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TEACHING ENGLISH IN PROFESSIONAL MUSIC EDUCATION (EPME) IN THE DIGITAL ERA

ABSTRACT: Music is taught in several different educational contexts, as a subject of learning in general education, instruction for future educators, or professional music education on all levels of study from pre-primary to higher education. This paper reflects on the topics in teaching methodology of English as a Foreign Language with a curriculum section dedicated to English for Specific Purposes focused on Music, in learning environments within professional Secondary Music School Education. Themes of course material design and use of digital media content are discussed and paths opened for further research by course designers and practitioners in the field of teaching English (EFL, ESL, ESP), CLIL, and English in Professional Music Education (EPME).

Key words: applied linguistics, English in Professional Music Education (EPME), learning materials design, teaching methodology, vocabulary skills.

NASTAVA ENGLESKOG U STRUČNOM MUZIČKOM OBRAZOVANJU (EPME) U DIGITALNOJ ERI

APSTRAKT: Muzika se predaje u nekoliko različitih obrazovnih konteksta, kao predmet učenja u opštem obrazovanju, u obrazovanju budućih vaspitača i učitelja, ili u profesionalnom muzičkom obrazovanju na svim nivoima studija, od predškolskog do visokog obrazovanja. Ovaj rad se bavi temama iz metodike nastave engleskog kao stranog jezika, sa delom nastavnog plana i programa posvećenim engleskom jeziku kao jeziku struke ili jeziku za posebne namene koji se fokusira na muziku, u okruženjima za učenje u okviru stručnog obrazovanja u srednjoj muzičkoj školi. Razmatraju se izrada nastavnih materijala i primena digitalnih medijskih sadržaja, ali i otvaraju putevi za dalja istraživanja u oblasti nastave engleskog jezika (EFL, ESL, ESP), CLIL i engleskog u profesionalnom muzičkom obrazovanju (EPME).

Ključne reči: engleski jezik u stručnom muzičkom obrazovanju (EPME), izrada nastavnog materijala, metodika nastave, veštine učenja i usvajanja vokabulara.

1. INTRODUCTION

“Sound” as a medium to transfer meanings is used by both music and language. They both have visual representation through *symbolic systems* and they also share similar mechanisms of learning and memory. The status of learning music as a subject from pre-school to higher education is regulated differently in different countries and educational contexts. In the language classroom music is commonly used in teaching and learning pronunciation, intonation, songs, rhymes, or for inspiring a discussion in class and creating a pleasant learning environment (Krashen 1982/2009: 145). In the context of language teaching and *learning English through music* (Paterson & Willis 2008; Willis 2013), language teachers use music as a strategy to introduce and work on language content, raise motivation in the classroom and improve the interaction between themselves and the students (Viladot & Cslovjecssek 2014). Music in the language classroom is, therefore, used for building listening and comprehension skills, speaking, reading and writing competencies, increasing vocabulary and expanding knowledge about cultures (Pérez Niño 2010; Bennett 2019).

As language and music can also serve to motivate, enhance and reinforce communication and learning in the classroom and beyond, intersections of language and music teaching are also evident in Content-Based Instruction (CBI), which “emerged as a teaching approach combining the learning of curricular contents and the communicative competence in the target language” (Bellés-Calvera 2018), and Content and Language Integrated Learning (CLIL) programs, in both subjects, the context of language learning *CLIL English through Music* (Ćirković Miladinović & Milić 2012; Willis 2013), but also *CLIL in Music Education*, with divisions in general education (Vaňková 2014; Puškášová 2016) and *CLIL in Instrumental Music Education* (Vašíček 2016).

Although not primarily the “language of music arts” or “language associated with music and musicians” (such as Italian, German or French), the English language has an important role in the entrance of professional musicians into a multilingual international professional environment. Teaching and learning a foreign language is directly related to a students’ identity formation, as “language belongs to a person’s whole social being” and “it involves an alteration in self-image, the adoption of new social and cultural behaviors and ways of being, and therefore has a significant impact on the social nature of the learner” (Williams 1994: 77, as cited in Haukås, Mercer & Svalberg 2021: 3).

In music schools and music academies, students on secondary and tertiary levels very often come under the expectation of having the knowledge of music

content in a language that was not primarily the language of their music instruction. Specifically, professional musicians are expected to communicate in the English language as a *Lingua Franca* or “a common medium of communication” (Lesiak-Bielawska 2014: 5) and to be able to use English in international settings “in the conductor-orchestra interactions during rehearsals, interactions between the members of small ensembles, during rehearsals and instrument teacher-learner interactions in class” (Lesiak-Bielawska 2014: 12), to publicly present a verbal introduction (speech) or participate in public music performances and other events.

