will be the one who knows (?) I know
You will leave me (?) blind and you will leave aside
You could be the one to know,
Is there any point in living without your love
Any point in living without your love,
I hold on and hold on and hold on till the end (?)

Your xxxx will just seal your soul
And that's what I believe
But where there's truth there's poetry
That happens naturally
Now I know how it feels to burn and throw your life away (away)
But I will lose myself in you and
Find myself again
Well there's no getting over the riches that you gave
And within the light that shines from you
I'll bathe myself I'll bathe myself I (?)

HOURLASS - SQUEEZE

42-60. Video. 165s. 1y-2-49. 552w. 200.7wpm.

I feel like I'm pounding on a big door
No one can hear me knocking
I feel like I'm falling flat to the floor
No one can catch me from falling

The hourglass has no more grains of sand
My watch has stopped, no more turning hands
The crew have abandoned the ship
The lights are on but no one is in

(Chorus) Take it the bridge, throw it overboard
See if it can swim back up to the shore
No one's in the house, everyone is out
All the lights are on and the blinds are down
Take it the bridge, throw it overboard
See if it can swim back up to the shore
No one's in the house, everyone is out
All the lights are on and the blinds are down

I feel like I'm calling on a telephone
No one can hear the ringing
I feel like I'm running up a steep hill
No one can stop me from running
The hourglass has no more grains of sand
My watch has stopped no more turning hands
The little hand shakes its fist
The face is hanging out on a spring

(Chorus x2)

The hourglass has no more grains of sand
Little red grains of sand
My watch has stopped no more turning hands
Little green neon hands

(chorus)

Feel like I'm calling back to the shore
No one can hear me calling
Feel like I'm falling flat to the floor
No one can catch me from falling

(chorus)

CASANOVA - LEVERT

43-61. Video. 185s. ly-2-35. 316w. 102.5wpm.

Umm baby

(Chorus) I ain't much on Casanova
Me and Romeo ain't never been friends
Can't you see how much I really love you
Gonna sing it to you time and time again
Oh Casanova Casanova

Every man deserves a good woman
And I want you to be my wife
Time is so much better spent baby
With a woman just like you in my life
So let me love you, fill you up inside
I want to hold you baby, so let me squeeze you
Don't you know that I'll get down on my knees for you baby

You see (Chorus)
Casanova Casanova

Every time I wanna see you
I can't find the words to tell you so
But I love I love I love I love I love you baby
And I just got to let you know
How much I need you
Show you what you mean to me each day baby

So let me hold you, keep you safe and warm
I'll be your sweetheart baby baby baby baby

And when I told you girl I'm an average guy
You seem to know just how I really feel
Cause I can't let you go
I need and want you to stay right here with me
Baby I never knew love until you came along

Oh Casanova tell me what to say
Casanova I can't let her get away
Oh Casanova tell me what to do
I'm no Casanova I just wanna be with you
Listen baby, I wanna hold I wanna squeeze you too
I wanna make sweet love with you, Casanova
I wanna be there when you're feeling low
Never let you go no
Casanova

DANCE LITTLE LADY - TINA CHARLES
44-62, LP, 310s, tv-5-33, 269w, 52.1wmm.

(Chorus) Dance dance little lady dance
Dance little lady
Gonna dance...gonna dance little lady

Someone taught me how to dance last night
What a mover, yeah
He was, yeah
And someone taught me how to do it right
What a groover, yeah
He was, yeah
He taught me all the steps he knew to rock n' roll
I found my sense of rhythm but I lost my self control
When he said (chorus)

Someone taught me how to move last night
What a looker, yeah
He was, yeah
And someone taught me how to do it right
What a cooker, yeah
He was, yeah
Now *we boogie and we bump until we're fit to drop
And when he gets me goin' I don't wanna stop
When he says (chorus)

Ohh (repeat*) (chorus) (instrumental)
Dance little lady dance
Dance dance little lady
You know you've only got one chance
Gonna dance, gonna dance little lady.
Dance (X16)
Dance, dance little lady, dance (x 6)

ALWAYS - ATLANTIC STAR
45-63, LP, 279s, 1y, 242w, 52.wpm.

Girl you are to me
All that a woman should be
And I dedicate my life to you, always
A love like yours is rare
It must have been sent from up above
And I know you'll stay this way for always

(bridge)
And we both know
That our love will grow
And forever it will be
You and me

(chorus) Ohh You're like the sun
Chasing all the rain away
When you come around
You bring brighter days
You're the perfect one for me
And you forever will be
And I will love you so for always

Come with me my sweet
Let's go make a family
And they will bring us joy for always
Oh boy I love you so
Can't find enough ways to let you know
But you can be sure I'm yours for always

(Repeat bridge and chorus)

JIVE TALKIN' - BOOGIE BOX HIGH
46-64, Maxi, 276s, 314w, 68.3wpm.

It's just your jive talkin'
You're telling me lies, yeah yeah, jive talkin'
You wear a disguise, jive talkin'
So misunderstood, jive talkin'
You're really no good
Only jive, my jive, you'll never know
Just what you meant to me
Only my jive, you got so much jive
You're gonna take away my energy with all your

(Chorus)
Jive talkin', you're tellin' me lies
Good lovin' still gets in my eyes
There's nobody, believe what you say
It's just your jive talkin', that gets in the way, yeah

Oh my child (?) you are so good at treating me so cruel
There you go with your fancy lies leaving me lookin' like a dumb struck fool
(?)
With all your jive talkin', oh yeah oh yeah
Your jive jive talkin', jive talkin'
It's just your jive jive talkin', you just ain't no good
It's just your jive talkin', it's all very fine, yeah
And jive talkin' just isn't a crime
There's some somebody you love till you die
And all their jive talkin' . just gets in your eye

(Chorus)

Love talkin, it's all very fine
And jive talkin' . just isn't a crime
There's some somebody that you love till you die
It's just your jive talkin' that gets in your eyes
Your way,

Don't give me that jive (x 4)
Jive talkin' (x6)
It's just your jive talkin' (x2)
Jive jive talkin' (x4)

FAKE - ALEXANDER O'NEAL
47-66, 45rpm, 190s, 327w, 103.3wpm.

Can I get some nasty base?
Gonna be kinda right tonight
Fellas, yeah, we're gonna talk about a girl who's fake
Fellas, can I get you to put your hands together for that (applause) come on
Patty, Patty, her name it was Patty, but now it's Gay
Girl you seem to change it every day
Your hair was long, but now it's short, you say
"I got it cut", but I don't see no hair on the floor
Whenever I go out with you, I find out something new

(Chorus) You're a fake, baby
You can't conceal it
Know how I know? 'cause I can feel it
You're a fake, baby

No rhyme or reason 'cause in your mind
It's lying season

You had brown eyes, but now they're blue
Those false eyelashes that you're wearing too, well
In bed this morning, you called me Clyde
Alex is the name that I go by
If women could be xxxx xxxx
Then you'd be it

(Chorus)

I've blown your cover, the jig is up
'Cause I discovered,
You're a fake, baby
No need to hide it, can't change my mind
'Cause I've decided
You're a fake, baby, and I'm disgusted
The game is through, and girl you're busted
Fake (x 6)

Whenever I go out with you (x2) I find out something new
You're a fake
You always have a good excuse (x2) well girl there ain't no use

(Chorus)

No rhyme or reason, 'cause in your mind
It's lying season
You're a fake, baby, fake, xxxx xxxx, fake, running round and runnin round,
fake

GIRLFRIEND IN A COMA - THE SMITHS

48-67, Cassette, 122s, 138w, 67.9wpm.

Girlfriend in a coma I know, I know it's serious
Girlfriend in a coma, I know I know it's really serious
There are times when I could have murdered her
But you know I would hate anything to happen to her
Now I don't want to see her
Do you really think she'll pull through
Do you really think she'll pull through
Girlfriend in a coma I know I know it's serious

Bye bye bye bye baby good bye
There were times when I could have strangled her
But you know I would hate anything to happen to her
Would you please let me see her
Do you really think she'll pull through
Do you really think she'll pull through
Let me whisper my last goodbyes I know it's serious

LABOUR OF LOVE - HUE & CRY

49-68, Maxi, 265s, 1y-6, 431w, 96.6wpm.

You said do you recall about seven years ago
Now you said that you were so tough
And I loved it ooh
Loved you for putting me down in a totally new way
Down with the bad old sad old days
Get away now
But now you're too much pain for too little gain
And I feel like I'm gonna fight back right now

Gonna withdraw my labour of love
Gonna strike for the right to get into your heart
Withdraw my labour of love
Gonna strike for the right to get into your cold heart
Ain't gonna work for you no more
Ain't gonna work for you no more

Ha easy I know that you said it never was gonna be easy
But not this hard
You're so cold so cold
The romance goes when the promises break
My mistake was to love you a little too much

Gonna withdraw my labour of love
Gonna strike for the right to get into your heart
Withdraw my labour of love
Gonna strike for the right to get into your heart
Baby now withdraw my labour of love
Gonna strike for the right to get into your heart
Gonna withdraw my labour of love
Gonna strike for the right to get into your heart
Ain't gonna work for you no more
Ain't gonna work for you no more

I can't stand it I said I just don't want it
I'm never gonna need it no way yeah
I can't stand it said I just don't want it
I'm never gonna need it anyway
I don't want you I don't need you
I don't need your tricks and treats
Don't need your ministration your mad determination
Had enough of you and your super bad crew
I don't need your don't need your pseudo satisfaction baby

I can't stand it, I said I just don't want it
I'm never gonna need it anyway yeah
I can't stand it, I don't want it
I don't need your pseudo satisfaction baby

(x5)Withdraw my labour of love
(x5)Gonna strike for the right to get into your heart
Withdraw my labour of love
Gonna strike for the right to get into your cold heart
Ain't gonna work for you no more

JOSEPHINE - CHRIS REA

50-69, LP compilation, 219s, 197w, 54.wpm.

There's rain on my window
I'm thinkin' of you
Tears on my pillow
But I will come through

(Chorus) Josephine, I'll send you all my love
And every single step I take
I take for you
Josephine, I'll send you all my love
Josephine, I'll send you all my love

There's a storm on my radar
But I can still fly
You are the reason
The blue in my sky

(Chorus + my)
(Instrumental)
(Chorus + that , my)
When I'm far away,
I'll send you all my love
So far away, send you all my love, Josephine
I'll send you all my love
I'll send you all my love
Josephine, I'll send you all my love
Josephine, I'll send you all my love
(chorus)

I just go from day to day
 knowing all about other boy
 You take my hand and tell me I'm a fool
 To give you all that I do
 I bet you someday baby
 someone says the same to you

Repeat *
 Repeat **

Hold me baby hold me
 Baby
 Hold me baby hold me
 me baby

Repeat *
 Repeat ** 2 x

CARELESS WHISPER
 (long version)

*
 Time can never end the careless whisper
 of a good friend
 To the heart and mind
 If you're ready this kind
 There's no comfort in the truth pain
 Is the harder you'll friend
 Should have known better yesh
 I feel so unsure
 Have me take your hand
 And lead you to

the dance floor
 As the music dies
 Something in your eyes cause to mind
 the silver screen
 And all it's said goodbyes

**
 I never gonna dance again
 Guilty feeling I've gotten all in there
 Though it's easy to pretend
 I know you are not a fool
 Should have known better that you
tried friend
 Wasted chance that I've been given
 So I'll never gonna dance again
 The way I dance with you

Repeat *
 Repeat **

Tonight the music seems so loud
 I wish that we could lose this crowd
May be is better this way
 We're hurt each other with the thing we want to say
 We could have live so good together
 We could have live this bad for ever
 But now who's gonna
 Dance with you

Please stay and
 Repeat **

Now night you're gone
 Now they're too gone
 Now might you're gone
 What cause me to be so wrong

WAKE ME UP BEFORE YOU GO - GO

Cheer bug (4x)
 You got the feeling into my heart
 You send my soul sky high when your lovin' starts
 Cheer bug into my brain
 It goes the bang-bang bang
 Till my feet do the same
 it's something hard
 Something in right
 The difference told what you do last night
 Left me sleeping on my bed
 I was dreaming
 But I should have been here instead
 *
 Wake me up
 Before you go - go
 Don't leave me hanging on like a yo - yo
 Wake me up before you go - go
 I don't want to miss

Appendix 7 Word count one of *New Generation*

1986. by GRANGER & BEAUMONT. London: Heineman.

Student's book one, p. 76-77.

This selection is treated approximately midway through the first year of English in the eighth year of schooling in the Canton of Neuchâtel, Switzerland. Students are thirteen and fourteen years of age.

Words = types numbers= tokens.

Type/token Ratio; NG 146/394=.37

PS average song 76/263 =.29

NG Sentences = 62 Average words per sentence = 6.35, PS=7

NG Syllables = 514 Average word length 1.31 syllables, PS= 1.21

is	37	too	2	wait	1	journalist	1
the	24	this	2	traffic	1	isn't	1
she	17	there	2	today	1	interviewing	1
a	16	talking	2	those	1	idea	1
Susan	14	six	2	they're	1	I'm	1
in	13	she's	2	these	1	how	1
Cindy	10	school	2	telephone	1	hour	1
her	8	quarter	2	tapes	1	here's	1
it	7	pop	2	tape's	1	hello	1
to	6	playing	2	switch	1	good	1
Newman	6	past	2	student	1	goes	1
and	6	on	2	stop	1	giving	1
tape	5	Nelson	2	special	1	front	1
of	5	lying	2	sorry	1	from	1
now	5	lives	2	singer	1	Friday	1
at	5	July	2	send	1	five	1
you	4	it's	2	road	1	favourite	1
see	4	home	2	riding	1	eyes	1
nurse	4	he	2	really	1	driving	1
Mrs	4	has	2	please	1	driver	1
hospital	4	half	2	phoning	1	does	1
car	4	group	2	out	1	day	1
can	4	got	2	oh	1	closed	1
an	4	evening	2	office	1	cassette	1
still	3	crossroads	2	off	1	but	1
moving	3	coming	2	not	1	box	1
Movers	3	city	2	no	1	books	1
Micky	3	Cindy's	2	next	1	behind	1
lorry	3	can't	2	mother	1	bed	1
London	3	called	2	Monday	1	asking	1
for	3	blue	2	message	1	art	1
doctor	3	ambulance	2	magazine	1	arm	1
coma	3	again	2	lot	1	about	1
are	3	works	1	look	1	1st	1
yes	2	working	1	like	1	18th	1
Wright	2	weekly	1	leaving	1		
what	2	waiting	1	later	1		

Actual text next page (reduced photocopy A3 to A4)

19 The Accident



Susan Wright lives in London. She is a journalist. She works for a magazine called 'Pop Weekly'. Today is Friday, July 1st. It is half past five in the evening. Susan is in her office. She is interviewing Micky Nelson. Micky is the singer in a pop group called 'The Movers'.

Cindy Newman lives in London, too. She is a student. She goes to the London School of Art. It is quarter to six now and Cindy is leaving school.



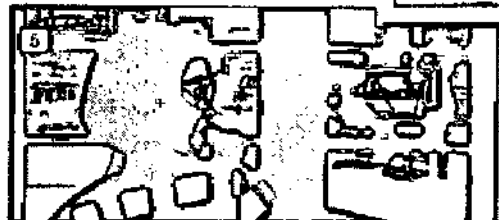
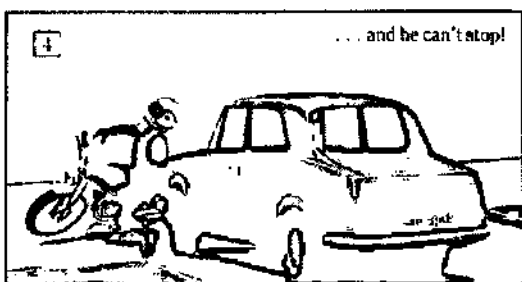
There is a lot of traffic in the city this evening. Can you see Susan? She is driving home in her car. There is a blue car in front of her.



Can you see Cindy? She is riding home on her motorbike. She is behind a lorry. The lorry is coming to a crossroads.



The blue car is waiting at the crossroads. The driver of the car can see the lorry, but he can't see Cindy...



Now Cindy is lying in the road. Her eyes are closed and she isn't moving. Susan is in a telephone box. She is phoning for an ambulance.

Susan: Can you send an ambulance, please?



It is quarter past six now and Cindy is lying in a bed at the City Hospital. Susan is at the hospital, too. She is talking to a nurse. She is asking about Cindy.

Susan: How is she, nurse?

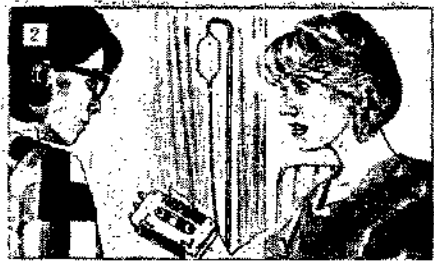
Nurse: She's in a coma.

C

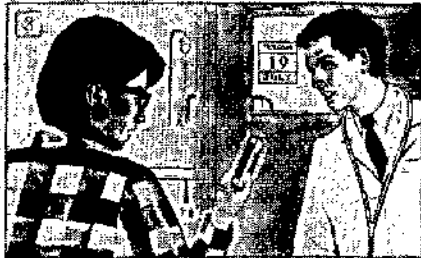


It is Monday, July 18th now and Cindy Newman is still in a coma. Susan Wright is at the hospital again. She is talking to Cindy's mother.

