



TESIS DOCTORAL

LA MÚSICA COMO VEHÍCULO DE FORMACIÓN ÉTICA EN LOS JÓVENES

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DOCTORADO EN LENGUAS Y CULTURAS

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MUSIC AS A TOOL FOR ETHICAL ENGAGEMENT OF YOUNG PEOPLE

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DOCTORADO EN LENGUAS Y CULTURAS

La conformidad de los directores de la tesis consta en el original en papel de esta Tesis Doctoral

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Warning: This doctoral dissertation contains strong and offensive language.

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Abstract

The omnipresence and omnipotence of music in our lives is an unprecedented fact within a new emerging paradigm. Music, in all its variants, can be considered a facilitating tool able to teach values to people from a very early age as well as to satisfy social, emotional and developmental basic needs. On the other hand, the importance given to English as a second language and the influence of English music on top charts seem to create social distance among students, a fact that may lead to the enhancement of different values. After all, music reflects values in society and these are created from needs with the aim to establish a set of norms and attitudes that represents each generation and guides them through emotions, behaviour and actions at both personal and social levels.

Today, the rapid technological era has partly contributed to a change in superficial needs based on instant satisfaction and has, therefore generated a crisis of ethical values on a global scale. A clear example is profane music lyrics reflecting moods, attitudes and behaviour that greatly differ from those of previous generations. However, the impact of music should not be underestimated since it can be turned into a very useful instrument to promote personal, family, environmental and transcendental values which, no doubt, will improve relationships all of sorts.

Can music become the ultimate ethical tool to engage with young people? In order to measure the impact of music lyrics on human values and subsequent attitudes, norm activation and behaviour, and to promote music as an educational tool, a Likert scale-based questionnaire conducted amongst 279 university students and the use of the structural equation modeling (SEM-PLS) to analyse resulting data revealed the immeasurable power of music to promote different ethical values.

Key words: Attitudes, behaviour, English as a foreign language, ethical values, music lyrics, norm activation, social distance, young people

Resumen

La omnipotencia y la omnipresencia de la música en nuestras vidas es un hecho sin precedentes dentro de un nuevo paradigma emergente. La música, en todas sus variantes, puede considerarse una herramienta facilitadora para la formación en valores de las personas desde edades tempranas y para satisfacer necesidades básicas sociales, emocionales y evolutivas. Por otra parte, la importancia dada al inglés como lengua extranjera y la influencia de la música en inglés en las listas musicales más importantes parece generar distancia social entre los estudiantes, un hecho que puede llevar a una mejora de los valores. Después de todo, la música refleja valores de la sociedad, creados de necesidades con el propósito de establecer una serie de normas y actitudes que representan a cada generación y que las guía a través de emociones, comportamiento y acciones tanto a nivel personal como de grupo social.

Hoy en día, la rápida era tecnológica ha contribuido, en parte, al cambio de necesidades superficiales basadas en la satisfacción inmediata, y por lo tanto, ha generado una crisis de valores éticos a nivel global. Un claro ejemplo viene dado por las letras musicales con lenguaje explícito que refleja estados de ánimo, actitudes y comportamiento que difieren, en gran medida, de los de generaciones pasadas. Sin embargo, el impacto de la música no puede ser infravalorado, ya que puede convertirse en un instrumento muy útil para la promoción de valores personales, familiares, medioambientales y trascendentales que, sin duda, mejorarán las relaciones de todo tipo.

¿Puede la música convertirse en la herramienta ética definitiva para la formación de los jóvenes? Con la intención de medir el impacto de las letras musicales en los valores del ser humano y posteriores actitudes, activación de normas y comportamiento, y de promocionar la música como herramienta educativa, un cuestionario basado en la escala de Likert, completado por 279 estudiantes universitarios, y el uso del modelo de ecuaciones estructurales (SEM-PLS) para el análisis de datos resultantes, demostraron el poder incalculable de la música para fomentar diferentes valores éticos.

Palabras clave: Actitudes, activación de normas, comportamiento, distancia social, gente joven, inglés como lengua extranjera, letras musicales, valores éticos

Abbreviations

A1-A2/B1-B2/C1-C2: Language proficiency levels according to the CEFRL
AVE: Average Variance Extracted
AVMSD: Audiovisual Media Services Directive
AYP: Attitudes of Young people
BBC: British Broadcasting Corporation
BC: Behavioural Changes
BOE: Boletín Oficial de Estado (Spanish Official Gazette)
CEFRL: Common European Framework of Reference for Languages
CNMC: Comisión Nacional de los Mercados y la Competencia
CR: Composite Reliability
CRTVE: Corporación de Radiotelevisión Española
DAB: Digital Audio Broadcasting
DOE: Diario Oficial de Extremadura (Official Gazette of Extremadura)
DSCR: Development of Self-Care Rules
EFL: English as a Foreign Language
EU: European Union
FACUA: Federación de Asociaciones de Consumidores y Usuarios de Andalucía
FCC: Federal Communications Commission
HTMT: Heterotrait-Monotrait
I.T.: Information Technology
L2 Students: Learners of a Second Language
LEV: Lyrics containing Environmental Values
LFTV: Lyrics containing Family and Transcendental Values
LSCV: Lyrics containing Self-Care Values
ME: Music in English
MTEEYP: Music as a Tool for Ethical Engagement of Young People
NCMC: National Commission for Markets and Competition
OFCOM: Office of Communication
PAL: Parental Advisory Labels
PLS: Partial Least Squares
PMRC: Parents Music Resource Centre
P-value: Path Coefficient Value
PVQ-R: Personal Values Questionnaire Revised
Q²: Predictive Relevance
R²: Variance Explained
RIAA: Recording Industry Association of America
RTVE: Radio Televisión Española
SD: Social Distance
SEM: Structural Equation Model
STDEV: Standard Deviation
UK: United Kingdom
UNESCO: United Nations Educational, Scientific and Cultural Organisation
USA.: United States of America

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SECTION I: CHAPTER I. INTRODUCTION

1. Chapter I. Introduction

1.1 Overview of the problem

1.2 Purpose of the study

1.3. Research question

1.4 Hypotheses

1.5 Aims and objectives

1.6 Methodology

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1.1 Overview of the problem

The relaxation of ethical values in the name of globalisation has affected all paths of life, from language etiquette to social manners resulting in a general crisis of values that is being experienced, firsthand, by those who are most vulnerable, children and young adults.

Music, considered one of the most beneficial and influential methods to specially engage with young people is actually depicting a changing society under a new emerging paradigm that lacks a well-established set of values. Life, as a whole, is therefore being affected and, consequently, behaviour patterns are rapidly being modified. In a world highly influenced by new technology and globalisation (Bauman, 1998), something as innate as values has taken second place in society. Diversion of preferences among young people, mainly of hedonist nature, seems to be paramount, therefore societal compromises and rules that were once established are now fading away, giving way to a crisis of values (Méndez-García, 2012) among younger generations.

On a more positive note, music can be employed to channel ethical values and standards to people and promote relevant attitudinal change. Music is one of the main leisure activities among young individuals to the point that it has become inseparable due to technological devices of all sorts. With endless possibilities, music provides the appropriate scenario to engage with people in universal ethical values (Nicolás & Azorín, 2013), which will, no doubt, offer beneficial outcomes such as the improvement and appreciation of relationships of all kinds. Can music lyrics be so influential?

It is vastly known and accepted that music reflects social beliefs, standards and attitudes as music is universal and so are values. Besides, music can change perceptions and so can values. If we take into account the current world-wide crisis of values young people are experiencing (Sorthaix et al., 2017) and the fact that song lyrics today do actually reflect general moods and

views young people have, music could then be the Savior, that is, a tool to teach people from an early age and consequently influence and enhance their ethical values, which would subsequently turn into norm activation (Steg & de Groot, 2009) and positive attitudes towards the surrounding world.

It is feasible to state that the life of a young individual is frequently surrounded by all kinds of music, mainly thanks to the endless technological possibilities (Kumiko & Edward, 2003) and accessibility the world offers. Nowadays, free music is a culture in which young people are immersed, therefore new business opportunities have arisen as a consequence of this new paradigm taking place (Fouce, 2010). The music industry, as a whole, is effortlessly seeking original ways to attract the attention of young potential audiences by portraying sex patterns, beliefs or flexibility in profanity in songs.

It can be assumed that constantly listening to music make people somehow *music experts* since music is one of the main resources of intellectual, cultural, artistic and, why not, technological and economical depth. Young people spend large amounts of money and time listening to music and that fact is taken seriously into account by the music industry (Roberts et al., 2009), therefore a great deal of music is generated through different communication channels. On average, over 10,000 hours of music listening throughout adolescence are accumulated (Zillmann & Gan, 1997; Tarrant et al., 2000; Roberts et al., 2009). Music seems to tick all boxes. Music is one of the main resources of intellectual, cultural, artistic and, no doubt, technological and economical depth. The large amounts of money being spent on music by young people should not be ignored. Besides, the amount of time devoted to listening to music needs to be consider, as it is an activity always on the increase among younger generations.

Due to the intimate relationship between young people and music, it may be stated that when these individuals are going through emotional roll coasters or low stability, it is music that consoles them and regulates moods and emotions (Taruffi & Koelsch, 2014).

Surveys carried out in different counties can now ratify that young people listen to music on an everyday basis and at any place, and the amount of time employed is actually on the increase (Kokkidou & Tsakiridou, 2009). Two of the main reasons for young people to select music as their preferred hobby (Christenson & Roberts, 1998; Laiho, 2004; Saarikallio, 2011; Schäfer et al., 2013; Bogt et al., 2011) are the enhancement of emotional states and definition of personal identity.

A recent study carried out by the research team at Lawrence Technological University (2019) has revealed, after conducting a rigorous quantitative analysis on music styles, and more

specifically, on the significant change in music lyrics over time, an increase in the feeling of resentment, anger and sadness, reaching its peak, in the last few years, and on the other hand, a decline of the feeling of happiness (Napier & Shamir, 2018). The continuous exposure to that type of feelings can produce negativity in the life of adolescents, who although considered *music experts*, they are vulnerable to the lyrics they may be listening to.

What's more, young people engage with music, and should music contain profane lyrics, these youngsters might as well engage with profane messages and follow inadequate behavioural patterns. On the one hand, music has become one of the industry sectors affected by profanity, especially coming from traditional means of communication such as the radio, which back in the past, used to be perceived as professional and respectful in the sense that the vocabulary used would and should meet high standards expected by the audience. Themes and references in popular music lyrics (Christenson & Roberts, 1998) do make a difference when it comes to the reflection of ideas, thoughts and feelings on the mind of the artist as well as that in the individual who consumes that type of music since lyrics do actually mirror social trends related to perceptions, worries, concerns and/or aspirations (Christenson et al., 2019). In today's world, lyrics are inundated with references to sex, drugs or alcohol showing patterns of the new society, a new emerging paradigm with an obvious crisis of values.

As postulated by Saarikallio and Erkkilä (2007), music functions as a mood regulation device when individuals most need it. That statement is also reinforced by Sloboda and Juslin (2001), who maintain that music may regulate and satisfy personal mood-related goals. The multi-purpose value of music may be employed for various purposes in life, among which, the most used are: "mood enhancement, coping with distress, identity construction and social identity formation" (Bogt et al., 2011, p. 147). Music then becomes a facilitating tool able to satisfy social, emotional (Saarikallio, 2011) as well as developmental needs and the sense of belonging for young people, providing a well-known calming effect; nevertheless, the acquisition of offensive language, given the great influence of lyrics in their lives (Fox Ransom, 2015), may become standardised and derive in vulgarity, consequently causing potential effects at both personal and social levels.

Besides, music means emotions and emotions are aroused by different types of music (Sloboda & Juslin, 2001). If music is then matched with lyrics, emotion, no doubt, increases. According to research, emotions are expressed by facial expression, pulse rate, skin conductance (Ménard et al., 2015), which proves the effect in human nature.

Following the line of emotional states (Hariri et al., 2000) and how human beings reach those by means of music, the connection between values involving emotions, and music representing those emotions is then guaranteed. Music lyrics do play an important role in the development of children regarding emotional development, and as ethical values are also based on emotions, these will then be reflected in actions towards themselves and the community.

As personal beliefs imply moral obligation and subsequent norm activation (Liere & Dunlap, 2006), Schwartz's theory will perfectly suit this work as to find out how music lyrics can have an impact on values regarding personal, family, transcendental and environmental scopes within the academic field. According to Schwartz and Howard (1981), personal beliefs imply moral obligation to carry out actions or behaviour in order to avoid unwanted consequences in life, therefore, being aware of those consequences should move people to perform actions (attributed responsibility) from a responsible point of view (personal norm) and consequently develop obligations to act properly (behavioral intention) to adapt and achieve set objectives (Han, 2014; Schwartz, 1977).

Human beings do not generally interact with each other and with the environment in an erratic way, however they are driven by a series of goals and objectives related to physiological and psychological needs. It then becomes a task for both individuals and groups to come to an agreement on what is important in order to communicate and set rules in the community (Liere & Dunlap, 2006). The concepts or standards that guide human behaviour are values. They represent cultural ideas to apply to social norms and set preferences in attitudes considered lawful or unlawful depending on the context (Abrams et al., 2016). Values become the criteria for us to select people, opinions, political views and so on and so forth. Then, values turn into goals that continuously encourage actions. Abstract thought plays here an important role for motivation for us to carry those actions deemed appropriate. It can be stated that values are general beliefs linked to affection. In fact, when our values are threatened, we feel distressed as conflict with other values does take place.

Not all values have the same priority in all individuals; that factor is precisely what makes us different from each other. Priority depends on beliefs and attitudes therefore in order to live in community, some common ground needs to be based on strong, solid values accepted by the members of the community in question. Apart from that, every type of behaviour or attitude involves more than just one value, which complements other values in order to provide an idea of what is right and what is wrong (Perrinjaquet et al., 2007). The way an individual behaves not only depends on those values but also on how relevant the situation is for them. Consequently, values

affect norms (Schwartz & Clausen, 1970) in a social environment and attitudes do so in a personal environment; the combination of those two will guide human actions.

Family passes values from generation to generation; they are linked to ethics and morals inherited from our ancestors. Self-exploration, self-improvement and self-recognition are present in the human value system to guide patterns of activity, which in turn, are intrinsic to the behaviour pattern itself (Wilson & DuFrene, 2009). Our values guide our actions, emotions and behaviour, which is significant for different fields of study such as sociology, philosophy, education and psychology. Values prepare us to choose actions according to consequences involved in them.

Nowadays, the rapid technological era along with globalisation (Bauman, 1998) has, no doubt, affected the way we interact and hence, a new set of beliefs has been born, affecting challenges of each and every individual. For instance, music has always played a relevant role in the ethical training of young people due to its many contributions to human emotions, able to change perspectives, attitudes or behaviour, which will be reflected later in our personal ranking of values. Looking back in time, at the Greek culture, stories portraying values were sung to the youth in a rhythmic and repetitive structure as an academic cultural way to educate. People would become enchanted and immersed in sound (Bogt et al., 2011) with valuable messages. To choose the appropriate type of music is essential to then use it as a tool for different needs, such as a calming environment, in a family atmosphere, in a friendly exciting environment and so on and so forth. Music, being one of the most effective ways to get to people, needs to be used to change perceptions and help improve values that can only but increase human quality of life. New generations are the future and that future needs to be guaranteed with a minimum of human quality based on solid values that can guide actions and be reflected in behaviour and consequently in social norms backed up by legal regulations. As music is an enjoyable activity that expresses feelings and values of society, people can benefit from it and enhance their emotions (Juslin et al., 2010) and subsequent attitudes.

Thus, music seems a common influential tool to use in order to safeguard values and improve quality of life for all of us.

1.2 Purpose of the study

The main motivation of the researcher to draft this work was, first of all, the concern about the general progressive drop in ethical values experienced by young people, which can actually be witnessed in every corner of the world; secondly, the contrast among different generations, mostly parents and children regarding values in music lyrics.

This study can be contextualised in the sociolinguistics and the education/ethical fields since it generally reviews the cause-effect of decision-making processes by the different parties involved in the study. Previous research in those areas have delved into related topics (Bandura, 1962; Schäfer et al., 2013) to ratify that, in general terms, social changes are either accepted or rejected by society and after much discussion, they are then mapped by legal frames to comply with and after a period of time, they are generally adopted as own. The theory of the new emerging paradigm along with the involvement of the limbic system in its correlation with learning in general, and more specifically, with the learning of a second language (considering the social distance variable, input and behaviour) is partially discussed in this study as influential factors to learn from and understand social change.

As previous studies regarding the context of young people, values play a key role in their current education process (Schwartz et al., 2001; Saarikallio, 2011; Rentfrow et al., 2011). However, few studies have connected lyrics with those values. Such crisis of values (Sharma, 2014) is reflected by music lyrics but also the underestimated potential of music needs to be considered in order to improve and influence individuals towards personal, family, transcendental and environmental values, which are inherent to every human being. Not much research has focused on this aspect of music as of yet, especially focusing on young people's attitudes when exposed to ethical music, particularly in L2 students.

Easy access and constant consumption of all types of music nowadays by young individuals may have consequences in their daily lives resulting in a change of ethical values. Constant effort from the different fields of study involved in this work will hopefully result in an improvement of human relations and enhancement of social behaviour. Up to the present, research has focused mainly on aggressive and sexual behaviour caused by continuous exposure to music lyrics, however this work will focus on the positive influence of music lyrics to find out if music can ultimately become the tool for engagement in order to change attitudes towards a better world.

According to the problem explained, the aim of this research is to develop a study on how music lyrics can actually positively influence personal, family, transcendental and environmental values in young people and consequently attitudes, norm activation and behaviour with themselves and those around them will improve.

This research intends to provide elements such as:

I. Further evidence to complement future research projects regarding the influence and impact of songs containing self-care, family, transcendental and environmental lyrics on emotions,

understanding and most importantly, attitudes and subsequent norm activation and behavioural changes.

II. Relevance of the strong bond among the variables used in the study as significant constructs playing a role in the education process of young people.

III. Social distance as a factor to reinforce ethical values.

IV. Raising awareness among the parties mentioned in the study.

Should all the contributions be joined and connected, a duly established base for different branches of knowledge related to music should be built in order to assist future research.

A song corpus containing ethical lyrics related to personal, family, transcendental and environmental values will be selected to study values and attitudes of young people, as those constructs being represented by music form a whole universe surrounding and constantly influencing any human being, either physically or psychologically. Also, a corpus of songs with profanity in them will be part of this study. The level of English, as a second language, will be considered in order to complement the knowledge of emotional and cultural impact caused by music lyrics, on a daily basis, and subsequent change in attitudes of those exposed to lyrics that promote ethical values also in a foreign language. By means of the quantitative method, a questionnaire linked to music preferences among university students from different educational centres in the region of Extremadura and Andalusia (Spain) will be conducted.

The findings of this study will become an important source of information for academic purposes and also be the basis for future lyrics research as well as legal frameworks in other countries undergoing the same situation.

1.3 Research question

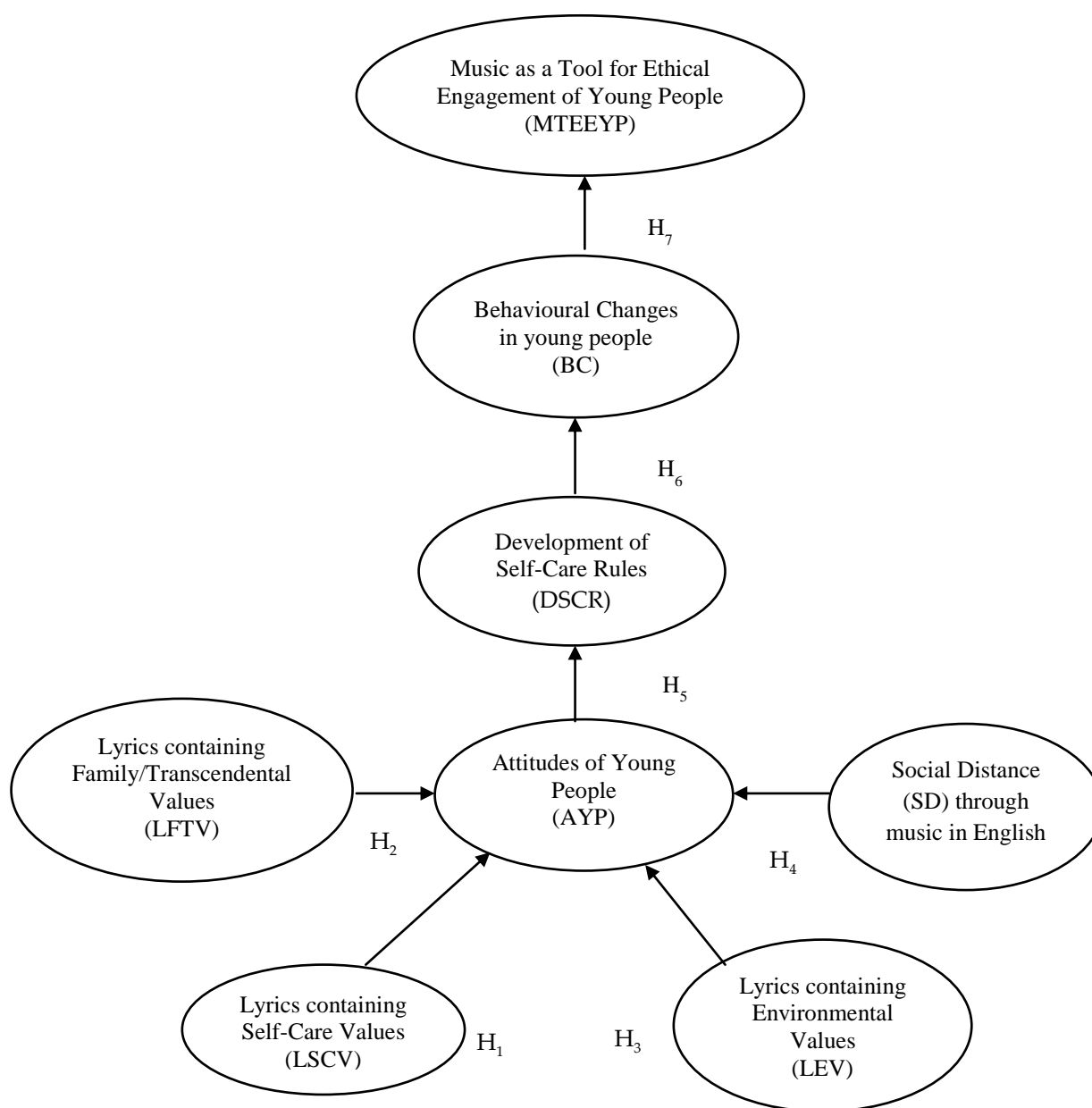
The research question for this study is then posed: Can music become the ultimate ethical tool to engage with young people?

1.4 Hypotheses

After having considered the constructs of this study and having considered previous views from researchers and world experience as a music listener, the following hypotheses were addressed and analysed accordingly:

Figure 1

Model of variables and hypotheses according to PLS path modeling



Hypotheses:

H1: Lyrics containing Self-Care Values (LSCV) positively influence Attitudes of Young People (AYP).

H2: Lyrics containing Family and Transcendental Values (LFTV) positively influence Attitudes of Young People (AYP).

H3: Lyrics containing Environmental Values (LEV) positively influence Attitudes of Young People (AYP).

H4: Social Distance (SD) through music in English positively influences Attitudes of Young People (AYP).

H5: Attitudes of Young People (AYP) positively influence the Development of Self-Care Rules (DSCR).

H6: The Development of Self-Care Rules (DSCR) positively influences Behavioural Changes in young people (BC).

H7: Behavioural Changes in young people (BC) influence the understanding of Music as a Tool for Ethical Engagement of Young People (MTEEYP).

1.5 Aims and objectives

As reported by Maxwell (1996), the aims and objectives of a research project need to provide a clear understanding of the goals motivating the research project as they help achieve goals. Goals, on the other hand, cover reasons and purposes to increase the knowledge and advance in certain aspects of life. Aims and objectives are essential to justify all the work that goes into the research process. On their side, Pajares and Valiante (2006) assert that the aims and objectives of a research proposal should briefly define and limit the specific research area.

As a general aim, this research will mainly focus on developing a study on how music lyrics can positively influence personal, family, transcendental and environmental values in young people. In order to achieve the general aim, a series of considerations and tasks will be needed as to complement the understanding of the problem and to be able to put all factors involved in the process together.

The specific objectives include the building of a corpus of songs with meaningful lyrics that can depict personal, family, transcendental and environmental values of society in general and a collection of explicit current songs whose lyrics reflect today's values and views, followed by literature on social distance and a pilot test to assess items of the constructs extracted from due literature. The drafting of a questionnaire related to previously mentioned values and attitudes is to be delivered to university students to later analyse if song lyrics can actually influence their attitudes and promote norm activation and attitudinal change.

The following tasks to carry out to fulfil those objectives involve:

- I. Literature on social changes affecting music lyrics.
- II. Literature on music affecting both attitudes and behaviour of young people.
- III. Literature on general radio standards/regulations in Spain and other countries of influence.
- IV. Comparison of song choices from different broadcasting services.
- V. Survey to collect data related to music lyrics and awareness of the topic.

Once all tasks have been completed, they will offer a suitable framework that will provide the right scenario for this study, as all tasks will have been achieved and have brought views and perceptions from previous researchers and participants.

1.6 Methodology

With the aim to meet the objectives of this work, which focuses on the influence of ethical lyrics on young people, and in order to provide the researcher with the possibility to predict and better understand this specific phenomenon (Creswell & Clark, 2017), mainly the quantitative research method is to be held, as it seems the most appropriate measuring tool for relatively small samples and it actually provides a general description and analysis of the research subjects without any limitation for the research and the nature of subjects in order to respond to the questionnaire previously elaborated (Huberman & Miles, 1994). Besides, this methodology will allow for statistical analysis of resulting data.

The quantitative model considered will hopefully prove to be easy, fast and cost-effective (Creswell & Clark, 2017) considering the sample of two hundred and seventy-nine (279) participants (university students) to take part in an online well-structured simplistic questionnaire towards the satisfaction of the posed research objectives. The questionnaire is intended to depict an overview of the views of the participants on music and ethical values.

In general terms, this research method is to be structured into two main phases, which would classify constructs and a statistical model in order to facilitate the explanation of what is being observed and provide an anticipated answer to the problem. This method will allow the researcher to design all aspects involved, in advanced, in a well-structured manner in order to collect and analyse numerical data (Huberman & Miles, 1994).

Prior to the preparation of the questionnaire and before sending it out to participants, the first phase of the work will involve a comprehensive online search, conducted with the aim to gather and assess different song lyrics from different years in order to be able to compare values reflected on them and the use of vocabulary to express attitudes guided by values in society. The lyrics gathered from official music sites belong to the radio stations of study and online platforms. The sources to find and collect lyrics include: Google.com, billboard.com and <https://www.azlyrics.com>. Besides, a pilot survey with similar questions to those which will later be sent to more participants, is to be conducted to test the understanding of the questions and reliability of the responses.

The second phase is to be carried out within the context of the study, that is, at university centres with volunteer-based participation (with the collaboration of a previously arranged focus group) prior to the granting of permission from managing boards to use students' responses from the questionnaire intended for the study. After gaining participation in the research from both dissertation advisors and students by offering research participation credit, voluntary and anonymous participation will be ensured. No ethical considerations will be needed to be addressed, considering that all subjects for this study will be of legal age. University students are considered to be the most suitable type of participant as they have a direct relationship with the problem of study and sufficient maturity to honestly respond and share their true views about music and influence in their lives.

The average completion time should not take longer than a 2-3 minutes, as multiple-choice answers will be provided based on the Likert-scale model, which will help the researcher with quantitative examinations afterwards. The questionnaire will be sent via online, with university collaboration, in order to safeguard the data protection of those participants. A link to the questionnaire will be provided. Additionally, a series of structured short questions are to be conducted (Taylor & Bogdan, 1984), related to the level of English of the participants, age and university degrees they are studying.

The method used may be self-conducted and predict similarities in future research for similar groups of participants. Statistical methods are used to analyse results and draw due conclusions. Data analysis will determine the impact of the research, the quality of it and enable the communication of results to interested parties. The Structural Equation Modeling technique is to be employed. The information obtained will be duly analysed and statistically described by the PLS (partial least square regression) statistical method, with data tables as to facilitate interpretation and future reproducible research. The discussion and conclusion sections will be elaborated considering the results obtained along with the theoretical framework previously drafted.

As with most studies, results must be interpreted bearing in mind some limitations and restrictions, which could be addressed in future research projects. One of the limitations of this research may be the position of the researcher, as being a mother and an educator with strong views on ethical standards might influence the drafting of the questions and understanding of results in order to create social alarm. The sample size just focusing on a number of university centres in the Autonomous Community of Extremadura and the Autonomous Community of Andalusia (Spain) could be another limiting condition, however the sample could set the base for similar scenarios.

1.7 Contributions of the doctoral dissertation

Any project related to social science needs to be considered and understood from different branches of study, in the sense that one single approach can not fit all. People and their surroundings continuously interact with each other, consequently every single change may affect one another. In general terms, social sciences provide great contributions to society in order to search for explanations about human attitudes and behaviour and contribute to a better world with the implied attitude change factor.

This research intends to provide:

- I. Updated evidence to contribute and assist future research with empirical verification about the influence of meaningful music lyrics and impact on attitudes, norm activation and behaviour in young people regarding social, family, environmental and transcendental values as well as the interrelation of different ethical variables playing an important role in the education of young people.
- II. Description of aspects related to the context where we carry out actions and how feelings and emotions can influence own actions and beliefs.
- III. Better understanding of internal and external influences in daily activities.
- IV. Guidance to young people about critical thinking within a global range of possibilities with a view to improve the understanding of values among all communities and the importance of social responsibility to improve life quality.
- V. Encourage active participation and exhibit established sets of morals and ethics.
- VI. Engagement in processes related to problem solving and discipline by cooperative work.
- VII. Evidence to contribute and assist future research on changes in music lyrics and socio-linguistic impact on young people.
- VIII. Raising awareness among the main parties involved in the study, namely, young people, music industry decision-makers and social educators.

Should all contributions be put into practice, a well-established base for different branches of knowledge related to music to assist future research shall be built.

SECTION II: CHAPTER II. LITERATURE REVIEW & THEORETICAL FRAMEWORK

2. Chapter II. Literature review

2.1 Introduction

2.2 Emotions and music in English

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2.1 Introduction

Continuous search for convincing answers to the problem of this study has been conducted by reading books, articles, contacting radio stations, talking to young people as well as adults with the hope to clarify the base of this issue, and yet not much literature has been found regarding the ethical effects of the words placed to a melody, that is, music lyrics. Although the research topic is something not researched in depth as of yet, this work may be of interest for various fields of knowledge that study the different advantages of music and effects on people.

How do music lyrics influence attitudes and behaviour? The theory of basic human values, (Schwartz,1992; Schwartz,1994; Schwartz,1996; Schwartz & Bilsky, 1987) needs to be mentioned as it will be used in this study to develop both the literature review and theoretical framework in order to build the appropriate instrument to measure the power of music and later draft a report on how music lyrics can affect ethical values of young people.

This study can be contextualised in the sociolinguistics and the education/ethics fields since it generally reviews the impact of music and the industry behind it on young individuals, which in turn, reflects aspects of social changes. Those social changes are accepted or rejected by society and after, they are mapped by legal frames to comply with. A series of players (participants of the study, trends, music regulators, educators) are involved in the study to try to provide responses about the impact of music lyrics on young people and discover the influences of personal, family, transcendental and environmental values in today's society.

From a parental and educational point of view, music is a constant activity in daily situations, broadly enjoyed by people of all ages. The enhancement of emotional states and the definition of personal identity are two of the main reasons for young people to choose music as their preferred hobby (Christenson & Roberts, 1998; Laiho, 2004; Saarikallio, 2011; Bogt et al., 2011; Schäfer et al., 2013). A resource as valuable as music may not be ignored in order to improve human relations, as music means emotion and emotions are aroused by different types of music (Sloboda & Juslin, 2001), therefore, if music is matched with lyrics, emotions, no doubt, increase (DeWall et al., 2011). Emotions are expressed by facial expression, pulse rate, skin conductance (Ménard et al., 2015), which proves the actual effect in the human emotional state. As claimed by Saarikallio and Erkkilä (2007), music functions as a mood regulation device. On their part, Sloboda and Juslin (2001), claimed that music can regulate and satisfy personal mood-related goals. Therefore, music can be used for several purposes, among which, the most used are

mood enhancement, coping with distress, identity construction and social identity formation. Music's consoling effects were reported as resulting particularly from the sound and texture of the music itself, from attribution of personal meaning to music's lyrics, and, to a lesser extent, from perceptions of closeness to artists and other listeners. (Bogt et al., 2011, p. 147)

Music then becomes a facilitating tool able to satisfy social, emotional and developmental needs and the sense of belonging for young people; besides, it provides a well-known calming effect; nevertheless, the acquisition of offensive language, given the great influence of music in their lives, may become standardised, or it might affect ethical standards, among other consequences.

Table 1 shows an ongoing increase of feelings of resentment, anger and sexual misconducts in top love/melodic songs. The current change in music lyrics and subsequent change in attitudes and perceptions of young people is fact.

Table 1

Top love/melodic songs played by Spanish popular radio station Los40 per year

Year	Song title	Artist	Swear word	Line in song	Perception
2016	"Starboy"	The Weeknd	Bitch Motherfuckin' Nigga	"Main bitch out your league too, ah..." "Side bitch out of your league too, ah" "I'm a motherfuckin' starboy..." "Every day a nigga try to test me, ah..." "Every day a nigga try to end me, ah..." "Let a nigga Brad Pitt..."	Insulting attitude, disrespect, confusion
2017	"Unforgettable"	French Montana	Fucked up Fucking Bitches Shit	"I'm gonna sip on this drink, when I'm fucked up ..." "A fucking good time, never hurt nobody..." "Doin' shit you don't even see in movies..."	Anger, uneasiness

Year	Song title	Artist	Swear word	Line in song	Perception
				"Baby go and grab some bad bitches, bring 'em home..."	
2017	"Issues"	Julia Michaels	Shit	"You do shit on purpose"	Anger, annoyance
2018	"Friends"	Anne Marie & Marshmello	Shit	"Don't mess it up, talking that shit..." "Get that shit inside your head..."	Anger, uneasiness
2018	"Rockstar"	Post Malone	Fucking Hoes Shit Damn Bitches	"Ayy, I've been fuckin' hoes and poppin' pillies..." "Fuckin' with me, call up on a Uzi..." "Prolly leave my fuckin' show in a cop car" "Ayy, shit was legendary" "Threw a TV out the window of the Montage" "Cocaine on the table, liquor pourin', don't give a damn" " Hundred bitches in my trailer..." "I've been in the Hills fuckin' superstars Feelin' like a pop star." Drankin' Henny, bad bitches jumpin' in the pool..." "L.A. bitches always askin' where the coke at..."	Drugs, insulting attitude, sexual misconduct, power
2019	"7 rings"	Ariana Grande	Shit Bitch Bitches Ass	"Been through some bad shit, I should be a sad bitch..." "Bought matching diamonds for six of my bitches..." "They stacked up like my ass..."	Anger, unpleasantness

Note. The perceptions given by the profanity used share the same characteristics: anger, unpleasantness, confusion, disrespect. Retrieved from los40.com

The research team at Lawrence Technological University (2019) revealed, in their *Journal of Popular Music Studies*, a significant change in lyrics that has been happening over the last few years, focusing on the change in feelings portrayed by those lyrics such as the feeling of resentment, anger and sadness, leaving happiness behind, which can be explained by changes in social values today (Napier & Shamir, 2018). Those social changes are mainly caused due to interactions and relationships in a changing world where communication has become paramount. Nothing seems to be taboo anymore, and there is more freedom of speech in all sectors of life, including the music industry. Themes and references in popular music lyrics do matter since they focus on what is on the mind of the artist as well as of the individual who consumes that type of music; after all, lyrics mirror social trends related to worries, concerns, aspirations (Christenson et al., 2019). The emotional part of this experiences is valuable as it moves and changes perceptions of people and create the *domino* effect, causing human nature value reconsideration and attitude change (Rokeach, 1973). Taking into account the global crisis of values young people are going through (Sortheix et al., 2017) and today's music lyrics reflecting general moods and views people have, music could

hopefully be the Savior, a tool to engage young people from an early age in ethical values, which later will turn into positive attitudes.

2.2 Emotions and music in English

Going deeper into the world of emotions, the limbic system plays an important role in human communication of any nature (Roxo et al., 2011), and can be considered as the emotional part of the brain, since the limbic system is involved in our behavioural and emotional responses. The limbic system needs to be considered when carrying out some research about human behaviour, as it is a part of the brain with a relevant role regarding emotions and moods, closely linked to what is considered irrational. The brain goes through a change in activity and enables flexibility and agility to keep information in while thinking processes are activated, therefore the memory function improves, leading to problem-solving and multi-tasking abilities that promote abstract thought. The multiple connections taking place in the limbic system have an impact on many other processes which, theoretically speaking, have no relation with the emotional part of human beings, such as memory and learning. Issacson (1982) postulates that understanding the behavioral contributions of the limbic system presupposes understanding how the limbic system interacts with other systems of the brain.

Sometimes referred to as the *emotional brain*, the limbic system is formed by a set of connected structures in the brain whose functions are related to the creation of emotional states in humans, playing important roles in processing memory (Levitin, 2006; Bergen, 2018). Emotions such as fear or happiness have their main neurological base here. Besides, the autonomic nervous system plays an important role in emotions (Fredrickson, 2001; De Groot & Steg, 2009; Fedorenko, 2014). The major areas of the limbic system (Issacson, 1982) supporting human emotions include (Heimer et al., 2008):

I. The hypothalamus, as one of the areas regulating emotions due to its connection with the pituitary gland and the endocrine system, involved in the regulation of basic bodily drives and responding to internal events such as anger or pain. It is a small part of the brain below the thalamus. The thalamus has direct connections to the amygdala, which enables it to send a fast report on a particular threat. Also, it regulates the autonomic nervous system, which in turn, regulates responses to emotional circumstances. It is a region that helps store contexts from relevant experiences, associating memories with specific senses, forming personal memories regarding events in the past and converting them into something to remember (Tyng et al., 2017) in the long run and also guiding us for spatial orientation.

II. The almond-like shaped amygdala is located within the anterior portion of the temporal lobes and is involved in the processing of information related to threats as well as emotional responses and learning processes (Adams et al., 2012). When it perceives a threat, the amygdala sends an alarm signal to the hypothalamus and other related brain regions. Memories with a strong emotional meaning tend to remain.

III. The prefrontal cortex is involved in the anticipation of events and it mainly organises actions and plans (Gordon et al., 1980). This part of the brain helps foresee emotional rewards and negative consequences depending on the action to perform. Besides, it inhibits emotional reactions. The executive function carried out will focus on controlling behaviour involved in decision-making problem-solving situations as well as in long-term objectives.

IV. The anterior cingulate cortex is located in the middle of the brain. It monitors conflicts between different objects of attention and flags those for resolution. This part becomes relevant with human behaviour attend to emotional stimuli, which is processed in this area. The cingulate cortex plays an important part in mediating cognitive influences on emotions (Blair et al., 2007).

V. The nucleus accumbens activates with emotional arousal (Kerfoot & Williams, 2018), as it receives a signal from the amygdala and other regions resulting in behavioural activity. This area plays an relevant role in behaviour related to addiction and pain and is specially related to the regulation of reward-related learning processes.

VI. The insula is involved in internal states of the body and also primary emotions in others (Uddin et al., 2017). As a cortical center of visceral information processing and interception, the anterior insula is thought to play a crucial role in emotional experiences and subjective feelings. The insula contributes to various functions involved in human condition and behaviour activating several states (Seeley et al., 2007).

Emotions and behaviour are intrinsic to humans (Juslin et al., 2010). The interrelationships between the brain and the control of human emotions and behaviour have for centuries been of the interests of science. It has been stated that the prefrontal cortex, amygdala, anterior cingulate cortex, hippocampus, and insula participate in the majority of emotional processes (Roxo et al., 2011) and yet there is not accurate definition of emotions. On his part, Gordon et al. (1980) state that the nucleus accumbens is involved in locomotion, feeding and drinking, as examples of actions to survive, based on initiation of actions considering previous experience and learning from them. Humans have the ability to control emotions, unlike other animals, through intellectual activity such as reasoning or labeling experiences (Hairi et al., 2000).

Many a motivational study have considered affection aspects as important as language aptitude for learning success (Gardner & Lambert, 1972). Feelings and emotions are key for effective learning processes (Pekrun et al., 2002) as they are considered to be the result of the evaluation of the learner regarding a particular situation (Pekrun & Perry, 2014), influenced by previous experiences both on personal and social contexts (Pekrun et al., 2002; Sansone & Thoman, 2005).

Besides, previous studies have shown the effects of music (Kingsdale, 1987) in different states of individuals, especially adolescents in their growing phases (Laiho, 2004). Prior research explored the average amount of time adolescents spent listening to music to demonstrate the effects that could cause.

