

# Design Principles of a Website That Uses Songs for Language Learning

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## Abstract

*This paper describes how a music website was designed and incorporated into conversational English courses as a much needed homework component. Reasons for using songs in this way are discussed, and the influences that tenets commonly associated with extensive reading have had on aspects of the site such as song selection and task flexibility are explained. After reviewing how both the visual elements of the website and the task itself have been designed to keep the site as low-maintenance and self-explanatory as possible, the paper concludes with a description of how students who use the website are assessed.*

## Introduction

Of all the English courses taught by native English-speaking teachers at Konan University's Institute for Language and Culture, it is the three levels of Oral Communication that typically have the lightest homework load. Recent course evaluation data, as shown in Table 1, clearly illustrates the discrepancy:

TABLE 1  
*Median Student Responses to the Course Evaluation Question  
Regarding Time Spent Doing Homework Per Week*

Course	2003	2004	2005
Introductory Oral Communication	1.77	1.52	1.69
Intermediate Oral Communication	1.76	1.75	1.83
Advanced Oral Communication	2.11	2.08	2.04
Intermediate Speech Communication	3.39	3.27	2.88
Advanced Speech Communication	3.11	3.78	3.50
Intermediate Writing	2.88	3.38	3.03
Advanced Writing	3.57 <sup>a</sup>	2.50 <sup>a</sup>	3.57 <sup>a</sup>
Advanced Reading	2.46 <sup>a</sup>	2.25 <sup>a</sup>	2.83 <sup>a</sup>

*Note.* scale ranged from 1 (no time) to 5 (more than two hours per week).

<sup>a</sup>N < 30.

This noticeable difference in homework among courses points to an unwelcome imbalance in our curriculum. The question is how to correct the imbalance. It is not simply the case that our Oral Communication teachers are opposed to assigning homework. Many of them also teach other courses for us and, as Table 1 illustrates, they have no aversion to giving homework in those courses. Instead, having talked to a number of teachers about the evident homework gap while reflecting on my own homework-related practices in Oral courses compared to my other classes, I have come to believe that the problem essentially lies in a mismatch between the objectives of the Oral Communication course and the conventional conception of what homework is.

Writing an essay, completing written exercises, reading a passage, and preparing a speech are all easily recognized as typical and familiar homework assignments in language classes, but none of them stand out as directly applicable to a course that focuses primarily on conversational skills. Valid arguments can be made about the indirect benefits of such tasks on conversational ability, but it is likely that most students and quite a few teachers do not intuitively feel the connection. Understandably, teachers usually want to give their students homework tasks that mirror as much as possible the conversational practice that goes on within class, and so they shy away from those typical homework assignments that seem more suited to other types of courses. Thus, they find themselves caught between traditional tasks that might be easy to assign but have questionable pedagogical benefits (e.g., memorizing dialogues); and tasks that are creative and relevant but are overly dependent on uncontrollable external factors that make them burdensome to carry out (e.g., engaging in conversations with native speakers). Unfortunately, faced with this dilemma, it seems that many teachers are choosing neither path, resulting in the homework discrepancy noted in Table 1.

I decided to try to finally wrestle with this problem in my own Oral Communication courses, and the approach that I came up with is introduced in this paper. I had a number of simple goals that I was aiming to achieve. First, I wanted a homework task that is not primarily based on reading or writing. This basically ruled out any sort of paper-based assignment I could hand out in class. In addition, I wanted a task that could be perceived as particularly relevant to conversational ability. Also, I have noticed in past years that when I get too creative and original in assigning homework, an inordinate amount of class time tends to be required in order to explain the assignment to students and deal with unforeseen problems. With this in mind, I wanted to ensure that whatever I came up with would be in a format relatively familiar to students and could be used

consistently throughout any term so that students would know immediately what was expected of them each time homework was assigned. A final goal is that I wanted the task to be at least as easy for the teacher to oversee and mark as more conventional homework assignments.

In the end, what I came up with is an interactive music website named *Fine Tuning*<sup>1)</sup> that uses songs to introduce conversational vocabulary aurally and contextually. It makes use of the cloze exercise format to keep students focused on the lyrics as they listen to the songs, and the site is interactive in the sense that students can check their answers to the lyrics clozes as well as do follow-up comprehension exercises immediately online. Simple in-class quizzes are then used to assess their understanding of the homework material.

