MUSICIANS IN THE LANGUAGE CLASSROOM: THE TRANSFERENCE OF MUSICAL SKILLS TO TEACH "SPEECH MODE OF COMMUNICATION"

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Introduction

The communicative power of both language and music provide an evocative area of enquiry that has long fascinated scholars. Frequently compared, since both are "temporally organized, with the relevant structure unfolding in time" (McMullen & Saffran, 2004: 289-290), the capacities of music and speech appear to overlap significantly. Writing from a musicological perspective, Nettl (2005: 51)cautiously suggested: "Without pretending that language and music are of the same cloth, there are sufficient similarities to have permitted ethnomusicologists to take certain cues from the study of language in its structure and as a symbolic system to gain insight into the world of music". Cross (2012: 24)described "music" and "language" as "culture-specific categories of communicative interaction that are distinguishable by being at opposite poles of the capacity for unambiguous reference". Meanwhile, cognitive scientists continue to probe the "vexing issue" of modularity of mind, considering how specific cognitive processes, such as those involved in musical activity, are tied to specific domains of the human mind (McMullen & Saffran, 2004: 290). The issues surrounding the music/language nexus [link or connection] are clearly many and complex, confirming that this research area continues to be of increasing significance.

For the authors of the current article, the link between music and language came into focus while teaching English as a foreign language in Japan during the first decade of the twenty-first century. Both authors have significant and practical experience teaching English in Japan as well as some formal training. However, both authors hold doctorates in areas not directly related to TEFL[1]. This professional situation not only demanded personal effort in affecting the skill transfer to a language-focussed environment but also drew attention to the process of skill

transfer itself. After several personal encounters with musicians teaching English in Japan, it became clear that the way EFL teachers in Japan are managing the transference and application of musical skills to a language teaching environment demands further investigation[2].

Widespread anecdotal evidence endorsing the use of music in language classrooms around the world, including Japan,was reported by Li and Brand(2009). At the same time, these authors lament the lack of empirical studies such as their own, which is focused on the use of music with Chinese learners of English. Unlike Li and Brand's, this study does not set out to demonstrate whether music is an effective tool in the language classroom. Nor does it emphasise the importance of singing, song writing or lyric deconstruction as "the most common interdisciplinary language learning approaches involving a musical basis" (Cotton, 2011: 8). Rather, as indicated, the focus is on teachers and their transference of a wide range of musical skills to the teaching of language. Such a transfer is an example of the kind of pro-active engagement in the knowledge economy proposed by Vella (2007). Skill transference was recently investigated in a study by Cullen and Mulvey(2012), but these authors focussed on language learners rather than teachers and not specifically on musical skills. In the present study, the way musical skills, in particular, help a teacher to be effective when using conventional modes of instruction, or expanding on these through the application of musical strategies,was examined. The effectiveness of musical skill transference was also evaluated.

Table 1. Six Musical Skills or Qualities.

1	**A well developed sense of rhythm**	1 and 2 refer to acuity in processing sound, "the substance of expression" in language and music (Wilkins, 1974, p. 1).
2	**Sensitivity to pitch and intonation**	

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[1] It should be pointed out, however, that the preparation of a doctoral thesis in any discipline makes rigorous demands on the author in terms of language use.

[2] Fieldwork observations: 2004-2006, Hokkaido and 2006-2008, Saitama, Yokohama and Okayama, Japan.

3	Demonstrative in speech and/or gesture	3 and 4 are aspects of performance practice that can be related to the more recent view of musical ability and a social construct.
4	Skilful in facilitating interaction	
5	Pre-disposed to comprehend grammatical analysis	5 and 6 are patterns of thought and behaviour connected to the formal study Western music.
6	Self-disciplined and independent	

While the authors are aligned with Blacking (1973), in considering musicality as a universal human characteristic, the term "musician", open to universally broad application, is necessarily delimited. It is restricted here to mean musicians from a Western stream of musical activity. The facile use of the word "music" or "musician" in studies linking music and language may be of as much concern to musicologists as assumptions about, and an overly simplistic view of, musicality or musical skill. While a historical view of musical ability conceptualised it "in relation to aural abilities"(Hallam & Shaw, 2002: 102), the idea of musical skill as a "social construct" has been considered more recently (Nettl, 2005: 56). In an attempt to present a more sensitively nuanced view, we propose the following heuristically based list of musical skills, which formed the basis of the areas interrogated in the current study. Each skill area is then discussed, and its potential application in the language classroom highlighted 6 musical skills or qualities (see: Table 1).

1. A well developed sense of rhythm
Musical activity promotes the development of a strong rhythmic sense (Drake et al., 2000: 279). By singing, playing, listening and notating rhythmic patterns, a musician becomes keenly aware of factors such as relative duration, internal logic, and stress and accent within phrases. This predisposes musicians to be able to perceive accent clearly within sentences and lead rhythm drills effectively. They have the potential to present, model and drill language almost like a musical conductor, indicating stress and accent in a variety of interesting ways. When teaching a stress-timed language such as English (Il iukien, 2005) to Japanese learners whose mother tongue is fundamentally different in this

regard, rhythmic sense is of particular importance(Tajima et al., 1999: 4).