Susan: Are those Cindy's books, Mrs Newman?
Mrs Newman: Yes.



Mrs Newman: These are her tapes.
Susan: Does she like 'The Movers'?
Mrs Newman: Oh, yes. They're her favourite group.
Susan: Really.
Susan: has got an idea.



The next day, Susan is at the hospital again. She has got a cassette tape. She is giving the tape to a doctor.



What is on the tape? It is playing now.
Tape: Hello, Cindy. This is Micky Nelson. Here's a special message for you from 'The Movers'.



It is half an hour later. The tape is still playing, and Cindy is still not moving.
Doctor: I'm sorry. It's no good. Switch it off, nurse.



Susan: Wait! Look! Her arm. It's moving.



Doctor: The tape's working. She's coming out of the coma.

	D	E	F
1	I	586	44
2	you	513	41
3	the	387	43
4	to	328	45
5	a	306	45
6	and	305	42
7	me	265	42
8	my	243	41
9	love	218	30
10	gonna	160	16
11	it	159	32
12	in	148	35
13	I'm	130	31
14	your	128	24
15	dance	119	4
16	for	114	32
17	of	112	26
18	get	111	21
19	heart	105	12
20	on	100	30
21	never	99	15
22	have	97	15
23	with	97	25
24	all	94	25
25	just	93	22
26	no	92	22
27	know	91	28
28	what	88	12
29	don't	86	26
30	give	83	11
31	baby	81	18
32	we	77	19
33	so	76	31
34	it's	69	15
35	is	68	19
36	little	68	8
37	do	66	18
38	be	65	22
39	now	63	20
40	out	63	13
41	this	62	15
42	but	60	24
43	oh	59	17
44	down	58	14
45	got	57	18
46	when	57	24
47	up	56	17
48	boys	55	4
49	can't	55	16
50	want	55	16
51	need	54	13
52	you're	54	15
53	that	52	25
54	can	51	18

	D	E	F
55	slap	50	6
56	late	50	18
57	vanho	50	8
58	boy	49	10
59	how	49	16
60	are	48	20
61	every	48	18
62	call	47	6
63	let	47	14
64	yesh	47	10
65	I'll	45	10
66	see	45	19
67	five	43	1
68	time	43	19
69	if	40	13
70	come	39	13
71	tell	38	14
72	through	37	14
73	feel	35	14
74	took	35	8
75	about	34	11
76	alivn'	34	1
77	make	34	13
78	nothing's	34	2
79	say	34	16
80	somebody	34	2
81	like	33	14
82	long	33	16
83	they	33	16
84	living	32	7
85	one	32	12
86	soul	32	2
87	talking	32	2
88	boy	32	1
89	beck	31	10
90	bit	31	1
91	life	31	12
92	talk	31	7
93	he	30	5
94	around	29	12
95	right	29	12
96	us	29	7
97	go	28	15
98	whenever	28	2
99	will	28	9
100	would	28	5
101	I've	27	12
102	not	27	12
103	or	27	8
104	here	26	10
105	won't	26	10
106	again	25	8
107	box	25	1
108	everything	25	6

	D	E	F
109	good	25	10
110	loves	25	3
111	more	25	7
112	was	25	11
113	way	25	13
114	well	25	8
115	been	24	11
116	heard	24	1
117	hold	24	13
118	morning	24	7
119	ready	24	3
120	sweet	24	5
121	where	24	13
122	girl	23	10
123	her	23	6
124	bridge	21	2
125	done	21	1
126	night	21	9
127	over	21	7
128	roadblock	21	1
129	some	21	7
130	sun	21	6
131	always	20	7
132	by	20	11
133	eyes	20	11
134	ledy	20	1
135	much	20	10
136	run	20	6
137	sex	20	1
138	sixteen	20	1
139	think	20	9
140	me	20	11
141	without	20	5
142	day	19	9
143	other	19	5
144	send	19	2
145	we're	19	7
146	who	19	4
147	deserve	18	1
148	ever	18	4
149	fun	18	3
150	he's	18	5
151	money	18	4
152	rumour	18	1
153	there	18	12
154	world	18	7
155	still	17	9
156	there's	17	10
157	ain't	16	8
158	al	16	9
159	cause	16	8
160	didn't	16	3
161	going	16	8
162	house	16	2

	D	E	F		D	E	F		D	E	F
163	people	16	5	217	someone's	11	2	271	tough	8	4
164	wail	16	6	218	throw	11	2	272	we'll	8	3
165	cry	15	5	219	tonight	11	6	273	wonderful	8	1
166	each	15	7	220	almost	10	1	274	alright	7	4
167	take	15	1	221	blinds	10	1	275	an	7	6
168	forever	15	6	222	candy	10	1	276	comes	7	5
169	from	15	10	223	cardboard	10	1	277	dessert	7	2
170	Josephine	15	1	224	daylights	10	1	278	did	7	2
171	looking	15	7	225	hear	10	5	279	lace	7	3
172	loving	15	5	226	hel's	10	4	280	fall	7	2
173	animal	14	1	227	overboard	10	1	281	far	7	4
174	anything	14	3	228	swim	10	1	282	hand	7	4
175	building	14	2	229	try	10	3	283	kiss	7	2
176	Casanova	14	1	230	used	10	3	284	lie	7	2
177	every	14	8	231	break	9	3	285	lies	7	3
178	feeling	14	9	232	enough	9	4	286	lovers	7	2
179	one's	14	2	233	gave	9	4	287	myself	7	2
180	really	14	6	234	last	9	5	288	nights	7	2
181	said	14	4	235	mind	9	4	289	rhythm	7	2
182	summertime	14	1	236	move	9	2	290	ride	7	3
183	yes	14	5	237	must	9	4	291	ring	7	3
184	alone	13	3	238	new	9	6	292	should	7	4
185	everyone	13	3	239	please	9	4	293	sing	7	3
186	gotta	13	4	240	something	9	5	294	stand	7	3
187	hey	13	6	241	standing	9	3	295	taking	7	3
188	into	13	2	242	why	9	5	296	that's	7	5
189	own	13	4	243	working	9	1	297	things	7	4
190	you've	13	8	244	am	8	3	298	took	7	5
191	as	12	5	245	bring	8	5	299	wrong	7	4
192	beg	12	3	246	broken	8	2	300	bad	6	4
193	build	12	2	247	chance	8	5	301	bye	6	1
194	dream	12	3	248	child	8	4	302	cold	6	3
195	found	12	6	249	everybody	8	2	303	could	6	5
196	high	12	6	250	find	8	6	304	divine	6	1
197	i'd	12	4	251	friend	8	3	305	does	6	1
198	labour	12	1	252	friends	8	4	306	fade	6	2
199	lights	12	2	253	Funkytown	8	1	307	falling	6	3
200	shore	12	2	254	gets	8	2	308	goes	6	6
201	strike	12	1	255	getting	8	2	309	gone	6	5
202	strong	12	4	256	goodbyes	8	3	310	had	6	4
203	till	12	7	257	grow	8	2	311	inside	6	5
204	wipe	12	1	258	hands	8	5	312	left	6	5
205	wishing	12	1	259	heat	8	2	313	live	6	4
206	withdraw	12	1	260	hear	8	6	314	lose	6	6
207	worth	12	2	261	keep	8	5	315	made	6	4
208	you'll	12	5	262	lover	8	5	316	moving	6	2
209	choice	11	1	263	our	8	5	317	someone	6	2
210	free	11	4	264	put	8	4	318	tears	6	4
211	has	11	4	265	round	8	3	319	thing	6	2
212	hurt	11	4	266	running	8	6	320	those	6	4
213	light	11	4	267	runs	8	3	321	times	6	4
214	lost	11	6	268	taught	8	3	322	town	6	4
215	sel	11	4	269	then	8	6	323	u (you)	6	1
216	sin	11	1	270	together	8	4	324	understand	6	3

	D	E	F
325	until	6	4
326	very	6	4
327	walling	6	4
328	walk	6	3
329	wanted	6	3
330	what's	6	2
331	wish	6	1
332	word	6	5
333	yourself	6	1
334	because	5	3
335	bed	5	4
336	best	5	3
337	blood	5	3
338	blue	5	5
339	both	5	3
340	came	5	4
341	care	5	4
342	castle	5	1
343	corner	5	1
344	easy	5	3
345	everything's	5	2
346	F.L.M.	5	1
347	hair	5	3
348	half	5	2
349	horse's	5	2
350	hide	5	4
351	home	5	2
352	hope	5	3
353	kept	5	3
354	knew	5	4
355	leave	5	3
356	mean	5	3
357	mine	5	3
358	nothing	5	4
359	once	5	2
360	only	5	4
361	quickly	5	2
362	remember	5	3
363	send	5	2
364	sense	5	3
365	sign	5	1
366	stars	5	2
367	start	5	2
368	stay	5	5
369	they're	5	2
370	waited	5	3
371	watch	5	3
372	went	5	2
373	were	5	4
374	who's	5	3
375	wild	5	2
376	work	5	1
377	another	4	2
378	bathe	4	1

	D	E	F
379	believe	4	3
380	breeze	4	1
381	bright	4	1
382	brings	4	1
383	burns	4	2
384	chances	4	2
385	childhood	4	1
386	color	4	1
387	days	4	3
388	depend	4	1
389	die	4	2
390	doing	4	2
391	drunk	4	1
392	ears	4	1
393	end	4	4
394	everybody's	4	2
395	everywhere	4	2
396	eye	4	4
397	fear	4	1
398	feel	4	2
399	fine	4	3
400	glad	4	4
401	grains	4	1
402	ground	4	2
403	hanging	4	3
404	heaven	4	1
405	held	4	1
406	his	4	3
407	holding	4	2
408	island	4	1
409	known	4	3
410	la isla bonita	4	1
411	lonely	4	3
412	losin'	4	3
413	lullaby	4	1
414	mile	4	1
415	natural	4	2
416	nature	4	1
417	played	4	1
418	pull	4	1
419	rain	4	3
420	reason	4	3
421	replaced	4	1
422	roll	4	1
423	Romeo	4	2
424	sad	4	3
425	samba	4	1
426	seem	4	4
427	serious	4	1
428	shade	4	1
429	she'll	4	1
430	shining	4	1
431	show	4	3
432	side	4	3

	D	E	F
433	single	4	1
434	Spanish	4	1
435	step	4	1
436	sting	4	1
437	telling	4	2
438	thinking	4	3
439	tight	4	4
440	tropical	4	1
441	voice	4	2
442	walking	4	2
443	warm	4	3
444	watching	4	2
445	we've	4	2
446	woke	4	2
447	wander	4	4
448	years	4	3
449	'em	3	2
450	after	3	1
451	answers	3	1
452	apart	3	2
453	babe	3	2
454	beach	3	1
455	belong	3	1
456	better	3	2
457	blind	3	2
458	body's	3	1
459	book	3	1
460	butterfly	3	1
461	calling	3	1
462	calls	3	1
463	change	3	2
464	chasing	3	2
465	cheers	3	1
466	city	3	1
467	come	3	1
468	common	3	1
469	conceal	3	1
470	confusion	3	1
471	control	3	3
472	cookin'	3	1
473	couldn't	3	3
474	crazy	3	2
475	crocodile	3	1
476	deriling	3	2
477	drinks	3	1
478	drop	3	2
479	ends	3	2
480	energy	3	2
481	falls	3	1
482	father	3	2
483	feels	3	3
484	floor	3	2
485	flowers	3	1
486	fly	3	2

	D	E	F
487	flying	3	1
488	Friday	3	1
489	game	3	2
490	girlfriend	3	1
491	giving	3	1
492	hate	3	2
493	headlights	3	1
494	heck-a-slammin'	3	1
495	help	3	2
496	hourglass	3	1
497	hundred	3	1
498	jammies	3	1
499	leaving	3	3
500	listen	3	3
501	longer	3	2
502	man	3	2
503	matter	3	1
504	midnight	3	1
505	Monday	3	1
506	mouth	3	2
507	name	3	2
508	ones	3	2
509	pain	3	3
510	pass	3	1
511	Patty	3	1
512	pillow	3	2
513	place	3	1
514	point	3	2
515	pretty	3	2
516	rambler	3	1
517	rammies	3	1
518	reach	3	3
519	rockin'	3	2
520	romance	3	1
521	San Pedro	3	1
522	Saturday	3	1
523	save	3	1
524	seems	3	2
525	seen	3	2
526	she	3	2
527	she's	3	2
528	sho'nuf	3	1
529	sky	3	3
530	solution	3	1
531	sometimes	3	3
532	spent	3	2
533	spinning	3	2
534	starved	3	1
535	stopped	3	1
536	straight	3	2
537	such	3	3
538	sugar	3	2
539	Sunday	3	1
540	sunshine	3	1

	D	E	F
541	tail	3	1
542	taken	3	3
543	tease	3	2
544	tender	3	3
545	them	3	2
546	thorn	3	2
547	thought	3	3
548	thousand	3	1
549	Thursday	3	1
550	tied	3	3
551	tired	3	2
552	tomorrow	3	3
553	tough	3	2
554	true	3	3
555	Tuesday	3	1
556	turn	3	1
557	turned	3	1
558	turning	3	1
559	upon	3	3
560	use	3	3
561	walked	3	1
562	wasn't	3	2
563	Wednesday	3	1
564	what	3	1
565	wind	3	3
566	within	3	2
567	woman	3	2
568	yesterday	3	2
569	back	2	1
570	aching	2	1
571	afraid	2	2
572	ago	2	2
573	along	2	2
574	already	2	2
575	answered	2	1
576	any	2	2
577	anyway	2	1
578	appetite	2	2
579	arms	2	2
580	ask	2	2
581	awoke	2	1
582	best	2	2
583	beautiful	2	2
584	behind	2	1
585	beside	2	2
586	bible	2	1
587	black	2	1
588	blame	2	2
589	body	2	1
590	bone	2	1
591	boogie	2	1
592	born	2	1
593	brighter	2	1
594	brought	2	1

	O	E	F
595	built	2	1
596	bump	2	1
597	burn	2	2
598	called	2	2
599	cared	2	1
600	catch	2	1
601	chair	2	1
602	chills	2	1
603	clock	2	2
604	corrected	2	1
605	count	2	1
606	crew	2	2
607	crime	2	1
608	crucial	2	1
609	dancing	2	2
610	darkness	2	1
611	desire	2	1
612	dig	2	2
613	doesn't	2	1
614	door	2	2
615	dreamt	2	1
616	dried	2	1
617	dust	2	2
618	ease	2	1
619	else	2	2
620	engagement	2	1
621	es S	2	1
622	even	2	2
623	excuse	2	1
624	extraordinary	2	1
625	fantasy	2	2
626	fast	2	2
627	faster	2	1
628	tale	2	2
629	telles	2	1
630	finer	2	1
631	fire	2	2
632	fit	2	1
633	flat	2	1
634	folks	2	1
635	foot	2	2
636	fooling	2	2
637	forget	2	2
638	forgive	2	2
639	gigola	2	1
640	girls	2	2
641	groovin'	2	1
642	guess	2	2
643	guessed	2	1
644	guy	2	2
645	happen	2	1
646	hard	2	2
647	head	2	2
648	headed	2	1

	D	E	F
649	heart's	2	1
650	heaven's	2	1
651	him	2	1
652	hook	2	1
653	hopes	2	1
654	hot	2	1
655	hunger	2	2
656	inspected	2	1
657	isn't	2	1
658	key	2	1
659	knows	2	2
660	laugh	2	1
661	laughter	2	1
662	liberty	2	1
663	lieing	2	1
664	livings	2	1
665	loneliness	2	2
666	loved	2	1
667	low	2	2
668	lying	2	2
669	man's	2	1
670	may	2	2
671	memories	2	1
672	met	2	1
673	mind's	2	1
674	moment	2	2
675	monkey	2	1
676	moon	2	1
677	motion	2	1
678	moved	2	2
679	nasty	2	2
680	needs	2	2
681	nobody	2	1
682	off	2	1
683	old	2	1
684	packed	2	2
685	part	2	2
686	past	2	1
687	patience	2	1
688	peach	2	1
689	perfect	2	1
690	phase	2	1
691	play	2	1
692	prayers	2	1
693	promises	2	2
694	protect	2	1
695	pseudo	2	1
696	quite	2	2
697	red	2	2
698	rhyme	2	1
699	riches	2	1
700	river	2	2
701	rock	2	1
702	Rome	2	1

	D	E	F
703	safe	2	2
704	same	2	2
705	sells/fection	2	1
706	segs	2	1
707	sea	2	2
708	season	2	1
709	second	2	1
710	secret	2	2
711	self	2	2
712	series	2	1
713	shadow	2	2
714	shake	2	1
715	shaking	2	1
716	shame	2	1
717	shines	2	1
718	shows	2	2
719	shy	2	1
720	sideline	2	1
721	silly	2	1
722	sit	2	1
723	skyline	2	1
724	slow	2	2
725	small	2	1
726	somehow	2	1
727	something's	2	1
728	special	2	2
729	squeeze	2	1
730	stere	2	1
731	started	2	2
732	stone	2	2
733	storm	2	2
734	swear	2	2
735	takes	2	1
736	talked	2	2
737	telephone	2	2
738	their	2	2
739	these	2	1
740	told	2	2
741	twist	2	1
742	versus	2	1
743	wantche	2	1
744	Warsaw	2	1
745	water	2	1
746	ways	2	2
747	wearing	2	2
748	wolf	2	1
749	wondering	2	1
750	ya	2	1
751	young	2	2
752	yours	2	1
753	abandoned	1	1
754	aimlessly	1	1
755	air	1	1
756	angels	1	1

