

Music culture in EFL coursebooks

SLAĐANA (JELICA) MARIĆ

*Received 2.07.2023,
received in revised form 13.11.2023,
accepted 16.11.2023.*

Abstract

This qualitative research study analyses music culture as part of learning experiences in English as foreign language (EFL) coursebook materials for the secondary educational level. Data included four serials, twelve student books and twelve workbooks, for three levels of study (Elementary to Intermediate). The results were presented within seven categories: (1) music-related vocabulary, (2) recorded music or song (sound) – listening, (3) music as a topic of a reading/listening/speaking/writing task, (4) music of English language (pronunciation practice), (5) words related to music and sound in grammar reviews, (6) project work, and (7) visual representations of music content. In conclusion, the level of implementation of music culture and content is extremely selective, random, and highly inconsistent.

Keywords

EFL coursebooks, music-related content, music vocabulary, secondary education, textbook analysis

Kultura muzyczna w podręcznikach do nauczania języka angielskiego

Abstrakt

Niniejsze badanie jakościowe analizuje kulturę muzyczną jako część doświadczeń edukacyjnych w podręcznikach do nauki języka angielskiego jako języka obcego (EFL) na poziomie szkoły średniej. Dane obejmowały cztery serie, dwanaście podręczników i dwanaście zeszytów ćwiczeń dla trzech poziomów nauczania (od podstawowego do średniozaawansowanego). Wyniki przedstawiono w siedmiu kategoriach: (1) słownictwo związane z muzyką, (2) nagrana muzyka lub piosenka (dźwięk) – słuchanie, (3) muzyka jako temat zadania czytania/słuchania/mówienia/pisania, (4) muzyka w języku angielskim (ćwiczenie wymowy), (5) słowa związane z muzyką i dźwiękiem w recenzjach gramatycznych, (6) praca projektowa i (7) wizualne reprezentacje treści muzycznych. Podsumowując, poziom wdrażania kultury i treści muzycznych jest niezwykle wybiórczy, przypadkowy i wysoce niespójny.

Słowa kluczowe

podręczniki do nauczania języka angielskiego, treści związane z muzyką, słownictwo muzyczne, szkolnictwo średnie, analiza podręczników

1. Introduction

Textbooks are “undoubtedly the most popular teaching materials used in foreign language classes” and are “seen as valid, reliable, written by experts and authorised by important publishers or ministries of education” (Radić-Bojanić and Topalov 2016: 138–139). According to Suryani (2018), although textbooks or coursebooks may not always reflect students’ needs (not fully suited to a particular teaching and learning situation), they are an essential component in most language programs and a basic source for language learning. They provide structure and

a syllabus for the learning process, with diverse content, skills to be taught and the kind of language practice through a variety of learning tasks. The evaluation of textbooks may differ concerning the particular needs identified, mainly including the *objective, language skills, content, and design*, as the main criteria for analysis (Suryani 2018: 259–260).

Textbooks and workbooks as an important component in teaching and learning foreign languages, provide a framework for language input and practice that occurs in the classroom. Although there are many evaluation criteria instruments developed in the literature on textbook analysis, an adaptable research instrument that could be used for researching *music culture content in EFL coursebooks*, was not identified. The evaluation criteria usually refer to the physical characteristics of textbooks, methodology, aims, approaches to teaching, and cultural information (target culture materials, learner's own culture and international target culture materials), as an in-depth or impressionistic approach. Therefore, in this research a specific research methodology was applied to answer the main research questions focused on the issue of music culture content and vocabulary as part of learning experiences in EFL coursebooks and what type of texts about music or music culture are taught in a particular context (text, exercises, dialogues) or as isolated facts. In this research, the “music-related vocabulary” was regarded as *vocabulary connected to sound, voice, music listening/performing/creation, dance, theatre, and media*.

2. Literature review

The role of music is recognised as “an indispensable part of a teenager's life” and if the teachers choose the right songs, they “can create a fun and memorable learning experience for the students in their English classes” (Pearson Education 2011). Music has transformative potential, shaping human experiences as *a language* of communication, a foundation for

building cultural identities and conveying emotional experiences. The term “music” has many definitions, and in this research study, it is referred to as “the art of aesthetic organisation of sound material (creating - visual and sound recording, reading, and performing music by voice, instrument or digital media), at the same time it is a temporal art because it is primarily manifested and perceived by sound in the passage of time” (Marić 2018: 5). Thus, it includes musical works of different musical genres, periods and eras intended for vocal, vocal-instrumental and/or instrumental performance.

Furthermore, music, like any language, is a cross-cultural phenomenon in all human societies. Learning English with music activities (e.g. children’s songs, songs for children, rhymes, chants, anthems, and popular songs) starts in early childhood education and is usually referred to as “learning English through music” (Willis 2013). Music is also used to create a pleasant environment for learning, develop language skills, increase vocabulary, and expand knowledge about culture/cultures (Pérez Niño 2010).

In defining “a song”, we will acknowledge the definition in the work by Vishnevskaja and Zhou (2019: 1812), in which they note that “a song is a reflection of the existing picture in the world of native speakers, it reflects fears, anxieties, problems, joys, values, reflections, opinions, and therefore through the study of songs, another culture is more deeply comprehended”. Since music as science has its own “music vocabulary” described by Chen (2023: 23) including “the various clefs, key signatures, notes, rests, and performance marks such as sharp or flat, arpeggio, trill, and tempo marks [...]”, in this study, we will therefore use the term “music-related vocabulary”, under which all the basic and specific terminology used in the language or discourse about music and music cultures will be acknowledged.

In the research literature there is a number of studies on the use of *songs* as a tool for teaching English (Corbett 2007, Rosová 2007, Espejo Aubero and Espejo Aubero 2008, Huber

2010, Zhang 2011, Mõts 2016, Vishnevskaja and Zhou 2019). Huber's research findings (2010: 99) show that "the majority of songs can be found in books for the lower levels" and that "the higher the level, the more likely is the use of realia, and pedagogically devised songs", with the changes in methodology, from using songs to create a pleasant learning atmosphere for learning vocabulary, to focusing on the "receptive aspect" (i.e. understanding the meaning of the songs).

In this research, we will focus on the written evidence of music content presented through sound and "language about music" in students' coursebooks. Not only may students learning EFL with music acquire a new language (L2), but they can also adapt to the new, target-language culture. Thus, didactic materials should be carefully evaluated in accordance with the linguistic and cultural background of the students and the goals set in the curriculum.

3. Research methodology

3.1. Research aim

The research was motivated by the following question: *Are music cultural content and vocabulary part of the learning experiences in English as a foreign language coursebooks for secondary level of education?* The research question was later turned into a *checklist*, which became the main research instrument. Therefore, the aim of this research was to identify the presence and analyse the frequency and role of music (sound) and music-related vocabulary in available (to the researcher) coursebooks for learning English as a foreign language (Elementary to Intermediate).

3.2. Research corpus

The research focuses on printed coursebooks from different teaching series available to the researcher. The corpus of analysis includes four series of coursebooks for three levels of study from elementary to intermediate. In total, the research corpus includes 12 student books and 12 workbooks. The total number of pages analysed is 2.458. Coursebook titles are the following (Appendix 1):

- (1) “New Headway”, 4th Edition (Oxford) (Elementary, Pre-Intermediate, Intermediate),
- (2) “Insight” (Oxford) (Elementary, Pre-Intermediate, Intermediate),
- (3) “Solutions” (Oxford) (Elementary A1-A2, Pre-Intermediate A2-B1, Intermediate B1-B2),
- (4) “Gateway” (Macmillan) (A2, B1, B1+).

