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ULUDAĞ ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YABANCI DİLLER EĞİTİMİ ANABİLİM DALI
İNGİLİZ DİLİ EĞİTİMİ BİLİM DALI

ANALYSIS OF SONGS
AND
IMPLICATIONS FOR ENGLISH LANGUAGE TEACHING
YÜKSEK LİSANS TEZİ

Volkan KAHRAMAN

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SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜNE

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ABSTRACT

The aim of this study is to find out whether or not there is a linguistic difference between pop and rock genres and if different music genres have an effect on the recognition of words in song listening activities. In order to investigate these issues, a mean lexical density analysis of 42 pop and rock songs was carried out and 4 of the songs were engaged in a listening activity in a university prep class so as to discover if different genres have an effect on the recognition of words or not. The results of the mean lexical density analysis showed that rock songs, although slightly, are more spoken than pop songs. Accordingly, the recognition success rate was higher in rock songs. The results display a bias towards rock songs; however, a more detailed analysis showed that the word/duration ratio of songs seems to be a more reliable predictor of a success in word recognition.

Key Words: Music, genres, pop, rock, recognition, words

ÖZET

Bu çalışmanın amacı pop ve rock müzik türleri arasında dilbilimsel bir fark olup olmadığını ve farklı müzik türlerinin dinleme aktivitelerinde sözcüklerin tanınmasında etkisinin olup olmadığını araştırmaktır. Bu konuları incelemek için 42 pop ve rock şarkısı ortalama sözcük yoğunluğu analizine tabi tutulmuş ve farklı türlerin etkisinin olup olmadığını araştırmak üzere şarkılardan dördü bir üniversite hazırlık sınıfında öğrencilere bir dinleme aktivitesinde dinletilmiştir. Ortalama sözcük yoğunluğu analizinin sonuçları az da olsa rock şarkılarının pop şarkılarına kıyasla konuşma diline daha yakın olduğunu göstermiştir. Benzer şekilde, sözcük tanıma oranı rock şarkılarında daha fazla çıkmıştır. Sonuçlar rock müziği öne çıkarmaktadır; ancak, daha detaylı bir analiz göstermiştir ki şarkıların sözcük/süre oranları sözcük tanıma başarısında daha güvenilir bir gösterge olarak gözükmektedir.

Anahtar Kelimeler: Müzik, türler, pop, rock, tanıma, sözcükler

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ABBREVIATIONS

ADJ : Adjective

EFL : English as a Foreign Language

ESL : English as a Second Language

KBPS : Kilobit per second

TTR : Type-Token Ratio

CHAPTER 1

INTRODUCTION

Listening to songs in a listening class is a widely-used method at all levels of English teaching. The most significant reason for its popularity is that students like it more than the usual listening activities. Most students feel it is a time-out to listen to songs in class. It is also useful for teachers since finding songs and lyrics is far easier than finding conventional classroom listening materials. Care must be taken, however, in the selection of songs to be used in the classroom.

The literature has plenty of research on the selection of songs for classroom use. Abrate (1983), Jolly (1975), Purcell (1992) and Medina (1990), in particular, dealt with this issue and came up with some sets of criteria. Briefly, the criteria consist of the level of students, the speed of songs, the content of the songs, etc. The literature also emphasizes the significance of students' taste and selection of music accordingly. From this viewpoint, this study exercised a survey of students' music taste at first. Despite the fact that all students have a favorite kind of music, their tastes vary considerably. A survey on 242 university preparatory class students clearly indicated the musical tastes of students. 82 students, constituting the 33.9 % of total subjects, preferred pop music by a large difference with rock music – the closest genre opted by 45 students (18.6 %). Turkish Folk Music, the third mostly preferred genre, was chosen by 19 students, 7.9 % of total. All the other genres were preferred by few students.

The results were clear enough to carry out the research with two music genres: pop and rock. As a result, the research involved songs in the pop and rock genres addressing the most preferred tastes of 52.5% of students. Turkish Folk Music had to be omitted due to Turkish lyrical content.

Despite the fact that some researchers have investigated some features of pop and rock music alone, no study seems to have dealt with the comparison of these two major music genres worldwide and thus no attempt seems to have been made in order to display the comparative linguistic features of these genres. Furthermore, most of the

research in this field focuses on teaching and learning new vocabulary through songs. Nevertheless, this study did not focus on the teaching or learning new vocabulary, but recognition of already known words. The reason for this was based on a deduction from the common experience that in listening activities students fail to recognize the words they have already learnt.

Therefore, this study sought answers to the questions of whether or not there is a linguistic difference between pop and rock genres and if different music genres have an effect on the recognition of words in song listening activities. The first issue was investigated in a corpus of 42 songs from pop and rock genre through a mean lexical density analysis – as proposed by Halliday (1989) – in order to determine the structural complexity of the genres.

The second issue – if the genres have an effect on the recognition of words – was investigated by having a class of students listen to 4 songs in total from the pre-formed corpus. The students were engaged in fill-in-the-blanks activities for each song. Considering the fact that the song genres might not be the sole reason for these results, possible subsidiary effects, such as the number of syllables, the order of listening and word/duration ratio of songs, were also investigated.

CHAPTER 2

LITERATURE REVIEW

2.1. Songs and the Psychology of Language Learning

The effect of songs and learning through songs has not only been studied by linguists but also by neurologists and psychologists. “Like syntactic information of language, which is fast and automatically processed in Broca’s area and its right hemisphere homologue, music-syntactic information processed in the same brain structures also seems to be processed automatically.” (Maess & Koelsch, 2001: 543).

Purcell (1992: 192) notes that “songs add to the curriculum the often-neglected dimension of "rightbrain" activities, to help the learner utilize another approach to process and internalize the meaning of new sounds and structures being learned”.

On the other hand, “much of the support for the use of music in the second language classroom comes from the area of psychology” (Medina 2002: 3). “The ability to memorize is critical to the language acquisition process, since it would be virtually impossible to acquire language without memory” (Medina 2002: 3). Words can be better memorized through songs than through reading. Medina (2002: 3) explains this issue as follows:

Music reportedly enhances rote memorization.(...) Music and its subcomponent, rhythm, have been shown to benefit the rote memorization process. (...) The psychology literature also indicates that the retentive effects of rhythm can be maximized when the targeted verbal information carries meaning.

Beasley and Chuang (2006: 469) propose that “prolonged and repeated exposure to music (in listening only mode) would produce at least some degree of incidental learning in the listener”. They find this “consistent with the intuition of some experienced EFL educators”. Feierabend, Saunders, Holahan, Getnick (1998) also maintains that the comprehension of music and words occurs by repeated listening sessions which are very significant in building a long-term memory. Feierabend, Saunders, Holahan, Getnick (1998: 351-352) further argue that

the ability to recognize songs is dependent on the comprehension of tonal and rhythmic content and the corresponding content of words; it is not only the recognition of the words and music elements, but also the recognition of the specific integrated sequence of words and music.

They researched the effect of concern in words and/or melody in listening. Their research questions were:

When hearing songs, do listeners bring most attention to the comprehension of words and therefore establish text as the primary mental image? Or do listeners bring most attention to the comprehension of melodic and rhythmic patterns? Or is it a composite of words and music that listeners attend to in the creation of a mental image that is used in the recognition of a song? Expressed differently, do songs heard with words contribute to poorer memories for music because of attention given to text? (Feierabend, Saunders, Holahan, Getnick 1998: 352)

Previous researches in the literature pose different answers to the questions. With regard to adults, Serafine, Crowder, and Repp (1984; cited in Feierabend, Saunders, Holahan, Getnick 1998: 352) and Serafine, Davidson, Crowder, and Repp (1986) suggested that the integration of music and words were better in the memorization of songs. Their study indicated that different words in the same song caused the adult learners not recognize the very same song they had previously listened to. This finding highlights that “text and tune were most accurately recognized in their original text-music contexts” (Feierabend, Saunders, Holahan, Getnick 1998: 352).

Halpern’s (1984; cited in Feierabend, Saunders, Holahan, Getnick 1998) finding, on the other hand, indicates that the contribution of words to the organization of similar songs in the memory is more than that of musical aspects such as melodic contour and pitch. Samson and Zatorre’s (1991; cited in Feierabend, Saunders, Holahan, Getnick 1998) findings show that left temporal lobe mediates memory for both melody and lyrics of a song while the right temporal lobe plays an important role in the recognition of melody without text.

The same study provided different results for the preschool children. They claimed that two songs with different tunes but the same lyrics were “exactly the same” (Morrongilello & Roes 1990; cited in Feierabend, Saunders, Holahan, Getnick 1998). The result was similar when the two songs had the same tune but different lyrics. They

judged the songs as “not at all the same”. Based on the results of this study, Morronegilello & Roes (1990; cited in Feierabend, Saunders, Holahan, Getnick 1998) concluded that children integrate words and music not as much as adults do. The poorer recognition of tunes might be because of the fact that they had paid greater attention to the text.

Studies on the psychological aspects of the use of songs have revealed positive results on the learner motivation as well.

2.2. The Effect of Music on Motivation

Songs are known to increase motivation in language classes since they offer a more enjoyable and even more realistic classroom material. Smith (2003) argues that the relationship between music and language is not new and dates back to Ancient Greek times. It has received more attention particularly in the French Enlightenment in the 18th Century. He also argues that contrary to the classical teaching methods, students' comments on English through songs show that learning could be more enjoyable and relaxing. Medina (2002: 2) points out that “music, however it is used in the classroom, evokes positive emotions which can lower the “affective filter” and bring about language acquisition”.

It is suggested that 10 minutes of a listening activity each day at the beginning of class or in the middle, when students' attention decrease to a minimum, will help the students regain their concentration. It will also help to create a better environment for learning and pronunciation (Techmeier 1969).

Medina (2002) agrees with this claim by proposing that although students may be more relaxed in a listening activity, they are more open to reception since their attention is very high. She further argues that students feel less inhibited about learning a second language owing to the fact that they are in a relaxed state of mind by means of a pleasurable experience. Feierabend, Saunders, Holahan, Getnick (1998: 351) suggests that “the text, in conjunction with tonal and rhythmic sequences, evokes meaning and, perhaps, emotion among listeners”.

Kramer (2001) reflects students' feelings about the listening activities. One student in the research points out that "when our instructor brought in song lyrics etc., that was both interesting and educational". Based on these responses Kramer (2001) suggests that "students not only enjoy the music but also want to hear more of it". In an interesting study, Ahlqvist (1999) reports his use of heavy metal song in the classroom. Despite the fact that he took the matter in a sociological perspective, his statement on the heavy metal music is noteworthy due to its claimed effect on the students:

I use heavy metal music because of the prevailing negative stereotypes about its fans and performers, and because it is often outrageous and shocking--guaranteed to evoke strong (usually negative) feelings and high student interest and involvement from the outset (Ahlqvist 1999: 128).

These studies clearly indicate that songs have a positive effect on the motivation of students. Smith (2003: 120) maintains that "apart from the motivating effect or the change of pace they bring, serious issues affecting academic success can be addressed". Finally, Beasley & Chuang (2008: 9) claim that "learner feelings about the songs would be positively tied to their level of enjoyment of this particular learning method". Thus their applicability to classroom settings is plausible – and even preferable.

2.3. Music and Second Language Instruction

Music is an important source to facilitate the second language acquisition. Medina (2002) notes that a great many positive statements are available in the literature as regards the effectiveness of music in first and second language acquisition. It has been reported that music assists the second language learners in acquiring vocabulary and grammar and improving their reading, speaking, writing and listening skills as well as enhancing their spelling (Jalongo and Bromley, 1984, McCarthey, 1985; Martin, 1983, Mitchell, 1983, Jolly, 1975; cited in Medina 2002).

Smith (2003) suggests that song lyrics alone could serve language acquisition without supplementary grammar exercises. Music can be utilized in different methods in a language class. Medina (2002: 2) proposes her method of using music as follows:

Music can be used in any number of ways to instruct the second language to second language learners. Students may listen to instrumental background

music while writing an essay. To elicit verbal responses, students may be asked to listen to classical or jazz music. In order to acquire new vocabulary, students may listen to a story song while the teacher points to picture illustrations of key vocabulary words. Or students may learn to sing songs with lyrics containing key target language structures.

2.4. Classroom Application

Songs are widely used by teachers in the EFL (English as a Foreign Language) and ESL (English as a Second Language) classes. Jolly (1975: 12) notes that “songs not only represent material for study, but represent a "method" of language study within themselves”. Jolly (1975: 13) suggests that

songs ordinarily provide both literary and colloquial expressions, which is evidence that they may be more than just "fun" materials to be adopted in addition to the textbook. If the words of the songs are selected with an effort to further develop the learner's cognition and to add relevant vocabulary items, the songs become valuable teaching materials in themselves.

The application of songs to the classroom requires a careful selection of the recording. Abrate (1983: 9) proposes 3 main criteria in the selection of the recording:

- 1) The students' ability;
- 2) The musical accompaniment;
- 3) The speed of the song.