## Why Use Songs?

First and foremost, popular songs generally offer plenty of lexical items that clearly belong to a conversational register. Abundant phrasal verbs, vague expressions, and other such typical features of informal spoken English can typically be found. On the other hand, song lyrics are not a perfect source of appropriate vocabulary. As monologues they tend to lack, for example, words and phrases used for conversational repair and turn-taking. Also, though their authenticity is generally a positive attribute, it means that parts of useful phrases are sometimes obscured by a singer's vocal reduction, assimilation, or elision. Additionally, as is the case with poetry, fairly obscure words and low-frequency phrases are sometimes chosen by songwriters in order to satisfy the demands of rhyme or meter. These drawbacks, however, are outweighed by additional advantages that songs bring to the L2 learning experience: namely, repetition and background noise.

Any mention of repetition in language teaching is likely to bring to mind a rather tedious form of drilling associated with the much-maligned audio-lingual method. Yet there is plenty of evidence to suggest that activities that incorporate meaningful repetition can be important and effective learning tools (Nation and Newton, 1997). The problem is not so much with repetition itself, but whether or not it occurs within an activity that truly engages learners. The lyrics in most song genres, including pop songs, tend to be rich in both lexical and structural repetition. Clearly, though, repetition does not impede their popularity. The fact that songs have been and remain a vital and treasured artifact of perhaps every human culture suggests that we obviously find them engaging. Some of us, especially in our younger years, are even prone to listen to or sing along with

certain favorite songs again and again ad nauseam. This raises another repetitive feature of songs; not only do they contain internal repetition, but people also tend to enjoy listening to them repeatedly in their entirety. Even after listening to a song, the “song-stuck-in-my-head phenomenon” (Murphey, 1992, p. 771) ensures that appealing songs linger in our minds, and can therefore be rich sources of potential language learning.

Songs that are accompanied by music can be said to offer background noise, though most of us experience it as something far more pleasant than “noise.” Whatever we call it, the aurally rich environment of songs calls on the listener to constantly discriminate human speech from other sounds: a skill that is crucial for effective listening in the real world and, especially at the early stages of learning a second language, one that should not be taken for granted. Songs can provide this crucial practice for learners in a way that is almost universally appreciated. The less-than-ideal conditions of real-world listening could be deliberately provided for students in other ways, such as talking over a honking horn or scraping shoes, but most would agree that songs accompanied by music are a much more pleasant, less obnoxious means to the same end. Songs allow us to combine, in Rost’s (2002) terms, appreciative listening and informational listening in a single task.

In short, songs might well be peerless when it comes to providing repetitive language input over palatable background noise in an engaging format. Because of this, there is a long history of teachers creatively incorporating them into their lessons, and their usefulness in the classroom has already been firmly established (Richard-Amato, 2003). Now that it is becoming increasingly commonplace to supplement courses with online learning environments, it is worthwhile to look at the possibilities involved in delivering songs to students as learning materials via a website.

## **Activity Goals and Task Design**

The most obvious use of songs in a language learning situation is for listening practice. *Fine Tuning*, however, has been designed as a supplementary website for conversational English courses in which the focus leans more toward production than reception. Students have another required course in the curriculum that focus specifically on listening skills. Because of this, *Fine Tuning’s* primary purpose is to model the use of conversational vocabulary aurally and repetitively, in voices other than the teacher’s and in an environment other than the classroom.

When trying to determine how to best exploit a website of songs so that students both learn from and enjoy their homework experience, I turned to certain

guiding principles of extensive reading: an approach that is already widely popular in ELT and one with which I have already had some success. According to Day and Bamford (1998), providing a variety of material types and topics, allowing students to choose materials for themselves, and incorporating enough flexibility to let students work at their own pace when and where they choose to are among the most common characteristics of successful extensive reading programs. Though the *Fine Tuning* website's type of materials and medium differ from a reading program, each of these key characteristics has been incorporated in one way or another.

### ***Variety***

The most obvious way to enhance variety in a song website is to employ a diverse collection of musical genres. Yet the urge to expose students to an eclectic mix of little known gems ought to be tempered with a strategy of offering selections that are not too different from the types of songs that they are assumedly regularly exposed to, and that therefore sound familiar enough to be inviting. The goal is English learning, not a musicology degree. All of the songs on the *Fine Tuning* website can probably be categorized as "popular" in the sense that they are performed by artists who have broad audience appeal, but the arrangement strives for more diversity than a characteristic set of a dozen songs from a pop music radio station would typically yield. Of the twelve *Fine Tuning* songs, one leans toward R&B, another mixes alternative rock and rap, two have country overtones, another two are best characterized as jazz vocals, and at least three lean strongly toward folk music.