The research analysis corpus was chosen as a methodologically approved and good quality resource of EFL in teaching and learning, that can provide different examples of the use of music-related content and vocabulary. At this point, it is important to underline that, in this paper, the aim was not, in any case, to evaluate these textbooks in terms of quality, or to make comparisons between the titles in any other criteria.

3.3. Method of research analysis

The focus of the analysis was on the content and vocabulary connected to world music culture in different types of texts in units, reading, listening (tapescripts), speaking, and writing assignments, grammar activities and word lists from units. The quantitative and qualitative method of text analysis was used in this research, in search of music content in texts (title, paragraphs, sentences), word lists and/or unit dictionaries, tapescripts and grammar reviews. Furthermore, on each level of

analysis gathered data was codified within the following categories:

- (1) music-related vocabulary (names of musicians/performers/composers, institutions, music genres/periods in texts);
- (2) recorded music or song (sound) with or without lyrics for listening as part of the learning activity;
- (3) music as a topic of reading, listening, speaking, or writing tasks;
- (4) music of the English language (pronunciation practice);
- (5) words related to music and sound in grammar reviews;
- (6) project work;
- (7) visual representations of music content.

4. Research findings

The most obvious reason for the integration of music in teaching English is connected with mutually closely related aspects including psychological, motivational and socio-cultural aspects (communication, cross-cultural awareness and knowledge), perceptual-motor skills, and emotional intelligence. The psychological aspects include easy memorization and consolidation of vocabulary, sounds (implicitly practising correct pronunciation and intonation), and grammatical structures (improving language patterns through their repetition) (Marić 2018: 61). Music culture content and vocabulary are identified in particular contexts of learning and as isolated facts. The selected results of the gathered data will be presented within the above-mentioned seven categories.

4.1. Music-related vocabulary (names of musicians/performers/composers, institutions, music genres/periods in texts)

In the gathering of quantitative data, for each textbook the music-related vocabulary is identified through a detailed reading process of all sections of the textbooks (unit texts and word lists)

as printed materials and manually writing down each word appearance, subsequently dividing words into code categories. The number of ‘general new words’ is calculated by counting the words from the word list, dictionaries or vocabulary lists at the end of each book. This very time-consuming process is applied in order to fully understand the overall percentage of space of the new vocabulary per level of study dedicated to the fields of music arts and culture, including not only music arts but also art in general, dance and theatre (Figure 1). The music-related vocabulary includes only 1–2% of the total number of new vocabulary on each level.

Title	“New Headway” (Oxford)		“Insight” (Oxford)		“Solutions” (Oxford)		“Gateway” (Macmillan)		
	<i>voc.list</i>	<i>music voc.</i>	<i>voc.list</i>	<i>music voc.</i>	<i>voc.list</i>	<i>music voc.</i>	<i>voc.list</i>	<i>music voc.</i>	/
Elementary A1-A2	1.203	20	714	15	869	18	1.125	21	A2
Pre-Intermediate A2-B1	854	7	1.261	24	714	12	1435	16	B1
Intermediate	1.276	5	637	4	713	11	1463	22	B1+
<i>TOTAL</i>	<i>3.333</i>	<i>31</i>	<i>2.621</i>	<i>43</i>	<i>2.296</i>	<i>41</i>	<i>4.023</i>	<i>59</i>	/

Figure 1

Quantitative data on the number of words of general and music-related vocabulary per book title and level of language study

Category	Vocabulary (words and phrases) in relation to world music culture
<i>Music instruments</i>	bass guitar*, cello*, clarinet*, drum(s)*, flute*, guitar*, harp, keyboard(s)*, mandolin, piano*, pipe, sax/saxophone*, sitar, trumpet, violin*
<i>Personalities</i>	<p><u><i>Singers and Songwriters</i></u> Amy Lee; Bjork, singer; Bob Marley, singer; Brian Jones (singer - “Rolling Stones”); Charlotte Church; Cleopatra Stratan (singer); Cyndi Lauper; Elvis Presley*(1935-77); Gareth Malone (Choir teacher - teaching singing); John Lennon (singer, The Beatles); Kiri Te Kanawa (opera singer); Mabou Loiseau (young female singer and musician- violin, piano, drums, guitar); Michael Jackson (singer); Paul Hewson (“Bono”, an Irish singer-songwriter); Rubi Ali (raga singer; traditional Indian music; Robbie Williams (English singer and songwriter); Sixto (Rofriguez) (American musician, singer-songwriter);</p> <p><u><i>Bands and Groups</i></u> “The Beatles” (English rock band), group “Oasis” (English rock band), “Evanescence” (rock band), Go-Go’s (American girl rock band), “Rolling Stones” (English rock band), “Queen” (British rock band), The Flight of the Conchords (a New Zealand musical comedy group (duo));</p> <p><u><i>Performers of modern music style</i></u> Ben Lee and Linzi Stoppard (British musicians, electric violins) (playing with bands: Arctic Monkeys and Gorillaz);</p> <p><u><i>Performers of Classical Music and Composers</i></u> Bernstein (the composer of West Side Story’s music); José/Johe Antonio Abreu (composer); John Coltrane; Lang Lang (the famous Chinese pianist); Marc Yu (pianist); Michael Jackson; Mozart*/Wolfgang Amadeus Mozart (picture); Nicola Benedetti; Noel Gallagher; Plácido Domingo (one of the best opera singers); Tchaikovsky; Vincenzo Galilei (famous musician, father of Galileo Galilei); Vivaldi</p> <p><u><i>Musical Periods (Composers)</i></u> Baroque (1600-1750) composers: Johann Sabastian Bach, Claudio Monteverdi, Antonio and George Frideric Handel; The Classical Period: Joseph Haydn, Wolfgang Amadeus Mozart and Ludwig van Beethoven/Beethoven*; The Romantic Period (1810-1900): Frederic Chopin, Giuseppe Verdi, Peter Tchaikovsky, Richard Wagner, Franz Liszt.</p>
<i>Places and institutions</i>	Graceland (home of Elvis Presley); orchestra from Venezuela; Royal Academy of Music in London; Royal Ballet School; Royal Opera House; Sydney Opera House; The Paddington Symphony Orchestra.
<i>Events</i>	Glastonbury (festival); The National Youth Music Camps at the Stables Theatre in Milton Keynes; WOMAD (World of Music, Arts and Dance) festival.
<i>Music styles/genres/types of music</i>	ballet*, blues, classical music*, contemporary music, continual music, country music, dance music*, electro*, gothic rock, hip hop*, house*, Irish folk music, jazz*, opera*, pop*, piano concertos, punk era of rock music, R&B (Rhythm and blues), rap*, reggae*, rock*, rock ‘n’ roll*, samba, soul, show tunes, traditional, violin music, western music.
<i>Song titles</i>	Traditional song “Auld Lang Syne”; Turin Brakes “They Can’t Buy The Sunshine”; “Blue Monday” by Fats Domino (lyrics, text activity); “Heartbreak Hotel” (Elvis Presley); “I believe” song, Ian Dury (1942 -2000) (an English singer, songwriter, bandleader of Ian Dury and the Blackheads) - lyrics, text activity; “Imagine” (1971); “Old Macdonald had a farm”; “Please don’t stop the music”; “Sk8er Boi” by Avril Lavigne, “The Open Door” album/Amy Lee, singer; “Umbrella”, “Thriller”(Michael Jackson).
<i>Music pieces (titles)</i>	“Sleeping Beauty” (ballet), “Swan Lake” (ballet); Beethoven’s Pastoral Symphony; Broadway musical; (piano) concertos; Fifth symphony (Ludwig van Beethoven), “La Traviata” (opera), “Rigoletto” (opera); quartets; requiem; Mozart’s “Requiem”, symphony/symphonies*; “Flight of the Bumblebee”; “Fur Elise”, Beethoven; Musical versions of the stories “Matilda” (1996), “The Witches”(1980) (stories by Roald Dahl).
<i>Film, TV Show titles in relation to music culture and musical stories</i>	Movie “The Jazz Singer”; “Amadeus” (film about Mozart), “Titanic”(1912); “Boys Don’t Sing” title of a BBC TV programme; “The Choir” title of a BBC TV programme; “Unsung Town” title of a BBC TV programme; popular musical versions of two stories (Matilda, 1996; Witches, 1990); “West Side Story” – A Broadway musical (Leonard Bernstein); “Billy Elliot”