As suggested by Purcell (1992), it is necessary to determine the correct song for a specific goal or level. Even though all songs can be used to emphasize some syntactic, grammatical and pronunciation related points, the students knowledge of the target language should be taken into consideration. Another important point is that students should believe in the benefits of songs in learning. Smith (2003: 120) suggests that

What is needed is an awareness on the part of learners that this is not merely a cosmetic problem with accent or pronunciation but one which affects comprehension in listening tasks, and is thus of crucial significance in a lecture-based curriculum.

Purcell (1992), on the other hand, suggests that songs could be used in the classroom in order to enhance listening skills, pronunciation, provide examples of grammatical structures and practice reading and writing. Similarly, Abrate (1983)

argues in favor of the popular songs by claiming that they are efficient tools for more interesting and relevant grammar lessons. “Songs can be utilized to teach vocabulary and listening comprehension, grammar, conversation, composition, history, and culture” (Abrate 1983: 9). He lists the benefits of using songs in the classrooms as follows:

- 1) holding the attention and interest of students; 2) introducing native and colloquial use of the language; 3) presenting cultural phenomena and points of view; 4) providing a mnemonic device and context for learning; and, finally, 5) furnishing an entertaining alternative to textbook study (Abrate 1983: 8).

He points out that “virtually no aspects of second language instruction exist to which the song may not be adapted”. Beasley and Chuang (2008: 13) suggest “a chain of associations between song likeability, enjoyment of the learning environment, motivation, and achievement”. However as pointed out by Purcell (1992: 196), “whatever else may be evaluated in the learning of a song, the student's own musical ability should not be judged, and students should be told this from the start”.

2.5. Classroom Activities

Various activities can be carried out by using songs in the classrooms. Abrate (1983: 10) maintains that some of the exercises that can be employed in a classroom include the following:

- 1) fill-in-the-blank dictations with the correct form of a verb tense, relative pronoun, and so forth;
- 2) selection of examples of a grammar point under study and explanation of its use in context; and
- 3) grammar exercises taken from song context and vocabulary.

The fill-in-the-blank activity, as proposed by Abrate (1983), is one of the most commonly used classroom application involving songs. Lems (2001) states that this activity could be exercised before, during or after listening a song which helps the students to assess themselves on their choices of words. Lems (2001) further notes that this is significant in terms of hypotheses formation based on predicting.

The strategy in fill-in-the-blank activity is often omitting words at predetermined intervals (e.g., the every 5th or 7th word) (Lems 2001). However, it is also possible and

logical to be more selective about the exclusion of words to teach more specific aspects of language. As suggested by Griffe (1990; cited in Lems 2001), words can be deleted to practice a target grammar point, prepositions, or compound nouns, or to identify key words. Purcell (1992) considers this activity as one which combines listening and writing activities. He proposes that the number and the type of the words found by the students depend on the level of ability of the class. With regard to the fill in the blank activity Purcell (1992: 193) quotes:

Whitaker has a threestep process for this activity that she has found successful:

(1) Students hear the entire song twice; (2) the song is played a third time with a pause after each line to give the students time to write; and (3) the song is played a final time in its entirety to allow students to check what they have written. (Purcell 1992: 193)

2.6. Selection of Songs for Classroom Use

As stated before, song is a powerful tool for classrooms for various reasons. Jolly (1975: 11) indicates that “songs and normal speech are on the same continuum of vocally-produced human sounds. Both have rhythmic and melodic content, and represent forms of communication in a linguistic sense”. It is quite flexible to be employed in different methods. Nonetheless, just as their variety in application, songs differ a lot among themselves. Feierabend, Saunders, Holahan, Getnick (1998: 351) indicate that “a song is the artful presentation of words with music”.

Whitaker (1981; cited in Purcell 1992: 195) suggests that “it is (...) wise to introduce a variety of song types, thus enabling the students themselves to make a more educated choice of the type of songs they will want to sing”. Kramer (2001) argues that a broad range of songs appeals to a diverse student body which enables the teacher to address more students. Songs can be selected by teachers and sometimes students. Allowing the students to select the songs which they would like to listen is a good application. Lems (2001: 3) suggests that

Because teachers will show care and effort when presenting songs they are especially fond of, their favorites are also good. Finally, students are often strongly motivated to learn the lyrics of a new pop song or an old favorite they

have heard and never understood, so their choices for classroom music should not be overlooked.

Beasley and Chuang (2008: 13) support this idea by arguing that “EFL educators should select songs that students will like”. Nevertheless, not all songs are easily comprehensible. This diversity among songs stem from their genres and lyrics. Purcell (1992) highlights this by saying that the relative difficulty level of the song in terms of melody and lyrics must be taken into consideration with reference to the level of the class.

Murphey has carried out quite a lot of research in the discourse of pop songs. Murphey and Alber (1985: 794) regarded pop songs as the “motherese of adolescents” on account of the simple language used in the songs. In this larger analysis of songs, Murphey (1992: 771) argues that pop songs are “repetitive, conversationlike and half the speed of spoken discourse”. He suggests that the simplicity of pop songs, their conversationlike attribute and vague references allow listeners to associate them with the songs.

Kramer (2001) identifies four criteria in song selection for classroom use which are as follows:

- The text must fit the students’ level; the songs should not be too challenging: beginning-level students need simple, straightforward lyrics.
- The text should stress a particular grammatical point or theme.
- The singer’s diction must be clear, so that students can easily understand the lyrics.
- The songs must come from a variety of musical styles to afford opportunities to reach the widest possible audience. (If you play only classical lieder and arias to a group of college freshmen, the chances are that not all will pay particular attention, while extension-school adults might prefer the lieder to European rap and heavy metal.)

Lynch (2006) proposes similar criteria as well:

1. Use songs that are popular with the students whenever possible. Unfortunately, students frequently select songs for classroom use which are objectionable in some way making the song unusable.

2. Songs MUST have clear and understandable lyrics. Nothing is worse than a song almost nobody can understand. If you have trouble understanding the lyrics by listening, then another song needs to be selected.

3. Songs should have an appropriate theme. There's enough bad news, negativity and violence in the world already. Songs with any type of negative theme should be avoided. There are plenty of positive, upbeat, even humorous songs available. Use these.

Abrate (1983), on the other hand, notes that it is of extreme importance to take into consideration the type and quantity of music. He suggests his choice of ideal music for the classroom as follows:

Simple guitar is often best for the classroom as it seldom obscures the lyrics. In fully orchestrated arrangements, on the other hand, the lyrics are often difficult to distinguish clearly. The speed of the song affects the choice of presentation. Obviously, to give beginners a very fast song and ask them to complete a fill-in-the-blank dictation exercise would be more problematic than allowing them to listen with a complete copy of a previously studied text (Abrate 1983: 8).

These considerations include the traits of song genres with regard to their trendiness. In this respect Purcell (1992: 195) describes the importance of the trendiness of songs as follows:

The "staying power" of such songs is ephemeral, since they go out of fashion so quickly. The teacher who has a successful lesson with a current song one year may be surprised to find that in just a year's time the next group of students will disdain it as an "oldie."

This is usually the case with pop music. Pop songs do not live long and regarded as "old" once they decline to the depths of music charts. As a matter of fact, other music genres are preferable as well if the concern is the longevity of songs. With regard to heavy metal music Ahlqvist (1999: 128) suggests:

Another useful characteristic of this music for pedagogical purposes is its longevity: heavy metal music spans 30 years and has met with considerable commercial success, maximizing the likelihood that students have been exposed to it.

2.7. Other Considerations in the Use of Songs

2.7.1. The medium

Using songs in a classroom requires a medium and a player in order to play the music. The material chosen for listening should be taken into consideration for a more effective listening activity. Purcell (1992: 195) points out the important factors in the selection of material as follows:

Whatever the songs that are chosen, where a recording is to be used, the record or tape should be a good one without distortion, the lyrics should be easy to distinguish from accompaniment, and good quality equipment should be used to play the song. Fuzzy recordings or equipment that distort the sound will cause the students to react negatively, and the value of using the song will be greatly diminished.

Kramer (2001) proposes that cassettes are not easy to work with in the classroom for listening activities. It is quite difficult to locate the exact place of the song on the tape and also to rewind to that same spot for repeated listening activities. On the other hand, songs can be used in the classroom without recordings and players, as well. Although not common and practical, some teachers might prefer to sing live instead of playing out of a player. However, this has its shortcomings, too.

Even when the teacher is a good singer, recordings with instrumentation often add an extra dimension of interest for students, and besides, unlike the teacher with multiple classes, recordings never tire! (Purcell, 1992: 195)

2.7.2. The Lyrics

Being the linguistic side of songs, lyrics have to be given importance in the selection of songs. Lems (2001: 3) explains the selection criteria as follows:

Songs should be carefully selected for the adult ESL classroom. Lems (1996) and Poppleton (2001), make the following suggestions:

1. Song lyrics should be clear and loud, not submerged in the instrumental music.
2. The vocabulary load for the song should be appropriate to the proficiency level. For example, Led Zeppelin's "Stairway to Heaven" (1971) -- with its vivid imagery and possibilities for multiple interpretations -- might be successful with an advanced level class. With other learners, however, its fast pace, obscure references, and lack of repetition could prove troublesome, as could the word inversion in lines such as, "There walks a lady we all know."

3. Songs should be pre-screened for potentially problematic content, such as explicit language, references to violent acts or sex, or inappropriate religious allusions (Lems 2001: 3).

Most music CDs contain lyrics in their cover sleeves. However, CDs are not necessarily the only medium out of which the songs are played. With the advance of technology, MP3 standard have become universal. Yet, MP3 files do not contain lyrics. This is also not a problem thanks to the Internet. As Lems (2001) points out many song lyrics are available on the Internet.

Moi (1994: 4) points out the universal aspect of song lyrics as follows:

People all over the world can recognize the words, identify with them and hum or even sing them, no matter how elementary their knowledge of English, because words are just one more instrument contributing to the whole, regardless of their dictionary meaning.

Murphey (1992) studied a large corpus of pop song lyrics and found out that pop song lyrics are at the level of the simplest graded EFL readers, such as Heinemann, Longman, Macmillan and Collins. The lyrics contain 300 – 500 words, which corresponds to the reading level of a native speaker child at the 5th grade. Murphey (1992: 772) summarizes the features of pop songs as follows:

- (a) The words of PSs are short, repetitive, and have a low Type – Token Ratio (TTR).
- (b) The sentences are short.
- (c) Both the sentences and the words contain many personal references.
- (d) These personal references have practically no precise referents.
- (e) Gender, time, and place referents are absent or, at most, vague.
- (f) The rate of speech of PSs is half that of normal speech.

There is very little research in the literature as regards the song lyrics. Murphey (1992) is one of the most comprehensible studies in this field. His research included 50 most popular songs in the September 12, 1987 edition of Music & Media's Hot 100 Chart. His analysis on the word count of the songs is as follows:

A word-frequency count revealed a type-token ratio (TTR) of .09 with a total of 13,161 words. The average TTR per song is .29, which implies that each word is repeated about three times in an average song of 263 tokens. Actually 25% of the corpus is composed of just 10 different words: 4 pronouns (you, I, me, my), 4 function words (the, to, a, and), the future auxiliary gonna, and the noun/verb love (Murphey 1992: 771).

The findings suggest that 86% songs in the corpus include unspecified you-referents. This may be interpreted that the song is being directed to “you” and/or everyone. On the other hand, 94% of the songs contain unspecified first person referents. The total first person referents (my, mine, etc.) totaled to the 10% of total words in all songs in the corpus. Second person referents (you, your, etc.) totaled to 5%. The results suggest that 15% of the song lyrics consist of first and second percent referents. “Additionally, imperatives and questions totaled 25% of the sentences in the corpus. These features make the discourse highly conversationlike” (Murphey 1992: 771-772).

Another study on rock music shows the literal aspect of the songs. Moi (1994: 4) points out that “even when not related to literary works, rock lyrics themselves can be considered poems”. She further argues that rock lyrics are:

- highly motivating
- relevant to students’ lives
- a potential bridge leading to more serious (i.e. “consecrated) literature
- a source of easy-to-get authentic reading and listening material (particularly in an EFL situation) (Moi 1994: 2).

2.8. Vocabulary Acquisition through Songs

Acquisition of vocabulary through songs is one of the most beneficial aspects of listening activities in the classroom. Purcell (1992) proposes that the songs the students will listen will have a lot of new vocabulary. According to Kramer (2001),

Songs, with their micro narrative-like structure, encapsulate a coherent context more suitable for understanding vocabulary; they also aid students in acquiring new rules of the target language because their texts (when properly selected) contain understandable messages that include the new rules.

Purcell (1992) argues that it is up to the teacher to decide upon the level of new vocabulary. If there are too many new words or less frequent ones in the song, it might be difficult for the students to make the songs meaningful part of their repertoire. In terms of the difficulty level of words, Whitaker (1981; cited in Purcell 1992: 193) advises that the listening activity “should not be spent on archaic or dialect words, but rather on vocabulary which will be most useful to them in learning to communicate effectively in the second language or to better understand the new culture”. Lems (2001: 3) indicates that “Beatles’ songs such as “Yesterday” (1965) and “In My Life (1966) have clear, direct lyrics and a timeless quality that make them appropriate with adult English language learners”.