In the context of Serbia, according to the statistical information provided on the official website The Serbian National Music Schools Association¹ (member of The European Music School Union (EMU)), there are 76 music schools in total, 39 being the level of primary music school education (2, 4 or 6 years learning cycles) (51.3%), while 32 (42.1%) are schools for secondary level education in music (4 years cycle), and one music school, but with the title Schools for Talents (1.3%), and 4 ballet schools (5.3%). The total number of music school students in the secondary level of education, based on the reports of 33 secondary music schools (February 10, 2021) included more than 3000 students (age 15 to 18 years). In the context of this research, the focus is on the topics of teaching and learning English as a foreign language in the programs of Serbian Secondary education for music professionals.

In the state secondary music education contexts, apart from music-specific and general education subjects, students learn two foreign languages from the first to the fourth year of studies (Italian, English, German, Russian, French, Spanish) according to the curriculum. In the curriculum, the subject of the English language can be characterized as “learning of general English language with an obligatory recommended number of lessons dedicated to *the language of the profession* (5 – 15% of the lessons in ESP – Music) in every year of the four-year cycle of language studies. Furthermore, music secondary school students have the opportunity to continue such language education through an elective language course at the tertiary music education in Music Performance, Music Pedagogy, Composition, Musicology and Ethnomusicology at the faculties or academies in Music Arts. Additionally, apart from the state music education, students of all levels of music knowledge have the opportunity to apply for music instruction and examinations in English organized in Serbia, through the international boards, such

¹ February 10, 2021, Zajednica muzičkih i baletskih škola Srbije, <https://zmbss.org/pos/> (Accessed on August 29, 2021).

as The Associated Board of Royal Schools cooperating with the local state music schools (e.g. “Isidor Bajić” Music School in Novi Sad).

2. LITERATURE REVIEW

2.1. *English for Specific Purposes (ESP) focused on Music*

English for Specific Purposes (ESP) is taught in many different educational contexts, as “ESP may be considered as an approach to course/materials design and teaching that targets groups of learners who have a common goal or purpose in learning English, with an educational or occupational focus” (Woodrow 2018). Topics in ESP research include fields of Economics, Business, Legal Discourse, Medical Discourse, Science, Aviation, Sports, IT, Architecture, Tourism, Academic Purposes, Academic Writing, English for Research Publication Purposes (ERPP) and Language for Teaching Purposes. In the literature review, *Music* was not identified as ‘an established’ theme or topic of ESP research. Additionally, ‘music’ is seen to be ‘off the topic’ in ESP curriculum and research studies within the concepts and understandings of ESP shared by the international ESP research community. The exception to the previous statement are research studies such as teaching music as a subject in English (CLIL Music) in Spanish high school context by Bellés-Calvera (2018), CLIL in Instrumental Music Education approach by Vašíček (2016), or in the context of higher education teaching English to future professional musicians (Lesiak-Bielawska 2014, 2015, 2018; Kovačević 2018, 2019).

In summary, in terms of English for professional and educational use in the different theoretical and practical fields of Music Arts, it has not managed to establish its place “within the overall corpus of different branches of ESP emerging from various educational or professional orientations” and the reason for that can be seen in the fact that “art music is primarily observed in relation to the practical acts of musical performance, while the theoretical aspects of art music remained neglected and below-the-radar in terms of serious and detailed linguistic investigation and research” (Kovačević 2019: 396). In both the practice and research different terms (Table 1) were used to describe the position of English in teaching and learning processes within Music education contexts. The majority of these terms have a similar definition referring to the educational context of Music Students at the Tertiary level of professional studies in Music Arts, where only Kovačević (2018: 336) proposes and defines it as the ‘Art music-related ESP’, a specific type of ESP. Furthermore, the terms “English for Professional

Musicianship (EPM)” and “English for Musical Purposes” offer a new perspective to teaching adult learners English with the aim to develop language skills in order to partake in English-based music education, where the curriculum focuses on *professional music practice*, *music terminology* and *music appreciation*. In Table 1, the terms related to some contexts of teaching English as ESP – Music are listed and summarized, while the term “English in Professional Music Education (EPME)” is proposed and defined. In searching for an agreeable definition, a large body of ESP literature was consulted, starting from the early works by Tom Hutchinson and Alan Waters (1987), where one of the possible paths to a solution was eventually identified in the work titled “English for Specific Purposes”, where the common divisions made in ELT are illustrated in “The Tree of ELT” defining the levels at which ESP courses occur (Hutchinson & Waters 1987: 18).

As the main focus in this research is on the English for Specific Purposes (ESP) related to Music, analyzing the tree illustration (Hutchinson & Waters 1987), the place of ESP-Music or *English in Professional Music Education (EPME)* (as a preferred term used in this paper) might be positioned within the ESP branch division into three upper branches, specifically the third branch if English for Social Sciences (ESS) were renamed *English for Arts, Humanities and Social Sciences (EAHSS)*, since both music and languages as academic disciplines study aspects of human society and culture (Humanities) and focus on how individuals behave within society (Social Sciences).