Figure 2

Table summary of the music-related vocabulary list from 24 printed books (12 student books with 12 workbooks, A1 – B2)

In the overall corpus analysis, the following categories are coded as (1) music instruments, (2) musicians/performers/composers, (3) places and institutions, (4) music events, (5) music styles/genres/types, (6) song titles, (7) music pieces and (8) film, TV show titles in relation to music culture, and musical stories. The results are presented as a *summary* in Figure 2. The words marked with an asterisk represent words identified in at least two different sources analysed, always referring to the overall corpus (**words with higher frequency in the materials analysed*). From a total of 1276 new words in the intermediate “Word list” with pronunciation (NHW s.b. int.), only a few words were “music-related words”, e.g. *harmony*, *musical*, *gig*, and *rhythm*. For example, Unit 1 (92 words), Unit 2 (150 words), Unit 3 (119 words), Unit 4 (103 words), Unit 5 (105 words), Unit 6 (106 words), Unit 7 (96) = *harmony* /'hɑ:rməni/, *musical* /'mju:zɪkl/, Unit 8 (115 words), Unit 9 (85 words), Unit 10 (114 words) = *gig* /gɪg/, Unit 11 (94 words), Unit 12 (97 words) = *rhythm* /'rɪð(ə)m/.

4.2. Recorded music or song (sound) with or without lyrics for listening as part of the learning activity

Although songs may be present in learning activities from an early age of learning English, from the EFL secondary (or tertiary) education context, in the whole corpus of analysis, only several examples of recorded music or song (sound), with or without lyrics for listening as part of the learning activity, are identified. The first example is *a music tune representation* in the form of text, found in the example of “Jaws music - duh duh duh duh” (NHW, el, wb, tapescript U7 p.85). The second example is an exercise of matching a picture with a tune played by an instrument (Insight, el.sb, 2.C: Culture, vocabulary and grammar: “Making music”, p.28/listening CD1.39), that included the following instruments: a cello, clarinet, flute, guitar, keyboards, piano, drums, saxophone, trumpet, and violin. After a task of matching (task 5) the musical instruments with the

pictures (*violin, cello, guitar, piano, drums, saxophone, trumpet, bass guitar*), in task 6, students are asked to search for two instruments in the text of the interview, and finally, in task 7, students are asked to listen and identify the instruments (Solutions, el.sb, U5, p.43 4.E. “It’s party time!”, task 7).

In a cross-curricular (Music) activity about “important periods in classical music”, students are asked to listen to three short pieces of Classical Music and to choose if any illustrates a certain character, scene, or life events, and to match the pieces of music with composers in the pictures. However, in the first part of the activity, students are asked to use *imagery* (a literary device) or descriptive language to create a mental image of a place, idea, or experience based on the sound or music heard, but on the other hand, rather limiting their possibilities of “imagination” by proposing three concrete choices: (1) babies or young children? (2) a horror film? (3) death? In the following part of the activity, how likely it is that students could recognise the music pieces and be able to match them with their composers, without any previous listening to “music” practice and reading or discussing these music pieces in English. The knowledge of Classical Music repertoire may vary, as students can come from different educational systems and educational backgrounds. The listening part lacks methodological reasoning in the activity planning within the unit and overall coursebook design. For instance,

1. “Listen to three short pieces of classical music. Do any of the pieces make you think of 1) babies or young children? 2) a horror film? 3) death?; 2. Can you match each piece of music in 1 with its composer and picture? 1) Wolfgang Amadeus Mozart, 2) Frederic Chopin, 3) Johann Sabastian Bach.”

In addition, examples of music or songs, in total 7 songs (Figure 3) with audio and lyrics for listening as part of the learning activity, were identified. The songs included were: (1) “They Can’t Buy the Sunshine” by Turin Brakes (NHW el. sb, t.12.7, p. 132),

(2) “Money” (NHW pre-int., p.18), (3) “Sk8er Boi” by Avril Lavigne (Solutions pre-int.sb, p.9 audio 1.06), (4) “Blue Monday” by Fats Domino (1957) (NHW int. sb, song lyrics p. 119, T.2.1 lyrics), (5) “I Believe” by Ian Dury (NHW int. sb, U4, p. 33, t.4.6. lyrics), (6) “We Got the Beat” by Go-Go’s (Gateway A2, sb, p. 57 “Popular culture”, task 8, audio 1.42), (7) “Girls just want to have fun” by Cyndi Lauper (Gateway B1, sb, U1, p. 11 “Teenagers and parents”).

Examples of activities with songs		
No.	Title of the song	Example from the coursebook
1.	“They Can’t Buy the Sunshine” by Turin Brakes	Song: Turin Brakes - They Can’t Buy the Sunshine (NHW el. sb, t.12.7, p. 132)
2.	“Money”	(Tapescript 2.9.) Listen to the beginning of the song “Money”. 1. According to the song, what is more important, love or money? 2. ‘The best things in life are free.’ Does the singer agree? Do you agree? (NHW pre-int., p.18)
3.	“Sk8er Boi” by Avril Lavigne	(5) Listen to “Sk8er Boi by Avril Lavigne. Complete the song with the words in the box. (<i>music related words: guitar, song</i>); (reading) (6) Choose the best summary of the lyrics (vocabulary: guitarist, concert, music), (7) Speaking. Work in pairs What do you think is the message of the song? (Solutions pre-inter.sb, p.9 audio 1.06)
4.	“Blue Monday” by Fats Domino (1957)	(t.2.1) Listen to the song “Blue Monday”. What is the singer’s favourite day of the week? What’s with the other days? Which days are ok? (NHW, Int.sb, song lyrics p.119, T.2.1 lyrics)
5.	“I Believe” by Ian Dury	Reading and listening. (3) Rules for life: Song ‘I Believe’. Look at the photo and read about Ian Dury. Who was he? Ian Dury (1942-2000) was an English rock and roll singer, songwriter, and bandleader whose career took off during the late 1970s, during the punk era of rock music. He is best known as founder and lead singer of the band Ian Dury and the Blackheads; (4) Listen to one of his songs - ‘I believe’. It expresses Ian’s philosophy on life. Is he an optimist or a pessimist? (NHW Int.sb, U4, p.33, t.4.6. lyrics)
6.	“We Got the Beat” by Go-Go’s	“See the people walking down the street...” Listen to the song. Do you think this is a good song for physical exercise? Why/Why not? (Gateway, A2, sb, p. 57 “Popular culture”, task 8, audio 1.42).
7.	“Girls just want to have fun” by Cyndi Lauper	(Song lyrics; L.1.03.) “Girls just want to have fun” by Cyndi Lauper (Gateway, B1, sb, U1, p.11 Teenagers and parents).