	D	E	F
757	answer	1	1
758	anywhere	1	1
759	aren't	1	1
760	aside	1	1
761	average	1	1
762	avoid	1	1
763	awakes	1	1
764	awhile	1	1
765	bags	1	1
766	ball	1	1
767	band	1	1
768	bandit	1	1
769	base	1	1
770	bear	1	1
771	beauty	1	1
772	before	1	1
773	begins	1	1
774	begun	1	1
775	behavior	1	1
776	being	1	1
777	bells	1	1
778	between	1	1
779	big	1	1
780	blown	1	1
781	blows	1	1
782	blues	1	1
783	boards	1	1
784	boat	1	1
785	books	1	1
786	borling	1	1
787	boyfriends	1	1
788	brain	1	1
789	brains	1	1
790	brand	1	1
791	breathe	1	1
792	brother	1	1
793	brown	1	1
794	bruised	1	1
795	busted	1	1
796	California	1	1
797	captured	1	1
798	car	1	1
799	cares	1	1
800	carried	1	1
801	catches	1	1
802	caught	1	1
803	certain	1	1
804	changed	1	1
805	changes	1	1
806	chase	1	1
807	chemical	1	1
808	chum	1	1
809	circles	1	1
810	circulating	1	1

	D	E	F
811	circus	1	1
812	claims	1	1
813	clear	1	1
814	close	1	1
815	closer	1	1
816	closin'	1	1
817	clown	1	1
818	club	1	1
819	Clyde	1	1
820	colder	1	1
821	comfort	1	1
822	comforts	1	1
823	commitments	1	1
824	compromise	1	1
825	convinces	1	1
826	cooker	1	1
827	cool	1	1
828	cover	1	1
829	coz	1	1
830	cross	1	1
831	crosses	1	1
832	cruel	1	1
833	crush	1	1
834	Cupid	1	1
835	cured	1	1
836	cut	1	1
837	dark	1	1
838	dawning	1	1
839	decided	1	1
840	dedicate	1	1
841	deed	1	1
842	demanding	1	1
843	deserves	1	1
844	destiny	1	1
845	determination	1	1
846	died	1	1
847	discovered	1	1
848	disguise	1	1
849	disgusted	1	1
850	dolls	1	1
851	domain	1	1
852	drag	1	1
853	dress	1	1
854	driver	1	1
855	dumb	1	1
856	en S	1	1
857	ended	1	1
858	erotic	1	1
859	escaping	1	1
860	eyelashes	1	1
861	faces	1	1
862	false	1	1
863	family	1	1
864	fancy	1	1

	D	E	F
865	farewell	1	1
866	feelings	1	1
867	feelings	1	1
868	fell	1	1
869	felt	1	1
870	fever	1	1
871	few	1	1
872	fight	1	1
873	figure	1	1
874	fill	1	1
875	fills	1	1
876	fiel	1	1
877	flag	1	1
878	flame	1	1
879	fought	1	1
880	fluctin'	1	1
881	full	1	1
882	funny	1	1
883	future's	1	1
884	galore	1	1
885	gambler	1	1
886	Gay	1	1
887	gentlemen	1	1
888	gives	1	1
889	God	1	1
890	gold	1	1
891	goodbye	1	1
892	granted	1	1
893	green	1	1
894	grey	1	1
895	groover	1	1
896	grown	1	1
897	guarantee	1	1
898	habitual	1	1
899	happening	1	1
900	happens	1	1
901	happy	1	1
902	harder	1	1
903	harm	1	1
904	harps	1	1
905	he'll	1	1
906	headlines	1	1
907	heartbeat	1	1
908	hearts	1	1
909	heels	1	1
910	hill	1	1
911	hit	1	1
912	hoping	1	1
913	horns	1	1
914	hours	1	1
915	houses	1	1
916	hugging	1	1
917	hungry	1	1
918	independence	1	1

	D	E	F
919	invitation	1	1
920	its	1	1
921	jig	1	1
922	joy	1	1
923	jumped	1	1
924	keeping	1	1
925	keeps	1	1
926	kinds	1	1
927	king	1	1
928	kissing	1	1
929	knees	1	1
930	knocking	1	1
931	knowing	1	1
932	ladies	1	1
933	later	1	1
934	lay	1	1
935	leaf	1	1
936	lightening	1	1
937	limousine	1	1
938	line	1	1
939	lines	1	1
940	lion	1	1
941	lips	1	1
942	lived	1	1
943	logical	1	1
944	lot	1	1
945	lots	1	1
946	loudly	1	1
947	love's	1	1
948	lovely	1	1
949	loving's	1	1
950	lust	1	1
951	magic	1	1
952	makes	1	1
953	mansion	1	1
954	many	1	1
955	mas S	1	1
956	mate	1	1
957	meant	1	1
958	men	1	1
959	mess	1	1
960	Midas	1	1
961	might	1	1
962	ministration	1	1
963	minute	1	1
964	miracles	1	1
965	mistake	1	1
966	misunderstand	1	1
967	misunderstood	1	1
968	moments	1	1
969	moonlight	1	1
970	most	1	1
971	mover	1	1
972	murdered	1	1

	D	E	F
973	nails	1	1
974	nation	1	1
975	naturally	1	1
976	needed	1	1
977	neon	1	1
978	nerves	1	1
979	nine S	1	1
980	number	1	1
981	ocean	1	1
982	often	1	1
983	older	1	1
984	others	1	1
985	paradise	1	1
986	pay	1	1
987	picture	1	1
988	pine S	1	1
989	pitch	1	1
990	playboy	1	1
991	playing	1	1
992	playmate	1	1
993	pleasure	1	1
994	poetry	1	1
995	pray	1	1
996	prayer	1	1
997	price	1	1
998	pride	1	1
999	proud	1	1
1000	pure	1	1
1001	putting	1	1
1002	qui S	1	1
1003	race	1	1
1004	aces	1	1
1005	radar	1	1
1006	read	1	1
1007	rare	1	1
1008	rats	1	1
1009	realize	1	1
1010	recall	1	1
1011	regret	1	1
1012	regrets	1	1
1013	resist	1	1
1014	resistance	1	1
1015	respect	1	1
1016	rest	1	1
1017	restless	1	1
1018	ringing	1	1
1019	rock'n'roll	1	1
1020	room	1	1
1021	rooms	1	1
1022	rose	1	1
1023	rules	1	1
1024	runaway	1	1
1025	satisfy	1	1
1026	saved	1	1

	D	E	F
1027	savior	1	1
1028	saw	1	1
1029	saying	1	1
1030	school	1	1
1031	seal	1	1
1032	seniorite S	1	1
1033	sensual	1	1
1034	sent	1	1
1035	seven	1	1
1036	shakes	1	1
1037	shared	1	1
1038	sheltered	1	1
1039	shine	1	1
1040	ship	1	1
1041	short	1	1
1042	showing	1	1
1043	sicamore	1	1
1044	siesta	1	1
1045	silence	1	1
1046	since	1	1
1047	sings	1	1
1048	sister	1	1
1049	skies	1	1
1050	slammin'	1	1
1051	sleep	1	1
1052	sleight	1	1
1053	slip	1	1
1054	slipptn'	1	1
1055	slowly	1	1
1056	slumber	1	1
1057	smiling	1	1
1058	softly	1	1
1059	song	1	1
1060	songs	1	1
1061	soon	1	1
1062	sooner	1	1
1063	sorrow	1	1
1064	spring	1	1
1065	stain	1	1
1066	stealing	1	1
1067	steep	1	1
1068	steps	1	1
1069	stops	1	1
1070	stormy	1	1
1071	strangers	1	1
1072	strangled	1	1
1073	strikes	1	1
1074	struck	1	1
1075	succeed	1	1
1076	sun's	1	1
1077	super	1	1
1078	sure	1	1
1079	surely	1	1
1080	surf	1	1

	D	E	F
1081	sweetheart	1	1
1082	sweetly	1	1
1083	swing	1	1
1084	tear	1	1
1085	tearing	1	1
1086	tells	1	1
1087	than	1	1
1088	though	1	1
1089	three	1	1
1090	threw	1	1
1091	ticket	1	1
1092	ticking	1	1
1093	top	1	1
1094	tore	1	1
1095	totally	1	1
1096	touching	1	1
1097	tour	1	1
1098	train	1	1
1099	treating	1	1
1100	treats	1	1
1101	tree	1	1
1102	tricks	1	1
1103	tried	1	1
1104	trouble	1	1
1105	trousers	1	1
1106	trust	1	1
1107	truth	1	1
1108	turns	1	1
1109	two	1	1
1110	ugly	1	1
1111	umm	1	1
1112	un S	1	1
1113	unaffected	1	1
1114	underground	1	1
1115	underneath	1	1
1116	unheard	1	1
1117	unknown	1	1
1118	unspoken	1	1
1119	unfold	1	1
1120	vacation	1	1
1121	valentines	1	1
1122	veins	1	1
1123	waits	1	1
1124	waking	1	1
1125	wall	1	1
1126	wants	1	1
1127	warns	1	1
1128	wear	1	1
1129	west	1	1
1130	whatever	1	1
1131	which	1	1
1132	while	1	1
1133	whisper	1	1
1134	whispers	1	1

	D	E	F
1135	who'd	1	1
1136	whole	1	1
1137	wicked	1	1
1138	wife	1	1
1139	win	1	1
1140	window	1	1
1141	winter	1	1
1142	wire	1	1
1143	witchin'	1	1
1144	woman	1	1
1145	words	1	1
1146	wouldn't	1	1
1147	written	1	1
1148	would	1	1

	D	E	F
1	to	328	45
2	a	306	45
3	i	586	44
4	the	387	43
5	and	305	42
6	me	265	42
7	you	513	41
8	my	243	41
9	in	148	35
10	it	159	32
11	for	114	32
12	I'm	130	31
13	so	76	31
14	love	218	30
15	on	100	30
16	know	91	28
17	of	112	26
18	don't	86	26
19	with	97	25
20	that	52	25
21	your	128	24
22	but	60	24
23	when	57	24
24	all	94	23
25	just	93	22
26	no	92	22
27	be	65	22
28	get	111	21
29	now	63	20
30	are	48	20
31	we	77	19
32	is	68	19
33	see	45	19
34	time	43	19
35	baby	81	18
36	do	66	18
37	got	57	18
38	can	51	18
39	take	50	18
40	sway	48	18
41	oh	59	17
42	up	56	17
43	gonna	160	16
44	can't	55	16
45	want	55	16
46	how	49	16
47	say	34	16
48	long	33	16
49	they	33	16
50	never	99	15
51	have	97	15
52	it's	69	15
53	th's	62	15
54	you're	54	15

	D	E	F
55	age	28	15
56	down	58	14
57	let	47	14
58	tell	38	14
59	through	37	14
60	feel	35	14
61	like	33	14
62	sut	63	13
63	need	54	13
64	if	40	13
65	come	39	13
66	make	34	13
67	way	25	13
68	held	24	13
69	where	24	13
70	heard	105	12
71	what	88	12
72	one	32	12
73	life	31	12
74	around	29	12
75	right	29	12
76	I've	27	12
77	not	27	12
78	there	18	12
79	give	83	11
80	about	34	11
81	was	25	11
82	been	24	11
83	by	20	11
84	eyes	20	11
85	too	20	11
86	hey	49	10
87	yeah	47	10
88	I'll	45	10
89	back	31	10
90	here	26	10
91	won't	26	10
92	good	25	10
93	girl	23	10
94	much	20	10
95	there's	17	10
96	from	15	10
97	will	28	9
98	night	21	9
99	think	20	9
100	day	19	9
101	still	17	9
102	at	16	9
103	feeling	14	9
104	little	68	8
105	wanna	50	8
106	look	35	8
107	or	27	8
108	again	25	8

	D	E	F
109	well	25	8
110	ain't	16	8
111	cause	16	8
112	going	16	8
113	every	14	8
114	you've	13	8
115	living	32	7
116	talk	31	7
117	us	29	7
118	more	25	7
119	morning	24	7
120	over	21	7
121	some	21	7
122	always	20	7
123	we're	19	7
124	world	18	7
125	each	15	7
126	looking	15	7
127	till	12	7
128	stop	50	6
129	call	47	6
130	everything	25	6
131	her	23	6
132	son	21	6
133	run	20	6
134	wait	16	6
135	forever	15	6
136	really	14	6
137	hey	13	6
138	found	12	6
139	high	12	6
140	lost	11	6
141	tonight	11	6
142	new	9	6
143	find	8	6
144	hour	8	6
145	running	8	6
146	then	8	6
147	en	7	6
148	goes	6	6
149	lose	6	6
150	he	30	5
151	would	28	5
152	sweet	24	5
153	without	20	5
154	other	19	5
155	he's	18	5
156	people	16	5
157	ery	15	5
158	loving	15	5
159	yes	14	5
160	ea	12	5
161	you'll	12	5
162	hear	10	5

	O	E	F
163	test	9	5
164	something	9	5
165	why	9	5
166	bring	8	5
167	chance	8	5
168	hands	8	5
169	keep	8	5
170	lover	8	5
171	aur	8	5
172	comes	7	5
173	that's	7	5
174	took	7	5
175	could	6	5
176	gone	6	5
177	inside	6	5
178	left	6	5
179	word	6	5
180	blue	5	5
181	stay	5	5
182	dance	119	4
183	boys	55	4
184	who	19	4
185	ever	18	4
186	money	18	4
187	said	14	4
188	gotta	13	4
189	own	13	4
190	I'd	12	4
191	strong	12	4
192	free	11	4
193	has	11	4
194	hurt	11	4
195	light	11	4
196	set	11	4
197	let's	10	4
198	enough	9	4
199	gave	9	4
200	mind	9	4
201	must	9	4
202	please	9	4
203	child	8	4
204	friends	8	4
205	put	8	4
206	together	8	4
207	touch	8	4
208	alright	7	4
209	far	7	4
210	had	7	4
211	should	7	4
212	things	7	4
213	wrong	7	4
214	bed	6	4
215	had	6	4
216	live	6	4

	O	E	F
217	made	6	4
218	tears	6	4
219	those	6	4
220	times	6	4
221	town	6	4
222	until	6	4
223	very	6	4
224	waiting	6	4
225	bed	5	4
226	came	5	4
227	care	5	4
228	hide	5	4
229	knew	5	4
230	nothing	5	4
231	only	5	4
232	were	5	4
233	and	4	4
234	eye	4	4
235	glad	4	4
236	seem	4	4
237	light	4	4
238	wonder	4	4
239	loves	25	3
240	ready	24	3
241	fun	18	3
242	didn't	16	3
243	anything	14	3
244	alone	13	3
245	everyone	13	3
246	beg	12	3
247	dream	12	3
248	try	10	3
249	used	10	3
250	break	9	3
251	standing	9	3
252	am	8	3
253	friend	8	3
254	goodbyes	8	3
255	round	8	3
256	runs	8	3
257	laugh	8	3
258	we'll	8	3
259	face	7	3
260	lies	7	3
261	ride	7	3
262	ring	7	3
263	sing	7	3
264	stand	7	3
265	taking	7	3
266	said	6	3
267	telling	6	3
268	understand	6	3
269	walk	6	3
270	wanted	6	3

	O	E	F
271	because	5	3
272	best	5	3
273	blood	5	3
274	both	5	3
275	easy	5	3
276	hair	5	3
277	hope	5	3
278	kept	5	3
279	leave	5	3
280	mean	5	3
281	mine	5	3
282	remember	5	3
283	sense	5	3
284	waited	5	3
285	watch	5	3
286	who's	5	3
287	believe	4	3
288	days	4	3
289	fine	4	3
290	hanging	4	3
291	his	4	3
292	known	4	3
293	lonely	4	3
294	lovin'	4	3
295	rein	4	3
296	reason	4	3
297	sad	4	3
298	show	4	3
299	side	4	3
300	thinking	4	3
301	warm	4	3
302	years	4	3
303	control	3	3
304	couldn't	3	3
305	feels	3	3
306	leaving	3	3
307	listen	3	3
308	pain	3	3
309	reach	3	3
310	sky	3	3
311	sometimes	3	3
312	such	3	3
313	taken	3	3
314	tender	3	3
315	thought	3	3
316	tied	3	3
317	tomorrow	3	3
318	upon	3	3
319	use	3	3
320	wind	3	3
321	TRUE	5	3
322	nothing's	34	2
323	somebody	34	2
324	soul	32	2

	B	E	F
325	talking	32	2
326	whenever	28	2
327	bridge	21	2
328	send	19	2
329	house	16	2
330	building	14	2
331	one's	14	2
332	into	13	2
333	build	12	2
334	lights	12	2
335	snore	12	2
336	worth	12	2
337	someone's	11	2
338	throw	11	2
339	move	9	2
340	broken	8	2
341	everybody	8	2
342	gets	8	2
343	getting	8	2
344	grow	8	2
345	heal	8	2
346	desert	7	2
347	did	7	2
348	fall	7	2
349	kiss	7	2
350	lie	7	2
351	levers	7	2
352	myself	7	2
353	nights	7	2
354	rhythm	7	2
355	fade	6	2
356	moving	6	2
357	someone	6	2
358	thing	6	2
359	what's	6	2
360	everything's	5	2
361	half	5	2
362	here's	5	2
363	home	5	2
364	once	5	2
365	quickly	5	2
366	send	5	2
367	stars	5	2
368	start	5	2
369	they're	5	2
370	went	5	2
371	wild	5	2
372	another	4	2
373	burns	4	2
374	chances	4	2
375	die	4	2
376	doing	4	2
377	everybody's	4	2
378	everywhere	4	2