<i>Current Terminology</i>	<i>Author/Source</i>	<i>Description</i>
1 English for Music Students	Amir Ghorbanpour, <i>book and website</i>	Learning basic music content knowledge and terminology in English (as a foreign or second language).
2 English for Specific Purposes focused on Music (ESP-Music)	Mauricio San Martín Gómez, EFL Teacher (UMCE – Chile), course and <i>coursebook</i> in open access	Course aimed at facilitating professional refinement of relevant concepts related to music in English as a foreign language. Obligatory basic knowledge in classical and popular music (solfège, sight-reading, harmony, music history, instrumentation, music analysis and aesthetics).

3	English for Musicians for Undergraduate (Bachelor) and Graduate (Master) Students	Language Course at The Missouri State University	A music degree preparation program combining music-specific terminology with the advanced reading, writing, and research skills needed to pursue an undergraduate/graduate degree in music.
4	English for Professional Musicians	Glinka Nizhny Novgorod State Conservatoire, coursebook (2016)	Coursebook for HE Music Students, 10 units.
5	English for Instrumentalists	Elżbieta Danuta Lesiak-Bielawska, research article (2014)	English for Specific Academic Purposes (ESAP) course targeted at the students of the Instrumental Faculty at the Fryderyk Chopin University of Music (Warsaw).
6	Art Music Related ESP	Darko Kovačević (research article, 2018, 2019)	“Art music-related ESP presents a specific type of ESP where the emphasis is on mastering the use of specific terminology and linguistic structures which are considered as appropriate, understandable and professional within the discourse community of people professionally or educationally involved in art music” (Kovačević 2018: 336).
7	English for Professional Musicianship (EPM)	Continuing Education Language Course at The Tianjin Juilliard School	A complement to outside formal TOEFL/IELTS study, language course focusing on professional music practice, music terminology and music appreciation, aimed at adult English learners developing their English skills in order to partake in English-based music education.
8	English for Musical Purposes	Summer Language Course Tianjin Juilliard	Intensive five-week pre-master studies course of English for Musical Purposes.

- 9 **English in Professional Music Education (EPME)** = Teaching and learning English as a foreign/second language or as a medium of communication in the context of Professional Music Education, such as Music School (Secondary Music Education), Music Academy/Faculty of Music (Tertiary Level of Music Studies), self-guided learning, continuous professional development and lifelong language learning (LLL) of music professionals. The curriculum and/or syllabus of EPME focus on developing listening, reading, writing, speaking and intercultural skills through the use of digital media technologies and language content in English focused on: 1) music culture, 2) music terminology, 3) music appreciation (with music history), 4) music theory and analysis, 5) professional music pedagogy, 6) music creation, 7) music practice and performance, 8) music, with special emphasis on the correlation between English language and music-specific content subjects in professional music education. The aim of language learning is to develop competencies needed to function in a discipline, workplace and profession, specifically, a multilingual international professional environment.
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Table 1. English as a Foreign/Second Language in specialized contexts of Professional Music Education

2.2. *ESP Coursebooks for English for Musicians/Music Students*

Teachers as ESP practitioners are very often required to design courses and develop teaching materials (Lesiak-Bielawska 2015: 20), therefore facing the main problems of “the assessment and determination of how specific those materials should be” (Donesch-Jezo 2012: 3). According to Pašalić & Plančić 2018, “it appears that there are no ideal ESP course books and that ESP teachers may have to be prepared to design or look for supplement materials”. Although Lesiak-Bielawska (2014: 16) recognizes that one of the reasons for conducting research in the field of ESP – Music materials and course design is related to the fact that music is a study area for which there are neither English language coursebooks nor English language study materials available on the international market, in Serbia, however, the situation is different. In the published literature available in the Republic of Serbia (Europe), several coursebooks were designed for students of music whose first language is not English (EFL) to be used in the classroom or as a self-study book. There are two coursebooks available for secondary music school students (1989, 2008)²

² Belosavić, M., Stefanović, O. (1989). *Engleski jezik za 3. i 4. razred usmerenog obrazovanja muzičke škole*. Beograd: Zavod za udžbenike i nastavna sredstva; Marković, J.

and four titles for tertiary level (2007-2009)³. The level of language covered in the textbooks concerning musical knowledge ranges from the basic concepts and terms used in music language to specialist knowledge, while the level of English ranges from a minimum of (pre)intermediate knowledge of general English on the part of learners so that they can fully understand the concepts and technical language of music as they progress through the coursebooks. These textbooks are in accordance with the previous and the new national curriculum (*Pravilnik* 2020) and may still be used in teaching and learning. However, the main issue of the application of these textbooks, especially after the emergency remote teaching from March 2020, would be the lack of available sufficient number of printed books together with the digital coursebook components (sound, video, interactive games, IWB, e-book, e-workbook, app, etc.) that would accompany these textbooks with original examples for listening (and speaking) tasks, as well as interactive exercises and tasks that would contribute to the development of all language skills of students. Therefore, in meeting the needs of education in the 21st century, further adaptation and development of materials available in digital format is highly needed.