2. Sensitive to pitch and intonation
Musical activity promotes sensitivity to pitch and intonation patterns (Bolduc, 2008). In addition to the diatonic patterns of Western music, the process of globalization has enriched the palette of sounds available to listeners in the Anglophone world (Stokes, 2012). Increasingly, world music and jazz have become course components of undergraduate musical degree courses (Green, 2012). Just like rhythm, relative pitch level and intonation curvature are intrinsic to effective communication in English (Clennell, 1997). This ranges from standard examples, such as rising intonation in forming yes/no questions, to the many other ways utterances can be nuanced by varied intonation (Bolinger, 1985). Musicians can potentially consider utterances purely melodically, keenly sensitive to the pitch fluctuation in spoken language. They also have the potential to communicate them to students in a variety of ways. These include conducting, using *sol-fa* gestures and modelling language at a slow speed in order to demonstrate less immediately obvious pitch-glides.

3. Demonstrative in speech and/or gesture
The performance-oriented nature of much musical activity has the potential to promote the development of demonstrative speech and gestures. Singers, in particular, must enunciate clearly (O'Dea, 2000), but instrumental performance also involves demonstrative physical behaviour(Vines et al., 2004). This can be applicable in contexts ranging from the most intimate to appearances in front of large audiences. With a strong connection between musical study and music performance activity(Broughton et al., 2009), tertiary training in music also encourages the development of these skills since "content of a practical nature appears to dominate the undergraduate curriculum"(Schmidt, 1989: 54).

Although it can be argued that demonstrative and stylized speech-models are unnatural, and therefore misleading for language learners, the theatrical delivery of a language such as English has the potential to better engage and maintain students' attention. Regardless of the individual instructor's theoretical orientation towards speech-model presentation and/or their own English language variety, musicians have the potential to easily and effectively present the language in a demonstrative manner.

4. Skilful in facilitating interaction

Many musicians have experience in choirs, orchestras, chamber music ensembles and contemporary bands(Boespflug, 1999). Careful cooperation, coordination and communication between members are vital in each of these activities. Through group music making musicians can learn a variety of ways in which participant interaction can effectively be facilitated (Seddon & Biasutti, 2009). In the language classroom it is often necessary to organize students into pair work, small groups or split-class activities (Long & Porter, 1985). A directive role is also called upon when facilitating games, songs, role-plays, dances and other learning tasks. Musicians are potentially well equipped to deal with these responsibilities.

5. Predisposed to comprehend grammatical analysis

Musicians encounter harmonic analysis as part of formal musical training as well as when engaging with chord sequences while playing popular music or jazz. Both these harmonic processes involve the recognition and naming of individual chords and understanding of their function within a musical phrase. These ideas are analogous to the recognition and classification of an individual part of speech or language unit and to the function of the words as part of a sentence(Nettl, 1958). Besson and Shön (2001: 232)found that "general cognitive principles were involved when aspects of syntactic processing in language are compared with aspects of harmonic processing in music". McMullen (2004: 296)referred to Chomsky's concept of "universal grammar" and found that musical and linguistic systems have an "infinitely combinatorial nature". The broad similarities between musical and linguistic analytical processes potentially give musicians a cognitive advantage when approaching grammatical analysis, and a freshness of approach toward grammatical problems(Steedman, 1984: 52-77).

6. Self-disciplined and independent

The study of a musical instrument or voice demands dedication to regular, individual practice (Sloboda et al., 1996). Musical study has also been recognized as encouraging self discipline and independence(Dai & Schader, 2001). As one EFL teacher with experience in Japan, and who now runs her own school in Canada commented: "Teachers with a strong musical background tend to be very diligent and reliable. I think this is due to the dedication required in order to learn an instrument or from the commitment necessary when joining a choir, band or orchestra"[3]. Most language teachers are required to spend time outside class preparing lesson plans, props and materials or doing assessment, evaluation and marking [4]. Many musicians are used to individual practice and study so they also potentially have the self discipline and independence necessary to effectively carry out the solo tasks required of language teachers.

The skills and qualities described above make up a relevant, transferable set of skills based on a broad conception of musical ability. Although this list seems to strongly suggest that musical skills are important and valuable in teaching language, there has been insufficient research in this areaas pointed out earlier. At the end of 2012, the authors conducted a study described in the following section. It is hoped that this study might encourage more investigation into the language/music nexus and music and language education.

Musical Skill Transference Project 2012

Objective(s)

The primary aim of this study is to gain insight into teachers' perceptions of the process of musical skill transference, and the application of musical skills to language learning in present day Japan. The study examined:

- Teachers' perceptions of musicians as effective language instructors in Japan and their implications in the hiring process
- The transference of general musical skills and qualities, examined from the perspective of the authors' heuristically constructed list of skills
- The effectiveness of a range of specific musical techniques in the classroom
- The use of melody andrhythmto teach intonation and stress

In examining these areas, the study aimed to pin-point those musical skills and techniques that teachers considered most important and effective. The presence of teachers from a variety of backgrounds amongst the authors' colleagues and friends inspired curiosity as to

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[3] L. Hurcomb, Pre-study questionnaire, 19 October 2010.