On the other hand, Medina (1990: 1) points out that “a musical medium promotes language acquisition to the same extent as a non-musical medium. Stated differently, the same amount of vocabulary is acquired from listening to a song as listening to a story”. Purcell (1992) indicates that in a listening activity it may be better to introduce the new vocabulary before the students listen to the song. However, it is not necessarily always a good idea to simply translate the new vocabulary. Other methods might include visuals (for concrete nouns) or as proposed by Abrate to provide synonyms, antonyms or definitions.

Abrate (1983: 9) further remarks that “vocabulary and listening comprehension present numerous possibilities for the utilization of recordings. Listening and discussing are invaluable comprehension aids; the study of any song results in the introduction of new vocabulary in context”.

Lynch (2006) lists the factors contributing to listening comprehension of songs as follows:

- Use of new vocabulary, idioms and expressions – You’ll need to address the new material offered in each song. This includes grammar, vocabulary and usage.
- Pronunciation and accent of the singer – Every native speaker doesn’t pronounce or sing with the same accent. Students may be exposed to an accent which is outside the realm of what they might normally hear in context.

- Use of new grammar and structure - Song writers and singers are notoriously “loose” when it comes to use of grammar, structure, pronunciation, stress and other language factors applied to songs. The teacher must prepare for this.

Acquisition of new vocabulary through songs occurs due to the memorization process with melody. Music is reported to be beneficial when the aim is the retention of meaning of verbal information (Isern 1958, Bottari and Evans 1982; cited in Medina 1990). Furthermore, it is claimed that music does not appear to hinder or be in competition with verbal learning (Deutch, 1972; Palermo, 1978; Serafina, Crowder, Repp, 1984; Borchgrevink, 1982; cited in Medina 1990).

Medina (1990: 4) remarks on the retention of meaning as follows:

Although meaningful information is memorized with greater success than less meaningful information, retention is even greater when more meaningful verbal information is learned with music.

Feierabend, Saunders, Holahan, Getnick (1998: 358) point out to an important issue in the use of songs with preschool children. They claim that repeated listening sessions contribute to an integration of words and music. However, they note an interesting fact that melodic content does affect the song recognition among preschool children. They argue that “songs with distinct (unrelated) melodies are more readily recognized than songs with similar (related) melodies, with or without text”. They explain this fact as follows:

Song relatedness is independent of the use of words as a factor in song recognition. Among young children, listening to similar songs perhaps causes melodic perception confusion and contributes to a decrease in songtext memorability and a resultant decline in song recognition. Distinct texts and melodies are easier to remember and recognize than are distinct texts with similar melodies (Feierabend, Saunders, Holahan, Getnick 1998: 358).

However, the literature lacks research on the effect of different song genres on the recognition of words. Many studies have focused on the acquisition of new words through songs. Nonetheless, a very significant objective of a listening activity is the recognition and comprehension, and to the present researcher’s knowledge no research has addressed this question. Therefore this study seeks answers to the following questions:

1. Is there a linguistic difference between the pop and rock genres?
2. Does the music genre have an effect on the recognition of words?

CHAPTER 3

METHODOLOGY

This study consists of two parts. The first part is the linguistic analysis of pop and rock songs in a selected corpus and the second part is their application to students to test the difference in the recognition of words in the lyrics. In order to carry out the analysis and the testing, the study exercised one survey on music taste, one translation test and four listening tests.

3.1. Linguistic Analysis of Pop and Rock Genres

3.1.1. Corpus

In order to establish a corpus of songs, a survey on music taste was handed out to 242 students in Uludağ University School of Foreign Languages where prep class students study English for 1 year before proceeding to their departments. The school has students in three levels of English competence – Elementary, Pre-Intermediate and Intermediate. The survey was handed out to students at all levels. The age average of the students was 19. The survey on music taste was done 6 months before the application. A one-sheet survey was handed out to all subjects (see Appendix A). The survey was carried out in Turkish (see Appendix B for the English version). 10 classrooms were asked to fill in the survey which took approximately 10 minutes. The papers were collected and the data was analyzed using SPSS.

Table 3.1. The results of the survey on music taste.

Music Genre	Frequency	Percent
Alternative	10	4,1
Arabesque	7	2,9
Religious Music	4	1,7
Electronic	1	0,4
Ethnic	6	2,5
Phantasy	6	2,5
Hip Hop	4	1,7
Classical	10	4,1
Metal	3	1,2
Pop	82	33,9
Punk	1	0,4
Rap	3	1,2
R & B	3	1,2
Rock	45	18,6
Soul	1	0,4
Techno	2	0,8
Trance	1	0,4
Turkish Folk Music	19	7,9
Turkish Classical Music	5	2,1
Other	1	0,4
Missing	28	11,6
TOTAL	242	100

As shown in Table 3.1. the results of the survey, carried out on 242 students, show that 82 students, constituting the 33.9 % of total subjects, prefer pop music by a large difference to rock music, the closest genre opted by 45 students (18.6 %). Turkish Folk Music, the third mostly preferred genre, was chosen by 19 students, 7.9 % of total. All the other genres are chosen by few students.

Figure 3.1. shows that the pop and rock genres dominate the other genres by far. This result was the main reason for the selection of pop and rock genres in the present study. When the genres with Turkish lyrical content are disregarded, pop and rock were the most preferred genres suitable for classroom listening applications.

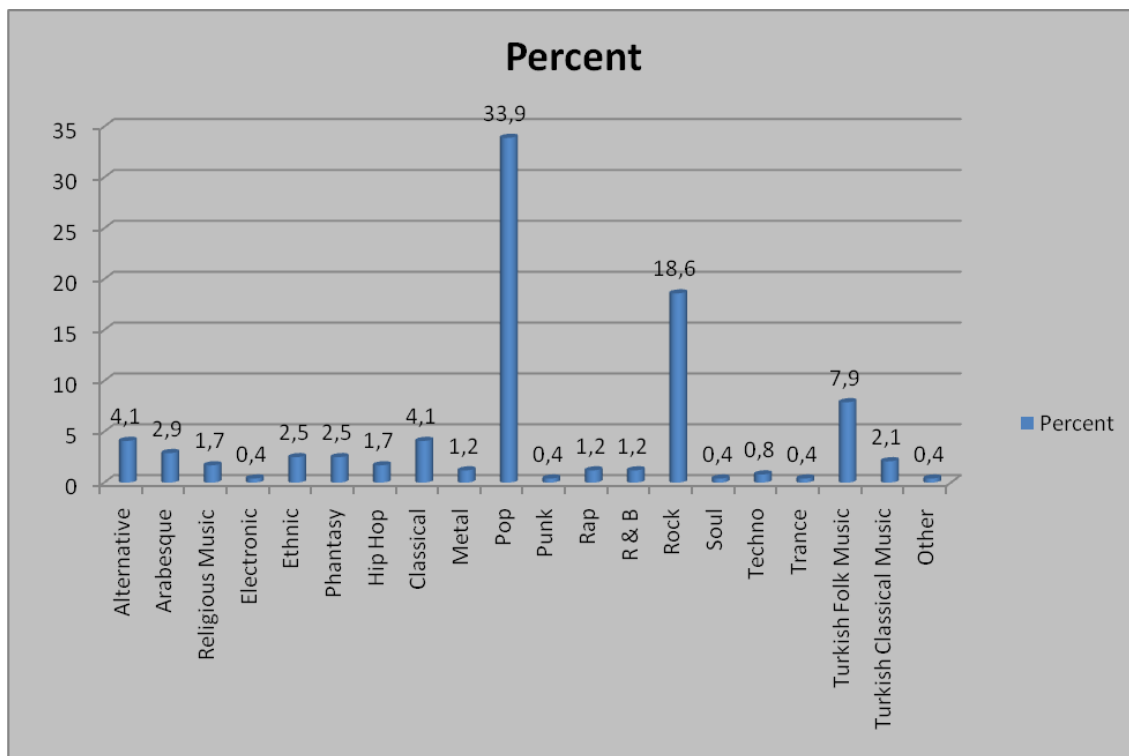


Figure 3.1. The distribution of preferred song genres.

Following the results of the survey, which showed huge peaks at pop and rock genres respectively, these two genres were decided to be included in the study.

This study involves 42 songs – 23 in pop and 19 in rock genres - by 4 different artists, 2 in pop and 2 in rock genres. Pop songs were easier to choose compared to rock songs owing to the fact that they are more clearly audible than rock songs. With this fact in mind, an album from the late 1970s and another from 2000s were selected to form a more heterogeneous blend of songs across times. The first album is the famous “Nightflight to Venus” by Boney M which was released in 1978. The album contains 10 songs. The other pop album was Shakira’s “Laundry Service” which has 13 songs of which 9 were selected. The release year of the album was 2002. 4 songs in this album were excluded from the data because they were in Spanish. Consequently, the number of songs in the pop genre totaled to 19.

The main criterion in the selection of rock songs, unlike pop, was the clearness of the sound which allows comprehension. Rock is a loud music when compared to

others since it is played with distorted electric guitars and pounding drums. Furthermore, the vocal style in rock music is quite different from that of pop. Many rock singers sing in harsh vocals which make it relatively difficult to comprehend the lyrics.

Therefore, the first rock album was “Face the Heat” by the famous German hard rock act Scorpions. It was released in 1994 and contains 11 songs. The other rock album was “Edge of Thorns” by Savatage, an American hard rock / heavy metal band. The album contains 13 songs one of which is instrumental. As a result, 12 songs were taken into consideration, disregarding the instrumental one. The total number of songs in the rock genre was 23. Thus, the corpus featured 42 songs in total in both pop and rock genres.

3.1.2. Model of Analysis

One of the aims of this study is to find out about the structural complexity of lyrics in rock and pop music. The model of analysis of the songs in this study was the ‘lexical density analysis’ proposed by Halliday (1989). Lexical density analysis involves the determining of all lexical item – also referred to as “content words” - in the given text. Halliday (1989) describes the linguistic difficulty and structural complexity of texts through “comparative lexical density” and “mean lexical density”.

Comparative lexical density is the ratio of content words to total words. However, it does not provide information about grammatical complexity. Mean lexical density, on the other hand, is basically the ratio of total content words in a text to the number of clauses. The number of content words is divided to the number of clauses. The result marks the structural complexity of the text. Judging by the results one can conclude that if the result is low, the text is more spoken.

The content words in this study were identified by means of the Vocabulary Profiler at <http://www.lexutor.ca/vp/eng/> which uses Laufer and Nation's classic four-way (GSL1/GSL2/AWL/OFFLIST) word sorter. This software finds content words in the most frequent 1000 (1k) frequency level; therefore, the remaining content words

were found out manually. After all content words were identified, they were grouped in two based on the song genres.

3.1.3. Unit of Analysis

The unit of analysis was the clause. As Halliday (1989) suggests the clause is the grammatical unit in which semantic constructs of different kinds are brought together and integrated into a whole. Choosing the clause as the unit of analysis in this study was appropriate also because of the fact that songs often involve incomplete sentences and only clauses as single lines. Since the song lyrics are usually in spoken language style, a search for full and accurate sentences – in Halliday’s (1989) description, “that which extends from a capital letter following a full stop up to the next full stop” – will lead to mistake in terms of structural complexity since many clauses – and therefore grammatical units – will have to be disregarded.

Halliday (1989) takes this issue one more step forward, proposing that “in place of 'sentence' in the grammar we shall use CLAUSE COMPLEX, because that will allow us to refer both to written and to spoken language in a way that makes the two comparable. We cannot identify a 'sentence' in the spoken language; or rather, we can identify a sentence in spoken language only by defining it as a clause complex”. In accordance with Halliday’s description of the main unit of the language, this study takes the concept of ‘clause complex’ as the unit of analysis.

After determining the content words in the corpus, all the clauses in the 42 songs were identified. Since songs involve plenty of bridges, repeats and refrains, these parts were omitted. The non-linguistic parts like “ooo ooo”, “la la la” were omitted as well. Unlike prose, songs consist of lines which are not necessarily always full sentences – or even clauses. However, mostly each line constitutes a sentence or a clause as seen in the excerpt taken from Scorpions’ *Under the Same Sun*:

Do you ever ask yourself

Is there a heaven in the sky

Why can’t we get it right

Sometimes 2 lines make a clause as seen in the example from Shakira's *Eyes Like Yours*:

The ship that sunk

In the desert

Generally, a clause was realized in 2 lines at most. There may also be lines which consist of 3 clauses as in the example taken from *Lonely Nights* by Scorpions:

We know what we've lost when it's gone

Of course not all lines or units fell into the category of a clause and some omissions had to be exercised. Noun phrases which constituted a whole line without any syntactic link to its preceding and following line were excluded from the corpus. These occurrences were quite a lot in Boney M's *Nightflight to Venus* album. An example from the song *Painter Man* shows such an occurrence:

Painter man, painter man

Who wanna be a painter man?