	B	E	F
379	feet	4	2
380	ground	4	2
381	holding	4	2
382	natural	4	2
383	Romeo	4	2
384	telling	4	2
385	voice	4	2
386	walking	4	2
387	watching	4	2
388	we've	4	2
389	woke	4	2
390	'am	3	2
391	sport	3	2
392	babe	3	2
393	better	3	2
394	blind	3	2
395	change	3	2
396	chasing	3	2
397	crazy	3	2
398	darling	3	2
399	drop	3	2
400	ends	3	2
401	energy	3	2
402	father	3	2
403	floor	3	2
404	fly	3	2
405	game	3	2
406	hate	3	2
407	help	3	2
408	hanger	3	2
409	man	3	2
410	mouth	3	2
411	name	3	2
412	ones	3	2
413	pillow	3	2
414	point	3	2
415	pretty	3	2
416	rockin'	3	2
417	seems	3	2
418	seen	3	2
419	she	3	2
420	she's	3	2
421	spent	3	2
422	spinning	3	2
423	straight	3	2
424	sugar	3	2
425	tease	3	2
426	them	3	2
427	thorn	3	2
428	tired	3	2
429	tough	3	2
430	wasn't	3	2
431	within	3	2
432	woman	3	2

	B	E	F
433	yesterday	3	2
434	afraid	2	2
435	ago	2	2
436	along	2	2
437	already	2	2
438	any	2	2
439	appetite	2	2
440	arms	2	2
441	ask	2	2
442	best	2	2
443	beautiful	2	2
444	beside	2	2
445	blame	2	2
446	burn	2	2
447	boiled	2	2
448	clock	2	2
449	crew	2	2
450	dancing	2	2
451	dig	2	2
452	door	2	2
453	dust	2	2
454	else	2	2
455	even	2	2
456	fantasy	2	2
457	fast	2	2
458	fate	2	2
459	fire	2	2
460	fool	2	2
461	fooling	2	2
462	forget	2	2
463	forgive	2	2
464	girls	2	2
465	guess	2	2
466	guy	2	2
467	hard	2	2
468	head	2	2
469	hunger	2	2
470	knows	2	2
471	loneliness	2	2
472	low	2	2
473	lying	2	2
474	may	2	2
475	moment	2	2
476	moved	2	2
477	nasty	2	2
478	needs	2	2
479	packed	2	2
480	part	2	2
481	promises	2	2
482	quite	2	2
483	red	2	2
484	river	2	2
485	safe	2	2
486	same	2	2

	D	E	F
487	sea	2	2
488	secret	2	2
489	self	2	2
490	shadow	2	2
491	shows	2	2
492	slow	2	2
493	special	2	2
494	started	2	2
495	stone	2	2
496	storm	2	2
497	swear	2	2
498	talked	2	2
499	telephone	2	2
500	their	2	2
501	told	2	2
502	ways	2	2
503	wearing	2	2
504	young	2	2
505	zive	43	1
506	alivin'	34	1
507	toy	32	1
508	bit	31	1
509	box	25	1
510	heard	24	1
511	done	21	1
512	roadblock	21	1
513	lady	20	1
514	sex	20	1
515	sixteen	20	1
516	deserve	18	1
517	rumour	18	1
518	fake	15	1
519	Josephine	15	1
520	animal	14	1
521	Casanova	14	1
522	summertime	14	1
523	labour	12	1
524	strike	12	1
525	wipe	12	1
526	wishing	12	1
527	withdraw	12	1
528	choice	11	1
529	sin	11	1
530	almost	10	1
531	blinds	10	1
532	candy	10	1
533	cardboard	10	1
534	daylights	10	1
535	overboard	10	1
536	swim	10	1
537	working	9	1
538	Funkytown	8	1
539	wonderful	8	1
540	bye	6	1

	D	E	F
541	divine	6	1
542	does	6	1
543	u (you)	6	1
544	wish	6	1
545	yourself	6	1
546	castle	5	1
547	corner	5	1
548	F.L.M.	5	1
549	sign	5	1
550	work	5	1
551	bathe	4	1
552	breeze	4	1
553	bright	4	1
554	brings	4	1
555	childhood	4	1
556	color	4	1
557	depend	4	1
558	drugs	4	1
559	ears	4	1
560	fear	4	1
561	grains	4	1
562	heaven	4	1
563	held	4	1
564	island	4	1
565	le isla bonite	4	1
566	lullaby	4	1
567	mile	4	1
568	nature	4	1
569	played	4	1
570	pull	4	1
571	replaced	4	1
572	roll	4	1
573	samba	4	1
574	serious	4	1
575	shade	4	1
576	sho'll	4	1
577	shining	4	1
578	single	4	1
579	Spanish	4	1
580	step	4	1
581	sting	4	1
582	tropical	4	1
583	after	3	1
584	answers	3	1
585	beach	3	1
586	belong	3	1
587	body's	3	1
588	book	3	1
589	butterfly	3	1
590	calling	3	1
591	calls	3	1
592	cheers	3	1
593	city	3	1
594	coma	3	1

	D	E	F
595	common	3	1
596	conceal	3	1
597	confusion	3	1
598	cookin'	3	1
599	crocodile	3	1
600	drinks	3	1
601	felle	3	1
602	flowers	3	1
603	fluying	3	1
604	Friday	3	1
605	girlfriend	3	1
606	giving	3	1
607	headlights	3	1
608	heck-a-slammin'	3	1
609	hourglass	3	1
610	hundred	3	1
611	jammin'	3	1
612	matter	3	1
613	midnight	3	1
614	Monday	3	1
615	pass	3	1
616	Patty	3	1
617	place	3	1
618	remblar	3	1
619	remmin'	3	1
620	romance	3	1
621	San Pedro	3	1
622	Saturday	3	1
623	save	3	1
624	sho'nuf	3	1
625	solution	3	1
626	starved	3	1
627	stopped	3	1
628	Sunday	3	1
629	sunshine	3	1
630	tefl	3	1
631	househd	3	1
632	Thursday	3	1
633	Tuesday	3	1
634	turn	3	1
635	turned	3	1
636	turning	3	1
637	walked	3	1
638	Wednesday	3	1
639	who'll	3	1
640	reback	2	1
641	aching	2	1
642	answered	2	1
643	anyway	2	1
644	awake	2	1
645	behind	2	1
646	bible	2	1
647	black	2	1
648	body	2	1

	D	E	F
649	bone	2	1
650	boogie	2	1
651	born	2	1
652	brighter	2	1
653	brought	2	1
654	bull	2	1
655	bump	2	1
656	cared	2	1
657	catch	2	1
658	chair	2	1
659	chills	2	1
660	corrected	2	1
661	count	2	1
662	crime	2	1
663	crucial	2	1
664	darkness	2	1
665	desire	2	1
666	doesn't	2	1
667	dreamt	2	1
668	dried	2	1
669	ease	2	1
670	engagement	2	1
671	es S	2	1
672	excuse	2	1
673	extraordinary	2	1
674	faster	2	1
675	fellas	2	1
676	finer	2	1
677	fit	2	1
678	flal	2	1
679	folks	2	1
680	gologo	2	1
681	groovin'	2	1
682	gussed	2	1
683	happen	2	1
684	headed	2	1
685	heart's	2	1
686	heaven's	2	1
687	him	2	1
688	hook	2	1
689	hopes	2	1
690	hot	2	1
691	inspected	2	1
692	isn't	2	1
693	key	2	1
694	leugh	2	1
695	laughter	2	1
696	liberty	2	1
697	lieing	2	1
698	living's	2	1
699	loved	2	1
700	men's	2	1
701	memories	2	1
702	mel	2	1

	D	E	F
703	mind's	2	1
704	monkey	2	1
705	moon	2	1
706	motion	2	1
707	rsbody	2	1
708	off	2	1
709	old	2	1
710	past	2	1
711	pellence	2	1
712	peach	2	1
713	perfect	2	1
714	phase	2	1
715	play	2	1
716	prayers	2	1
717	protect	2	1
718	pseudo	2	1
719	rhyme	2	1
720	riches	2	1
721	rock	2	1
722	Rome	2	1
723	satisfaction	2	1
724	says	2	1
725	season	2	1
726	second	2	1
727	series	2	1
728	shake	2	1
729	shaking	2	1
730	shame	2	1
731	shines	2	1
732	shy	2	1
733	sideline	2	1
734	stillg	2	1
735	sit	2	1
736	skyline	2	1
737	smell	2	1
738	somehow	2	1
739	something's	2	1
740	squeeze	2	1
741	stere	2	1
742	takes	2	1
743	these	2	1
744	twist	2	1
745	versus	2	1
746	wantchd	2	1
747	Warsaw	2	1
748	water	2	1
749	wolf	2	1
750	wondering	2	1
751	ya	2	1
752	yours	2	1
753	abandoned	1	1
754	aimlessly	1	1
755	air	1	1
756	angels	1	1

	D	E	F
757	answer	1	1
758	anywhere	1	1
759	aren't	1	1
760	aside	1	1
761	average	1	1
762	avoid	1	1
763	awakes	1	1
764	awhile	1	1
765	bags	1	1
766	ball	1	1
767	band	1	1
768	bandit	1	1
769	base	1	1
770	beer	1	1
771	beauty	1	1
772	before	1	1
773	begies	1	1
774	begun	1	1
775	behavior	1	1
776	being	1	1
777	belts	1	1
778	between	1	1
779	big	1	1
780	blown	1	1
781	blows	1	1
782	blues	1	1
783	boards	1	1
784	boet	1	1
785	books	1	1
786	boying	1	1
787	boyfriends	1	1
788	brain	1	1
789	brains	1	1
790	brand	1	1
791	breathes	1	1
792	brother	1	1
793	brown	1	1
794	br used	1	1
795	busted	1	1
796	California	1	1
797	captured	1	1
798	car	1	1
799	cares	1	1
800	carried	1	1
801	etches	1	1
802	caught	1	1
803	certain	1	1
804	changed	1	1
805	changes	1	1
806	chase	1	1
807	chemical	1	1
808	chum	1	1
809	circles	1	1
810	circulating	1	1

	D	E	F
811	circus		
812	claims		
813	clear		
814	close		
815	closer		
816	clostin'		
817	clown		
818	club		
819	Clyde		
820	calder		
821	comfort		
822	comforts		
823	commitments		
824	compromise		
825	convinces		
826	cooker		
827	cost		
828	cover		
829	coz		
830	cross		
831	crosses		
832	cruel		
833	crush		
834	Cupid		
835	cured		
836	cut		
837	dark		
838	dawning		
839	decided		
840	dedicate		
841	deed		
842	demanding		
843	deserves		
844	destiny		
845	determination		
846	died		
847	discovered		
848	disguise		
849	disgusted		
850	dolls		
851	domain		
852	drag		
853	dress		
854	driver		
855	dumb		
856	en 5		
857	ended		
858	erotic		
859	escaping		
860	eyelashes		
861	faces		
862	family		
863	fancy		
864	farewell		

	D	E	F
865	feeling's		
866	feelings		
867	felt		
868	felt		
869	fever		
870	few		
871	fight		
872	figure		
873	fill		
874	fills		
875	flist		
876	flag		
877	flame		
878	fought		
879	fuckin'		
880	full		
881	funny		
882	future's		
883	galore		
884	gambler		
885	Gay		
886	gentlemen		
887	gives		
888	God		
889	gold		
890	goodbye		
891	granted		
892	green		
893	grey		
894	groover		
895	grown		
896	guarantee		
897	habitual		
898	happening		
899	happens		
900	happy		
901	harder		
902	harm		
903	herps		
904	hell		
905	headlines		
906	heartbeat		
907	hearts		
908	heals		
909	hill		
910	hil		
911	hoping		
912	horns		
913	hours		
914	houses		
915	hugging		
916	hungry		
917	independence		
918	invitation		

	D	E	F
919	its		
920	jig		
921	joy		
922	jumped		
923	keeping		
924	keeps		
925	kinds		
926	king		
927	kissing		
928	knees		
929	knocking		
930	knowing		
931	ladies		
932	later		
933	lay		
934	leaf		
935	lightening		
936	llmoustine		
937	line		
938	lines		
939	lion		
940	lips		
941	lived		
942	logical		
943	lot		
944	lots		
945	loudly		
946	love's		
947	lovely		
948	loving's		
949	lust		
950	magic		
951	makes		
952	mansion		
953	many		
954	mas s		
955	mate		
956	meant		
957	men		
958	mess		
959	miss		
960	might		
961	misatration		
962	minute		
963	miracles		
964	mistake		
965	misunderstand		
966	misunderstood		
967	moments		
968	moonlight		
969	moot		
970	mover		
971	murdered		
972	nails		

	O	E	F
973	nation	1	1
974	naturally	1	1
975	needed	1	1
976	ocean	1	1
977	nerves	1	1
978	nine	5	1
979	number	1	1
980	ocean	1	1
981	often	1	1
982	older	1	1
983	others	1	1
984	paradise	1	1
985	pay	1	1
986	picture	1	1
987	pina	1	1
988	pitch	1	1
989	playbeg	1	1
990	playing	1	1
991	playmate	1	1
992	pleasura	1	1
993	poetry	1	1
994	prey	1	1
995	prayer	1	1
996	price	1	1
997	pride	1	1
998	proud	1	1
999	pure	1	1
1000	putting	1	1
1001	qui	3	1
1002	race	1	1
1003	aces	1	1
1004	radar	1	1
1005	raid	1	1
1006	rare	1	1
1007	rets	1	1
1008	realize	1	1
1009	recall	1	1
1010	regret	1	1
1011	regrets	1	1
1012	restal	1	1
1013	resistance	1	1
1014	respoet	1	1
1015	rest	1	1
1016	restless	1	1
1017	ringing	1	1
1018	rock'n'roll	1	1
1019	room	1	1
1020	room's	1	1
1021	rose	1	1
1022	rules	1	1
1023	runaway	1	1
1024	satlaty	1	1
1025	saved	1	1
1026	savior	1	1

	D	E	F
1027	saw	1	1
1028	saying	1	1
1029	school	1	1
1030	seel	1	1
1031	seniorita	5	1
1032	sensual	1	1
1033	sent	1	1
1034	seven	1	1
1035	shakes	1	1
1036	shared	1	1
1037	sheltered	1	1
1038	shine	1	1
1039	ship	1	1
1040	short	1	1
1041	showing	1	1
1042	sicamore	1	1
1043	siesta	1	1
1044	silence	1	1
1045	since	1	1
1046	sings	1	1
1047	sister	1	1
1048	skies	1	1
1049	slammin'	1	1
1050	sleep	1	1
1051	sleight	1	1
1052	slip	1	1
1053	slippln'	1	1
1054	slowly	1	1
1055	slumber	1	1
1056	smiling	1	1
1057	softly	1	1
1058	song	1	1
1059	songs	1	1
1060	soon	1	1
1061	sooner	1	1
1062	sorrow	1	1
1063	spring	1	1
1064	stain	1	1
1065	stealing	1	1
1066	steep	1	1
1067	steps	1	1
1068	stops	1	1
1069	stormy	1	1
1070	strangers	1	1
1071	strangled	1	1
1072	strikes	1	1
1073	struck	1	1
1074	succeed	1	1
1075	sun's	1	1
1076	super	1	1
1077	sure	1	1
1078	surely	1	1
1079	surf	1	1
1080	sweetheart	1	1

	O	E	F
1081	sweetly	1	1
1082	swing	1	1
1083	tear	1	1
1084	fearing	1	1
1085	tells	1	1
1086	then	1	1
1087	though	1	1
1088	threa	1	1
1089	threw	1	1
1090	ticket	1	1
1091	ticking	1	1
1092	top	1	1
1093	toe	1	1
1094	totally	1	1
1095	touching	1	1
1096	toured	1	1
1097	train	1	1
1098	treating	1	1
1099	treats	1	1
1100	tree	1	1
1101	tricks	1	1
1102	tried	1	1
1103	trouble	1	1
1104	trousers	1	1
1105	trust	1	1
1106	truth	1	1
1107	turns	1	1
1108	two	1	1
1109	ugly	1	1
1110	umm	1	1
1111	unS	1	1
1112	unaffected	1	1
1113	underground	1	1
1114	underneath	1	1
1115	unheard	1	1
1116	unknown	1	1
1117	unspoken	1	1
1118	unfold	1	1
1119	vacation	1	1
1120	valentines	1	1
1121	velns	1	1
1122	velts	1	1
1123	walking	1	1
1124	vail	1	1
1125	vents	1	1
1126	verms	1	1
1127	wear	1	1
1128	west	1	1
1129	whatever	1	1
1130	which	1	1
1131	while	1	1
1132	whisper	1	1
1133	whispers	1	1
1134	who'd	1	1

	D	E	F
1135	whole	1	1
1136	wicked	1	1
1137	wife	1	1
1138	win	1	1
1139	window	1	1
1140	winter	1	1
1141	wire	1	1
1142	wilchin'	1	1
1143	women	1	1
1144	words	1	1
1145	wouldn't	1	1
1146	written	1	1
1147	you'd	1	1
1148	false-	1	1