[4] Fieldwork observations: 2004-2006, Hokkaido and 2006-2008, Saitama, Yokohama and Okayama, Japan.

whether there are variations between the perspectives of teachers who self-identify as native speakers and those who consider themselves to be non-native speakers of English. In addition, diferences between teachers with and without formal musical backgrounds were also considered. With regard to the teaching of intonation and stress, it should be emphasized that the authors recognize the integrity of meaningful sound changes occuring within all varieties of English and even differing between individual speakers. An enhanced awareness of the temporal and frequency-related aspects of spoken output can help speakers employing differing pitch fluctuations and rhythmic flow of speech negotiate meaning within a global discourse.

Method

During November and December 2012, a questionnaire (see: Appendix) was distributed, both manually and electronically, to thirty English teachers who are currently active in Japan. Respondents were requested to return their answers by 30 December 2012, which marked the end of data collection for this phase of research [5] .The questionnaire had a basic, tripartite structure, examining: (A) general musical skills (B) the application of specific techniques, and (C) other general information including perceptions of the hiring process, as well as more questions about the use of melody and rhythm in language teaching.

Because the primary objective was to examine teachers' perspectives, interrogating the "emic" dimension of musical skill transference(Nettl, 2005), a self-assessment questionnaire was considered most appropriate. Such an approach is particularly useful when examining people's feelings about their jobs, and the "intercorrelations amongst various feelings and perceptions" (Spector, 1994: 390). The questionnaire elicited responses ranging from "poor" to "excellent", which tended to indicate areas of stronger interest or concern. There was also room for respondents to add their own more detailed comments or ideas.

Participant profiles

The English teachers in this study came from a variety of academic backgrounds. Those who claimed to have undergone some certified musical training had studied English, theatre,

TESOL or social work as a major. Teachers self-identifying as non-musicians without musical training came from disciplines such as engineering and economics. Half of the participantsself-identified asnative-speakers of English. This group included a larger number of teachers who self-identified as musicians than was found within the non-native speaker group. Teachers readily pigeonholed themselves within a simple, binary native/non-native dichotomy, perhaps influenced by the lingering and pervasive climate of native-speakerism which has been noted in the Japanese English language education context (Houghton & Rivers, 2013). In the course of their careers, most respondents had encountered at least two or three musicians teaching English. Two non-native teachers even claimed to have met nine or more musicians who were working as English teachers in Japan.

All non-native speakers (NNS) and most native speaker (NS) respondents viewed a musical background as being a strength when applying for a position as an English teacher in Japan. The expressed opinion was that Japanese people love music and therefore enjoy learning through music. In terms of securing their current placement, however, very few teachers were able to claim that musical ability was an important factor and their employer knew about their musical ability when they were hired. Only half the participants perceived musicians as capable English teachers. This view was stronger among NNS teachers who self-identified as musicians than among NS musician teachers.

Musical ability and experience was considered most helpful in the language classroom when it helps teachers use chants and increases their awareness of stress and rhythm in spoken language. This was particularly so in the case of NS teachers. Performance ability was also seen as directly applicable. The expressed view was that musicians, as well as artists, can "think a little more creatively, enhancing the classroom experience".

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[5] Although the initial minimum goal from this group was 20 participant responses, only 16 teachers had completed their answers by the cut-off date.

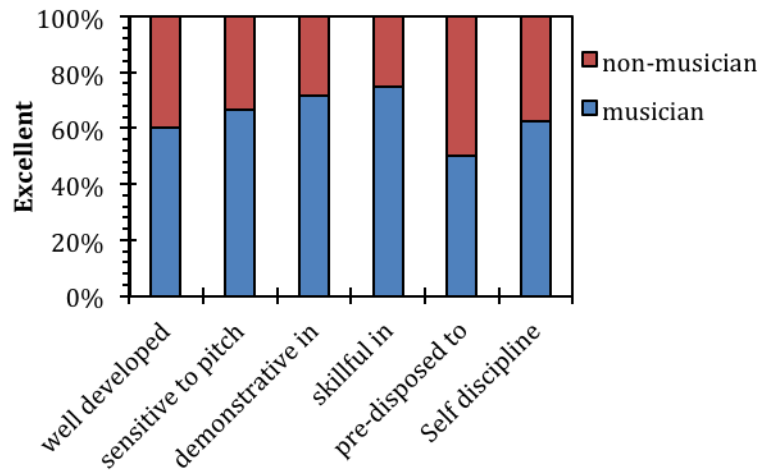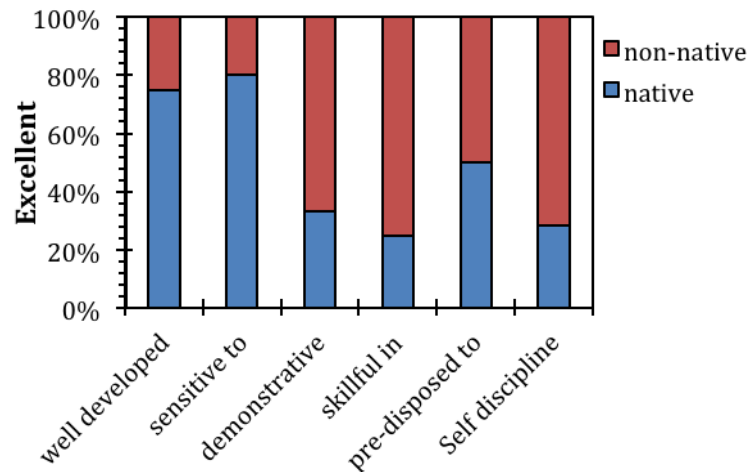Figure 1. Self-assessment of the six musical skills and qualities by musicians/non-musicians.