The repeated phrase "painter man" is linked to neither the preceding nor the following line but is just used for stress and rhyme. Another example from the same album, taken from the song *Voodooonight* displays the two lines which do not constitute a clause:

Whispers, potions, puppet with needles

Witchcraft, magic

These excluded non-clause items most frequently occur in the repeat parts of the songs. For example, the repeat part of the song *Unholy Alliance* by Scorpions consists of the song title as the sole repeat line:

Unholy alliance

Such single line repeats which are noun phrases were omitted from the corpus.

On the other hand, some phrase-like clauses, formed with ellipsis, were included in the corpus. For example, the repeat part in the song “No Pain No Gain” from Scorpions’ *Face the Heat* album contains an ellipsis.

No Pain No Gain

This repeat actually consists of two clauses. It may be regarded as “There is no pain; there is no gain” or “If there is no pain, there will be no gain”. Therefore such lines were considered clauses despite the ellipsis.

At this point we had two results: the number of content words and the number of clauses for both rock and pop genres. These were necessary for the calculation of the mean lexical density of the genres in the corpus.

As Halliday (1989) suggests, lexical density is determined by “the number of lexical items as a ratio of the total number of clauses, LEXICAL DENSITY will be measured as the number of lexical items per clause”. This is referred to as mean lexical density.

In order to investigate the linguistic and structural complexity differences between the music genres, a mean lexical density analysis was carried out all of the 42 songs in the corpus. The analysis was performed by dividing the number of content words in a text to the number of clauses.

Following the structural analysis, a selection of the songs were exercised in the classroom setting in order to determine the recognition levels of the words selected from the corpus.

3.2. Application to EFL

3.2.1. Subjects

The data were collected at Uludağ University School of Foreign Languages where prep class students study English for 1 year before proceeding to their departments. The school has students in three levels of English competence – Elementary, Pre-Intermediate and Intermediate. The application was exercised in an

Intermediate level class which consisted of 26 students. 23 of the students were present at the listening activity. The age average of the subjects was 19.

3.2.2. Material

The selection of songs was carried out by choosing the most listenable and not-so-much popular songs, reducing the likelihood of student's knowledge of the lyrics of the song concerned. The key factor in the determination of the most listenable songs was the selection of the songs with low instrumental density, especially in rock music. The selected songs were as follows:

Song 1: *Lonely Nights*, by Scorpions, from "Face the Heat" album, 1994

Song 2: *Rasputin*, by Boney M, from Nightflight to Venus album, 1978.

Song 3: *Believe*, by Savatage, from "Edge of Thorns" album, 1993.

Song 4: *Objection*, by Shakira, from "Laundry Service" album, 2002

After the selection of the songs their lyrics were typed and some words were omitted. The omission procedure "omit the every after nth word" was not used in this study due to the fact that the aim was to omit content words which are already known by the students. The first words in the lines also were not omitted. 12 words were omitted from each song. The grammatical category of the words omitted is given below:

4 verbs

4 nouns

2 adjectives

2 function words

The 2 function words were used as distracters. The full song lyrics are available in Appendices G and H.

A translation test was used in order to find out whether the students know the words in the selected songs or not. In the translation test (see Appendices C and D) 40

words were asked to the students. All the content words omitted were within the 1k and 2k words in the GSL.

Although a common activity, listening activities are usually carried out with poor equipment resulting in even less comprehension. In the present researcher's opinion, the factors affecting the sound quality can be grouped in three categories:

1. Record factor
2. Player/sound system factor
3. External factors

1. Record factor is related with the quality of the song or any other audio material which is to be played in the listening class. With the advance of technology, audio material has been compacted down to such smaller sizes that they can easily be carried and transferred within seconds. However, as the sizes shrink, the quality problem emerges. The more compressed an audio file, the less quality it will have. MP3 technology is the most suitable option in a classroom setting provided that there is a computer. Audio CDs, which are another option, cannot be as easily paused and/or rewinded as MP3 in a media player. The MP3 material has to be compressed with 192 kbps in order to maintain the audio CD quality. All the songs used in this study are minimum 192 kbps MP3 audio files.

2. Player factor, though may seem secondary in the list, is at least as important as the record factor since a high quality audio file can sound terribly with a poor player and sound system. It is not quite possible to create stable and good sound systems in classrooms; therefore, the players and sound system are usually brought to classroom by the teacher. That makes smaller devices more preferable. Laptops, useful and practical for classroom applications, allow better control over the audio files. This is a very important feature considering the fact that songs have to be paused and/or rewound quite frequently in such activities. Such actions could be accomplished with a few clicks on a laptop computer. Unfortunately, laptops have shortcomings in terms of sound quality because of their small and generally insufficient speakers. Thus extra speakers

are necessary for a good sound which can be achieved by using quality ones. Nevertheless, in this study an Arçelik MS 1910 A CD player stereo was used.

3. External factors involve the physical conditions of the classroom some of which can be noted as the size, echo and population. Big classrooms - both size and populationwise - are not the most ideal environments to carry out a listening activity. Since the classrooms have no carpeting and other necessary furniture to reduce the echo, the sound will be distorted and comprehension will decrease considerably. Turning on the volume will only make it worse, especially for the students at the back of the classroom. With highly or over-populated classrooms, it is also very difficult to maintain silence and peace among the students. Another point is that the windows need to be shut during the listening activity to keep out the outside noise. This could be a problem in hot weather when the windows normally remain open. Closing the windows for a listening activity on a hot day could result in more fanning noise than the song itself.

The physical conditions in this study were quite favorable. The size of the classroom was moderate; however the ceiling was a bit higher than normal (approx. 5 m.) which made the sound echo to some extent. The classroom population was ideal with 23 students. The study was carried out in late winter and early spring time and this helped the application by keeping the windows and the door comfortably shut. There was neither distracting noise coming from outside nor any sweating students.

3.2.3. Application

Subjects' knowledge of the words was checked by a translation test 2 weeks before the listening activities. The test featured all the omitted content words in the songs to be listened with a blank next to each in which the students were required to write the Turkish meaning of the word. All students were asked to write their names on the papers. The test was carried out with Turkish instruction (see Appendices C and D for English and Turkish version of the translation test). The students were not informed about the forthcoming listening test featuring the same words. Text length for all songs has been calculated based on the data provided by the word processor used.

Two listening packs consisting of one pop and one rock song were created. Each pack was used in one lesson. The students were handed out the sheets with the lyrics to Song 1 and Song 2 and asked to write their names on them in order to be able to compare the listening results with the translation test.

The subjects were instructed that they were required to fill in the blanks in the lyrics while listening to songs. They were informed that they would listen to the same song twice – the first time without pauses and the second time with pauses after each blank.

In the first lesson, which is 40 minutes, the students listened to Song 1 and Song 2. Each song was played twice, the first time without pauses and the second time with pauses. After listening to Song 1, the students listened to Song 2 in the same way as the first one. The papers were collected upon the completion of both songs in the first pack. The activity took approximately 35 minutes.

The second pack, consisting of Song 3 and Song 4, was played in the next lesson. Both songs were played twice, the first time without pauses and the second time with pauses. Students wrote their names on these papers as well and they were collected. The second pack also took approximately 35 minutes to be completed.

CHAPTER 4

RESULTS

4.1. Results of the Linguistic Analysis of Pop and Rock Genres

The first question of the present study – the linguistic differences between the music genres – was investigated in terms of the mean lexical density analysis of the song lyrics. The mean lexical density analysis of 42 songs showed that the pop genre has a density of 2.70 while the rock genre has 2.56. Table 4.1. shows the mean lexical density levels for the pop and rock genre.

Table 4.1. Mean lexical density of pop and rock genres

	Pop	Rock
Mean Lexical Density	2,70	2,56

The total number of content words in two pop songs was 1521 and the number of clauses was 563. The ratio of these figures makes 2.70. The two rock songs, on the other hand, contain 1740 content words and 680 clauses which yield a ratio of 2.56.

These results indicate that pop and rock lyrics are not quite different from each other in terms of structural complexity. However, by taking into account that the mean lexical density analysis, it can be concluded that rock lyrics converge to spoken language - if not to a great extent - slightly more than pop lyrics do.

After the research into the first question as to the linguistic differences between the genres, a selection of songs was applied in a classroom setting as the second part of the study.

4.2. Results of the Application to EFL

The second research question on the effect of the music genre on recognition of words was dealt with a vocabulary check (i.e. translation test) and then a listening test in the classroom.

The results in Table 4.2. below show that 351 words out of 446 were recognized correctly in the rock genre. This indicates a success rate of 78 %. As for the pop genre, the results show that 287 words out of 434 (66 %) were recognized correctly. Table 4.3. shows the rate of recognition success between the genres in the translation test and the listening test.

Table 4.2. Translation test and listening test results by genre

	Pop		Rock	
	Translation Test	Listening Test	Translation Test	Listening Test
S1	19	16	20	19
S2	19	12	20	13
S3	18	10	19	11
S4	18	15	19	16
S5	19	10	18	17
S6	19	12	19	12
S7	19	14	20	18
S8	19	12	20	16
S9	19	13	20	19
S10	18	13	17	16
S11	20	11	20	16
S12	19	16	20	18
S13	18	13	20	17
S14	20	15	20	17
S15	19	13	19	10
S16	20	12	19	11
S17	20	12	20	14
S18	20	14	20	16
S19	18	9	19	12
S20	18	5	18	11
S21	19	14	19	16
S22	17	12	20	17
S23	19	14	20	19
TOTAL	434	287	446	351

Table 4.3. Recognition rates across the genres (%)

	Pop	Rock
Percent	66	78

The findings show that the song genres have an effect on the recognition of words in listening. The success rate was higher in the rock genre.

The last analysis was on the effect of word types in the translation test and the listening test. The success rates on three word types – verbs, nouns and adjectives – were compared in their respective music genre. Table 4.4. displays the success results across word types in both music genres.

Table 4.4. Translation test and listening test results by word types

	Pop						Rock					
	Translation Test			Listening Test			Translation Test			Listening Test		
	Verb	Noun	Adj.	Verb	Noun	Adj.	Verb	Noun	Adj.	Verb	Noun	Adj.
S1	8	7	4	6	5	2	8	8	4	3	8	4
S2	8	7	4	4	4	2	8	8	4	2	6	2
S3	8	6	4	5	1	1	8	8	3	2	5	2
S4	8	6	4	6	3	2	8	8	3	4	5	3
S5	8	7	4	5	2	2	7	8	3	4	6	3
S6	8	7	4	5	3	2	7	8	4	2	4	3
S7	8	7	4	5	4	2	8	8	4	4	7	3
S8	8	7	4	4	4	2	8	8	4	4	6	3
S9	8	7	4	4	4	2	8	8	4	4	8	3
S10	8	7	3	6	4	1	7	8	2	3	8	2
S11	8	8	4	5	2	2	8	8	4	3	6	3
S12	8	7	4	6	5	2	8	8	4	3	7	4
S13	8	6	4	4	3	2	8	8	4	3	6	4
S14	8	8	4	5	4	2	8	8	4	4	7	2
S15	8	7	4	5	4	2	8	8	3	3	4	3
S16	8	8	4	5	3	2	8	8	3	1	5	2
S17	8	8	4	4	4	2	8	8	4	2	7	1
S18	8	8	4	5	5	2	8	8	4	5	3	4
S19	8	7	3	5	2	1	8	8	3	5	4	2
S20	8	6	4	3	0	1	8	8	2	3	3	3
S21	8	7	4	5	4	2	8	8	3	4	7	1
S22	8	6	3	6	3	1	8	8	4	3	6	4
S23	8	7	4	5	4	2	8	8	4	4	8	3
TOTAL	184	161	89	113	77	41	181	184	81	75	136	64

In the listening test in the pop genre, the success rate on verbs was 113 out of 184 – 61 %. The students succeeded in finding 77 nouns out of 161 which corresponded to 48 %. 41 out of 89 adjectives were recognized by the students which meant a 46 % ratio.

As for the results in the rock genre, the success rate on verbs was 75 out of 181 – 41 %. The students succeeded in finding 136 nouns out of 184 which corresponded to

74 %. 64 out of 81 adjectives were recognized by the students which meant a 79 % ratio.

Table 4.5 summarizes the results of the Translation Test and Listening Test based on word types and song genres. The percentages suggest that verbs were recognized better in the pop genre with a ratio of 61 % while the ration for the same word type is 41 % in the rock genre. The recognition rate of verbs with 41 % was the lowest score in this test. Nonetheless, this was the sole domination of pop genre over rock. The remaining two word types – nouns and adjectives – were more successfully recognized in the rock genre. As for the nouns, the success rate was 48 % in pop genre whereas it was 74 % in rock. Similarly, the results for the verbs display a positive bias towards the rock genre with an even more difference from the nouns. The recognition rate of adjectives was 46 % in pop genre while it was 79 % in rock. This latest result was the highest recognition rate, as well.