Figure 3

Examples of activities with songs

Examples of music culture integration are mainly connected to English bands or British popular music heritage (Figure 3, examples 1, 5), American pop culture (Figure 3, examples 4, 6), Canadian culture (singers) (Figure 3, example 3), and gender topics, by introducing students to the MTV best female video (1984) awarded song about “girl power” (Figure 3, example 7). Examples include listening to song activities with the aim of (1) introducing a theme or topic for discussion in speaking practice exercise, (2) discussing the message of the song, (3) practising grammar structures of “providing an opinion”, and (4) practising “agreeing and disagreeing” on a certain topic or issue.

4.3. Music as a topic of a reading, listening, speaking or writing task

In *unit and section titles*, specific music content and related vocabulary are extremely sparse and include several examples. In the first example, the use of the verb ‘singing’ indicates the topic of music, in the reading and speaking task: “Going far. Singing for their supper” (NHW, el. U 11, p. 90–91). The second example is a reading and listening task with the keyword ‘festival’: “The Glastonbury festival” (NHW, el., Unit 12, p. 98–99). The following example titles and subtitles contain the word *music*, which indicates the theme of the text: (title) “A passion for success”, Nicola Benedetti: A Passion for Music (NHW, el. U5, p. 42–43), (title) “Culture, vocabulary and grammar: Making music” (NHW Int. sb, p. 28), (subtitle) “Music for Everyone” (NHW int. sb, p. 29), and “Time out in New Zealand. Culture. Music in New Zealand” (Gateway A2, sb, p. 31). In one reading task title example the word “musicians” was used to indicate the topic of a reading task “Advanced brain activity in artists and musicians”. (Gateway, B1+, wb, U8. Art attack, p. 65). In the example “The Man with fastest fingers. Ben Lee” (Insight, el. sb, p. 35), the connection of the speed of fingers in music performing was accepted as “vocabulary related to music”.

The *reading texts* were connected to British music culture, including a female Scottish violinist (Nicola Benedetti), The Glastonbury festival taking place in Pilton, Somerset, and the music camp in Milton Keynes, the largest settlement in Buckinghamshire, England with several music institutions, such as Milton Keynes Music Academy, Milton Keynes Music Faculty and Milton Keynes Drum Academy. The two longest texts identified in the coursebook are “The man with the fastest fingers. Ben Lee” (270 words; example 9, Figure 4) and “Music for Everyone” (268 words; example 1, Figure 4), introducing the topic of “music as arts”, “musicianship in youth music camp”, “playing as a group”, and “youth orchestras”.

In *listening* assignments, the elements of popular culture are present in very large numbers of text examples analysed. In total, 33 examples include some references to music in general and used words related to music. From the total number, 13 examples are identified in the coursebooks of the elementary level, 15 examples on the pre-intermediate level and 5 on the intermediate level of learning. Furthermore, only a few examples include stories about young talented musicians and famous music performers and musicians. In Figure 5, we will present three examples for each level.

In developing *speaking* practice, in total 13 examples (Figure 6) are examples mainly connected to popular culture and music performance. The identified examples include from one up to five music-related words in the speaking example or explanation of the task.

In the total of 12 *writing* sections that include vocabulary related to music (music preferences, styles of music, stories about musicians), the types of writing include a questionnaire, narrative, review of an object, short biography, crosswords, informal letters, grammar practice (superlative) with vocabulary revisions, and writing discussions. The writing practice text excerpts with relation to music-related vocabulary are presented in Figure 7.

No.	Example of a reading task (with music related vocabulary)	Music-related vocabulary
1.	"Music for Everyone" (Insight el.sb, p. 30–31)	drumming/music lesson(s); the National Youth Music Camps; the Stables Theatre in Milton Keynes; play music together; musicians; play different instruments; haven't got an instrument; lots of instruments; theatre; recording studio; act, sing and dance; perform a special concert; musical theatre production; rock music; hip hop; guitar; keyboards; cello; classical music; jazz band; jazz music; jazz songs
2.	"Galileo Galilei—the father of modern science" (NHW el, wb, p.32)	a famous musician
3.	"A History of the Early Cinema" (NHW, el. wb, U7, p. 44)	silent; pianist; movie with sound; jazz singer
4.	"Movers and Shakers": Elvis Presley 1935–1977 (NHW, Int.wb, p. 99)	Elvis Presley; pop scene; John Lenon; heard; Beatles
5.	"My Crazy Uncle Joe" (NHW, Int.wb, p.109)	a part-time DJ; passionate about music; House Music; a kind of electronic dance music; to 'deejay'
6.	"Advanced brain activity in artists and musicians" (Gateway, B1+, wb, U8. <i>Art attack</i> , p. 65).	musicals; professionally trained musicians; non-musicians; pianists; two lines of music; play the top line with the right hand and the bottom line with the left; violin players; simultaneously perform; bow, strings (on a violin); excellent coordination (of hands); reading music; translation the notes into hand movement; musical skills; start to play a musical instrument; non-musical people
7.	"Time out in New Zealand. Culture. Music in New Zealand" (Gateway A2, sb, p. 31)	Kiri Te Kanawa; a very famous opera singer; famous for singing at the wedding
8.	Popular culture. 6. Read this short text about music and exercise and answer the questions (Gateway A2, sb, p. 57)	music and exercise; fast music; slow music; breathe; the tempo of music; movement; songs
9.	"The man with the fastest fingers. Ben Lee" (Insight, el.sb, p. 35)	Ben Lee; musician; play(s) the violin; violinist; Linzi Stoppard; classical music; electric violins; play rock music; bands; concerts; plays very fast; a difficult piece of violin music called "The Flight of the Bumblebee"; the fastest violin player in the world
10.	3) Read the text and match the composers in 2 (Wolfgang Amadeus Mozart, Frederic Chopin, Johann Sabastian Bach) with the correct period (Gateway A2, sb. 96)	Antonio Vivaldi, Claudio Monteverdi, Franz List, Frederic Chopin, George Friederich Handel, Giuseppe Verdi, Johann Sabastian Bach, Joseph Haydn, Ludwig van Beethoven, Peter Tchaikovsky, Richard Wagner, Wolfgang Amadeus Mozart The Baroque Period, The Classical Period, The Romantic Period composer(s), composition, concertos, music, Opera, quartets, sonatas, symphonies, traditional folk music

Figure 4

Examples of reading tasks (with music-related vocabulary)