From a more academic point of view, the foreign language acquisition, this being English, can be assisted by music (Tarrant et al., 2000) since music can have an effect on pronunciation skills as well as other acquisition processes such as emotions and values. Music has always been used in the English classroom not only as an entertainment activity but also as a learning tool which activates memory and recall, as reported by Fonseca-Mora (2000).

It is a fact that English is considered a *lingua franca*. In Spain, the English language is compulsory in most educational centres, therefore, at a greater or lesser extent, every student has some knowledge of the language and translating skills; translating emotions (Izard, 2002) is an unprecedented fact in today's society. With the globalisation process affecting all fields of knowledge and the English language being the communication language is most of them, it can be assumed that learning and teaching strategies and paramount today at any academic level. McLean (1980, p. 18) postulates that there is "a clear need for the content of language-teaching materials to involve the learner to relate to his needs, interests and moral concerns". To be immersed in a foreign language leads to and create social distance, as one of the social factors directly influencing the learning of a language (Schumann (1994). There is an inseparable relation between mind and language as a consequence of a relaxed attitude in different dimensions of our global interactions.

The possibility to make use of music in a foreign language, raise emotions and teach values is clearly an engaging resource not to be ignored as it actually brings the possibility to assess values portrayed by music nowadays (Sánchez González, 2020) as well as to reinforce personal, family, transcendental and environmental values whilst learning a different language.

2.3 The emerging paradigm today and the past

It is well-known that everything in life is undergoing changing processes, even own ways of perceiving aspects of life, personal thinking and how situations, on general terms, are being assessed, subsequently leading to a crisis of any nature. This constant process can prove hurting for those with well-rooted traditional values and generate resistance and rejection towards different artistic ways, in this case, music. Nowadays, the call for a new paradigm that gratifies all ways of thinking and understanding is in urgent need and out of reach for most, since individuals first need to allow a new flow of knowledge from different disciplines to add to the base of previous knowledge, then mix it and finally accept the resulting paradigm without much conflict, something that is happening taking into account the constant combination of music genres on the rise.

As stated by Vela (2016), one of the challenges the music of today has to face is the continuous change of styles and influences, mixing different musical combinations, as trends of today. In multiples occasions, songs have different artists taking part, with different genres mixed, which leads to a style saturation (Vela, 2016). The concept of style paradigm is proposed as a set of symbolic codes shared by a community during a particular period of time in the same terms as those used by Kühn (2003) for his scientific paradigm, which basically consisted of the change from a standard form of art in force among the artist community, then going through a crisis due to repetitions of the same style and then an introduction of new artistic creation, new ideas to finally end in the new standard art resulting from the previous crisis as a form of transition (Vela, 2016). Besides, globalisation plays an important role to interconnect with any field of knowledge and different paradigms in order to blend them in as to satisfy all individuals, however entering a new conflictive model of thinking and adapting to new music representations might take longer to process than previously expected.

Lyrics have always been a way to communicate with masses and can be used for both positive and negative psychology due to their effects in the human mind, since lyrics can actually influence emotions (Taruffi & Koelsch, 2014). Looking into past research on music and more specifically on linguistic analysis of popular songs (1980-2007), it can be stated that those changes in the language tune in to psychological change (DeWall et al., 2011). It has also shown that with the passing of time, the use of words related to self-focus and antisocial behavior has increased, whereas words related to other-focus, social interactions, and positive emotion has sadly decreased, therefore, song lyrics are a clear example of social changes occurring at a rapid pace.

In line with the above, highly sexualised lyrics have been analysed to show that the relationship between the body and sex is unambiguously portrayed in contemporary media. Far too

often lyrics show extreme explicit sex acts and body parts that have taken over personality patterns/aspects or any other qualities of the person/s involved. Sex has become one of the main bases of relationships, even in so-called typical love songs where the listener, back in time, would have never expected that type of graphic vocabulary (Aubrey, 2006).

Young people, still undergoing early developmental stages, have a new updated vision of reality, which is full of transformation processes, and the way they perceive it apparently does not cause much conflict with their inner visualisation of the world, even though the bases of their personal knowledge have been inherited and obtained from their parents/tutors as basic assumptions (Maccoby, 2000). Nevertheless, that fact has not stopped them from eagerly accepting and adapting to situations of any nature, including music in all its representations. Generally, young people show adaptability skills and have a more open-minded approach nowadays towards music, a fact that also facilitates ways of communicating with the world and integrating new examples and models of music as own.

On the other hand, the increase of profanity in the last few years (Wilser, 2015) has been a fact in every means of communication, and music, in each and every genre, is no exception. This increase can provide an overview of the amount of songs of different genres that contain profane words and the arduous tasks to classify them by means of a rating system in today's digital era. Newsweek online article *Parental Advisory: How songs with explicit lyrics came to dominate the chart*, recently published:

More than two thirds of Billboard 100 number one songs that charted in 2017 feature explicit lyrics. That fact shows that songwriters and artists just project ideas and feelings as they come to mind, not taking into consideration the type of audience being affected by those lyrics. Data shows that up till 2001, only five songs with explicit lyrics made it to number one, but since then, explicit chart toppers have rocketed by 833 percent. In first four months of 2017, there have been four number ones, and three of those have had explicit lyrics: "Migos" by Bad and Boujee; "Starboy" by The Weeknd; and "Black Beatles" by Rae. (Ross, 2017)

In addition, some studies have been carried out over the last few years to demonstrate how music affect young people in various ways as to primarily influence their desire to become sexually active (Frison et al., 2015), as they perceive casual relationships as the norm today, and they do not pay much attention to detrimental consequences in their future lives. Besides, researchers have found that young people who are used to degrading and sexual music lyrics are twice as likely to develop that type of vocabulary and start sexual relationships in a relatively short period of time after being exposed, as they mainly lose their inhibitions and do not think about it twice (Martino et al., 2006; Frison et al., 2015). Much of the research found on this field, up to the present moment, has primarily focused on sexualised lyrics as it is the case of researchers Martino et al. (2006) who

found that teen consumption of music with degrading sexual references is largely found in music, specially in hip-hop and rap. Being exposed to music with sexual connotations and explicit language was found to be related to the start of sexual activity in teenagers. On the contrary, music with non-degrading sexual connotation seemed not to be a reason to begin early sexual activity (Martino et al., 2006). The researchers postulated that the perception of something as *normal* is the concerning issue, and this is often portrayed in popular music. However, the family nucleus has changed if compared to what it used to be some generations back, values are changing (Verdú, 2009) and that is also reflected in the music.

The concept of a new emerging paradigm can therefore be applied to this case scenario. For those encountering a language barrier in song lyrics or due to the lack of relevant knowledge of different experiences of the world (Kingsdale, 1987), in the world of music today, every song is generally paired up to a video clip, which is frequently flooded with explicit vivid sex images along with scenes of violence or drugs, therefore it may be easily assumed that obtaining a general idea of the message exposed (Knobloch-Westernwick et al, 2006) is far from difficult. Afterwards, the association of that message with standard behaviour might be compromised and subsequently affect the psychological growth of an individual.

The emerging paradigm, as seen by Martínez (1997), becomes a tool to recover the role of culture and ethics in order to provide a concept and theory of new complex realities. But, why is music going through a new emerging paradigm in terms of values and attitudes evoked in their lyrics? Understanding the different complex social changes the world is experiencing becomes paramount in order to carry out a study and further build theories that can explain those changes, however in a rapid changing digital world, where any song reaches its peak in a blink of an eye to then disperse, the building of new theories proves challenging as everything comes and goes, and the only way forward is but a short-term prediction (Hutchinson & Barrett, 2019). Understanding every problem is assumed as a combination of different disciplines that are interconnected to try to give a logical answer to mismatches. A paradigm is a set of attitudes, values, proceedings and techniques that represent the generally accepted perspective of a discipline in a specific time with two main characteristics: it is exclusionary and sovereign, recursive and invisible (Morin, 1994).

Focusing on the social aspect of this work, a social paradigm could be described as:

una constelación de conceptos, valores, percepciones y práctica compartidos por una comunidad, que conforman una particular visión de la realidad que, a su vez, es la base del modo en que dicha comunidad se organiza (Capra, 1996, p. 27).

Digging deeper into the purpose of strong language in today's society, according to the Online Cambridge Dictionary (2019), "*profanity*" can be defined as "(an example of) showing no respect for a god or a religion, especially through language and an offensive or obscene word or phrase. Synonyms found include: Swearing, blasphemy, curse, cuss, damn, four-letter word, imprecation, oath, profane, strong language, swear, expletives, the F-word, the N-word, among others, which can then be classified into categories such as obscenities, slurs, by rank, as recently published by OFCOM (2015), or by purposes, to mention but a few, such as abusive, cathartic, dysphemistic, emphatic idiomatic (Pinker, 2007).

Previous research has tried to group up profane words into categories such as: ethnic-racial-gender slurs, profanity, blasphemy, expletives, obscenity, insults, swear words, curse words, dirty words, name calling, or scatology, however it is a challenging task as there is no consensus since the context or the emotion put in those words would also make a difference and may change the meaning or purpose of them (Bowers & Pleydell-Pearce, 2011), as in most cases, profanity is associated with personality types (Glover & McClatchy, 2008).

Indeed, several different learning theories would suggest linguistic effects when being influenced by music. According to the general learning model (Buckley & Anderson, 2006; Gentile et al., 2009), exposure to profanity in media could activate profanity-related scripts in memory and increase the likelihood that individuals would use profanity right after exposure. Taking into account that young people spend over four hours a day listening to music, it is only fair to assume that they are going to be affected somehow and replicate the language they hear.

Profanity or taboo words have been present in language for as far back as we can imagine. They take a unique place in our lives because they are commonly context-driven and once we have learnt them they stay with us forever, generation after generation and regardless of the country. Taboo expert Timothy Jay (2015), co-author of *Taboo word fluency and knowledge of slurs and general pejoratives: deconstructing the poverty-of-vocabulary myth*, has written extensively about profanity to try to demystify the myth that mostly people with poor education use profanity to express themselves because they lack language vocabulary and skills. He believes there must be advantages in the use of foul language otherwise human beings would have not evolved to use it in order to express emotions, help us with stress, to mention but a few advantages (Jay, 2015).

This theory challenges the general belief that individuals make use of taboo words because of their poor language skills. He conducted a test which consisted in asking participants to say words beginning with given letters (F, A & S) and the total number of words generated would be

added to a fluency score. The first round focused on swear words starting by those letters and the second round with animals. No much difference was found among the responses, which indicated that the lack of vocabulary deficiency could be considered a myth. Besides, the fact that most scholars use profanity indicates that it is a personal choice in language.

Jay and Jay (2015) claim that swearing helps us cope with pain and stress and allows people to express their emotions. Apparently, swearing is basically learnt from family members and it starts at an early age when children do realise everything around them. Today, there are endless cases of profanity on the internet or TV. Broadcasters do not hesitate much to use strong language in their programmes. In addition, it is firmly believe it is the parents' responsibility to teach children about the uses of language. Studies have proven that swearing can actually improve the effectiveness and persuasiveness of what we want to say as long as it is not insulting, provocative or offensive. Recent research shows the benefits of swearing, which, in scenarios like sport, can increase the performance of athletes; after all, swearing is considered a science to study (Jay & Janschewitz, 2012). Another example is the relief we feel when something is painful or has suddenly surprised us it as demonstrated by Stephens (2011), a researcher from Keele University, where it was discovered that swearing could actually increase tolerance to pain. They carried out a test where students had to keep their hand in a bucket of ice water. Those who repeatedly uttered swear words were able to keep in there for longer than those who just said a neutral word. Further tests conducted proved that participants who swore while suffering some type of pain showed much more tolerance than those who did not swear. Also, their heart rate increased. These physical factors showed emotional response to swearing. Stephens (2011) assures swearing works as an analgesic. According to previous research conducted

the phonological form of a word can directly evoke a negative emotional response, via verbal conditioning. For example, the sound of a taboo word may evoke an emotional response, independent of its semantic content (Bowers & Pleydell-Pearce, 2011, p. 3).

Besides, Bergen (2018), the author of *What the F: What Swearing Reveals About Our Language, Our Brains, and Ourselves*, reveals that swearing is a powerful tool, either for constructive or destructive purposes. According to this researcher, swearing is a cultural construct within the cultural scope that travels and endures through time, only because people make them powerful. It is apparent that there is a noticeable clash between younger and older generations regarding strong language due to really fast social changes, which undoubtedly have caused younger generations to become highly insensitive regarding strong language they do not consider that important or powerful, however, older generation still oppose to them and feel uncomfortable around people who use them indiscriminately.

Parra Castillo (2019) believes that abusing profanity devalues its power and states that as a consequence of more freedom of speech and fewer words considered *taboos*, high levels of profanity are being used nowadays if compared to past generations. The fine line between taboo or not taboo (Kaye & Sapolsky, 2009) is ambiguous nowadays. On the other hand, the excess of profanity can attenuate the power and impact on people's reactions, claims Bergen (2018), who after conducting another test found that the more profanity was used, the less was the benefit for pain tolerance was.

It may be effortless to deduce that if society changes, so does language, as they are intimately connected, therefore a new profane language culture has been born, where the use of oral expressions that go hand in hand with vulgarity are common place whether the purpose is persuasion, pain elimination, effectiveness or conclusiveness. There is not always need for a context, no excuse is required, as these words are connected with emotions and eliminating emotions is unimaginable.

Every paradigm encountered lays ground for reflection and offers a new perspective of life, where changing values or new values are brought to light, where new ways of feeling, acting or assessing is required and accepted by society. From another angle, the arrival of a new paradigm involves implications, for instance, profane lyrics showing social relaxation of rules may bring grammatical mistakes in the form of colloquialisms and slang, often used as instances of street language. An emerging paradigm basically means changing from one generally accepted model of thought to a new one. New models conceived and applied to the different branches affecting sociology and education need to be adapted to the new era, where not only results are key but also processes, where flexibility, reversibility and continuous assessment replace assessment for a specific period of time, where multiple criteria leave one and only criteria behind and where skills and talent in different dimensions have taken over intellectual capacity (Renzulli & Purcell, 1996).

In order to adapt social changes to educational purposes, it becomes necessary to refer to Archila (2013), who claims that, due to the current crisis, educational purposes need to be rethought from new paradigms focusing on human beings and society, always considering the different processes and aspects included in each and every individual. As asserted by Bauman (2005), society is going through a changing scenario and the rhythm of those social and technological changes affect people's relations, it is therefore needed to conceive education from different angles. The skill of adaptation to the new emerging paradigm and its application to society and other branches is a *must* to obtain beneficial results from education.

In the field of sociology, the different human actions are interconnecting, affecting one another: these are seen and interpreted for the work they carry out in the total structure of personality (Martínez, 1997). The understanding and accepting of a new paradigm would also be of interest of any other field of knowledge as any human behaviour and social trends are always connected to factors from other fields, which would bring transcendence for a wide range of practical problems.

Personal knowledge, as claimed by Martínez (1997), is fundamental for the emerging paradigm, which outstands the dialectics between the object and the subject, that is, sociology and culture are intimately connected as they show current realities that human beings are undergoing. This generates the perfect scenario for reflection about cultural aspects and contexts today as well as the dimension it takes in order to understand the scope thereof.

Educational activities and framework, once the role of the individual in the training of other individuals is understood, allow the emerging paradigm to be framed into a social construction scenario (Gallego, 2013). At the moment, the educational system is still disconnected from new contexts created as well as from the personal knowledge of each individual, disregarding vital experiences, life changes and experiences (Gallego et al., 2017). The crisis of values also affects and correlates with a crisis of pedagogy, which needs to consider new paradigms of thought and perception of the human being, as an individual, and as a whole in society, in order to create new approaches and curricular perspectives (Gallego et al., 2017). The transformation period must start from reflecting about new circumstances and life scenarios and challenges for education and its transforming role by means of doubt generation, insecurity, resulting in an emerging paradigm that affects our ways of thinking, perceiving and assessing (Garcés, 2014).

Past research carried out by Bandura (1971) argued that both direct experience and observation of behaviour of other peers shape the different patterns of behaviour. In the case of young people, much observation and experience with other youngsters sharing and enjoying the same music could lead to one the scenarios for a pattern of behaviour based on the repetition of language and attitudes they watch when they use media resources, for instance. Although primary model should be parents/tutors, young individuals, at an early age, are experimenting growth spurts and they generally get influences from different sources. Only previous experience with rewards/punishment along with self-gratification would guide them to secure positive outcomes (Balliet et al., 2011). In the case of music, as it is based on feelings, it becomes a harder task to distinguish what is beneficial o detrimental so they might act upon personal liking and impulse.

In order to understand and adapt to social changes, it is needed to have a look inside ourselves and change our perspective in respect to others, as life is connected and all life issues are interconnected, never independent from each other, therefore the new way of thinking should be *thinking as a whole*, echoing difficulties to anticipate on-going changes in society. As changes are, no doubt, taking place on a daily basis, it is hard for those with traditional ways of thinking to internalise those changes and openly accept them. This new way of learning, as actors with the world, requires our way of thinking to change and adapt to the education of the 21st century with the aim to face insecurities and complexity (Morin, 1994) of the different processes in humankind, as to learn to live with others and be flexible, be respectful and recognise other people's achievements, learn to listen, learn from experiences and enjoy them. As Bauman (2005) summarised it, we need to be prepared for life.

2.3.1 Censorship

Taking a brief look at the past and going back a few decades may provide an overview of the problem regarding explicit content in music and the different paradigm then, which is a fact that generally changes from generation to generation. In regards to explicit music and concern by parents and tutors, it is needed to refer to the story of the parental advisory labels back in the 80's (Crabtree, 2018), when the wife of Senator Al Gore, Tipper Gore, was shocked to listen to some profane lyrics performed by singer Prince related to sexual activity in an album she had bought as a birthday present for her daughter. After, Tipper decided to create the Parents Music Resource Center (PMRC) and started a campaign in favour of *Parental Advisory Labels* (PAL) to warn other parents before buying music material. The original intention was to convince and influence the Recording Industry Association of America (RIAA) to enforce the use of those labels. After much discussion and debate, the proposal was accepted. However, the opposite effect took place, as sales after the PAL increased, as music was considered to be more appealing to young listeners.

In line with the above, a new turn took place after the 9-11 attacks, when some media companies deemed insensitive to airplay some songs for fear of offending victims of the attack and, in general, a deeply traumatised nation. The Media Corporation Clear Channel Communications sent a list of songs, whose lyrics were considered questionable, to over 1,100 American radio stations. Fifty-eight of the songs included on the list of songs requested to avoid from airplay (Krovatin, 2019) were:

1. Metallica - Fade to Black
2. Mitch Ryder and the Detroit Wheels - Devil with the Blue Dress
3. Mudvayne - Death Blooms
4. Neil Diamond - America
5. Nina - 99 Luft Balloons/99 Red Balloons
6. Nine Inch Nails - Head Like a Hole
7. Norman Greenbaum - Spirit in the Sky
8. Oingo Boingo - Dead Man's Party
9. Ozzy Osbourne - Suicide Solution
10. Paper Lace - The Night Chicago Died
11. Pat Benatar - Hit Me with Your Best Shot
12. Pat Benatar - Love is a Battlefield
13. Paul McCartney and Wings - Live and Let Die
14. Peter Gabriel - When You're Falling
15. Peter and Gordon - I Go To Pieces
16. Peter and Gordon - A World Without Love
17. Peter Paul and Mary - Blowin' in the Wind
18. Peter Paul and Mary - Leavin' on a Jet Plane
19. Petula Clark - A Sign of the Times
20. Phil Collins - In the Air Tonight
21. Metallica - Fade to Black
22. Mitch Ryder and the Detroit Wheels - Devil with the Blue Dress
23. Mudvayne - Death Blooms
24. Neil Diamond - America
25. Nina - 99 Luft Balloons/99 Red Balloons
26. Nine Inch Nails - Head Like a Hole
27. Norman Greenbaum - Spirit in the Sky
28. Oingo Boingo - Dead Man's Party
29. Ozzy Osbourne - Suicide Solution
1. Doors Down - Duck and Run
2. Down
3. AC/DC - Shot Down in Flames
4. AC/DC - Shoot to Thrill
5. AC/DC - Dirty Deeds
6. AC/DC - Highway to Hell
7. AC/DC - Safe in New York City
8. AC/DC - TNT
9. AC/DC - Hell's Bells
10. Ad Libs - The Boy from New York City
11. Alanis Morissette - Ironic
12. Alice in Chains - Rooster
13. Alice in Chains - Sea of Sorrow
14. Alice in Chains - Down in a Hole
15. Alice in Chains - Them Bones
16. Alien Ant Farm - Smooth Criminal
17. Animals - We Gotta Get Out of This Place
18. Arthur Brown - Fire
19. Bangles - Walk Like an Egyptian
20. Barenaked Ladies - Falling for the First Time
21. Barry McGuire - Eve of Destruction
22. Beastie Boys - Sure Shot
23. Beastie Boys - Sabotage
24. The Beatles - A Day in the Life
25. The Beatles - Lucy in the Sky with Diamonds
26. The Beatles - Ticket To Ride
27. The Beatles - Ob-La-Di, Ob-La-Da
28. Billy Joel - Only the Good Die Young
29. Black Sabbath - War Pigs

According to Snapes (2019), some of the songs that were banned by the BBC from airplay for reasons such as politics, religion, sex innuendos, promotion of casual sex, liberation from pregnancy, drug references, heavy breathing, to give some examples, included:

Abba, Waterloo (1974)
Billie Holiday, Strange Fruit (1939)
Donna Summer, Love to Love You Baby (1975)
Frankie Goes to Hollywood, Relax (1984).
George Michael, I Want Your Sex (1987)
Heaven 17, (We Don't Need This) Fascist Groove Thang (1981)
Ian Dury & the Blockheads, Spasticus Autisticus (1981)
Lady Gaga, Judas (2011)
Lil Louis, French Kiss (1989)
Live Crew, Me So Horny (1989)
Loretta Lynn, The Pill (1975)
Madonna, Justify My Love (1990)
Neil Young, This Note's for You (1988)
NWA, Fuck Tha Police (1988)
Olivia Newton-John, Physical (1981)
Queen, I Want to Break Free (1984)
Robin Thicke feat TI and Pharrell, Blurred Lines (2013)
Serge Gainsbourg and Jane Birkin, Je T'aime ... Moi Non Plus (1969) (a song in a foreign language also banned)
The Beatles, Happiness Is a Warm Gun (1968)
The Who, My Generation (1965)

On the other hand, some of the most recent songs (2000-2013), questioned and banned for their lyrical content, include:

Adele, Rolling in the Deep (November 29, 2010) for its ambiguity between "ship" and "shit".
Britney Spears, If U Seek Amy (March 10, 2009) for its explicit chorus and title.
Eamon, Fuck It (I Don't Want You Back) (November 23, 2003) for its profane language.
Eminem, The Real Slim Shady (May 16, 2000) for its sexual references and themes.
Jadakiss, Why (July 16, 2004) for its political suggestions.
Lady Gaga, LoveGame (March 23, 2009) for being suggestive.
M.I.A, Paper Planes. (August, 2007) for its gunshot sounds in the background.
Nine Inch Nails, The Hand That Feeds (March 28, 2005) for image of President G. Bush.
Robin Thicke, Blurred Lines (March 26, 2013) for its misogynistic lyrics.
Sarah Jones, Your Revolution (September 4th, 2002) for using obscenities.
The Game, Red Nation (April 12, 2011) for its gang life reference.
U2, Walk On (February 20, 2001) for its political references.

An example of a significant change in music is censorship and the way different countries have dealt with this sensitive aspect. Considering that English music is highly influential all over the globe, in regards to regulations, the UK media is claimed to be self-regulated in the sense that the media has to establish rules of operation subject to supervision by both public and private control agencies in that particular country. Currently, the OFCOM, as an independent authority, regulates, supervises and sanctions telecommunication content in the UK, through the Broadcasting Code as to monitor that media providers comply with established standards at the risk of a sanction. Back in 2016 OFCOM published a list banned from TV and radio to be found on the mirror online (Robsong, 2016) as a guidance of the most indecent words and phrases:

Arse: Mild language, generally of little concern. **Arsehole:** Medium language, potentially unacceptable pre-watershed. More aggression or specific intent to hurt heightens impact. **Balls:** Medium language, potentially unacceptable pre-watershed. Particularly vulgar or sexual use heightens the impact, especially for women. **Bastard:** Strong language, generally unacceptable pre-watershed. More aggression or specific intent to hurt heightens impact. Less problematic when used to refer indirectly to someone who is cruel or nasty. **Beaver:** Strong language, generally unacceptable pre-watershed. Seen as vulgar and distasteful, especially by women. **Beef curtains*:** Strong language, generally unacceptable pre-watershed. Low recognition. Seen as vulgar and distasteful, especially by women. **Bellend:** Strong language, generally unacceptable pre-watershed. Seen by some as a childish word often said in jest. More aggression or specific intent to hurt heightens impact. **Bint:** Medium language, potentially unacceptable pre-watershed. Seen as potentially derogatory by women, but men also find the word problematic. **Bitch:** Medium language, potentially unacceptable pre-watershed. More aggression or specific intent to hurt heightens impact. **Bloodclaat*:** Strong language, generally unacceptable pre-watershed. Low recognition. Among those familiar, seen as vulgar and crude. Strongly disliked by women when meaning discussed. **Bloody:** Mild language, generally of little concern. Frequently used in everyday language to express emotion, and not usually as a directed insult. **Bollocks:** Medium language, potentially unacceptable pre-watershed. Not generally offensive but somewhat vulgar when used to refer to testicles. Less problematic when used to mean 'nonsense'. **Bugger:** Mild language, generally of little concern. Frequently used in everyday language to express emotion when making a mistake. Seen as much stronger when used in a clearly sexual context. **Bullshit:** Medium language, potentially unacceptable pre-watershed. Older participants more likely to consider the word unacceptable. **Clunge:** Strong language, generally unacceptable pre-watershed. Not always recognised. Seen as vulgar and distasteful, especially by women. **Cock:** Strong language, generally unacceptable pre-watershed. Seen as vulgar and distasteful by many. Less problematic when used in a humorous context. **Cow:** Mild language, generally of little concern. Commonly viewed as a humorous insult. **Crap:** Mild language, generally of little concern. **Cunt:** Strongest language, problematic for some even post-watershed. Vulgar, derogatory and shocking for both men and women. Especially distasteful and offensive to women and older

participants. **Damn:** Mild language, generally of little concern. **Dick:** Strong language, generally unacceptable pre-watershed. Seen as vulgar and distasteful by many. Less problematic when used in a humorous context, and generally considered slightly milder than 'cock'. **Dickhead:** Strong language, generally unacceptable pre-watershed. Seen as vulgar and distasteful by many. Less problematic when used in a humorous context. **Fanny:** Strong language, generally unacceptable pre-watershed. Seen as crude, particularly by women. **Feck/Effing:** Medium language, potentially unacceptable pre-watershed. Often seen as humorous. Older participants more likely to consider the word unacceptable. **Flaps:** Strong language, generally unacceptable pre-watershed. Seen as crude and often derogatory, particularly by women. **Fuck:** Strongest language, unacceptable pre-watershed. Seen as strong, aggressive and vulgar. Older participants more likely to consider the word unacceptable. **Gash:** Strong language, generally unacceptable pre-watershed. Seen as crude and often derogatory, particularly by women. **Ginger:** Mild language, generally of little concern. Typically viewed as a humorous insult, however more aggression or specific intent to hurt heightens impact. **Git:** Mild language, generally of little concern. Typically viewed as a humorous insult. **God:** Mild language, generally of little concern when used to express emotion. A concern for older or more religiously sensitive participants when used as an obscenity. Some recognition that this may offend religious people. **Goddam:** Mild language, generally of little concern when used to express emotion. Seen as slightly stronger than 'God' because it is more aggressive. Some recognition that this might offend religious people. **Jesus Christ:** Mild language, generally of little concern when used to express emotion. A concern for older or more religiously sensitive participants when used as an obscenity. Some recognition that this may offend religious people. **Knob:** Strong language, generally unacceptable pre-watershed. Seen as vulgar and distasteful by many. Less problematic when used in a humorous context, and generally considered slightly milder than 'cock'. **Minge:** Strong language, generally unacceptable pre-watershed. Seen as crude and often derogatory, particularly by women. **Minger:** Mild language, generally of little concern. Viewed as a humorous insult. More unpleasant than offensive. More aggression or specific intent to hurt heightens impact. **Motherfucker:** Strongest language, problematic for some even post-watershed. Vulgar, derogatory and shocking for both men and women. Seen as very aggressive when intended to hurt or offend. **Munter:** Medium language, potentially unacceptable pre-watershed. More aggression or specific intent to hurt heightens impact. **Pissed / pissed off:** Medium language, potentially unacceptable pre-watershed. Neither meaning – drunk or angry – particularly offensive but more problematic when used aggressively or repeatedly. **Prick:** Strong language, generally unacceptable pre-watershed. Less problematic when used in a humorous context. **Punani** Strong language, generally unacceptable pre-watershed. Not always recognised. Seen as vulgar and distasteful by those familiar. **Pussy:** Strong language, generally unacceptable pre-watershed. Seen as vulgar and distasteful when used to refer to the vagina. Much milder when used to mean weak or ineffectual but still seen as problematic by some. **Shit:** Medium language, potentially unacceptable pre-watershed. Common language used in everyday life but problematic when used aggressively or repeatedly. Concerns about children learning the word. **Snatch:** Strong language, generally unacceptable pre-watershed. Seen as vulgar and distasteful by many. **Sod-off:** Mild language, generally of little concern. **Son of a bitch:** Medium language, potentially unacceptable pre-watershed. **Tits:** Medium language, potentially unacceptable pre-watershed. Vulgar or sexual use heightens the impact. **Twat:** Strong language, generally unacceptable pre-watershed. Seen as vulgar and distasteful when used to refer to the vagina. Less problematic if describing a rude or obnoxious person, but still potentially offensive

*An asterisk indicates the words were recognised by less than 40 per cent of the people surveyed by OFCOM.

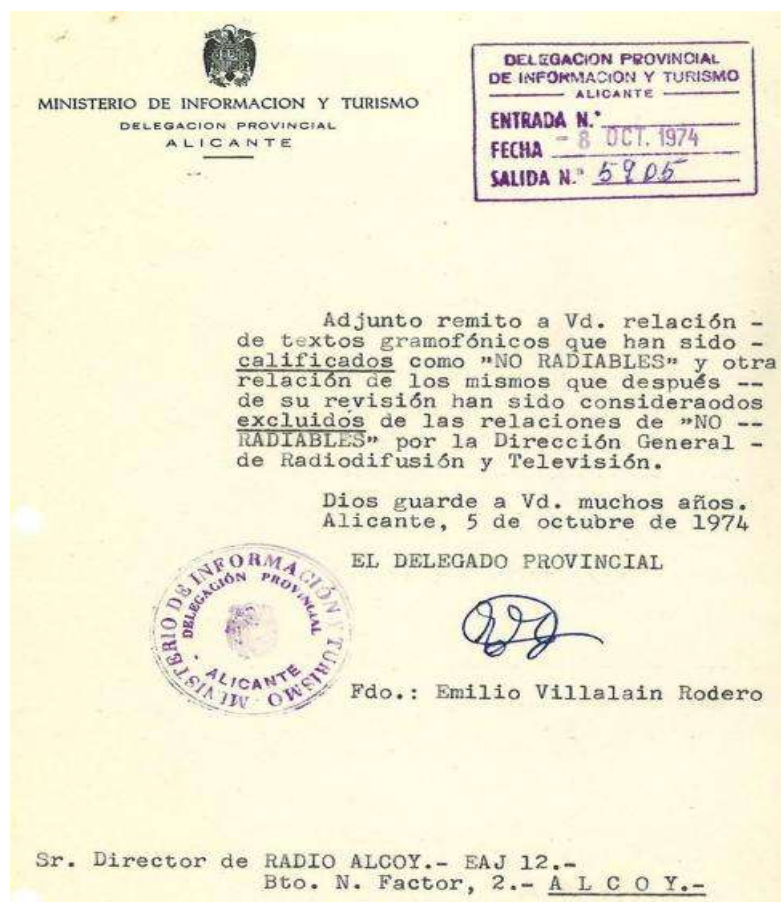
In the United States of America, the Federal Communications Commission (FCC, 2018) on its indecency fact sheet, decided on what is considered obscene, indecent or profane and provided a definition:

Obscene content does not have protection by the *First Amendment*. For content to be ruled obscene, it must meet a three-pronged test established by the Supreme Court: It must appeal to an average person's prurient interest; depict or describe sexual conduct in a *patently offensive* way; and, taken as a whole, lack serious literary, artistic, political or scientific value. Indecent content portrays sexual or excretory organs or activities in a way that is patently offensive but does not meet the three-prong test for obscenity. Profane content includes *grossly offensive* language that is considered a public nuisance (FCC, 2018).

On a national level, back in the 70s, there were also broadcasting regulations. According to an online article by Torres Blanco (2013), going back a few decades, in Franco's times, censorship was taken seriously specially in the music sector. Under the name *Gramophone texts classified as non-suitable for radio broadcast by the Directorate General of Radio and Television Broadcast*, a list of 4,343 songs were censored in this country from 1960-1977.

Figure 2

Music censorship document, Spain (1974)



According to online article *Álbumes y canciones censuradas por la dictadura franquista* (Santana, 2019), several thousand songs were censored during that time. The following albums and songs were prohibited in the country for reasons such as immoral views, explicit sex act content, eroticism, ambiguous content, deaths in past times, organised religions, homophobic references, obscenities, sexual organs, opposite political ideas or nude pictures on the disc cover, among others.

Music albums	Songs
Aqualung -Jethro Tull	Je t'aime... moi non plu, by Serge G. & Jane Birkin
Mama Rock & The Sons Of R'n'R – German Rock Scene	Just like a woman, Bob Dylan
Sometime In New York City – John Lennon	Looking at tomorrow, John Mayall
Sticky Fingers – The Rolling Stones	Mi querida España, Cecilia
World, Devil & Body – Los Brincos	Rock Steady", Aretha Franklin
Zuma -Neil Young	She's got a balls, AC/DC

Even though censorship seems to be a thing of the past, today there are artists whose concerts and gigs have been cancelled due to their lyrical content, especially those related to political views. Among those who have most recently experienced censorship in Spain is Spanish rapper C. Tangana, accused of singing lyrics that are sexist and that encourage the *rape culture*. Another case is Valtònyc, who was convicted to three and a half years in prison for slander, defaming the crown, and glorifying terrorism in some of his lyrics. Pablo Hasel, a Spanish rapper, was also sentenced to two and a half years in prison for similar crimes for his Twitter messages and a song in YouTube (ACN/Barcelona, 2018). The regulations of many alternative festivals nowadays establish that they will not invite artists whose attitudes or song lyrics are sexist, fascist or racist. However, it is local authorities that have the last word, in general terms.

On his part, Muñoz (2018), in article *Canciones que según el gobierno de Navarra promueven "sexismo y violencia de género"* echoed an example of growing concerns by local authorities about what adolescents listen to nowadays. The local Government of Navarra drafted a list of songs which, in its opinion, may promote sexism and gender-based violence. These songs were included in an educational activity called *No me cantes violencias* with the aim to target secondary school students aged 12-16 within the so-called co-educational program 2017-2021 in collaboration with the Educational Department and the Health Department of the Autonomous Community of Navarre. They believed that although Reggaeton was the most sexist type of music at that moment, these delicate topics also appeared in well-known songs, which, in one way or another, promoted sexism and gender-based violence. The songs include: "*Sin ti no soy nada*" by Amaral, "*Tenía tanto que darte*" by Nena Daconte; "*No vale la pena*" by David Bustamante; "*Te espero sentada*" by Shakira; "*Cuatro babys*" by Maluma; "*Toda*" by Malú; "*La mataré*" by Loquillo y los trogloditas; "*Si me porto mal*" by Dasoul (Muñoz, 2018).

The educational initiative is the only one recently found in Spain, which affects the students' community and shows concern about the lyrics of Spanish songs. It could be one of many to come.

As seen, the emerging paradigm is currently exceeding sociological expectations from an educational and parental point of view, as the idea of culture expressed in songs are the results of mutual connections and interactions from different genres, different ideas, images, symbols, etc. The broaden and wider concept of *cultural expression* is therefore a result of learning acquired from other disciplines apart from sociology, which namely clashes with basic assumptions of old paradigms.

On its part, globalisation is a facilitator of relations and associated values with the power to empower newcomers, often, disregarding traditional values, which may have been lost in a society where individualism is the norm; the personalisation process is typical of today's society, where the hyper-modernity occurs without any opposition backed up by a consumer society, with no rules or regulations that guide them (Lipovetsky, 2006). Based on globalisation as a world-wide communicator unleashing social changes (Wani, 2011), cultural variety being transferred will, no doubt, have replications on listeners by affecting and having an impact on emotions and moods and on the type of language to express themselves. The combination of emotions through words has a subsequent impact on music lyrics as they call the attention of listeners and it is only human to feel love and affection and be moved by music. Lyrics then become an extremely powerful tool to engage with people.

The amount of time young people listen to music only seems to have increased over the years, mainly to easy access thanks to new technologies, which confirms that music has become a constant activity during their lifetime and which influences different situations. Another example of how society is adapting to new trends is the implementation of online solutions such as music streaming services and applications which offer parental control options, as reported by Davis and Dittman (2019). Some of the most well-known options include:

Apple music: If there is an edited *clean* version of a song, this will be played instead of the explicit version. Parents can set a code so that kids can't change the settings. *Amazon Music*: Playback of explicit music can be blocked, but it can not block *thematically mature* music. *Pandora*: Playing songs or displaying ads with explicit language on Pandora radio stations can be restricted. Explicit tracks are identified with the "E" label. *iHeartRadio*: The main iHeartRadio app does not offer parental controls to remove explicit content, however, the Live Radio stations do have to meet standards for broadcasting set by the FCC. *Spotify*: Explicit content is tagged with "E" only when

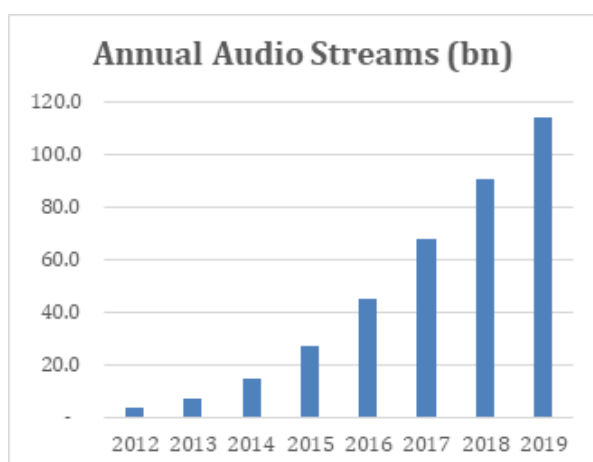
users report it. Spotify doesn't guarantee that all explicit content is marked. It has an explicit content filter. *Google play music*: Explicit songs in radio channels can be blocked, but it only works on the website, not on the mobile app. *Tidal*: Customers will be able to filter out explicit content.

In regards to live radio broadcast, it can be mentioned that Digital Audio Broadcasting (DAB) is increasing its popularity throughout Europe. The EU has recently embraced the new European Electrical Communication *Code, Annex XI* (article 113) which addresses car manufacturers with the need to implement digital audio receptors in vehicles (Directive EU 2018/1972). On their part, streaming services have had a relevant impact on the economy of the music industry. Everything suggests streaming is taking over audiovisuals in all their interpretations. Recently, an online article *Streaming breaks the 100-billion barrier, fueled by exciting new talent* (Taylor, 2020) evidenced the incredible increase of streaming services in comparison to traditional broadcasting, providing both artists and listeners opportunities for growth, including the filtering out of illegal content, and why not, explicit content:

British music proved once again in 2019 that it has a bright future. Strong demand for streaming music and vinyl, fueled by the investment and innovation of UK labels in discovering and promoting new talent, boosted music consumption to levels not seen for 15 years. But the full benefits of this growth can only be unlocked if our new Government acts to make the UK more competitive and encourage further investment, to require digital platforms to pay fairly for music and filter out illegal content, and to give all our schoolchildren the opportunity to play an instrument and discover the joy of making music. (Taylor, 2020)

Figure 3

Annual Audio Streams (2012-2019)



*Note.*The number of yearly audio streams is up by 3,000% since 2012. Picture retrieved from <https://www.bpi.co.uk/news-analysis/streaming-breaks-the-100-billion-barrier-fuelled-by-exciting-new-talent/>

Considering the numerous statements from music experts suggesting that streaming is the way forward, it is the perfect situation to empower it with various settings that can satisfy all audiences and comply with regulations. According to the Guardian,

The BBC admitted, last year, to have found for the first time that 15 to 34-year-olds spent more time listening to streaming music services – such as Spotify, Apple and Amazon Music, and YouTube – than all of the BBC’s radio services. Among 15 to 24-year-olds, music streaming has grown rapidly to account for about a third of their listening time from about 10%. (Sweney, 2019)

The research process concerning any branch of science with social impact must have ethics as a reference point, since ethics are associated with values, then values cause attitudes and attitudes form new paradigms in society. The ethical reflection required for each and every impacting social change needs to be compatible with knowledge acquired towards other values such as well-being, freedom, autonomy and justice, to mention a few, and be able to provide light to human life from every field of knowledge, as they are all interconnected and can later be applied to educational systems by means of specific linear structures considered, from the emerging paradigm, and which are relevant and in harmony with the culture of life in all aspects.