3. METHODOLOGY

The aim of this study was to address the following research questions:

1. What are the key factors in designing learning opportunities for interconnected learning of English as a foreign language and music subjects at the secondary level of professional music education?
2. What learning experiences designed within the English in Professional Music Education (EPME) course would help students successfully acquire or learn the specialized language focused on Music as Arts and Science in different learning environments (online/distant/remote learning)?

(2008). *Engleski za muzičare udžbenik namenjen učenicima srednje muzičke škole*. Zrenjanin: Građevinska knjiga.

³ Grkajac, M. (2007). *Waltz Through Your English - English for Music Academy (Musicologists and Ethnomusicologists)*. Beograd: Zavod za udžbenike; Grkajac, M. (2009). *Jazz Up Your English 1 - English for Music Academy*. Beograd: Zavod za udžbenike; Grkajac, M. (2007). *Jazz Up Your English 2 - English for the Music Academy*. Beograd: Zavod za udžbenike; Drambarean, S. (2008). *Tune up your English - English textbook for music students*, Niš: University of Niš.

3.1. *The Context of Research*

The author's interest in conducting this research comes from a personal background in studying music professionally and having the opportunity to teach English as a foreign language in a professional state music school education context. Although several authors (Lesiak-Bielawska 2015: 20; Kovačević 2019: 339) had clearly emphasized the importance of pedagogical content knowledge as a necessary key element in successfully dealing with the teaching requirements in the field of art music-related ESP, this should not be seen as an obligatory requirement for a teacher working in that context, as not every teacher working in the field of ESP such as Business, Aviation or Travel has been educated to teach specific subjects in these scientific fields.

The present study investigates the topics in the teaching methodology of EPME based on the teaching methodology of general English and ESP focused on Music. The study focuses on the materials development and implementation through the educational perspectives of using digital technologies in creating opportunities for interconnected learning of English as a foreign language and music subjects at the secondary level of music artistic education in Serbia. This research study was highly motivated by the ideas of Hutchinson and Waters (1987: 48) that ESP course students “should get satisfaction from the actual *experience of learning*, not just from the prospect of eventually using what they have learnt”. The aim was to develop an EPME course for music students with learning experiences that would help them successfully acquire the specialized language focused on music in different learning environments (online/remote learning), in other words, to provide a *language learning experience* through a course with content materials that would satisfy students' needs as *learners*, as well as their needs as potential target *users* of the language.

3.2. *Research methodology*

To convey an understanding of the phenomenon in all its complexity, a *qualitative method* of (content) analysis (Cohen, Manion & Morrison 2007: 355) was applied, as “an open-ended, unstructured method, looking for and capturing uniqueness, valuing quality, using explanation and interpreting (making meaning of the data) as techniques”. In the analysis, three main factors affecting ESP course design were examined (Hutchinson & Waters 1987: 21): 1) the nature of a

particular target and learning situation (language learning needs), 2) syllabus and 3) methodology (learning theories).

4. FINDINGS AND DISCUSSION

In this section the findings are presented according to the two main research questions, first analyzing what the key factors in designing learning opportunities for interconnected learning of English in professional music education are, starting with the nature of a particular target and learning situation, and then the second research question of finding what learning experiences would help in the successful acquisition or learning of the specialized language focused on music through analyzing the syllabus and the methodology of teaching as the third main factor affecting ESP course design (Hutchinson & Waters 1987: 21).

4.1. *The nature of a particular target and learning situation*

As noted by Hutchinson and Waters (1987: 38), the learner on the learning path, like a traveler on a journey, must have some kind of motivation to travel or undertake a *learning journey*: “the traveller who can actually enjoy the challenges and the experiences of the journey is more likely to want to repeat the activity” and, therefore, with learning “a need to acquire knowledge is a necessary factor, but of equal, if not greater importance, is the need to actually enjoy the process of acquisition”. Furthermore, as noted by Woodrow (2018) it should be noted that the perception of needs – “what a learner ‘wants’ or thinks he or she needs” in the *need analysis process* “may not be accurate, as the student may not be fully aware of what the target situation requires”. Needs relevant to the ESAP Course for Instrumentalists, as described by Lesiak-Bielawska (2014), include “conductor-orchestra interactions during rehearsals, interactions between the members of small ensembles (e.g. quartets, quintets) during rehearsals, and instrument teacher-learner interactions in class”.

According to Hutchinson and Waters (1987: 38), we need to make a distinction between “what people do with the language” or their language performance (i.e. the surface structures) and what enables them to do it, their language competence (i.e. the deep level rules), as “there is much more to communication than just the surface features that we read and hear”, the same as much of the tree is “hidden from the view inside and beneath the tree” and “supported by a complex underlying structure”. Additionally, we must not confuse

“how people use the language with how people learn it” (Hutchinson & Waters 1987: 38).