	D	E	F
1	em	3	2
2	a	306	45
3	aback	2	1
4	abandoned	1	1
5	about	34	11
6	aching	2	1
7	alread	2	2
8	after	3	1
9	again	25	8
10	ago	2	2
11	aimlessly	1	1
12	ain't	16	8
13	air	1	1
14	alivin'	34	1
15	all	94	23
16	almost	10	1
17	alone	13	3
18	along	2	2
19	already	2	2
20	alright	7	4
21	always	20	7
22	am	8	3
23	an	7	6
24	and	305	42
25	angels	1	1
26	animal	14	1
27	another	4	2
28	answer	1	1
29	answered	2	1
30	answers	3	1
31	any	2	2
32	anything	14	5
33	anyway	2	1
34	anywhere	1	1
35	apart	3	2
36	appetite	2	2
37	arc	48	20
38	aren't	1	1
39	arms	2	2
40	around	29	12
41	as	12	5
42	aside	1	1
43	ask	2	2
44	at	16	9
45	average	1	1
46	avoid	1	1
47	awake	2	1
48	awakes	1	1
49	away	48	18
50	awhile	1	1
51	bebe	3	2
52	baby	81	18
53	back	31	10
54	bad	6	4

	D	E	F
55	bags	1	1
56	ball	1	1
57	bald	1	1
58	bandit	1	1
59	base	1	1
60	bathe	4	1
61	be	65	22
62	beach	3	1
63	bear	1	1
64	beat	2	2
65	beautiful	2	2
66	beauty	1	1
67	because	5	3
68	bed	5	4
69	been	24	11
70	before	1	1
71	beg	12	3
72	begins	1	1
73	begun	1	1
74	behavior	1	1
75	behind	2	1
76	being	1	1
77	believe	4	3
78	bells	1	1
79	belong	3	1
80	beside	2	2
81	best	5	3
82	better	3	2
83	between	1	1
84	bible	2	1
85	big	1	1
86	bit	31	1
87	black	2	1
88	blame	2	2
89	blind	3	2
90	blinds	10	1
91	blood	5	3
92	blown	1	1
93	blows	1	1
94	blue	5	5
95	blues	1	1
96	boards	1	1
97	boal	1	1
98	body	2	1
99	body's	3	1
100	bone	2	1
101	boogie	2	1
102	book	3	1
103	books	1	1
104	boring	1	1
105	born	2	1
106	both	5	3
107	box	25	1
108	boy	49	10

	D	E	F
109	boyfriends	1	1
110	boys	55	4
111	brain	1	1
112	brains	1	1
113	brand	1	1
114	break	9	3
115	breathe	1	1
116	breeze	4	1
117	bridge	21	2
118	bright	4	1
119	brighter	2	1
120	bring	8	5
121	brings	4	1
122	broken	8	2
123	brother	1	1
124	brought	2	1
125	brown	1	1
126	bruised	1	1
127	build	12	2
128	building	14	2
129	built	2	1
130	bump	2	1
131	burn	2	2
132	burns	4	2
133	busied	1	1
134	but	60	24
135	butterfly	3	1
136	by	20	11
137	bye	6	1
138	California	1	1
139	call	47	6
140	called	2	2
141	calling	3	1
142	calls	3	1
143	came	5	4
144	can	51	18
145	can't	55	16
146	candy	10	1
147	captured	1	1
148	car	1	1
149	cardboard	10	1
150	care	5	4
151	cares	2	1
152	cares	1	1
153	carried	1	1
154	Casanova	14	1
155	castle	5	1
156	catch	2	1
157	catches	1	1
158	caught	1	1
159	cause	16	8
160	cartain	1	1
161	chair	2	1
162	chance	8	5

	D	E	F
163	chances	4	2
164	change	3	2
165	changed	1	1
166	changes	1	1
167	chase	1	1
168	chasing	3	2
169	cheers	3	1
170	chemical	1	1
171	child	8	4
172	childhood	4	1
173	chills	2	1
174	choice	11	1
175	chum	1	1
176	circles	1	1
177	circulating	1	1
178	circus	1	1
179	city	3	1
180	claims	1	1
181	clear	1	1
182	clock	2	2
183	close	1	1
184	closer	1	1
185	closin'	1	1
186	clown	1	1
187	club	1	1
188	Clyde	1	1
189	cold	6	3
190	older	1	1
191	color	4	1
192	coma	3	1
193	come	39	13
194	comes	7	5
195	comfort	1	1
196	comforts	1	1
197	commitments	1	1
198	common	3	1
199	compromise	1	1
200	conceal	3	1
201	confusion	3	1
202	control	3	3
203	convince	1	1
204	cooker	1	1
205	cookin'	3	1
206	corner	5	1
207	corrected	2	1
208	cost	1	1
209	could	6	5
210	couldn't	3	3
211	count	2	1
212	cover	1	1
213	coz	1	1
214	crazy	3	2
215	crew	2	2
216	crime	2	1

	D	E	F
217	crocodile	3	1
218	cross	1	1
219	crosses	1	1
220	crucial	2	1
221	cruet	1	1
222	crush	1	1
223	cry	15	5
224	Cupld	1	1
225	cured	1	1
226	cut	1	1
227	dance	119	4
228	dancing	2	2
229	dark	1	1
230	darkness	2	1
231	darling	3	2
232	dawning	1	1
233	day	19	9
234	daylights	10	1
235	days	4	3
236	decided	1	1
237	dedicate	1	1
238	deed	1	1
239	demanding	1	1
240	depend	4	1
241	desert	7	2
242	deserve	18	1
243	deserves	1	1
244	desira	2	1
245	destiny	1	1
246	determination	1	1
247	did	7	2
248	didn't	16	3
249	die	4	2
250	died	1	1
251	dig	2	2
252	discovered	1	1
253	disguise	1	1
254	disgusted	1	1
255	divine	6	1
256	do	66	18
257	does	6	1
258	doesn't	2	1
259	doing	4	2
260	dolls	1	1
261	domain	1	1
262	dan't	86	26
263	done	21	1
264	door	2	2
265	down	58	14
266	drag	1	1
267	dream	12	3
268	dreamt	2	1
269	dress	1	1
270	dried	2	1

	D	E	F
271	drinks	3	1
272	driver	1	1
273	drop	3	2
274	drug ^g	4	1
275	dumb	1	1
276	dust	2	2
277	each	15	7
278	ears	4	1
279	ease	2	1
280	easy	5	3
281	else	2	2
282	en S	1	1
283	end	4	4
284	ended	1	1
285	ends	3	2
286	energy	3	2
287	engagement	2	1
288	enough	9	4
289	erotic	1	1
290	es S	2	1
291	escaping	1	1
292	even	2	2
293	ever	18	4
294	every	14	8
295	everybody	8	2
296	everybody's	4	2
297	everyone	13	3
298	everything	25	6
299	everything's	5	2
300	ever ywhere	4	2
301	excuse	2	1
302	extraordinary	2	1
303	eye	4	4
304	eyelashes	1	1
305	eyes	20	11
306	F.L.M.	5	1
307	face	7	3
308	faces	1	1
309	fade	6	2
310	fake	15	1
311	fall	7	2
312	falling	6	3
313	falls	3	1
314	false-	1	1
315	family	1	1
316	fancy	1	1
317	fantasy	2	2
318	far	7	4
319	farewell	1	1
320	fast	2	2
321	father	2	1
322	fele	2	2
323	father	3	2
324	fear	4	1

	D	E	F
325	feel	35	14
326	feeling	14	9
327	feelings	1	1
328	feelings	1	1
329	feels	3	3
330	feet	4	2
331	feil	1	1
332	feiles	2	1
333	feil	1	1
334	fever	1	1
335	few	1	1
336	fight	1	1
337	figure	1	1
338	fill	1	1
339	fills	1	1
340	find	8	6
341	fine	4	3
342	finer	2	1
343	fira	2	2
344	flal	1	1
345	flit	2	1
346	flag	1	1
347	flame	1	1
348	flat	2	1
349	flaer	3	2
350	flowers	3	1
351	fly	3	2
352	flying	3	1
353	folks	2	1
354	fool	2	2
355	foolng	2	2
356	for	14	32
357	forever	15	6
358	forget	2	2
359	forgive	2	2
360	fought	1	1
361	found	12	6
362	free	11	4
363	Friday	3	1
364	friend	8	3
365	friends	8	4
366	from	15	10
367	fuckin'	1	1
368	full	1	1
369	fun	18	3
370	Funkytown	8	1
371	funny	1	1
372	future's	1	1
373	galore	1	1
374	gambler	1	1
375	game	3	2
376	gave	9	4
377	Gay	1	1
378	gentlemen	1	1

	D	E	F
379	gel	111	21
380	gels	8	2
381	getting	8	2
382	gigolo	2	1
383	girl	23	10
384	girlfriend	3	1
385	girls	2	2
386	give	83	11
387	gives	1	1
388	giving	3	1
389	glad	4	4
390	go	28	15
391	God	1	1
392	goes	6	6
393	going	16	8
394	gold	1	1
395	gone	6	5
396	gonna	160	16
397	good	25	10
398	goodbye	1	1
399	goodbyes	8	3
400	got	57	18
401	gotta	13	4
402	grains	4	1
403	granted	1	1
404	green	1	1
405	grey	1	1
406	groover	1	1
407	groovin'	2	1
408	ground	4	2
409	grow	8	2
410	grown	1	1
411	guarantee	1	1
412	guess	2	2
413	guessed	2	1
414	guy	2	2
415	habitual	1	1
416	had	6	4
417	hair	5	3
418	half	5	2
419	hand	7	4
420	hands	8	5
421	hanging	4	3
422	happen	2	1
423	happening	1	1
424	happens	1	1
425	happy	1	1
426	hard	2	2
427	harder	1	1
428	harm	1	1
429	harps	1	1
430	has	11	4
431	hate	3	2
432	have	97	15

	D	E	F
433	he	30	5
434	he'll	1	1
435	he's	18	5
436	head	2	2
437	headed	2	1
438	headlights	3	1
439	headlines	1	1
440	hear	10	5
441	heard	24	1
442	heart	105	12
443	heart's	2	1
444	heartbeat	1	1
445	hearts	1	1
446	heat	8	2
447	heaven	4	1
448	heaven's	2	1
449	heck-o-slammin'	3	1
450	heels	1	1
451	held	4	1
452	help	3	2
453	her	23	6
454	here	26	10
455	here's	5	2
456	hey	13	6
457	hide	5	4
458	high	12	6
459	hill	1	1
460	him	2	1
461	his	4	3
462	hit	1	1
463	hold	24	13
464	holding	4	2
465	home	5	2
466	hook	2	1
467	hope	5	3
468	hopes	2	1
469	hoping	1	1
470	horns	1	1
471	hot	2	1
472	hour	8	6
473	hourglass	3	1
474	hours	1	1
475	house	16	2
476	houses	1	1
477	how	49	16
478	hugging	1	1
479	hundred	3	1
480	hunger	2	2
481	hungry	1	1
482	hurt	11	4
483		586	44
484	I'd	12	4
485	I'll	45	10
486	I'm	130	31

	D	E	F
487	I've	27	12
488	if	40	13
489	In	146	35
490	independence	1	1
491	inside	6	5
492	inspected	2	1
493	into	13	2
494	invitation	1	1
495	is	68	19
496	island	4	1
497	Isn't	2	1
498	it	159	32
499	it's	69	15
500	its	1	1
501	Jammin'	3	1
502	jig	1	1
503	jive	43	1
504	Josephine	15	1
505	joy	1	1
506	jumped	1	1
507	just	93	22
508	keep	8	5
509	keeping	1	1
510	keeps	1	1
511	kept	5	3
512	key	2	1
513	kinds	1	1
514	king	1	1
515	kiss	7	2
516	kissing	1	1
517	knees	1	1
518	knew	5	4
519	knocking	1	1
520	know	91	28
521	knowing	1	1
522	known	4	3
523	knows	2	2
524	la isla bonita	4	1
525	labour	12	1
526	ladies	1	1
527	lady	20	1
528	last	9	5
529	later	1	1
530	laugh	2	1
531	laughter	2	1
532	lay	1	1
533	leaf	1	1
534	leave	5	3
535	leaving	3	3
536	left	6	5
537	let	47	14
538	let's	10	4
539	liberty	2	1
540	lie	7	2

	D	E	F
541	lieing	2	1
542	lies	7	3
543	life	31	12
544	light	11	4
545	lightening	1	1
546	lights	12	2
547	like	33	14
548	limousine	1	1
549	line	1	1
550	lines	1	1
551	lion	1	1
552	lips	1	1
553	listen	3	3
554	little	68	8
555	live	6	4
556	lived	1	1
557	living	32	7
558	living's	2	1
559	logical	1	1
560	loneliness	2	2
561	lonely	4	3
562	long	33	16
563	longer	3	2
564	look	35	8
565	looking	15	7
566	lose	6	6
567	lostin'	4	3
568	lost	11	6
569	lot	1	1
570	lots	1	1
571	loudly	1	1
572	love	218	30
573	love's	1	1
574	loved	2	1
575	lovely	1	1
576	lover	8	5
577	lovers	7	2
578	loves	25	3
579	loving	15	5
580	loving's	1	1
581	low	2	2
582	lullaby	4	1
583	lust	1	1
584	lying	2	2
585	made	6	4
586	magic	1	1
587	make	34	13
588	makes	1	1
589	man	3	2
590	man's	2	1
591	mansion	1	1
592	many	1	1
593	mas	1	1
594	mate	1	1

	D	E	F
595	meiter	3	1
596	may	2	2
597	me	265	42
598	mean	5	3
599	meant	1	1
600	memories	2	1
601	men	1	1
602	mess	1	1
603	met	2	1
604	Midas	1	1
605	midnight	3	1
606	might	1	1
607	mile	4	1
608	mind	9	4
609	mind's	2	1
610	mine	5	3
611	ministration	1	1
612	minute	1	1
613	miracles	1	1
614	mistake	1	1
615	misunderstand	1	1
616	misunderstood	1	1
617	moment	2	2
618	moments	1	1
619	Monday	3	1
620	money	18	4
621	monkey	2	1
622	moon	2	1
623	moonlight	1	1
624	more	25	7
625	morning	24	7
626	most	1	1
627	motion	2	1
628	mouth	3	2
629	move	9	2
630	moved	2	2
631	mover	1	1
632	moving	6	2
633	much	20	10
634	murdered	1	1
635	must	9	4
636	my	243	41
637	myself	7	2
638	nails	1	1
639	name	3	2
640	nasty	2	2
641	nation	1	1
642	natural	4	2
643	naturally	1	1
644	nature	1	1
645	need	54	13
646	needed	1	1
647	needs	2	2
648	neon	1	1

	D	E	F
811	series	2	1
812	serious	4	1
813	set	11	4
814	seven	1	1
815	sex	20	1
816	shade	4	1
817	shadow	2	2
818	shoke	2	1
819	shakes	1	1
820	shaking	2	1
821	shame	2	1
822	shared	1	1
823	she	3	2
824	shell	4	1
825	she's	3	2
826	sheltered	1	1
827	shine	1	1
828	shines	2	1
829	shining	4	1
830	ship	1	1
831	shout	3	1
832	shore	12	2
833	short	1	1
834	should	7	4
835	show	4	3
836	showing	1	1
837	shows	2	2
838	shy	2	1
839	sicamore	1	1
840	side	4	3
841	sideline	2	1
842	siesta	1	1
843	sign	5	1
844	silence	1	1
845	stilly	2	1
846	sin	11	1
847	since	1	1
848	sing	7	3
849	single	4	1
850	sings	1	1
851	sister	1	1
852	slit	2	1
853	sixteen	20	1
854	skies	1	1
855	sky	3	3
856	skyline	2	1
857	slammin'	1	1
858	sleep	1	1
859	sleight	1	1
860	slip	1	1
861	slippin'	1	1
862	slow	2	2
863	slowly	1	1
864	slumber	1	1

	D	E	F
865	smell	2	1
866	smiling	1	1
867	so	76	31
868	softly	1	1
869	solution	3	1
870	some	21	7
871	somebody	34	2
872	somehow	2	1
873	someone	6	2
874	someone's	11	2
875	something	9	5
876	something's	2	1
877	sometimes	3	3
878	song	1	1
879	songs	1	1
880	soon	1	1
881	sooner	1	1
882	sorrow	1	1
883	soul	32	2
884	Spanish	4	1
885	special	2	2
886	spent	3	2
887	spinning	3	2
888	spring	1	1
889	squeeze	2	1
890	stein	1	1
891	stend	7	3
892	standing	9	3
893	stere	2	1
894	sters	5	2
895	stert	5	2
896	sterted	2	2
897	sterved	3	1
898	stay	5	5
899	stealing	1	1
900	steep	1	1
901	step	4	1
902	steps	1	1
903	still	17	9
904	sting	4	1
905	stere	2	2
906	stop	50	6
907	stopped	3	1
908	stapa	1	1
909	storm	2	2
910	stormy	1	1
911	straight	3	2
912	strangers	1	1
913	strangled	1	1
914	strite	12	1
915	strikes	1	1
916	strong	12	4
917	struck	1	1
918	succeed	1	1