Figure 2. Self-assessment of the six musical skills and qualities by native/non-native.

Findings: Self-assessment of general musical skills and qualities

In terms of general musical profiles based on the six skills or qualities presented earlier, teachers with a musical background, as might be expected, provided the most confident appraisal. These teachers were strong in all areas, but particularly confident in "facilitating interaction". Those participants self-identifying as non-musicians, however, emphasized ability in grammatical analysis, sense of rhythm and self-discipline in their general musical profiles. This is demonstrated in Figure 1.

When comparing an excellent skill appraisal between NS and NNS, however, it became clear that NS teachers are far more confident with rhythm, pitch and intonation than their NNS teacher counterparts (see: Figure 2).

Direct and indirect use of music skills in the classroom

In terms of indirect application, the respondents in this study considered the indirect application of music as most effective in helping to improve students' memories and assisting them to relax during lessons, harnessing music's affective power(McMullen & Saffran, 2004). The power to induce relaxation was rated higher by NS while NNS teachers stressed memory improvement. The direct use of music skills in the classroom was seen by the majority of both NS and NNS teachers as being most effective in helping students to improve their listening and speaking skills. However, this view was held more strongly by NS musicians than by NNS musicians. Half of the respondents also claimed to use music as a way of awakening students' attention or "switching on the English brain" before class, but very few applied music directly as a motivation tool.

Other examples of the direct application of music included:

- Increasing the sense of "fun", enjoyment and excitement in lessons
- As a cognitive break during lessons
- Helping to teach vocabulary where words appeared in "snippets from songs"
- Helping students learn about the culture of English speaking countries by using Christmas songs or folksongs which relate to reading material text and illustrations

Effectiveness of specific musical techniques in the language classroom

In addition to general ideas about the use of music, this study probed the effectiveness of a detailed, though not exhaustive, list of varied musical techniques. Most of these techniques are simple melodic and rhythmic musical devices (presented as numbers one and two of the list of six musical skills or abilities listed earlier). With the exception of playing an instrument and ensemble experience, these devices are potentially accessible to the majority of able-bodied instructors. While musicians might be expected to have an advantage, extra-musical performance ability may in itself impact on the perceived effectiveness of these techniques. Although teachers were asked about the degree to which they are demonstrative in speech and gesture, the influence of extra-musical performance ability, as a separate category, was not examined in the study and remains an área for future inquiry. Techniques examined in the study appear both below and in Appendix part B:

1) syllable stress marking
2) feeling the beat by sounding the word out
3) using a percussion sequence
4) using an open and closed palm
5) finger snapping
6) foot tapping/foot stomping
7) body percussion
8) tap on desk
9) clap the hands
10) play a simple instrument to emphasize loudness
11) use a rubber band as a visual image for the length of variation in syllables
12) use kazoos etc. (an instrument you play by holding it to your lips)
13) humming
14) hand gestures to indicate pitch change
15) directive gestures

16) counting/reading aloud
17) using the metronome
18) ensemble experience
19) use of words and Mnemonics

Variation appeared between the profiles of musician and non-musician and NS and NNS teachers in terms of the application of these skills. The following six techniques were given the highest ratings by musicians and appear in order of importance. The majority of these relate directly to intonation or stress (pitch or rhythm):

1. ensemble experience
2. feeling the beat by sounding the word out
3. syllable stress marking
4. using a percussion sequence
5. directive gestures
6. hand gestures to indicate pitch change

Of these six, the same first four techniques were also most highly appraised by NS respondents. However, NS teachers appeared less confident about using simple idiophones or gadgets in the language classroom, giving only an average self-appraisal for the use of rubber bands, kazoos or the metronome.

Non-musicians gave the most confident self-appraisal for the application of rhythmical skills, such as using the metronome, feeling the beat by sounding the work out, finger snapping, body percussion (as well as playing a simple instrument and humming). More detailed variation in skill transference appraisal can be seen in Figures 3 to 8.

Use of melody as a tool to improve spoken contours

Anticipating the possibility that a direct connection between melody/rhythm and intonation/stress, an aspect brought into focus by Suzuki and Kawai (2009), might be highlighted by this study, these areas were further interrogated in the questionnaire. In terms of practical application, only half of NS respondents and half of NNS respondents claimed to have used melody as a tool to improve spoken contours. Interestingly, however, while all NS teachers who identified as musicians used melody in this way, NNS musicians did so to a much lesser extent. Meanwhile, one NS respondent claimed that intonation is "the most important aspect of pronunciation and can have a huge effect on communication".