Beyond genre, there are a number of other simple ways in which variety has been incorporated in the selection of songs. Half of the songs are sung by women, the other half by men. Some of the songs are acoustic, others non-acoustic. Also, while the vast majority of songs heard on the radio are about romantic love, only a few of the *Fine Tuning* songs are specifically about love relationships. The others offer such topics as remembrances and regrets, enjoyment of life's simple pleasures, travel weariness, and a heartfelt eulogy for a friend. While the topics are varied, one thing that nearly all of the chosen songs have in common is a relatively strong focus on narrative. This too comes from positive lessons learned from assigning extensive reading: namely, seeing the power of stories to enthrall learners, as well as witnessing the satisfaction many students feel upon realizing that they have followed the narrative unfolding of a story all the way to its finish. However, it is surprisingly difficult to find pop songs with lyrics that have what might be called sophisticated and intriguing plot development, and this turned out

to be one of the more difficult aspects of song selection.

Admittedly, the above-mentioned types of variety are not directly related to the linguistic aspect of English education. They have been incorporated as an attempt to make the website more appealing to students' individual tastes, thereby hopefully increasing their motivation to complete the tasks. The level of English difficulty is another way in which songs vary, and this is an area that is directly related to language learning concerns. Including a mix of easier and more difficult songs is important not only because some of the students who use the site are stronger in English than others, but also because some students may want a task that challenges them while others might want a song they can handle relatively easily in order to concentrate on fluency. Factors such as length of lyrics, singing pace, and amount of repetition affect a song's difficulty, and attention was paid to each of these areas when songs were selected in order to ensure level variety. Also, the listening task for each song on the website is a cloze, and the software used to build the site is capable of producing both fill-in-the-blank clozes as well as the easier drop-down-menu type of cloze. This factor was also manipulated in order to adjust task difficulty as needed.

### ***Student Choice***

The effort to include as much variety as possible in a website of songs would hardly be worthwhile if the task design neglected to let students have a hand in choosing the songs they prefer to listen to. Thus, though the *Fine Tuning* site has twelve songs, none of the students in my classes are required to listen to and study all of them. In single-term courses, songs are assigned in groups of three. Students are free to choose which song from each group they listen to as one of the four quiz dates approaches. In full-year courses, the twelve songs are placed into pairs, and each student studies and is subsequently quizzed on their preferred song from each pair six times throughout the year. Admittedly, students are given fewer options than they typically encounter when choosing a book in a well-designed extensive reading program. Nevertheless, every time they approach this homework task they are faced with a choice, and the necessity of choosing encourages them to take a more active role in personalizing their English education (Nunan, 1997). Also, in order to make their choices, the more diligent learners are likely listening to all the song candidates, thereby reaping benefits from the additional English exposure that is not captured by the quizzes they eventually take.

### ***Task Flexibility***

The freedom students have to choose the songs they listen to is perhaps the

most important way in which flexibility has been worked into the *Fine Tuning* website. However, there are a number of other ways that the homework task as presented via the website can be seen as flexible.

Students can listen to a chosen song as often as they like to help them complete the activity and, by simply reloading the page on their browsers, they can work on the associated cloze exercises as many times as they feel necessary. This ability to repeatedly start afresh is so common with digital materials as to be taken for granted, but it is a significant improvement over paper-based materials that are essentially spent once pen or pencil has been committed to them. Materials on paper can be reviewed, but in most cases *looking* again is not as educationally effective as *doing* again. Also, the *Fine Tuning* website can be accessed by any computer connected to the Internet, and the CDs that contain the songs can be listened to on computers in the on-campus multimedia self-access center where they are kept, or they can be checked out and used anywhere on campus or at home.

Though it might be more convenient to upload the songs to the website itself, this was avoided due to copyright concerns as well as the possibility of disadvantaging students who prefer to listen at home but have slow Internet connections. Also, having the songs on CDs increases the options students have besides the computer (e.g., stereos, portable players) for listening to them.