	D	E	F
919	such	3	3
920	sugar	3	2
921	summertime	14	1
922	sun	21	6
923	sun's	1	1
924	Sunday	3	1
925	sunshine	3	1
926	super	1	1
927	sure	1	1
928	surely	1	1
929	surf	1	1
930	swarr	2	2
931	sweet	24	5
932	sweetheart	1	1
933	sweetly	1	1
934	swim	10	1
935	swing	1	1
936	tall	3	1
937	take	50	18
938	taken	3	3
939	takes	2	1
940	taking	7	3
941	talk	31	7
942	talked	2	2
943	talking	32	2
944	taught	8	3
945	tear	1	1
946	tearing	1	1
947	tears	6	4
948	tease	3	2
949	telephone	2	2
950	tell	38	14
951	telling	4	2
952	tells	1	1
953	tender	3	3
954	thon	1	1
955	that	52	25
956	that's	7	5
957	the	387	43
958	their	2	2
959	them	3	2
960	then	8	6
961	there	18	12
962	there's	17	10
963	these	2	1
964	they	33	16
965	they're	5	2
966	thing	6	2
967	things	7	4
968	think	20	9
969	thinking	4	3
970	this	62	15
971	thorn	3	2
972	those	6	4

	D	E	F
649	nerves	1	1
650	never	99	15
651	new	9	6
652	night	21	9
653	nights	7	2
654	nine	1	1
655	no	92	22
656	nobody	2	1
657	not	27	12
658	nothing	5	4
659	nothing's	34	2
660	now	63	20
661	number	1	1
662	ocean	1	1
663	of	112	26
664	off	2	1
665	often	1	1
666	oh	59	17
667	old	2	1
668	older	1	1
669	on	100	30
670	once	5	2
671	one	32	12
672	one's	14	2
673	ones	3	2
674	only	5	4
675	or	27	8
676	other	19	5
677	others	1	1
678	our	8	5
679	out	63	13
680	over	21	7
681	overboard	10	1
682	own	13	4
683	packed	2	2
684	pain	3	3
685	paradise	1	1
686	part	2	2
687	pass	3	1
688	past	2	1
689	patience	2	1
690	Patty	3	1
691	pay	1	1
692	peach	2	1
693	people	16	5
694	perfect	2	1
695	phase	2	1
696	picture	1	1
697	pillow	3	2
698	pina	1	1
699	pitch	1	1
700	please	3	1
701	play	2	1
702	playboy	1	1

	D	E	F
703	played	4	1
704	playing	1	1
705	playmate	1	1
706	please	9	4
707	pleasure	1	1
708	poetry	1	1
709	point	3	2
710	pray	1	1
711	prayer	1	1
712	prayers	2	1
713	pretty	3	2
714	price	1	1
715	pride	1	1
716	promises	2	2
717	protect	2	1
718	proud	1	1
719	pseudo	2	1
720	pull	4	1
721	pure	1	1
722	put	8	4
723	putting	1	1
724	qui	1	1
725	quickly	5	2
726	quite	2	2
727	race	1	1
728	races	1	1
729	rader	1	1
730	raid	1	1
731	rain	4	3
732	rambler	3	1
733	rammin'	3	1
734	rare	1	1
735	rats	1	1
736	reach	3	3
737	ready	24	3
738	realize	1	1
739	really	14	6
740	reason	4	3
741	recall	1	1
742	red	2	2
743	regret	1	1
744	regrets	1	1
745	remember	5	3
746	replaced	4	1
747	resist	1	1
748	resistance	1	1
749	respect	1	1
750	rest	1	1
751	restless	1	1
752	rhyme	2	1
753	rhythm	7	2
754	riches	2	1
755	ride	7	3
756	right	29	12

	D	E	F
757	ring	7	3
758	ringing	1	1
759	river	2	2
760	roadblock	21	1
761	rock	2	1
762	rockin'	3	2
763	rock'n'roll	1	1
764	roll	4	1
765	romance	3	1
766	Rome	2	1
767	Romeo	4	2
768	room	1	1
769	room's	1	1
770	rose	1	1
771	round	8	3
772	rules	1	1
773	rumour	18	1
774	run	20	6
775	runaway	1	1
776	running	8	6
777	runs	8	3
778	sad	4	3
779	safe	2	2
780	said	14	4
781	samba	4	1
782	same	2	2
783	San Pedro	3	1
784	sand	5	2
785	satisfaction	2	1
786	satisfy	1	1
787	Saturday	3	1
788	save	3	1
789	saved	1	1
790	sevier	1	1
791	saw	1	1
792	say	34	16
793	saying	1	1
794	says	2	1
795	school	1	1
796	sea	2	2
797	seal	1	1
798	season	2	1
799	second	2	1
800	secret	2	2
801	see	45	19
802	seem	4	4
803	seems	3	2
804	seen	3	2
805	self	2	2
806	send	19	2
807	seniorita	1	1
808	sense	5	3
809	sensual	1	1
810	sent	1	1

	O	E	F
973	though	1	1
974	thought	3	3
975	thousand	3	1
976	three	1	1
977	threw	1	1
978	through	37	14
979	throw	11	2
980	Thursday	3	1
981	ticket	1	1
982	ticking	1	1
983	tied	3	3
984	tight	4	4
985	till	12	7
986	time	43	19
987	times	6	4
988	tired	3	2
989	to	328	45
990	together	8	4
991	told	2	2
992	tomorrow	3	3
993	tonight	11	6
994	too	20	11
995	took	7	5
996	top	1	1
997	tope	1	1
998	totally	1	1
999	touch	8	4
1000	touching	1	1
1001	tough	3	2
1002	toured	1	1
1003	town	6	4
1004	toy	32	1
1005	train	1	1
1006	treating	1	1
1007	treats	1	1
1008	tree	1	1
1009	tricks	1	1
1010	tried	1	1
1011	tropical	4	1
1012	trouble	1	1
1013	trousers	1	1
1014	true-	3	3
1015	trust	1	1
1016	truth	1	1
1017	try	10	3
1018	Tuesday	3	1
1019	turn	3	1
1020	turned	3	1
1021	turning	3	1
1022	turns	1	1
1023	twist	2	1
1024	two	1	1
1025	u (you)	6	1
1026	ugly	1	1

	O	E	F
1027	umm	1	1
1028	un S	1	1
1029	unaffected	1	1
1030	underground	1	1
1031	underneath	1	1
1032	understand	6	3
1033	unheard	1	1
1034	unknown	1	1
1035	unspoken	1	1
1036	until	6	4
1037	untold	1	1
1038	up	56	17
1039	upon	3	3
1040	us	29	7
1041	use	3	3
1042	used	10	3
1043	vacation	1	1
1044	valentines	1	1
1045	veins	1	1
1046	versus	2	1
1047	very	6	4
1048	voice	4	2
1049	wait	16	6
1050	waited	5	3
1051	waiting	6	4
1052	waits	1	1
1053	waking	1	1
1054	walk	6	3
1055	walked	3	1
1056	walking	4	2
1057	wall	1	1
1058	wanna	50	8
1059	want	55	16
1060	wanting	2	1
1061	wanted	6	3
1062	wants	1	1
1063	warm	4	3
1064	warms	1	1
1065	Warsaw	2	1
1066	was	25	11
1067	wasn't	3	2
1068	watch	5	3
1069	watching	4	2
1070	water	2	1
1071	way	25	13
1072	ways	2	2
1073	we	77	19
1074	we'll	8	3
1075	we're	19	7
1076	we've	4	2
1077	wear	1	1
1078	wearing	2	2
1079	Wednesday	3	1
1080	well	25	8

	O	E	F
1081	went	5	2
1082	were	5	4
1083	west	1	1
1084	what	88	12
1085	what's	6	2
1086	whatever	1	1
1087	when	57	24
1088	whenever	28	2
1089	where	24	13
1090	which	1	1
1091	while	1	1
1092	whisper	1	1
1093	whispers	1	1
1094	who	19	4
1095	who'd	1	1
1096	who'll	3	1
1097	who's	5	3
1098	whole	1	1
1099	why	9	5
1100	wicked	1	1
1101	wife	1	1
1102	wild	5	2
1103	will	28	9
1104	win	1	1
1105	wind	3	3
1106	window	1	1
1107	winter	1	1
1108	wipe	12	1
1109	wire	1	1
1110	wish	6	1
1111	wishing	12	1
1112	witchin'	1	1
1113	with	97	25
1114	withdraw	12	1
1115	within	3	2
1116	without	20	5
1117	wake	4	2
1118	walk	2	1
1119	women	3	2
1120	woman	1	1
1121	won't	26	10
1122	wonder	4	4
1123	wonderful	8	1
1124	wondering	2	1
1125	word	6	5
1126	words	1	1
1127	work	5	1
1128	working	9	1
1129	world	18	7
1130	worth	12	2
1131	would	28	5
1132	wouldn't	1	1
1133	written	1	1
1134	wrong	7	4

	D	E	F
1135	ya	2	1
1136	yeah	47	10
1137	years	4	3
1138	yes	14	5
1139	yesterday	3	2
1140	you	513	41
1141	you'd	1	1
1142	you'll	12	5
1143	you're	54	15
1144	you've	13	8
1145	young	2	2
1146	your	128	24
1147	yours	2	1
1148	yourself	6	1

	A	B	C	D	E
1	I just can't stop loving you	442	68	6.5	B=words
2	It's a sin	350	39	8.974	C=sentences
3	Who's that girl	167	38	4.393	D=av. wds/sen.
4	Call Me	224	41	5.463	
5	Nothing's gonna stop me now	289	36	8	
6	I wanna dance with somebody	364	68	5.353	
7	What have I done to deserve this	534	64	8.344	
8	I want your sex	337	51	6.608	
9	The living daylights	157	20	7.85	
10	Didn't we almost have it all	305	40	7.625	
11	Funky town	191	27	7.074	
12	Alone	180	24	7.5	
13	I heard a rumour	293	49	5.98	
14	Never let me down again	203	42	4.833	
15	U got the look	248	68	3.647	
16	True faith	410	40	10.25	
17	La isla bonita	298	42	7.095	
18	Just around the corner	334	26	12.85	
19	Bridge to your heart	213	48	4.438	
20	Boys	240	28	8.571	
21	I love to love	346	49	7.061	
22	Living in a box	281	49	5.733	
23	F.L.M.	216	24	9	
24	Toy boy	267	46	5.804	
25	I'm not in love	230	26	8.846	
26	Animal	259	39	6.641	
27	Never gonna give you up	386	62	6.226	
28	Sweet sixteen	313	41	7.634	
29	Nothing's gonna stop us now	511	55	9.291	
30	Wipeout	145	28	5.179	
31	Sweet little mystery	110	29	4.4	
32	Roadblock	55	14	3.929	
33	Wishing well	240	40	6	
34	Wonderful life	150	23	6.522	
35	Heart and Soul	691	94	7.351	
36	With or without you	175	33	5.303	
37	Whenever you're ready	251	38	6.605	
38	Some people	183	48	3.813	
39	Everything I own	214	29	7.379	
40	The rhythm divine	125	17	7.353	
41	The motive	214	26	8.231	
42	Hourglass	352	70	7.886	
43	Casanova	316	40	7.9	
44	Dance little lady	269	74	3.633	
45	Always	242	25	9.68	
46	Jive talkin'	314	37	8.486	
47	Fake	327	50	6.54	
48	Girl friend in a coma	138	16	8.625	
49	Labour of love	431	59	7.305	
50	Josephine	197	25	7.88	
51	total	13926	2061	6.952	6.756914119
52	2ND WORD CT	wds	sentences	average	
53	Flesch Reading Ease : 97				

HOW TO USE THE READABILITY FORMULA

To estimate the readability ("reading ease" and "human interest") of a piece of writing, go through the following steps:

Step 1. Pick your samples

Unless you want to test a whole piece of writing, take samples. Take enough samples to make a fair test (say, three to five of an article and 25 to 30 of a book). Don't try to pick "good" or "typical" samples. Go by a strictly numerical scheme. For instance, take every third paragraph or every other page. (Ordinarily, the introductory paragraphs of a piece of writing are not typical of its style.) Each sample should start at the beginning of a paragraph.

Step 2. Count the number of words

Count the words in your piece of writing. If you are using samples, take each sample and count each word in it up to 100. Count contractions and hyphenated words as one word. Count numbers and letters as words, too, if separated by spaces. For example, count each of the following as one word: 1948, \$19,892, e.g., C.O.D., wouldn't, full-length.

Step 3. Figure the average sentence length

Figure the average sentence length in words for your piece of writing. If you are using samples, do this for all your samples *combined*. In a 100-word sample, find the sentence that ends nearest to the 100-word mark—that might be at the 94th word or the 109th word. Count the sentences up to that point and divide the number of words in those sentences in all your samples by the number of sentences in all your samples. In counting sentences, follow the units of thought rather than the punctuation: usually

sentences are marked off by periods; but sometimes they are marked off by colons or semicolons—like these. (There are three sentences here between two periods.) But don't break up sentences that are joined by conjunctions like *and* or *but*.

Step 4. Count the syllables

Count the syllables in your 100-word samples and divide the total number of syllables by the number of samples. If you are testing a whole piece of writing, divide the total number of syllables by the total number of words and multiply by 100. This will give you the number of syllables per 100 words. Count syllables the way you pronounce the word; e.g. *asked* has one syllable, *determined* three, and *pronunciation* five. Count the number of syllables in symbols and figures according to the way they are normally read aloud, e.g. two for \$ ("dollars") and four for 1916 ("nineteen sixteen"). However, if a passage contains several or lengthy figures, your estimate will be more accurate if you don't include these figures in your syllable count; in a 100-word sample, be sure to add instead a corresponding number of words after the 100-word mark. If in doubt about syllabication rules, use any good dictionary. (To save time, count all syllables except the first in all words of more than one syllable; then add the total to the number of words tested. It is also helpful to "read silently aloud" while counting.)

Step 5. Count the "personal words"

Count the "personal words" in your 100-word samples and divide the total number of "personal words" by the number of samples. If you are testing a whole piece of writing, divide the total number of "personal words" by the total number of words and multiply by 100. This will give you the number of "personal words" per 100 words.

"Personal words" are:

- (a) All first-, second-, and third-person pronouns except the

neuter pronouns *it, its, itself*, and *they, them, their, theirs, themselves* if referring to things rather than people.

(b) All words that have masculine or feminine natural gender, e.g. *John Jones, Mary, father, sister, iceman, actress*. Do not count common-gender words like *teacher, doctor, employee, assistant, spouse*. Count singular and plural forms.

(c) The group words *people* (with the plural verb) and *folks*.

Step 6. Count the "personal sentences"

Count the "personal sentences" in your 100-word samples and divide the number of "personal sentences" in all your samples by the number of sentences in all your samples. If you are testing a whole piece of writing, divide the total number of "personal sentences" by the total number of sentences. In both cases multiply by 100. This will give you the number of "personal sentences" per 100 sentences.

"Personal sentences" are:

(a) Spoken sentences, marked by quotation marks or otherwise, often including speech tags like "he said," set off by colons or commas (e.g. "*I doubt it.*"—*We told him: "You can take it or leave it."*—"That's all very well," he replied, showing clearly that he didn't believe a word of what we said.)

(b) Questions, commands, requests, and other sentences directly addressed to the reader (e.g. *Does this sound impossible?—Imagine what this means.—Do this three times.—You shouldn't overrate these results.—This is a point you must remember.—It means a lot to people like you and me.*). But don't count sentences that are only indirectly or vaguely addressed to the reader (e.g. *This is typical of our national character.—You never can tell.*)

(c) Exclamations (e.g. *It's unbelievable!*)

(d) Grammatically incomplete sentences whose full meaning has to be inferred from the context (e.g. *Doesn't know a word of English.—Handsome, though.—Well, he wasn't.—The minute you walked out.*)

APPENDIX

If a sentence fits two or more of these definitions, count it only once.

Step 7. Find your "reading ease" score

Using the average sentence length in words (*Step 3*) and the number of syllables per 100 words (*Step 4*), find your "reading ease" score on the How EASY? chart printed on the end papers of this book.

You can also use this formula:

Multiply the average sentence length by 1.015	.....
Multiply the number of syllables per 100 words	.....
by .846	.....	Add
	.....	Subtract this sum from
	.....	206.835
Your "reading ease" score is		.....

The "reading ease" score will put your piece of writing on a scale between 0 (practically unreadable) and 100 (easy for any literate person).

Step 8. Find your "human interest" score

Using the number of "personal words" per 100 words (*Step 5*) and the number of "personal sentences" per 100 sentences (*Step 6*), find your "human interest" score on the How INTERESTING? chart printed on the end papers of this book.

Or use this formula:

Multiply the number of "personal words" per		
100 words by 3.635	.....
Multiply the number of "personal sentences" per		
1000 sentences by .314	.....

The total is your "human interest" score		.....

The "human interest" score will put your piece of writing on a scale between 0 (no human interest) and 100 (full of human interest).

In applying the twin formulas, remember that the "reading ease" formula measures *length* (the longer the words and sentences, the harder to read) and the "human interest" formula measures *percentages* (the more "personal" words and sentences, the more human interest).