Due to influences from other music styles, it is assumed that in the music world, artists are constantly calling for attention and the stronger the lyrics are in content, the more impact they have on people. With new technologies, new possibilities arrive for all sectors and one of relevance for music is streaming services, which offer the possibility to listeners of all ages to choose between explicit and non-explicit lyrics. Regulations and social norms have obviously relaxed to the point where swearing will not be the reason not to place an artist on the top streaming platforms.

The fact that music in other languages is being played all around the world, including Spain, where the English language plays an important role in all academic fields, needs to be considered, as understanding and emotions are closely linked and can influence values as a whole.

2.4 Explicit music and impact on young people

It is feasible to state that the life of a young person is frequently surrounded by music all of types and genres, mainly thanks to the endless technological possibilities and accessibility to any type of content the world offers. Nowadays, it can be observed that younger generations are involved in a culture of free music and therefore new business opportunities have consequently emerged over the last few years (Fouce, 2010). The music industry is constantly looking into different ways to call the attention of young potential listeners by portraying sex standards or flexibility regarding profanity, among others.

Table 2 shows how after the analysis of 65 random easy-listening songs in search for the most common used profane words, eleven different strong words were found (*ass, bitch, damn, dick, fuck, hoe, nigga, piss off, pussy, shit, whore*), however, the highest occurrence of profanity was represented by the F-word and the S-word followed by the B-word and N-word. These words seem to be overused, which shows an attitude of relaxation towards them, but at the same time a call for attention (the B and N words are slurs and the F and S words are obscenities).

Table 2

Most common swear words found on 65 random songs

<p>Ass: Stacked up like my ass; Throw that ass; An ass like that Bitch: Main bitch; Side bitch Bad bitches; Sad bitch; My bitches: Bitch bad; Rain on a bitch; Bitch this ain't your money; Bitch I spend it on you; Spanish bitch; Hundred bitches in my trailer Damn: Don't give a damn; I give no damn; Damn jewellery Dick: Put my dick straight down her throat</p>	<p>Fuck: It was fucking with my head; When I'm fucked up; A fucking good time; Fuck around; Fuck me; Just wanna fuck; Fuck a fraction; Fucking in; She ain't fucking with you; Don't fuck her right; Fuck you; Fucking good time; Been fucking hoes; One fucking look at your face; Fucking high; When he fucks you; We'll be fucking like gorilla; Fuck that shit; Fucking hates me; Fucking sick; Fucking beautiful; It's fucked up; Fucking idol; Less than fucking perfect; Fuck your pride; It fucks me so good; Fucking me you; My mind so fucking messy; What the fuck; Feel fucked up; Don't fuck with no man's girl; Fucking precious; What the fuck is love; Fuck it up; Fucking grateful; So fucking...; Fuck 'em all; Better fuck me; Fucking again</p>	<p>Hoes: Other hoes; Ex hoes, they are sick; Foreign hoes; Ten hoes in the studio Nigga: Nigga try to test me; Nigga try to end me; Niggas going crazy; Niggas scared Piss off: Let's piss off the neighbours Pussy: Your pussy is my weakness</p>	<p>Shit: Can't get this shit out of my head; Doin shit; Talking that shit; Get that shit inside your head; Some bad shit; Print some shit; I'm the shit; That shit; Do shit on purpose; Got shit up on you; Shitty man; Shitty day; Shit else; That shit helps me; Shy shit; Shit on my last chick; Did this shit in the past: Young dumb shit: She treats me like shit: Full of shit Whore: Devil in the form of a whore</p>
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Note. Different variants of the swear words have been repeated in the songs

Social relaxation may also be reflected in the grammatical mistakes found on lyrics such as colloquialisms and slang, often used in street language. From an inappropriate use of pronouns, the use of the subjunctive, confusion with verbs in the past tense, spelling mistakes to double negatives, popular songs are flooded with grammar mistakes, in some cases, deliberately made for the style of the song. This, in turn, would become an obstacle for learners of English considering there are grammar rules to learn in any foreign language.

In the samples given in this study, some of the following mistakes can be found: *"Nobody but you, 'body but me (Pillow Talk by Zayn); "You say you love me; I say you crazy; I known you since we were like ten" (Friends by Anne-Marie and Marshmello); "I got to give it to her like we in a marriage; never hurt nobody; I peep'd you from across the room"(Unforgettable by French Montana).*

Research has now mapped links between personality and musical behaviour (Rentfrow & Gosling, 2003). Music can represent a protective and a risk factor for psychosocial development, especially when it is a constant element in the life of a young person. There is past research on how music affects good and bad behaviour in its different variants. It is one of the main recreational activities for young people, which influences their identities and preferences in life. Music affects health and well-being as it can change behaviour in beneficial ways (MacDonald et al., 2012).

Personality characteristics can be influenced both by past and current strengths, in the sense that the different personalities in individuals are influenced by experiences they have had in the past as a child, in the present, in surrounding environments, and the interaction of both (Allport, 1961). Any music experience can therefore affect personality and behaviour, as claimed by North and Hargreaves (1997, p. 1) in their statement "music has many different functions in human life, nearly all of which are essentially social". Examples cover lullabies, rhymes, melodies, songs.

According to the Council of Communication (2019), in regards to the *Policy Statement on Impact of Music, Music Lyrics and Videos on Children and Youth*, it is stated, based on some studies, that music can provide an scenario for young people to form their identities and achieve integration as they feel part of a group that shares their own tastes and beliefs. It has been vastly proven that the effect of music on individuals is of paramount concern as music becomes a mirror to reflect certain behaviour with exposure to violence, sexual stereotypes, drugs, etc, as examined in the study of sexualisation in the Billboard Top 100 music lyrics from 1959 to 2009 (Hall et al., 2011).

Linguistic analysis of popular songs from 1980-2007 underwent further research in order to demonstrate that changes in the language reflected psychological change (DeWall et al., 2011). With the passing of time, the employment of words related to self-focus and antisocial behavior had substantially increased, whereas words related to other-focus such as social interactions or positive emotion had sadly decreased. Social changes are taken place at a rapid pace and song lyrics are a clear example of that, having the function of a social monitoring device.

In line with the above, the relationship between the body and sex is unambiguously portrayed in contemporary media (Aubrey, 2006) considering the highly sexualised lyrics that have been analysed over time. Far too often lyrics show extreme explicit sex acts and body parts that have taken over personality or any other qualities of the individual(s) involved. Explicit sex has become one of the main bases of relationships, even in so-called love songs where the listener, back in time, would have never expected such graphic vocabulary (Frisby & Behm-Morawitz, 2019). In

addition, some studies have been carried out over the last few years to demonstrate how music affect young people in various ways as to primarily influence their desire to become sexually active (Sprankle & End, 2009) as they perceive casual relationships as the norm today, not paying much attention to detrimental consequences in their future lives. Besides, researchers have found that young listeners who are used to degrading and sexual music lyrics are twice as likely to develop that type of vocabulary and start sexual relationships in a relatively short period of time after being exposed as they mainly lose their inhibitions and do not think about it twice (Sprankle & End, 2009).

According to Bussey and Bandura (1999), media messages can influence perceptions of suitable gender-based conduct, roles, standard and self-efficacy beliefs. If the music industry glamorises sex, drugs, violence, insults, then young listeners might follow that trend as they perceive that type of behaviour as standard.

It is a fact that profanity in the media, including popular music, is present in our daily lives. Wherever we go, we often listen to it in the background. Society is gradually getting used to hearing obscenities in music as part of their lives; regarding the loss of power experienced by profanity, it can be stated that social changes affecting music are mainly caused by interactions and relationships in a changing world where communication has become paramount and so have regulations (López Olano, 2016). Taboo words are generally losing power and the freedom of speech is the guiding line for most artists and broadcasters, especially in the music industry.

Indeed, several different learning theories would suggest linguistic effects when being influenced by music. According to the general learning model (Buckley & Anderson, 2006; Gentile et al., 2009; Barlett et al., 2009), exposure to profanity in media could activate profanity-related scripts in memory and increase the likelihood that individuals would use profanity right after exposure. Taking into account that young people spend a great deal of time day listening to music, it is only reasonable to assume that they may be affected someone and replicate the language and sublimar messages they are constantly hearing.

Coyne et al. (2011), in paper *Profanity in media associated with attitudes and behavior Regarding Profanity Use and Aggression*, explained how findings revealed that exposure to bad language is associated with acceptance and use of similar language, which in turn, influenced both physical and verbal aggression.

Regarding linguistics implications, it can be pointed out that profanity, or at least some profane words, have lost its power over the last decades, which shows relaxation of standards if

generations are compared. Understanding and emotions are paramount for attitude change to take place and behaviour to be modified.

2.5 Broadcasting music trends

Music has become one of the most striking industry sectors affected by the lack of ethical values when being broadcasted, especially coming from a traditional means of communication as the radio, which back in the past would be perceived as professional and respectful in the sense that the vocabulary and music lyrics used would meet high standards.

Table 3

Song lyrics showing ethical values today

Ethical values	Song title	Artist	Song lines
Personal values based on physical aspects	"NO" (2016)	Meghan Trainor	"First you gonna say you ain't runnin' game, thinkin' I'm believing every word.Call me beautiful, so original, telling me I'm not like other girls. If I want a man, Then I'mma get a man But it's never my priority"
Personal values based on physical appearance	"Hair" (2011)	Lady Gaga	"I've had enough, this is my prayer That I'll die livin' just as free as my hair I've had enough, I'm not a freak I just keep fightin' to stay cool on the streets"
Family/transcendental values based on disconformity	"Uprising" (2007)	Muse	"Rise up and take the power back It's time the fat cats had a heart attack You know that their time's coming to an end We have to unify and watch our flag ascend"
Family/transcendental values based on damaged relationships	"Momma's Prayers" (2017)	JP Cooper	"I've been stabbed bare times but they couldn't see the chaos.Had a brother in the news, yeah, I see how they portray us.But when I have kids, and they ever disobey us I'ma warn 'em about the power of their grandmother's prayers"
Environmental values based on obscenities	"Earth" (2019)	Lil Dicky	"We love the Earth, it is our home We love the Earth Ba-dum-da-dum-dum, ba-dum-da-di We are the vultures, feed on the dead We're just some rhinos, horny as heck"
Environmental values based on anger	"S.O.S. (Mother Nature)" (2007)	will.i.am	"And here they come chopping down, chopping down our rainforest. F**king up our air for us, they don't really care for us"

As in everything with easy access, there are areas of concern, especially dealing with the youth and considering the amount of time they spend on music. Meneses (2008) claims that innovation in content and interacting with listeners through social media seems to be the magical formula to attract listeners, which in turn, generates a sensation of closeness and affinity with radio hosts.

Starting by the definition of the concept, the *Oxford English dictionary* defines music, in its broadest sense, as "that one of the fine arts which is concerned with the combination of sounds with a view to beauty of form and the expression of emotion..." (1989, p. 126). The expression of emotion is a fact that every individual has felt and experienced at some point, however that

expression may be accompanied and reinforced by appropriate or inappropriate messages that could lead to a change in society.

Regarding current trends in pop music, Spain is one of those countries where music in English is found in mostly all top music charts. Radio stations generally offer both English and Spanish songs, however filters to block profane lyrics are not used, therefore, the protection of minors is being compromised. Pop music, as one of the genres most enjoyed by youngsters and, in particular love/melodic song lyrics, have been selected for this work in order to demonstrate the current situation regarding profanity in songs and relaxation of values in society today. However, this case study can be applied worldwide as similar scenarios are actually replicating in all countries.

It would be logical to assume that the general tendency after listening to a top song on the radio, is to try and find out more information about the album and related songs by the same artist. Paying attention to the top songs of study and analysing the albums they belong to would provide clear evidence of the increase in profanity behind that artist. The influence of English songs in the Spanish charts is clear as shown by tables 4,5 and 6 below (from 2014-2019).

Table 4

Percentages of top English songs played by Cadena 100

Year	Total no. songs	Songs in Spanish	Songs in English	Percentage of top songs in English
2014	39	21	18	46.15%
2015	42	21	21	50%
2016	41	30	11	26.83%
2017	43	24	19	44.19%
2018	42	26	16	38.09%
2019	41	32	9	21.95%

*Note.*Total number of songs analysed: 248. Retrieved from cadena100.es

On this particular radio station website, the English songs found were:

- Because We Can by Bon Jovi
- Candy by Robbie Williams
- Carry On by Fun
- Diamonds by Rihanna
- Don't You Worry by Child Swedish House Mafia Feat. John Martin
- Everything You Didn't Do by Jamie Cullum, Carlos Sadness, Frank T, Nita
- Feel This Moment by Pitbull Feat. Christina Aguilera
- Girl On Fire by Alicia Keys
- Hall Of Fame by The Script (Feat. Will.I.Am)
- Ho Hey by The Lumineers
- I Cry by Flo Rida
- Impossible by James Arthur
- Kiss You by One Direction
- Little Talks by Of Monsters And Men
- Locked Out Of Heaven by Bruno Mars

Lovebird by Leona Lewis
Troublemaker by Olly Murs Feat. Flo Rida
Try by P!nk
Because We Can by Bon Jovi
(18 songs in English out of 39 listed as the top songs for year 2014)

All Of Me by John Legend
Animals by Maroon 5
Blame by Calvin Harris & John Newman
Break Free by A.G. & Z
Dangerous by David Guetta & Sam Martin
Geronimo by Sheppard
Heartbeat Song by Kelly Clarkson
I Bet My Life by Imagine Dragons
I'm Not The Only One by Sam Smith
Lips Are Movin by Meghan Trainor
On Our Way by The R.Concept
People Help People by Birdy
Prayer In C by L.Wood, The Prick & R.Schulz
Rude by Magic!
Saturday I'm In Love by Auryn
Sing by Ed Sheeran
Superheroes by The Script
These Days by Avicii
Uptown Funk by Mark Ronson Ft. Bruno Mars
Welcome by Marta Sánchez
Wrapped Up by Olly Murs & Travie McCoy
All Of Me by John Legend
(21 songs in English out of 42 listed as the top songs for year 2015)

Ex's & Oh's by Elle King
Faded by Alan Walker
Fast Car by Jonas Blue
Fight Song by Rachel Platten
Hula Hoop by Omi
Hundred Miles by Gabriela Richardson
Locked Away by R. City Feat. Adam Levine
Lush Life by Zara Larsson
Reality by Lost Frequencies
Sax by Fleur East
Stole the Show by Kygo Feat. Parson James
(11 songs in English out of 41 listed as the top songs for year 2016)

24K Magic by Bruno Mars
Ain't Your Mama by Jennifer Lopez
Alone by Alan Walker
Can't Stop The Feeling! by Justin Timberlake
Chained To The Rhythm by Katy Perry
Come by Jain
Don't Be So Shy by Imany
Don't Wanna Know by Maroon 5
Human by Rag'N'Bone Man
Hymn For The Weekend by Coldplay
I Feel It Coming by The Weekend
It Ain't Me by Kygo & Selena Gomez
Let Me Love You by Justin Bieber
Lost On You by Lp
Rockabye by C. Feat. S. Paul & A.Marie

Say You Won't Let Go by James Arthur
 Scars To Your Beautiful by Alessia Cara
 The Greatest by Sia
 You Are Not There by Lukas Graham
 (19 songs in English out of 43 listed as the top songs for year 2017)

All falls down by A.Walker, N.Cyrus, D.farm animals, Juliander
 Da ya think I'm sexy by Rod Stewart & DNCE
 Dusk till dawn by Zayn & Sia
 Feel it still by Portugal The man
 Finesse by Bruno Mars
 Friends by Justin Bieber & BloodPop
 Havana by Camila Cabello & Young Thug
 I miss you by Clean bandit & Julia Michaels
 No excuses by Meghan Trainor
 OK by Robin Schulz & James Blunt
 Perfect by Ed Sheeran
 Spinning over you by Reyko
 There´s nothing holdin' me back by Shawn Mendes
 What about us by P!nk
 What lovers do by Maroon 5 & SZA
 Wolves by Selena Gomez & Marshmello
 (16 songs in English out of 42 listed as the top songs for year 2018)

Angels by Tom Walker
 Happier by Marshmello & Bastille
 High hopes by Panic! At The Disco
 Love you anymore by Michael Bublé
 Nothing breaks like a heart by Mark Ronson feat. Miley Cyrus
 Promises by Calvin Harris & Sam Smith
 Shallow by Lady Gaga & Bradley Cooper
 Shotgun by George Ezra
 Walk me home by P!nk
 (9 songs in English out of 41 listed as the top songs for year 2019)

Table 5

Percentages of top English songs played by Europa FM

Year	Total no. songs	Songs in Spanish	Songs in English	Percentage of top songs in English
2014	36	6	30	83.33%
2015	36	5	31	86.11%
2016	42	5	37	88.09%
2017	39	9	30	76.92%
2018	23	11	12	52.17%
2019	38	13	24	63.16%

*Note.*Total number of songs analysed: 208. Retrieved from europafm.com

On this particular radio station website, the songs in English found were:

All night by Icona Pop
 Animals (explicit) by Martin Garrix
 Burn by Ellie Goulding
 Can We Dance by The Vamps
 Can't hold us by Macklemore & Ryan Lewis
 Cheating by John Newman
 Counting stars by OneRepublic
 Hand on heart by Olly Murs
 Hard out here (explicit) by Lily Allen
 Hey brother by Avicii
 In your eyes by Inna
 Into the blue by Kylie Minogue
 La la la by Naughty Boy
 Live forever by Marien Baker
 Money on my mind by Sam Smith
 Move by Little Mix

Neon Lights by Demi Lovato
Now is the time by Wally Lopez
Of the night by Bastille
Radioactive by Imagine Dragons
Rather Be by Clean Bandit
Recovery by James Arthur
Safe and sound by Capital Cities
Say something by A Great Big World feat. C. Aguilera
Story of my life by One Direction
Take me Home by Cash Cash
Timber by Pitbull ft. Kesha
Unconditionally by Katy Perry
Wings by Birdy
Wrecking ball by Miley Cyrus
(30 songs in English out of 36 listed as the top ones for year 2014)

A sky full of stars by Coldplay
Animals by Maroon 5
Bang bang by Jessie J., Ariana Grande, Nicki Minaj
Break free by Ariana Grande & Zedd
Burning gold by Christina Perry
Changing by Sigma & Paloma Faith
Cheerleader by Omi (Felix Jaehn remix)
Cool kids by Echosmith
Dangerous by David Guetta & Sam Martin
Elastic heart by Sia
Fade out lines by The Avener & Phoebe Killdeer
GDFR by Flo Rida
Geronimo by Sheppard
Habits (stay high) by Tove Lo
Heartbeat song by Kelly Clarkson
Hold back the river by James Bay
I lived by One Republic
I'm not the only one by Sam Smith
Liar liar by Cris Cab
Lips are movin by Meghan Trainor
Night changes by One Direction
Outside by Calvin Harris & Ellie Goulding
People help people by Birdy
Run baby run by DJ V., M. Rodríguez, Q.T., E. Martin
Shots by Imagine Dragons
Sing by Ed Sheeran
Sun goes down by Robin Schulz & Jasmine Thompson
Take me to church by Hozier
The days by Avicii
Uptown funk by Mark Ronson & Bruno Mars
Wrapped up by Olly Murs & Travie McCoy
(31 songs in English out of 36 listed as the top ones for year 2015)

Adore by Jasmine Thompson
Adventure of a lifetime by Coldplay
Ain't nobody (loves me better) by F. Jaehn feat. J. Thompson
Alive by Sia
Bang my head by David Guetta feat. Sia
Catch & Release by Matt Simons
Dancing Kizomba (English version) by Alx Veliz
Don't be so hard on yourself by Jess Glynne
Don't worry (Radio version) by Madcon feat. Ray Dalton
Down with ya by Sweet California feat. Madcon
Drop in the ocean by OMI feat. AronChupa
Easy love by Sigala
Ex's & Oh's by Elle King
Faded by Alan Walker
Fine by me by Chris Brown
Fun by Enric Verdaguer
Goodbye by Feder feat. Lyse
Here by Alessia Cara
Here for you by Kygo feat. Ella Henderson
Hundred Miles by Yall feat. Gabriela Richardson
I don't like it, I love it by Flo Rida feat. Verdine White

Love yourself by Justin Bieber
Marvin Gaye by C. Puth feat. Meghan Trainor
Renegades by X Ambassadors
Roses by The Chainsmokers feat. Rozes
Same old love by Selena Gomez
Sax by Fleur East
Shut up and dance by Walk the Moon
Something in the way you move by Ellie Goulding
Starboy by The Weeknd
Stitches by Shawn Mendes
Stole the Show by Kygo feat. Parson James
Sugar by R. Schulz feat. Francesco Yates
The girl is mine by D.Child & Brandy 99 Souls
Try me by J.Derulo feat. J.Lopez & Matoma
We wanna by A. Stan & Inna feat. Daddy Yankee
You don't own me by Grace feat. G-Eazy
(37 songs in English out of 42 listed as the top ones for year 2016)

24k Magic by Bruno Mars
Ain't My Fault by Zara Larsson
Believer by Imagine Dragons
Blow Your Mind (explicit) by Dua Lipa
Body Moves by DNCE
By Your Side by Jonas Blue feat. Raye
Come, Come, Come by DJDURAN feat. Katty S
Dancing On My Own by Calum Scott
Don't Be So Shy by Imany
Don't Let me Down by The Chainsm. feat. Daya
Don't Wanna Know by Maroon 5
Don't You Know by Kungs
Gonna Be Yours by Brian Cross
Human by Rag'n'Bone
I Feel It Coming by The Weeknd feat. Daft Punk
Just Hold On by Steve Aoki feat. Louis Tomlinson
Mercy by Shawn Mendes
No Money by Galantis
On My Way by Tiësto feat. Rihht Sparks
Run Up (explicit) by M. Lazer feat. Partynex. & N.Minaj
Shed A Light by R. Schulz & D.Guetta & Cheat Codes
Side To Side (explicit) by A. Grande feat. Nicki Minaj
Starboy (explicit) by The Weeknd feat. Daft Punk
The Greatest by Sia
Together by Yall
Way Down We Go by Kaleo
We Don't Talk Anymore by C. Puth feat. Selena Gomez
Would I Lie To You by D. Guetta, C. Gervais & Chris Willis
You Don't Know Me by Jax Jones feat. Raye
You're Not There by Lukas Graham
(30 songs in English out of 39 listed as the top ones for year 2017)

Be Right There by Kungs
Better Now (explicit) by Post Malone
Breathe by Jax Jones
Dancing Alone by Axwell Ingrosso
Girls Like You by Maroon 5
In My Blood by Shawn Mendes
Jackie Chan (explicit) by Tiësto
Mad Love by Sean Paul, David Guetta
Natural by Imagine Dragons
No Tears Left To Cry by Ariana Grande
Remedy by Alesso
Wolves by Selena Gomez
(12 songs in English out of 23 listed as the top ones for year 2018)

7 Rings (explicit) by Ariana Grande
All day and night by Jax Jones, Martin Solveig & Madison Beer
Bad Guy by Billie Eilish
Be alright (explicit) by Dean Lewis
Circles by Post Malone
Close to me by Ellie Goulding & Diplo

Dancing with a stranger by Sam Smith & Normani
 Don't call me up by Mabel
 Don't worry bout me by Zara Larsson
 Giant by Calvin Harris & Rag 'n' bone Man
 Hold me while you wait by Lewis Capaldi
 Kiss and make up by Dua Lipa & Blackpink
 Leave a light on by Tom Walker
 Let you love me by Rita Ora
 Never really over by Katy Perry
 Nothing breaks like a heart by Mark Ronson Feat. Miley Cyrus
 Obsessed by Dynoro & Ina Wroldsen
 Rise by Jonas Blue Feat. Jack & Jack
 Soldi by Mahmood Feat. Maikel De la Calle
 SOS by Avicii Feat. Aloe Blacc
 Sucker by Jonas Brothers
 Time by Brian Crostt Feat. Famous Oberogo
 Wanted by One Republic
 Wish you well by Sigala & Becky hill
 (24 songs in English out of 38 listed as the top ones for year 2019)

Table 6

Percentages of top English songs played by Los40

Year	Total no. songs	Songs in Spanish	Songs in English	Percentage of top songs in English
2014	38	8	30	78.95%
2015	40	11	29	72.50%
2016	38	7	32	84.21%
2017	42	15	28	66.66%
2018	44	20	24	54.54%
2019	44	22	22	50%

*Note.*Total number of songs analysed: 246. Retrieved from los40.com

On this particular radio station website, th songs in English found were:

All about that bass by Meghan Trainor
 All of me by John Legend
 Am I wrong by Nico & Vinz
 Blame by Calvin Harris & John Newman
 Can't remember to forget you by Shakira
 Chandelier by Sia
 Changes by Faul
 Cola song by Inna
 Dangerous by David Guetta & Sam Martin
 Dark horse by Katy Perry
 Happy by Pharrell Williams
 Hey brother by Avicii
 Human by Christina Perri
 Lovers on the sun by David Guetta
 Prayer in C (radio edit) by Lilly Wood & The Prick
 Problem by Ariana Grande
 Puppeteer by Auryñ
 Royals by Lorde
 Rude by MAGIC!
 Shake it off by Taylor Swift
 Stolen dance by Milky Chance
 Summer by Calvin Harris
 Talk dirty (explicit) by Jason Derülo
 The monster (explicit) by Eminem
 Timber by Pitbull
 Trumpets by Jason Derülo
 Waves by Mr. Probz
 We are one (Ole ola) by Pitbull
 Wiggle by Jason Derülo
 Wings by Birdy
 (30 songs in English out of 38 listed as top songs from year 2014)

Ain't nobody (Loves me better) by F. Jaehn feat. J. Thompson
Animals by Maroon 5
Are you with me by Lost Frequencies
Cheerleader (Felix Jaehn R.radio edit) by OMI
Don't worry (radio version) by Madcon feat. Ray Dalton
Elastic heart by Sia
Firestone by Kygo feat. Conrad Sewell
Five more hours by Deorro x Chris Brown
Goodbye by Feder feat. Lyse
Heroes by Mans Zelmerlow
Hey mama by D.Guetta feat. N. M., B. R. & Afrojack
Hold my hand by Jess Glynne
I don't like it, I love it by Flo Rida feat. Verdine White
I really like you by Carly Rae Jepsen
I'm an Albatraoz by AronChupa
King by Years & Years
Lean on by M. Lazer x DJ Snake feat. MO
Marvin Gaye by C. Puth feat. M. Trainor
Outside by C. Harris feat. Ellie Goulding
People help people by Birdy
Shut up and dance by Walk the Moon
Stay with me by Sam Smith
Sun goes down (Radio mix) by R. Schulz feat. J. Thompson
Take me to church by Hozier
The nights by Avicii
Thinking out loud by Ed Sheeran
Uptown funk by Mark Ronson feat. Bruno Mars
Want to want me by Jason Derulo
What do you mean? by Justin Bieber
(29 songs in English out of 40 listed as top songs from year 2015)

24k Magic by Bruno Mars
7 Years by Lukas Graham
A Head Full of Dreams by Coldplay
Adventure of a lifetime by Coldplay
Ain't Your Mama by Jennifer Lopez
Can't stop the feeling by Justin Timberlake
Catch & Release by Matt Simons
Cheap Thrills by Sia
Closer by The Chainsmokers & Halsey
Cold Water by Major Lazer
Don't let me down by The Chainsmokers & Daya
Faded by E Alan Walker
Heathens by Twenty One Pilots.
Hundred miles by Yall
I took a pill in Ibiza (explicit) by Mike Postner
Let me love you by Justin Bieber
Light it up by Major Lazer
Lost On You by Laura Pergolizzi, a.k.a. LP.
Love Yourself by Bieber
Lush Life by Zara Larsson
No by Meghan Trainor
One Dance by Drake
Ride by Twenty One Pilots
Safari By J. Balvin 16
Sorry by Justin Bieber
Starboy (explicit) by The Weeknd
Stitches by Shawn Mendes
Stressed out by Twenty One Pilots
The Greatest by Sia
This Girl by Kungs
We don't talk anymore by Charlie Puth and Selena Gomez
Work (explicit) by Rihanna
(32 songs in English out of 38 listed as top songs from year 2016)

24K Magic by Bruno Mars
Chained to the rhythm by Katy Perry Feat Skip Marley

Feel it still by Portugal the Man
Feels (explicit) by C. Harris, P. W., Katy Perry
Hey Baby by D.Vegas & Liike M., Diplo Feat Deb´s Daughter
Human by Rag'nbone Man
I feel it coming by The Weeknd Feat Daft Punk
I got you by *Bebe Rexha*
In Your Bed by Blas Cantó
Instruction by Jax Jones Feat Raye
Issues (explicit melodic) by Julia Michaels
It ain't me by Kigo & Selena Gomez
Lost in you by LP
Malibu by Miley Cyrus
Mama by Jonas Blue Feat William Singe
No Vacancy by One Republic & S. Yatra
Ok by Robin Schulz Feat James Blunt
Rockabye by Clean bandit, S. Paul Feat Anne-Marie
Scared to be lonely by Marting Garrix Feat Dua Lipa
Sexual by Neiked Feat Dyo
Shape of you by Ed Sheeran
Swalla (explicit) by J. Derulo, N. Minaj Feat T.Dolla Sign
The Greatest by Sia
Thunder by Imagine Dragons
Tuesday by Burak Yeter Feat Danelle Sandoval
Unforgettable (explicit) by French Montana Feat Swae Lee
Way down we go by Kaleo
(28 songs in English out of 42 listed as top songs from year 2017)

1, 2, 3 by S. Reyes ,De la Ghetto, Jason Derülo
All falls down by A. Walker, N. Cyrus, D. Farm Animals
Breathe by Jax Jones, Ina Wroldsen
Downtown by Anitta & J Balvin
Dusk till dawn (radio edit) by Zayn Malik;Sia
Flames by David Guetta & Sia
Friends (explicit) by Marshmello & Anne-Marie
Girls like you by Maroon 5 feat. Cardi B
Havana by Camila Cabello & Young Thug
How long by Charlie Puth
In my blood by Shawn Mendes
Katchi by Offenbach
Leave a light on by Tom Walker
Mad love by Sean Paul, Becky G, David Guetta
New rules by Dua Lipa
One kiss by Calvin Harris & Dua Lipa
Perfect duet by Ed Sheeran & Beyoncé
Rockstar (explicit) by Post Malone & 21 Savage
Solo by Clean Bandit & Demi Lovato
Spinning over you by Reyko
These days by Rudimental, D. Caplen, J. Glynne, Macklemore
What about us by P!nk
Wolves by Selena Gomez & Marshmello
X by Nicky Jam & J Balvin
(24 songs in English out of 44 listed as top songs from year 2018)

7 Rings (explicit) by Ariana Grande
Bad Guy by Billie Eilish
Dancing With a Stranger by Sam Smith & Normani
Don't Call Me Up by Mabel
Don't Worry 'Bout Me by Zara Larsson
Fading by Alle Farben & ILIR
High Hopes by Panic! at the Disco
Kiss And Make Up by BlackPink & Dua Lipa
Love Someone by Lukas Graham
Nothing Breaks Like a Heart by Mark Ronson & Miley Cyrus
Obsessed by Dynoro & Ina Worldsen
Old Town Road by Lil Nas X & Billy Ray Cyrus
Promises by Calvin Harris & Sam Smith
Say My Name by D.Guetta, Bebe Rexha, J Balvin
Señorita by Shawn Mendes & C. Cabello
Shotgun by George Ezra
Soldi by Mahmood & Maikel Delalle

Someone You Loved by Lewis Capaldi
 Sucker by Jonas Brothers
 Sweet But Psycho by Ava Max
 Taki Taki (explicit) by DJ Snake, C. B, Ozuna, Selena Gomez
 Walk Me Home by P!nk
 (22 songs in English out of 44 listed as top songs from year 2019)

According to the general view of songwriting experts the reason for the use of profanity in today’s music, on streaming services as a facilitating tool for artists is to freely publish their material. Social changes have taken place and artists literally *speak their minds* (Ross, 2017). Due to influences from other music styles, we can conclude that in music artists are constantly calling for attention in one way or another and the stronger the lyrics are, the more impact they have on people. Table 7 reveals examples of top love/melodic explicit songs found from 2014-2019.

Table 7

Top love/melodic songs played by Europa FM per year

Year	Song title	Artist	Swear word	Line in song	Perception
2016	"Starboy"	The weeknd	Bitch Motherfuckin' Nigga	"Main bitch out your league too, ah..." "Side bitch out of your league too, ah" "I'm a motherfuckin' starboy..." "Every day a nigga try to test me, ah..." "Every day a nigga try to end me, ah..." "Let a nigga Brad Pitt..."	Insulting attitude, disrespect, confusion
2018	"Better Now"	Post Malone	Shit	"But I can't get this shit outta my head..."	Unpleasantness
2019	"Be alright"	Dean Lewis	Fucking	"And I know it wasn't right, but it was fucking with my head..."	Frustration, anger, sadness
2019	"7 Rings"	Ariana Grande	Shit Bitch Bitches Ass	"Been through some bad shit, I should be a sad bitch..." "Bought matching diamonds for six of my bitches..." "They stacked up like my ass..."	Anger, unpleasantness

With new technologies, new possibilities arrive for all sectors and one of relevance for music is streaming services, which offer the possibility to listeners of all ages to choose their preferred music material and build playlists by topics. Streaming offers the possibility to listen to all types of music easily (Sweney, 2019). Regulations and social norms have relatively relaxed to the point where inappropriate content will surely not be the reason not to place an artist on the top streaming service’s platforms.

A new paradigm is forming aided by constant innovation, and a certain level of understanding along with adaptation to new circumstances is paramount from a social point of view. In the middle of a changing digital world (Costa, 2012), a reform is much needed to try to understand a new emerging paradigm based on a mix of social and scientific changes, among others. A deep change in our perspective to see, understand, adapt and possibly change patterns of

behaviour will be based on new interpretations of what is around. New scientific methods need to be involved in order to approach a complex world as music.

Considering the changing rapid contexts of society and due association with the music industry, awareness of the impact on human behaviour becomes a priority to be studied from different branches of knowledge, since it affects several angles of human psychology as music can produce mainly emotions with subsequent impact on ethics. Music also provides a glimpse of other cultures in the world and promotes numerous interactions with other individuals in regards to cognitive aspects (Greitemeyer, 2009a) and social distance.

Bearing in mind the power of music and means of communication, it becomes a hard task to find common ground to comply with different legal frameworks that protect those who are most vulnerable. It can be surely asserted that there is hardly any music genre not being affected, at a greater or lesser extent, by the current dominating digital world. Music becomes a reflect of a society that crosses borders *without an updated passport* with a consuming behaviour (North & Hargreaves, 1997). Undoubtedly, in the last few years, a speedy growth of the audiovisual offer in different digital supports (Fouce, 2010) has taken place along with the ease of access by users of all ages. Variety, forms of expression and globalisation has caused, at the same time, a change in the mood of song lyrics, which is now more grief-stricken and aggressive if compared to those songs from over two decades ago regardless of the topic or genre.

Table 8

Love songs showing different perceptions nowadays

Year	Song title	Artist	Swear word	Line in song	Perception
2014	"Do What U Want"	Lady Gaga	Shit	"But then you print some shit that makes me want to scream..."	References to sexual conduct, obscenities
2015	"I Hate You, I Love You"	Olivia O'brian	Fucked Damn	"Fucked around and got attached to you..." "You don't give a damn about me..."	Anger and sexual conduct
2016	"Slow Down"	Chase Atlantic	Fuck	"She said, "Fuck me like I'm famous..." "Always worried 'bout them other hoes..."	Sexual conduct and insulting attitude
2016	"B.E.D."	Jacquees	Fuck Hoes Bitch Shit Damn	"But I just wanna fuck..." "Bitch bad, no Kanye..." "I don't give no damn 'bout what ya mom say..." "I'm the shit..." "Bout to rain on a bitch..." (what) "Need it all, fuck a fraction..." "Bitch, this ain't ya money..." "Bitch, I spend it on you..." "Ex hoes, yeah, they sick..." "Let me rain on a bitch..."	Sexual misconduct, insulting attitude, superficiality
2016	"Pillow Talk"	Zayn	Piss off Fucking	"So we'll piss off the neighbours..." "Fucking in and fighting on..."	Sexual misconduct, defiance

Year	Song title	Artist	Swear word	Line in song	Perception
2017	"All mine"	Plaza	Fuckin' Fuck Shit	"She ain't fuckin' with you no more..." "Don't think I don't recognize that shit..." "You don't fuck her right..."	Sexual misconduct, unfaithfulness
2017	"Wild Thoughts"	Rihanna	Nigga Fuck Ass	"...niggas goin' crazy..." "Fuck you 'til you're burned out, cremation..." "Throw that ass back..."	Sexual misconduct, insulting attitude
2017	"Issues"	Julia Michaels	Shit	"You do shit on purpose..."	Anger, mental issues
2018	"Arms Around You"	XXXTentacion	Hoes Bitch Dick Joder	"Foreign cars, foreign hoes..." "Ten hoes in the studio (Huh)..." "Spanish bitch, she love the coke (Brrt)" "Put my dick straight down her throat" "Que se joda quien no esté en lo mismo..."	Sexual misconduct, excitement, insulting attitude
2018	"Be Alright"	Dean Lewis	Fucking	"And I know it wasn't right, but it was fucking with my head..."	Frustration, anger, sadness
2019	"Break Up With Your Girlfriend"	Ariana Grande	Fucking' Damn Shit	"Took one fuckin' look at your face..." "Damn, this ain't fair..." "This shit always happens to me..." "And you're at home like, "Damn, she can't compare..." "And I never even never fuckin' met you..."	Anger

Broadcasting regulations in Spain

Table 9

Summary of main laws currently regulating audiovisuals in Spain

- Ley 9/2014, de 9 de mayo, General de Telecomunicaciones (BOE 10/05/2014) .
- Ley 3/2013, de 4 de junio, de creación de la Comisión Nacional de los Mercados y la Competencia (BOE 05/06/2013) .
- Ley 7/2010, de 31 de marzo, General de la Comunicación Audiovisual (BOE 01/04/2010) .
- Ley 8/2009, de 28 de agosto, de financiación de la Corporación de Radio y Televisión Española (BOE 31/08/2009) .
- Ley 17/2006, de 5 de junio, de la radio y la televisión de titularidad estatal (BOE 06/06/2006).
- Ley 55/1999, de 29 de diciembre, de Medidas fiscales, administrativas y del orden social (BOE 30/12/1999).

Note: Retrieved from: <https://avancedigital.gob.es/mediosaudiovisuales/normativa/Paginas/normativa.aspx>

Lyrics writing has dramatically changed as a consequence of social changes and trends as well as due to demands from listeners. Censorship seems to be a thing of the past and has proven ineffective as the possibilities to access any type of content are endless.

The lack of a private regulatory body for traditional radio broadcasting in Spain still needs to be addressed in order to fully comply with current Law 7/2010, of March 31, on General Audiovisual Communication, which mainly focuses on TV programmes, films and video games providing an age rating system to regulate content. Besides, the Code for Self-Regulation for TV and Children started back in 2005 by the main TV operators broadcasting free-to-air channels in order to implement the protection of children against potentially inappropriate content; it includes

an age rating system. This code currently affects media groups such as Atresmedia, la Federación de Organismos de Radio y Televisión Autonómica, RTVE, among others. The code is also backed up by the Comisión Nacional de los Mercados y la Competencia (CNMC/NCCM) along with other social organisation whose aim to guarantee compliance with the Code regarding audiovisual content regulations. The NCCM assumed in 2013 the regulation of audiovisual communication, however it is still in early stages if compared to other regulatory bodies due to an insufficient regulatory system (López, 2016).

Ultimately, parents are not always aware of what their children are listening to, however they should be updated with new technology options and legal frames affecting the protection of minors. Recently, some steps have been taken, for instance, digital streaming music platform Spotify, which displays songs with explicit content with a label (E), but also clean versions of the same song are provided.