<p>Elementary level (selected examples)</p> <ol style="list-style-type: none"> 1. 'Everything was too expensive' (...) (2) A: Did you talk to anybody interesting at the party? B: No, nobody. A: Why not? B: Everybody was dancing and the music was really loud. (...) (NHW el. sb, t.10.7, p.130). 2. (1) Elsa from Birmingham, England. (...) However, I was disappointed with the music on Saturday night. DJ's played House music all night. I love House but this was rubbish.(...); (2) Daniel Evans from Wales. (...) I found a ticket on the Glastonbury message boards. I'm so glad I went. The music was brilliant. (NHW el. sb. t.12.8) 3. (B) He's a teenager! He sleeps, goes to bed late, and listens to loud music.(...) (Kalaya) My sister and I go to the festival, and we sing and dance - I love it! (NHW, el. wb. p.84, U2 - tapescript)
<p>Pre-intermediate level (selected examples)</p> <ol style="list-style-type: none"> 4. "It drives me crazy!" Jack: Er-no so I rang the train company and of course I got the usual recorded message - you know the type of thing: I'm afraid all our operators are busy at the moment! Then music and 'Thank you for holding. I'm afraid our operators are still busy.' And more music, so I gave up. (...) (NWH, pre-intermediate, T.10.11. p. 132) 5. Gareth Malone. (1) A When did he start playing the piano? B When he was three. (2) A How long has he been playing the piano? B Since he was three. (3) When did he start teaching singing? B When he was 23. (4) How long has he been teaching singing? B Since he was 23. (NHW pre-int., U11, t.11.1, p. 133) 6. 'Internet dating disasters' <i>Cathy's story</i>: Too good to be true! This was last summer. I was bored, and I was at home with my parents before going back to music college, so I thought I'd like to try Internet dating. (...) There was no conversation, just loud rock music, as we raced along. He'd told me, before we met, that he loved Vivaldi and the classics. LIAR! The rest of the night was just more speeding, more awful loud music. (...) Shona's story: Mr Ego. (...) I was told about all the beautiful young models who wanted him, and the famous people he knew in the art and music industry. I was surprised that there was room at the table for me and his ego, truly. (NHW, pre-int., wb, U1 tapescript, p. 90).
<p>Intermediate level (selected examples)</p> <ol style="list-style-type: none"> 7. "Blue Monday" by Fats Domino (1957). Listening to the song "Blue Monday" What is the singer's favourite day of the week? What's wrong with the other days? Which days are ok? (Full lyrics) (NHW int.sb, p.14, p.119, t.2.1.) 8. "Listening and speaking: <i>Rules of life</i> ... 4. Listen to one of his songs - I believe. It expresses Ian's philosophy on life. Is he an optimist or a pessimist?" (Full lyrics)(NHW int.s.b. p.33, t.4.6.) 9. (3) Since you whistled that tune I can't get it out of my head. (11) By the end of the concert we were all clapping our hands to the music. (NHW Int.sb, p.127, t.8.7)

Figure 5

Examples of listening tasks (with music-related vocabulary)

No.	Text excerpts of speaking practice with music related vocabulary	Coursebook Title
1.	(10) Speaking - type of music, - band	Insight, el. sb, p. 7
2.	Speaking: "The dancer and the DJ"	NHW, el., p. 16, Unit 2
3.	Speaking. I listen to music when I do my homework.	Gateway, A2, p. 24-5
4.	2.Speaking. A: Are you interested in ballet? B: No, not really. What about you?	Gateway, A2, p. 95
5.	(Tense review) What kind of music do you think she sings?	NHW, pre-int. p. 88
6.	(1)What is Amy's mum's favourite pop group? (2) What kind of music does Amy's dad like? (3) What kind of music does Amy like?	NHW pre-int. p. 79
7.	(2 C) Culture, vocabulary and grammar: Making music. (speaking) (...) Do you think they are good or bad musicians?	NHW Int. sb, p. 28
8.	(7. speaking) Work in pairs. Discuss the questions. What kind of music do you like?; Do you play a musical instrument? What?; Do you think the Music Camp is fun or boring? Why?	Insight el.sw, p.28
9.	(Speaking). "Turn off the music."	Insight el.sb p. 31
10.	Famous doctors. Popular culture. "How to Save a Life" by The Fray /song by American alternative rock band the Fray, 2006/; Speaking: "I love the music"; "Mee too, and I like the singer's voice. It's a really emotional song."	Gateway, B1, sb, p. 49
11.	Click onto...(International cultural knowledge). "Irish music and dance". 4.(3)How do we know that traditional Irish music is alive now?; (4) What are the special characteristics of Irish dancing?; (6) What types of music do modern Irish musicians play?; What about you? 5.(1)Have you ever heard any traditional Irish music? What do you think of it?, (2)Do you know any of the modern Irish musicians or bands in the text? Do you like them?; "What do you think about traditional Irish music? - I heard some Irish folk music at a party once. It's good to dance to!"	Gateway, B1+, sb, p. 100
12.	(describing a past event) 4. (3) The girl really wanted to go on stage because she had a good voice. (5) She only sang one song.	Gateway, B1+, p. 104
13.	Famous doctors.Popular culture. 'How to save a life' by The Fray. I love the music; Mee too, and I like the singer's voice. It's a really emotional song.	Gateway B1, sb, p. 49

Figure 6
Speaking practice text excerpts with relation
to music-related vocabulary

No.	Text excerpts of writing practice with music related vocabulary	Coursebook Title
1.	part E - Writing - A questionnaire. What's your favourite time of the day? It's Friday because we have fun lessons in the afternoon: art, music and French.	Insight el. sb, p. 18
2.	2E-Writing- An informal letter. Linking word: and but, or. (5)1. I like rap music _____ I don't like classical music. 2. Do you watch TV _____ listen to music after school? Review 2 (2) I enjoy singing. (into) (3) My sister hates dancing. (not interested)	Insight el.sb.p. 32–33
3.	Writing 6 - Write an informal letter to your English pen friend about your hobbies and interests. Include information: <ul style="list-style-type: none"> • your name, age and where you live • what music you like • what instruments you play. 	Insight el.sb.p. 35
4.	8E -Writing - A narrative. A memorable day. ...But we sang our favourite songs together and didn't think about the horrible weather.)	Insight el.sb.p. 98
5.	verbs - crossword: (9) sing.	NHW, el. wb, p. 31
6.	Writing - A review of a gadget. Dancing Feet - shoes with music! - mp3 player; - make the music louder (7) Write superlative sentences.1) Ryan/good/guitar player. 3)you/listen to/unusual music	Insight el.wb.p. 58/59
7.	7. Write superlative sentences. 1) Ryan/good/guitar player; 3) you/listen to/unusual music	Insight el.wb p. 59
8.	Writing - discussing pros and cons: Advantages of Facebook. "Share favourite music and videos" - table.	NHW pre-int., U10
9.	Crossword: (3)Mick Jagger is a singer (6 letters), (6)Nureyew was a ballet dancer (6 letters). down - (2) Pianists and violinists are musicians (9 letters). (3) Keith Richards is a guitarist (10 letters). (7) Beethoven was a composer (8 letters).	NHW pre-int. p.83
10.	Practice makes perfect (writing) - a short biography about an actor, singer, writer, artist or musician who is dead.	Gateway A2 sb. p.101
11.	Challenge! Write about what music you like at the moment and how long you've been listening to it.	Solutions int. sb.p 33
12.	(vocabulary revision) Artists. 1. The person in charge of an orchestra: c(on)d(uctor); 2. Someone who plays music or acts on stage: p(e)rf(ormer); 3. Someone who plays music: m(u)s(ician); 4. Someone who writes classical music: c(om)p(oser).	Gateway B1+, sb, p.106

Figure 7

Writing practice text excerpts in relation
to music-related vocabulary

4.4. Music of the English language (pronunciation practice)

In practising pronunciation, stress and intonation, only five tasks are identified as related to the “Music of English”, for example:

- (1) *Pronunciation*: can/can't; 1. Pronunciation: (2) He can/can't play the piano. (3) I can/can't play the guitar. 2. What can they do? - play the guitar, play the piano, (1) Tony can play the guitar, and they can play the piano. (4) Alice and Brian can play the piano, but they can't play the guitar. (NHW el. wb, Unit 5, p. 28),
- (2) *Voice range*: “Music of English: English voice range is very wide, especially in polite requests. (Listen and repeat)” (NHW, int. sb, p. 37) - Music of English: 1. I was wondering if we could meet? 2. I could meet you in the afternoon. 3. What about Saturday afternoon? 4. Is Saturday evening any good? 5. Why don't we meet at the station? Let's meet there for breakfast. 6. Shall we say about 10 o'clock? 7. Can you make it 10.30? (NHW, int. sb, t.5.14. p. 124),
- (3) *Stress and intonation* (NHW, int. sb, p. 45),
- (4) *Expressions* (NHW, int. sb, p. 61),
- (5) *Stress patterns* (NHW, int. sb, p. 85, T.10.8).