The flexibility issues mentioned already primarily serve to make the process more convenient for students. The convenience factor makes homework feel like less of a burden, thereby increasing the likelihood that students will complete it. Another way of approaching task flexibility, however, is to make the material that learners encounter more open-ended so that each learner is able to interact with the learning environment in a unique way (Gardner and Miller, 1999). When students pick a song on the *Fine Tuning* website, they will find a familiar task and the vocabulary that they need to know for the quiz is clearly marked and defined. In short, they know exactly how to proceed if their only concern is to get a passing grade on the corresponding quiz. However, if they are especially diligent or even if they just come across a song that holds their attention longer than most, they will find a host of ways to extend their learning. The lyrics for each song are annotated with cultural and linguistic information that helps explain the meaning of the song. There are external links to the musicians' English websites, to fan sites when available where song meanings are discussed and impressions shared, and to sites that offer relevant background information to the content of a song when appropriate. Also, many of the songs have follow-up comprehension exercises. A passing quiz score can still be obtained by focusing only on

vocabulary and ignoring the songwriter's message, but these extra exercises are offered for curious students who want to make the most of their experience. Thus, beyond completing the bare minimum, students who use the website decide by themselves in what ways and how far to extend the learning task. Though not all students will take advantage of them, offering these extra resources and exercises as spin-offs to the required task helps serious students to develop habits that move them beyond the passive stance that can sometimes characterize learners working with underdeveloped self-access listening resources (Sheerin, 1997).

## Website Design Issues

Because the *Fine Tuning* website is used in my courses exclusively as a homework hub, my primary design goal has been to have it be as self-explanatory and easy to navigate as possible. Students need to be able to access it by themselves, understand what they are expected to do with little effort and without assistance from their teacher, and then proceed to do it without getting lost in a maze of windows. To achieve this, heavy use is made of the cloze as an exercise type because it is familiar enough to students that they instinctively know what to do and need no directions. Also, each song is presented in a consistent three-frame page format as illustrated in Figure 1:

FIGURE 1:  
*The Three-Frame Page Layout Used for Presenting Each Song*

<p><u>Annotation Frame</u></p> <p>Four categories:</p> <p><i>In other words</i></p> <p><i>By the way</i></p> <p><i>Digging deeper</i></p> <p><i>Got it?</i></p>	<p><u>Lyrics Frame</u></p> <p>Song lyrics presented as either fill-in-the-blank or drop-down-menu cloze exercise</p>
<p><u>Dictionary Frame</u></p> <p>Definitions in both English and Japanese</p>	

Clicking on certain words presented in the lyrics will immediately load that word's definition, in English and in Japanese, into the dictionary box in the lower left corner. The fixed position of the dictionary box is preferable to having the definitions appear in mini pop-up windows that would lay on top of the lyrics frame and potentially interfere with a learner's attempt to follow along with the



lyrics while listening to the song. The upper left frame is a scrollable annotation space where different types of information about the lyrics are offered while, again, not interfering with the space dedicated to presenting the lyrics nor jumping to a new page that leaves the lyrics behind (see the lower part of the Appendix for a screenshot).

A secondary design goal is to rely on visual cues whenever possible in order to minimize textual clutter. The amount of text typically found on websites targeting native-speaking English audiences can be discouraging or even overwhelming when confronted by English learners. Keeping text within a reasonable limit is especially important on a website's homepage since this is the page students first encounter, and their first impression will play a big part in determining whether the homework task comes across as enjoyable or burdensome.

On the homepage of the *Fine Tuning* website, images are more prominent than words. Thumbnail pictures of the twelve album covers from which the songs on the site are taken are arranged against a plain background. The entire page contains only seventy words, most of which are used as image captions listing the names of the artists and songs. There are no welcoming messages, wordy explanations, or explicit directions. Beyond the *Fine Tuning* title and the clickable album covers, visitors will find only a few modest links: one to a FAQ page, one to a typical *about this site* page, and one that returns to the teacher's homepage. Because the album covers are more prominent than their accompanying text, students will likely rely just as much on background knowledge and visual literacy skills as on English reading skills while navigating the first page of their homework to predict what kind of song lurks behind each image. There will be plenty of English to confront when they dive into each song's lyrics, but it is hoped that this first page serves as a comprehensible and non-threatening invitation to the task for learners at all levels (see the upper part of the Appendix for a screenshot).

Once an album cover is clicked on, students are confronted with the chosen song's task page as outlined in Figure 1. Compared to the site's simple homepage, this rather text-heavy page may indeed appear challenging to learners because minimalist simplicity has been sacrificed for the convenience of having all information essential to completing the task contained on a single multi-framed page. Yet here as well, the visual richness of the medium is used in meaningful ways as a replacement for explanatory text. Notes that appear in the upper left annotation frame are used to clarify and comment on the lyrics, and they are arranged into four color-coded categories:

***In other words (orange)***

Vocabulary words and phrases from the lyrics that students are expected to learn and that may appear on quizzes.