On the other hand, having a closer look at media content complaints by the Spanish population, it becomes clear that radio content is not a priority. According to the report on compliance with the public service obligations regarding TV and radio content complaints for years 2015-16 issued by the CNMC (section 3.5) *Protection of Children and Youth* reads:

Para valorar comparativamente el nivel de cumplimiento de la CRTVE de estas condiciones, se debe acudir a los Informes anuales de la Comisión Mixta del citado Código, que en los ejercicios 2015 y 2016, recibió un total de 162 y 92 reclamaciones analizables, respectivamente. Del total de reclamaciones recibidas en el año 2015, el Comité de Autorregulación apreció inconvenientes para la emisión del contenido en 16. De éstas, 3 (18,8%) hacían referencia a la CRTVE. De las 3 emisiones identificadas como inadecuadas en CRTVE, 2 se refieren a la falta de advertencia previa ante un contenido en los informativos y la otra se identifica por la inadecuada calificación de una película (Todo para el ganador) por contener imágenes de violencia inadecuadas. En el ejercicio 2016, del total de reclamaciones recibidas, el Comité de Autorregulación apreció inconvenientes para la emisión del contenido en 11. De éstas, 3 (27,3%) hacían referencia a contenidos de la CRTVE. Las 3 emisiones de la CRTVE en las que se apreciaron inconvenientes para la emisión del contenido en 2016 se refieren a la ausencia de advertencia previa de contenidos inadecuados en los informativos de La 1. Las reclamaciones de CRTVE en las que el Comité de Autorregulación ha observado inconvenientes ha disminuido sensiblemente en el periodo 2014 a 2016, pasando de 4 en el año 2014 a 3 el número de emisiones inadecuadas en 2015 y 2016, si bien en términos porcentuales en el ejercicio 2016 se produce un incremento de las quejas de CRTVE (pasando del 12% en 2014 y 2015 al 27% en 2016) debido al menor número de reclamaciones tramitadas en este período. (CNMC, 2018)

According to the Federación de Asociaciones de Consumidores y Usuarios de Andalucía (FACUA), the CNMC fined telecommunications providers Mediaset with 170,400 Euros, Atresmedia with 203,500 Euros and Net TV with 13,002 for breaching the Audiovisual Communication Law regarding publicity time periods and content in specific protected time slots.

Mediaset ha cometido dos infracciones administrativas de carácter leve (20.400 euros de multa) por superar los minutos de publicidad que se pueden emitir cada hora en los canales Telecinco y Cuatro; y una infracción de carácter grave (150.000 euros de multa) por emitir en *El programa de Ana Rosa* (Telecinco) contenidos inadecuados para todos los públicos en horario de protección de menores. Por su parte, Atresmedia acumula dos infracciones de carácter leve por superar los minutos de publicidad que se pueden emitir cada hora en su canal Antena 3 (53.500 euros de multa) y una infracción de carácter grave (150.000 euros de multa) por emitir en el programa *Espejo Público* (Antena 3) contenidos inadecuados para todos los públicos en horario de protección de menores. En el caso de NET TV, la Comisión considera que ha cometido cuatro infracciones administrativas de carácter leve por superar los minutos de publicidad en el canal Intereconomía (13.002 euros de multa). (Facua, 2014)

Continuing with song lyrics and ethics, table 10 exhibits some love songs where the romantic feeling is lost in most of them. Rage, uneasiness and explicit sex are heard all through the lyrics of songs, giving way to a normalised vision of relationships, which in turn, are based on sex and the quality of it, leaving deep feelings aside. Superficiality seems to flood lyrics.

Table 10

Love/melodic songs randomly found on Spotify

Year	Title	Artist	Swear word in song line
2016	"Your love is a lie"	Simple Plan	"And do you think about me when he fucks you?..."
2016	"Gorilla"	Bruno Mars	"...we'll be fuckin' it like gorillas"
2016	"Payphone"	Maroon Five	"Man, fuck that shit"
2016	"For The First Time"	The Script	0
2016	"Love The Way You Lie"	Rihanna, Eminen	"... she fucking hates me ..." "Now you're getting fucking sick..."
2016	"Beautiful"	Maria Carey	"With an ass like that "your mind is fucking beautiful..."
2016	"Good For You"	Selena Gómez	"...and ain't got shit up on you..."
2016	"Stan"	Eminen, Dido	"I just think it's fucked up..." "That's pretty shitty man..." "... like his fuckin' idol..." "So when I have a shitty day..." "...I don't really got shit else so that shit helps when I'm depressed..."
2016	"Sugar"	Maroon 5	" Don't give all that shy shit..."
2016	"F...ing Perfect"	P!nk	"Like you're less than fuckin' perfect..." "You're fuckin' perfect to me!"
2017	"Kiss It Better"	Rihanna	"Man, fuck your pride..."
2017	"Never Be Like You"	Flume Kai	"Now I fucked up..."
2017	"Love On The Brain"	Rihanna	"but it fucks me so good..."
2017	"Heavy"	Linkin park, Kiiara	"To let my mind stay so fucking messy..."
2017	"Perfect Places"	Lorde	"What the fuck..."
2017	"Too Much To Ask"	Niall Horan	"Don't it feel fucked up we're not in love..." "Actually, just shit on my last chick..." "And you don't fuck with no man's girl..." "Fuck"
2018	"River"	Ed Sheeran, Eminen	"You so fuckin' precious when you smile..." "I'm so fucking happy you're alive"
2018	"Him And I"	G-Eazy, Halsey	"But, what the fuck is love with no pain..."
2018	"Fall Apart"	Post Malone	"All this damn jewelry I bought..." "Devil in the form of a whore..."
2018	"Lucid Dreams"	Juice WRLD	"Did this shit in the past..."
2018	"Bed"	Nicki Minaj, Ariana Grande	"These niggas scared..." "I watch him fuck it up..."
2018	"Don't Matter"	Akon	
2019	"Without Me"	Halsey	"And if they laugh, then fuck 'em all..."

Year	Title	Artist	Swear word in song line
2019	"Please Me"	Cardi b and Bruno Mars	"Don't want no young dumb shit "Better fuck me like we listenin' to Jodeci" "I was tryna lay low (low), takin' it slow (slow) When I'm fuckin' again..."
2019	"Who Do You Love"	The Chainsmokers	"This shit is keepin' me up at night..."
2019	"Doin' Time"	Lana del Rey	"I love her so bad, but she treats me like shit..."

Note. Retrieved from <https://www.spotify.com/es/>

Leaving online music platforms aside and focusing on traditional radio stations in Spain, airplaying the explicit version of the song seems to be the only way forward, at non-protected time periods for minors as it is the case of some popular radio stations in Spain. As it is a new rapidly growing era, it becomes an arduous task to catch up with demand and settle laws to control all fields of music.

Different laws protect minors against inappropriate or harmful content according to the criteria of the competent audiovisual authority through an age rating system and protected time slots (with acoustic and visual warnings), however they are primarily focused on TV, films and video games. Traditional radio broadcasting content is in the hands of private broadcasters. The absence of an independent regulatory bodies in most autonomous communities evidences the lack of protection regulations regarding Spanish content but also content in languages such as English.

Furthermore, the role of the age rating system is paramount nowadays. The radio and audiovisual content section states that any radio content of the RTVE corporation not recommended for children under 18 years of age will be preceded by a sound signal, which will be repeated 3 times affecting content available through the related interactive and online services of such Corporation. In regards to the compliance with the Protection code, it will be the Ombudsman for the user of interactive media of the CRTVE the one responsible to monitor full compliance with self-regulation codes.

Particularly, young people are conditioned by a merely technological world with infinite music possibilities and options supported by a defined but inconsistent legal framework, which should entirely guarantee the rights of minors, however, as these songs are in a foreign language, the inconsistency of such age rating is thus served, especially when being broadcasted on the radio.

The European Union Commission (2011) addresses the protection of minors regarding content regardless of how it is broadcasted in compliance with the EU's Audiovisual Media Services Directive (AVMSD), which governs the EU-wide coordination of national legislation on all audiovisual media, both traditional TV broadcasts and on-demand services. The latest review, as

of today, took place in November 2016. The parental responsibility is mentioned as essential for the protection of minors, however the difficulties to file complaints or contact any radio station is a fact.

The AVMSD considers that the protection of minors has to be balanced at all times with other important values of a democratic society such as freedom of expression and cannot work without parental responsibility. At the same time, the existence of multiple regulating bodies (European Commission, n.d.) reminds users that minors need to be protected from inappropriate content that may affect their moral, psychological and physical development, however the truth is that it is mainly parents and tutors that are in charge of supervising the content their children view. In the case of Spain, there is still a hole in the system regarding radio broadcasting content, specially affecting music, both in Spanish and in English.

In regards to regulations and regulators in other countries such as the United States of America (USA) or the United Kingdom (UK), especially due to the fact that Spanish popular radio stations are highly influenced by USA and UK music trends, they safe regulate and safeguard the protection of minors.

In the case of the UK, the Office of Communication (OFCOM) is the regulator for the communication services, monitoring TV and radio broadcast (Ofcom, 2015, European Commission, n.d.), it also deals with a vast range of complaints from viewers and listeners in order to make sure that established protection standards are complied with. Currently, the OFCOM, as an independent authority, regulates, supervises and sanctions telecommunication content in the UK, through the Broadcasting Code to monitor that media providers comply with established standards at the risk of a sanction (Ofcom guidance, n.d.).

On the other hand, the Federal Communications Commission (FCC) in the United States of American does safeguard all forms of broadcasting in all 50 states, the District of Columbia and U.S (FCC, n.d.) territories from inappropriate vocabulary deemed a *violation of a federal law* (FCC, 2018) despite the fact that determining the meaning of obscene can prove to be an extremely hard task.

The FCC (2018), on its indecency fact sheet, decides on what is considered obscene, indecent or profane and provides a definition:

Obscene content does not have protection by the First Amendment. For content to be ruled obscene, it must meet a three-pronged test established by the Supreme Court: It must appeal to an average person's prurient interest; depict or describe sexual conduct in a *patently offensive* way; and, taken as a whole, lack serious literary, artistic, political or scientific value. Indecent content portrays sexual or excretory organs or activities in a way that is

patently offensive but does not meet the three-prong test for obscenity. Profane content includes *grossly offensive* language that is considered a public nuisance. (FCC,2018)

On the other hand, digitalisation has been growing fast all-around Europe, opening new frontiers (Pereira & Koenen, 2001). Digital audio broadcasting is taking over in today's world. The EU has recently adopted the new *European Electrical Communication Code*. Annex XI (article 113) which addresses car manufacturers to implement digital audio receptors in cars. This is just an example of the next big change with technology (Directive (EU) 2018/1972).

It also needs to be pointed out that previous research has shown different positive and negative effects of exposure to music in young listeners, which is a fact that needs to be considered, however, not much research has been found on the perception of lyrics by bilinguals or students of English as a second language in a country like Spain despite European laws also affecting this country.

2.6 Change in values

Past research has proved a decrease in values among younger generations (Casal et al., 2001), partly created by the economic crisis affecting all sectors (Méndez-García, 2012). In general terms, society feels content succumbing to easily accessible and pleasant activities if not much effort is involved, rushing to decision making processes. In an era of consumerism, patience is a virtue long gone. For instance, the value of effort and reward has been replaced by minimum effort and instant reward. Living in a digital world where everything is extremely fast (Fouce, 2010) has created a nonconformist frame of mind for many and has greatly affected younger generations.

The change in values nowadays is an undeniable fact (Amuthavalli & Sridevi, 2014; Pajaziti, 2014; Kumar, 2015) affecting mainly Western societies. Despite the efforts from different official bodies, such as the United Nations Organization for Education, Science and Culture (UNESCO) to try to reeducate young people in favour of values through academic resources, the crisis of values is tangible, therefore, new ways need to be approached to address this issue that will affect future generations.

After all, humans are a combination of body and mind. Some experts believe that this crisis is focused on moral aspects rather than intellectual ones (Sharma, 2014). Authors such as Garg (2014) and Sharma (2014) believe that the reason behind the crisis is mostly advances in science and technology. In fact, due to global means of communications values that were considered intolerable (Pajaziti, 2014) a few generations ago are now accepted, therefore contributing to a wide range of conflicts among generations and cultures (Amuthavalli & Sridevi, 2014).

In today's pop music, love as a transcendental value, is still present in all charts (Madanikial & Bartholomew, 2014). The topic of love is timeless, going through every generation. At present, love lyrics are quite different, especially because of the explicit language used in them, which diminishes love as an ethical value. Love is promoted in the shape of down-to-earth sex, becoming one of the typical issues in our society to be turned into a superficial desirable value (Martino et al., 2006).

Apparently, there is a noticeable clash between younger and older generations regarding strong language due to really fast social changes, which undoubtedly have caused younger generations to become highly insensitive to strong language, not considering it that important or powerful, however older generations generally oppose to them and feel uncomfortable around people who use them indiscriminately.

All in all, the search for a powerful tool to try to change and enhance values in young people needs to be addressed.

2.7 Music lyrics for value promotion and engagement

How do music lyrics influence attitudes and behaviour? The theory of basic human values, (Schwartz & Bilsky, 1987; Schwartz, 1992; Schwartz, 1994; Schwartz, 1996) has been considered in order to develop the theoretical framework within the field of social psychology to find out how music lyrics can have an impact on values (Wells & Hakanen, 1991) regarding personal, family, transcendental and environmental scopes.

After developing and delivering different theories, Schwartz (2012) established six (6) elements that helped define values:

- I. Values are beliefs intimately connected to feelings of affection, since when values are activated they are infused with feelings.
- II. Values refer to goals we long for and drive individuals into action.
- III. Values transcend specific actions and situations, they may be relevant in any place and situation.
- IV. Thanks to values, human beings assess actions and people based on criteria and possible consequences.
- V. Values have an order of priority depending on how relevant they are for people.
- VI. Multiple values guide our actions, in the sense that actions involve more than one value on a general basis. The search for balance guides attitudes and behaviour (Schwartz, 1992; Schwartz, 1996).

In order to establish a hierarchy of values, some instruments have been developed with the passing of years, from the Rokeach Value Survey (Rokeach, 1973), the Schwartz Value Survey (Schwartz, 1992), to the Personal Values Questionnaire (Schwartz, 2005), which was selected as an instrument for the values area of the European Social Survey was applied in many countries. More recently, Schwartz presented a revised version of his Personal Values Questionnaire known by its initials PVQ-R (Schwartz, et al., 2012), refining the theory of basic individual values); his theory of values provided conceptual, methodological and empirical contributions to draw a clear set of universal values (Maio, 2010; Schwartz, 2011b). His theory has changed over the last few years regarding the value domain and motivational types, starting with seven (Schwartz & Bilsky, 1987), then ten (10) (Schwartz, 1992), followed by eleven (11) (Schwartz, 1994) to finally deliver nineteen (19) (Schwartz et al., 2012). A great deal of researchers has tried to identify and integrate all of those into a smaller scale, between six and eight motivational types (Hinz et al., 2005; Perrinjaquet et al., 2007); others have only considered two (2), namely, self-transcendence/self-enhancement and conservation/openness (Caprara et al., 2012; Strack & Dobewall, 2012).

There are some primary values in human nature developed through the passing of time. As basic values, existence values are the most basic as they address physiological needs and the need for security. These values are the basis of reference for promotion and normative values (Maslow, 1954; Ronen, 1994). Promotion values focus on personal goals humans considered essential for self-esteem (Maslow, 1954; Ronen, 1994) and are relevant for both social and institutional interaction (Schwartz, 1992). Normative values show obedience to authority and reflects how important cultural and traditional norms are for individuals (Schwartz, 1992). Suprapersonal values focus on excitement and interaction resulting in better understanding of both physical and social realms (Baumeister, 2005). Excitement values show personal choices and non-conformity based on personal goals, promoting change and innovation (Gouveia, 2013); in the long-term, these values would focus on materialistic goals (Guerra et al., 2012). Interactive values are those used for interpersonal relationships and their establishment. These represent the need of belonging, love and affiliation (Maslow, 1954; Korman, 1974).

Schwartz (1992) stated the existence of ten (10) generic, basic and universal needs, starting from three universal requirements of the human condition - the needs of individuals as biological organisms, the requirements for the coordination of social interaction and the survival and well-being needs of social groups (Koenig et al., 2007). Each category expresses a specific motivational goal from human requirements, although these may differ depending on the culture of the different countries. Values are socially desirable concepts that mapped goals along with the vocabulary to utter them when socially interacting in order to survive (Schwartz, 2006b). Values guide actions

(Rokeach, 1973; Schwartz, 1992) and are cognitive expressions of needs (Maslow, 1954; Inglehart, 1977).

Table 11

Values categorised by Schwartz

1. Self-direction involves independent thought and action deriving from the requirements of autonomy in human interaction (choose, create explore).
2. Stimulation involves novelty and challenge deriving from the need for variety and stimulation (exciting life, audacity).
3. Hedonism involves pleasure or gratification deriving from organic needs associated with pleasure and related gratification (pleasure, enjoy, self-indulgent).
4. Achievement is related to personal success within socially accepted standards deriving from the performance for survival of individuals and for the achievement of goals as an institution (ambitious, successful, capable).
5. Power involves status and social prestige over people or resources deriving from status differentiation (authority, wealth, social power).
6. Security involves harmony and stability deriving from basic requirements from the individual and the group in society (social order, family, social security) .
7. Conformity involves restraining of actions, inclinations and impulses that may harm other people or breach social norms or expectations that may affect social interaction and the proper performance of a group (obedience, self-discipline, kindness).
8. Tradition involves respect, acceptance and commitment as well as uses and ideas that are typical of own religion or cultures representing shared experiences.
9. Benevolence involves preservation and enhancement of the people we are normally in contact with (helpful, honest, forgiving, responsible, true friendship, mature love).
10. Universalism involves the understanding, appreciation, tolerance, and protection for the welfare of all people and nature (social justice, equality, world at peace, world of beauty, unity with nature, wisdom, protection of the environment).

As human beings living in society under certain rules and regulations, it becomes absolutely necessary to have an actual interest in keeping rules (Pajaziti, 2014). Collective values become of imperative importance in the socialisation process, which is oriented towards previously conceived values and norms. Ethical training and social concerns for what is around us will promote norm activation (Steg & de Groot, 2009) and attitude change.

In order to survive a hostile environment, humans need to: (a) establish bonds with others, while being able to make personal decisions for own survival, (b) resist threatening group demands and (c) make sense of the multiple meanings that are present in social interactions (Tooby & Cosmides, 1990; Baumeister, 2005), that is, humans need to tie bonds with other members of society and at the same time, they need to make decisions at a personal level for their own survival; in addition, they need to understand multiple meanings in social interaction (Tooby & Cosmides, 1990; Baumeister, 2005), considering those needs that become more important once the basic ones have been satisfied (Maslow, 1954; Welzel et al., 2003; Baumeister, 2005).

Are ethical lyrics the solution to the problem? Ethical music lyrics can have a direct impact on the values and related attitude of young people, as backed up by the statement that music and lyrics have always been a way to communicate with masses and used for well-being purposes (Papinczak et al., 2015). Lyrics can influence emotions and psychological functions (Laiho, 2004).

As this research focuses on personal, family, transcendental and environmental values and the change in attitudes of young people after being exposed to ethical music lyrics, it is worth explaining what those values are and in which way they may become meaningful in the life of a human being.

I. Personal values are those standards of behaviour humans apply on a daily basis when carrying out simple actions in all contexts and scopes of life (Maslow, 1954; Perrinjaquet et al., 2007). These values are highly important, such as the respect and love for a family member; these create conflict if someone else opposes to them. These values, at an individual level, start from universal requirements as a person, that is, biological needs such as survival and well-being, which also need to be in line with the coordination of social interaction (Sagiv et al., 2017).

II. Family values are related to the experience of belonging to a family, with strong bonds that characterise that family and to the establishment of the way family members interact with each other (Ilisko & Kravale-Paulina, 2015). Family is the first social group that educates and teaches rules, regulations and conducts to its members. The interaction among the family members is the beginning of value formation from a very early age. Some family values include guidelines for religion, comparison of traditional and modern views, treating others with respect, best efforts to achieve goals, taking failure as a learning experience, celebrating success, using money with caution, treating animals with respect, being honest, and so on and so forth (Garg, 2014; Ilisko Kravale-Paulina, 2015). On a general basis, family values are passed onto generations but can be influenced by trends. Music can create the proper atmosphere for family meals and discussions as it changes behaviour and ways of thinking.

III. Transcendental values are linked to a set of fundamental human beliefs which have the capacity to survive time and generation barriers (Koenig et al., 2005). These values are standards of behaviour that guide humans through what is right and what is wrong (Rokeach, 1973; Schwartz, 2011a). They are often connected with religious values. Examples of transcendental values are freedom, peace, happiness, respect, to mention but a few, however love is the leading value. Music establishes a link between acts or events and the environment where it takes place. As individuals normally associate melodies with certain experiences, then music can bring memories back for us to revive them. The power of music has been ratified by the Bible in the form of hymns and psalms

and survived through good and bad times.

IV. Environmental values are those connected with human behaviour regarding nature and its surroundings, which consequently promote positive actions towards natural resources (Gatersleben et al., 2008). Every action is surrounded by nature. Respect for nature becomes necessary in order to have a better quality of life and preserve scarce resources (Gatersleben et al., 2008).

Having these values in mind and combining them with lyrics that promote them makes music a powerful vehicle to change perceptions, enhance values and drive attitude change in young people.

2.7.1 Music festivals for value promotion

Within the globalisation phase the world is going through, music events along with very popular and commonly enjoyed entertainment activities, can bring unexpected positive outcomes in younger generations, who will, no doubt, benefit from ethical values as well as well-being properties due to their engagement with music and its surrounding vibe; that would surely generate a sense of community who shares the same culture, values and behave similarly while enjoying music. These experiences also provide a base for identity settlement, as music provides common ground for inner understanding and expression; an enriching opportunity for young people (Koenig et al., 2007).

Music has a wide range of possibilities for changing people's perceptions as relevant factors such as sound, hygiene standards and/or management of crowds are involved. Music events provide a space where both local and global dimensions converge to be able to establish relations towards cultural objects and practises on a well-preserved setting. Organisation is key in any event as it enables better and quicker decision-making in order to achieve efficient outcomes and prevent future mistakes.

Every year, these festivals focus on a particular environmental or human issue in order to raise awareness among those who take part in the activities organised. Music is always related to a festive atmosphere full of originality and with an artistic approach. People develop a sense of respect and share moments full of emotions and feelings that hopefully they would later replicate in their daily lives. Festivals become synergetic events that promote social economic development either natural spaces or cultural heritage, integration between people from different communities

joined by a musical event that gives them sense of belonging and appreciation for artistic representations.

Very often, music is transferred to events in the form of festivals where artists, moved by the value of altruism, express by means of performances, concerns about political, human or environmental issues, among others. Those involved in the same contexts are equally moved by that feeling and normally unconditionally follow the same actions and beliefs as those of the artists. Music festivals therefore may influence attitudes as ethics are involved in different forms, especially international events where the combination of cultural and aesthetics values are main elements to considered. A good close example is Womad festival, which is an event that takes place every year in the heart of the historical city of Cáceres (Spain) where musicians from different parts of the world perform and offer a wide range of activities and opportunities for people to experience cultures and learn diverse aspects of music in order to understand and respect them (Europa Press, 2019).

Workshops, fairs and entertainment activities both for adults and children are offered with the aim to promote values such as respect for other cultural representations and to raise awareness about human rights, tolerance and social conscience not only about people but also about the environment and the beauty of the town of Cáceres, famous for its cultural heritage and open spaces. The transcendental atmosphere of this festival acts as a social changer regarding attitudes, as it also provides ethical options for those attending the festival (disability solutions, recycling solutions, creative activity, acceptance and participation within an admirable surroundings of the town). The location the event takes place is also of relevant importance (venue, historic place, protected environment, countryside, etc.), something that would promote respect for those spaces. People would instantly be emerged in an ethical atmosphere where they become collaborators of a better world and feel inevitable united to other human beings by feelings and emotions that transcend language, consequently prompting them to act positively as actions do make sense.

Besides, security and safety measures promoted at music festivals can be considered as social guidance in order to ensure personal safety and dignity are factors to consider when establishing personal rules and social rules. Festival goers support beliefs and values of their preferred artists and they feel proud to collaborate.

Festivals also promote a code of conduct to manage masses of people and guarantee safety and integrity, which provides a set of community values connected with own personal code of values, which in turn, may generate a much wider vision of values applied to both personal and

social attitudes and behaviour. Young people may easily replicate what they repeatedly see and hear from famous artists or influencers they follow and therefore consider significant social issues.

Furthermore, music has been found to have incredible benefits if used during growth patterns and training of children. It can be said that music is an indispensable element in our life. It is increasingly being used in the education of young people (Fonseca-Mora, 2000; Do & Schallert, 2004), since it has the power to stimulate our ability to reason and organise our mental structure. Music is creativity and emotion, which can be fostered to young people to develop criteria for their future regarding not only artistic expression but also personal norms.

2.7.2 Norm activation and attitude change

In order to analyse values in today's society, Schwartz's value system (1992) has become a bastion of basic principles for many researchers after being successfully tested in different countries (Schwartz et al., 2001; Schwartz & Boehnke, 2004) with relevant results about the main motivational goals of individuals (Bilsky et al., 2011). The definition of values from Schwartz's perspective mainly focuses on the fact that beliefs are states or desirable behaviour that transcend specific situations, which guide the selection of evaluation of behaviour and events ordered according to importance (Schwartz & Bilsky, 1987, p. 551). Ten types of motivational values related to goals are proposed, those being, achievement, benevolence, power, universalism, individuality, hedonism, tradition, security, conformity and stimulation. All of them are related in some way or another.

Within the academic field, according to Schwartz (1981), personal beliefs imply a moral obligation to carry out actions or behaviour in order to avoid unwanted consequences. Therefore, being aware of those consequences (the problem) moves individuals to perform actions (attributed responsibility) from a responsible point of view (personal norm) and therefore, they develop obligations to act properly (behavioural intention) to adapt and achieve set objectives (Schwartz, 1977; Han, 2014).

It is well-known that emotions of any kind can activate different experiences and attitude change in people and more intensely when individuals are going through changes in personality (Coyne et al., 2011) until they finally settle. In the case of music, which is an activity that moves people all around the world, and which is charged with emotions affecting people not only physically but also psychologically, it can be used to influence personal, family, environmental and transcendental experiences and cause positive outcomes. In general terms, listening to a familiar song takes us back to that moment, refreshing our memory and providing us with a good feeling, as

it triggers an emotional response and that response can influence personal behaviour and enhancement of mood with a clear relaxing effect, which can help combat stress and other conditions.

When people are surrounded by music, which instantly generates emotions and acts as a universal communication channel, togetherness, understanding and respect for what is around us soon starts to arise, making us feel satisfied and compromised with the surrounding world, making us care for it and therefore it promotes attitude change.

2.7.3 Engagement of young people

Music is one more tool to raise awareness of different topics in today's society. As mentioned before, it can be done through endless music activities such as concerts, conferences, visits, outings for people to be able to build respect and appreciation for the surrounding world.

The fact that throughout adolescence, a period of both physical and psychological development, young people spend, on average over 10,000 hours listening to music (Zillmann & Gan, 1997; Tarrant et al., 2000; Roberts et al., 2009;), through different channels and devices (Roberts et al., 2009), makes them music experts. Young listeners claim that they choose the music channel based on innovation, interaction, the feeling of closeness and affinity with specific radio broadcasters (Cuesta, 2012).

Looking at the close relationship between young people and music, it is stated that when a young person is going through emotional distress or low stability, it is music that consoles them and regulate moods and emotions (Taruffi & Koelsch, 2014). Therefore, when they engage with music and that particular piece of music contains an ethical message, youngsters might as well get engaged with the lyrical message and make it part of their lives. Music can have an effect on pronunciation skills as well as other acquisition processes (Krashen, 1982; Krashen, 2003). Music is good for inspirational moments and to bring people together. It has been proven that music can be used to teach children, it helps them in all aspects of life as well as to understand different types of behaviour (North & Hargreaves, 1997). Music can be a learning tool where fun is guaranteed regardless of the language, it helps the understanding of more complex processes occurring in the brain and inspires us, entertains us, makes us reflect and have great moments (Schumann, 1994; Fonseca-Mora, 2000).

Music is a very influential tool to engage with young people. It has the power to create an amalgam of feelings (Fredrickson, 2001). It is also used for therapeutic conditions as it is relaxing

and also stimulating (Macdonald et al., 2012). Music is a cultural product as it changes with the passing of time, offering different trends to proclaim how people in that generation feel. This cultural product can unite and dictate patterns of behaviour, ways of learning to finally establish a system with norms. Group members act according to those norms therefore music may be used for various purposes. A set of beliefs can build the identity of a group of people enjoying the same type of music. As stated by Nicolás and Azorín (2013), the implicit social component in all instances of music needs to be emphasised as it is a bonding factor related to personal experiences intimately connected with values.

All in all, music lyrics can be extremely useful to deal with problems and enjoy happy outcomes as well as to promote cultures, since it can discover and develop identity signals, therefore it does contribute to the socialisation process of new generations and creates a new type of collective sensitivity, helping emotional education, enhancing the activation of self-care norms and triggering behavioural change at both individual and social levels.

SECTION II: CHAPTER III. LITERATURE REVIEW & THEORETICAL FRAMEWORK

3. Chapter III. Theoretical framework

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3.1 Introduction

This research is mostly drafted from a parental/educational point of view and with an ethical focus; however, impartiality has been employed to try to understand complex processes and different perspectives from previous researchers belonging to other fields of knowledge, mainly sociologists, linguists and ethics educators. Needless to say, analysing music does not preclude the appreciation of it as an art, as freedom of expression (Frisby & Behm-Morawitz, 2019) as well as a field for identity development.

The literature found has been scarce regarding the influence of ethical lyrics causing attitude change in young people, therefore this research project can be deemed partially experimental, but hopefully enough to set bases for future research on this topic and to be easily replicated in similar scenarios elsewhere. The potential combination of music and ethics and due impact on young people has been the research topic in order to try to understand social changes, among others, in human nature from different educational, psychological, behavioural perspectives (Laiho, 2004; Bogt et al., 2011; Fonseca-Mora et al., 2011; Hall et al., 2012; Frison et al., 2015; Frisby & Behm-Morawitz, 2019; The Lawrence Technological University, 2019). Nevertheless, this project could be one of the first of its kind in providing results from the influence of ethical music lyrics and their impact on the norm-activation process of young people and subsequent attitude change. The level of English has been considered regarding the social distance variable that students of languages might feel and develop when listening to music in a foreign language.

There is a long list of values to be put into practice and that accompanies individuals all throughout life. Values are beliefs that allow us to moderate our conducts in order to live in harmony with other people as well as those qualities or appreciations that a person gives another person, event or object, for instance. Values do actually vary depending on the type of society, culture, place and moment in the timeline. Generally, individuals guide their behaviour, preferences and choices based on values and from them, purposes and objectives are generated both on an individual and group levels.

Human values can be described as a group of virtues every person has in regards to different situations in life, interactions and relations with other people and with the environment. Those values then dictate what is right or wrong (Rokeach, 1973; Schwartz, 2011a) for each individual as values are appreciated in different ways depending on the person. Values are chosen because of the reward, feelings and emotions they provide (Kitwood, 1984) and because, if applied to everyday decisions and life choices, they can enhance own quality of life as well as that of others.

Self-respect, respect for family members and members of society are paramount as these are values that help to establish goals in life according to own possibilities. Decision-making processes based on personal values gives a perception of security. However, values can change in a lifetime depending on circumstances and own perspective of life regarding what is considered important and the order of priority assigned.

Table 12*Examples of human values*

<p>-<u>Compassion</u>, as one of the main values that can change attitudes in people as it is intimately connected with inner feelings of responsibility; it urges people to act.</p> <p>-<u>Compromise</u>, as a value to be learnt and put into practice from an early age as it shows responsibility and trust towards actions and people. Acquired through the passing of the years. Keeping one's word must always be one's identity sign.</p> <p>-<u>Empathy</u> refers to how important we think other people's feelings are by understanding reasons and circumstances, which generates a more open-minded outlook and feelings of compassion.</p> <p>-<u>Forgiveness</u>, as a special value that requires leaving bad feelings behind and starting to love again. Forgiving is a great example of compassion and positivity in human nature as it generates positive feelings and gratitude.</p> <p>-<u>Generosity</u>, as giving and receiving. Sharing and being empathic need to be learnt and experienced from an early age.</p> <p>-<u>Gratitude</u>, as appreciation for something beneficial, which generates gratitude back to other human beings. Involving the recognition of the effort or feeling put into something to thank others for what has been done for us.</p> <p>-<u>Honesty</u> implies telling the truth and being committed with personal actions; it generates sincerity and openness.</p> <p>-<u>Love</u> is the general value guiding other values generating feelings and responsibility inside human nature. It is a heart-felt feeling of affection and kindness, especially for family members, however love is so powerful it can be applied to anything.</p> <p>-<u>Modesty</u>, as relevant and beneficial for all, since considering everybody the same can help build a harmonious and balanced home.</p> <p>-<u>Patience</u>, as a channel to control impulses when we are nervous in order to focus before we speak and act. When we are not happy, calm and patience can help us focus and analyse the situation before we act.</p> <p>-<u>Respect</u> involves appreciating and admiration for other cultures, friends, different situations; it is a value that generates an appropriate environment for communication, peace and justice.</p> <p>-<u>Responsibility</u> refers to commitment to carry out actions; it generates a feeling of honesty and trust. A very valuable value for the well-being of others.</p> <p>-<u>Self-esteem</u>, as the vision each individual has about themselves. It is important to value people for who they are and they way they are.</p> <p>-<u>Solidarity</u>, as the way forward to help those in need; it generates dignity for people and the surrounding world and engages other people to do the same, as it benefits us all physically and psychologically speaking.</p> <p>-<u>Tolerance</u>, as accepting that not everybody is the same and nobody is perfect. In moments of pressure, acting on behalf of tolerance and empathy can help children copy that conduct and apply it in all scopes of life. Tolerance is vital to accept what we are.</p> <p>-<u>Trust</u>, as reliability to build carefully and throughout life.</p> <p>-<u>Will</u>, as determination to fulfill actions; it generates power and clear priorities to change any situation.</p>
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In order to live in society, individuals need to develop attitudes and values such as tolerance, responsibility or participation in order to get integration and cooperation with other individuals who share same existence questions (Grigoryan & Schwartz, 2020). The development of social skills for coexistence and social responsibility then becomes necessary in order to live, enjoy and take advantage of a responsible healthy life surrounded by others and by the environment. Being aware of all aspects of the world offers the possibility for self-improvement and to contribute to the well-being of others.

The value of music may not be denied. Ethical music lyrics can influence attitudes and types of behaviour due to the direct impact on values of people and related attitude of young people (Wells & Hakanen, 1991). This work specifically focuses on self-care, family, transcendental and environment values to be tested after the exposure of young people to ethical music.

Table 13

Songs with ethical values

Songs containing self-care values	Songs containing family values	Songs containing religious and transcendental values
TLC - "Unpretty" (1992)	Crosby Stills, Nash and Young- "Teach Your Children" (1969)	John Lennon- "Intuition" (1973)
Hailee Steinfeld - "Love Myself" (2015)	Miranda Lambert - "The House That Built Me" (2009)	R Kelly - "I Believe I Can Fly" (1988)
Electric Light Orchestra - "Don't Bring Me Down" (1979)	The Judds - "Love Can Build a Bridge" (1990)	Henry Rollins - "Shine" (1994)
Meghan Trainor - "All About That Bass" (2014)	Jackson 5 - "I'll Be There" (1970)	Lenny Kravitz - "Are You Gonna Go My Way"(1993)
Courtney Barnett - "Pedestrian At Best" (2015)	Sly and the Family Stone - "Family Affair" (1971)	Candi Staton - "You Got The Love" (2001)
Beyoncé - "Run The World (Girls)" (2011)	Sister Sledge - "We Are Family" (1979)	U2 - "Until The End Of The World" (1991)
Florence + The Machine - "Shake It Out" (2011)	Luther Vandross - "Dance with My Father" (2003)	The Byrds - "Turn! Turn! Turn!" (1965)
Lady Gaga - "Born This Way" (2011)	Boyz II Men - "A Song for Mama" (1997)	Bob Dylan - "With God on Our Side" (1964)
Bruno Mars - "Just The Way You Are" (2010)	The O'Jays - "Family Reunion" (1975)	Songs containing environmental values
Christina Aguilera - "Fighter" (2002)	George Michael - "Father Figure" (1987)	Jason Mraz - "Only Human" (2008)
Aretha Franklin - "Respect" (1967)	Johnny Cash - "Daddy Sang Bass" (1968)	Brad Paisley - "Gone Green" (2014)
Christina Aguilera - "Beautiful" (2002)	Elton John - "Blessed" (1995)	Martha and the Muffins - "Echo Beach" (1980)
Destiny's Child - "Independent Women, Pt. I" (2001)	Randy Travis - "He Walked on Water" (1989)	Aurora - "Winter Bird" (2016)
Norah Jones - "Carry On" (2016)	Amy Grant - "Family" (1980)	Ellie Goulding - "In This Together" (2019)
Paolo Nutini - "New Shoes" (2006)	The Beatles - "Hey Jude" (1968)	Soundgarden - "Hands All Over" (1989)
Songs containing social values of love and respect for others	Paul Simon - "Father and Daughter" (2002)	The Beach Boys - "Don't Go Near the Water" (1971)
The Black-Eyed Peas - "Where Is The Love?" (2003)	Chayanne - "Madre Tierra (Oye)" (2014)	Marvin Gaye - "Mercy Mercy Me" (1968)
Bob Marley - "One Love" (1977)	Celia Cruz - "La Vida es un Carnaval" (1988)	The Beatles - "Mother Nature's Son" (1968)
All You Need Is Love - "The Beatles" (1967)	Christian Castro- "Después de Ti" (1997)	Creedence Clearwater Revival - "Green River" (2003)
John Lennon - "Imagine" (1971)	Ana Belén - "Solo le pido Dios" (1984)	
Michael Jackson - "Black Or White" (1991)	Joaquín Sabina - "Y sin embargo" (1996)	

Note. Retrieved from www.billboard.com

3.2 Ethical values and music lyrics

World-wide communication is echoing a progressing decline in ethical values, which is being experienced by all sectors of society (Sortheix et al., 2017). In order to offer a wider view of the problem, it is deemed necessary to refer to social changes affecting music lyrics in general. Music professionals such as song writers, producers, record labels, among others, seem to be using the same formula to call the attention of young people, that is, speaking their minds and making lyrics explicit showing a different array of values. Having a close look at any broadcasting system will help us understand that the socialisation of people not only rely on parents and educators but

also on laws and regulation specially designed to transfer positive values and ethical practises that can safeguard the rights of children and young adults.

On the other side, music lyrics can be used to promote ethical values and attitude change leading to a better world, promoting personal respect, respect for others and for the environment (Dietz et al., 1989), therefore, the opportunity to use music to prosocial advantages should be considered.

3.2.1 Self-care values

Self-care values are those standards of behaviour humans apply, on a daily basis, to simple actions carried out in all contexts and scopes of life (Maslow, 1954; Perrinjaquet et al., 2007). According to Jackson (2014), the term *self-care* refers to any action of good nature done to oneself, to self-knowledge in terms of assets and shortcomings, to recognition and improvement in order to prevent negative effects for the mind, body or both in the long-term. The benefits of self-care include: mood regulation, productivity and concentration, standards in life are clearer, better physical and psychological health, which in turn, affects self-esteem with a positive impact on others as knowing yourself becomes the best and greatest resource a human being can have. These values can be summarised in important beliefs to us, that is, characteristics and behaviour that encourage and guide us to make decisions. Togetherness, respect, trust and honesty are some examples of self-care values, which are to be shown in social situations throughout life and be generally accepted by the community. As an example, respect may be considered a strong value in humankind as it affects and chains all other values and create attitudinal change in society, creating bonds for social interactions (Tooby & Cosmides, 1990; Baumeister, 2005).

Respect starts with self-respect, the knowledge of yourself and values as a human being in the context of honesty, which brings the capacity to understand other views and respect them. Showing respect for others provides them with personal values and ideals for them, for instance, accepting other points of views is enriching for society and everything that surrounds it, causing positive actions towards environmental resources on the way (Gatersleben et al., 2008). Therefore, personal values guide the person to make correct decisions in life (Rokeach, 1973; Schwartz, 1992), they provide security and coherence and help achieve balance and emotional maturity resulting in satisfaction. Those values then dictate what is right and what is wrong. Respect may be considered the main value in humankind as it affects and chains all the other values and create attitudinal change in society, creating bonds for social interactions (Rokeach, 1973; Tooby & Cosmides, 1990).

Individuals are in constant connection with other peers and with the environment and in search for happiness and satisfaction at different levels of human nature, with cognitive, social and psychomotor faculties (Bussey & Bandura, 1999). It is important to understand that every person has the same importance within the family nucleus and should be valued under the same terms and conditions as any other member. From modesty, people value themselves and others in a greater way and it provides the opportunity to have a purpose in life, which in turn, brings passion and encouragement to pursuit dreams as a unique experience in life. Although human beings are born free, consequences from actions and behaviour are issues to consider as every individual is responsible for their own lives and the maintenance of a controlled environment for others. As previously indicated, each individual has unique experiences and a unique personality, which makes a difference in personal values. Self-care and personal values are intimately connected, affecting social values and the socialisation process (Rokeach, 1973; Schwartz, 2011b).

The affective part of the individual is key in the development of values and attitudes as it enables us to enter the world of emotions, feelings and personal relationships, as the role of emotions is innate in humans (Fredrickson, 2001). Affection and emotions can facilitate the way to make decisions and change attitudes in all scopes of life. Love and affection justify and enable the development of other types of values (Perrinjaquet et al., 2007). Affection provided by the family as the first social group, will then be attached to the personality of the individual towards others.

Every individual has their own values, in the sense that, for some people, honesty outweighs gratitude, whereas competitiveness could be more important than cooperation for other people. Values provide options to make decisions, since they have an impact on the world around each individual who eventually becomes more socially engaged, for instance, in charity work, in looking after the environment, in history in order to achieve self-knowledge and using it for personal or social purposes to mention but a few examples.