Table 4.5. Summary of the translation test and the listening test results by word types

	Pop			Rock		
	Verb	Noun	Adj.	Verb	Noun	Adj.
%	61	48	46	41	74	79

CHAPTER 5

DISCUSSION

5.1. Discussion on the Results on the Linguistic Analysis of Pop and Rock Genres

This study was the first one in the literature to seek the linguistic differences between the pop and rock genre and gather comparative data on the application of both genres in the classroom. It involved 42 songs in pop and rock genres from 4 different bands/singers. The findings suggest that rock songs are more spoken than pop songs. However, it should be noted that there is not a very significant difference between the two genres. Murphey (1992: 771) conducted a research on the discourse of pop songs and his findings suggested that pop songs are “repetitive, conversationlike and half the speed of spoken discourse”. The results of the present study correspond to Murphey’s findings in that pop songs are indeed conversationlike. However, the mean lexical density analysis between the genres showed that the value for rock music was lower than pop music. The density level for the rock songs was 2.56 while it was 2.70 for pop songs. A high mean lexical density levels indicates more written while a low level means more spoken language. In this respect, the scores of the genres show that rock songs are more spoken than pop songs.

According to Murphey’s (1992: 771) findings “25% of the corpus is composed of just 10 different words: 4 pronouns (*you, I, me, my*), 4 function words (*the, to, a, and*), the future auxiliary *gonna*, and the noun/verb *love*”¹. These findings indicate the spoken attributes of pop songs. Similarly, the findings of the present study comply with Murphey’s results in that the ratio of function words is quite high in both pop and rock songs. This conclusion could be derived from the fact that the mean lexical density analyses carried out on the songs in both genres yielded low levels of density. These findings indicate that the ratio of function words is high in pop and rock songs.

¹ Murphey’s (1992) corpus consisted of 50 pop songs taken from September 12, 1987 edition of Music & Media Hot 100 Chart.

This study expands Murphey's research by involving rock songs as well as pop songs. These two studies are not necessarily identical, though. In his research, Murphey took into consideration the TTR (type-token ratio), the speed of songs, time, place and gender references and pronouns. The present study investigated the songs in terms of their linguistic content on the basis of lexical density and structural complexity. The results of the two studies coincide on the point of the pop songs being spoken - or as Murphey (1992) put it, conversationlike.

The expansion to Murphey's study provided in the present one is the investigation of vocabulary recognition not only based on song genre but also across word types. A more detailed analysis could be helpful in this respect.

5.2. Discussion on the Results on the Application to EFL

This study investigates the vocabulary recognition of the students while listening to songs. It was not one of the aims of the study to test the new vocabulary acquisition of the subjects. For this reason, all the comparative analysis was carried out on the basis of the positive results in the translation test. The differences between the translation test and the listening test results in the pop genre indicate a 66 % correspondence. This means that the recognition rate in the pop genre was only 66 %. This ratio was 78 % in the pop genre. The reason for the decrease of success rate in the application might stem from:

- Syllable length
- Order of listening
- Length of songs (word/duration ratio)

5.2.1. Syllable Length

An investigation of the number of syllables might be considered to have an effect on the recognition of words. Considering the fact that the level of the students is "intermediate" and that they already know the words in the songs, the identification of words in the songs could be facilitated by the length of words. It may be proposed that words with longer syllables could be recognized better when compared to single-

syllable words. Single-syllable words may lead to confusion due to the fact that they could be mistaken with their homonyms more easily than multi-syllable words.

With this viewpoint, an analysis of syllables was carried out. The number of verbs asked in each genre was 8. 6 of the 8 verbs in the pop genre are monosyllabic whereas the remaining 2 have two syllables. It is slightly different in rock songs. Out of the 8 total verbs, 5 of them have one syllable, 1 has two syllables and the remaining 2 have three syllables. Figure 5.1 shows the syllable-success relationship with regard to verbs. The results showed that the recognition rate of verbs was higher in the pop genre (61 %) than rock (41 %). It means that, although slightly, the success rate is higher with less syllables.

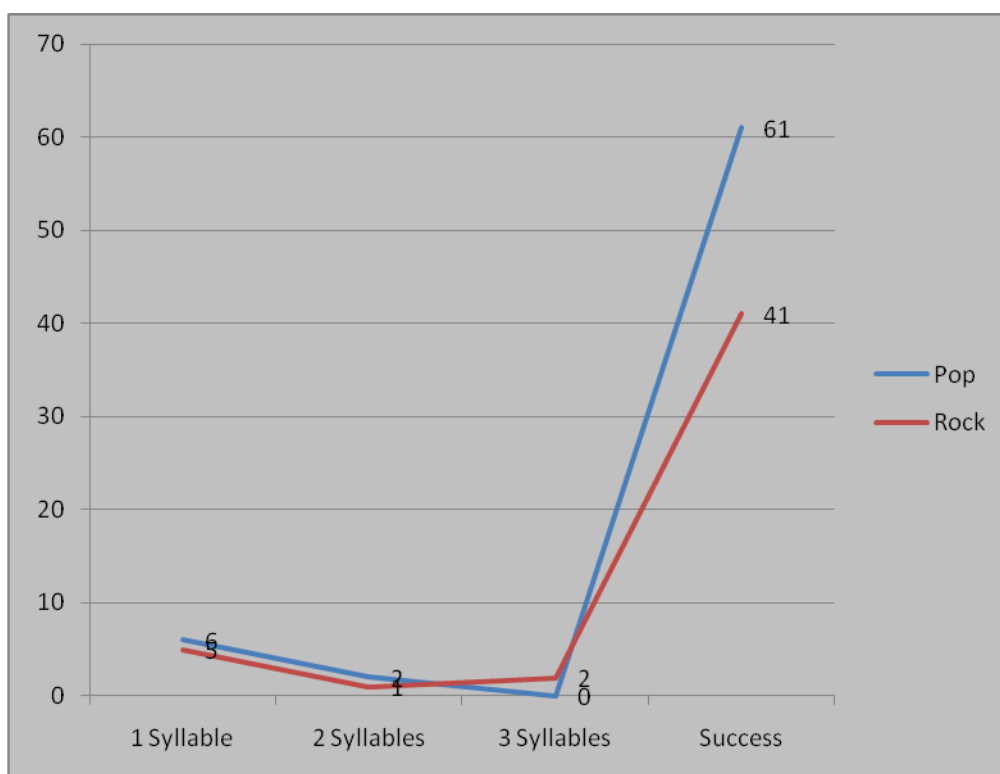


Figure 5.1. Syllable-Success rates in verbs

These results with the verbs so far do not comply with the general outcomes of the present research. In other words, despite the fact that there is little difference between the syllable numbers in both genres, the resulting difference in the success rate

is higher. Hence, it could be concluded that there seem to be other factors affecting the recognition.

As regards the nouns, the subjects could find 48 % of nouns in the pop genre whereas they scored 74 % in rock. The syllable analysis in nouns provided different results from those of the verbs. 7 nouns out of 8 in pop songs have one syllable and the remaining 1 has two syllables. In rock, 6 nouns have one syllable, 1 has two syllables and 1 has three syllables. As can be seen in Figure 5.2 below, the difference between syllables is very little; yet, rock genre displays a significant peak. With these results, despite the fact that the possibility of the number of syllables affecting the comprehension might seem possible, the ratios are not parallel to be supportive enough. It should be noted, however, that the analysis was based on a very small data. Larger data may provide different results.

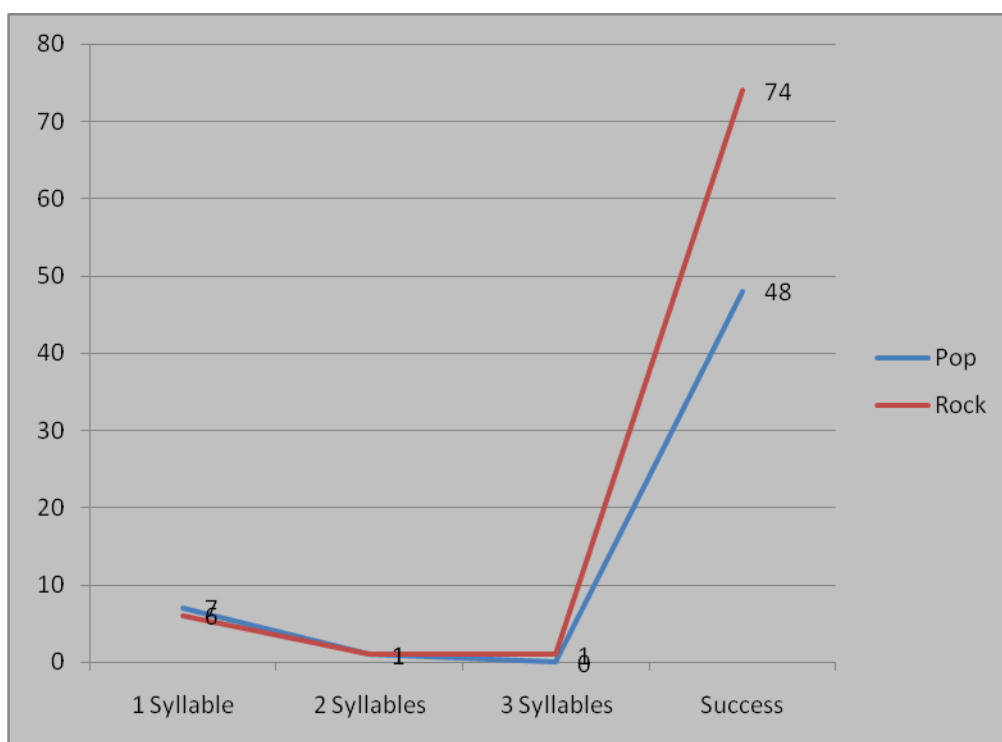


Figure 5.2. Syllable-Success rates in nouns

The syllable analysis of the final word class, adjectives, provided interesting results. With the adjectives, the result was close to that of nouns; that is to say, the number of adjectives was higher in the rock genre. The subjects could recognize 46 % of the adjectives in the pop genre while their score was 79 % in the rock. All the 4 adjectives in the pop songs have one syllable. As for the rock songs, none of the adjectives have one syllable. 3 of the adjectives have two syllables and 1 of them has three syllables. This is the biggest difference between the songs in terms the syllable numbers of word classes. Figure 5.3. shows that rock genre yielded greater success. One of the probable explanations for this result could be the fact that the number of syllables was more in the rock genre.

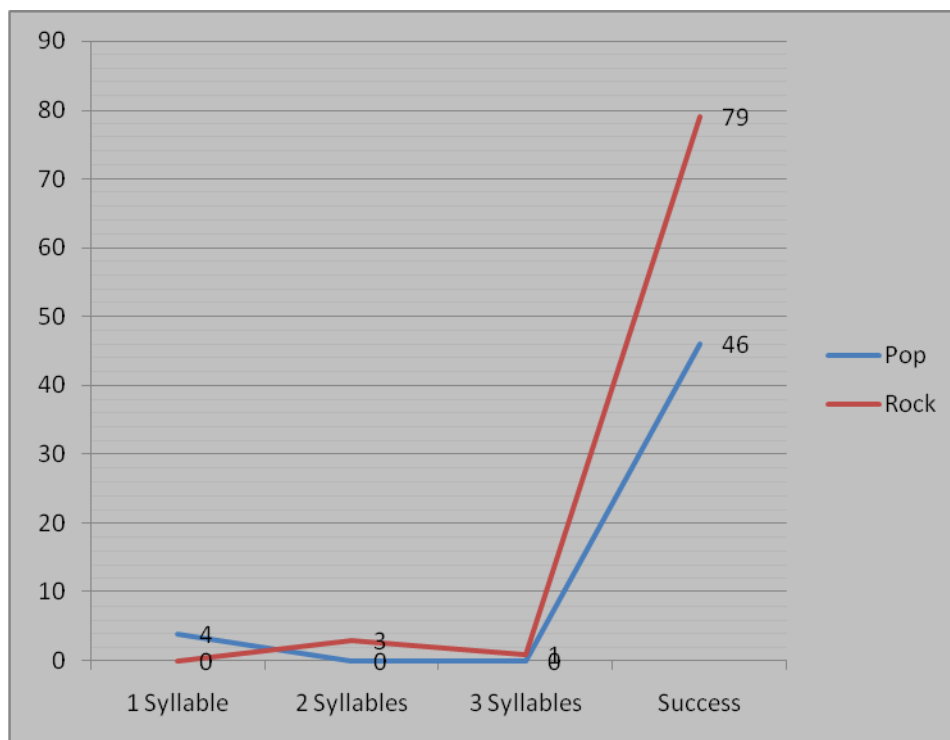


Figure 5.3. Syllable-Success rates in adjectives

With this respect, the effect of syllables could be taken into consideration. It may be concluded that the more syllables a word has, the better it is for recognition. However, it should be noted that with the results of this analysis of syllables a deduction on the effect of syllables on recognition might only be suggestive since it needs to be backed up with a more detailed analysis and larger data. It could be either true that there

is indeed a relationship between the number of syllables and recognition or it could be totally coincidental – or there could be other factors. Since the reason for these results is not quite clear, further research targeting word recognition based on word types might prove helpful.