Approaches included:

- "Melodicizing" a word within a sentence by clapping or performing dance movements simultaneously with the particular word
- Drawing attention to intonation rises and falls by asking students to use their hands to indicate rises and fall of tone and then exaggerating these details in songs

Figure 3. Excellent transference appraisal: musicians/non-musicians.
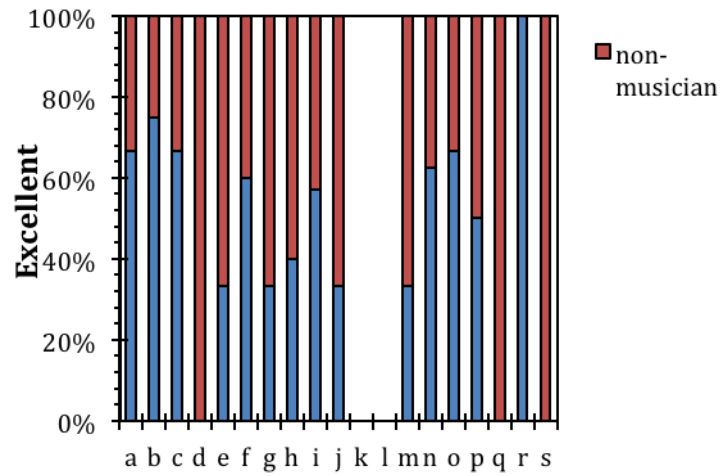

Figure 4. Above average transference appraisal: musicians/non-musicians.
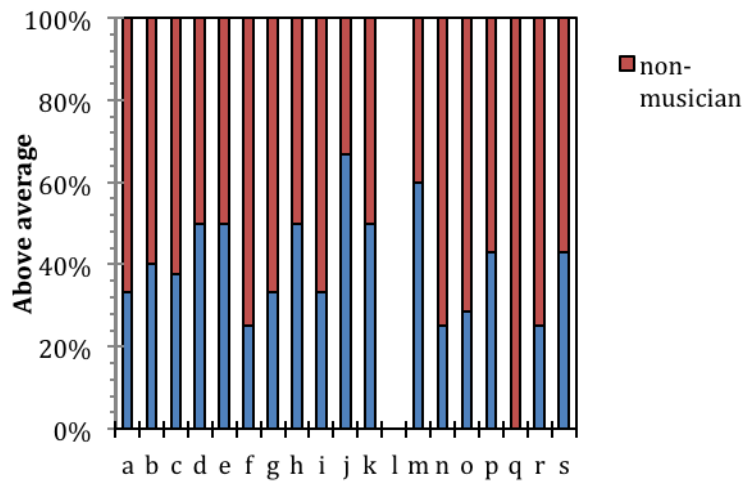

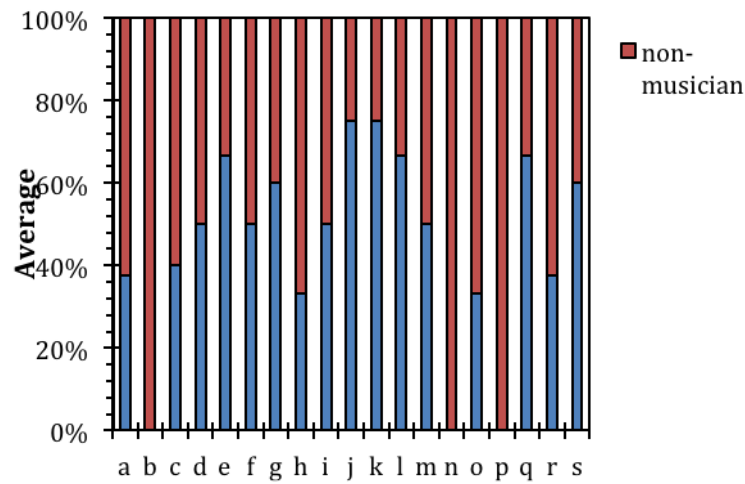Figure 5. Average transference appraisal: musicians/non-musicians.

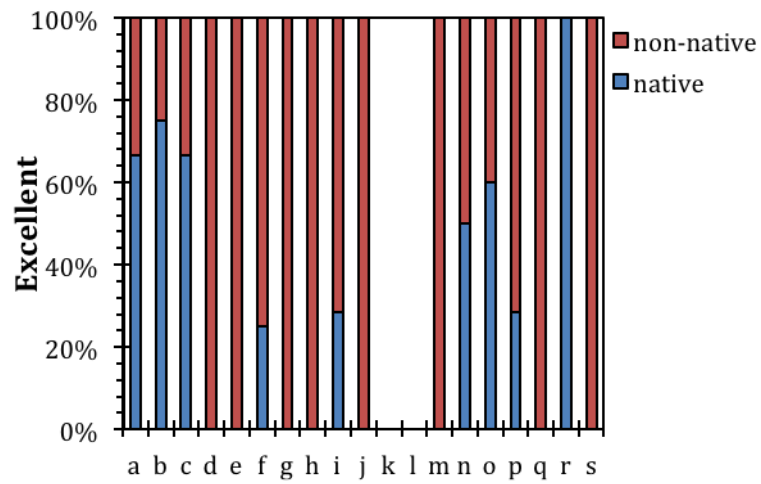Figure 6.Excellent transference appraisal native/non-native.