Goal achievement in the middle of the socialisation process and value internalisation (Rokeach, 1973) come as a consequence of self-care and personal values, as these provide a balanced ground for physical and psychological activity, analysis of different situations, decision making and attitude change as well as to overcome conflict or obstacles and to appreciate values other people may have. Nevertheless, integrity, which is another value, can always guide someone's life (Jackson, 2014).

3.2.1.1 Lyrics containing Self-Care Values (LSCV)

It is vastly known that creativity is of the main factors in music (Hallam, 2015), which reflects the potential of the artist. It is a personal possession triggered by feelings that can be shared, therefore it might result in attitudes related to that creativity. Creativity through music lyrics can encourage flexibility toward specific issues in today's world such as curiosity, love, perseverance, among other values. Consequently, creativity fosters desire for self-realisation as well as communication (DeWall et al., 2011), which facilitates the understanding of different processes in human nature.

Music lyrics can provide that space for reflection and reinforcement of personal values guiding our standards of behaviour in all sorts of contexts (Maslow, 1954; Perrinjaquet et al., 2007) and can facilitate the way to make decisions and change attitudes in diverse scopes of life. Music lyrics with self-care values can improve life focus and overcome personal issues in people as the use of music for gratification is a fact (De la Rosa Herrera & Publiese, 2017). Sensory self-care focuses on helping relax the mind in order to be able to live and enjoy the present moment and leave bad feelings behind. Using own senses involves listening to music with the eyes closed, engaging with the emotions portrayed in the lyrics, singing along and letting personal emotions out for self-benefit (Jackson, 2014). Self-care values also may have an impact on social skills as music connects people into same feelings and into shared identity; it combats loneliness (Jackson, 2014), provoking actions of togetherness.

Physical improvement needs to be mentioned along with psychological enhancement (Hallam, 2015) as listening to music makes people move their bodies, concentrate on the music and forget about personal issues in their mind. Music has the power (Hallam, 2015) to move people in different ways, both physically and psychologically speaking, as the frame of mind created by music offers endless possibilities, which are chained and may create the *domino* effect, causing more benefits than drawbacks. Physical and psychological development that provide cognitive and intellectual progress is based on aptitudes and own abilities along with personal interest; in order to be prepared for life and for opportunities that require the application of knowledge and experience (Pajares & Valiante, 2006). Discovering, exploring, experimenting to fully develop own potential is a constant activity in humans in order to reach and harmonise our self-concept, self-image and positive self-esteem (Rokeach, 1973). It has the capacity to assign global and deep meaning to the experience, thanks to the innate bond with transcendence, which guides life and ways of thinking, feeling and acting upon values (Rokeach, 1973; Schwartz, 1994).

Beauty is a construct with personal implications, which allows us to enjoy the surrounding world (Egri, 1997). The pleasure to contemplate something beautiful given by nature is transcendental. Beauty can be seen in the face of people, in their actions as a form of love, which is one of the main values of humankind (Gouveia, 2013). Beauty and contemplation are values to be internalised and assumed as part of being human, with feelings and emotions.

The lines below show that true happiness is to be found inside the person, and finding your true self is the way forward to find a purpose in life, which would subsequently provide the chance to feel beautiful. Loving yourself and enhancing your confidence are key factors in people (Roberts, 2009; Heinamaa, 2020). Music can portray personality types and can provide physical, cognitive and motor benefits which improve our capacity to quickly response and act (Aubrey, 2006; Schellenberg & von Scheve, 2012).

Never insecure until I met you
Now I'm bein' stupid
I used to be so cute to me
Just a little bit skinny
Why do I look to all these things
To keep you happy
Maybe get rid of you
My outsides look cool
My insides are blue
Everytime I think I'm through
It's because of you
I've tried different ways
But it's all the same
At the end of the day
I have myself to blame
I'm just trippin'
And then I'll get back to me
("UnPretty" by TLC, 1992)

Can't help myself, no, I don't need anybody
else
Anytime that I like
(I love me)
I'll take it nice and slow
Feeling good on my own without you, yeah
Got me speaking in tongues
The beautiful, it comes without you, yeah
I'll take it nice and slow
Feeling good on my own without you, yeah
Got me speaking in tongues
The beautiful, it comes without you, yeah
("Love Myself" by Hailee Steinfeld, 2015)

You wanna stay out with your fancy
friends.
I'm tellin' you it's got to be the end,
Don't bring me down, no no no no no no
no no,
I'll tell you once more before I get off the
floor
Don't bring me down
Don't bring me down, groos
Don't bring me down, groos
Don't bring me down, groos
Don't bring me down.
("Don't Bring Me Down" by Electric Light
Orchestra, 1979)

*Songs retrieved from www.billboard.com

Own choices to be able to judge situations and leave negative influences behind in order to be able to live in grace and unconditional love are reflected in the lyrics below. Besides, being who you are regardless of your appearance is a decision-making process that needs to be respected under any circumstance. Love is the only true thing that matters and one of the main guiding values (Heinamaa, 2020) in humankind.

Yeah, it's pretty clear, I ain't no size two
But I can shake it, shake it, like I'm
supposed to do
'Cause I got that boom boom that all the
boys chase
And all the right junk in all the right places
I see the magazine workin' that Photoshop
We know that shit ain't real, come on now,
make it stop
If you got beauty, beauty, just raise 'em up
'Cause every inch of you is perfect from the
bottom to the top
("All About That Bass" by Meghan
Trainor, 2014)

Girls, we run this mother, yeah! [4x], Girls!
Who run the world? Girls! [4x]/Who run
this mother? Girls! [4x]
Who run the world? Girls! [4x]
Some of them men think
They freak this like we do
But no, they don't
Make your check come at their neck,
Disrespect us?
No, they won't
("Run The World (Girls)" by Beyonce,
2011)

*Songs retrieved from www.billboard.com

I love you, I hate you,
I'm on the fence
It all depends
Whether I'm up, I'm down,
I'm on the mend, transcending all reality
I like you, despise you, admire you
What are we gonna do
When everything all falls through?
I must confess,
I've made a mess
Of what should be a small success,
But I digress,
At least I've tried my very best, I guess
("Pedestrian At Best" by Courtney
Barnett)

When I see your face (face, face...)
There's not a thing that I would change
'Cause you're amazing (amazing)
Just the way you are (are)
And when you smile (smile, smile...)
The whole world stops and stares for a
while
'Cause, girl, you're amazing (amazing)
Just the way you are
Her lips, her lips
I could kiss them all day if she'd let me
Her laugh, her laugh
She hates but I think it's so sexy
She's so beautiful
And I tell her everyday
("Just The Way You Are" by Bruno
Mars, 2010)

I'm beautiful in my way
'Cause God makes no mistakes
I'm on the right track, baby
I was born this way
Don't hide yourself in regret
Just love yourself and you're set
I'm on the right track, baby
I was born this way
Oh, there ain't no other way
Baby I was born this way
Baby I was born this way
Oh there ain't no other way
Baby I was born this way
I'm on the right track, baby
I was born this way

("Born This Way" by Lady Gaga, 2011)

And I've been a fool and I've been blind
I can never leave the past behind
I can see no way, I can see no way
I'm always dragging that horse around
All of his questions, such a mournful
sound
Tonight I'm gonna bury that horse in the
ground
So I like to keep my issues drawn
But it's always darkest before the dawn
Shake it out, shake it out, shake it out,
shake it out, ooh whoa
Shake it out, shake it out, shake it out,
shake it out, ooh whoa
("Shake It Out" by Florence + The
Machine, 2011)

As main values, living in society, trust and respect become essential (Jackson, 2014). The feeling of disappointment and disrespect are situations to be faced and leave behind. The importance of accepting yourself, regardless of your shortcomings, should become a priority.

ut uh uh, oh no, you're wrong
'Cause if it wasn't for all that you tried to do, I
wouldn't know
Just how capable I am to pull through
So I wanna say thank you
'Cause it
[Chorus:]
Makes me that much stronger
Makes me work a little bit harder
It makes me that much wiser
So thanks for making me a fighter
Made me learn a little bit faster
Made my skin a little bit thicker
Makes me that much smarter
So thanks for making me a fighter
("Fighter" by Christina Aguilera, 2002)

All I'm askin'
Is for a little respect
When you come home
(just a little bit)
Baby
(just a little bit)
When you get home
(just a little bit)
Yeah
(just a little bit)

I'm about to give you all of my money
And all I'm askin' in return, honey
Is to give me my propers
When you get home
("Respect" by Aretha Franklin, 1967)

What you think about a girl like me?
Buy my own car and spend my own
money
Only ring your celly when I'm feeling
lonely
When it's all over please get up and leave
Please don't call me baby
Cause I'll call you
Don't mean to hurt you feelings, got a lot
to do
Cause I'm am my number one priority
No falling in love, no commitment from
me
("Independent Women Pt. II" by
Destiny's Child, 2001)

*Songs retrieved from www.billboard.com

Unity is a value provided by music since it can be considered a tool to create togetherness, identity and acceptance. To feel identified and accepted is one of the main pillars of socialisation. Harmony provided by music and unity of the members being reinforced becomes a value to create attitude change (Sortheix et al., 2017; Abrams et al., 2016). Unity accompanies everything in order to form and provide a clear understanding of actions and feelings. Music provides that transforming ethical dimension where individuals can experience unity, creativity, responsibility and tolerance, among other values; motivation and personality are key factors (Maslow, 1954) in the development of values.

3.2.2 Family & transcendental values

3.2.2.1 Family values

A family is a group of people linked by kinship, either by blood ties or legally constituted and the most important social organisation for an individual, as it constitutes the base of society that is vital for the psychological and social development of the person (Welzel et al., 2003). It is understood as the environment to fully grow in all aspects of life. Family serves both internal and external objectives (Garg, 2014; Ilisko & Kravale-Paulina, 2015), these being, protection of its members and the transmission of values associated to personal cultures. Affection is the base of family harmony (Ilisko & Kravale-Paulina, 2015).

In today's society where a system in crisis is standard, due to ongoing changes of all sorts, families play a relevant role in the maintenance of values (Ilisko & Kravale-Paulina, 2015). Those values will be important for personal and social growth. The more open a family is to changes and variety, the stronger the family structure will become in order to face possible issues in regards to emerging paradigms. Generally, conflicts arise between generations, therefore, understanding and supporting each other could help with the reorientation of new situations and adapt to transformation processes demanded by society within the globalisation process.

Although not all families have the same values, togetherness generally prevails (Westheimer & Yagoda, 1996). From traditional to unconventional families, all families are equally valid if they have basic values they are based on. Their characteristics and functions in society will be determined depending on how families are actually shaped. In fact, the family structure has been changing following social, cultural, religious or law patterns in Western societies (Inglehart, 1977). Changes in the world of work and the modification of patterns in everyday activities as well as legal and social changes around sexual diversity have modified and diversified the family concept in terms of its traditional form (Westheimer & Yagoda, 1996). Families constantly interact with other families and members of society and accept and adapt to demands and related changes.

Interaction among the family members is the beginning of value formation from a very early age. Some family values include guidelines for religion, comparison of traditional and modern views, respect for others, personal effort to achieve goals, taking failure as a learning experience, the celebration of success, using money with caution, treating animals with respect, honesty, etc. (Garg, 2014). Being available for the family is important to improve relationships among the members (Westheimer & Yagoda, 1996). Also sharing moments provide relaxation and fun. Family quality time can be shared in many ways and it allows each member to choose activities to express how they feel, which can serve as a therapeutic activity (Macdonald et al., 2012).

The values of each family are based on physical, mental and spiritual presence of those members coexisting with the ability for dialogue in order to seek the well-being of all members as well as the development of personalities and achievement of happiness by helping each other when needed to overcome obstacles and difficulties as well as to share achievements and success as own (Ilisko & Kravale-Paulina, 2015). The language used within the family is often full of emotions, which facilitates the transfer of thoughts and personal feelings. As stated before, the limbic system is related to the creation of emotional states and in processing memory (Schäfer et al., 2013; Levitin, 2006), which happens from an early age within the family nucleus. Family values do help build personal relationships that involve affinity of feelings, affection and interest based on respect in order to avoid conflict and aggression (Garg, 2014), and provides a sense of belonging that is normally felt by all members; it also provides a sense of togetherness and respect (Garg, 2014). Togetherness consequently creates a sense of forgiveness, which is a key value since human beings are individual dealing with different feelings and emotions. Tradition and family codes are different in every family (Westheimer & Yagoda, 1996). Traditional values are shared and linger for generations as they allow to share precious moments. All values and interactions inside families are possible thanks to communication in order to be able to solve situations of any kind; communication must be constant, clear and respectful.

The family environment influences emotional, social development and values; everybody has the right to have a family. The impact of the family on emotions both positively and negatively influences the development of the individual. Family acts as containment for security, help, communication, understanding and the development of skills such as economic organisation, education, customs, etc. (Westheimer & Yagoda, 1996). Values acquired in the family will help overcome challenges and difficulties but also celebrate success with other members. Every family chooses the values they think are most convenient for them to live and survive. Society needs to be transformed into a more progressive society, be more supportive and complementary, be more aware of responsibility in order to access more opportunities. Families offer the opportunity for

responsibility to obtain benefit as well as to benefit society. At the same time, once the family has been transformed thanks to values, then society can be transformed into something more transcendental to achieve human success. Family values need to promote the preservation of a society with principles to ensure good development of all of them, with an accumulation of positive strong values, training real people into an integrating society to guarantee the well-being of that society.

The feeling of identity and belonging accompanies the feeling of independent identity of all family members by means of participation in different contexts, situations and family climates (Garg, 2014). The family nucleus has its own complexity with different rules or values as well as its own originality, if compared to other families in society. Any change influences the family unity, who in turn, need to change and adapt to maintain same standards, therefore the emerging paradigm, present in all aspects of life, also influences the family.

Family gives opportunities of all kinds to learn and overcome obstacles in life (Garg, 2014; Ilisko & Kravale-Paulina, 2015). Values are the pillars of every family, and they are especially important during the education and upbringing of children (Ilisko & Kravale-Paulina, 2015). Following a good example is vital for young people, therefore acquiring values from an early age becomes fundamental for the future development of strong beliefs and attitudes. The family is therefore the most suitable place to forge and transmit values, which can then be applied to societal situations.

Love and affection justify and enable the development of other values (Maio, 2010; Perrinjaquet et al., 2007). Providing a loving family home is a responsibility of all members who, by means of understanding and respect for others, get involved in actions related to giving and receiving, compromising to help, which creates a positive impact on the family well-being. Family acts as a teaching centre where everyone is important and has a role that needs to be respected and supported by other members.

Nowadays, society does value team work, solidarity and a high level of participation; These are the same aspects valued in the family nucleus. Having a close, loving and open relationship will help all family members as it would also result in trust and prosocial behaviour in society. Family life is still a fundamental value, something that we feel identified with and that guides us through the future (Westheimer & Yagoda, 1996).

As part of society, individuals need to reflect on transcendence, the future of the family and its impact on society; responsibility begins at the family home. Reaching happiness is a goal,

however, living together in harmony is not an impossible task if based on strong values, specially values guiding other values (Sagiv & Schwartz, 1995; Sagiv et al., 2017). Gestures of affection and kind words are ways to communicate among all members in order to obtain mutual consideration and justice. Family members are encouraged to leave selfishness. Clear responsibilities and obligations are necessary in the family to then reflect on them and apply them later in society. The development of these values is part of an lifetime educational process (Westheimer & Yagoda, 1996).

3.2.2.2 Transcendental values

Transcendental values are intangible actions that enable human beings to transcend from inside to outside by overcoming limits and differentiate right from wrong (Rokeach, 1973; Schwartz, 2011a) and are based on a set of fundamental human beliefs (Koenig et al., 2007) every individual has. The improvement of the person is closely related to these values as it involves the realisation of circumstances and a proposal for improvement including commitment. Transcendental actions involve attitudes of personal, institutional and social commitment, which provides a sense of guidelines for life situations within the ecosystem (Raymond & Kenter, 2016). Every person feels commitment towards a series of values due to experience under a spiritual light and spiritual connection (Egri, 1997). After all, life is full of different difficult situations and obstacles to overcome; however, hope is a virtue never to lose as it helps humans going towards something better than to enhance their quality of life and help raise human dignity. All in all, these values help people make decisions in life about any type of situation and guide principles that are passed from generation to generation, which are paramount to help themselves and others and to take into account everything that surrounds them, such as the environment and all its elements (Raymond & Kenter, 2016).

When relating the family to transcendental factors, it needs to be pointed out that human beings are constantly seeking the sense and meaning of life through situations, actions with the aim to transcend. The family provides love, ethical and spiritual values (Roberts, 2009) to try to find the answers to the existence of humankind and the purposes to find the path to happiness. The key of happiness is inside every person and it involves relationships with other people; it plays a key role in compassion, which is a religious and transcendental value. The feeling of belonging to society and being surrounded by environmental issues creates a feeling of guilt and compassion that drives humans to act (Liere & Dunlap, 2006) in order to help it recover. Treating others as we would like to be treated is key.

Family becomes transcendental in the training of human beings, as values in the family are shared and transcend mankind. Family shows diversity but equality when it comes to love and respect. In the family, we can see different personalities, however families accept all members through love and affection. Unity is shared in the family, which promotes values and those values change us into something better, they make us reflect on service, solidarity, strength to help ourselves, not only inside the family nucleus but outside it as well. Family then becomes a training centre for human values, where every member needs to collaborate by using own personal characteristics and skills to make the family more powerful and a better place to guarantee security, discipline and the opportunity to offer testimonies (Ilisko & Kravale-Paulina, 2015). Learning to express feelings of all kinds is important for mental health and also to let other people know how we feel and to express those feelings. Memories, either positive or negative, are important as we always learn from them; they provide experience and feelings.

Humans are transcendental beings thanks to consequential, appropriate experiences in their physiological and moral development that need to be shared with other humans in order to integrate all pieces of *that puzzle* that makes life meaningful. A solid family needs to be built on values such as security, love, encouragement, understanding, justice, patience, generosity and clear communication (Westheimer & Yagoda, 1996). Among others aspects, families are the true training centre for the future to comply with society norms and behaviour.

Besides, believing in something spiritual is imperative to connect with people and human nature in general (Egri, 1997). Transcendentalism and nature are intimately connected as human beings, and only by understanding nature can the soul and internal thoughts be understood in order to fulfill life and feel successful. Nature is sacred, and it is imperative for individuals to connect with it, free from constraints. Realising that everything is connected in life and that human nature is divine and precious is relevant to try to solve daily issues.

3.2.2.3 Lyrics containing Family/Transcendental Values (LFTV)

Depending on the type of music, spiritual values could arise, enhancing ethical standards and focusing on what really matters, making space for reflection on different paths of life. Creativity is another skill that can be aided by music, as music relaxes the body and the mind and allows the flow of a combination of ideas for creative purposes, which also improves the love for nature and the environment as a whole. Regarding transcendental music lyrics, these have the power to engage people in different feelings such as individualism, idealism and divinity of nature (Jackson, 2014).

Music lyrics can contribute to reflective self-evaluation on the way people live and interact with the surrounding world. Lyrics showing meaningful messages can help decision making result in sensitive, creative and affectionate actions towards people and the environment. The feeling of learning through music and making decisions is a unique experience that can be shared with other people as it functions as a promoter of justice, tolerance and acceptance (Hallam, 2015), to mention but a few examples. Emotions can be felt by listening to music and values can therefore be reinforced by singing along, letting personal emotions out for self-benefit (Jackson, 2014).

In the case of individualism, rather than retrieving the idea that everyone needs to live by their own rules and values, in music, this value is portrayed in the form of respect for individuals, who are part of society but with different views on different aspects of life in order to promote peace and harmony. Idealism needs to be seen as an effort to improve conflictive situations in a shared world with the aim to bring society into a more enjoyable environment. With joined effort by individuals, idealism is the guidance to try to improve the world as a common place for society as they focus on understanding physical and social realms (Baumeister, 2005).

Songs have a clear communicative educational role which contributes to the dissemination of any valuable message. Songs can create an amalgam of mental stages mainly due to lyrics and rhythm, which express ideas and feelings that reach different population groups linked to circumstances and personal experiences (Hallam, 2015). The power of music speaks by itself; it provides the ethics of living in line with the surrounding world to those following it, causing a transformational comforting effect, elevating the ethical level of people and encouraging them to take actions to make positive changes for themselves and others (Gordon et al., 1980). From here, wishes, needs and aspirations of those trapped by music arise and create values that provide a ground for *heroes*. Music lyrics can express orientation towards many an issue in today's world and can create social bonding, which in turn, enhances prosocial behaviour (Greitemeyer, 2009a; Greitemeyer, 2009b; Gentile et al., 2009).

Below, lyrics refer to family values in terms of being respectful with the lives of children for them to find happiness and the truth of existence. Struggles are always found in life, but what really matter is the joy of living together in harmony and accepting people as they are. Feeling sentimental about home is a very common feeling. Leaving home to start a new life is always challenging. Home memories are always comforting.

And you, (can you hear and)
Of tender years (do you care and)
Can't know the fears (can you see we)

I'd gladly walk across the desert
With no shoes upon my feet
To share with you the last bite

That your elders grew by (must be free to)
And so please help (teach your children what)
Them with your youth (you believe in)
They seek the truth (make a world that)
Before they can die
Teach your parents well
Their children's hell
Will slowly go by
And feed them on your dreams
The one they picked
The one you'll know by
Don't you ever ask them why
If they told you, you will cry
So just look at them and sigh
And know they love you
("Teach Your Children" by Crosby & Nash, 1969)

It's a family affair
It's a family affair
It's a family affair
It's a family affair
One child grows up to be
Somebody that just loves to learn
And another child grows up to be
Somebody you'd just love to burn
Mom loves the both of them
You see, it's in the blood
Both kids are good to mom
Blood's thicker than the mud
It's a family affair
It's a family affair
("Family Affair" by Sly & The Family Stone, 1971)

*Songs retrieved from www.billboard.com

Of bread I had to eat
I would swim out to save you
In your sea of broken dreams
When all your hopes are sinkin'
Let me show you what love means
("Love Can Build A Bridge" by The Judds, 1990)

And oh - I'll be there to comfort you
Build my world of dreams around you, I'm so glad that I found
you
I'll be there with a love that's strong
I'll be your strength, I'll keep holding on - yes, I will, yes I will
Let me fill your heart with joy and laughter
Togetherness, well that's all I'm after
Whenever you need me, I'll be there
I'll be there to protect you, with an unselfish love I respect you
Just call my name and I'll be there
("I'll Be There" by Jackson 5, 1970)

(All) all of the people around us they say
Can they be that close
Just let me state for the record
We're giving love in a family dose
We are family (Hey, y'all)
I got all my sisters with me
We are family
Get up everybody and sing
("We Are Family" by Sister Sledge, 1979)

I know they say you can't go home again
I just had to come back one last time
Ma'am I know you don't know me from Adam
But these hand prints on the front steps are mine
Up those stairs, in that little back bedroom
Is where I did my homework and I learned to play guitar
And I bet you didn't know under that live oak
My favorite dog is buried in the yard
("The House That Built Me" by Miranda Lambert, 2009)

The next song lines show love and affection for mothers and fathers as main figures in the life of a young person; home memories and experiences learnt are very useful, as sharing good moments with family stay in the mind forever and can be applied to many a situation. Feelings blessed within the family home is a comforting feeling from unconditional love and makes the individual balanced with strong bonds towards family values (Roberts, 2009). The value of love is always present (Heinamaa, 2020).

Back when I was a child
Before life removed all the innocence
My father would lift me high
And dance with my mother and me
And then spin me around 'til I fell asleep
Then up the stairs he would carry me
And I knew for sure
I was loved
("Dance With My Father" by Luther Vandross, 2003)

You taught me everything
And everything you've given me
I always keep it inside
You're the driving force in my life
There isn't anything
Or anyone that I can be
And it just wouldn't feel right
If I didn't have you by my side
("A Song For Mama" by Boyz II Men, 1997)

It's so nice to see
All the folks you love together
Sittin' and talkin' 'bout
All the things that's been goin' down
It's been a long, long time
Since we had a chance to get together
Nobody knows the next time we see each other
Maybe years and years from now
Family reunion {Got to have}
A family reunion
("Family Reunion" by The O'Jays, 1975)

Hey you, you're a child in my head
You haven't walked yet
Your first words have yet to be said
But I swear you'll be blessed
I know you're still just a dream
your eyes might be green
Or the bluest that I've ever seen
Anyway you'll be blessed
And you, you'll be blessed
You'll have the best
I promise you that
I'll pick a star from the sky
Pull your name from a hat
I promise you that, promise you that, promise you that
You'll be blessed
("Blessed" by Elton John, 1995)

*Songs retrieved from www.billboard.com

(baby)
I will be your father figure.
(oh, baby)
Put your tiny hand in mine.
(I'd love to)
I will be your preacher teacher.
(be your daddy)
Anything you have in mind.
(it would make me)
I will be your father figure.
(very happy)
I have had enough of crime.
(please let me)
I will be the one who loves you
'Til the end of time (of time)
("Father Figure" by George Michael, 1987)

I remember when I was a lad,
times were hard and things were bad.
But there's a silver lining behind every cloud.
Just poor people, that's all we were.
Trying to make a living out of black land dirt.
We'd get together in a family circle singing loud.
Daddy sang bass,
Mama sang tenor.
Me and little brother would join right in there
("Daddy Sang Bass" by Johnny Cash, 1968)

Transcendental situations are referred to when effort is much needed to improve, to believe that better things can be achieved. Both a strong body and a strong mind are key factors in human nature to face obstacles in the world. Considering human nature and the nature of human values are based on inner feelings (Kitwood, 1984), the service of the spirit to the truth becomes a value, commonly mentioned in songs as the main achievement for human nature, which implies a moral obligation to always be faithful to own words reflecting that truth. Humans have a moral conscience that may sometimes be ephemeral, however, it stays inside all throughout life to help build happiness leading to satisfaction.

My intentions are good, I use my intuition
It takes me for a ride
But I never understood other people's
superstition
It seemed like suicide
And as I play the game of life
I try to make it better each and every day
And when I struggle in the night
The magic of the music seems to light the
way
Intuition takes me there
Intuition takes me everywhere
("Intuition" by John Lennon, 1973)

I used to think that I could not go on
And life was nothing but an awful song
But now I know the meaning of true love
I'm leaning on the everlasting arms
If I can see it, then I can do it
If I just believe it, there's nothing to it
I believe I can fly
I believe I can touch the sky
I think about it every night and day
Spread my wings and fly away
I believe I can soar
I see me running through that open door
I believe I can fly
I believe I can fly
I believe I can fly
("I Believe I Can Fly" by R. Kelly, 1998)

'Coz when you start to doubt yourself the
real world will eat you alive!
It's time, it's time to align your body with
your mind, it's hero time
It's time, it's time to align your body with
your mind, it's hero time
'Coz when you start to doubt yourself the
real world will eat you alive!
And you know it's true!
I'm talking to you: hero time starts right
now! Yeah, hero time, yeah,
Time to shine, hey, hero time!
("Shine" by Rollins Band, 1994)

*Songs retrieved from www.billboard.com

The value of love is a characteristic of human nature to try to save the world. Love transports human nature to purity, as it is a spiritual virtue (Roberts, 2009), relieving it from issues and needs; this transformation power can change attitude towards people or the environment as the desire for enjoyment is something innate. In addition, truth is a conformity with reality that needs to be understood by the cultural society we live in. Truth is related to mankind and considered transcendental since it is timeless and its essence contains meaning to every action.

I don't know why we always cry
This we must leave and get undone
We must engage and rearrange
And turn this planet back to one
So tell me why we got to die
And kill each other one by one?
We've got to hug and rub-a-dub
We've got to dance and be in love
("Are You Gonna Go My Way" by Lenny Kravitz,
1993)

In my dream I was drowning my sorrows
But my sorrows, they learned to swim
Surrounding me, going down on me
Spilling over the brim
Waves of regret and waves of joy
I reached out for the one I tried to destroy
You...you said you'd wait
'til the end of the world
("Until The End Of The World" by U2, 1991)

*Songs retrieved from www.billboard.com

Sometimes I feel like throwing my hands up in the air
I know I can count on you
Sometimes I feel like saying "Lord, I just don't care"
But you've got the love I need to see me through
Sometimes it seems the going is just too rough
And things go wrong no matter what I do
Now and then it feels like life is just too much
But you've got the love I need to see me through To everything - turn, turn,
turn
There is a season - turn, turn, turn
And a time to every purpose under heaven
A time to be born, a time to die
A time to plant, a time to reap
A time to kill, a time to heal
A time to laugh, a time to weep
("Turn! Turn! Turn!" by The Byrds, 1965)

3.2.3 Environmental values

Environmental values are those connected with the behaviour of human beings regarding nature and its surroundings; these values promote positive actions towards natural resources (Gatersleben et al., 2008). As every action is surrounded by nature in one way or another, respect for nature becomes necessary to maintain scarce resources in order to have a better quality of life. Environmental values are actions and beliefs towards what is around us, the environment and all its elements as relations and interaction humans have with it. This type of value involves performing responsible actions to preserve and maintain natural resources and living creatures in it as well as to understand that the environment needs to be respected and cared for as humans are part of it (Steg & de Groot, 2012); this creates initiatives. Identifying ourselves with nature builds empathy towards it, understanding that consistency in our actions is key for the preservation of the environment, which in turn, encourages active participation of other people.

The environment is everything that surrounds organisms, that is, a set of physical, chemical, biological components of society. It is a complex and delicate system in which each of its components is related and affects other components, therefore solidarity is a key value in today's world where globalisation and communication are common ground to try to solve issues that affect the globe. It is a well-known fact that planet Earth is suffering due to selfish human activities, neglect and lack of environmental values that could help promote love and protection of the environment, therefore the education of children becomes a key factor to guarantee, promote and cause attitude change (Gatersleben et al., 2008) towards our natural home in order to achieve natural balance. Society and environmental values are connected; without awareness and participation, those values might evaporate, causing detrimental consequences in life, affecting the sustainability of society as a group. Consequently, environmental training is fundamental to understand the importance of saving planet Earth as to ensure well-being for all of us.

Some of the environmental issues threatening the well-being of all elements are the pollution of water caused by industrial activity, air pollution caused by fuels, the destruction of the ozone layer due to emission of gases to the atmosphere (Erickson & Brase, 2019), the destruction of natural spaces such as forests which causes the loss of many species and allows global warming or the accumulation of garbage (Dietz et al., 1989), among others. The changes the environment is forced to undergo subsequently affect everything else (Tooby & Cosmides, 1990). In recent decades, due to damaging human actions, the environment has been modified to the point that the habitats of many animals have been reduced or disappeared, causing the extinction of numerous species.

Relating to nature, learning about it, recycling, carrying out responsible consumption, reusing materials, tree-planting, saving water and electricity are basic activities that are easily achievable and provide a valuable input towards the environment and society in general (Diez et al., 1989). Humans beings need to aim at having a balanced relationship with nature, understanding that we depend on its resources to survive, therefore a peaceful and harmonious relationship is urgently needed. Consideration and compassion when facing environmental issues need to be implemented in order to react and collaborate.

Promoting environmental values start at home. From an early age, storytelling, songs and/or documentaries are some resources to teach children environmental values and possible consequences if we fail to comply with them, therefore those raise awareness and help create a feeling of responsibility towards Earth. The love children experience in their families can be transferred to the environment, which provides natural resources and wonders for all creatures; the

promotion of environmental values may guarantee the healthy survival of the planet. Family excursions is a practical example to get in contact with nature (rivers, animals, land, etc) enabling a suitable scenario to learn to love, appreciate and build stronger environmental values. In addition, complying with regulations to protect and preserve the environment is a sign of respect to appreciate diversity. The protection and respect of the environment is beneficial for all parties involved. Likewise, being held responsible for negative actions against nature is a type of responsibility that needs to be present in everyone's life. Actions such as avoiding littering, reducing the amount of rubbish, water and electricity when not needed are everyday situations that teach us environmental values. Showing respect for others provides them with personal values and ideals, as accepting other points of views is enriching for society and everything that surrounds it, causing positive actions towards environmental resources on the way (Gatersleben et al., 2008).

Environmental participation is a suitable method to become aware and engage in activities that benefit us all. By building environmental values, personality and attitude can be also changed towards a more positive outlook (Gatersleben et al., 2008). The gratification obtained is priceless and guides us towards other actions. Developing environmental values is everyone's responsibility. All human values can be applied to the environment in order to ensure its own existence and avoid threatening life quality of future generation. Consideration and compassion are keys to maintain environmental values alive, fostering initiative, voluntary actions.

An equitable society based on respectful coexistence is essential as well as minimum consumption to guarantee natural resources, respect towards every issue related to nature, those being either responsible exploitation of resources as well as solidarity and responsibility to preserve it for future generations. Altruism can be considered as the belief that the well-being of others is equal to my well-being and it is perceived as a disinterested concern for the well-being of other people (Guagnano, 2001).

3.2.3.1 Lyrics containing Environmental Values (LEV)

Music is one of the most powerful means for the communication of ideas and thoughts that can contribute to preserve the environment by means of environmental lyrics. Music is a universal language that can be used for current environmental issues that need immediate action. The preservation of nature, respect for the environment and planet Earth affect all of us in terms of contamination, pollution, global warming and climate change and all relevant factors that are chained to each other. Music can help spread the message and stir people's conscience depending on their musical taste (Zillmann & Gan, 1997). Working together towards a better world, music influences people in many ways as it serves as stimulation for emotions, making them stronger,

stimulating them. Thus, it can also facilitate the expression of emotions (Juslin et al., 2010) and invite for reflection on certain issues. Creativity and imagination and emotional traits (DeWall et al., 2011), also involved, as music stimulates memory and analysis of circumstances as it is the case of environmental issues. Well-being and happiness are factors that influence human beings and these can be achieved by means of music (Fox Ransom, 2015) to then turn them into many other human aspects that are prosocial (Greitemeyer, 2009a), such as sensibility, communication, bonding, sharing or identity to channel them into environmental values.

Ethical lyrics provide personal as well as social interaction, which in turn, may result in connection and enhancement of environmental values (Sagiv et al., 2017) as it generates empathy with ourselves and the world around and enables the enhancement of opportunities for integration and development as well as emotional engagement, which generally leads to positive attitudes and behaviour of social masses. Each song with meaningful lyrics is an opportunity for reflection and creates an emotional state that provides peace for the mind and emotions, making us act. Environmental values are present also in music lyrics, events organised in the open air to help with the cause, therefore music can be considered a useful appealing tool for all people to engage with music, nature and related environmental activities involved in them. The message in those lyrics would be then taken back home and later promoted among family members, friends and society in general. These values transcend human nature and the individual becomes loyal to knowledge and actions supported by music, pursuing specific goals that can generate social and political change (Abrams et al., 2016; Sortheix et al., 2017). Besides, self-esteem and self-realisation will then be improved, which are basic pillars of human personality. As previously stated, the unifying force of music is something so special that it is hard to find it in any other thing (Levitin, 2006), as music leads to social bonding, among other benefits. Music releases dopamine, which is activated from pleasurable experiences connected to tangible rewards, therefore, causing emotional arousal during music sessions (Levitin, 2006).

In the long-term, identifying changes where collaboration from society has been a key factor may be encouraging to fight and adopt the sense of belonging to a new *family* of powerful members. The power of communication becomes efficient as songs are, in general terms, short in length and repetitive in the message being stressed, therefore, they reinforce the power of those words and directly impacting on feelings and emotions (Taruffi & Koelsch, 2014).

Only human
Made of flesh, made of sand, made of human
The planet's talking about a revolution
The natural laws ain't got no constitution

On a silent summer evening
The sky's alive with lights
A building in the distance
Surrealistic sight

They've got a right to live their own life
But we keep paving over paradise
'Cause we're only human
Yes we are, only human
If it's our only excuse do you think we'll keep on being only
human
Yes we are, yes we are
Only human, only human, only human
("Only Human" by Jazon Mraz, 2008)

Down the road, old man McGower
You know he runs his house on the solar power
Now his lights are bright and the music plays
Sort of dark and quiet on the cloudy days
It's the little things we take for granted
When we sacrifice to save the planet
The darndest thing I've ever seen
That old redneck has done gone green
Down the road, old man McGower
You know he runs his house on the solar power
Now his lights are bright and the music plays
Sort of dark and quiet on the cloudy days
("Gone Green" by Brad Paisley, 2014)

*Songs retrieved from www.billboard.com

On Echo Beach
Waves make the only sound
On Echo Beach
There's not a soul around
From nine to five, I have to spend my time at work
My job is very boring, I'm an office clerk
The only thing that helps me pass the time away
Is knowing I'll be back at Echo Beach someday
("Echo Beach" by Martha & The Muffins, 1980)

My tears are always frozen
I can see the air I breathe
But my fingers painting pictures
On the glass in front of me
Lay me by the frozen river
Where the boats have passed me by
All I need is to remember
How it was to feel alive
Silent things, violent chase
We are dancing again
In a dream by the lake
Ah...
("Winter Bird" by Aurora, 2016)

Learning from experience is precisely what is going to save the world, however urgent action is needed. On the other hand, tolerance as one of the main virtues of coexistence provides the opportunity to understand diversity comes together as unity (Grigoryan & Schwartz, 2020), as we are all part of the same world. Music can contribute to the appreciation of diversity through tolerance, by not judging. Destroying nature and nature being home to humans should urge us to get involved in environmental activities (Liere & Dunlap, 2006; Steg & de Groot, 2012).

Solidarity goes hand in hand with compassion and sensitivity, that is, it is the ability to perceive the suffering of other people or the surrounding environment and react by taking actions (Schwartz, 1968). Responsibility evoked in songs can be very useful for conscience purposes. Once the message has been listed and internalised, responsibility arises. Being responsible is then reflected in actions taken and translated into responsibility at other levels in society (authorities, for instance), creating a feeling of commitment (Schwartz, 1968) and pride to do what is right or has a priority (Schwartz, 1996), which also results in justice. Being responsible means assuming consequences of acts performed. Learning from experience forms a spiritual ground, which then becomes a virtue (Roberts, 2009) that generates commitment to improve situations.

I can't watch this burn
I can't watch this burn to the ground
You'd have thought we'd learned
You'd have thought we'd learned by now
I can hear the whole world singing together
I can hear the whole world sing, "It's now or never"
("In This Together" by Steven Price & Ellie Goulding, 2019)

Hands all over the coastal waters
The crew men thank her
Then lay down their oily blanket
Hands all over the inland forest
In a striking motion trees fall down
Like dying soldiers ("Hands All Over" by Soundgarden, 1989)

Woo ah, mercy mercy me

Don't go near the water
Don't you think it's sad
What's happened to the water
Our water's going bad
Oceans, rivers, lakes and streams
Have all been touched by man
The poison floating out to sea
Now threatens life on land
("Don't Go Near The Water" by Beach Boys)

Ah things ain't what they used to be, no no
Where did all the blue skies go?
Poison is the wind that blows from the north and south and east
Woo mercy, mercy me, mercy father
Ah things ain't what they used to be, no no
Oil wasted on the ocean and upon our seas, fish full of mercury
Ah oh mercy, mercy me
("Mercy, Mercy Me (The Ecology)" by Marvin Gaye)

*Songs retrieved from www.billboard.com

All in all, a well-defined, well-structure and well-rooted set of values causes a link between music preferences that then guide choices and behaviour towards a certain type of attitude and behaviour (Rokeach, 1973; Schwartz, 1992). Gratification as the main and more demanding personality factor drives individuals to select values. In order to select a specific music style of music lyrics different motivational needs have to be present in the person. Music acts as a motivator for gratification (De la Rosa Herrera & Publiese, 2017). Following an artist who promotes values in the music can cause a great impact on followers as they feel connected and part of the same cause. Fulfilling those messages leads to self-gratification and a feeling of belonging, of doing something good for others and being accepted is a consequence of those actions carried out.

Since music is ubiquitous, sharing similar environment and socialisation processes can lead to lasting relationships; it can easily influence individuals due to feelings arisen by music and lyrics. Greitemeyer (2009b) provided evidence that prosocial songs increased interpersonal empathy which then increased prosocial behaviour and this can be used for environmental purposes. Exposure to prosocial music lyrics can enhance values which induce to prosocial intentions and behaviour (Batson & Powell, 2003; Caprara et al., 2012) and subsequent change in the long-term. This implicit nature is related to the bonding social aspect of music as a value promoter. The example below refers to racism and everything else it brings, mainly hatred in society, which should be avoided by means of love, the supreme human value. A call to try to solve global issues by means of lyrics then becomes touching and encouraging.