5.2.2. Order of Listening

Another possibility leading to differences in the recognition of words might be the order and time of listening. The subjects in this study listened to all four songs one after another in two consecutive lessons. In order to study this effect the success rates across songs should be taken into consideration. The rates then have to be checked with the order of listening. An idea on this issue might be that the first song (or songs) could yield better results owing to the fact that the motivation of the subjects could possibly be higher. Or, on the contrary, it could be claimed that the latter songs might be perceived more successfully since the subjects could get accustomed to it.

These views cannot necessarily be proven correct or incorrect with the results of the present study. In fact, the success rate in the first song was the highest. The subjects could find 87 % of all words in the song. With only this result in hand, one may conclude that the motivation factor is at work. Nonetheless, the lowest success rate comes forth with the second song. The subjects could find 59 % of total words. They listened to both songs one after another in the same lesson. As for the second listening pack, the success rate in the first song of the pack – the third song overall – was 65 %. Surprisingly, this result was the same with the last song.

These results show that the order of listening might affect the recognition of words through the motivation of students. It is clear that the highest success rate occurred in the first song. However, this could be due to other factors, too. The fact that the second song yielded the lowest rate might be because of the fact that it is the song with the longest lyrics. Whatever might be the reason, it is quite interesting to find out that the results of the last two songs are identical.

5.2.3. Length of Songs (Word/Duration Ratio)

Another possible factor affecting the recognition of words across songs might be the length of songs. In order to analyze this effect, the lengths of all four songs have been calculated on the basis of seconds. The lengths were then divided by the number of words the song lyrics have. The procedure with this application was that the lyrics were taken as they were used in the listening packs – omitting some repeated parts. The lower the ratio, the more words a song has in its lyrics.

Song 1 has 137 words and duration of 289 seconds (04:49). It has a word/length ratio of 2.1. This ratio makes this song the sparsest song in terms of words. Song 2, the longest song lyricswise - has a total of 325 words and duration of 265 seconds (04:25). The word/length ratio for this song is 0.81. With this result Song 2 is the densest song wordwise. Song 3 has 193 words in total and it has duration of 232 seconds (03:52). The ratio for this song is 1.2. The last song, Song 4, has 212 words and running time of 222 seconds (03:44). Its ratio is 1.04. The density levels for Song 3 and Song 4 are very close to each other.

These rates completely correspond to the success rates of the subjects. As seen in Figure 5.4. the word/duration ratio of songs and success rates of the subjects are almost equally parallel. The greater success occurred in Song 1 which also has the highest word/duration ratio. In other words, the success is higher in the song which has the fewest words. In compliance with this result, Song 2 – which has the most words – yielded the least success rate. The ratios for Song 3 and Song 4 are almost the same. The success rates for Song 3 and Song 4 are identical; nonetheless, the word/duration ratio for these songs are 1,2 and 1,04 respectively, displaying a very close correlation.

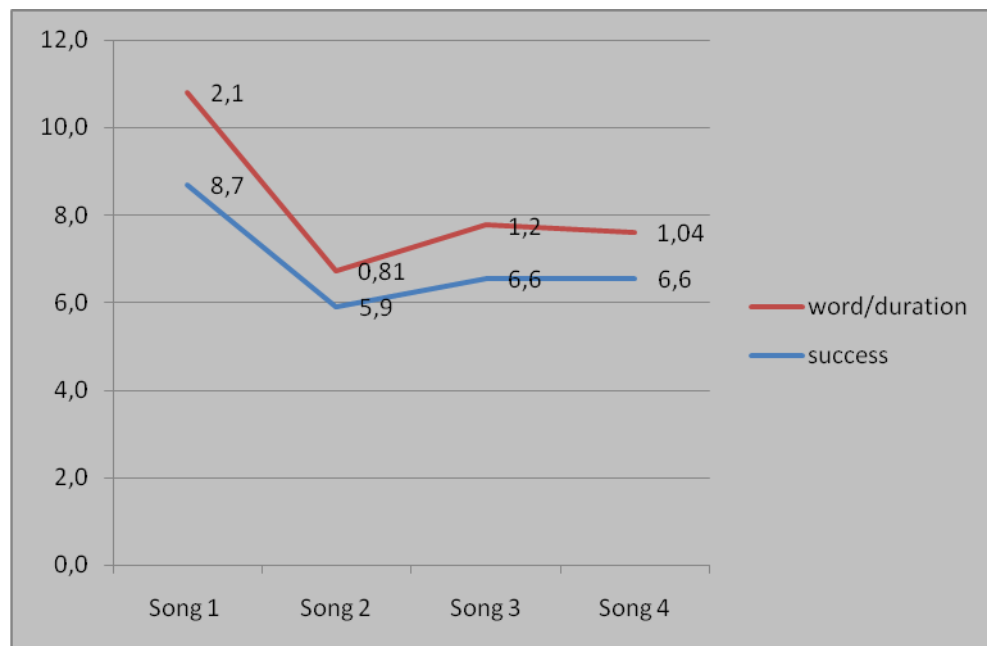


Figure 5.4. The comparison of word/duration ratio of songs and success rates of the subjects.

These results indicate that the word/duration ratios of the songs should be taken into consideration due to the fact that a correlation seems to exist between this ratio and success rate in recognition of words.

5.2.4. Other Factors

Apart from these, other factors such as the temperature of the classroom, the noise, the acoustics of the classroom and concentrating on the music more than the lyrics might be in effect. Moreover, the differences between the pop and rock music might have had some effects on the results. Finally, it is also possible that the word types have an effect.

5.2.4.1. External Factors

The temperature, noise and acoustics were the same for all songs. However, concentrating on the music more than the lyrics might have occurred. It could be claimed that students might have paid more attention to the music in the pop songs. This claim could be possible considering the fact that pop music is the most favorite song genre among students. This fact could have resulted in a bias towards the enjoyment of

the song rather than dealing with it in terms of filling in missing words. This issue is significant in that EFL teachers might opt for less popular songs both in order to avoid former encounter with the songs and to prevent students from concentrating on the music more than the lyrics. Therefore, it is open for discussion whether to select the students' favorite songs and/or song genres or not. If songs are familiar to the students, it could be possible that they already know the words. And if they are not familiar they could concentrate on the words more. However, when it comes to the affective filter, students' taste might be considered more important.

5.2.4.2. Differences in Pop and Rock Songs

The results mean that the perception rate is higher in rock songs than pop songs. Nonetheless, this result might not guarantee that all rock songs could be better perceived. In this respect, care must be taken in choosing the rock songs to avoid too loud music. Most rock songs involve loud drumming and distorted guitars – and even distorted vocals. Therefore, in this respect, they may not always be comprehensible even for the native speakers. The teachers should have a good knowledge of the rock artists, albums and/or songs that they are going to use in classroom. Both rock songs used in this study were mostly acoustic songs sung with clean vocals. This method could be applied in classroom since acoustic songs prioritize words over instrumentation. Unplugged or acoustic albums might be useful. Nonetheless, it would be better to avoid live albums since they may include too much background noise and their recording quality may not necessarily be as polished as a studio-recorded album.

Pop songs are not usually as loud as rock songs. Nevertheless, it is better not to choose songs with too much repeated parts. Pop songs, especially, usually have shorter lyrics and most parts are repeated. It could be wise to avoid selecting songs with few words and “remixed” songs or albums since such songs and albums usually consist of repeats. These facts indicate that the main concern for rock songs is musicality whereas it is the lyrics in pop songs. However, whatever song genre is to be selected, Lems' (2001: 3) words quoted below should always be taken into consideration:

Songs should be pre-screened for potentially problematic content, such as explicit language, references to violent acts or sex, or inappropriate religious allusions.

Teachers should not decide on the songs by simply listening to the song in terms of comprehensibility without reading the lyrics since even the native speakers may mishear them. Consequently, it is necessary to find the lyrics to the songs as well as the songs themselves. This way, the song lyrics could be evaluated based on the word types to be selected.

5.2.4.3. Word Types

The results of the analysis on word types between the genres showed interesting results. In the rock genre, the students succeed in recognizing 40 % of the verbs they successfully found in the translation test. This ratio was 74 % in nouns and 80 % in adjectives. The relatively low success rate on recognizing verbs was significant. The success on verbs in the pop genre was 61 %, which is 1.5 times higher than in rock songs. The ratio of success was 48 % in nouns corresponding to approximately 1.5 times lower rate than in rock songs. The adjective recognition rate was 47 % in pop songs, a relatively low ratio when compared to rock songs.

The possible reasons for these results were discussed above (see pp. 35-41). Accordingly, these outcomes may be utilized in a classroom environment. If there is a specific class of words to be taught in a classroom, an EFL teacher might choose, for example, to teach verbs using a pop song rather than a rock song. Nevertheless, since the reasons for the results are not quite clear, it may not have the same effect on the target group. Further research on this issue is very essential.

As seen in the results, students had difficulty in recognizing the verbs in the rock songs (40 %) and the nouns in the pop songs (48 %). Students also experienced hard times finding the adjectives in pop songs (47 %). These findings could be helpful for teachers for linguistic consideration in the selection of songs. As noted earlier, further research is necessary in this sense, though. This could be realized by researching more songs from each genre. Such a research could provide better judgment of the genre analysis as well as the effects of other factors mentioned in the present study.

CHAPTER 6

SUMMARY & CONCLUSIONS

6.1. Summary

The aim of the study was to determine whether or not there is a linguistic difference between the pop and rock music and if the music genre has an effect on the recognition of the words in EFL listening activities. The reason for the investigation of this issue is the common practice of listening activities in EFL classes. Many teachers consider it motivating and useful to carry out a listening activity involving songs rather than – or in addition to – the activities provided in the course books, which are not necessarily as genuine as the songs. At this point emerges the question of what genre of music should we get the students listen to? Keeping the motivation factor in mind, it was reasonable to learn the music tastes of the students. For this purpose, a survey on music taste was applied to 242 prep class students at Uludağ University, School of Foreign Languages, Bursa, Turkey (See Appendices A and B). The results were nowhere near surprising. The most favorite genre stood out to be pop with a ratio of 33.9 %. The closest genre rivaling the major domination of pop was the rock genre with 18.6 %. These results were enough to determine the music genres to be analysed in this study.

In order to form a corpus of songs in the pop and rock genres, two albums from each genre were selected. The first pop album was the famous “Nightflight to Venus” by Boney M, released in 1978, which contains 10 songs. The other pop album was Shakira’s “Laundry Service” which has 13 songs of which 9 were selected. The release year of the album was 2002. 4 songs in this album were excluded from the data because they were in Spanish. As a result, the number of songs in the pop genre totaled to 19.

In the rock genre, the first album was “Face the Heat” by the famous German hard rock act Scorpions. It was released in 1994 and contains 11 songs. The other rock album was “Edge of Thorns” by Savatage, an American hard rock / heavy metal band, which contains 13 songs and one of which is instrumental. Therefore, 12 songs were

taken into consideration, disregarding the instrumental one. Finally the corpus included a total of 42 songs in both genres.

Following the establishment of the corpus, a detailed mean lexical density analysis, as proposed by Halliday (1989) was carried out in order to find out the lexical density and the structural complexity of all songs in the four albums. The results indicate that rock songs are more spoken since they had a mean lexical density level of 2.56 whereas it was 2.70 for pop songs. In other words, the Mean Lexical Density of rock songs was lower than pop songs – a fact which makes the rock songs more spoken. This was the answer to the first research question of this study - Is there a linguistic difference between the music genres?

After researching the lexical traits of the songs, one song from each album was selected to be listened to in the class. The songs were grouped into two packs which contained one song from each genre (See Appendix E and F). Then, 12 words from each song were omitted at random order. The twelve words contained 4 verbs, 4 nouns, 2 adjectives and 2 function words. The criterion for the selection of the verbs, nouns and adjectives was maintaining the frequency at 1k or 2k level. The omitted words were asked to the students at an English prep class at Uludağ University, School of Foreign Languages, Bursa, Turkey in a translation test (See Appendices C and D). The papers, bearing the students' names on them, were collected and analyzed.

Two weeks after the translation test, the listening activities were carried out in the same classroom. The songs were played out of a moderate stereo capable of playing MP3 files. The motivation of the students very high and it was approved by their own positive and supportive comments on the activity.

The results showed that recognition rate was higher in rock songs than pop songs. 78 % of the words were recognized by the subjects in rock genre. They could recognize 66 % of the words in pop. In terms of the analysis by word types, the success rate on verbs was 113 out of 184 – 61 %. The students succeeded in finding 77 nouns out of 161 which corresponded to 48 %. 41 out of 89 adjectives were recognized by the students which meant a 46 % ratio.

As for the results in the rock genre, the success rate on verbs was 75 out of 181 – 41 %. The students succeeded in finding 136 nouns out of 184 which corresponded to 74 %. 64 out of 81 adjectives were recognized by the students which meant a 79 % ratio. With these results, the second research question of the study - Does the music genre affect recognition of words? – seems to be responded positively.