The available technology for teaching and learning EPME may include the use of digital media (sound and video) and online learning tools and platforms, acoustic and digital music instruments, etc. Therefore, EPME should provide a motivating learning environment for students to engage in the language learning journey focused on music as an enjoyable process of language acquisition and learning at the same time supporting them with a complex underlying structure of interconnected learning pathways of music and language experiences. In terms of designing the EPME course, the designing of the “learning journey” for the secondary music students in Serbia, apart from the possible needs described by Lesiak-Bielawska (2014), might include learning about music as arts and science in English through different types of written and multimedia content (audio-visual art, video listening guides, lectures, talks, vlogs, concerts, etc.), creating multimedia content, performing music, listening and/or interacting in rehearsals with a conductor, soloists or members of a choir/orchestra and participating in conversations with other music teachers, composers, musicologists and music critics, in events in-person, blended or online. Therefore, the key factors in designing learning opportunities for interconnected learning of English as a foreign language and music subjects at the secondary level of professional music education may firstly include creating a motivating learning environment for students to engage in the language learning journey focused on music using different types of digital media tools and content (in response to the different needs), and secondly, interconnecting music and language arts in teaching for providing an enjoyable process of language acquisition/learning.

4.2. *Syllabus*

The overall materials design for the course was drawn in accordance with the basic requirements stated in the national regulation of the curriculum for Secondary Music Schools (*Pravilnik* 2020: 96) with the requirements in learning a foreign language with “Lessons dedicated to music terminology” from 5% to 15% of lessons per year of study (Table 2).

Year of study	Minimum number of lessons dedicated to music terminology (70 lessons per year, 64 in the final year)	Themes/Topics (<i>Note.</i> Additional requirements for Solo-singers or Opera singers in Learning Italian Language are <i>not</i> presented here)
1	5% (3 lessons)	<ul style="list-style-type: none"> - Basic divisions in Music; Classical and Popular Music; basic divisions within Classical Music - Basic marks in dynamic and tempo; - Music instruments.
2	10% (7 lessons)	<ul style="list-style-type: none"> - Basic marks in dynamic and tempo (repetition and expansion of knowledge) - Music instruments – basic division. - Biographies of famous composers and performers.
3	15% (10 lessons)	<ul style="list-style-type: none"> - Anecdotes and shorter biographies of famous composers and performers. - Music instruments – systematization. - Propositions for competitions and festivals (taken from the Internet; style of administration).
4	15% (10 lessons)	<ul style="list-style-type: none"> - Propositions for competitions and festivals (taken from the Internet; style of administration). - Anecdotes and shorter biographies of famous composers and performers. - Making a portfolio.

Table 2. Summary of themes and topics for the “Lessons dedicated to music terminology”, stated in The Serbian national regulation rule book (in the Serbian language) for the curriculum for Secondary Music Schools (*Pravilnik* 2020: 96)

4.2.1. The Design and Implementation Plan

Through the review of the relevant literature using the qualitative research analysis method the objective of this research was to develop a second-year course in accordance with the national curriculum, needs and preferences of current learners of English in Secondary Music School education context in Serbia. In terms of language use the focus was on developing a framework for possible learning situations enabling the interconnection of knowledge in general English, language for specific purposes and background field-specific knowledge.

While selecting and using ESP materials for the online classes, the main aim was to create an interesting course of good quality that will aim *not* to teach music subjects in English, but English language through topics in music as arts and science. The first and most important idea for the course was *not* to include complete unit materials as part of a language learning activity, e.g. History of Music or any other music subject, as it may influence negatively on the motivation of students for learning a language. It was of high importance “to find a balance between the quantity (of materials) and the quality (of their use and the achieved results and effects)” (Kovačević 2018: 338), and to *harmonies* it with the previous knowledge in a foreign language and the time and technology available for teaching and learning.

Activities were designed using the online form of a quiz with tests available through the teacher’s account in *Google Forms* with all videos linked within the form (at the specific position) for different types of tasks, including, single or multiple choice answers, filling in the gaps and questions with open-ended answers for qualitative and quantitative forms of assessment. In the design process of the learning activities the aim was to provide intercultural and interconnected learning of music subjects with language learning. For example, by using specific content in teaching, students can be motivated to further develop their ability to recognize *instruments*⁴ by sound and appearance, develop the ability to compare groups of instruments and their roles in an orchestra or work on the analysis of scores and instrumental sections using English. Additionally, in terms of knowledge in *Music Theory* and Harmony, students can further explore the role of harmony in music and work on the recognition and analysis of different harmonic styles using English. The knowledge of music content in a foreign language can help students improve their ability to classify periods of music history

⁴ *Music Instruments* – school subject in the first year of Secondary Music School

and the works of prominent composers of each era, improving their overall knowledge of music literature (Kovačević 2018, 2019).

4.3. Methodology: *The important topics in designing and implementing EPME*

Since methodologies of EFL and ESP are based on the communicative approach to language teaching, teaching English for general and specific purposes within the EPME course is oriented towards the development of linguistic, communicative, cultural, intercultural and additionally musical competencies, allowing learners to naturally function in English in various professional settings. Accordingly, based on the findings of previous researchers (Gajewska & Sowa 2014 as cited in Lesiak-Bielawska 2015: 9), the methods and tools available to teachers in the EPME course would be the ones used in both general ELT and ESP, such as 1) activity-oriented approach (interdependence of language and context); 2) skill-oriented approach (development of receptive and/or productive skills), 3) genre-oriented approach (focus on texts representing different genres), and 4) task-oriented approach (learners perform tasks inspired by real-life communicative activities in professional settings).