What's wrong with the world, mama
People livin' like they ain't got no mamas
I think the whole world's addicted to the
drama
Only attracted to the things that'll bring a
trauma
Overseas, yeah, we tryin' to stop terrorism
But we still got terrorists here livin'
In the USA, the big CIA
The Bloods and The Crips and the KKK
But if you only have love for your own
race
Then you only leave space to discriminate
And to discriminate only generates hate
And when you hate then you're bound to
get irate, yeah
("Where Is The Love?" by The Black
Eyed Peas, 2003)

*Songs retrieved from www.billboard.com

One Love! What about the one heart?
One Heart!
What about -? Let's get together and feel
all right
As it was in the beginning (One Love!)
So shall it be in the end (One Heart!)
All right!
Give thanks and praise to the Lord and I
will feel all right
Let's get together and feel all right
One more thing!
Let's get together to fight this Holy
Armageddon (One Love!)
So when the Man comes there will be no,
no doom (One Song!)
Have pity on those whose chances grows
thinner
There ain't no hiding place from the
Father of Creation
("One Love / People Get Ready" by Bob
Marley & The Wailers, 1965)

There's nothing you can do that can't be
done
Nothing you can sing that can't be sung
Nothing you can say but you can learn how
to play the game
It's easy
Nothing you can make that can't be made
No one you can save that can't be saved
Nothing you can do but you can learn how
to be you in time
It's easy
All you need is love
All you need is love
All you need is love, love
Love is all you need
("All You Need Is Love" by The Beatles,
1967)

Calling for unity, which is necessary to overcome and ease issues in the world, is reflected in the lyrics below. Love can be understood and felt by all nations and is the solution to every problem as it brings peace and creates more positive feelings. Dreaming about a better place to live has always been the ideal for people, but it can only be possible with collaboration from others. The message sent through a beautiful melody can be considered an ethical song that serves all purposes.

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion, too
Imagine all the people
Living life in peace... You...
You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will be as one
Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man...
("Imagine" by John Lennon, 1971)

*Songs retrieved from www.billboard.com

I took my baby on a Saturday bang
"Boy, is that girl with you?"
Yes, we're one and the same
Now I believe in miracles
And a miracle has happened tonight
But if you're thinkin' about my baby
It don't matter if you're black or white
They print my message in the Saturday Sun
I had to tell them I ain't second to none
And I told about equality
And it's true
Either you're wrong or you're right
("Black Or White" by Michael Jackson, 1991)

Ethical lyrics provide personal as well as social interaction, resulting in connection and enhance of environmental values (Sagiv et al., 2017), as empathy with ourselves and the world around can be generated. Empathy can then enable the enhancement of opportunities for integration and development as well as emotional engagement, which would lead to positive attitudes and behaviour of social masses.

When those ethical lyrics are in a foreign language and that language is felt as own, then the social distance factor becomes key to understand the culture and message in the song and embrace them.

3.3 Social Distance (SD) and the English language

Nowadays, the use of English has affected every branch of knowledge in the way that there is a great deal of reasons to use English, therefore, it has become an international language (González Davies & Celaya Villanueva, 1992; Alcaraz Varó, 2000; Flowerdew & Peacock, 2001). English has become a necessity for success. Lately, the fast-technological era and globalisation process, with the assistance of the internet, has enabled the English language to play an important role as a *lingua franca* (Graddol, 1997). In addition, the internet, as a multi-purpose assisting tool is "the flagship of global English" (Graddol, 1997, p. 50).

The definition given by Richards et al. (1992, p. 187) when referring to English as an international language is "a language in widespread use as a Foreign Language or Second Language, i.e. as a language of international communication". Flowerdew & Peacock (2001, p. 10) state that "the international language of research and academic publication is English". English is a necessary tool to access the world of knowledge and research (Alcaraz Varó, 2000; Flowerdew & Peacock, 2001) and in many countries it is learnt as a foreign language (González Davies & Celaya Villanueva, 1992); it is the language that is most taught and read on a global level, according to Kachru and Nelson (2001).

The acquisition of a language involves the visual mapping of a shared representation of the surrounding world, but also the combination of emotional factors, either conscious or non-conscious. The learner of a language creates a relationship with that language because it is a representation of themselves and the social group they belong to. The language has the ability to transmit sociocultural, existential and emotional identity, which is a motivational reason to learn it (Gardner & Lambert, 1972).

Having in mind the fact that today's world is fundamentally been affected by globalisation, the concept of acculturation needs to be mentioned, as it refers to cultural changes that occur when individuals of a cultural context adapt to a new context due to reasons such as migration or other forms of intellectual encounter (Sam & Berry, 2010). The process of acculturation involves modification of social norms, attitudes and cultural values (Sam & Berry, 2010) and due to globalisation and new paradigms nowadays, it has become a fact that has an impact on language acquisition and comprehension, which are skills aided by emotions built in the limbic system.

Social distance emerges from the cognitive and affective approach of two cultures that are in direct contact with the individual. According to Schumann (1994), social distance is one of the social factors directly influencing the learning of a language. In the social distance hypothesis proclaimed by Schumann (1994), there are some characteristics that make it take place in different groups. In this case, as English for academic purposes (Flowerdew & Peacock, 2001) is considered a *lingua franca*, its size and relevance makes an impact on L2 learning. If attitudes are taken into consideration, the feelings of reference groups towards that language can be enhanced by music in that language and therefore, the impact on their learning skills can be positively influenced, as there is somehow similarity between cultures involved in the learning process.

From an academic point of view, the foreign language acquisition, this being English, can be reinforced by music, as it can have an effect on pronunciation skills as well as other acquisition processes. As reported by Fonseca-Mora (2000), music has always been a great resource to be used in the English classroom as it entertains learners, but also with the purpose to activate memory. Motivation enables us to learn quicker as the attention is focused on what interests us. Music generally does that. Music and lyrics seem to leave a particularly deep trace in our memories; this could be due to the fact that they are connected to affective and unconscious factors (Fonseca-Mora, 2000), therefore, language acquisition depends on interaction and with interactions affect has been shown to be a mediating force for communication to become successful (Fonseca-Mora, 2000.). The different processes of learning and understanding foreign languages and their connection with feelings and emotions portrayed by songs can generate attitudes of people if duly understood. In order to be aware of what is being said in a song, competence in a foreign language is needed. It is key to perceive the stress put on words and recognise sentence structure. Melody is the most prominent prosodic element for the developmental process from an early stage in language acquisition. In addition, music has always been used as an entertaining learning tool which activates memory and recall, as reported by Fonseca-Mora (2000).

Having command of another language becomes an asset not only to individuals but also to society in general, as it enables the person to have different perspectives in life, better understanding and approaches of the surrounding world and more specifically, of other cultures. The acquisition of a new language, can actually benefit from structural and motivational properties of music in songs (Fonseca-Mora et al., 2011). Interaction becomes key in language acquisition (Fonseca-Mora et al., 2011). As McLean (1980, p. 17) points out, "Learning is most effective when the learner is the initiator of the learning process". With music listening being an enjoyable activity, vastly used for learning processes, young people with not much effort, become learners of the language being used in the lyrics. McLean (1980, p. 17) also mentions that for a noticeable boost in

the acquisition of a foreign language that there is a need for content that can ultimately engage with the learner of that language as he/she will surely relate that content to own "needs, interests and moral concerns" and learn from it.

Past research has merely focused on music genres and lyrical contents, whilst not much research has been found on perceptions of second language users regarding the meaning of song lyrics nowadays. According to Abbott (2002), songs utter cultural aspects where feelings or ideas can be mentioned, which can be received through listening activities for the enjoyment of learners of a second language or foreign language. All in all, music is a multi-purpose tool for people and in particular for learners, as it comes with traditional cultural baggage as well as new social trends that can broaden the understanding and acceptance thereof.

3.3.1 The affective filter & language comprehension

Regarding learning in general, the limbic system, involved in the memory process, adds special emotional meaning to the information received. Learning processes will depend on the influence of the limbic system with repercussions in human personality, therefore shaping beliefs and attitudes (Do & Schallert, 2004; Aragão, 2011). Emotions drive attention. The role of emotions in learning is crucial, as these are involved in the neurological changes that are shaped by learning. Following with the limbic system, which is a part of the brain in charge of emotions and moods, various connections affect other processes such as memory and learning skills. Considering the importance of the impact of affective factors regarding language learning (Gardner & Lambert, 1972), the control of emotions and feelings is paramount.

Memories formed during a specific emotional state will tend to be recalled in an easier way in the event of similar emotional states, since the limbic system takes part in the classification of experiences stored in the brain, either performed consciously (e.g. names) or unconsciously (e.g. walking). Emotions that may affect the learning process negatively include anxiety, fear, embarrassment, inability, discouragement or boredom, whereas emotions that positively affect the learning processes include pleasure, achievement, enthusiasm, hope or pride. Either positive or negative, if meaningful, they will no doubt collaborate to the development of learning skills.

Krashen (1982) proposed the *affective filter* hypothesis, postulating that when learners' anxiety is low, language input becomes more accessible and language acquisition takes place. As for outcomes, the cognitive-motivational model of emotion effects foresees that the role played by emotions in learning processes depends on various cognitive and motivational mechanisms, one of them being motivation (Pekrun et al., 2002) leading to the promotion of different strategies to learn.

Listening to music can be a relaxing practise for academic purposes that can boost language acquisition. When researching on foreign language acquisition, the affective filter helps understand the different affective variables involved in language acquisition such as motivation and self-confidence in order to success in that specific language as learners; when motivated there is not block for learning and acquiring new language input; conversely, the mind activates a filter in cases of anxiety, low motivation or low self-image. Krashen (1982) proposed in his monitor model five hypothesis that were held responsible for the acquisition of a second language (Acquisition-learning hypothesis, Natural order hypothesis, Monitor hypothesis, Input hypothesis, Affective filter hypothesis), however for this study, as emotions and values are involved in the understanding and processing of music lyrics, it is appropriate to focus on the affective filter hypothesis, based on the influence of affective factors to improve the acquisition of a second language, taking into account motivation, self-confidence and anxiety, in the sense that affective variables can actually effect that acquisition. There is a vast array of emotional meanings depending on the language. Languages differentiate emotions based on two keys, valence regarding how pleasant or unpleasant an emotion is and activation related to the physiological arousal with an emotion (Lindquist et al., 2015). Basically, if the affective filter blocks new input, the acquisition consequently fails. It can then be stated that as individuals, every person has different motivations which leads to individual variation in language acquisition. This hypothetical filter does not impact acquisition directly but rather prevents input from reaching the language acquisition part of the brain. As music is such a motivational activity in the life of any individual, it is assumed that mainly students would make the effort to understand lyrics if they enjoyed the song as their emotions contributed to motivation in a stress-free environment. Therefore, music becomes a very valuable tool in the classroom to create a positive environment for different academic purposes.

the brain is the seat of cognition, that cognitive processes are neutral processes, and that, in the brain, affect and cognition are distinguishable but inseparable therefore providing a concept of affective filter related to the brain's stimulus regarding the appraisal system involved with cognition in order to promote or inhibit second-language acquisition. (Schumann,1994, p. 231)

The understanding and assignation of emotions to a foreign language becomes paramount to develop attitudes, which are predispositions learned by human beings in order to respond, either positively or negatively, to a specific objective or situation and which influence the way we behave or act mostly depending on own ways of thinking or situational factors, among others. The comprehension of another language provides easier interpretation of situations in different social settings and the increased ability in digital literacy comes as *a plus* to be updated with technologies. All in all, linguistic meanings and emotions are the foundations for attitude change. It may be affirmed that language is one of few cognitive abilities unique to our human nature. Language

comprehension involves sensory and motor systems, memory and attention mechanisms that support social cognition, among others (Fedorenko, 2014). Cognition control has been proved to play an important role in language production, for language comprehension is a more passive process where we interpret linguistic input if the language is known. It can be affirmed that linguistic meanings are associated with emotions (Do & Schallert, 2004). In the learning of a foreign language cognitive and emotional processes subjected to constant stimuli, which will have an impact on the perception and assessment of that language by the learner.

emotions are the result of how we experience, physically and mentally, the interaction between our inner world and the outer world. For a human, emotions are expressed through behaviors, expressions of feeling and physiological changes. Although basic emotions are universal, emotional experiences, or feelings, are more personal as much as they infect each person's mood, temperament, personality, disposition, and motivation. (Punset, 2012, p. 110)

Besides, emotions are thought to have an impact on intrinsic motivation of learners determined by interest and curiosity as well as extrinsic motivation in order to prevent negative outcomes (Pekrun & Perry, 2014).

Emotions and feelings then become of special interest in learning processes, in this particular case, the learning of English in order to be able to understand song lyrics. The combination of variables such as motivation and emotions may have different meanings for each individual as well as different outcomes when motivation comes into play (Do & Schallert, 2004). Emotional experiences play a significant role in the learning of languages and related tasks during different stages of their learning process (Shoaib & Dörnyei, 2004). Thus, both positive and negative emotions have a major impact on foreign language learners' motivation as they can actually activate or unable motivational behaviour (Pekrun et al., 2002). In terms of learning, emotions influence memory retention and recall. Emotions have a deep impact on how we judge the outside world and on various cognitive processes. Emotional states are key in learning since learning is one of the major sources of human emotions nowadays (Pekrun et al., 2002).

Music provides a field for imagination and feelings thanks to the emotional load expressed by lyrics that can be perceived as the final product elaborated by language, which brings people closer. If we translate this to music lyrics "There's this unifying force that comes from the music, and we don't get that from other things", as music leads to social bonding, among other benefits. Music releases dopamine, which is activated from pleasurable experiences connected to tangible rewards therefore causing emotional arousal during music session (Levitin, 2006).

In the present study, the variable of the level of English in university students needed to be

considered due to different reasons, one is the fact that English is a compulsory subject in Spain in most schools; secondly, music in English is being played at all times, making English as a foreign language and as an international language relevant in their lives.

3.3.2 English as a Foreign Language in Spain

Within the scope of this study, English as a Foreign Language (EFL) refers to the English language learnt at school as a subject, not used as a means of communication on a daily basis in the sense that it is not necessary for daily life and social or economic relations (Richards et al., 1992).

EFL is promoted at all educational levels in Spain and has gained top position in the educational system, becoming a compulsory subject all through secondary education stages. The curriculum of both primary and secondary schools is determined and established by the Ministry of Education (Neff et al., 2009). Once students have obtained the compulsory secondary education certificate, they will be tested for different subjects, including English, before they enter university. According to Alcaraz Varó (2000, p. 14), EFL "is the first choice in primary and secondary education curriculums of nearly every country", especially in the European Union (Graddol, 1997) as it is a tool that helps students to become independent in different situations, to get to know other cultures and ways of thinking.

As the subjects of this study were university students, it was assumed that their English competences to understand and process information found in English song lyrics would be suitable. The level of English expected should have been B1/B2 of the Common European Framework of Reference for Languages (CEFRL), which is the system that defines and explains the different levels and states that: "Level B1-B2 corresponds to independent users of the language, i.e. those who have the necessary fluency to communicate without effort with native speakers" (British Council, n.d.). Students of a second language, in this case English, face different societies and cultures that they need to understand and adapt to in order to grab meaningful messages. English then becomes a tool for communication, understanding and interaction among different cultures.

In fact, the CEFRL (2000) stresses, as a priority for students of a second language, the need to reach intercultural competence. Attitude, then, becomes key when learning a new language and that attitude is generally influenced by positive or negative experiences previously encountered. The influence of English music in Spain is an undeniable fact, as it floods all communication channels. Personal achievement and gratification coming from the integration and adaptation to a new cultural environment given by the new language results in a positive attitude towards the learning process.

According to Extremadura Official Journal number 129 of 5th of July, referring to the first foreign language acquisition and skills assumed to have reached at the end of second year of *Bachillerato*, before entering University, students should have reached the following skills:

En contextos y situaciones de comunicación real, la lengua se utiliza para realizar o acompañar acciones con diversos propósitos, por lo que el currículo básico incorpora el enfoque orientado a la acción recogido en el *Marco Común Europeo de Referencia para las Lenguas* y describe, en términos de actuación y tomando este Marco como base de dicha descripción, lo que los estudiantes deberán ser capaces de hacer en el idioma extranjero en diversos contextos comunicativos reales en los que, dada su edad y sus características dependiendo de las distintas etapas educativas, tendrán oportunidad de actuar. Las actividades de recepción, producción e interacción orales y escritas que conforman los estándares de aprendizaje en el currículo básico integran tanto las diversas competencias comunicativas específicas, cuya activación conjunta permite la realización de esas actividades, como las competencias básicas generales correspondientes a cada etapa. (DOE nº 129, Decreto 98/2016, de 5 de julio, p. 272)

...por tanto, la materia Primera Lengua Extranjera contribuye decisivamente al desarrollo del sentido de la iniciativa, en especial por lo que respecta a las actividades de expresión e interacción oral y escrita, en las que, desde su misma planificación, el alumnado ha de tomar decisiones sobre qué decir y cómo hacerlo, a través de qué canal y con qué medios, en qué circunstancias y dependiendo de qué expectativas y reacciones de los interlocutores o corresponsales, todo ello con el fin de cumplir el propósito comunicativo que persigue con el mayor grado posible de éxito. La elección y aplicación consciente de las estrategias de comunicación, de organización del discurso, de control sobre su ejecución y de reparación del mismo, preparan a los estudiantes para asumir sus responsabilidades, encontrar seguridad en sus propias capacidades, reforzar su identidad y regular su comportamiento. El objetivo de esta materia será el aprendizaje de las destrezas discursivas en diversos ámbitos: relaciones personales, educativo, académico o público. Para alcanzar esta meta, el eje del currículo lo constituyen los procedimientos encaminados a conseguir una competencia comunicativa efectiva oral y escrita, en contextos sociales significativos. (DOE nº 129, Decreto 98/2016, de 5 de julio, p. 273)

Regarding some contents of said Decree, assessment criteria and learning standards for second year of *Bachillerato*, the following is also stated:

Comprender el contenido de la información de la mayoría del material grabado o retransmitido en los medios de comunicación, relativo a temas de interés personal, identificando el estado de ánimo, el tono e incluso el humor del hablante, siempre que el discurso esté articulado con claridad, en una variedad de lengua estándar y a velocidad normal. Intercambiar información, indicaciones, opiniones, creencias y puntos de vista, consejos, advertencias y avisos. Discriminar patrones sonoros, acentuales, rítmicos y de entonación de uso común y más específicos, y reconocer sus significados e intenciones comunicativas expresas, así como algunas de carácter implícito (incluyendo la ironía y el humor) cuando la articulación es clara. Escribir correspondencia personal, en cualquier soporte, y que se comunica con seguridad en foros y blogs, transmitiendo emoción, resaltando la importancia personal de hechos y experiencias, y comentando de manera personal y detallada las normas de cortesía y registros; costumbres, valores, creencias y actitudes; lenguaje no verbal. Expresión de la voluntad, la intención, la decisión, la promesa, la orden, la autorización y la prohibición, la exención y la objeción. Expresión del interés, la aprobación, el aprecio, el elogio, la admiración, la satisfacción, la esperanza, la confianza, la sorpresa, y sus contrarios. Formulación de sugerencias, deseos, condiciones e hipótesis. (DOE nº 129, Decreto 98/2016, de 5 de julio, p. 276)

As an example, one of the text books used for second year of *Bachillerato* in Spain is "Key to Bachillerato 2 - Student's Book" (Wetz, 2014), which states that the level targeted is B1 - B2.

Table 14

Level competences in English (A1-A2/B1-B2/C1-C2)

<p>A1-level competences</p> <p>He/she can understand and use very frequently-used everyday expressions as well as simple phrases to meet immediate needs.</p> <p>He/she can introduce him/herself and others and can ask and answer questions about personal details such as where he/she lives, things he/she has and people he/she knows.</p> <p>He/she can interact in a simple way provided the other person talks slowly and clearly and is prepared to cooperate.</p> <p>A2-level competences</p> <p>He/she can understand sentences and frequently-used expressions related to the areas of experience most immediately relevant to him/her (e.g. very basic personal and family information, shopping, places of interest, employment, etc.).</p> <p>He/she can communicate in simple, everyday tasks requiring no more than a simple and direct exchange of information on familiar and routine matters.</p> <p>He/she can describe in simple terms aspects of his/her past, environment and matters related to his/her immediate needs.</p> <p>B1-level competences</p> <p>Able to understand the main points of clear texts in standard language if they are about topics with which they are familiar, whether in work, study or leisure contexts.</p> <p>Can cope with most of the situations that might arise on a trip to areas where the language is used.</p> <p>Able to produce simple, coherent texts about topics with which they are familiar or in which they have a personal interest.</p> <p>Can describe experiences, events, wishes and aspirations, as well as briefly justifying opinions or explaining plans.</p> <p>B2-level competences</p> <p>Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in their field of specialization.</p> <p>Can interact with a degree of fluency and spontaneity that makes regular interaction with native speakers quite possible without strain for either party.</p> <p>Can produce clear, detailed text on a wide range of subjects and explain a viewpoint on a topical issue giving the advantages and disadvantages of various options.</p> <p>C1-level competences</p> <p>He/she can understand a wide range of more demanding, longer texts, and recognise implicit meaning in them.</p> <p>He/she can express him/herself fluently and spontaneously without much obvious searching for the right expression.</p> <p>He/she can use language flexibly and effectively for social, academic and professional purposes. He/she can produce clear, well-structured, detailed text on complex subjects, showing correct use of organisational patterns, connectors and cohesive devices.</p> <p>C2-level competences</p> <p>He/she can understand with ease practically everything he/she hears or reads.</p> <p>He/she can summarise information and arguments from different spoken and written sources, and present them coherently and concisely.</p> <p>He/she can express him/herself spontaneously, very fluently and precisely, differentiating finer shades of meaning even in more complex situations.</p>

Note. Retrieved from <https://www.britishcouncil.es/en/english/levels>

Regarding students and the music in English they listen to, in general terms, it can be stated that they are surrounded by and updated with music trends, and to a greater or lesser extent, every student has some knowledge of the language. Translating emotions (Izard, 2002) is an unprecedented fact in today's society if we focus on lyrics of preferred songs. Under the assumption that lyrics would not be understood due to the language barrier or lack of relevant knowledge of different experiences of the world (Kingsdale, 1987), in today's music, every song is generally paired to a video clip, which would help people obtain the general idea of the message exposed (Knobloch-Westerwick et al., 2006), and associate it with standard behaviour.

In the case of university students, at this stage, they have more impulse control and are able to balance risks and rewards caused by their actions. In addition, their sense of individuality is stronger as well as their identification of values. Relationships become more stable as they are also more stable emotionally and physically. The combination of emotions through words has subsequent impact on music lyrics. Those songs with a romantic theme, at some point, call the attention of listeners as it is only human to feel love and affection and be moved by music. Pleasure in music generally comes by emotions felt, and emotion is a fact that every individual has felt and experienced at some point.

Music is always a good option, it is one of the main recreational activities for young people, which influences their identities and preferences in life. Music affects health and well-being as it can change behaviour in beneficial ways (MacDonald et al., 2012). Besides, Music provides physical, cognitive and motor benefits which improve our capacity to quickly response and act; it helps with memory, transfer of thoughts and personal feelings, creativity and imagination (Schellenberg & von Scheve, 2012).

3.4 Attitudes of Young People (AYP)

Culturally shared value concepts are transmitted to members of a culture through the process of socialisation. Proper integration of those will allow them to communicate with others considering shared goals and values which will be communicate by means of language in order to translate the internal world and spread it to the external world; at the same time, it enables to describe the external world, interiorise it and make it our own. Music is used to reflect on things, and according to research, there are links between personality and musical behaviour (Rentfrow & Gosling, 2003).

A balance will be needed between own needs and values and adaptation to socially accepted attitudes in order to avoid conflict. Values are acquired through a life time of experiences and demands by the community they belong to. According to Rokeach (1973) social behaviour is

influenced by personal values and so the socialisation process is related to the internalisation of those values. Values have been studied from the different scopes of knowledge, such as philosophy, anthropology and sociology fields considering both the individual and the cultural level constantly interacting in every individual and influencing behaviour (Sagiv & Schwartz, 1995).

Priorities are established by society among those values in order to comply with social demands of that particular social community and to adapt them to the desired behaviour of the social group. From a functional point of view and, as stated by Schwartz and Bilsky (1987), values can be seen as objectives to be reached by individuals, as values guide them through the different situations and scenarios of life in order to face and tackle daily situations and social needs. As reported by Sagiv and Schwartz (1995), values are in a dynamic system as they are related to each other and result in practical, psychological and social consequences. On his part, Rokeach (1973) defines values as enduring prescriptive beliefs about forms of behavior or final states of existence, personally or socially desirable, preferable to their opposite and despite not being very changeable, it cannot be said that the values cannot undergo some types of changes.

Therefore, values are a source of motivation for individuals to fulfill their needs and seek goals. Values are ultimately responsible for teaching different roles and for making sure they are carried out; values have the capacity to determine the way people evaluate reality by judgment and also to determine the choice of objectives and behaviour to be executed in order to achieve them. Values act as regulators of the way the person perceives reality and can generate behaviour to oneself or to society. Following the line of music lyrics, they do actually mirror social trends related to perceptions, worries, concerns, aspirations (Christenson et al., 2019) from society.

All steps of life are accompanied by social activities; from adolescence, when family and friends are the main social groups, socialisation starts to mature and finally becomes an established skill to guide youngsters through different life scenarios, which would consequently stay inside them for the rest of their lives. In order to adapt to social norms and connect them with needs and values, a balance is needed on both personal and social levels. All values come from three basic needs that every individual has (Schwartz & Boehnke, 2004), those being, individual needs as a biological organism, needs related to social interaction, and finally needs of survival and well-being in the community. Also, all steps of life are accompanied by music and any music experience can therefore affect personality and behaviour, as claimed by North and Hargreaves (1997, p. 1) in their statement "music has many different functions in human life, nearly all of which are essentially social" as the sense of belonging, building identity, relaxation in contrast with feelings of negativity towards relationships (Napier & Shamir, 2018). Living in a community necessarily brings some

rules and regulations to follow as well as an interest to keep them (Pajaziti, 2014), therefore common values become very important within the social group and the socialisation process, as they follow previously learnt values and norms. That social concern and adhesion and subsequent ethical training do actually promote norm activation (Steg & de Groot, 2009) and attitude change. When people are surrounded by music, which instantly triggers an emotional response, togetherness, understanding and respect for the surrounding world starts to arise, making people feel satisfied and compromised with good causes, which can then influence personal behaviour and enhancement of moods, which is the perfect scenario for attitude change and positive outcomes.

Music is everywhere, that is a fact, and in an easily accessible world, music plays the role of a top entertainer. Thus, it can directly or indirectly influence values in young people and therefore cause attitude change as different kinds of music awake different emotions and feelings and can retrieve memories associated to behaviour; the uses of music are endless (De la Rosa Herrera & Publiese, 2017). It is also of great importance for self-reliance, confidence and collaboration with other people, therefore music can bring people together towards a specific task to obtain achievement. Music is perceived as a shared element that connects people and move them towards appreciation and therefore attitude change (Sortheix et al., 2017).

3.5 Development of Self-Care Rules (DSCR)

Having in mind that music surrounds the world; it is present in every activity, especially in the life of a young person and it is well-known for being a form of expression and a way to build feelings and emotions (Saarikallio & Erkkilä, 2007; Saarikallio, 2011), it is therefore plausible to use, as a reference, the theories of Schwartz (1992; 1994; 2006). Based on Rokeach's views, who developed a theoretical model where the subjective character of values is paramount, as values are understood as internal representations of individuals responding to three main basic human needs, these being, needs as biological organisms, coordination needs for social interaction and survival and well-being needs of the community group. These needs will be present in the attitude and behaviour of the individual becoming goals to achieve and hierarchically organise. Schwartz (1992) considers values as goals that represent individual (security, conformity, tradition) or collective interest (universality, benevolence) which eventually affect and influence the relevance given to different values depending on where individuals or groups interact. These needs focus on personal as well as social outcomes that can satisfy both ends in terms of self-growth, self-protection, self-interest or transcendence of former aspects to the social sphere, to the service of others. Schwartz's norm-activation model (1977) has been applied in the context of individual contributions to public goods which is, no doubt, a case of how music can influence not only the development of personal

rules but also the behaviour of young people once they have understood that music is a bonding beneficial tool (Fonseca et al., 2011) for ethical engagement affecting how we look after public goods of any kind, respecting policies and perception of justice within the community.

It is commonly accepted that human values, attitudes and behaviour are related. These three human dimensions are essential to develop cognition and emotion (Kitwood, 1984) as well as behavioural aspects in order to be predisposed for any type of action required, therefore influencing conduct.

Four main variables, according to Schwartz (1977), are activated for personal norms: *problem awareness* in the sense that an individual will need first to realise and be aware of the problem existing around them and the adverse consequences posed, if not acting prosocially in order to palliate the problem for other people or things that are highly valued for them; the second variable is related to *ascription of responsibility*, as individuals feel responsible for those negative consequences if not acting prosocially; the third variable focuses on *outcome efficacy* referring to the identification of action to help other people of things valued. Finally, the fourth variable is the recognition of *one's ability* to provide relief.

Music is perceived as a shared element that connects people and moves them towards appreciation. As values are organised in a coherent system and are interconnected, they are understood by individuals, who can see how they can benefit from them as well as preserve the contiguity of the group they belong to, therefore giving no place for conflict or at least ground to minimise it. The sense of belonging, identity and relaxation created by music overweighs the feeling of negativity towards relationships.

Sharing free time in an active creative way can lead to valuable positive outcomes surrounded by a merry environment produced by music, which in turn, makes events and experiences beautiful, causing emotions that consequently turn into a set of values to regulate personal and social norms to be followed by people. Music provides physical, cognitive and motor benefits which can improve our capacity to quickly response and act. Besides, it helps with memory, transfer of thoughts and personal feelings, creativity and imagination (Schellenberg & von Scheve, 2012). The feeling of the moral obligation to do something useful and free from hassle is a motivational factor when performing prosocial behaviour (Gentile et al., 2009). To be aware of negative consequences that could affect personal interest as well as interests of other people is a burden difficult to carry and something that individuals try to avoid. Performing something meaningful with not much effort leads to personal benefits and it engages in positive social attitude

and behaviour (Steg & de Groot, 2009). Our actions speak by ourselves and if those actions reveal our attitude towards certain aspects of life, they may become a trend to be respected and followed.

Behaviour promoted in order to look after the environment or respect for other people is considered prosocial behaviour that we all benefit from; by doing so, we avoid moral strain. The idea that social benefit is one's own benefit is a positive attitude away from selfishness. Once individuals are aware of a problem or threat, then they become responsible for it and try to avoid adverse consequences and identify actions to relieve that pain for others, therefore they identify their own ability to do so within our limitations.

And yet, experience shows that individual behavior is exceedingly hard to change. In general, command and regulations are in charge of changing behaviour at the cost of fines, however the exploration of better remedies must guide future generations in order to develop norm activation as to identify how beliefs in people can change to then develop personal norms, which in turn, would provide individuals with a sense of obligation. Attitude change needs to be preceded by having the necessary information about the problem and consequences in order to induce rational decision-making processes, considering the vast variety and cultural diversity, and if accompanied by incentives instead of punishment, then attitude change will become a much easier process (Grigoryan & Schwartz, 2020)

At times, individuals perceive some difficulty to change behaviour, however, they may choose to collaborate with larger groups of people who may have the infrastructure for change, on a more global level, as it is the case of relevant environmental issues. In addition, even if norm activation does not induce individuals to take specific steps to reduce pollution, it may induce them to act in a civic capacity to build the background political support for other measures (Liere & Dunlap, 2006; Schwartz & Clausen, 1970).

Focusing more specifically on factors influencing prosocial behaviour, as postulated by Schwartz (2012), norms are standards or rules that guide members of a group through the way to behave; these vary on a scale of how much we agree or disagree with the fact that people should act in a specific way. Our values affect whether we accept or reject particular norms. Because norms prescribe behaviors with specific consequences, we are inclined to accept them depending on whether these consequences are compatible or in conflict with our valued goals.

Based on the norm-activation model proposed by Schwartz and his colleagues (Schwartz, 1977; Schwartz & Howard, 1981) in order to be able to explain prosocial behaviour and how it worked, mainly reflecting feelings of "moral obligation to perform or refrain from specific actions",

(Schwartz & Howard, 1981, p. 191), there are four main variables having an impact on possible prosocial behaviour and attitudes, those being, personal norms inherited from families or constructed due to personal experiences related to moral obligations to then take action in prosocial behaviour, awareness and fear of future consequences if we fail to perform prosocial actions, feeling responsible for not having carried out prosocial actions, and finally the feeling or perception of control over issues that we had the chance to tackle in any way possible. These actions are examples of prosocial behaviour benefiting others (Aronson et al., 2005).

Of course, every individual is exposed to the cultural press in a unique way, depending upon the location in society. Moreover, each individual has unique experiences and a unique genetic makeup and personality that give rise to individual differences in personal values within societies. Critically, however, these individual differences have no effect on the average importance attributed to each value item. (Schwartz, 2011b, p. 477)

The norm-activation model has been applied to explain different types of prosocial behaviour involving voluntary work such as donations (Schwartz & Howard, 1980; Schwartz & Fleishman, 1982) or emergency situations (Schwartz & Clausen, 1970; Schwartz & David, 1976). This model proved to be of use when trying to explain different types of pro-environmental actions such as energy conservation (Black et al., 1985; Tyler et al. 1982), disposition to economically contribute to environmental protection (Guagnano, 2001; Guagnano et al., 1994), or willingness to reduce the use of vehicles (Erickson & Brase, 2019). Individuals will be able to help and be willing to do so if they are aware that there is a problem needing their help and if they realise that their help will make a difference to minimise a particular issue (De Groot & Steg, 2009). Actions taken to help the environment are also considered prosocial behaviour as people benefit from them and they are not based on direct individual benefit (De Groot & Steg, 2009).

However, what actions are considered to be prosocial or pro-environmental may differ across individuals. For example, one may argue that the establishment of distribution centres harms industry, stores, or companies because of additional costs, or that the prevention of the establishment of methadone points threatens the well-being of drug addicts. Also, one may argue that the behaviour we included in our studies are not purely prosocial actions, as people may engage in the relevant actions out of self-interest. (Steg & de Groot, 2009, p. 740)

People feel responsible for issues around them and try to do something to reduce the impact however they do not feel the same responsibility for causing the problem, especially in an issue as large as the reduction of pollution in the environment. If people are aware of possible consequences of not acting prosocially, they will engage in prosocial actions, as their contributions are believed to be valuable and useful and they will feel moral obligation that engages them to perform and have positive intentions to collaborate (Steg & de Groot, 2009) with others. Therefore, people can become aware of significant problems and of the relevance of their contributions by means of music lyrics, which is a mass communication means aiming directly at emotions and feelings. While the

emergence of these changing expectations regarding environmental behaviors has been interpreted as growing acceptance of *environmental ethics* which stresses the rights of nature, they may also reflect awareness of the fact that environmental problems pose direct threats to the well-being of humans (Liere & Dunlap, 2006). Thus, the norm-activation model predicts that behavior not in accordance with established moral norms is likely to occur when individuals either deny the consequences of such behavior or fail to accept responsibility for such consequences, either by pleading no alternatives or shifting the blame to some other source (Liere & Dunlap, 2006).

This attitude necessarily takes us to the concept of altruism, which although not new, it is in the interest of the scientific community as it brings the possibility to understand positive aspects of human nature in different scenarios, which could improve global issues (Bauman, 1998). The search for new studies and methods to bring the best of human nature is always an interesting approach; music lyrics could be one of many methods to build that aspect in people moved by just melodies and meaningful words perhaps resulting in the capacity for cooperation and prosocial attitudes, taking into account variables such as age, background, sex or culture. However, as music is an international engaging tool that have the power to move and change behaviour and points of view, it can be used to promote altruism.

The average importance reflects the impact of exposure to the same culture. Hence, individual responses, averaged across groups exposed to the same culture, can point to the latent cultural value orientations in a society. These average societal values emerge out of ongoing negotiations among persons and institutions over desirable goals, negotiations that produce a cultural context of values embedded in societal institutions. Culture, in this sense, does not depend upon the degree of consensus regarding values among group members. (Schwartz, 2011a, p. 473)

According to Batson and Powell (2003), the term *altruism* has been used to refer to behaviour within prosocial behaviour, such as help involving personal sacrifice and no rewards apart from feeling good inside. Within the personal world of each individual, there are factors influencing different behaviour, from situational variables, culture, affective variables, cognitive variables, individual characteristics to socialisation processes and family influences conform the resulting behaviour in a person. The levels of demand from parents are associated to levels of social responsibility, which can influence, to a greater or lesser extent, the learning of prosocial behaviour related to altruism in children.

The family nucleus constantly interacts with other nuclei where affection and identification with role models are key. This interaction along with personal characteristics of each individual will no doubt influence altruism processes to live in a democratic environment encouraging individuals to be more responsible and comply with the norms in a social context. "Values predict attitudes towards specific objects to the extent that these objects help or hinder the expression of the values"

(Sagiv & Schwartz, 1995, p. 1). Findings typically reveal that values are consistent predictors of attitudes across contexts. However, whether a type of attitude is perceived as an expression of a certain value depends on contextual characteristics (Grigoryan & Schwartz, 2020).

On the other hand, the fact that the media has become one of the main influences on young people and its effect on prosocial behaviour may be of great interest needs to be taken into consideration. If we focus on the environmental concern from altruist or prosocial points of view, that environmental concern may be considered as the reflection of moral/personal norms in the sense that the environmental behaviour of each individual is the result of own personal norm activation (Schwartz, 1977). Despite the potential of a normative framework, little research has been reported on applying normative models to account for changes in behavior which affect environmental quality, especially if music lyrics are the engine to drive that behaviour. Besides the fact that people may benefit from environmental protection, at least indirectly and in the long term, one important reason for this may be that individuals value the environment and want to protect environmental quality. In other cases, people may refrain from pro-environmental actions because they value their comfort more than the environment (Steg & de Groot, 2012).

As suggested by Schwartz (1970b), the relationship between moral norms and behavior depends on how each individual describes the situation needing personal action. According to Schwartz (1970b), both personal characteristics and situational factors can influence the degree of awareness of consequences and/or ascription of responsibility in a context that requires decision-making processes, however when individuals are aware of their moral choices but there are other consequences affecting them such as personal costs or psychological well-being, they may not comply with the behaviour that is expected from them.

As pointed out by Schwartz (1968), individuals facing these situations, may leave their moral norms behind as they are no longer considered appropriate to deal with the initial problem, nevertheless, while awareness of an action with negative consequences for human beings and for the natural environment may provide moral input into environmental decisions, such awareness will not be sufficient to ensure behavior in accordance with moral norms (Liere & Dunlap, 2006; De Groot & Steg, 2009). Individuals may not continue with their responsibility due to the fact that there is no immediate alternative available to tackle the problem they feel morally connected to. To activate norms, they need to be achievable and different alternatives need to be provided for the sense of achievement to be perceived. How can music help?

Music is, no doubt, a good educational tool to trigger academic emotions (Pekrun et al., 2002), which can contribute towards motivation in the classroom (Meyer & Turner, 2006); it is an example of feelings, ideas and ways of thinking, a transfer from what has been felt to what is needed to be expressed. It is creativity and sensitivity channeled by language and melody. People connected with music can channel emotions and understand the world around them, making relationships with other human beings easier and stronger.

Music then becomes a connection vehicle to self-expression and communication with others and the environment through exploration and enjoyment, which facilitates the establishment of rules and attitudes at both individual and social levels. Due to the many beneficial aspects of music, this diverse tool can also be incorporated in the norm-activation model promoted by Schwartz, focusing on anticipated pride and feeling of guilt in regards to performance carried out in daily situations. Something as constant and lasting as music may not be ignored when the future is in the hands of young people, who are generally open-minded to change, and despite the evident crisis of values (Sortheix et al., 2017), there are possibilities for change if the right tools are employed. Music lyrics have the power to favour integration, socialisation processes and allow people to develop creativity and togetherness towards a common issue, therefore it can be used a call for action.

3.6 Behavioural Changes (BC)

As a community, socialisation is paramount for the survival of the human race. This process starts from an early age, as soon as a child is born. Actions taken by parents to educate their children are essential to then assess the effectiveness of adjustment of children to social rules, norms and attitudes as well as family values that are transmitted to them.

Paying attention to the general learning model, the impact and subsequent effects of songs with different lyrics can surely play a relevant role in social behaviour (Greitemeyer, 2009b). Young people may easily replicate what they constantly see and hear from other peers who may be oblivious and fail to consider other significant social issues. Recently, due to the current crisis of values (Sortheix et al., 2017) and the general inconformity the youth claims regarding life to find few answers about their opportunities and life prospects, social research has focused on this section of society as they will be the future generation to pass on values to, therefore young people are seen as important players for the development of social standards.

Music mixes beliefs and values (commitment, connection, for instance), as it reflects society itself and it is seen as enjoyment to create the perfect scenario to reinforce and enhance values; young people have the potential to quickly engage in musical activities and the capacity to change

certain attitudes and act responsibly and respectfully towards any personal, cultural, environmental or transcendental issues (Pajaziti, 2014). Furthermore, music has been found to have incredible benefits if used during growth and training of young individuals. We can say that music is an indispensable element in our life and that is why it is increasingly used in the education of children (Fonseca-Mora, 2000; Do & Schallert, 2004). It has the power to stimulate our ability to reason and organise our mental structure. Besides, it provides young people with opportunities as it covers and affects all branches of knowledge.

Music provides physical, cognitive and motor benefits, which improve our capacity to quickly response and act. Besides, it helps with memory, transfer of thoughts and personal feelings, creativity and imagination (DeWall et al., 2011; Schellenberg & von Scheve, 2012). The positive outcomes and repercussion of music in social and affective development is considerable.