6.2. Conclusions

This study indicated that there seems to be, if not large, a difference between pop and rock music in terms of lexical density and structural complexity. It involved a total of 42 songs from both genres, a quantity which may be considered enough, considering the fact that the only closest research in the literature – Murphey (1992) – involved 50 songs. In this respect, this study may be perceived as a unique one in the literature, comparing two most popular song genres in a classroom listening activity. Due to the fact that almost all research in the literature focuses on learning vocabulary through songs, a comprehensive field study was carried out in order to gather data on the recognition of words across genres.

Another finding of the research was that words of the same frequency were better recognized in rock songs than in pop songs. This finding was classified on the basis of word types in order to see whether they have an effect on the recognition or not. These results indeed provided a difference in the recognition. However, since the findings might have been coincidental or due to other factors, the research was expanded toward three other issues: syllable length, order of listening and word/duration ratio of songs.

The research into the possible effect of syllables rendered controversial results. The syllable length seemed to have an effect on recognition; nevertheless, this hypothesis was not totally compliant with the results. It could be claimed that the syllable results might be coincidental. More syllables seemed to lead to greater success with verbs. On the other hand, the result was exactly the opposite with the adjectives. Still, the syllable related findings may not be reliable as they do not seem to be consistent with each other.

The other possible effect, the order of listening, was also investigated. The immediate result out of the investigation seemed logical since the greatest success was achieved in the first song. However, the second result was sufficient to somehow refute the hypothesis owing to the fact that the least success rate was realized in the second song. The remaining two songs were the same in terms of success and the score was slightly higher than that of Song 2.

The most significant outcome of this study was that the word/duration ratios of the songs do seem to have a substantial effect on the success rate. This is evident in that the word/duration ratio of songs and success rates of the subjects are almost equally parallel. The subjects were able to find the most words in the sparsest song; yet, the least words were found in the densest song. This finding could be the major effect on the recognition of words either in line with or regardless of the song genres. This, however, does not shade the finding that rock songs were found to be more spoken and success rate was higher in the genre concerned. Finally, it is safe to note that more research on the genre comparisons and word/duration ratio analyses are essential in order to be able to achieve more reliable and generalizable findings.

6.3. Implications

The findings of the study may be helpful for EFL teachers in their song selection. This study involved 42 songs from 2 genres in terms of lexical analysis and 4 of them were used in the classroom to test the effect of the genres in a fill-in-the-blank activity. Although not sufficient enough to generalize, the results could shed light to the teachers in their song selection process. The findings on the differences in the recognition of different word types might be useful for teachers. They may prefer to ask the students verbs in a pop song and nouns in a rock song. Nevertheless, this research needs to be supported with greater data and further analyses in order to be fully applicable and consistent.

The reason for the selection of pop and rock genres in this study was that they were the most favorite song genres of the subjects – a fact proved by a questionnaire on 242 students. This preference might differ from town to town, culture to culture and age

group to age group. Thus, care must be taken in the application of songs in a classroom setting. Nonetheless, it can intuitively be claimed that there may be safety in selecting pop and rock songs since they are likely to be the most popular and preferred music genres all over the world, especially among young people.

Another aspect of the research, the possible effect of word/duration ratios of the songs should be taken into consideration in listening activities. This suggestion involves the selection of sparser songs for better recognition of words. Relatively long songs with few lyrics might come in handy in this sense. Similarly, denser songs could be utilized to take the level one step up towards complexity in listening. More challenging activities are possible to be carried out with denser songs. This could be maintained by the selection of relatively short songs with long lyrics. It should, however, be noted that repetition in songs are better avoided since they do not provide enough words to be found out.

Finally, the idea of analyzing the texts in terms of their mean lexical density as proposed by Halliday (1989) might be useful not only in the listening activities but also in reading classes in order to choose the most appropriate reading passage. The mean lexical density ratios and the success rates and their comparisons in this study might guide the EFL teacher providing a basis for a reference point of density levels. The inclination of different texts to spoken or written discourse might prove similar results with this study. Still, a more comprehensive study might provide better applicable results since this one naturally has its limitations.

6.4. Limitations

This study unfortunately has experienced a set of limitations. Being a master's thesis study, first of all, it had a time constraint. As a result, the corpus had to consist of four albums and forty-two songs. In fact, this number is close to that of Murphey's (1992) but still, more songs could provide better results. The data collection and field application phase had to be completed in a short time as well. For this reason, it was possible to choose four songs to have the students listen to in class. Otherwise, it would have taken too much time and lessons of the students and teachers. The sympathy and

the assistance of the authorities, teachers and the students of the school in which the study was carried out were very advantageous, though. It should also be noted that the number of students was not so very high – just a classroomfull of. In spite of the fact that a classroom is a reasonable site in a research, the involvement of more students could have been more beneficial.

Another issue with the classroom application was that the sound system was not efficient enough for a flawless listening. Better results could be obtained by means of quality sound systems. On the other hand, the acoustics of the classroom were not so suitable. Therefore, words may have been misheard or not comprehended by the students.

The analysis of the recognition of word types could have been more generalizable if the application had been carried out with more songs. Although word/duration ratio analyses seem to have provided reliable results, the number of songs is still few. Consequently, further research with more songs and a larger sampling is quite necessary.

6.5. Further Research

This study needs further research in some areas in order to be more valid and reliable. More research could be carried out with more songs in both genres. Although 42 songs might seem close to the quantity of songs in the only study in this field – Murphey (1992), analysis of more songs could prove helpful. Therefore, it might not be reasonable to generalize the results based on the analysis of 42 songs. Moreover, analyses of songs from other genres might be necessary in order to establish corpuses based on comparative results.

In terms of classroom application, the students might listen to more songs so as to have more generalizable results. Different recognition tests, other than fill-in-the-blanks activity, could be carried out and the results could be compared. Furthermore, research could be carried out in order to determine the effect of syllables and word/duration ratios of songs either based on or independent of the genres.

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APPENDICES

APPENDIX A

ÜNİVERSİTE ÖĞRENCİLERİNİN MÜZİK TERCİHLERİ

Bu anketin amacı Uludağ Üniversitesi İngilizce Hazırlık Sınıfı öğrencilerinin müzik ile ilgili bilgi ve düşünceleri hakkında veri elde etmektir. Elde edilen veriler yüksek lisans çalışmasında kullanılacaktır. Anket formları kimse ile paylaşılmayacaktır. Verdiğiniz cevapların samimi ve doğru olması anketin geçerliliği için çok önemlidir. Ankete katılanların isimleri alınmamaktadır. Soruların tümüne cevap vermeniz gerekmektedir. **Her soru için sadece 1 cevap seçmelisiniz.** Zaman ayırdığınız için teşekkür ederim.

Volkan KAHRAMAN
Uludağ Üniversitesi İngilizce Öğretmenliği
Yüksek Lisans Öğrencisi

- 1) Müzik tercihiniz:
 - a. Tamamen Yerli
 - b. Ağırlıklı olarak yerli
 - c. Her ikisi de eşit oranda
 - d. Ağırlıklı olarak yabancı
 - e. Tamamen yabancı
- 2) Favori müzik türünüz:

Alternatif	Ambient	Arabesk	Blues	Caz	Country	Dini müzik
Elektronik	Endüstriyel	Etnik	Fantezi	Hardcore	Hip-hop	Klasik
Metal	Pop	Punk	Rap	Reggae	Rhythm & Blues (R&B)	Rock
Soul	Tekno	Trance	Türk halk müziği	Türk sanat müziği	Diğer (belirtiniz)_____	

- 3) Müziği hangi kaynaktan dinliyorsunuz? CD/Kaset/Plak/Bilgisayar (Mp3, wav, internet radyo v.s)/Radyo/TV/
- 4) Orijinal albüm satın alıyor musunuz? E H
- 5) Kendi müzik arşiviniz var mı? E H
- 6) İnternette müzik indiriyor musunuz? E H
- 7) Günde ortalama kaç saat müzik dinlersiniz? _____
- 8) Enstrüman çalıyor musunuz? E H
- 9) Müzikle ilgili gelişmeleri ne şekilde takip ediyorsunuz?
 - a. Radyo/TV/gazete

- b. İnternet
 - c. Müzikle ilgili yayınlar
 - d. Diğer (belirtiniz) _____
 - e. Takip etmiyorum
- 10) Yaşınız: _____
- 11) Cinsiyetiniz: E K
- 12) Üniversiteye gelmeden önce ikamet ettiğiniz il: _____
- 13) Bölümünüz: _____
- 14) Annenizin eğitim durumu:
Eğitimsiz / İlkokul / Ortaokul / Lise / Üniv. (Lisans) / Üniv. (Y.L) / Üniv. (Doktora)/
- 15) Babanızın eğitim durumu:
Eğitimsiz / İlkokul / Ortaokul / Lise / Üniv. (Lisans) / Üniv. (Y.L) / Üniv. (Doktora)/
- 16) Kaç kardeşiniz var? _____
- 17) Aylık harçlığınız/geliriniz kaç YTL? _____
- 18) Müzik için (albüm, konser, müzik eğitimi, v.s.) ayda yaklaşık kaç YTL harcıyorsunuz?

- 19) Politik yelpazedeki eğiliminizi seçiniz:
sol <---1---2---3---4---5---6---7---8---9---10--->sağ

	Kesinlikle Katılmıyorum	Katılmıyorum	Kararsızım	Katılıyorum	Kesinlikle Katılıyorum
Ortam	1	2	3	4	5
1. Evde müzik dinlerim					
2. Yolculukta müzik dinlerim					
3. Çalışırken müzik dinlerim					
4. Dinlenirken müzik dinlerim					
5. Uyumak için müzik dinlerim					
Çevre					
6. Müziği yalnızken dinlemeyi severim					
7. Müziği arkadaşlarımla dinlemeyi severim					
8. Müziği kız-erkek arkadaşım / eşimle dinlemeyi severim					
9. Müziği kalabalık ortamlarda dinlemeyi severim					
10. Konserlere giderim					
11. İmza günlerine katılırım					
Müzik İçeriği					
12. Müzikte müzisyenlik (müzik kalitesi) önemlidir					
13. Müzikte sözler önemlidir					
14. Müzikte sound (kayıt kalitesi) önemlidir					
15. Müzikte imaj önemlidir					
16. Dinlediğim şarkıların sözlerini bilirim/öğrenmeye çalışırım					
17. Bilmediğim dillerdeki şarkıları da dinlerim					
18. Eski ve klasik parçaları/albumleri severim					
19. Yeni ve popüler parçaları/albumleri severim					
Müzik Piyasası					
20. Orijinal albüm fiyatlarını makul buluyorum					
21. Korsan müzik hakkında olumlu düşünüyorum					
22. İnternette müzik indirmek hakkında olumlu düşünüyorum					
Müziğin etkileri					
23. Müzik hayatımda önemli bir yer tutar					
24. Müzik giyim-kuşam ve imajımı etkiler					
25. Müziği sadece dinlemekle kalmam, araştırırım					
26. Müzik ile ilgili gelişmeleri takip ederim					

APPENDIX B

MUSIC TASTE OF UNIVERSITY STUDENTS

The aim of this survey is to gather data on the knowledge and opinions of Uludağ University English Prep Class students on music. The data collected will be used in research a master's program. The survey sheets will be kept confidential. The sincerity and correctness of your replies are of vital importance for the validity of the survey. The survey is carried out anonymously. You are kindly required to answer all the questions and choose **only 1 answer for each question**. Thank you for your time and contribution.

Volkan KAHRAMAN
Master's student at

Uludağ University English Language Teaching Dept.

1) Your preference of music:

- a. Only Turkish
- b. Mostly Turkish
- c. Equally both
- d. Mostly foreign
- e. Only foreign

2) Your favorite music genre:

Alternative	Ambient	Arabesque	Blues	Jazz	Country	Religious
Electronic	Industrial	Ethnic	Fantasy	Hardcore	Hip-hop	Classic
Metal	Pop	Punk	Rap	Reggae	Rhythm & Blues (R&B)	Rock
Soul	Techno	Trance	Turkish Folk Music	Turkish Classical Music	Other (please specify)____	

3) What is your preferred medium for music?

CD/Cassette/LP/PC (Mp3, wav, internet radio, etc.)/Radio/TV/

4) Do you buy original albums? Y N

5) Do you have your own collection of music? Y N

6) Do you download music from the Internet? Y N

7) How many hours a day do you listen to music on average? _____

8) Do you play an instrument? Y N

9) How do you get information on music?