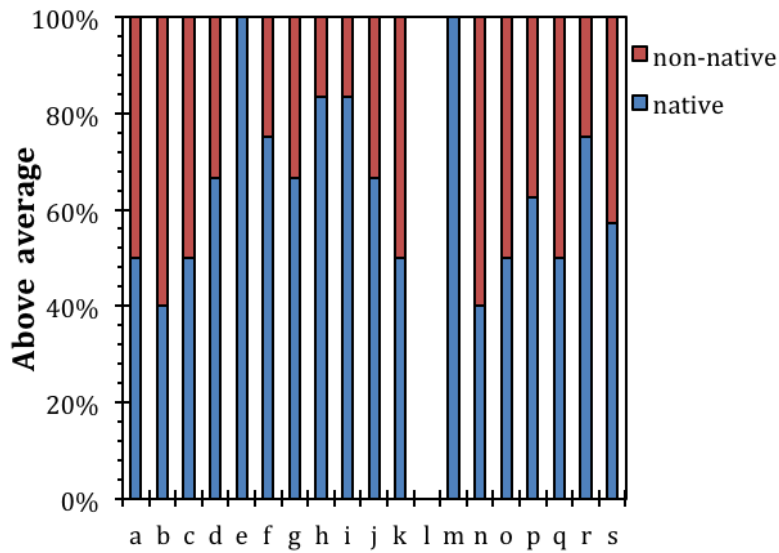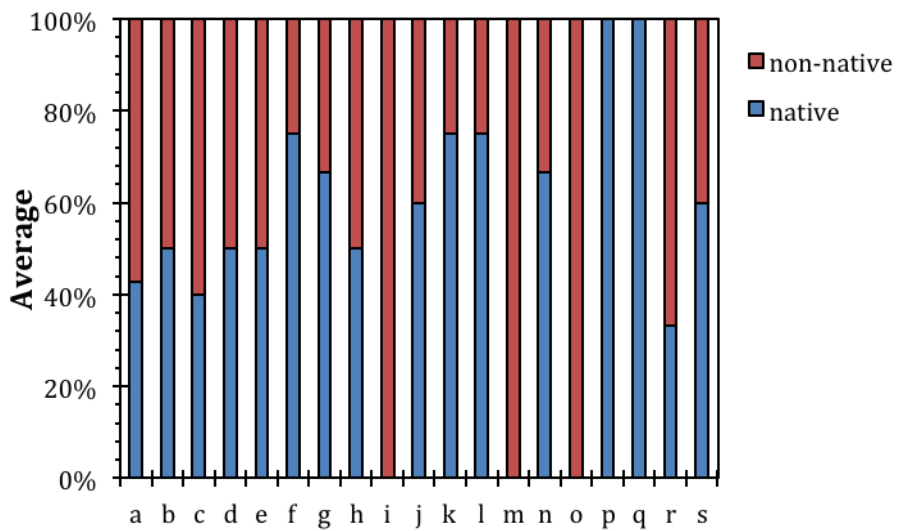Figure 7. Above average transference appraisal native/non-native.

Figure 8. Average transference appraisal native/non-native.

Use of rhythm drills to improve syllable stress

Over half of NS teachers and all NS musician teachers had used rhythm drills to improve syllable stress. Only half of NNS teachersused rhythm drills in this way and, interestingly, NNS musicians to a much lesser extent. The concern was expressed that because of the innate "shyness" of some adult Japanese learners of English, rhythm drills involving clapping can only be done with "more expressive people". This comment alludes to a general tendency towards reticence, passive observation and silence amongst Japanese learners of English, which impact on a range of classroom activities and not only music (Cutrone, 2009; Doyon, 2000). Although student participation based on age was not interrogated in the current study, such variation, and a comparative perspective, which takes in to consideration how students engage musically in other parts of the world, are interesting areas for future research.

Approaches included:

• Chants conducted with rhythm programmes
• Chants conducted with gestures
• Use of rap songs

The use of rap songs, which frequently feature ebonic materials (Collins, 1999: 201), promotes the positive exposure of learners in Japan to diferent varieties of English in the world. This is most beneficial in the case of Japan where, despite moves towards internationalization, over the past decade, the authors have observed a tendency for British and American varieties of English to be privileged. The majority of textbooks, recorded materials and multimedia used by students in Japan present these varieties as models.

General Findings and Implications for Teacher Development and Training

This study revealed that musical skills are applied in broad and various ways in the language classroom, including subliminally for mood control and enhancement. However, participants considered the links between rhythm and stress as well asbetween melody and intonation to be the most important. While all teachers appeared generally confident when applying various rhythm techniques, the use of melody to improve intonation contours was used to a much lesser extent particularly by NNS teachers. The confirmation of strong links between rhythm and stress, and between melody and intonation suggests that language teacher training programmes need to emphasize these elements when dealing with music.

The opportunity for more extensive practice with rhythm drills and chants using a systematic approach would help teachers manage these skill areas effectively. There is also a need for teachers to be made more aware of the broader educational potential of music, including its potential to enhance memory. Language teacher trainees frequently go on to work in a wide variety of different cultures and in different parts of the world. Those wishing to work in Japan may benefit from suggestion on how to operate with constructive awareness when confronted with native-speakerism in the workplace. The study also showed that musical ability doesn't currently influence the hiring decisions of employers in Japan. However, perhaps as a result of this study, the benefits of music could be stressed, encouraging more musicians to enrol in professional language teacher training courses.