Although the Internet has become a primary resource for almost all professions, especially in Music Industries, in Professional (Classical) Music Education the use of digital resources rarely provides opportunities for the development of digital skills needed for future professionals in the field. As a growing number of English language learners (ELLs) engage in digital and multimodal literacy practices in their daily lives, teachers are expected to enhance their teaching by incorporating multimodal approaches into their instruction. Specifically, it was evident in the period of emergency remote teaching from the early spring of 2020.

Building upon the previous experience in class and review of published textbooks and literature, such as research results by Kovačević (2018, 2019), the main important topics in designing and implementing EPME materials, with the use of digital media, were summarized in the following paragraphs. With the aim of raising students' motivation and achieving a 'real-life communicative purpose', the idea of using carefully selected *authentic (language) material* with *authentic learning tasks* was embraced. In this research, *an authentic language sample* about music arts refers to the one selected out of a variety of 'real life' materials (or content not primarily aimed at students as learners) which communicate different messages of diverse music content and type of digital presentation medium that can

be used for pedagogical purposes, i.e. for foreign language teaching and learning about music arts.

In the design process of the EPME course the initial emphasis was put on *music terminology* related to the essential teaching subjects in the field of Music Arts but presented within a broader theme in different types of text and media examples (see *Appendix 1*). The selected video materials were aimed to support establishing the proper *interaction* between students and teaching material, even when such material would be primarily used for presenting music terminology. Music terminology translation can be supported through activities of multilingual translation to Serbian and other languages students speak (as their mother tongue or languages they are learning (e.g. Hungarian/Slovak; Italian/French/Spanish, etc.)). Additional literature for reference could include bilingual or multilingual dictionaries of music and musicians (e.g. Vlastimir Peričić, *Višejezični rečnik muzičkih termina i izraza/Multilingual Dictionary of Musical Terms*, 2008).

The overall development of technologies and the Internet has brought about a vast digitalization of education and with it an immense change in teaching and learning opportunities for students as its direct participants (Đorđević & Radić-Bojanić 2014: 72). In research findings by Lesiak-Bielawska (2018: 14), the focus was put on the *use of technology* in ESP instruction involving learners' interaction with other students and language users by means of computer networks and through creating and using digital media spaces as a repository for authentic ESP materials available in different forms. Therefore, in the EPME course the use of *visual elements* (pictures, images and video images or moving images) was in some aspects based on the approach of *Digital storytelling* in ELT by Jamie Keddy (a teaching approach that uses video and other authentic materials for storytelling effectively to engage their students in a class). Additionally, activities were designed as *listening with a task* activity or watching a video (e.g. cartoons, video guides, talks, vlogs, video documentaries), where the key essential elements in different forms of video materials were *language and sound/music elements, lyrics or text with specific vocabulary* (vocal and vocal-instrumental) and *musical video (instrumental)* with no narration in sound or written text.

Authentic text materials (Kovačević 2018) were aimed at improving reading and writing skills, while *interdisciplinary texts/speeches* on music and topics from philosophy, psychology, literature, acoustics, aesthetics, linguistics, physics, new (digital) media (with additional written text to the recorded media – narration transcripts) were selected and adapted for use with specifically designed learning activities (see *Appendix 1*) aimed at contributing to the overall

improvement of language skills of students. The original most characteristic *genre* and type of texts that may be found within the discourse on Music Arts (books, scientific articles, dictionaries, encyclopedias, music scores, etc.) were selected and adapted with the following topics classification categories proposed by Kovačević (2018: 338):

- a) History of Music – Composers, “life and creation of composers with the emphasis on their education, works, compositional techniques and the place they occupied within the epoch and style they belonged to”;
- b) Introduction to Music Theory – “introduction, presentation and definition of musical terms, instruments and phenomena”; and
- c) Music Analysis – “analysis of musical works on the basis of different parameters such as melody, harmony, form, performance aspects, genre, or their combinations”.

Reading-aloud activities were designed as non-obligatory homework tasks. Every longer text that forms a part of the unit or sequence can be used for recording the reading-aloud activity by the student as an audio file, later sent to the teacher (mobile device recorder app; “Vocaroo” app). All the recordings need to be checked and evaluated with guidelines for further development. The feedback can be in the form of a shared document and include the original text with remarks and an additional vocabulary list with pronunciation examples from available online dictionaries.