Appendix no. 13 Song themes by three judges
50 PS themes as judged by three judges independently (A,B,C)

Song	A	B	C		A	B	C	
1	4	4	4	1	searching	8	6	5
2	1	1	1	2	playful	6	5	4
3	3	3	3	3	love beginning	9	12	12
4	3	3	3	4	love existing	11	10	12
5	5	5	5	5	love ending	14	12	15
6	3	2	3	6	unclassifiable	2	5	2
7	5	5	5					
8	3	3	3	3,4,5,love%	66%	68%	78%	
9	1	6	1	Average 71% of songs have love				
10	5	5	5	in some phase as principal theme				
11	2	2	2	according to 3 readers-judges.				
12	3	3	3	Total agreement on 26 songs				
13	5	5	5					
14	2	4	6					
15	3	3	3					
16	1	5	1					
17	2	2	5					
18	6	3	3					
19	5	5	5					
20	3	3	3					
21	4	5	4					
22	1	1	1					
23	2	1	2					
24	4	4	4					
25	3	6	3					
26	6	3	3					
27	4	3	3					
28	5	2	5					
29	4	3	4					
30	2	2	2					
31	4	1	5					
32	1	6	6					
33	3	3	3					
34	1	3	1					
35	5	5	5					
36	4	5	4					
37	5	4	5					
38	1	1	4					
39	5	5	5					
40	5	4	4					
41	4	4	4					
42	1	1	2					
43	4	4	4					
44	2	6	4					
45	4	4	4					
46	5	4	5					
47	5	5	5					
48	5	6	5					
49	5	5	5					
50	4	4	4					

Appendix 13 continued (themes)
Readers Instructions (for TM's 50 song corpus)

Your job as readers is to sort the songs into thematic categories. The categories suggested here are only hypotheses. It could be they are faulty and don't apply. Feel free to create your own categories upon reading the song lyrics if you feel that the ones below are unsuitable.

Theme categories

1. Purpose in Life/Searching/Identity crisis: may be characterized by confusion.
2. Playful songs/fantasy/childish perhaps
3. Love songs 1 Beginning stages: Describing, wishing or dreaming about a possible, future, or one in the making lover.
4. Love songs 2 Stable and existing: describing or commenting upon a love affair that exists already.
5. Love songs 3 Ending or ended: may be sad or reproachful, wishing for a reconciliation, or I'm-gonna-leave-you type
6. Unclassifiable:
7. Other:

Appendix 14 Gender and person data for the 50 songs

SS= sex of singer by voice (d-duette, m-male,f-female, fg-female group, mg-male group, gg-mixed group; GLT= gender terms mentioned in lyrics; 2/3= terms functioning to refer to 2nd person (you) or a 3rd person, or it may fluctuate between the two; XS= a singer refers to self with a term which explicitly tells his or her sex.

	SS	GLT	2/3	XS
1.1 JUST CAN'T STOP LOVING YOU	d			
2.IT'S A SIN	m			
3.WHO'S THAT GIRL?	f			
4.CALL ME	f			
5.NOTHING'S GONNA STOP ME NOW	f			
6.I WANNA DANCE WITH SOMEBODY	f	man	Fluctuates	
7.WHAT HAVE I DONE TO DESERVE THIS? m				
8.I WANT YOUR SEX	m	girl	you	
9.THE LIVING DAYLIGHTS	m			boy
10.DIDNT WE ALMOST HAVE IT ALL	f			
11.FUNKY TOWN	m			
12.ALONE	fg			
13.I HEARD A RUMOUR	fg			
14.NEVER LET ME DOWN AGAIN	m			
15.U GOT THE LOOK	d	girl	fluctuates	
16.TRUE FAITH	m			
17.LA ISLA BONITA	f			
18.JUST AROUND THE CORNER	m			
19.BRIDGE TO YOUR HEART	m			
20.BOYS	f	boys	you	
21.I LOVE TO LOVE	f	he	3rd	
22.LIVINO IN A BOX	m			
23.F.L.M.	fg	boyfriends	3rd	
24.TDY BOY	f	he,boy	3rd	gigolo
25.I'M NOT IN LOVE	m			
26.ANIMAL	m			
27.NEVER GONNA GIVE YOU UP	m			guy
28.SWEET SIXTEEN	m	she	fluctuates	
29.NOTHING'S GONNA STOP US NOW	d			
30.WIPEOUT	mg	girls	3rd	
31.SWEET LITTLE MYSTERY	m			
32.ROADBLOCK	m			
33.WISHING WELL	m			
34.WONDERFUL LIFE	m			
35.HEART AND SOUL	f	Midas,he	fluctuates	
36.WITH OR WITHOUT YOU	m	she	fluctuates	
37.WHENEVER YOU'RE READY	gg			
38.SOME PEOPLE	m			
39.EVERYTHING I OWN (51)	m			
40.THE RHYTHM DIVINE	f			
41.THE MOTIVE	m			
42.HOURGLASS	m			
43.CASANOVA	mg	woman	you	1/Casanova
44.DANCE LITTLE LADY	f	he	3rd	lady
45.ALWAYS	d	girl/boy	you	girl/boy
46.JIVE TALKIN'	m			
47.FAKE	m	girl	you	Alex
48.GIRLFRIEND IN A COMA	m	girlfriend	3rd	
49.LABOUR OF LOVE	m			
50.JOSEPHINE	m	Josephine	you	

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GRILLE D'ANALYSE DE TEXTES

Texte analysé : _____
 _____ pp. _____

N. mots (Nm) : _____

N. verbes (Nv) : _____

Unités	Nombre (N)	Indice	(N/Référentiel)
A. 1. Pronoms/adjectifs 1 ^{re} pers. singulier.....	_____	_____	/Nm
2. Pronoms/adjectifs 1 ^{re} pers. pluriel.....	_____	_____	/Nm
3. Pronoms/adjectifs 2 ^e pers. singulier.....	_____	_____	/Nm
4. Pronoms/adjectifs 2 ^e pers. pluriel.....	_____	_____	/Nm
5. Pronom indéfini « on ».....	_____	_____	/Nm
B. 6. Verbes à l'indicatif présent.....	_____	_____	/Nv
7. Verbes à l'indicatif futur simple.....	_____	_____	/Nv
8. Verbes à l'indicatif passé composé.....	_____	_____	/Nv
9. Verbes à l'indicatif imparfait.....	_____	_____	/Nv
10. Verbes à l'indicatif passé simple.....	_____	_____	/Nv
11. Verbes au conditionnel présent et passé.....	_____	_____	/Nv
12. Déictiques temporels.....	_____	_____	/Nm
C. 13. Auxiliaire aller.....	_____	_____	/Nv
14. Auxiliaires d'aspect.....	_____	_____	/Nv
15. Auxiliaires de mode vouloir, devoir, falloir.....	_____	_____	/Nv
16. Auxiliaire de mode pouvoir.....	_____	_____	/Nv
D. 17. Formes passives complètes.....	_____	_____	/Nv
18. Emphases.....	_____	_____	/Nv
19. Phrases non déclaratives.....	_____	_____	/Nv
E. 20. Organismes temporels.....	_____	_____	/Nm
21. Organismes argumentatifs lexico-syntaxiques.....	_____	_____	/Nm
22. Organismes argumentatifs imi-textuels.....	_____	_____	/Nm
23. Modalités d'énoncé.....	_____	_____	/Nm
F. 24. Anaphores pronominales.....	_____	_____	/Nm
25. Anaphores non pronominales.....	_____	_____	/Nm
G. 26. Densité verbale.....	Nv _____	Nm _____	Nv/Nm
27. Densité syntagmatique.....	Q _____	Ny _____	Q/Ny

1. SONG TEXT ANALYSIS FORM (Bronckart)

Song analyzed: No. _____ title _____

N. words (Nw): _____ N. verbs (Nv): _____

Unites	Number (N)	Index (N/Referent)
A.		
1. Pronouns/adj. 1st person sing.....		
2. Pronouns/adj. 1st person plur.....		
3. Pronouns/adj. 2nd person sing.....		
4. Pronouns/adj. 2nd person plur.....		
5. Indefinite pronouns "one" ?.....		
B.		
6a. Present tense verbs: 6b. Progressive present (except "going to" as future); 6c. Gerunds		
a.....	b.....	c..... Total:.....
7. Future "will".....		
8. Past tense verbs.....		
9. Perfect tense.....		
10. Progressive past.....		
11. Conditional modals(would, could, might).....		
12. Time Deictics (today, now, . . .).....		
C.		
13. "going to".....		
14. Aspect.....		
15. Modal aux. (must, should, may, want).....		
16. Can.....		
D.		
17. Complete passive forms (by).....		
18. Emphatic forms (it's he who...).....		
19. Non Declaratives: questions, imperatives, exclamatives.....		
E.		
20. Time organizers.....		
21. Lexical-syntactic argumentative organizers.....		
22. Intertextual organizers.....		
23. Modal phrasing (certainly, it seems...).....		
F.		
24. Anaphora (pronouns- referring back).....		
25. Non pronoun anaphora (this behavior).....		
G.		
26. Verbal density	Nv _____ Nw _____	Nv/Nw _____
27. Syntagmatic density	Q _____ Nv _____	Q/Nv _____



Appendix 16 Individual marks: % of presence in the 50 songs

%	1. first per. sing.	%	2. first per. plur.	3. 1st+2nd per. sing.	2	3. second per. sing.
0	30					
1	23	0	28 songs - 0%	0 30	0	14 20 21 24 30 32 42
2	10 27 38	1	1 8 14 15	1	1	1 2 9 16 38 44
3	29 42	2	27 44 45	2	2	2 5 7 29 33 28
4	9 18 32 44	3	9	3 38 42	3	3 6 17 19 20 26 34
5	3 35 46	4	15	4 32	4	4 11 23
6	36 47	5	5	5 9 23 29 44	5	5 35 48
7	6 17 33 45	6	6	6	6	6 4 10 13 25
8	2 15 28 34 49	7	7 29	7 18	7	7
9	11 21	8	8 10	8 10	8	8 12 31 39 40 49
10	8 20 37	9	9	9 2 21 33	9	9 1 41 47
11	41 48	10	10	10 6 17 28 35	10	10 3 8 37 50
12	16 40	11	11 30	11 34	11	11 43 46
13	24 43	12		12	12	12 27 45
14	12 19	13		13 11 16 20 24	13	
15	1 5 14	14		14 25 27	14	
16	13 22 31	15		15 3 14 47	15	15 19
17		16		16 22 46 68 49	16	
18	39	17		17 5	17	17 15
19	7 50	18		18 45	18	
20	26	19		19	19	19 36
21		20		20 8 37 40 41		
22		21		21 7		
23	4	22		22 12 13		
		23		23 26		
		24		24 1 31 43		
		25		25 15 36		
		26		26 39		
		27		27		
		28		28		
		29		29 4 19 50		
		30		30		

3	6. present				7. future										3	8. past							
	8				26 songs - 0%											24 songs - 0%							
1-3					1-3	2	4	6	18	21	28	39	43	45	1-3	6	7	19	21	29	46	48	
4-6					4-6	8	10	35							4-6	9	10	43					
7-9					7-9	1	12	19	29						7-9	22	41	47					
10-12	7				10-12	48									10-12	15							
13-15					13-15	25									13-15	2	35	44	49				
16-18	5				16-18	11									16-18								
19-21					19-21	37	41								19-21	12	28						
22-24	32				22-24										22-24	16							
25-27	27				25-27										25-27								
28-30					28-30										28-30	30							
31-33	39	49			31-33	45									31-33	5	39						
34-36	13	31			34-36										34-36								
37-39	40				37-39										37-39								
40-42					40-42										40-42								
43-45	10	17	50		43-45										43-45								
46-48	30				46-48										46-48								
49-51	16				49-51	40									49-51	17							
52-54					52-54	50									52-54								
55-57	12				55-57										55-57								
58-60	29	48			58-60										58-60	13							
61-63	6	41	45		61-63										61-63								
64-66	34	35	43		64-66										64-66								
67-69	2	18	37	44	67-69										67-69								
70-72	1	19	28		70-72										70-72								
73-75	23	25			73-75										73-75								
76-78	9	11	21	47	76-78										76-78								
79-81					79-81										79-81								
82-84					82-84										82-84								
85-87	8	15	24		85-87										85-87								
88-90	22	38			88-90										88-90								
91-93	3	4	33	36	91-93										91-93								
94-96	14	26	46		94-96										94-96								
97-99	42				97-99										97-99								
100	20				100										100								

Appendix 16 Individual marks: % of presence in the 50 songs

	8. past		9. perfect		10. past pres.		11. conditional		12. time elict	
	0-24 songs - 0%		0-28 songs - 0%		0-42 songs - 0%		0-37 songs - 0%		only	
1-3	6	7 19 21 29 46 48	1 13		1 27 49		1 13 27 35			
4-6	9 10 43		2 4 17 19 26 27 31 45		2 19 37		2 41			songs 17, 22, 47
7-9	22 41 47		3 5 12 15 25 35 42 43 47		3 3 12 50		3 3 16 34 47			between 3&12
10-12 15			4		4		4 28			
13-15	2 35 44 49		5		5		5			
16-18			6		6 9		6			
19-21	12 28		7				7			
22-24 16			8				8 31			
25-27			9 18				9			
28-30 30			10				10 17			
31-33 5 39			11				11			
34-36			12 16				12			
37-39			13 2 40				13			
40-42			...				14			
43-45			22 32				15 48			
46-48			...				16			
49-51 17			46 7				17			
52-54							18			
55-57							19			
58-60 13							20 20			

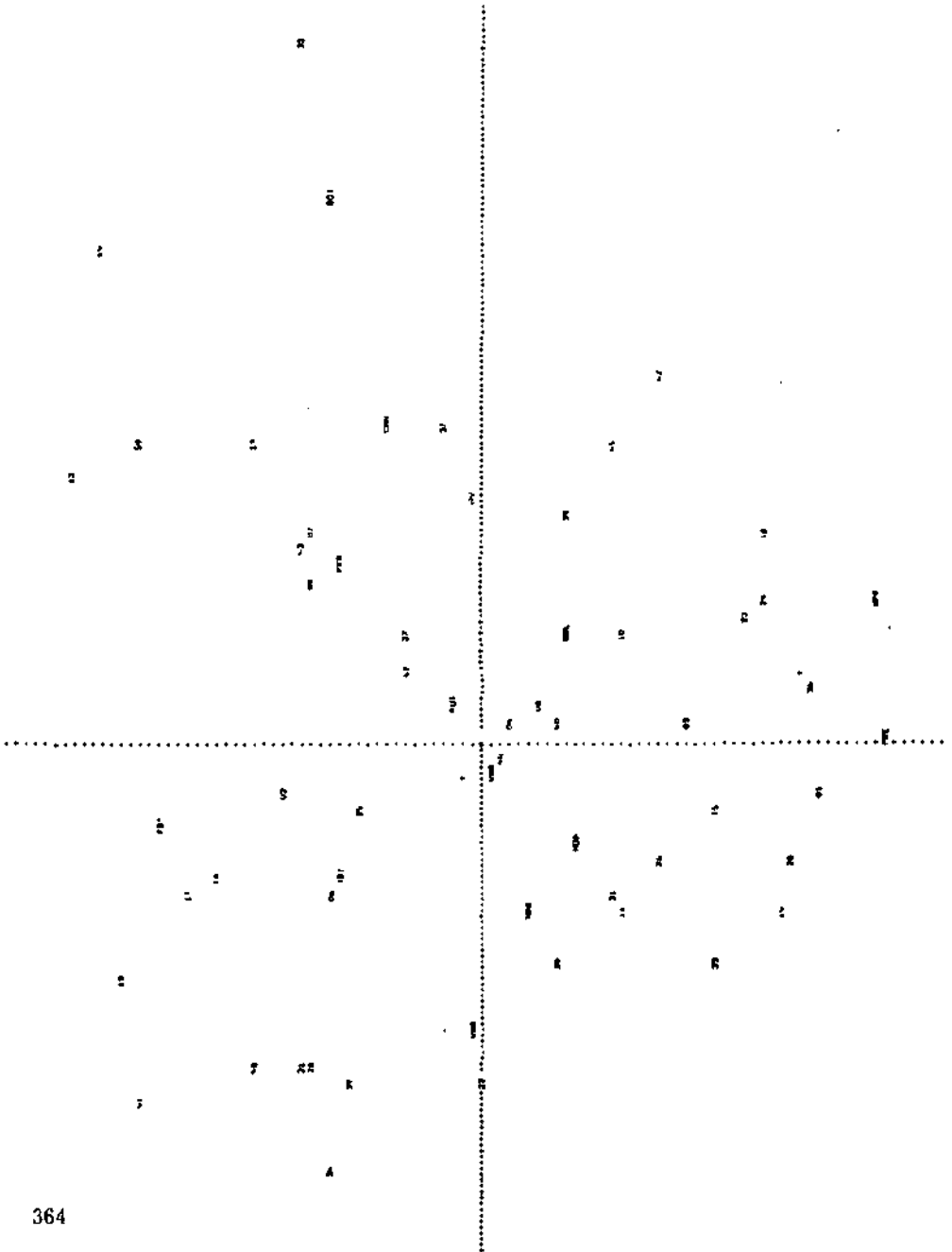
Appendix 16 Individual marks: % of presence in the 50 songs 4 of 6

1	13. going to	14. ana. of aspect	15. modal auxiliaries	16. can	17. complete passives
0	34 songs no going to	only	22 songs -0%	28 songs - 0%	
1	46	18-33, 123, 118	1 7 35	1 13 16	only a 35-33
2	24	37, 45	2 2 10 21 26 44	2 5 17 35	
3	8	9, 43, 47	3 13 38	3 8 19 50	18. emphatic forms
4			4 1 8 14 27 36 39	4 4 37	only 3 songs
5			5	5 45 49	45 & 47 - 2%
6			6 9 31	6 10	42 - 3%
7			7	7	
8	19		8 33	8 43	
9			9 5 29 48	9 18 29	
10			10 17 45	10	
11	44		11 15 20 23	11 36	
12			12 16	12	
13	7		...	13	
...			20 43	14 23 42 47	
22	49			15	
23	29			16	
...				17	
36	5			18 3	
...				19	
58	27			20 1	
...					
78	32				

Appendix 16 Verbal and Syntagmatic Density for 50 songs 6 of 6

S	26. verbal density					27. Syntagmatic density									
	0	1	2	3	4	0	1	2	3	4					
1-3						1	3	4	6	10	11	29	37		
4-6						4	6	7	14	23	42	45	48		
7-9						7	9	4	8	12	13	18	19	42	47
10-12	10	12	18			10	12	9	15	22	25	27	36		
13-15	20	28	29	40	50	13	15	25							
16-18	2	12	16	17	23	25	32	35	36	45					
19-21	5	9	10	24	34	36	39	42	43	47	49				
22-24	1	3	4	8	13	14	26	27	33	37					
25-27	7	11	22	41	46	48									
28-30	15	19													
31-33	6	30													
34-36	44														
37-39															
40-42															
43-45	31														
46-48	21														

Appendix 17 Scattergram of correspondance analysis with 17 marks



Appendix 18: Barber's description of the Din:
from Barber, Elizabeth J.W. (1980) Language acquisition and applied linguistics. ADFL Bulletin 12:26-32.