In addition, music is considered a leisure activity which, if in connection to the environment, could enhance positive attitudes (Fredrickson, 2001). Those attitudes, once established, can lead to personal rules related to respect of the world around us and influence other people to do the same. Music means creativity and emotion (Juslin et al., 2010), which can be fostered to young people to develop criteria for their future regarding not only artistic expression but also personal norms (Liere & Dunlap, 2006). In general terms, listening to a familiar song takes us back to the moment when it was first heard or appreciated, refreshing our memory and providing us with a good feeling, as it triggers an emotional response and that response can influence personal behaviour and enhancement of mood (Saarikallio & Erkkilä, 2007) with a clear relaxing effect that can also help combat stress and other conditions.

Lyrics function as a mirror to reflect experiences and social change (Christenson et al., 2019) in regards to values and attitudes. Ethical music lyrics foster progression towards relevant issues in the world and promote own growth with the implicit desire to support others with similar views and experiences. Music can provide opportunities for social development where participants find engagement with a cause or action moved by enthusiasm and other feelings. It can help people explore feelings and channel emotions resulting in a more relaxed, happier and enthusiastic point of view towards oneself and the surrounding world. Mixing music with social interacting and engaging activities provides the feeling of "doing the right thing" and a feeling of challenge, which is innate to the human nature.

As an international language of emotions, music helps individuals interact with the world and provides emotional support, as it helps to understand and appreciate the environment (Dietz et

al., 1989) as well as to be creative in our actions. It also facilitates communication and improves well-being (Levitin, 2006; Schäfer et al., 2013; Fox Ransom, 2015). From an early age, families use music to teach children the value of rhythm, togetherness, since music can be enjoyed by everybody and can become a facilitating tool for ethics.

The reinforcement and enhancement of positive attitudes should be the focus that guides young people by means of using music as one of their favourite pastimes with multiple benefits (Greitemeyer, 2009a), which will engage young generations with gratification feelings and emotions that human beings are always seeking. Regarding young people still in a training phase of life being guided by values taught primarily by their own families and other adults in their academic lives, it can be said that they are in a changing challenging process of experimentation, which becomes relevant for the development of future personal norms (Schwartz & Clausen, 1970) and social behaviour. Experiences will also provide a base for identity settlement as music provides common ground for inner understanding and expression, an enriching opportunity for young people (Koenig et al., 2007). The emotional part of this experience is valuable as it moves and changes perceptions of people and create the *domino* effect, causing altruistic attitudes (Schwartz, 1977). Attitudes can translate into behaviour adopted by an individual towards a particular object, person, thing or event, which is formed throughout experience and emotions obtained. Attitudes are formed by beliefs, feelings and behavioural tendencies which may change depending on personal and social experiences.

Music lyrics is a tool with a vast range of possibilities and is a general enjoyable activity in order to design an powerful and proven instrument to be able to result in attitude change in young people. The emotional use of music (Wells & Hakanen, 1991) as a factor may have the possibility to influence the acquisition or modification of values. As stated by Schwartz (1992), values' modification can represent individual or mixed interests, therefore they do not only serve as personal indicators but also as a reflection of cultural varieties, where both individuals and society interact and influence one another.

Young people are generally open to change and once they have adopted the rule of collaborators both for personal reasons and beliefs as well as for social concerns and threats learnt from an early age, they should proceed to form personal rules and norm activation (De Groot & Steg, 2009) which then may influence other peers in their understanding of the world and come to shared positive attitude change in society.

All in all, behaving responsibly in order to overcome threats or guilt may result in the formation of personal rules on behalf of respect towards nature. The emotional part of human nature

is valuable as it moves and changes perceptions, causing human nature value reconsideration and attitude change (Rokeach, 1973; Schwartz, 1992).

In this particular study, university students do play a relevant role in society as they will surely be the future generation to fulfill needs (Maslow, 1954; Inglehart, 1977) by complying to a set of norms and regulations based on their beliefs and those beliefs will be the result of previous values and attitudes experienced within the family and society groups they belong to. In general terms, emotions of any kind can activate different experiences and attitude change in people, even with more intensity in the youth, as at this age, individuals are going through changes in personality (Maslow, 1954; Koenig et al., 2007). In the case of music, which is an activity that moves people all around the world and that is charged with emotions affecting people not only physically but also internally, this instrument can be used to influence personal, family, transcendental and environmental experiences and cause positive outcomes. When people are surrounded by music, which instantly generate emotions and it is a universal communication channel, togetherness, understanding and respect for what is around us start to arise, making us feel satisfied and compromised with the world where we live and care for, therefore attitude change is promoted (Grigoryan & Schwartz, 2020).

After listening to ethical lyrics, decisions become more confident as the urge to do something positive towards the environment and enhance their environmental values (Steg & de Groot, 2012) and other people moved by personal feelings that come from values is a transcendental experience that can only trigger valuable outcome.

Altruism can be considered as the belief that the well-being of others is equal to our own well-being and perceived as a disinterested concern for the well-being of other people, (Guagnano, 2001). It is not only about feeling sorry for people suffering around us, but also about experiencing what becomes transcendental for ourselves, as it connects human beings with same basic needs (Koenig et al., 2007). Empathy and compassion are vital parts of human nature, as we feel identified with the suffering of other human beings and that prompts us to act responsibly, making us proud of our actions and behaviour. Treating others as you would like to be treated can be applied to any life scenario related to young people. Family and environmental issues are a great example of counts of continuous altruistic action. Altruism is innate the human nature and causes prosocial behaviour (Batson & Powell, 2003); it makes first appearances at an early age and gradually grows and modulates to then be reflected in social actions, reporting benefits for the person carrying out and for the person receiving it. Altruism is related to personal and social factors as it is also related to age, gender, experiences, context, reputation and so on and so forth. As humans mature with time,

then altruist behaviour becomes stronger and it is passed to other generations for them to experience the same and behave according to values that have been taught.

Nature, for instance, is all around us and the mix of pleasurable experiences connected to values allowing people to grow in different ways can only improve human life quality. From an early age, children are taught to look after the environment, experiment different outdoors activities and feel proud to be collaborators of the world (Egri, 1997). The feeling of guilt, when not carrying out tasks we are supposed to, accompanies us throughout life to the point that the gratification we get when actually carrying out positive activities stays with us to create a change in attitude that is connected to transcendental values as well (Gardner & Lambert, 1972). Schwartz's activation model (1977) can be applied in the case of ethical lyrics and the change in behaviour of young people, who have previously received some training and pleasurable experiences connected to environmental and transcendental issues (Egri, 1997) as children, and now they may feel the need to establish some personal rules to then share them with other people and feel proud of ourselves.

In the process of attitude change that affects individuals, who are constantly searching for appreciation and rewards, these are influenced by moral obligations; altruism as normative influence (Schwartz, 1977) seems to be an alleviating tool that benefits all and collaborates in the establishment of norms from a personal level.

3.7 Music as a Tool for Ethical Engagement of Young People (MTEEYP)

Music, since ancient times and through both oral and written cultures, has accompanied human societies in order to spread diverse ways of thinking. It is an entertaining activity that relaxes and takes people back to memorable situations and can bond friends and families as it brings a sense of belonging, identity and happiness; the rhythm of a particular song can make us move and work in different patterns in diverse life scenarios; it can also increase physical performance and keep motivation and concentration high (Gardner & Lambert, 1972), since it has the power to stimulate our ability to reason and organise our mental structure (Fonseca-Mora, 2000). Besides, it is considered by health researchers (Macdonald et al., 2012), as emotional medicine, in the sense that it can change moods (Saarikallio & Erkkilä, 2007) and enhance self-control, fight shyness and allow people to get together with other people; music connects individuals from all corners of life. It is a great tool to meditate and reflect on life if properly chosen. Prosocial lyrics have an impact on prosocial behaviour (Greitemeyer, 2009a) and can provide personal as well as social interaction (Sagiv et al., 2017) to change the world into a better place.

It has been proven than if music is used to teach children, it helps them in all aspects of life (Gentile et al., 2007), since it can be a learning tool where fun is guaranteed; it helps the understanding of more complex processes occurring in the brain and inspires, entertains and makes people reflect on life situations based on the emotions arisen by music, subsequently leading to attitude change in people.

Intellectual inspiration and stimulation, individualised consideration depending on potential needs, provide attitudes towards dialogue and communication, encouraging the development of personal plans for achievement of purposes. Music can echo the rights of nature and make people become aware of environmental problems that would pose direct threats to the well-being of humans (Liere & Dunlap, 2006).

Every individual, to some extent, is surrounded by global social changes (Bauman, 1998; Wani, 2011; Sharma, 2014), either as a listener, as a parent, as a teacher, as a psychology, as an artist, etc. Social values are paramount in life, and if these values are connected to music, which is a general enjoyable multi-purpose activity, then the relevance of the power of music has been proven.

In summary, music lyrics can express orientation towards many an issue in today's world and can create social bonding, which in turn, enhances prosocial behaviour (Greitemeyer, 2009a; Greitemeyer, 2009b; Gentile et al., 2009). Prior research refers to prosocial behaviour as that associated with prosocial values, such as benevolence and self-transcendence (Caprara & Steca, 2007), therefore, it would be appropriate to state that the link between values and musical attitudes, in the first place influenced by musical choices, is then guaranteed, as shared music preferences indicate shared values, and these can facilitate social bonding and interaction (Rentfrow & Gosling, 2003). All in all, music can be considered a highly influential tool to engage young people in multiple useful and helpful activities, as it is a multi-purpose instrument for educational purposes of any kind and it can also enhance values related to self-care, family, transcendental and environmental issues and promote social distance.

SECTION III: CHAPTER IV. RESEARCH METHOD & RESULTS

4. Chapter VI. Research method

4.1. Introduction

4.1.1 Aims and objectives

4.2 Methodology overview

4.2.1 Phases for data collection

4.2.2 Definition of variables

4.2.3 Research instrument

4.2.4 Research population

4.5 Ethical considerations

4.6 Restrictions and limiting conditions

4.7 Data analysis

4.1 Introduction

In regard to the research method, it is deemed necessary to point out that given the nature of the study and the connection among the variables, the quantitative method was employed by means of a questionnaire resulting in numerical measurement analysed by using the SmartPLS programme (Ringle et al., 2015). First of all, reformulating the aims and objectives of this work is essential to understand the research method employed.

4.1.1 Aims and objectives

Aims and objectives are the primary focus of a research as they determine the scope and direction of the whole project. On their side, Pajares and Valiante (2006) assert that the aims and objectives of a research proposal should briefly define and limit the specific research area. As reported by Maxwell (1996), the aims and objectives of any research development need to provide a comprehensible clear understanding of the goals motivating the research project as they help achieve goals. On the other hand, goals cover reasons and purposes as to amplify the knowledge and advance in certain aspects of life.

As a general aim, this research focused on developing a study on how music lyrics may influence personal, family, transcendental and environmental values in young people. Given the wide range variety of music genres and subgenres with endless representations and mixed versions, it is almost inevitable to experience influences from different music varieties and get influenced by songs in English, on a global scale, which can be perceived and, at least partly understood by learners of that language.

In line with what has previously mentioned, and in order to achieve the general aim, the specific objectives were divided and addressed individually in the form of a set of preliminary tasks that were needed to complement the understanding of the problem and to be able to join and interconnect all factors involved in the process. Those included:

- I. Literature on social changes affecting music lyrics and subsequent impact on young people.
- II. Literature on new emerging paradigms that affect all fields of knowledge.
- III. Literature on the limbic system and its connections with learning processes regarding both the acquisition of the English language (L2), social distance and emotions involved.
- IV. Literature on music affecting both attitudes and behaviour of young people.
- V. List of songs with different values with the aim to extract emotions from the lyrics that might influence attitude change.
- VI. A focus group to assess and validate the appropriateness of the items of the questionnaire.
- VII. A pilot questionnaire with a group of random university students to refine final items of the questionnaire related to values transmitted in song lyrics.
- VIII. A final questionnaire to collect data related to music lyrics awareness and feelings/emotions/perceptions in university students as well as the impact of social distance on learners of the English language.

Once all the tasks were achieved, a suitable framework emerged to provide the right scenario for this study, as they brought wider views and perceptions from previous researchers and participants, which in turn, facilitated the achievement of the main aim.

4.2 Methodology overview

Based on the aims and objectives previously mentioned, the design of the research and development phases are to be described however, it is paramount to take into account the researcher's background and own beliefs at the start point of the research as those, no doubt, came with some ethical baggage, which, on this study, decided over the methodology employed as to answer and effect the research questions and the overall research project (Morgan, 2007).

In this particular case and, as previously mentioned, the researcher's parental and educational approach is based on concerns about the crisis of values on a global scale, which is actually materialised in music lyrics in all genres, even affecting easy-listening love songs, and subsequent impact on young people regarding attitudes and behaviour both towards themselves and society.

With the aim to contextualise and meet the aim of this work along with the objectives set by defining the seven independent variables and the dependent variable proposed in the study, which focused on the influence of ethical lyrics on young people, and in order to provide the researcher the possibility to predict and better understand a phenomenon (Creswell & Clark, 2017), mainly the quantitative research method was held by means of a questionnaire, as it seemed the most appropriate measuring tool for the type of population sample (not too large and young people). It provided a general statistical description and analysis of the research subjects without any limitation for the research and for the nature of subjects to respond to the questionnaire previously elaborated (Huberman & Miles, 1994). Besides, this methodology allowed for statistical analysis of resulting data.

This method gave the option to carefully prepare the design before collecting data, using both traditional (books) and innovative sources and tools (internet applications, search engines for literature collection and analysis programmes such as PLS-SEM (Partial Least Square-Structural Equation Model) as well Google forms for the drafting of the questionnaire as to obtain the data needed.

The quantitative model proved to be easy, fast and cost-effective (Creswell & Clark, 2017), considering the sample of two hundred and seventy-nine (279) participants, who took part in an online survey containing a well-structured set of questions towards the satisfaction of the posed research objectives; the questionnaire depicted an overview of the views of participants and provided answers and predictions to the parties involved in the study.

4.2.1 Phases for data collection

In general terms, this research method comprised several phases, which classified the main constructs and built a statistical model in order to facilitate the explanation of what was being observed and which enabled the researcher to provide an anticipated answer to the problem. Besides, all aspects involved in the study could be designed in advance, in a well-structured manner, by means of the questionnaire to later collect numerical data (Huberman & Miles, 1994).

Prior to the preparation and sending of the questionnaire, the first phase of the work involved a comprehensive online search, which was conducted with the purpose to gather and assess song lyrics that were significant due to the values promoted in them, from different years and due to the use of vocabulary to express attitudes guided by values in society, since music generally reflects feelings and thoughts.

The songs were gathered from official music sites belonging to the popular radio stations/streaming platform of study (Cadena100.es; los40.com; EuropaFM.com; Billboard.com, Spotify.com/es) and the sources to find related lyrics were mainly Google.com & <https://www.azlyrics.com>. Every year, these radio stations offer top tracks based on popularity and sales, which are then released for sale in different formats. The number of songs gathered and analysed for values and perceptions of young people were seven hundred and eighty-eight (788). Some songs belonged to past decades, although most of them were from the time period between 2014-2019 as to discover if lyrics had influenced and changed the way young people would perceive values and attitudes.

4.2.2 Definition of variables

The variables of the research were justified following the literature review consulted: Lyrics containing Self-Care Values (LSCV), Lyrics containing Family and Transcendental Values (LFTV), Lyrics containing Environmental Values (LEV), Social Distance (SD) through music in English, Attitudes of Young People (AYP), Development of Self-care Rules (DSCR), Behavioural Changes (BC) and Music as a Tool for Ethical Engagement of Young People (MTEEYP).

This research addressed each construct, as unobserved latent variables that were defined through the measurement models by means of five (5) items each, on average.

Social distance (SD) through music in English was considered a variable in order to fully understand the lyrics of songs and foresee results in attitude change. Past research had merely focused on music genre and lyrical content, whilst not much research has actually been found on second language users' perception of the meaning of specific song lyrics in the foreign language they study.

On the whole, maturity and music experience of the students revealed awareness of the matter and repercussion in their daily routines, as young people and their music devices may be seen today, somehow, as a *well-established couple*. Demographical variables such as the age or the academic background of the participants would impact on results as the degree of sensibility may vary in different individuals depending on family ethical backgrounds and previous experiences, which may have fundamentally modified the impact on those participants taking part in the study.

The drafting of the questions based on main theoretical constructs taken from the literature review chosen was the next step.

In order to validate questions planned to be answered by the students, a focus group was proposed (Kneale, 2002). The focus group was composed of ten educators from different branches. Six (6) of them were university lecturers from both the University of Córdoba (mainly languages) and from the University of Extremadura (tourism and business); three (3) of them were religion teachers from a secondary school in Cáceres (*Universidad Laboral*) and the last member was a music teacher from the official conservatory of music in Cáceres (*Conservatorio Oficial Hermanos Berzosa*). Most of the focus group participants were carefully selected by the dissertation advisors and the researcher in order to contribute to quality approach of the topic of study and to bring discussion and understanding of the variables used to best respond to the research question. Initially, they were individually approached by email and were given a few days to freely give their personal opinions without any influences from other colleagues. Their different perspectives certainly provided new insights to try to guess future outcomes and helped formulate the items of the questionnaire in the best way possible (See table 17).

The aim of the focus group was to help the researcher identify and understand perceptions of professionals dealing with that prototype of students in the subject of English regarding song lyrics as well as morals and values in music nowadays. The time needed for the focus group to give feedback was two weeks in the months of September/October 2020. They claimed they had responded to what they had been requested based on previous experience and deep knowledge of their fields of study. The appropriateness of the variables was confirmed and a new insight into experiences with music in English by students was obtained (See table 19).

4.2.3 Research instrument

Once results from the focus group arrived and were applied, a pilot survey containing the same questions as those which would be sent at a later date was conducted in order to pre-assess them and test the understanding of the questions by thirteen (13) random subjects (university students) as well as to test the reliability of responses. The pilot survey proved to be suitable in order to analyse if song lyrics could actually influence attitudes of young people and also to refine possible misunderstanding of the items (See table 18).

Once the responses from the pilot test were assessed, and once it was finally adapted for better understanding, the final questionnaire was ready to be administered (Cohen & Manion, 1990) to the participants by considering the accurate purpose of the research, the population sample and the available resources. The questions were easily structured, with a clear simple design, as recommended by Hoinville and Jowell (1978), in order to distribute contents and ensure optimal cooperation from the population sample.

The prepared questionnaire was based on the Likert scale, which was structured using a five-point scale ranging from 5 (Strongly agree) to 1 (Strongly disagree); in this particular case, values ranged from 1-5, being 5 the highest score and 1 the lowest. The questionnaire contained seven (7) independent variables and one (1) dependent variable with an average of five (5) items providing response possibilities within an easy interactive online environment in order to obtain the responses to the main research question and assess the extent of the problem. The questionnaire was sent via online by means of university collaboration in order to safeguard the data protection of those participants. The Likert scale is a rating system used to test and measure the level of agreement and disagreement with a statement from subjects taking part in a survey, and which provides researchers with valuable information about attitudes, behaviour or views from those participating in the questionnaire. Every item can be responded according to a rate scale prepared for an answer in a clear simplistic format, which allows responses to be scored accordingly. Additionally, in order to interpret extra information about the understanding of lyrics and maturity, a series of structured short questions were conducted (Taylor & Bogdan, 1984) at the beginning of the questionnaire in order to discover the level of English, degree they were studying and age of the participants. At the beginning of the questionnaire, it was considered appropriate to find out the level of English of the students as well as how they perceived social distance regarding this language. In order to avoid misunderstanding in their levels, they were asked to provide names of certificates that could verify that level of English they self-claimed to have.

All questions were drafted after considering the different factors surrounding the problem, that is, values, attitudes, music lyric and possible social/linguistic impact on young people. Google forms was the platform used. After that, the questionnaire was sent to the participants, via email, as well as by instant message application WhatsApp, by means of a link. The transfer of the questionnaire to Google forms (docs.google.com/forms) was an hassle-free task and it was easy to set up, with different layout and formats. Besides, it automatically provided a spreadsheet for statistical programmes (free online tool). The average completion time to respond should have not taken longer than a couple of minutes.

In order to increase response rates, students were encouraged to take part in the survey by offering them the opportunity to take part in a social study. Also, they were informed about the fact that they were getting involved in a questionnaire related to music and values where they could freely reflect on their views on the matter. Their availability and eagerness to respond was adequate.

This instrument proved to be fast, cost-effective as well as well-known by university students and relatively simple to measure for the researcher as it offered the researcher the

possibility to explore and understand opinions and attitudes as well as agreements or discrepancies towards the effects of music lyrics and the degree of conformity about the impact these would have in the daily lives of the participants. Both positive and negative sentences were used for proper balance of statements.

The method used may be self-conducted and predict similarities in future research for similar groups of participants. Descriptive statistics were used to analyse results and draw due conclusions. It conferred the opportunity to easily describe as well as generalise results and predict similarities in a relatively short period of time for comparable groups of participants. This research methodology was intended to provide answers to parties involved in the study and confirm the hypotheses in general terms by empirical verification, as the size of the population sample, although randomly selected, was relevant. On the other hand, the strengths of the study included available fast, low-cost data gathering procedures, which enhanced the accuracy and credibility of the research and easiness for replication.

4.2.4 Research population

Once the green light from university managing boards was granted for the researcher to use students as subjects for the project, the final phase was conducted within the context of the study, that is, at university centres with volunteer-based participation. After gaining participation in the research from both lecturers and students, voluntary and anonymous participation was ensured and no ethical considerations were needed to be addressed, considering that all participants were of legal age.

The subjects targeted for the survey were university students, as they were considered to be the most suitable type of participants due to the fact that they had a direct relationship with the problem of study and sufficient maturity to honestly respond to questions asked and share their true views about music and the influence of song lyrics in their lives. As previously stated in the literature review, the selected subjects were somehow *music experts* due to mainly the amount of time they spend listening to music and their adaptability to follow social patterns and trends, being constantly surrounded by and updated with music.

A total of two hundred and seventy-nine (279) university students (See table 15) answered the questionnaire during the months of October and November of 2020, within academic year 2020-2021. Randomly, different groups of 20-30 students were selected from various universities, mainly from Extremadura and Andalusia (Spain), however, the location was not considered relevant as the population selected could be easily replicated in any other educational centre elsewhere in the

world. The participants came from a wide range of university degrees, including, Architecture, Business Administration and Tourism, Dentistry, Geography and History, I.T., Languages, Law, Medicine, Music, Nursing, Philosophy, Physical Education, Sports and Recreation, Statistics, Teaching, Translation and Interpretation and Veterinary Medicine.

These were approached by firstly contacting the class representatives of each group to then contact the rest of the classmates to take part in the questionnaire.

Table 15

Demographical data based on a total of 279 participants

No. students	University degree	Level of English	Age range
8	Architecture	A2	(19-29)
54	Business administration/Tourism	A2	(18-22)
33	Dentistry	A2	(18-23)
9	Geography and History	A2	(21-47)
5	I.T.	B2	(20-30)
46	Languages	C1/C2	(18-22)
6	Law	A1	(18-36)
16	Medicine	B2	(22-46)
22	Music	A1	(18-22)
9	Nursing	A1	(21-27)
17	Others	A2	(18-26)
4	Philosophy	A2	(26-29)
18	Physical education, sports	A1	(18-25)
3	Statistics	A1	(19-42)
23	Teaching	B1	(19-23)
3	Translation and interpretation	C1/C2	(20-26)
3	Veterinary medicine	B1	(24-27)

All in all, the method used proved to be suitable due to the fact that data collection process was easy, fast and cost-effective. There was no need to find finance as all phases were mostly carried out online with due free tools (Google forms and WhatsApp instant messaging application).

Table 16

Justification of variables

Constructs	Indicators
ME: Music in English/Música en inglés	
1. I translate or, at least, try to understand lyrics in English/Traduzco o, al menos, intento entender las letras de las canciones en inglés.	ME1: Facilitating language acquisition by means of an enjoyable activity. When learners' anxiety is low, language input becomes more accessible and language acquisition occurs (Krashen,1982).
2. Understanding English lyrics makes me enjoy them more/Entender las letras de canciones en inglés me hace disfrutar más de ellas.	ME2: Being familiar with a different language improves interpretation of linguistic input. Cognition control has been proved to play an important role in language production; for language comprehension, is a more passive process where we interpret linguistic input if the language is known (Fedorenko, 2014).
3. Singing in English helps improve my level of English/Cantar en inglés me ayuda con el nivel de inglés que tengo.	ME3: Musical activities improve memory and recall and seem to leave a particularly deep trace in our memories (Fonseca-Mora, 2000; Fonseca-Mora et al., 2011).
4. I listen to music in English more often than I do in Spanish/Escucho más música en inglés que en español.	ME4: English as an international language with a presence. There are a great deal of reasons to use English, therefore, English has become an international language (González Davies & Celaya Villanueva, 1992).
5. What really matters is the rhythm, not the lyrics of a song/Lo importante de la música es el ritmo, no las letras.	ME5: English as an entertaining and useful interactive resource for students. Language acquisition and its connection with music has always been a great resource to be used in the English classroom as it entertains learners, but it is also used with the purpose to activate memory; Language acquisition depends on interaction and with interactions affect has been shown to be a mediating force for communication to become successful (Fonseca-Mora, 2000).
SD: Social Distance/Distancia social	
1. Using another language makes me feel part of the culture of that language/Conocer otro idioma me hace sentirme parte de la cultura de ese idioma.	SD1: Social distance as a reason to motivate L2 students to learn English and feel part of the same cultural community. As one of the reasons behind the learning of a language, acculturation needs to be mentioned, as it refers to cultural changes occurred when individuals of one culture context adapt to a new context due to reasons such as migration or other forms of intellectual encounter; social distance is "one of the social factors directly influencing the learning of a language (Sam & Berry, 2010; Schumann, 1994).
2. Having command of English opens a door to social, cultural and job opportunities/Saber inglés te abre puertas sociales, culturales y laborales.	SD2: English as a tool to be immersed in the globalisation process. The globalization process, with the assistance of the internet, has enabled the English language to play an important role as a <i>lingua franca</i> ; English is a necessary tool to access the world of knowledge and research (Graddol, 1997; Alcaraz Varó, 2000).
3. I would like to improve my level of English, it is always a bonus/Me gustaría tener más nivel de inglés, siempre es un punto a mi favor.	SD3: A related factor for learning a language for personal needs. Social distance is "one of the social factors directly influencing the learning of a language; that for a noticeable boost in the acquisition of a foreign language that there is a need for content that can ultimately engage with the learner of that language as he/she will surely relate that content to own "needs, interests and moral concerns"(Schumann,1994; McLean, 1980, p. 17).
4. I frequently feel the wish/need to get in contact/practise English as a second language/A menudo, siento el deseo/necesidad de entrar en contacto/practicar inglés como segunda lengua.	SD4: English as a <i>lingua franca</i>. Schumann (1994); Graddol (1997, p. 50), internet being "the flagship of global English", highlights the fact that the English language (as a <i>lingua franca</i>) needs to be considered as a valuable tool for any fields of knowledge as well as for recreational activities, such as music; English is a necessary tool to access the world of knowledge and research

(Alcaraz Varó, 2000; Flowerdew & Peacock, 2001).

5. I believe the English language is fundamental to satisfy my personal and affective needs/Creo que la lengua inglesa es fundamental para satisfacer mis necesidades personales y afectivas.

SD5: English as an acculturation/cohesion factor. The process of acculturation involves modification of social norms, attitudes and values culture (Sam & Berry, 2010).

LSCV: Lyrics containing Self-Care Values/Letras musicales con valores personales

1. I believe music can help me reflect on self-care values/Considero que la música me ayuda a reflexionar sobre aspectos personales.

LSCV 1: Difference in self-care values within the socialisation process. Each individual has unique experiences and a unique genetic makeup and personality that give rise to individual differences in personal values; Self-care and personal values are intimately connected affecting social values and the socialisation process (Schwartz, 2011b; Rokeach, 1973).

2. I believe music with a positive message can get to more people/Considero que la música con mensaje positivo llega a más personas.

LSCV 2: Preference of values affect other values for attitudinal change. Those values then dictate what is right or wrong; Respect may be considered the main value in humankind as it affects and chains all the other values and create attitudinal change in society, creating bonds for social interactions (Rokeach, 1973; Tooby & Cosmides, 1990).

3. I believe music can help me become more efficient/Considero que la música puede ayudarme a ser más eficiente.

LSCV 3: Motivation as key in learning and efficiency. Considering the importance of the impact of affective factors regarding language learning (Gardner & Lambert, 1972) and the control of emotions and feelings is key; Many a motivational study have considered affection aspects as important as language aptitude for learning success (Gardner & Lambert, 1972).

4. I believe music can help me change attitudes/feelings/Considero que la música puede ayudarme a cambiar actitudes/sentimientos.

LSCV 4: Affection and emotions to allow development of values. These can facilitate the way to make decisions and change attitudes in all scopes of life; Love and affection justify and enable the development of other values (Perrinjaquet et al., 2007).

5. The type of music I listen to defines the person I am/El tipo de música que escucho define la persona que soy.

LSCV 5: Music to portray personality types. Far too often lyrics show extreme explicit sex acts and body parts that have taken over personality or any other qualities of the person/s involved; Music provides physical, cognitive and motor benefits which improve our capacity to quickly response and act (Aubrey, 2006; Schellenberg & von Scheve, 2012).

LFTV: Lyrics containing Family/Transcendental Values/Letras musicales con valores familiares/transcendentales

1. I believe music can enhance human relations/Considero que la música puede facilitar las relaciones humanas.

LFTV 1: Language input, language learning and attitude change. These help with memory, transfer of thoughts and personal feelings, creativity and imagination. Music provides physical, cognitive and motor benefits which improve our capacity to quickly response and act; the limbic system is formed by a set of connected structures in the brain whose functions are related to the creation of emotional states in humans and plays important roles in processing memory (Schäfer et al., 2013; Levitin, 2006).

2. I believe life without music makes no sense/Considero que la vida sin música no tiene sentido.

LFTV 2: Music as key in education and a bonding tool. We can say that music is an indispensable element in our life and that is why it is increasingly used in the education of children; music is a bonding beneficial tool (Do & Schallert, 2004; Fonseca et al., 2011).

3. I believe music can reinforce spiritual or religious values/Considero que la música puede reforzar valores espirituales o religiosos.

LFTV 3: Emotions to reinforce values. Emotions can be felt by listening to music with your eyes closed, engaging with emotions portrayed in the lyrics, singing along letting personal emotions out for self-benefit (Jackson, 2014).

4. I believe music can change the perception of the world/Considero que la música puede cambiar la

LFTV 4: Music expresses orientation to increase prosocial behaviour. Music lyrics can express orientation towards many an issue in today's world and can create social bonding, which in turn, enhances prosocial behaviour

percepción del mundo.

(Greitemeyer, 2009a; Greitemeyer, 2009b; Gentile et al., 2009).

5. The type of music I listen to when my family is around is more respectful than the music I listen to with friends/La música que escucho en familia es más respetuosa que la que escucho con mis amigos.

LFTV 5: Family values are primary guiding values. Some family values include guidelines for religion, comparison of traditional and modern views; families play a relevant role for the maintenance of values (Garg, 2014; Ilisko & Kravale-Paulina, 2015).

LEV: Lyrics containing Environmental Values/Letras musicales con valores medioambientales

1. I believe music can generate an ideal environment to appreciate nature/Considero que la música puede generar un ambiente ideal para apreciar la naturaleza.

LEV1: Environmental activities to promote positive values towards nature. Environmental values are those connected with behaviour of human beings regarding nature and its surroundings therefore promoting positive actions towards natural resources (Gatersleben et al., 2008).

2. I believe music is a channel to promote solidarity initiatives/Considero que la música es un canal para promover iniciativas solidarias.

LEV2: Music as the common ground for initiatives. Showing respect for others provides them with personal values and ideals for them, as accepting other points of views is enriching for society and everything that surrounds it causing positive actions towards environmental resources on the way (Gatersleben et al., 2008).

3. I believe classical music can raise awareness of environmental threats/Considero que la música clásica despierta la conciencia medioambiental.

LEV3: Solidarity to be enhanced by music. Solidarity is a key value in today's world where globalisation and communication is common ground to try to solve issues that affect the globe; therefore, the education of children towards solidarity becomes a key factor to guarantee and promote and cause attitude change (Kachru & Nelson, 2001; Gatersleben et al., 2008).

4. I believe music in the open air is more enjoyable/Considero que la música al aire libre se disfruta más.

LEV4: Social bonding by means of emotions aroused by music. There's this unifying force that comes from the music, and we don't get that from other things", as music leads to social bonding, among other benefits. Music releases dopamine, which is activated from pleasurable experiences connected to tangible rewards therefore causing emotional arousal during music session (Levitin, 2006).

5. When outdoors, I turn down my music/Cuando estoy en la calle o en el campo modero el volumen de la música que escucho.

LEV5: Social awareness and altruism caused by values and emotions. Altruism can be considered as the belief that the well-being of others is equal to our well-being and perceived as a disinterested concern for that well-being of other people (Guagnano, 2001).

AYP: Attitudes of Young People/Actitudes de la gente joven

1. By means of music, I can relax and be more honest/A través de la música me relajó y sincero mejor.

AYP1: Music as a tool to relax leading to honesty. Any music experience may therefore affect personality and behaviour, as claimed by North and Hargreaves (1997, p. 1) in their statement 'music has many different functions in human life, nearly all of which are essentially social': also, the sense of belonging, building identity, relaxation in contrast with feelings of negativity towards relationships (Napier & Shamir, 2018).

2. Music helps me make decisions/La música me ayuda a tomar decisiones.

AYP2: Music as a motivating tool to make decisions. Lyrics do actually mirror social trends related to perceptions, worries, concerns, aspirations (Christenson et al., 2019).

3. Music connects me with my surroundings/La música me conecta con lo que me rodea.

AYP3: Music, always a good choice to connect and interact. It is one of the main recreational activities for young people, which influences their identities and preferences in life. Music affects health and well-being as it can change

behaviour in beneficial ways (MacDonald et al., 2012).

**DSCR: Development of Self-Care Rules/
Desarrollo de actitudes personales de la gente
joven**

1. Music helps me relax/La música me relaja.

DSCR1: Sense of belonging, identity and relaxation provided by music. This activity has been brought to light according to previous research results such as the sense of belonging, building identity, relaxation in contrast with feelings of negativity towards relationships (Rentfrow & Gosling, 2003; Napier & Shamir, 2018).

2. Music is an encouraging instrument/La música es un instrumento motivador.

DSCR2: Attitude change caused by music connecting people. Music is perceived as a shared element that connects people and moves them towards appreciation and attitude change (Sortheix et al., 2017).

3. Any time is good to listen to music/Cualquier momento es bueno para escuchar música.

DSCR3: The omnipresence of music. Music surrounds the world and is present in every activity, especially in the life of a young person. It is well-known for being a form of expression and a way to build feelings and emotions (Saarikallio & Erkkilä, 2007; Saarikallio, 2011).

4. Music promotes my creativity/La música propicia mi creatividad.

DSCR4: Music promoting creativity. Music provides physical, cognitive and motor benefits which improve our capacity to quickly response and act. Besides, it helps with memory, transfer of thoughts and personal feelings, creativity and imagination (Schellenberg & von Scheve, 2012).

5. I use music to reflect on things/La música me sirve para reflexionar.

DSCR5: Music language for reflection and as a reflection of social values. World-wide communication as well as progressing relaxation of social values reflected in the language are held responsible for the crisis of values our society is experimenting (Sortheix et al., 2017).

**BC: Behavioural Changes/Cambios
actitudinales**

1. Song lyrics make me change the perception of certain aspects of life/ Las letras de las canciones me hacen cambiar la percepción de ciertos aspectos de la vida.

BC1: Emotions change perceptions leading to attitude change. The emotional part of this experiences is valuable as it moves and changes perceptions of people and create the *domino* effect, causing human nature value reconsideration and attitude change (Schwartz, 1992; Rokeach, 1973).

2. I can relate with the lyrics of some songs/Me siento identificado con las letras de ciertas canciones

BC2: Music as the common ground for identity processes. These experiences will also provide a base for identity settlement as music provides common ground for inner understanding and expression, an enriching opportunity for young people (Koenig et al., 2007).

3. Music can increase my productivity/La música puede incrementar mi productividad.

BC3: Music, a tool with endless possibilities. It also increases physical performance and keep motivation and concentration high (Gardner & Lambert, 1972), among others.

**MTEEYP: Music as a Tool for Ethical
Engagement of Young People/La música como
herramienta de formación ética de los jóvenes**

1. I can recall some songs due to their lyrics/ Recuerdo las canciones por sus letras.

MTEEYP1: Music as a stimulating tool for mental structure. It has the power to stimulate our ability to reason and organise our mental structure (Fonseca-Mora, 2000).

2. Music, as an activity, helps me connect/interact with other people/La música me ayuda a conectar/interactuar con otras personas.

MTEEYP2: Music connect people with similar interest. Ethical lyrics provide personal as well as social interaction (Sagiv et al., 2017).

3. Music helps me express my feelings and

MTEEYP3: Emotions as key factors in attitude change. In general terms,

emotions/La música me ayuda a expresar sentimientos y emociones.	emotions of any kind can activate different experiences and attitude change in people and even with more intensity in the youth, as at this age, individuals are going through changes in personality to finally settle (Koenig et al., 2007).
4. Some music lyrics make me aware of different realities/Las letras de algunas canciones me hacen conocer realidades diferentes a la mía.	MTEEYP4: Awareness and action. Individuals are aware of possible consequences of not carrying out a specific action aimed at society (Schwartz, 1977).
5. Music can be used to report situations of injustice in the world/La música puede utilizarse para denunciar situaciones de injusticia en el mundo.	MTEEYP5: Music to raise awareness and connect: Music can echo the rights of nature and make people become aware of environmental problems, which would pose direct threats to the well-being of humans" (Liere & Dunlap, 2006).

The hypotheses considered were:

H1: Lyrics containing Self-Care Values (LSCV) positively influence Attitudes of Young People (AYP).

H2: Lyrics containing Family and Transcendental values (LFTV) positively influence Attitudes of Young People (AYP).

H3: Lyrics containing Environmental Values (LEV) positively influence Attitudes of Young People (AYP).

H4: Social Distance (SD) through music in English positively influences Attitudes of Young People (AYP).

H5: Attitudes of Young People (AYP) positively influence the Development of Self-Care Rules (DSCR).

H6: The Development of Self-Care Rules (DSCR) positively influences Behavioural Changes in young people (BC).

H7: Behavioural Changes in young people (BC) influence the understanding of Music as a Tool for Ethical Engagement of Young People (MTEEYP).

After the definition of variables and preparation of the questionnaire, feedback from the focus group was required in order to improve and validate the items.

Table 17

Tables of origin with feedback from the focus group

Por favor, marque con una X el nivel de competencia de inglés que más se ajuste a su caso, teniendo en cuenta los niveles A1-A2/B1/B2/C1-C2.

Parte 1: Música & inglés

Nivel de inglés	A1/A2 (Bajo)	B1 (Intermedio bajo)	B2 (Intermedio)	C1 (Intermedio alto)	C2 (Avanzado)
1. Considero que mi nivel de inglés (y puedo demostrarlo con certificados) es:					
<i>Feedback: Añadir otra fila e incluir algo más específico como título de la escuela oficial de idiomas</i>					

Por favor, marque con una X la opción que más se ajuste a su caso, según la escala de 1-5.

5	4	3	2	1
Totalmente de acuerdo	De acuerdo	Ni de acuerdo ni en desacuerdo	En desacuerdo	Totalmente en desacuerdo

Aseveraciones	Opciones de respuesta				
	5	4	3	2	1
Música en inglés					
1. Traduzco o intento entender las letras de las canciones en inglés					
2. Entender las letras de canciones en inglés me hace disfrutar más de ellas					
3. Cantar en inglés me ayuda con el nivel del idioma que tengo					
4. Escucho más música en inglés que en español					
5. Lo importante de la música es el ritmo, no las letras					
<i>Feedback: más ítems, cambiar ritmo por melodía; Añadir otra fila con Traduzco por una parte e intento entender por otra</i>					
Distancia social					
1. Conocer otro idioma me hace sentirme parte de la cultura de ese idioma					
2. Saber inglés abre puertas sociales, culturales y laborales					
3. Me gustaría tener más nivel de inglés, siempre es un punto a mi favor					
4. A menudo, siento el deseo/necesidad de entrar en contacto/practicar inglés como segunda lengua					
<i>Feedback: Separar algo más los conceptos, quizá añadir más ítems</i>					

Por favor, marque con una X la opción que más se ajuste a su caso, según la escala de 1-5.