The following part is an example of general English sentences practising “Music of English” (without relation to music culture vocabulary) (NHW, int. wb, t.5.14., p. 124):

- (1) I was wondering if we could meet?, (2) I could meet you in the afternoon. (3) What about Saturday afternoon?, (4) Is Saturday evening any good?, (5) Why don't we meet at the station? Let's meet there for breakfast., (6) Shall we say about 10 o'clock?, and (7) Can you make it 10.30?.

4.5. Grammar reviews with example sentences using music as a topic of conversation

In grammar reviews music is used as a topic of conversation and for practising: Articles, Verb “be”, Negative form of *be*, Like/love+ verb+ *ing*, *Wh* – questions, Possessive adjectives, *Can/can’t* (for ability), Prepositions, Adverbs (Adverbs of frequency), Verb forms, *Be going to* (future intentions), Adjectives (Adjectives ending in *-ing* and *-ed*), Questions “about you”, Gerund and *-ing* forms, *Verb+noun*, Present Simple: questions, Past Simple - negative, Irregular verbs, Present Perfect Continuous (tense review), Past Perfect, Direct and Reported Speech (Figure 8).

Grammar	Example	Coursebook
Articles	play the guitar/piano/violin (8) My sister plays the guitar on Saturday.	Gateway, A2, sb, p. 33
Verb <i>be</i>	(6) Write sentences with these words and <i>be</i> . (5) I: good at sport/good at music	Insight, el., sb, p. 7
Negative form of <i>be</i>	(5) Read Leonie’s blog post and complete the table with the negative form of <i>be</i> . (...) My friend Ryan is in a samba band. <u>I’m not</u> in the band because <u>I’m not</u> very good at music, but I go to concerts. I love samba. Welcome B: Are you in a band? (4) Rewrite the sentences using the negative form of <i>be</i> . 4. My friends are at a concert. 5. We’re into samba music. 6. You’re in a samba band.	Insight, el., wb, p. 4-5, 7

Like/love + verb + <i>ing</i>	When <i>like</i> and <i>love</i> are followed by another verb, it is usually the -ing form, e.g. she <u>loves</u> <u>listening</u> to music.	NHW, el., sb, Grammar reference 3.3
Wh-questions	Asking questions: What sort of music/ like?	NHW, pre-int., sb, p. 15
Possessive adjectives	(4.) (text 1) [...] She's very excited because they're at a concert and it's her favourite band. James is happy because it's his favourite festival.	Insight, el., sb, p. 8
	My sister is into music. My/Her favourite music is hip hop.	Insight el., wb, p. 6
Can/can't (for ability)	(2) He can/can't play the piano. (3) I can/can't play the guitar.	NHW, el., wb, U5, p. 28, Pronunciation
	(8) Read these examples from the text. Then choose the correct answer in the rules below. I can play the guitar and the keyboard. They can play different instruments. Some young people can't play an instrument. Can I sing? No, I can't. a. We use can + infinitive with/without to b. The negative of can is don't can/can't c. We use the same/a different form of can after all persons (I, you he, they, etc.)	Insight, el., sb, p. 30

Prepositions	9. Do you like listening <u>to</u> music? What sort of <u>of</u> music do you like?	NHW, El., U5, sb, p. 44
	(U7)11/4. Are you interested <u>in</u> modern arts? 11/6. What sort of music do you like?	NHW, el., wb, p. 46
	I listen <u>to</u> music.	NHW, el., sb, GR 3.3
	He's very good <u>at</u> playing the piano.	NHW, pre- int., U1, p. 8
Adverbs	(3) She has a lovely voice. She sings beautifully. (NHW, el.wb, p.44) Rewrite the sentences using adverb form of the adjectives in brackets (3) Do you play your violin (quiet); (4) I can't play the keyboards. (good)	Insight el., wb, p. 23
Adverbs of frequency	(3) I dance/I <u>hardly ever</u> dance.; (4) a) I think Maria <u>often</u> dances. b) I think you <u>often</u> dance. - No, I <u>never</u> dance. c) Maria <u>never</u> dances but I <u>often</u> dance.	Gateway, A2, sb, U2, p. 32
	1.7. sometimes/plays/dad/ the guitar/my	Insight, el., wb, p. 21
Verb forms	(5) I don't <u>listen</u> to music. I watch TV; (6) I love <u>listening</u> to music in my car.	NHW, el., wb, U10

<i>Be going to</i> (future intentions)	(8) Matt is a good guitarist, and Sue has a good voice. They are <u>going to</u> play in a band.	NHW, el., wb, U11
	1.(4) Next week I am going to see my favourite group in concert. I've already got my ticket.	Gateway B1, wb, Grammar in Context 0.4
Adjectives	Unit 5 - progress check D: delicious or disgusting? 12. Give adjectives to describe the following: c. hip hop music	Insight, el., wb, p. 51
Adjectives ending in <i>-ing</i> and <i>-ed</i>	(A1) The concert was <u>boring</u> – (c) so I left before the end. 7.2.(3) You look <u>bored</u> . Don't you like opera?	NHW, el., wb, p. 38, 39
	Developing vocabulary: (5) They are relaxed because the music is relaxing.	Gateway, B1, wb, p. 41
	2. (1) I get very embarrassed when Dad starts singing. Dad's singing is always so embarrassing.	Gateway, B1+, wb, p. 67
Questions about you	Do you like listening to music? What kind of music do you like?	NHW, pre-int., U1, p. 8
Gerund and <i>-ing</i> forms	She is <u>making</u> another single. Unit 2. 11.(5) <u>downloading</u> music from the Internet is something illegal.	NHW, pre-int., sb, p. 15, Grammar spot

Verb+noun	put some music on	NHW, pre-int., wb, U8, p. 58
Present Simple: questions	What music do you like? What music do you listen to?	Solutions, el., sb., p. 111
Past Simple - negative	(3) Write about what these people did or didn't do before they were famous. 2) Johnny Depp/not act in films. He/play the guitar in a rock band.	Gateway, A2, sb, U7, p. 94
Irregular verbs	sing/sang/sang	NHW, int., sb, p. 159, wb
Present Perfect Continuous and tense review	When did he start playing the piano? <i>When he was three.</i> How long has he been playing the piano? <i>Since he was three.</i> When did he start teaching singing? <i>When he was 23.</i> How long has he been teaching singing? <i>Since he was 23.</i>	NHW, U 11, Life's what you make it!, exercise 4; t. 1.1, p. 133
	Present perfect continuous 3.(2) She's liked/ <u>She's been liking reggae</u> since she went to Jamaica. (5) So far they've played/they've been playing in twelve different countries. (6) Our music teacher has only been teaching /has only taught in two other schools. (7) We've seen/We've been seeing the Rolling Stones in concert five times.	Solutions, int., wb, p. 33