Writing skills are developed through gap-fill activities, quizzes, activities of class discussion, commenting on a video assignment, or answering in written form to specific questions posed by the teacher (on the classroom wall or in shared documents), posting current repertoire programs or concert programs. As part of the course evaluation plan, an “Exit course survey” was conducted as a writing activity to verify if the course has met the needs of students in secondary music education. Additionally, a concept of “a lesson gift bag” was intentionally introduced in the design of the EPME Course as it can offer students additional learning experiences through researching the digital materials pack with:

- 1) additional language activities for practicing listening, e.g. broadcasts of concerts, opera and ballet online,
- 2) reading e.g. selected texts from Music Encyclopedia/Dictionary of Music/other books in music subjects, online news in the Music profession, etc.,
- 3) writing skills (additional tasks connected with listening or reading),

- 4) music scores for singing, playing and developing creativity (composing).

In summary, in response to the first research question, the key factors in designing learning opportunities for interconnected learning of English as a foreign language and music subjects at the secondary level of professional music education may include: 1) creating a motivating learning environment for students to engage in the language learning journey focused on music as an enjoyable process of language acquisition/learning; 2) teaching the English language through topics in music (as arts and science); 3) providing learning experiences for the “right level” of foreign language knowledge and language learning expectations, motivation and interest in learning a (foreign) language focused of music; and 4) the *harmonization* of the balance between the quantity and quality of materials enabling the interconnection of knowledge in general English, language for specific purposes and background field-specific knowledge or knowledge in music subjects.

Furthermore, in response to the second research question, the identified designed learning experiences within the EPME course that may help students successfully acquire or learn the specialized language focused on music (as arts and science) in different learning environments (online/distant/remote learning) included: 1) learning music terminology within a broader theme in different types of text and media examples; 2) providing learning activities with different authentic text and video materials; 3) focusing on interdisciplinary texts/speeches on music; 4) practicing writing skills through different writing activities online; 5) promoting self-recorded reading-aloud activities; and 6) providing lesson “gift-bags” with different content for additional learning experiences.

5. FINAL REMARKS

In the past decades, with the advancements in technologies, we have witnessed an increased interest in researching the relationship between music and language connected to the practical application of music as a sound or language experience in the teaching and learning process. However, the field of language learning in the context of professional music education was extremely sparse and conducted by individuals usually working in such specific teaching contexts. As ESP material writing and design is an indispensable element of ESP practice (Lesiak-Bielawska 2015), this research reflected on the topics in teaching methodology of English as a foreign language in Secondary Music School Education in Serbia, easily applicable during the emergency transitions into virtual

environments and online teaching and learning due to the pandemic crisis and mandated quarantine experiences.

The paper offered a theoretical review of literature on ESP courses related to teaching and learning English in a specialized context of Professional Music Education. The syllabus focused on developing language and intercultural skills through the use of digital media technologies and language content in English including topics in music culture, terminology, appreciation, theory, analysis, creation, practice and performance, with a special emphasis on the correlation between English and music-specific content subjects in professional music education. The aim of language learning was to develop competencies needed to function in a discipline, workplace and profession, specifically a multilingual international professional environment. The EPME course content was created with the idea of continuous updates with new materials in terms of broadening the course plan to all the levels of language study from intermediate to advanced, additionally providing this course to a greater number of music students as language learners through an open online EPME course. In conclusion, themes of material design and use of digital media content discussed might be of value and influence future research and exploration by course designers and practitioners in the field of teaching English (EFL, ESL, ESP), CLIL and EPME (as proposed and defined in this paper).

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NASTAVA ENGLESKOG U STRUČNOM MUZIČKOM OBRAZOVANJU (EPME) U DIGITALNOJ ERI

Sažetak

U fokusu istraživanja ovog rada je nastava Engleskog jezika, kao stranog jezika u programu srednjeg muzičkog obrazovanja u Republici Srbiji. Pregledom i analizom literature u oblasti istraživanja nastave engleskog za posebne namene (English for Specific Purposes – ESP), ali i nastave i učenja engleskog jezika za muzičare/studente muzičke umetnosti (ESP – Music, Art Music Related ESP, English for (Professional) Musicians/Music Students/Instrumentalists, English for Musicianship), u radu se predlaže i primenjuje novi termin „English in Professional Music Education – EPME” ili „Engleski u stručnom muzičkom obrazovanju”, koji obuhvata učenje engleskog kao stranog jezika ili kao sredstva komunikacije u kontekstima profesionalnog muzičkog obrazovanja (muzička škola, muzička akademija/fakultet muzičke umetnosti), celoživotnog učenja i kontinuiranog profesionalnog razvoja muzičkog umetnika. U radu je prikazan proces izrade plana kursa EPME i digitalnih nastavnih materijala za nastavu i učenje onlajn (u okviru srednjeg stručnog muzičkog obrazovanja), usmerenih na razvoj jezičkih veština slušanja, čitanja, pisanja, govora, ali i muzičkih i interkulturalnih veština kroz sadržaje fokusirane na muzičku kulturu (sa istorijom muzike), terminologiju, teoriju muzike uz analizu muzičkog dela, opšte i stručno muzičko obrazovanje, izvođaštvo i stvaralaštvo.

Ključne reči: Engleski u stručnom muzičkom obrazovanju (EPME), izrada nastavnog materijala, metodika nastave, veštine učenja i usvajanja vokabulara.