In Japan, a significant body of teaching material has been developed by Graham (2002) and there is "a plethora of educational literature and web-based materials discussing the use of songs in the ESL classroom" (Li & Brand, 2009, p. 74). However, there are few approaches that helpteachers apply musical techniques systematically, specifically address melodic as well as rhythmic elements, and can be applied to any kind or length of text. Accordingly, the authors propose RMR (Rhythmic/Melodic Recalibration), which is an experimental method outlined in the following section. This approach was previously used by one of the authors in several Tokyo universities between 2006-2008. Although this is only one of many possible ways to approach the problem of pronunciation, and not necessarily universally applicable, the authors believe that it could be of great benefit to language teachers, students and teachers in training.

RMR (Rhythmic/Melodic Recalibration): A new, strategic avenue for musical skill transference

Step One

The first stage in RMR is to extract an underlying rhythmic pattern from a given text and present it to students as a percussive sequence. To do this, basic syllable stress is identified and marked as in the example in

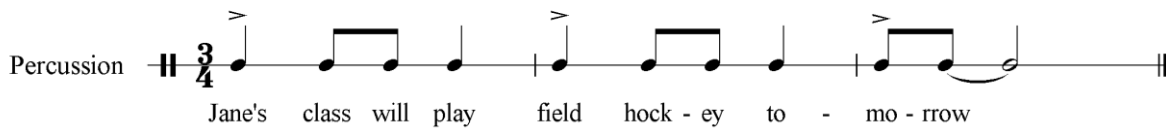Figure 9, where stress or accent is indicated by a black triangle above the syllable.

Figure 9. RMR Step One: Mark Main Accents.

▲
Jane's class   will   play   field   hockey   tomorrow.

Step Two

Next, a rhythmic sequence is created based on the main accents as follows:

Figure 10. RMR Step Two: Create percussion sequence.

Application of Steps One and Two

At this stage, before the melodic element is considered, the text (word, sentence or passage) can be presented and drilled purely rhythmically. Any combination of the techniques listed earlier in this paper, such as open and closed palm clapping, finger snapping, foot-stomping etc, can be applied. Next, students are encouraged to imitate the basic pattern while the instructor joins in on stressed syllables for emphasis. Students then produce the target language while simultaneously producing the rhythmic pattern. Later in the lesson, as an extra activity, three alternative sentences are presented while students, in pairs, clap the rhythm to a particular word or sentence and their partner guesses which once was intended. Prior to this 2012 study when RMR was used experimentally, the importance of percussion games in accustoming Japanese students was emphasized by NS teacher Lynda Hurcomb, who claimed that these are memorable activities which she used "all the time" while teaching (L. Hurcomb, Pre-study questionnaire, 19 October 2010).

Step Three

Having determined the underlying melodic pattern, the next step in RMR is to consider the general pitch fluctuations and intonation contours in the given text, and exaggerate the intervals to align them with a diatonic musical scale.

Figure 11. Sketch of general pitch contours.
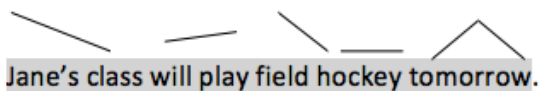
For example, the general dip between the words "Jane" and "class" in Figure 11is made into the musical interval known as a "minor third", and a similar approach is used for the spoken pitch fluctuations in the rest of the text, as shown in Figure 12.

Application of Step Three

Students are encouraged to hum and then sing the RMR melody, with and without the original words. Following this, students return to producing the phrase as spoken language. As the phrase reoccurs during the lesson, the teacher can briefly hum the melody to encourage students to self-correct. This is particularly useful for combating the habitual delivery of language in a pitch-flat or neutral manner.

Although it can be suggested that RMR presupposes a high degree of musical ability to implement, it should be emphasized that only simple rhythms and the use of the white keys of a piano keyboardalone (within the maximum range of an octave) are required. Also, although the examples presented above have been scored on musical staves, the widespread availability of simple recording technology, which is even becoming ubiquitous on mobile telephones in the twenty-first century, make music literacy unnecessary as a prerequisite for the application of RMR.

Conclusion

This article has helped to promote a better understanding of the factors that underlie the perception of musicians as capable teachers.At the same time, it determined that musical skills were not currently a significant element in the hiring process beyond providing musical teachers with extra confidence at the time of their application.

The study focussed on a relevant, transferrable set of skills based on a broad conception of musical ability, and determined that musicians, in particular, are most confident applying them to language teaching. Surprisingly, however, "skilful in facilitating interaction" emerged as a strongly appraised skill area, highlighting the importance of maintaining a broad conception of musical ability.This incorporated the idea of musical ability as a social construct when conducting contemporary

Figure 12. Pitch contours exaggerated to create a melody.

Jane's class will play field hock - ey to - mo - rrow

research into music and language.