Past Perfect.	<p>(...) He <u>had bought</u> a special pipe with him, and he played a tune that no one <u>had heard</u> before.</p> <p>(...) Once again, he played a tune on his pipe.</p> <p>(...) Music was never heard again in the streets of Hamelin.</p>	NHW, pre-int., Unit 9, p. 60
Direct speech.	<p>Rewrite the sentences in direct speech.</p> <p>(6) The man told her to turn her music down.</p> <p>(7) Their mother asked them to sing their song.</p>	Gateway, B1+, wb, p. 69
Reported Speech	<p>(4) Reported speech.</p> <p>1. The musicians said they couldn't play because they didn't know the music. (the audience)/The musicians told the audience they couldn't play because they didn't know the music.</p> <p>2. You said you wanted to be a dancer. (me);</p> <p>3. Katies said she would never go on stage again. (her music teacher); 4. She said the concert had been fantastic. (us);</p> <p>6. The singer said that she was recording new songs in her studio that day. (her fans);</p> <p>7. The artist said he had to stop moving. (the model);</p> <p>8. The conductor said they weren't good enough to be in his orchestra. (the two musicians).</p> <p>(5) Put the reported speech in 4 into direct speech - <i>We can't play because we don't know the music.</i></p>	Gateway, B1+, p. 98

	<p>(3) <i>Write</i> what the people actually said in each situation. The reporter asked the singer why she wouldn't answer any of his questions. She told him that she only wanted to talk about her new CD and that she wasn't going to talk about anything else.</p> <p>Reporter: _____</p> <p>Singer: _____</p>	<p>Gateway B1, sb, p. 117, Grammar guide</p>
--	--	--

Figure 8

Music-related vocabulary and music as a topic
of conversation in grammar sections and reviews

4.6. Project work

In the overall corpus, only two examples of *project work* related to the topic of music are identified. The first example is a project work task about the topic of "Peace". The task assignment is the following: "Work in groups. Prepare something for an international Peace Day exhibition. Here are some ideas... - songs in English about peace." (Gateway A2, sb, p. 108). In terms of availability, already pre-selected lists of the top five, to top twenty peace songs, are easily accessible on the internet, therefore, students can choose from a variety of web sources for this project work activity. Thus, if students choose to present "songs in English about peace" through tasks of this type, they can further develop critical literacy skills and can also "provide the voices rarely heard in textbooks" (Lloyd 2003: 22 as cited in Corbett 2007). As noted by Corbett (2007), "lyrics can reach students in a new way and can *stimulate debates*, ... and promote examination of contemporary social issues" (Cooper 1991:57 as cited in Corbett 2007).

In the second example, that task is connected to a pair group activity in researching and preparing a presentation on a band

or life and work of a music composer or performer from the student's country.

(e.g. Project. 9) Work in groups. Choose a famous composer, singer, or group from your country. Prepare a presentation about them. Include information about their life and work. *i - Inside information*: 1) Evanescence is an American band. People call their style "gothic rock". 2) This song is from their 2006 album "The Open Door". The music comes from a part of Mozart's "Requiem". 3) Amy Lee, the singer in the band, says this is her favourite piece of music ever. She heard it for the first time when she saw a film about Mozart called "Amadeus". (Gateway A2, sb p. 97)

4.7. Visual representations of music content

In the context of the visual representation of music content in printed books, only several presentations are identified in the overall corpus. Firstly, "samba music" in "Welcome A: Hello. *picture 3 - samba music*" (Insight, el. sb, p. 5). In the second example, "music notes in a picture" are used to illustrate a music lessons correlation activity "Culture, vocabulary, and grammar - British schools: (2) __13__ Music, (3) Which lessons do you hear these words in? 2. Mozart, Tchaikovsky, the Beatles." (Insight, el, sb, p. 18). The third example is an illustration of the phrase "sore throat", a condition marked by pain in the throat, presented with an image with the text "figaro, figarrch! (*scrambled notes*)" (NHW, pre-int, p. 88). The fourth example is a picture of Sydney opera or town used as an illustration in connection to Australia and the town of Sydney. The fifth example is a picture of the famous conductor Gustavo Dudamel, used as a text illustration in a gap-fill exercise but without mentioning the person in the picture. Dudamel is famous for his work with youth orchestras in Venezuela, therefore, the music-related vocabulary is partly connected to the selected image (e.g. *an orchestra from Venezuela; young musicians; local orchestras; concert halls; professional orchestras; Placido Domingo, one of the best opera singers*; Gateway, A2, sb, p. 111). Finally, a picture

of an orchestra is used in a listening task in which students are asked to recognise and connect the sound of the instruments with their appearance and location in the orchestra, e.g. “Look at the photo of the orchestra. Can you find these instruments? Listen, check and repeat – cello, clarinet, flute, guitar, keyboards, piano, drums, saxophone, trumpet, violin” (NHW, int. p. 28, CD 1.39). In conclusion, it is evident from these mentioned examples¹ that the images are used as text illustrations, sometimes lacking connection with the main text on the page, or lacking description of *what* or *who* is being presented, not identifying the name of important contemporary musicians, such as in the fifth example.

5. Discussion and conclusion

The research analysis corpus was chosen as a methodologically approved and good-quality resource that can provide different examples of the use of music-related content and vocabulary. The method of analysis included identification and codification (checklist) of all music content in the coursebooks, including sound recordings, texts about music and musicians, song lyrics and music-related vocabulary. The main focus of the analysis was on content and vocabulary connected to (world) music culture in different types of texts in units, reading, listening (tapescripts), speaking and writing assignments, grammar activities and word lists from units.

In this research a specific research methodology was applied to answer the main research question: *Are music cultural*

¹ Note: In terms of gender inequalities, there are no examples identified that are connected to the profession of musicians, contrasting female and male instrument players, performers or composers within a task or assignment. The overall number of male or female musicians in the coursebooks was not analysed in this research paper. However, one example of inequality is noted in a task where from 10 “jobs” or “professions” represented in images of people in uniforms, 4 are female – *nurse, hairdresser, journalist, receptionist*, while 6 are male representations – *pilot, architect, dentist, taxi driver, accountant*, and only “a lawyer”, is presented both as female and male profession.

content and vocabulary part of learning experiences in English as a foreign language (EFL) coursebooks for the secondary level of education? The findings show sparse traces of music culture content and vocabulary in English coursebooks for the secondary level of education (A1 – B2). A rather limited representation of music sound and music-related vocabulary is identified in the 24 books, as learning materials analysed. Recorded music or song (sound) with or without lyrics for listening as part of the learning activity, are identified in 7 examples. Texts with music as a topic of reading (9 examples from one sentence to 270 words), listening (33 examples), speaking (14 examples) or writing task (12 examples), are mainly connected to popular music culture (mostly singers and bands of pop and rock music) with several examples dedicated to classical music, covering a rather small selection of names of composers, musical periods, musicians (pianists, violinists, opera singers, choir conductors etc.). In a table summary of “Music-related vocabulary” presented in this paper, all the *names of musicians/performers/composers, institutions, music genres/periods in texts*, are presented to provide a detailed overview of the type of music cultural content and vocabulary present, as a part of learning experience in the analysed EFL coursebooks. In pronunciation practice, only a few examples identified have “touched upon” the “Music of English language (pronunciation practice)”. Example sentences related to music and sound in grammar reviews are presented in detail, to provide a data summary for future research on the role of music in ELT and for rethinking and further quality improvement of the ELT language teaching material design practice. Only two project work tasks are identified in connection to music as a topic or part of the project work activity. Visual representations of music content are rather minimal and lack proper text illustrations and explanations, guiding students to understand their role within the task or activity.

In conclusion, the analysed coursebook serials, as individual titles, merely introduce music as a cultural and linguistic phenomenon. Depending on the themes and topics chosen for

the coursebooks, the level of implementation of music culture and content is rather sparse, extremely selective, random, and highly inconsistent through the levels of study, even within the same title serial. This research study therefore aims to contribute to the gap in the research literature on the role and place of music culture in EFL coursebooks, as primary teaching and learning materials in EFL instruction at elementary, pre-intermediate and intermediate levels.