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Appendix 1. Example of a developed six-weeks online (remote) course teaching plan for the second year of English as a foreign language (EFL) in secondary music education⁵

EPME Online Course (Secondary Music School, Music Performance, second year): six weeks, 12 lessons.

1. **First week: Introduction to the course with initial test in general and music specific knowledge in English (lessons 1&2).**
 - a) Introduction writing activities in Padlet and Google Classroom, using music-specific terminology.
 - b) Listening and watching a music cartoon without narration, titled "Music Land". Post-watching activities (answering questions as comments in writing, gap-fill exercise, short translation exercise, and homework reading-aloud activity).
 - c) Additional activity: Quiz (Words about education and studying).
2. **Second week: Introduction to music arts in general, music school education and music instruments of the orchestra (lessons 3&4):**
 - a) The initial test "Music Terms" (30 to 45 min)
 - b) Music Instruments (The Piano). Watching the cartoon "Johann Mouse" and listening to the story and music. Checking the general English language vocabulary from the story.
 - c) Practising reading/speaking skills by 1) reading the story prepared transcript from the paper, or 2) while watching the video with music accompaniment, e.g. "Tom and Jerry Johann Mouse - Tomodachi Tokyo piano".
 - d) Music quiz: matching the title of the music piece with its position in the story (the practice of music listening skills through connecting the knowledge in music literature with the tune from the video).
 - e) Lesson gift bag: "Tom and Jerry Johann Mouse - The Blue Danube" Piano Sheet Music (pdf); Reading exercises titled "The Importance of the Piano".
3. **Third week: Music arts and music school education: Music terminology related to music theory and analysis, (lessons 5&6),**
 - a) Listening, reading and quiz based on the video "Holst's 'The Planets' Philharmonia Orchestra, UK".
 - b) Homework writing activity: Commenting on a video documentary project titled "Universe of Sound, Philharmonia Orchestra".
4. **Fourth week: Music arts and music school education: Correlation with subjects of History of Music and Music Appreciation (listening to music)(lessons 7&8),**
 - a) Music Culture and History/Music Appreciation: Listening with a task (Google Forms) - "Understand musical scores and how musicians use notation" (video titled: "From Notation to Performance: Understanding Musical Scores").
 - b) Video titled: "Music and emotion through time - Michael Tilson Thomas". Listen, think & discuss in writing (answers and ideas/comments in the comment section) or speaking (students recordings - individual or as a group).
 - c) Lesson gift bag: Music activity - listen, play and sing a song titled "Sing Gently" by Eric Whitacre, created in response to the COVID-19 pandemic lockdown. (video link, music scores in pdf).
5. **Fifth week: Music Heritage and Institutions of Culture: "Listening to Music Today" (lessons 9&10),**
 - a) Interactive Powerpoint slides (Reading, Listening and Writing tasks) "Listening to Music Today" based on a text from Forney, Kristine; Dell'Antonio, Andrew & Machlis, Joseph. *The Enjoyment of Music* (Essential Listening Second Edition, p. 4 - 7) with several added music examples in the presentation: 1) "2010 Vienna Philharmonic New Year's Concert, Georges Pretre: Radetzky Marsch", 2) vlog from a young professional pianist Tiffany Poon "What is classical music to you and me? Tiffany Vlogs, where students share their answers to the following questions asked in the video: "What was your first experience with classical music? What is classical music to you? What does it mean to you?"
 - b) Lesson gift bag (Music Heritage): video clip "Chopin and Liszt" from "A Song to Remember (1945) movie: "The Cat Concerto" Tom and Jerry, music from the cartoon played on the piano, titled "Hungarian Rhapsody No.2 - Franz Liszt - piano - Canacana"; "Salzburg and Surroundings" (The birthplace of Mozart) by Rick Steves Europe; and "Inside Steinway's Vault: Most Exclusive (& Expensive) Piano Showroom", Tiffany Vlogs.
 - c) Optional homework - reading, "About Isidor Bajić", "School History".
6. **Sixth week: Music education and institutions of music culture: "Melody - Musical Lines", (lessons 11&12).**
 - a) "Melody: Musical Lines" interactive presentation slides. Reading and comprehension assignment (1. What makes a melody particularly memorable? 2. How does the structure of a melody compare with the form of a sentence?). Music example of "Ode To Joy-Joyful, Joyful, We Adore Thee" Royal Albert Hall, London, and the sheet music with lyrics comparison.
 - b) Lesson gift bag (watching/listening task) "Symphonic Journey" video of a concert special by the Cascade Symphony Orchestra and Rick Steves, America's leading authority on European travel. Music is by Strauss (Austria), Wagner (Germany), Smetana (the Czech Republic), Verdi (Italy), Elgar (England), Grieg (Norway), Berlioz (France) — each accompanied by video footage. Music pieces celebrate a particular nationality, while the finale, Beethoven's "Ode to Joy" (Europe's official national anthem), celebrates a continent whose motto is "united in diversity".

⁵ (Note: The video titles may be found on the YouTube website)