"I spent last fall traveling in a dozen countries, mostly in Eastern Europe. Since I was working rather than touring, I had to communicate in any language I could. I had studied Russian 10 years ago and had read it some since, but I had never spoken it much; I had learned Modern Greek by traveling one summer in the backwoods of Greece, with some help from my classical Greek, but I had never read it and not used it at all in the intervening 17 years. French, which I had learned in a French schoolyard at age 12 and had studied in high school, and German, which I had studied one summer by correspondence, were more immediately serviceable: I had read and spoken both from time to time.

It turned out that the curators I was working with at the Hermitage in Leningrad spoke nothing but Russian. The first day I was tongue-tied, but by the third, I was getting along well enough. That is, we were managing to get the information back and forth to enjoy one another's acquaintance, even though I was acutely aware that I was making grammatical errors everywhere. But it was either that or hopelessly stall the conversation and the work. Any self-respecting adjective in Russian gives you on the order of 40 possible categories of forms to choose from, according to case, number, gender, and animacy, not to mention long and short forms and declension classes. If you have to dive into this labyrinth to select a form consciously, you find when you surface proudly with your hard-won morpheme that the conversation is 10 miles down the road. Either that, or your interlocutor is sound asleep. Social pacing turns out to be more important than grammatical correctness, even in a scientific conversation.

By the third day also, the linguist in me was noticing a rising Din of Russian in my head: words, sounds, intonations, phrases, all swimming about in the voices of the people I talked with. This Din blocked out all my other languages to a degree inversely proportional to how well I knew them. Many times on the trip, after a few days of a given language, my social signals always came out in that language, regardless of what I was trying to talk at the moment - except English, of course and interestingly, French. I had learned my basic French as a child, by child's methods, and I have always retained the ability to switch in and out of it cleanly at a moment's notice. And whereas German was difficult to switch to, Spanish, my most recent language, was hopeless. . .

The sounds in my head became so intense after 5 days that I found myself chewing on them, like so much linguistic cud, to the rhythm of my own footsteps as I walked the streets and museums. Whenever I noticed this Din, the linguist in me would demand to know what I was saying. Half the time I had to look what I was saying up, or somehow reconstruct what it meant from the context in which I had heard it hours or days earlier. The constant rehearsal of these phrases of course was making it easier and easier to speak things quickly; things popped out as prefabricated chunks. But I had no control over what my subconscious fed into my "chewer" each day. It fed me what it considered to be memorable - not what I considered maximally useful. Nonetheless, my overall command of Russian improved more in a single week than it would have in a month or two of intensive reading."

Using Pop Video Clips

Tim Murphy

The following exercises were done with teachers during the presentation and all could be done as well with students. Part I starts from the video without sound, text, or motion and then slowly adds them all. Part II starts from the songtext. Another common option would be to start from the song without text or clip. Part III deals with making your own video clips.

Part I (example: Freddy Mercury - The Great Pretender)

Ex. 1. - *Brainstorm* all the ways that you can imagine that video clips might be used in a language class. Compare your list with someone beside you. Talk about the different ways as a group (anything is possible, learn from students and develop learner independence in choice of activities).

Ex. 2. - Use the pause button to *freeze a frame* at the beginning of a clip. "Who is this person? How is he dressed? What kind of person do you think he is? What will he be singing about?" (Simple present description).

Ex. 3. - Hand out a *verb list* that can be used to describe what takes place in the video (not the song lyrics). "Some things will happen in the video and these verbs may help you to describe them. If you don't know a word, ask your partner for help. Can you try to predict with your partner what you will see just by looking at the verb list?" (future, probability).

Ex. 4. - *Half n' half*: Show only half the group a first part of the video (30 secs.) without sound. "You, the half looking, must remember what you see as you will have to describe it to someone in the other half afterwards. You will only see about 30 secs. You, the other half, may find it fun to look at the viewers' faces and try to imagine what is going on." They see the portion and then go and tell someone what they saw. (past tense).

Ex. 5. - "The other half will see the next segment in a

moment, can the ones who have just watched try to *predict what will happen?*" (future).

Ex. 6. - *Running commentary*. Now the other half watches, but one or two should volunteer to shout out all that they see. One might name things (there is, there are...) and say what is going on. Another might say what's going on (progressive: he's singing, dancing etc.).

Ex. 7. - From what you've seen, do you think the song fast or slow, what will it be about? (in pairs *predict sound*).

Ex. 8. - A short *dictation*: Dictate the first line and a half. Then ask them to complete the verse (4 lines), not worrying about rhyming and meter but more about the ideas. "Compare your lines with someone beside you. Has your prediction about the song changed any?"

Ex. 9. - *Themes*: Hand out the words to the song and let them compare. (What they wrote is never wrong, only different, and might even be more original.) "What is the theme of the text? ... Listen to the song and watch the video all the way through. ... What is the theme you understand from the video? ... Compare the song text theme to the video theme."

Ex. 10. - Write down three questions that you would like to ask the singer if you were to meet him/her.

Ex. 11. - Ask an extroverted student to role play the singer and respond to questions. (*role play*).

Part II (Example: David Bowie's DAY IN DAY OUT)

Ex. 12. - "We're going to see a video but I'd like you to have the complete text first. *Read* it over, read the article about the song/singer, look at the picture of the singer, decide if you like the singer, think about what the video might be about and discuss it briefly with someone beside you.

Ex. 13. - "Does anyone know anything more about the singer? (Use your students' information to enrich the class, teacher learns from students). And what do you think you will see, how will it be filmed, will it be a slow, sad song or a fast song?"

Ex. 14. - *Selective viewing*: "We're going to watch it now, and I want you to look for several things, to comment on afterwards. You will see an image of Marilyn Monroe, you will see a sort of angel. What could these have to do with this song?" (These should be non-rhetorical open-ended questions, dealing with symbolism and interpretation. Again, nobody's comments can be wrong. The teacher should accept all, refraining from giving his or her own unless solicited by the group.)

Ex. 15. - "Does the film fit your expectations, the words? Does the message get across?" Discuss some *social/thematic aspect* (e.g. Do you ever give money to panhandlers, musicians in the streets, sidewalk painters? Do you think these people are really desperate or just lazy?)

Ex. 16. - "I'd like you to *score the two videos* we've just seen in several categories (1-6, song: music, voice, text; video: originality, filming techniques). Did the song fit the video? Would you like to see it again?) Feel free to discuss it with your neighbours, compare your scores with someone beside you." Optional tabulation of results of class and creating a newsletter of the results with student written articles.

Part III

Ex. 17. - It is also possible to *make video clips* with the group. The possibilities from simple to complex might be:

- a) filming students acting out a song with the original sound track in the background, just writing the screen play and camera direction. This can be for a song or instrumental music.
- b) getting students to perform the song as well.*
- c) getting students to rewrite the words to a known song making the words specific to a particular situation (e.g. school or political life).*

- d) having students write their own songs, words and music. (Often one student can write the words and give it to a musician to put to music).
- e) organize a mini-musical in which a song or two are included within a narrative with dialogue.
- f) interview a person well known to the class and use part of a song as a response to each question.*

At the end we turned our attention to *why* use video clips. The extensive contact is the easiest reason (8-12 hrs a week for most adolescents), thus, to an extent the ESP of youth. But it is also important that songs and clips are simple and repetitive (cf. foreigner talk), get stuck in our heads, are audio-lingual, audio-visual, affective (humanistic teaching, motherese of adolescence, teddy-bear-in-the-ears), and can be interactively communicative if the teacher does not use them as simple t.v. (merely having students "babysat" upon) but involves the students in predicting, describing, commenting, and sharing what is inside each of them.

Finally it is strongly suggested that teachers don't do a lot of work gathering songtexts, recording videos, etc. Instead they should share this work with students. Let students choose clips and songs, let them present them in class, preparing exercises for their classmates, and thus give them more active responsibility in their own learning.

*These were illustrated with filmed segments from a summer camp and a teachers' workshop.

Appendix 20 Syllable Count in rapport to Frequency Count (WC1)

Polysyllabic words in Frequency listing				Appendix 20			
Freq. wds list	no.2syll|tokens	no.3syll|tokens	no.4syll|tokens	no.5syll|tokens	no.6syll|tokens		
1-100	11 667	3 96	-	-	-	-	-
101-200	27 468	7 110	1 14	-	-	-	-
201-300	22 197	3 26	1 8	-	-	-	-
301-400	24 124	6 27	1 4	-	-	-	-
401-500	47 160	9 32	1 3	-	-	1	2
501-600	40 106	9 27	-	-	-	-	-
601-700	30 60	10 20	-	-	-	-1	2
701-800	37 53	6 6	1 2	1 1	-	-	-
801-900	35 35	17 17	2 2	-	-	-	-
901-1000	43 43	5 5	6 6	-	-	-	-
1001-1100	39 39	9 9	1 1	-	-	-	-
1101-1148	17 17	5 5	1 1	-	-	-	-
Total words	13161						
2 syllable	1969						
3 syl(380x2)	760						
4syl(41x3)	123						
5syl(1x4)	4						
6syl(4x5)	20						
total syllables	16057						
total syllables /total words= 1.219= 122 syllables per 100 words							
% of polysyllabic words among types and tokens							
	types	number	%	tokens	number	%	
2syl words		372	0.32		1969	0.15	
3syl words		89	0.08		380	0.029	
4syl words		15	0.01		41	0.003	
5syl words		1	0		1	0	
6syl words		2	0		4	0	
42% of types are polysyllabic							
18% of tokens are polysyllabic							

Appendix 21 Fifty Titles word count

	B	C
1	I	7
2	THE	5
3	A	4
4	LOVE	4
5	GONNA	3
6	IN	3
7	ME	3
8	STOP	3
9	TO	3
10	YOU	3
11	DANCE	2
12	HAVE	2
13	HEART	2
14	JUST	2
15	LITTLE	2
16	LIVING	2
17	NEVER	2
18	NOTHING'S	2
19	NOW	2
20	SWEET	2
21	WITH	2
22	YOUR	2
23	OWN	1
24	AGAIN	1
25	ALL	1
26	ALMOST	1
27	ALONE	1
28	ALWAYS	1
29	AND	1
30	ANIMAL	1
31	AROUND	1
32	BONITA	1
33	BOX	1
34	BOY	1
35	BOYS	1
36	BRIDGE	1
37	CALL	1
38	CAN'T	1
39	CASANOVA	1
40	COMA	1
41	CORNER	1
42	DAYLIGHTS	1
43	DESERVE	1
44	DIDN'T	1
45	DIYINE	1
46	DONE	1
47	DOWN	1
48	EVERYTHING	1
49	F.L.M.	1
50	FAITH	1
51	FAKE	1
52	FUNKY	1
53	GIRL	1
54	GIRLFRIEND	1

	B	C
55	GIVE	1
56	GOT	1
57	HEARD	1
58	HOURLASS	1
59	I'M	1
60	ISLA	1
61	IT	1
62	IT'S	1
63	JIYE	1
64	JOSEPHINE	1
65	LA	1
66	LABOUR	1
67	LADY	1
68	LET	1
69	LIFE	1
70	LOOK	1
71	LOYING	1
72	MOTIVE	1
73	MYSTERY	1
74	NOT	1
75	OF	1
76	OR	1
77	PEOPLE	1
78	READY	1
79	RHYTHM	1
80	ROADBLOCK	1
81	RUMOUR	1
82	SEX	1
83	SIN	1
84	SIXTEEN	1
85	SOME	1
86	SOMEBODY	1
87	SOUL	1
88	TALKIN'	1
89	THAT	1
90	THIS	1
91	TOWN	1
92	TOY	1
93	TRUE	1
94	U	1
95	UP	1
96	US	1
97	WANNA	1
98	WANT	1
99	WE	1
100	WELL	1
101	WHAT	1
102	WHENEYER	1
103	WHO'S	1
104	WIPEOUT	1
105	WISHING	1
106	WITHOUT	1
107	WONDERFUL	1
108	YOU'RE	1

50 titles
 148 word tokens
 108 word types
 TTR = .73
 Average title
 length = 2.86 words

Appendix 22 Questionnaire for familiarity judgements

Pop Song Titles	I know it.	I like it.	I have a	Name of Artist or Group
	1=not at all 7=very well	1=not at all 7=very much	recording of this song. x	
Always On My Mind	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
Call Me	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
China In Your Hand	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
Didn't We Almost Have It All	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
Fairytale of New York	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
Faith	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
Got My Mind Set On You	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
Heaven is a Place on Earth	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
I Just Can't Stop Loving You	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
I Wanna Dance With Somebody	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
I Want Your Sex	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
It's a Sin	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
Never Gonna Give You Up	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
Nothing's Gonna Stop Me Now	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
The Living Daylights	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
The Way You Make Me Feel	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
What Have I Done to Deserve This	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
Whenever You Need Somebody	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
Who's That Girl	1 2 3 4 5 6 7	1 2 3 4 5 6 7		
You Win Again	1 2 3 4 5 6 7	1 2 3 4 5 6 7		

KNOW LIKE

Appendix 23: Résumé

Les chansons et la musique dans l'acquisition des langues: analyse des paroles de chansons "pop" et utilisation des chansons et de la musique dans l'enseignement de l'anglais.

Les questions de bases posées dans cette thèse sont: 1) Quelle est la diffusion des PS parmi les adolescents en Suisse Romande? 2) Pourquoi la musique et les chansons sont-elles si motivantes et séduisantes? 3) Quelles sont les caractéristiques des paroles des chansons pop? 4) Comment les professeurs peuvent-ils se servir de la musique et des chansons dans leur enseignement? Les textes de cinquante chansons ont d'abord été analysés parallèlement à un survol interdisciplinaire pour essayer de comprendre la force motivante de la musique et des chansons; l'utilisation de la musique et des chansons dans l'enseignement de l'anglais a ensuite été recensée.

Selon ces analyses, les paroles des chansons populaires ont pour caractéristique d'être de nature conversationnelle, affective, et simple; ce qui soutient l'assertion interdisciplinaire que la musique et les chansons peuvent jouer un rôle important dans le développement phylogénétique et ontologique du langage. La grille d'analyse de Bronckart montre qu'elles sont conversationnelles, en dépit de leur apparence narrative par leurs caractéristiques extralangagières. Ce paradoxe nous a mené à postuler une utilisation pragmatique du discours présenté dans les chansons: elles sont liées à des situations d'écoute mais rarement aux situations de production. L'isomorphisme que les chansons populaires semblent avoir avec la parole intérieure, comme la décrit Vygotzky, pourrait également aider à expliquer leur attraction et utilisation psychologique par les auditeurs. De plus, elles sont caractérisées comme une "motherese" pour adolescents, paroles étrangères affectives, et communication omniphonique. Cette dernière particularité s'explique par le fait que les référents de place, de temps, ainsi que les rôles des personnages sont rarement précisés dans les chansons: elles "se passent" donc où et quand elles sont entendues, et les rôles peuvent rester vagues ou être précisés par les auditeurs. Leur non-spécificité psychologique leur permet d'être utilisées de manière interactive dans la classe de langue, et de considérer les élèves, leurs sentiments et leurs interprétations, comme la matière première à exploiter.

La seconde partie de la thèse montre que la musique et les chansons peuvent être utilisées selon une grande variété de méthodologies pour diverses raisons. On estime qu'elles sont efficaces car: 1) Elles sont ancrées dans une certaine réalité; 2) Elles peuvent contribuer à mettre l'élève au centre de la classe; 3) Elles peuvent susciter les conflits socio-cognitifs; 4) Elles peuvent faire appel aux divers modes d'apprentissage: audio, visuel, kinesthésique, et émotif. Pourtant, si la musique et les chansons peuvent être utilisées partout dans l'enseignement, il semble qu'elles restent néanmoins peu utilisées par la plupart des enseignants.

Si notre compréhension de la raison d'être de la musique et des chansons reste peu claire, celles-ci jouent néanmoins un rôle majeur dans la vie, et se présentent donc comme un matériel pédagogique à exploiter. La seconde partie propose des moyens pratiques de le faire, ainsi que les justifications théoriques.