***By the way (maroon)***

Linguistic and cultural information about certain words and phrases in the lyrics that can help students to understand the song, but is not deemed essential enough to appear on quizzes.

***Digging deeper (blue)***

Introductions and links to external sites, such as the musician's website or articles about the singer or song, that are offered for curious students who want to explore further.

***Got it? (green)***

Clues for finishing the lyrics cloze task and links to comprehension exercises for students to self-check how well they understand the song.

Other than the choice of blue for the *digging deeper* section due to the World Wide Web design convention of designating external links with that color, the section colors were arbitrarily assigned. The point is that color is employed in an intentional and consistent manner in order to denote something important to the user. It is an extra-linguistic feature made possible by the richness of the text's digital environment that provides skilled users with shortcuts to comprehension. For instance, as a student follows along in the lyrics frame while listening to a song, she will come across some words or phrases highlighted in maroon. The color alone tells her that what is highlighted is not quiz material, and also that helpful information about this part of the song can be found by glancing leftward to the annotation frame. This process of decoding color happens repeatedly as learners advance through the song lyrics, and it serves as subtle training in one of the crucial literacy skill requirements of our emerging digital environment. Though developing digital literacy skills is not the primary purpose of the *Fine Tuning* website, it would be a shame to pass up this exposure opportunity by, for example, using color simply decoratively rather than purposefully.

A final design goal is to present the material in such a way that it can be used for multiple courses without the need for regular updates and time-consuming revision. I have individualized websites for each of the courses I teach. Because they have components like weekly calendars and course activities on them, they

require periodic updating, and I believe the time devoted to doing so is well spent. From a time efficiency perspective, however, the last thing I want to do is add high-maintenance, individualized homework sites to each of my courses. Thus, the single *Fine Tuning* website is linked to the homepages of all of my oral skills courses, and it has been designed to be relevant to all who come through those routes. This has mainly been achieved through some of the features already mentioned: the avoidance of lengthy explanatory notes that might be intimidating to students in low-level classes; the use of twelve songs since twelve is divisible into groups of six, four, or three and can therefore accommodate courses of different lengths as well as different weightings of this homework component; and task flexibility so that students in higher level classes are invited to go further in their learning experiences.

## Assessment

Unlike paper-based homework, there is nothing for students to hand in to the teacher upon completing their *Fine Tuning* homework. They get feedback on the correctness of their answers simply by clicking on the *check* buttons in the activities. From the teacher's point-of-view, a major advantage of this is that time need no longer be devoted to marking exercises. On the other hand, the conventional way of proving that the homework has been completed has been removed from the process. One obvious way of addressing this problem would be to use software that requires students to login to the website and provides a record of activity completion. I decided against this solution for two reasons. First, on a practical level, it violates my goal of keeping the site as simple and low-maintenance as possible. I do not want to be bogged down by regularly checking user access logs, dealing with forgotten student passwords, and the like. Second, on the level of principle, I agree with the assertion that the essential nature of the Internet as a medium is one of openness (Bolter, 2001; Lanham, 1993). Any attempt to use it as a vehicle for a closed system not only goes against the spirit and promise of the Internet as a medium of universal access, but also tends to invite unforeseen technological problems caused by the inherent precariousness of resisting something as pervasive as the nature of the environment within which the learning task is situated.

Instead, in order to confirm that students are indeed doing their homework, they are asked to complete a simple paper-based quiz administered in class for each song chosen as homework. Each quiz contains five multiple-choice questions on the *In other words* vocabulary that they encountered and studied in the process of

listening to the song. Here is a quiz item that tests their knowledge of the phrase *make it up* as used in one of the songs:

If I give you a present to *make it up* to you, it means I probably \_\_\_\_.

- A) fell in love with you                      C) did something bad to you recently  
B) like to make original presents            D) am meeting you for the first time

If all the quiz questions are about vocabulary, however, some students might simply try to learn unfamiliar words and phrases when doing the homework and not pay sufficient attention to the message that the singer is trying to convey. To avoid such a scenario, each quiz also contains a sixth question about the content of the song. The inclusion of this question is meant to reward students who go beyond simply thinking of their homework as nothing more than a vocabulary exercise. It is an easy question to answer for those who have paid attention to the communicative intent of the song, and nearly impossible for those who have not. Here is an example:

The singer sings about things he enjoys such as drinking tea, driving, and \_\_\_\_.