References

- Chen, Siyu (2023). *Music as a Bridge to Literacy and Multiliteracies Development for Second Language Learners*. Electronic Thesis and Dissertations. 9054. Available at <<https://scholar.uwindsor.ca/etd/9054/>>. Accessed 20.06.2023.
- Corbett, Stacy Shayne (2007). *Using popular song lyrics to teach character and peace education*. Theses Digitization Project. 3246. Available at <<https://scholarworks.lib.csusb.edu/etd-project/3246/>>. Accessed 22.12.2022.
- Espejo Aubero, Amparo, Alicia Espejo Aubero (2008). *Mixed-Ability English Music Classes Through Songs (for English and Music Teachers)*. Madrid: Vision Libros.
- Huber, Michelle (2010). *Songs in Austrian Course Books for English as a Foreign Language*. MA Thesis. Wien: University of Wien. Available at <<https://core.ac.uk/download/pdf/11592755.pdf>>. Accessed 22.12.2022.
- Marić, Slađana (2019). *Interaktivno učenje muzike i engleskog jezika primenom digitalnih medija*. Doctoral Thesis. Novi Sad: Filozofski fakultet, Univerzitet u Novom Sadu.
- Mõts, Maarika (2016). *The Use of Pop Songs in the English Language Teaching: An Analysis of the Textbooks Key English 7 and English in Mind 2 and the Creation of Additional Materials to the Textbooks*. MA Thesis. University of Tartu: Department of English Studies.
- Pearson Education (2011). *Teaching with Music*. Available at <

- com/english/SampleMaterials/Secondary/InSync/using-songs-in-class.doc>. Accessed 20.11.2022.
- Pérez Niño, Daniel Fernando (2010). "The role of music in young learners' oral production in English". *PROFILE* 12/1: 141–157.
- Radić-Bojanić, Biljana, Jagoda P. Topalov (2016). "Textbooks in the EFL classroom: Defining, assessing and analyzing". *Collection of Papers of the Faculty of Philosophy/Zbornik radova Filozofskog fakulteta Univerziteta u Prištini* XLVI/3: 137–153.
- Rosová, Veronika (2007). *The Use Of Music In Teaching English*. Diploma thesis. Brno: Masaryk University Faculty of Education, Department of English Language and Literature.
- Stec, Maria (2017). "Multimodality of cultural content in ELT materials for young learners". *Theory and Practice of Second Language Acquisition* 3/1: 101–124.
- Suryani, Rias Wita (2018). "When English rings the bell: An English textbook analysis". *English Language Teaching and Research (EL-TAR)* 2/1: 258–268.
- Vishnevskaja, Margarita, Zhen Zhou (2019). "The impact of using music and songs on teaching EFL in China by non-native English teachers". *Universal Journal of Educational Research* 7/8: 1808–1813.
- Willis, Jane (2013). "English through music: Designing CLIL materials for young learners". *Padres y Maestro* 349: 29–32.
- Zhang, Jin (2011). "Jazz chants in English language teaching". *Theory and Practice in Language Studies* 1/5: 563–565.

Sladana (Jelica) Marić
ORCID iD: 0000-0002-9270-7016
Faculty of Philosophy
University of Novi Sad
Novi Sad
Serbia
sladjana.maric@ff.uns.ac.rs

Appendix 1

The list of textbooks and workbooks included in the research corpus

1. "New Headway" Elementary (A1 - A2) Student's Book, Fourth edition, Liz Soars & John Soars, Oxford University Press, United Kingdom, (2011) 2017, p.159, ISBN 978-0-19-47692-9
2. "New Headway" Elementary (A1 - A2) Workbook without key, Fourth edition, Liz Soars & John Soars, Oxford University Press, United Kingdom, (2011) 2017, p.87, (with DVD-rom), ISBN 978-0-19-477053-8
3. "New Headway" Pre-Intermediate (A2 - B1) Student's Book, Fourth edition, John Soars & Liz Soars, Oxford University Press, United Kingdom, (2012) 2016, p.159, (with DVD-rom) ISBN 978-0-19-476966-2
4. "New Headway" Pre-Intermediate (A2 - B1) Workbook, Fourth edition, John Soars & Liz Soars, Oxford University Press, UK, (2012) 2018, p.96, (with DVD-rom) ISBN 978-0-19-476963-1
5. "New Headway" Intermediate (B1 - B2) Student's Book, Liz Soars & John Soars, Oxford University Press, UK, (2012) 2019, p.159, (with DVD-rom) ISBN 978-0-19-477020-0
6. "New Headway" Intermediate (B1 - B2) Workbook, Liz Soars & John Soars, Oxford University Press, United Kingdom, (2012) 2016, p.95, (with DVD-rom) ISBN 978-0-19-477022-4
7. "Insight" Elementary Student's Book, Fiona Beddall, Oxford University Press, UK, 2013/2017, p.135, ISBN 978-0-19-401106-8
8. "Insight" Elementary Workbook, Kate Haywood, Oxford University Press, 2013/2017, p.144, ISBN 978-0-19-401111-2
9. "Insight" Student's Book Pre-Intermediate, Jayne Wildman (Fiona Beddall), Oxford University Press, UK, 2013/2018, p.143, ISBN 978-0-19-401107-5
10. "Insight" Workbook Pre-Intermediate, Mike Sayer & Rachel Roberts, Oxford University Press, UK, 2013/2018, p.136, ISBN 978-0-19-401112-9
11. "Insight" Student's Book Intermediate, Jayne Wildman (Cathy Myers & Claire Tracker), Oxford University Press, UK, 2013/2018, p.143, ISBN 978-0-19-401108-2
12. "Insight" Workbook Intermediate, Paul Hancock, Oxford University Press, UK, 2013/2018, p.136, ISBN 978-019-401113-6
13. "Solutions" Elementary (A1-A2), Tim Falla & Paul A Davies, Oxford University Press, UK, 9780194551502
14. "Solutions" Elementary (A1-A2), Tim Falla & Paul A Davies, Oxford University Press, UK, 9780194551557
15. "Solutions" Pre-Intermediate (A2-B1), Tim Falla & Paul A Davies, Oxford University Press, UK, 9780194551656
16. "Solutions" Pre-Intermediate (A2-B1), Tim Falla & Paul A Davies, Oxford University Press, UK, 9780194551700
17. "Solutions" Intermediate (B1-B2), Tim Falla & Paul A Davies, Oxford University Press, UK, 9780194551809
18. "Solutions" Intermediate (B1-B2), Jane Hudson, Tim Falla & Paul A Davies, Oxford University Press, UK, 9780194551854
19. "Gateway" Student's Book A2, David Spencer, Macmillan, London, (2011) 2017, p.166, ISBN 978-0-230-72338-2
20. "Gateway" Workbook A2, David Spencer, Macmillan, London, (2011) 2017, p.128, ISBN 978-0-230-72339-9
21. "Gateway" Student's Book B1, David Spencer, Macmillan, London, (2011) 2019, p.159, ISBN 978-0-230-72344-3
22. "Gateway" Workbook B1, David Spencer, Macmillan, London, (2011) 2019, p. 127, ISBN 978-0-230-72345-0
23. "Gateway" Student's Book B1+, David Spencer, Macmillan, London, (2011) 2022, p. 159, ISBN 978-0-230-72350-4
24. "Gateway" Workbook B1+, David Spencer, Macmillan, London, (2011) 2019, p.127, ISBN 978-0-230-72351-1