It is also important that the focus on strengths should not eclipse the corresponding possibility of weakness in the cognitive profiles of musicians. For example, when musical skills relate to pronunciation and spoken language as occurs in the case of NS in an ALT (assistant language teacher) setting, reflecting a bias towards aural skills may be positive. On the other hand, there is no reason to expect that musicians will show correspondingly strong ability in teaching other aspects of language, such as literacy, style and non-musical English for specific purposes. Also, it should be recognized that the expressive ability that predisposes the musician to confidently model language, if not coupled with sensitivity to student position, might put students off and make them feel inadequate or discouraged. Such a situation might occur in the case of a teacher who is too strongly performance oriented.

The breadth of potential musical techniques that are applicable to teaching language have been clearly illustrated in this study. At the same time, the primacy of basic, melodic and rhythmic areas have also been confirmed. The adoption of the RMR method has been proposed by the authors in recognition of less confident NNS self-appraisals for melody and rhythm. The understandings gained from this study can also be applied to further streamline the training of teachers with musical backgrounds. They will be of great value when modulating curriculum design to maximize the effectiveness of musicians currently employed as teachers of language.

Further research and on-going monitoring of English teachers with musical backgrounds would contribute greatly to understanding the process of skill-transference itself. This understanding would make it possible to create training materials that are specific to teachers' backgrounds. A fascinating question prompted by the current musical study is whether graduates from disciplines as varied as drama, engineering, computer science or health each have discipline-specific skills that are potentially valuable for transference to the language classroom. The need from more scholarly research into this area, especially empirical studies, has been clearly established.

At the present time, it still remains for the individual teacher to manage their transference and without undergoing training specific to the language classroom, or gaining language teaching experience, a music graduate can only be considered a potentially effective language instructor. Nevertheless, it is clear that such teachers are adapting well and successfully applying their musical skill to teaching a "speech mode" of communication.

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Appendix: Sample Questionnaire

Musicians in the Language Classroom: The Transference of Musical Skills to Teach "Speech Mode of Communication"

This questionnaire was created to evaluate the effectiveness of the transference of musical skills of musicians and non-musician teachers in the Language classroom. Please thoughtfully consider your response to the following questions, and answer as honestly as possible. All efforts will be taken to ensure your anonymity.

If you have any questions, please contact: Dr. K.Rockell: kimusiknz@gmail.com

A. Self assessment about your general musical skills and qualities. Please check your answer.

	excellent	above average	average	below average	poor
1. A well developed sense of rhythm					
2. Sensitive to pitch and intonation					
3. Demonstrative in speech and gesture					
4. Skillfull in facilitating interaction					
5. Pre-disposed to comprehend grammatical analysis					
6. Self-disciplined and independent					

B. Self assessment of the effectiveness of your own application of transference of musical skills and techniques in teaching ESL/EFL. Please check your answer according to the degree of effectiveness.

	excellent	above average	average	below average	poor
1. syllable stress marking					
2. feeling the beat by sounding the word out					
3. percussion sequence					
4. using an open and closed palm					
5. finger snapping					
6. foot tapping/ foot stomping					
7. body percussion					
8. tap on the desk					
9. clap the hands					
10. play simple instrument to emphasize loudness of stressed syllables					
11. use rubber band as a visual image for the length variation in syllables					
12. use kazoos etc. (an instrument that you play by holding it to your lips making sound into it)					
13. humming					
14. hand gestures to indicate pitch change (conducting)					
15. directive gestures					
16. counting/reading aloud					
17. using the Metronome					
18. ensemble experience					
19. use of words and Mnemonics (such as a poem to remember a rule)					

C. General Information. Please circle your answer and answer if there is a follow up question such as why and how.

1. Did your employer know about your musical background when you were hired?   a) Yes   b) No

    If yes, do you think it is a big factor why you were hired?   a) Yes   b) No   c) Partly

2. Do you view your musical background as strength, when you apply for English teaching position?
    a) Yes   b) No

3. Do you think there is a perception of musicians' capability in teaching ESL/EFL in the countries where you have worked?

    a) Yes   b) No

    If yes, what do you base this view on? (please write)_____

4. How many musicians teaching ESL/EFL have you met?
    a) 2-3   b) 3-4   c) 5-6   d) 7-8   e) 9 and above

5. How do your musical ability and experience help you in the English language classroom?

    a) chant a lot
    b) aware of pronunciation
    c) aware of the stress and rhythm
    d) others (please write)_____

6. What are some ways do use your musical skills indirectly in the classroom?

    a) use them to improve student's memory
    b) use them to lessen their stress when they are going to have an exam
    c) use them to relax
    d) others (please write) _____

7. What are some ways do you use your musical skills directly in the classroom?

    a) use them to wake them up before the class starts
    b) use them to motivate the students to study harder
    c) to improve their listening and speaking by let them listen to the music
    d) others (please write)
    _____

8. Have you used melody as a tool to improve students spoken intonation contours? How?

    a) Yes   b) No

    If yes, how? (please write)
    _____

9. Have you used rhythm drills to improve syllable stress? How?

    If yes, how? (please write)_____

10. Which category do you belong?

    a) musicians (music major or well trained in music)
    b) non-musical major but with certified music training (please indicate your field of study)_____
    c) non-musical major with no certified music training (please indicate your field of study) _____