- A) hiking                      B) swimming                      C) jogging                      D) sleeping

Not surprisingly, students with low quiz scores very often get this question wrong, and students with high quiz scores nearly always answer it correctly. It serves as the best indicator of how much time, if any, they have spent doing their homework.

## Concluding Remarks

The *Fine Tuning* website is far from perfect. Despite all the care taken during the song selection phase, it is hard not to second-guess some of the choices. Also, any task that is meant to improve oral skills for students in a conversational English course but does not require those students to actually speak cannot be called ideal. The website is based on an assumption that repeated aural input along with a guided focus on key vocabulary items can have a positive influence on students' abilities to engage in real conversations, though guided practice in real conversations would admittedly do the job better. *Fine Tuning* is the result of an attempted compromise between what is ideal from a learning perspective, and what is practical from a class management perspective. I feel it has allowed me to make strides toward a more effective type of homework in my Oral Communication classes, and toward more equitable assigning of homework in my courses overall.

If nothing else, I hope the *Fine Tuning* site helps to disprove the common

misconception that bigger is necessarily better when it comes to educational websites. When building a website, it is tempting to get carried away with the possibilities that present themselves as the process unfolds. But a site that grows into a general depository for all sorts of learning activities or one that attempts to meet the varied needs of all sorts of learners can easily become unfocused, difficult for second language learners to navigate, and superficial in its treatment of specific learning goals. In my overall repertoire of teaching materials, *Fine Tuning* occupies a rather small and well-defined niche. The Internet medium allows the site to be globally accessible, but its target audience is extremely localized. Though thorough data regarding the effects of incorporating this website into my classes has not yet been collected, preliminary evidence suggests that it is performing its modest role admirably well while decreasing the amount of time needed to assign, collect, and assess homework.

### Note

1) The *Fine Tuning* website URL: <http://www.kilc.konan-u.ac.jp/~mach/music>

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## Appendix













### Website Screenshots

#### The *Fine Tuning* Homepage

fine tuning home  
http://www.kilc.konan-u.ac.jp/~mach/music/index.html

**fine tuning**

FAQ  
about this site  
go to tom's homepage

 Tune 1 Flake Jack Johnson	 Tune 2 I Try Macy Gray	 Tune 3 The Outsiders R.E.M.
 Tune 4 Slip Sliding Away Paul Simon	 Tune 5 River Natalie Merchant	 Tune 6 Misguided Angel Cowboy Junkies
 Tune 7 Brilliant Disguise Bruce Springsteen	 Tune 8 Hold On Tom Waits	 Tune 9 Black Crow Diana Krall
 Tune 10 In The Morning Norah Jones	 Tune 11 Beautiful World Colin Hay	 Tune 12 Here Is Everything Chiara Civello

1662

#### The Task Page of One *Fine Tuning* Song

fine tuning  
Misguided Angel Cowboy Junkies

**in other words**  
mad ways  
misguided hanging over  
soul settle for  
break away cling  
let them go

**By the way**  
just plain = 明白に,..にほかならない  
'cause = because  
ivory = アイボリー  
lead = 鉛  
'til = until  
Mr. Right - one's ideal husband

**Digging deeper**  
Gabriel and Lucifer are names of two well-known angels in the Christian religion. Gabriel, a good angel, is often shown telling Jesus Christ's mother that she is pregnant.  
Click here to see an example

**to let X go**  
verb  
to separate from X; to forget about X  
Xを自由にする; 考えないようになる  
go to tom's homepage

Misguided Angel  
lyrics

I said "Mama, he's crazy and he scares me  
But I want him by my   
Though he's  and he's bad  
And sometimes just plain mad  
I need him to keep me satisfied"  
I said "Papa, don't cry 'cause it's   
And I see you in some of his ways  
Though he  not give me the life that you wanted  
I'll love him the rest of my days"  
Misguided angel hanging over me  
Heart like a Gabriel, pure and white as ivory  
Soul like a Lucifer, black and cold like a piece of lead  
Misguided angel, love you 'til I'm dead  
I said "Brother, you speak to me of passion  
You said never to settle for nothing less  
Well, it's in the way he  ,  
It's in the way he   
His smile, his anger, and his kisses"  
I said "Sister, don't you understand?  
He's all I ever wanted in a man  
I'm  of sitting around the T.V. every night  
Hoping I'm finding a Mr. Right"