- a. Radio/TV/newspaper
- b. Internet
- c. Music related publications
- d. Other (please specify)_____

- e. I don't get any information
- 10) Your age: _____
- 11) Gender: M F
- 12) Town of residence prior to your study at Uludağ University: _____
- 13) Your department: _____
- 14) Educational level of your mother:
Uneducated / Primary School / Secondary School / High School/ University
(Undergraduate) / University (Graduate)/ University (PhD)/
- 15) Educational level of your father:
Uneducated / Primary School / Secondary School / High School/ University
(Undergraduate) / University (Graduate)/ University (PhD)/
- 16) How many siblings do you have? _____
- 17) How much is your monthly allowance/income? (TL)_____
- 18) How much money do you spend on music a month? (albums, concerts, musical
education, etc.)_____
- 19) Please choose your tendency in the political spectrum:
left <---1---2---3---4---5---6---7---8---9---10--->right

	I strongly disagree	I disagree	I am not sure	I agree	I strongly agree
	1	2	3	4	5
Purpose					
1. I listen to music at home					
2. I listen to music while travelling					
3. I listen to music while working					
4. I listen to music while having a rest					
5. I listen to music to sleep					
Environment					
6. I like to listen to music alone					
7. I like to listen to music with friends					
8. I like to listen to music with my girl-boyfriend / wife-husband					
9. I like to listen to music in crowded places					
10. I go to concerts					
11. I go to autograph sessions					
Musical Content					
12. Musicality is important					
13. Lyrics are important					
14. Sound (recording quality) is important					
15. Image is important					
16. I know/try to learn the lyrics to the song which I listen to					
17. I listen to song in languages that I do not speak					
18. I like old and classical songs/albums					
19. I like new and popular songs/albums					
Music Market					
20. I think the prices of original albums are reasonable					
21. I think positively of pirated music					
22. I think positively of downloading music from the Internet					
Effects of Music					
23. Music is very important in my life					
24. Music affects my image and the way I look/dress					
25. I do not only listen to music but research it					
26. I follow the developments in music					

APPENDIX C**Translation Test (Turkish Version)**

Uludağ Üniversitesi Sosyal Bilimler Enstitüsü
İngiliz Dili Eğitimi Yüksek Lisans Programı Tez Araştırması

Ad Soyad:

Araştırma sonuçları sadece bilimsel amaçlar ile Uludağ Üniversitesi'nde Yüksek Lisans Tezi için kullanılacaktır. Katılımcıların adları kesinlikle kimseyle paylaşılmayacaktır.

Aşağıdaki tüm kelimelerin Türkçe karşılıklarını ve fiillerin (v) 2. ve 3. hallerini ilgili kutulara yazınız.

(v): verb (fiil), (n): noun (isim), (adj): adjective (sıfat)

	Kelime	Türkçe karşılık	Verb 2	Verb 3
1	Find (v)			
2	Follow (v)			
3	Care (v)			
4	Fall (v)			
5	Add (v)			
6	Remember (v)			
7	Love (v)			
8	Bleed (v)			
9	Pay (v)			
10	See (v)			
11	Disappear (v)			
12	Turn (v)			
13	Believe (v)			
14	Find (v)			
15	Carry(v)			
16	Look (v)			
17	Chance (n)			
18	Fault (n)			
19	Eye (n)			
20	Man (n)			
21	Home (n)			
22	Moment (n)			
23	Memory (n)			
24	Hunger (n)			
25	Land (n)			
26	Doubt (n)			
27	Hand (n)			
28	Horse (n)			
29	Cat (n)			
30	Tear (n)			
31	World (n)			
32	Hope (n)			
33	Regretful (adj)			
34	Dead (adj)			
35	Strong (adj)			
36	Alone (adj)			
37	Tired (adj)			
38	Empty (adj)			
39	Lonely (adj)			
40	Great (adj)			

APPENDIX D**Translation Test (English Version)**

Uludağ University Institute of Social Sciences
Thesis research in ELT Master's Program

Name Surname:

The results of the research will be used solely for scientific purposes in a master's thesis study at Uludağ University. The names of the participants will be kept confidential.

Please write the Turkish meanings of all the words and the 2nd and 3rd versions of the verbs below in the appropriate boxes.

(v): verb, (n): noun, (adj): adjective

	Word	Turkish Meaning	Verb 2	Verb 3
1	Find (v)			
2	Follow (v)			
3	Care (v)			
4	Fall (v)			
5	Add (v)			
6	Remember (v)			
7	Love (v)			
8	Bleed (v)			
9	Pay (v)			
10	See (v)			
11	Disappear (v)			
12	Turn (v)			
13	Believe (v)			
14	Find (v)			
15	Carry(v)			
16	Look (v)			
17	Chance (n)			
18	Fault (n)			
19	Eye (n)			
20	Man (n)			
21	Home (n)			
22	Moment (n)			
23	Memory (n)			
24	Hunger (n)			
25	Land (n)			
26	Doubt (n)			
27	Hand (n)			
28	Horse (n)			
29	Cat (n)			
30	Tear (n)			
31	World (n)			
32	Hope (n)			
33	Regretful (adj)			
34	Dead (adj)			
35	Strong (adj)			
36	Alone (adj)			
37	Tired (adj)			
38	Empty (adj)			
39	Lonely (adj)			
40	Great (adj)			

APPENDIX E**LISTENING PACK 1****Scorpions*****Lonely Nights***

Since you're gone
There is an _____ space
Since you're gone
The _____ is not the same

I go back to the places we've been
It feels like you're still there
I live all those _____ again
Wishing you were here

Since you're gone
There is a _____ heart
Since you're gone
Nothin' is like _____ was

There are _____ all over _____ place
Bringin' it back all so clear

_____ all of those days
Wishing you were here

All those lonely nights
I gotta fight for you, yes I do
Yes I do

Since you're gone
There is a heart that _____
Since you're gone
I'm not the _____ I used to be

I _____ your steps in the snow
The traces _____
We know what we've lost when it's gone
I'm wishing you were here

Boney M
Rasputin

There lived a certain man in russia long ago
 He was big and _____, in his eyes a flaming glow
 Most people _____ at him with terror and with fear
 But to moscow chicks he was such a lovely dear
 He could preach the bible like a preacher
 Full of ecstasy and fire
 But he also was the kind of teacher
 Women would desire

Ra ra rasputin
 Lover of the russian queen
 There was a _____ that really was gone
 Ra ra rasputin
 Russia's greatest love machine
 It was a shame how he _____ on

He ruled the russian _____ and never mind the czar
 But the kasachok he danced really wunderbar
 In all affairs of state he was the man to please
 But he was real _____ when he had a girl to squeeze
 For the queen he was no wheeler dealer
 Though she'd heard the things he'd done
 She _____ he was a holy healer
 Who would heal her son

But when his drinking and lusting and his _____
 For power became known to more and more people
 The demands to do something about this outrageous
 Man became louder and louder.
 This man's just got to go! Declared his enemies
 But _____ ladies begged "don't you try to do it, please
 No _____ this rasputin had lots of hidden charms
 Though he was a brute they just _____ into his arms
 Then one night some men of higher standing
 Set a trap, they're not to blame
 "Come to visit us" they kept demanding
 And he really came

Ra ra rasputin
 Lover of the russian queen
 They put some poison into his wine
 Ra ra rasputin

Russia's greatest love machine
He drank _____ all and he said "i feel fine"
Ra ra rasputin
Lover of the russian queen
They didn't quit, they wanted his head
Ra ra rasputin
Russia's greatest love machine
And so they shot him till he was dead
Oh, those russians...

APPENDIX F**LISTENING PACK 2****Savatage*****Believe***

So after all those one night stands
You've ended up with heart in hand
A child _____... On your own... Retreating
_____ for the things you're not
And all the dreams you haven't got
Without a _____... A heart of stone... Lies bleeding
And for all the roads _____ followed
And for all you did not find
And for all the things you had to leave behind

I am the way
I am the light
I am the dark inside _____ night
I hear your _____
I feel your dreams
And in the dark I hear your screams
Don't _____ away
Just take my hand
And when you make your final stand
I'll be right there
I'll never leave
And all I ask of you is... Believe

Your childhood _____ were so intense
While bartering your innocence
For bits of string... The grown-up wings... You needed
But when you had to _____ them up
You _____ that they were not enough
To get you in... _____ for sins... Repeated
And for all the years you borrowed
And for all the _____ you cried
And for all the fears you had to keep inside

Shakira
Objection

It's not her _____ that she's so irresistible
But all _____ damage she's caused isn't fixable
Every twenty seconds _____ repeat her name
But when it comes to me you don't _____
If I'm alive or _____

So objection I don't wanna be the exception
To get a bit of your attention
I _____ you for free and I'm not your mother
But you don't even bother

Objection I'm _____ of this triangle
Got dizzy dancing tango
I'm falling apart in your _____ again
No way I've got to get away

Next to her cheap silicon I look minimal
That's why in front of your eyes I'm invisible
But you gotta know small things also count
You better put your feet on the ground
And _____ what it's about

I wish there was a _____ for you and me
I wish you couldn't _____ a place to be
Away from here

This is pathetic and sardonic
It's sadistic and psychotic
Tango is not for three
Was never meant to be

But you can try it
Rehearse it
Or train like a _____
But don't you count on me
Don't you count on me boy

I'm falling apart in your hands again
Get away

I'm falling apart in your hands again
Get away

APPENDIX G**FULL SONG LYRICS FOR LISTENING PACK 1****Scorpions*****Lonely Nights***

Since you're gone
There is an empty space
Since you're gone
The world is not the same

I go back to the places we've been
It feels like you're still there
I live all those moments again
Wishing you were here

Since you're gone
There is a lonely heart
Since you're gone
Nothin' is like it was

There are memories all over the place
Bringin' it back all so clear

Remember all of those days
Wishing you were here

All those lonely nights
I gotta fight for you, yes I do
Yes I do

Since you're gone
There is a heart that bleeds
Since you're gone
I'm not the man I used to be

I follow your steps in the snow
The traces disappear
We know what we've lost when it's gone
I'm wishing you were here

All those lonely nights
I gotta fight for you, yes, I do
Yes, I do

Boney M
Rasputin

There lived a certain man in russia long ago
 He was big and strong, in his eyes a flaming glow
 Most people looked at him with terror and with fear
 But to moscow chicks he was such a lovely dear
 He could preach the bible like a preacher
 Full of ecstasy and fire
 But he also was the kind of teacher
 Women would desire

Ra ra rasputin
 Lover of the russian queen
 There was a cat that really was gone
 Ra ra rasputin
 Russia's greatest love machine
 It was a shame how he carried on

He ruled the russian land and never mind the czar
 But the kasachok he danced really wunderbar
 In all affairs of state he was the man to please
 But he was real great when he had a girl to squeeze
 For the queen he was no wheeler dealer
 Though she'd heard the things he'd done
 She believed he was a holy healer
 Who would heal her son

But when his drinking and lusting and his hunger
 For power became known to more and more people
 The demands to do something about this outrageous
 Man became louder and louder.
 This man's just got to go! Declared his enemies
 But the ladies begged "don't you try to do it, please
 No doubt this rasputin had lots of hidden charms
 Though he was a brute they just fell into his arms
 Then one night some men of higher standing
 Set a trap, they're not to blame
 "Come to visit us" they kept demanding
 And he really came

Ra ra rasputin
 Lover of the russian queen
 They put some poison into his wine
 Ra ra rasputin

Russia's greatest love machine
He drank it all and he said "i feel fine"
Ra ra rasputin
Lover of the russian queen
They didn't quit, they wanted his head
Ra ra rasputin
Russia's greatest love machine
And so they shot him till he was dead
Oh, those russians...

APPENDIX H**FULL SONG LYRICS FOR LISTENING PACK 2****Savatage*****Believe***

So after all those one night stands
You've ended up with heart in hand
A child alone... On your own... Retreating
Regretful for the things you're not
And all the dreams you haven't got
Without a home... A heart of stone... Lies bleeding
And for all the roads you followed
And for all you did not find
And for all the things you had to leave behind

I am the way
I am the light
I am the dark inside the night
I hear your hopes
I feel your dreams
And in the dark I hear your screams
Don't turn away
Just take my hand
And when you make your final stand
I'll be right there
I'll never leave
And all I ask of you is... Believe

Your childhood eyes were so intense
While bartering your innocence
For bits of string... The grown-up wings... You needed
But when you had to add them up
You found that they were not enough
To get you in... Pay for sins... Repeated
And for all the years you borrowed
And for all the tears you cried
And for all the fears you had to keep inside

Shakira
Objection

It's not her fault that she's so irresistible
But all the damage she's caused isn't fixable
Every twenty seconds you repeat her name
But when it comes to me you don't care
If I'm alive or dead

So objection I don't wanna be the exception
To get a bit of your attention
I love you for free and I'm not your mother
But you don't even bother

Objection I'm tired of this triangle
Got dizzy dancing tango
I'm falling apart in your hands again
No way I've got to get away

Next to her cheap silicon I look minimal
That's why in front of your eyes I'm invisible
But you gotta know small things also count
You better put your feet on the ground
And see what it's about

I wish there was a chance for you and me
I wish you couldn't find a place to be
Away from here

This is pathetic and sardonic
It's sadistic and psychotic
Tango is not for three
Was never meant to be

But you can try it
Rehearse it
Or train like a horse
But don't you count on me
Don't you count on me boy

I'm falling apart in your hands again
Get away

I'm falling apart in your hands again
Get away