Parte 2: Valores en la música

5	4	3	2	1
Totalmente de acuerdo	De acuerdo	Ni de acuerdo ni en desacuerdo	En desacuerdo	Totalmente en desacuerdo

Aseveraciones	Opciones de respuesta				
	5	4	3	2	1
Valores personales en la música					
1. Considero que la música me ayuda a reflexionar sobre aspectos personales					
2. Considero que la música que transmite un mensaje positivo llega a más personas					
3. Considero que la música puede ayudarme a ser más eficiente					
4. Considero que la música puede ayudarme a cambiar actitudes/sentimientos					
5. El tipo de música que escucho define la persona que soy					
Valores familiares/transcendentales en la música					
1. Considero que la música puede facilitar las relaciones humanas					
2. Considero que la vida sin música no tiene sentido					
3. Considero que la música puede reforzar los valores espirituales o religiosos					
4. Considero que la música puede cambiar la percepción del mundo					
5. La música que escucho en familia infunde un mayor respeto que la que escucho con mis amigos					
Valores medioambientales en la música					
1. Considero que la música puede generar un ambiente ideal para apreciar la naturaleza					
2. Considero que la música es un canal para promover iniciativas solidarias					
3. Considero que la música clásica despierta la conciencia medioambiental					
4. Considero que la música al aire libre posibilita un mayor disfrute					
5. Cuando estoy en la calle o en el campo moderado el volumen de la música que escucho					

Feedback: La palabra <i>moderar</i> puede significar arriba o abajo. Edad: franja joven						
Actitudes de la gente joven						
1. A través de la música me relajo y sincero mejor						
2. La música me ayuda a tomar decisiones						
3. La música me conecta con lo que me rodea						
Feedback: <i>la música amansa a las fieras y propicia la creatividad; la música y la reflexión van cogidas de la mano</i>						
Desarrollo de normas personales en la gente joven						
1. La música me relaja						
2. La música es un instrumento motivador						
3. Cualquier momento es bueno para escuchar música						
4. La música propicia mi creatividad						
5. La música me sirve para reflexionar						
Cambios de comportamiento en la gente joven						
1. Las letras de las canciones me hacen cambiar la percepción de ciertos aspectos						
2. Me siento identificado con las letras de ciertas canciones						
3. La música puede incrementar mi productividad						
Feedback: <i>Cambiar de ciertos aspectos por de mi personalidad: ¿Productividad, de qué tipo? Añadir 5 items para igualar al resto de opciones. Crear items de desarrollo de normas comportamiento</i>						
La música como herramienta para los valores éticos						
1. Recuerdo las canciones por el mensaje que transmiten sus letras						
2. La música me ayuda a conectar con otras personas						
3. La música me ayuda a expresar sentimientos y emociones						
Feedback: <i>¿conectar de qué manera? Añadir items para igualar al resto de opciones. Traducirlo al inglés</i>						

Most suggestions were accepted as they improved the comprehension of sentences, especially in Spanish. The addition of some extra items was rejected as the researcher considered there were enough to justify the variables, otherwise it could become repetitive and time-consuming for the participants. Afterwards, the questionnaire was delivered to thirteen (13) random university students who agreed to take part in the process.

Table 18

Results from pilot test

Parte 1: Música & inglés

Nivel de inglés	Ninguno	A1/A2 (Bajo)	B1 (Intermedio bajo)	B2 (Intermedio)	C1 (Intermedio alto)	C2 (Avanzado)
1. Considero que mi nivel de inglés es:		5	2	6		
2. Certificado que poseo y lo acredita (título de la escuela oficial de idiomas, Trinity, etc.):						

Por favor, marque con una X la opción que más se ajuste a su caso, según la escala de 1-5, siendo el 5 la opción de *Totalmente de acuerdo* y el 1 la opción de *Totalmente en desacuerdo*.

5	4	3	2	1
Totalmente de acuerdo	De acuerdo	Ni de acuerdo ni en desacuerdo	En desacuerdo	Totalmente en desacuerdo

Música en inglés					
1. Intento entender las letras de las canciones en inglés	5	4	3	2	1
2. Entender las letras de canciones en inglés me hace disfrutar más de ellas	7	2	2	2	
3. Cantar en inglés me ayuda con el nivel del idioma que tengo	13				
4. Escucho más música en inglés que en español	11				2
5. Lo importante de la música es el ritmo/melodía, no las letras	10	2	1		
Distancia social					
1. Conocer otro idioma me hace sentir que formo parte de la cultura de ese idioma	7	1	2	2	1

2. Saber inglés te abre puertas sociales, culturales y laborales	13				
3. Me gustaría que mi nivel de inglés fuera superior, siempre es un punto a mi favor	13				
4. A menudo, siento el deseo/necesidad de entrar en contacto/practicar inglés como segunda lengua/ I frequently feel the wish/need to get in contact/practise English as a second language	10			2	1
5. Creo que la lengua inglesa es fundamental para satisfacer mis necesidades personales y afectivas/ I believe the English language is fundamental to satisfy my personal and affective needs	1	1	1	1	9

Parte 2: Valores en la música

Por favor, marque con una X la opción que más se ajuste a su caso, según la escala de 1-5, siendo el 5 la opción de *Totalmente de acuerdo* y el 1 la opción de *Totalmente en desacuerdo*

5	4	3	2	1
Totalmente de acuerdo	De acuerdo	Ni de acuerdo ni en desacuerdo	En desacuerdo	Totalmente en desacuerdo

Aseveraciones	Opciones de respuesta				
	5	4	3	2	1
Valores personales en la música					
1. Considero que la música me ayuda a reflexionar sobre aspectos personales	8			4	1
2. Considero que la música que transmite un mensaje positivo llega a más personas	7			4	2
3. Considero que la música puede ayudarme a ser más eficiente	10	2	1		
4. Considero que la música puede ayudarme a cambiar actitudes/sentimientos	9		3		1
5. El tipo de música que escucho define la persona que soy	12				1
Valores familiares/transcendentales en la música					
1. Considero que la música puede facilitar las relaciones humanas	1	1	5	5	1
2. Considero que la vida sin música no tiene sentido	10	3			
3. Considero que la música puede reforzar valores espirituales o religiosos	12		1		
4. Considero que la música puede cambiar la percepción del mundo	6			7	
5. La música que escucho en familia infunde un mayor respeto que la que escucho con mis amigos	13				
Valores medioambientales en la música					
1. Considero que la música puede generar un ambiente ideal para apreciar la naturaleza	8				5
2. Considero que la música es un canal para promover iniciativas solidarias	8				5
3. Considero que la música clásica despierta la conciencia medioambiental	6		4	1	2
4. Considero que la música al aire libre posibilita un mayor disfrute			10		3
5. Cuando estoy en la calle o en el campo reduzco el volumen de la música que escucho	13				
Actitudes de la gente joven					
1. A través de la música me relajo y sincero mejor	13				
2. La música me ayuda a tomar decisiones	13				
3. La música me conecta con lo que me rodea	10		2		1
Desarrollo de normas personales en la gente joven					
1. La música me relaja	11		1		1
2. La música es un instrumento motivador	11	1	1		
3. Cualquier momento es bueno para escuchar música	13				
4. La música propicia mi creatividad	9		2	1	1
5. La música me sirve para reflexionar	10		3		
Cambios de comportamiento en la gente joven					
1. Las letras de las canciones me hace cambiar la percepción de ciertos aspectos de la vida	12	1			
2. Me siento identificado con las letras de ciertas canciones	5		5		3
3. La música puede incrementar mi productividad profesional		13			
La música como herramienta para los valores éticos					
1. Recuerdo las canciones por sus letras	7	3	1	1	1
2. La música me ayuda a conectar /interactuar éticamente con otras personas		13			
3. La música me ayuda a expresar sentimientos y emociones	3		2	1	7
4. Las letras de algunas canciones me hacen conocer realidades diferentes a la mía.	13				
5. La música puede utilizarse para denunciar situaciones de injusticia en el mundo	13				

After analysing the responses, the following statements were deducted:

Music and English (ME)

I. The great majority of the participants confirmed the fact that they were interested in knowing the meaning of music lyrics and they would make use of their English skills to do so.

II. Singing in a foreign language they knew could improve their level of the language. After all, listening to music and singing along is a fun activity and a recommended learning tool.

III. Most of the participants stated music in English outweighed music in Spanish in their choices.

IV. Rhythm, after all, was the main factor of songs for most participants.

Social Distance (SD)

I. The participants confirmed that having a command of English made them feel closer to the culture of those countries where the English language would be used as a first language.

II. The totality of the participants considered the English language as one of the most valuable assets to have for all purposes.

III. Once again, the totality of the participants confirmed they were eager to have a higher level of the language.

Lyrics containing Self-Care Values (LSCV)

I. Over half the participants considered music as a tool for relaxation when considering personal matters.

II. It was generally believed that positive lyrics would get to more people.

III. The great majority stated that working tasks could be enhanced by music.

IV. A great deal of the participants considered music as a tool to change emotions and attitudes.

V. They felt identified with the type of music they listened to.

Lyrics containing Family/Transcendental Values (LFTV)

I. Different responses were obtained for this item regarding music as a facilitator for human relations.

II. The majority of participants confirmed that music meant everything for them in general terms.

III. A relevant percentage of participants agreed that music could reinforce some ethical values.

IV. They believed that music could help change perceptions they had of the world.

V. All participants agreed that family needed to be considered when it comes to certain types of music.

Lyrics containing Environmental Values (LEV)

I. Over half the participants considered music would help others appreciate nature.

II. A relevant number of participants considered that music was the right channel to promote feelings and attitude change.

III. An important number of participants considered that there was a clear connection between classical music and the environment.

IV. The totality of participants agreed on the fact that music in the open air was a more enjoyable activity and had the power to engage people in environmental activities.

V. All participants felt more responsible when they were out and consequently they would moderate the volume of their music when going out.

Attitudes of Young People (AYP)

I. All participants confirmed the calming and relaxing effect of music, which made it easier for them to be honest with people and with themselves.

II. All participants also confirmed the power of music to motivate and engage them to make decisions.

III. Most participants stated that music would always be the perfect choice for any situation as it connected them with the surrounding world.

Development of Self-Care Rules (DSCR)

I. Most participants agreed with the fact that they felt relaxed while listening to music as it was a tool for relaxation

II. The fact that music could encourage them to do things was agreed by a high number of participants.

III. All participants agreed with the fact that music is always a good choice for any activity.

VI. A high number of participants agreed that music could enhance creativity.

V. Most participants claimed music would help them reflect on things.

Behavioural Changes (BC) in young people

I. The majority of participants agreed with the fact that music could help change perceptions.

II. In this case, some of the participants felt identified with music; others did not.

III. Mostly all participants stated that music could help them be more productive.

Music as a Tool for Ethical Engagement of Young People (MTEEYP)

I. The great majority confirmed the power of lyrics when it came to remembering the song.

II. They also confirmed that music could bring people together.

III. Music was a facilitator to channel feelings.

IV. The totality of participants confirmed that music would function as a viewpoint for them to be aware of different situations in the world.

V. All of the participants considered music as a useful tool to report injustice.

Finally, the validation of items took place once due suggestions and changes were applied accordingly.

Table 19

Table with validation of items in Spanish and English

Please, cross the box that most suits your English competence, taking into account levels A1-A2/B1-B2/C1-C2. Por favor, marque con una X el nivel de competencia de inglés que más se ajuste a su caso, teniendo en cuenta los niveles A1-A2/B1-B2/C1-C2.

University degree/Grado univesitario:

Age/Edad:

Part 1: Music and English/Música en inglés

Level of English/Nivel de inglés	A1/A2 (Low/Bajo)	B1 (Low-intermediate/ Intermedio bajo)	B2 (Intermediate/ Intermedio)	C1 (Upper- intermediate/ Intermedio alto)	C2 (Advanced/ Avanzado)
1. My level of English is/Considero que mi nivel de inglés es/:					

Please, tick the box that most suits you, taking into account the rating scale 1-5, being 5 *I strongly agree* and 1 *I strongly disagree*. Por favor, marque con una X la opción que más se ajuste a su caso, según la escala de 1-5, siendo el 5 la opción de *Totalmente de acuerdo* y el 1 la opción de *Totalmente en desacuerdo*.

5	4	3	2	1
Strongly agree/ Totalmente de acuerdo	Agree/ De acuerdo	Neither agree or disagree/Ni de acuerdo ni en desacuerdo	Disagree/En desacuerdo	Strongly disagree/ Totalmente en desacuerdo

Statements/ Aseveraciones	Response options/Opciones de respuesta				
	5	4	3	2	1
Music in English/Música en inglés					
1. I try to understand lyrics in English/Intento entender las letras de las canciones en inglés					
2. Understanding English lyrics makes me enjoy them more/Entender las letras de canciones en inglés me hace disfrutar más de ellas					
3. I listen to music in English more often than I do in Spanish/Escucho más música en inglés que en español					
4. What really matters is the rhythm/melody, not the lyrics of a song/Lo importante de la música es el ritmo/melodía, no las letras					
Social distance/Distancia social					
1. Using another language makes me feel part of the culture of that language/Conocer otro idioma me hace sentir que formo parte de la cultura de ese idioma					
2. Knowing English opens a door to social, cultural and working opportunities/Saber inglés te abre puertas sociales, culturales y laborales					
3. I would like to have a higher level of English, it is always a bonus/Me gustaría que mi nivel de inglés fuera superior, siempre es un punto a mi favor					

Part 2: Values in music

Please, tick the box that most suits you, taking into account the rating scale 1-5, being 5 *I strongly agree* and 1 *I strongly disagree*. Por favor, marque con una X la opción que más se ajuste a su caso, según la escala de 1-5, siendo el 5 la opción de *Totalmente de acuerdo* y el 1 la opción de *Totalmente en desacuerdo*.

5	4	3	2	1
Strongly agree/ Totalmente de acuerdo	Agree/ De acuerdo	Neither agree or disagree/Ni de acuerdo ni en desacuerdo	Disagree/En desacuerdo	Strongly disagree/ Totalmente en desacuerdo

Statements/Aseveraciones	Response options/Opciones de
--------------------------	------------------------------

	respuesta				
	5	4	3	2	1
Lyrics containing self-care values/Valores personales en la música					
1. I believe music can help me reflect on personal values/Considero que la música me ayuda a reflexionar sobre aspectos personales					
2. I believe music with a positive message can get to more people/Considero que la música que transmite un mensaje positivo llega a más personas					
3. I believe music can help me become more efficient/Considero que la música puede ayudarme a ser más eficiente					
4. I believe music can help me change attitudes/feelings/ Considero que la música puede ayudarme a cambiar actitudes/sentimientos					
5. The type of music I listen to defines the person I am/El tipo de música que escucho define la persona que soy					
Lyrics containing family and transcendental values/Valores familiares/transcendentales en la música					
1. I believe music can enhance human relations/Considero que la música puede facilitar las relaciones humanas					
2. I believe life without music makes no sense/Considero que la vida sin música no tiene sentido					
3. I believe music can reinforce spiritual or religious values/ Considero que la música puede reforzar los valores espirituales o religiosos					
4. I believe music can change the perception of the world /Considero que la música puede cambiar la percepción del mundo					
5. The type of music I listen to when my family is around is more respectful than the music I listen to with friends /La música que escucho en familia infunde un mayor respeto que la que escucho con mis amigos					
Lyrics containing environmental values/Valores medioambientales en la música					
1. I believe music can generate an ideal environment to appreciate nature /Considero que la música puede generar un ambiente ideal para apreciar la naturaleza					
2. I believe music is a channel to promote solidarity initiatives/Considero que la música es un canal para promover iniciativas solidarias					
3. I believe classical music can raise awareness of environmental threats /Considero que la música clásica despierta la conciencia medioambiental					
4. I believe music in the open air is more enjoyable /Considero que la música al aire libre posibilita un mayor disfrute					
5. When outdoors, I turn down my music /Cuando estoy en la calle o en el campo reduzco el volumen de la música que escucho					
Attitudes of young people/Actitudes de la gente joven					
1. I can relax and be honest by means of music/A través de la música me relajo y sincero mejor					
2. Music helps me make decisions/La música me ayuda a tomar decisiones					
3. Music connects me with my surroundings/La música me conecta con lo que me rodea					
Development of self-care rules/Desarrollo de normas personales en la gente joven					
1. Music makes me relax/La música me relaja					
2. Music is an encouraging instrument/ La música es un instrumento motivador					
3. Any time is good to listen to music/Cualquier momento es bueno para escuchar música					
4. Music promotes creativity/La música propicia la creatividad					
5. Music makes me reflect on things/La música me sirve para reflexionar					
Behavioural changes in young people/Cambios de comportamiento en la gente joven					
1. Song lyrics make me change the perception of certain aspects of life/ Las letras de las canciones me hace cambiar la percepción de ciertos aspectos de la vida					
2. I can relate with the lyrics of some songs/ Me siento identificado con las letras de ciertas canciones					
3. Music can increase my professional productivity/La música puede incrementar mi productividad profesional					
Music as a tool for ethical engagement of young people/La música como herramienta para los valores éticos en gente joven					
1. I can recall some songs due to their lyrics/Recuerdo las canciones por sus letras					
2. Music, as an activity, helps me connect /interact ethically with other people/ La música me ayuda a conectar /interactuar éticamente con otras personas					
3. Music helps me express my feelings and emotions/ La música me ayuda a expresar sentimientos y emociones					
4. Some music lyrics make me aware of different realities/ Las letras de algunas canciones me hacen conocer realidades diferentes a la mía.					
5. Music can be used to report situations of injustice in the world/La música puede utilizarse para denunciar situaciones de injusticia en el mundo					

After drafting the questionnaire on Google docs and realising there were too many items to respond to, it was decided that it would be better to reduce them to a total of 34, using 5 items in most constructs (due to the time factor). There were 4 personal questions at the beginning of the questionnaire related to demographical data, branch of education and level of English. The questionnaire was divided into the sections to coincide with the constructs of the study. All response options, in the end, were made compulsory for subjects. The completion of the questionnaire was carried out during the months of October and November of 2020. Initially, the targeted population sample was six hundred (600) university students, however a total of two hundred and seventy-nine (279) participants finally took part in the questionnaire.

The link to access the questionnaire was: <https://forms.gle/XbPc8uAvX7336mAr7>

4.5 Ethical considerations

The Codes of Ethical Practice of the University Centres were followed and respected. This work did not require any particular ethical permission or consideration as subjects were over the legal age (18& +) and consent was granted by every individual under the oath of the data protection act provided by the researcher regarding anonymity and confidentiality; their dignity was ensured at all times. Full transparent and comprehensive information was provided before the survey commenced and the topic addressed did not involved any ethical consequences or deceptive practices. Subjects had the right to withdraw without any pressure or coercion at any time. No offensive, discriminatory or unacceptable language was used. They also understood the implications of participation in the research.

4.6 Restrictions and limiting conditions

As with most studies, results must be interpreted bearing in mind some limitations and restrictions, which could be addressed in future research projects. The main restriction was the population sample, as it only focused on a number of university centres in Spain, however it could set the base for similar scenarios.

One of the limitations of this research has been the self-reported analysis of the current situation as well as my position as a researcher, a mother and an educator with strong views on some ethical standards which may have influenced due results in terms of the questions posed to achieve results expected and be able to create social alarm. This, in turn, could be considered as a constrain on generalisability regarding the utility of findings as the questions prepared were initially arranged to obtain answers to personal concerns, therefore the design of the study surrounded

personal ethical views which may have made the establishment of internal and external validity more difficult to generalise.

The cultural bias of my position as an English teacher in Spain may have played the most relevant role in this work, as the influence of English music in Spain is an undeniable fact and paying attention to the lyrical content has become the basis for this doctoral dissertation.

Although there is a great deal of research conducted on both positive and negative effects of audiovisuals on young individuals exposed to them, no much research has been found on the impact of music lyrics on people's values and subsequent attitudes, in particular in L2 students. The topic of music lyrics is a relatively new topic for research where different factors such as genre or legal frameworks play an important role when it comes to air playing them. This scope of research, if properly exploited, would bring answers to try to tackle issues such as the crisis of values or the protection of minors today.

4.7 Data analysis and statistical treatment

The final stage of this work included the preparation of the data collected for due analysis and codification with the purpose of uniformity. The data analysis determined the impact of the research, the quality of it and enabled the communication of results to interested parties. The information obtained was duly analysed and described statistically, with data tables for interpretation and for future reproducible research.

The method represented by the SmartPLS programme (Ringle et al., 2015) was employed by using the PLS multivariate technique, based on structural equation modeling as to observe and study the relationships between the different variables, these being either unobservable or latent, such as the ones in the abovementioned hypotheses (Hair et al., 2013).

SEM was used as a quantifier of behaviour for statistical treatment, as stated by Fornell and Bookstein (1982). SEM models are very suitable when carrying out research projects in social sciences and are suitable to test the hypotheses of the proposed model. This model actually allows the establishment of the dependency relationship between variables by integrating a series of linear equations in order to identify dependent and independent variables. Besides, as stated by Chin and Newsted (1999), the PLS technique is suitable for predictions of new phenomena. This statistical model allowed for flexibility regarding the regressive model in order to find out the degree in which the variables were measured.

Once the method, the instrument and the sample were duly described and analysed, it can be affirmed that the research methodology proved to be adequate for this type of social study since:

I. Both sources of data collection, that is, primary and secondary data sources, as Cooper and Schindler (2006) recommend, were fully implemented in this study in order to answer the research question. Both data sources contributed to the achievement of the main aim and objectives proposed and generated ground for discussion and related conclusions. Evidence for the problem found was collected both from the initial pilot survey and the final questionnaire sent to students. The questionnaire enabled the collection of a relevant amount of data to be analysed afterwards and was understood by means of statistical tools, which provided both findings and conclusions. This type of data was the heart of the study and helped understand subsequent evaluation of the entire project since:

II. The characteristics of the participants perfectly fitted the purpose of this work as the sample size was suitable for the type of objectives pursued. This population size provided a sense of a relationship between the sender and the respondents. This case scenario was ideal for collaboration rate and openness from the participants. Also, participation in the survey gave each subject an equal chance of selection. Being young and involved in music were the main characteristics of the population group.

III. The pilot survey carried out at the early stages of this work helped identify constrains and clarify the appropriate path to find the right independent variable (Teijlingen van et al., 2001).

IV. As stated by Serakan (2003), a clearly defined population may actually ensure both findings and results which can be applied to due elements of society.

In summary, the above-mentioned quantitative method was considered the most suitable in order to obtain fast credible results due to easiness, time frames and low cost: internet search tools and statistics applications for the quantitative approach were used in order to reach utmost reliability, validity and objectivity.

SECTION III: CHAPTER V. RESEARCH METHOD & RESULTS

5. Chapter V. Results

5.1. Introduction

5.2 Data analysis and measurement model

5.3 Data analysis and inner model

5.1 Introduction

This section will show the core findings of the study derived from the method applied to gather and analyse all the information provided by the participants of the questionnaire. It will break down the significant data and relate it to the research question. The data will be presented in tables regarding and the interpretation and evaluation thereof is to be found on the discussion section.

5.2 Data analysis and measurement model

In order to process the data and assess the measurement and structural model designed, the Smart PLS 3 programme (Ringle et al., 2015) was employed. The PLS multivariate, a technique which is based on structural equation modeling, was used in order to observe and study the relationships between the different variables. The objective of PLS is the prediction of the dependent variables, which translates into trying to maximise the explained variance (R^2) of the dependent variables. In this study, the variables previously stated in the hypotheses were either unobservable or latent (Hair et al., 2013). This method is commonly advised to be used in order to carry out in-depth analysis in social sciences fields (Fornell & Bookstein, 1982) specially because it is a potentially reliable method that can be easily replicated in other scenarios (Wong, 2013).

Although measure and structural parameters are estimated at the same time, there are two stages to be interpreted in a PLS model (Barclay et al., 1995), that is, assessment and reliability of the measurement model, measuring what really matters in a stable manner, and assessment of the structural model, namely, the monitoring of the weight and magnitude of the relationship among the different variables.

Regarding the validity and reliability of the model, these are assessed by consistency reliability, convergent validity and discriminant validity.

To commence with the data process, it is widely accepted, as proposed by Carmines and Zeller (1979), that individual reliability should be cross-examined at the beginning of any data processing with the aim to guarantee due indicators and that those indicators should have a load which is equal or above 0.707 to be accepted as such, therefore the variance shared between the construct and its indicator should be then greater than the error variance. In this particular case,

Table 21 reports the construct reliability, which is carried out in order to ensure internal consistency of the indicators in regards to the concept. It is to be measured by means of Cronbach's Alpha, whose measure criteria should be around 0.70, by the rho A², by the Composite Reliability (CR), with also a measure range of 0.70, and the convergent validity of the latent variables, assessed by the Average Variance Extracted (AVE), which means that a group of items actually represents a construct. Convergent validity refers to the degree to which two measures of the same concepts are correlated. Here, the latent variables should stay above 0.50 in order to justify half of the variance of its indicators (Henseler et al., 2009). This requirement is fulfilled by all values in this study. Table 21 shows that all constructs have an AVE ranging from 0.566 to 0.688, confirming that the measurement model has suitable convergent validity. Regarding internal consistency reliability, a measurement model is deemed to have satisfactory internal consistency reliability when the composite reliability (CR) of each construct exceeds the value of 0.7.

Table 21

Construct reliability and convergent validity

	Cronbach's alpha¹	rho_A²	Composite reliability (CR)	Average variance extracted (AVE)
AYP	0.724	0.725	0.845	0.645
BC	0.774	0.819	0.868	0.688
DSCR	0.840	0.845	0.886	0.609
LEV	0.773	0.776	0.855	0.598
LFTV	0.760	0.763	0.847	0.581
LSCV	0.801	0.810	0.870	0.627
MTEEYP	0.746	0.763	0.838	0.566
SD	0.774	0.807	0.870	0.693

The assessment of convergent validity is performed by the mean extracted variance (AVE), a measure proposed by Fornell and Larcker (1981), which shows the variance obtained by a construct from its indicator in relation to the variance due to the measurement error.

Table 22 shows how following the Fornell-Larcker's criterion, a latent variable is required to share more variance with its indicators than with other variables (Fornell & Bookstein, 1982). With this scheme, the square root of the average variance extracted is actually compared with the correlation of the other latent variables. Values in the study fulfill this requirement.

Table 22

*Fornell-Larcker criterion*³

	AYP	BC	DSCR	LEV	LFTV	LSCV	MTEEYP	SD
AYP	0.803							
BC	0.315	0.829						
DSCR	0.530	0.365	0.780					
LEV	0.477	0.407	0.482	0.773				
LFTV	0.578	0.510	0.536	0.617	0.762			
LSCV	0.598	0.496	0.532	0.565	0.748	0.792		
MTEEYP	0.615	0.378	0.535	0.500	0.580	0.532	0.752	
SD	0.449	0.363	0.408	0.348	0.461	0.485	0.354	0.832

Finally, in order to validate the measurement scale, discriminant validity was analysed in order to obtain a better approach of the scale. Discriminant validity refers to how each variable differs from other variables in the model. In the Heterotrait-monotrait (HTMT), measures are not related, which enables the researcher to precisely analyse the discriminant validity criteria. The HTMT should stay below 1 as to accurately distinguish between two factors, that is, its value should not be higher than 0.90 for the correlation among constructs to be significant. Table 23 showcases the HTMT ratio being below 0.90 (Henseler et al., 2015) in all instances of the model.

Table 23

Heterotrait-Monotrait Ratio (HTMT)

	AYP	BC	DSCR	LEV	LFTV	LSCV	MTEEYP	SD
AYP								
BC	0.406							
DSCR	0.671	0.434						
LEV	0.633	0.513	0.593					
LFTV	0.776	0.652	0.663	0.806				
LSCV	0.781	0.609	0.645	0.718	0.868			
MTEEYP	0.818	0.479	0.673	0.645	0.760	0.667		
SD	0.595	0.442	0.510	0.442	0.592	0.622	0.440	

5.3 Data analysis and inner model

Table 24 reports the values showing the variance explained (R^2). These results exhibit the interconnection and relevance of all constructs. The coefficient of determination (R^2), as reported by Chin (1998), could be weak, moderate or substantial (0.19, 0.33 and 0.67), depending on the resulting variables. This coefficient value is the most relevant figure in order to measure the explanatory capacity of the dependent variable (R^2) (Hair et al., 2013) as well as the prediction of the model. The result obtained for the principal dependent variable, music as a tool for ethical

engagement of young people (MTEEYP) was $R^2 = 0.459$ ($> 0.33 = \text{moderate}$) proving that the model introduced provides a robust predictive capacity. Besides, the model proved that all groups were significant due to their $t\text{-value} > 2.58$, after using the bootstrapping process of 5,000 random samples from 279 cases to then generate the $t\text{-statistics}$ values.

As stated by the Stone–Geisser (Q^2) test (Stone, 1974; Geisser, 1974), values can fall into three groups: 0.02 for small, 0.15 for medium and 0.35 for high predictive relevance. In this study, the constructs have predictive relevance as Q^2 values are 0.02 or higher. It is stated that there is relevance prediction if $Q^2 > 0$ and in this case, the dependent variable, music as a tool for ethical engagement of young people (MTEEYP) has predictive weight (0.247). Table 24 shows that all the constructs accomplish this requirement.

Table 24

Coefficient determination (R^2) and Stone-Geisser test (Q^2)

	R^2	Adjusted R^2	Q^2
AYP	0.429	0.421	0.267
BC	0.099	0.096	0.063
DSCR	0.281	0.278	0.166
MTEEYP	0.459	0.453	0.247

The analysis of the path coefficient value is a principle used for assessing the structural model, as it predicts how robust the relationship between two latent variables actually is. Within the structural model, each path links two latent variables, which represent a hypothesis, therefore this allows the researcher to confirm or discard that hypothesis and to understand the relationships between dependant and independent variables. For path coefficients to be valid, they should be higher than 0.100 and in order to have an impact in the model, they should exceed 0.05 (Huber et al., 2007). In this study the structural model is deemed to be satisfactory.

Table 25 reports that the $p\text{-value}$ is applied to the null hypothesis for each latent variable. In this study, that hypothesis equals no causal relationship among Lyrics containing Self-Care Values (LSCV), Lyrics containing Family/Transcendental Values (LFTV), Lyrics containing Environmental Values (LEV), Social Distance (SD) through music in English, Attitudes of Young People (AYP), Development of Self-Care Rules (DSCR), Behavioural Changes in young people (BC) and Music as a Tool for Ethical Engagement of Young People (MTEEYP).

A low $p\text{-value}$ (< 0.05) shows rejection of the null hypothesis and that all hypotheses were actually connected. In this study, $p\text{-values}$ are < 0.05 . Regarding confidence intervals (See table 26)

and t-values, these provide the assessment of significance of the path coefficient after analysing each interval, where 0 is not an option. The significance and weight of the latent variables and their relations is measured by the path coefficient, which should stay above 0.2. In addition, bootstrapping, a resampling procedure where sets of samples are created in order to obtain estimates for each parameter in the PLS model, is another technique that estimates the precision of PLS estimates. Besides, it calculates the standard error of the parameters (5,000 samples).

Table 25

Coefficient path and statistical significance

	Original sample (O)	Average sample (M)	Standard deviation (STDEV)	TStatistics O/STDEV	p-values
AYP -> BC	0.315	0.316	0.049	6.402	0.000***
AYP -> DSCR	0.530	0.529	0.055	9.639	0.000***
AYP -> MTEEYP	0.436	0.437	0.051	8.586	0.000***
BC -> MTEEYP	0.150	0.154	0.057	2.641	0.009**
DSCR -> MTEEYP	0.250	0.249	0.054	4.611	0.000***
LEV -> AYP	0.128	0.125	0.062	2.074	0.039*
LFTV -> AYP	0.203	0.211	0.089	2.292	0.022*
LSCV -> AYP	0.291	0.287	0.090	3.238	0.001**
SD -> AYP	0.170	0.167	0.070	2.417	0.016*

* $p < 0.05$ ($t(0.05; 499) = 1.64791345$); ** $p < 0.01$ ($t(0.01; 499) = 2.333843952$); *** $p < 0.001$ ($t(0.001; 499) = 3.106644601$).

Table 26

Confidence intervals

	Original sample (O)	Average sample (M)	2.5%	97.5%
AYP -> BC	0.315	0.316	0.215	0.399
AYP -> DSCR	0.530	0.529	0.409	0.623
AYP -> MTEEYP	0.436	0.437	0.334	0.533
BC -> MTEEYP	0.150	0.154	0.042	0.262
DSCR -> MTEEYP	0.250	0.249	0.145	0.352
LEV -> AYP	0.128	0.125	0.005	0.249
LFTV -> AYP	0.203	0.211	0.032	0.372
LSCV -> AYP	0.291	0.287	0.097	0.453
SD -> AYP	0.170	0.167	0.031	0.319

Once it was demonstrated that all constructs and indicators were interrelated and suitable, the structural model of variables and hypotheses according to the PLS Path modeling was assessed as to predict its suitability (Hair et al., 2014). The external variables, Lyrics containing Self-Care Values (LSCV), Lyrics containing Family/Transcendental Values (LFTV), Lyrics containing Environmental Values (LEV), Social Distance (SD) through music in English, Attitudes of Young People (AYP), Development of Self-Care Rules (DSCR), Behavioural Changes in young people

(BC) then converge into the internal variable, Music as a Tool for Ethical Engagement of Young People (MTEEYP).

In summary, being the research question: Can music become the ultimate tool for ethical engagement of young people? the analysis of the variables clearly provided a positive answer.

Endnotes

- ¹ Should exceed 0.70 for individual reliability (Nunnally, 1994).
- ² Should exceed 0.70 for individual reliability (Dijkstra & Henseler, 2015).
- ³ Values should exceed 0.50 to evaluate the degree of shared variance between CR & AVE (Fornell & Larcker, 1981; Henseler et al., 2015).

SECTION IV: CHAPTER VI. DISCUSSION & CONCLUSIONS

6. Chapter VI. Discussion

6.1. Discussion

6.2 Discussion of main factors of the research

6.4 Interpretation: similarities and differences

6.5 Major findings and original contributions

6.6 Practical and theoretical implications inferred from the study

6.7 Scope and limitations

6.8 Recommendations for future research

6.1 Discussion

This research has intended to analyse and assess the influence of song lyrics and due correlation with ethical values in young people, in this case, university students. Based on two hundred and seventy-nine (279) questionnaires duly responded, a model was introduced, showing how song lyrics may become a tool to engage young individuals in ethical values by connecting all the variables of the model, mainly meaningful song lyrics and social distance in order for attitude change to take place and consequently improve quality of life. The study combines different variables present in most communities, and more specifically in those with L2 students (social distance).

First, the model expressed the relevance of the items, as observed indicators in the process of developing every construct designed. Those constructs turned out in a significant model with strong explanatory capacity ($R^2 = 0.459$), which showed how by means of music lyrics, due impact on attitude change and subsequent development of self-care rules in young people can actually occur. As a result, the incalculable power of music may not be denied but, on the contrary, it can be used as an instrument to create emotions, reinforce values and develop positive reactions towards ourselves as well as towards society.

First of all, as shown by results, all outer loadings were valid ($\lambda > 0.7$), which confirmed the fact that all items were relevant. Besides, the constructs proved significant capacity ($R^2 = 0.459$), considering that values close to 0 reveal little association whereas values close to 1 indicate strong association, and in this case, results were: AYP: 0.429; BC: 0.099; DSCR: 0.281; MTEEYP: 0.459.

Figure 4 shows the path modeling where all hypotheses were validated. The confidence intervals, in this case, 2.5% and 97.5% respectively, showed strong relationships in variance in regards to the constructs mentioned in the study. Hypothesis 5: Attitudes of Young People (AYP)

positively influence the Development of Self-Care Rules (DSCR) ($t= 9.639$) and hypothesis 7: Behavioural Changes in young people (BC) influence the understanding of Music as a Tool for Ethical Engagement of Young People (MTEEYP) ($t= 8.586$) were the strongest, although AYP \rightarrow BC is worth mentioning ($t= 6.402$).

The main aim of the study was to develop a report on how music lyrics may have an impact on young people and consequently lead to attitude change and self-care rules considering music as an engaging tool for ethical values. The predictive capacity of the dependent variable (MTEEYP) was also relevant ($Q^2= 0.247$), therefore being a convincing factor to consolidate results. The connection between Attitudes of Young People (AYP) and Music as a Tool for Ethical Engagement of Young People (MTEEYP) showed higher correlation with the goal of music as a useful instrument for ethical values (Correlation; AYP \rightarrow MTEEYP: 0.818).

On the other side, Attitudes of Young People (AYP) provided improved attitude towards Behavioural Changes (BC), towards self-care values, family values, transcendental values and environmental values. Music, therefore, plays a key role in enhancing ethical values, especially in young people. The path modeling in the paper does actually validate all the hypotheses and within 2.5% and 97.5% confidence intervals, results showed significant relationships in variance among the constructs designed, that is, Lyrics containing Self-Care Values (LSCV), lyrics containing Family/Transcendental values (LFTV), Lyrics containing Environmental Values (LEV) and Social Distance (SD) strongly influencing Attitudes of Young People (AYP) and the Development of Self-Care Rules (DSCR), which in turn, influenced Behaviour Change (BC) and resulted in music being a Tool for Ethical Engagement of Young People (MTEEYP). The connection among all the hypotheses therefore met the aim of this study.

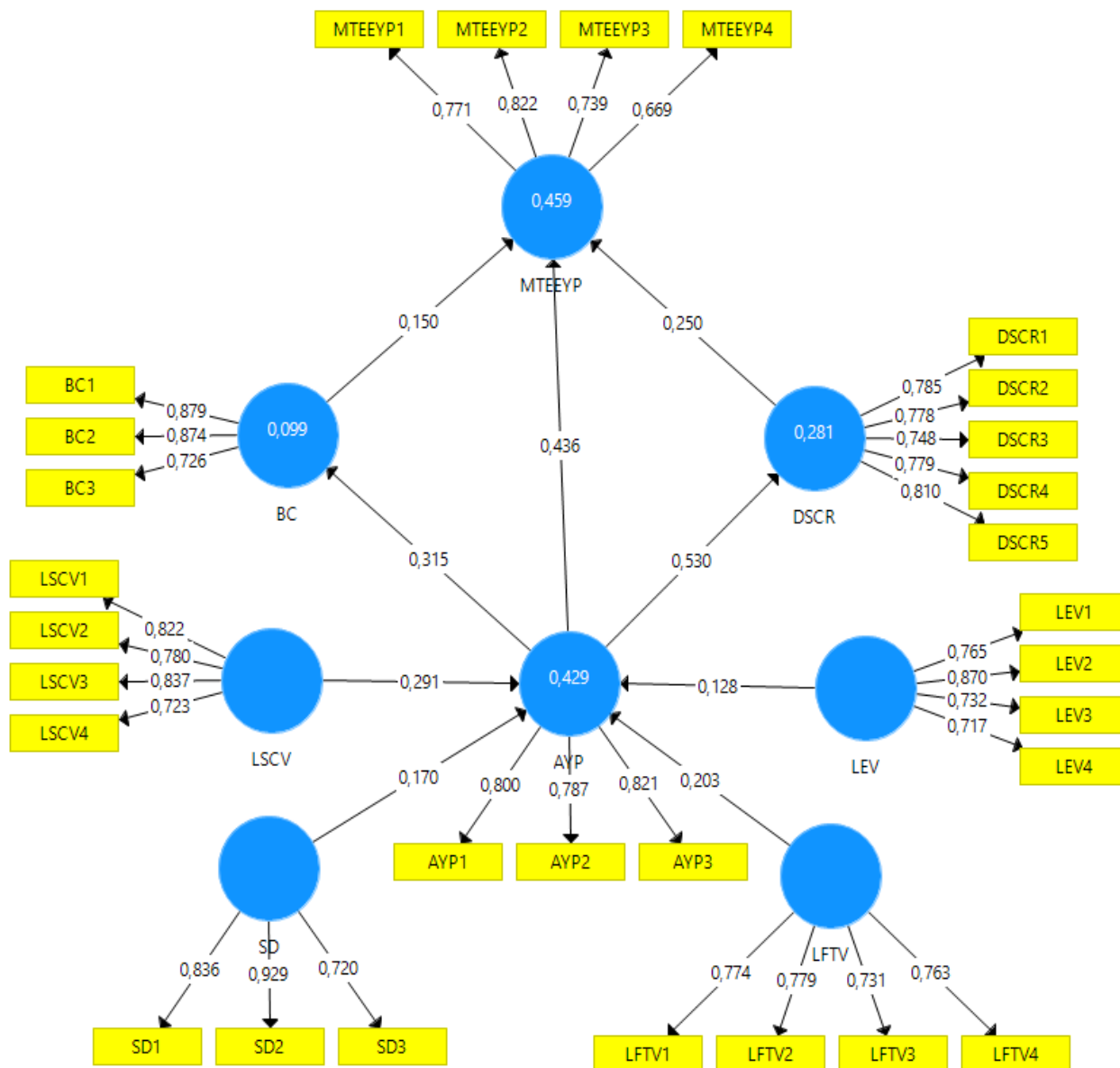
The results showed how useful music can be in order to change perceptions and cause attitude change in young individuals. The results also revealed that, in L2 students, social distance was an influential factor towards music in English and understanding thereof, therefore, experiences, values, attitudes and behaviour were considered significant as a way to promote music as an ethical tool.

The model is prognostic, as shown by the predictive relevance of the constructs, which is given by Q^2 in the constructs of AYP (0.267), BC (0.0063) and MTEEYP (0.247), therefore the results obtained may allow decision-makers to design strategies and programmes based on music as an ethical tool in all educational stages.

There are grounds to say that by promoting meaningful lyrics young people can, in fact, develop and enhance attitude change towards a better world.

Figure 4

Path modeling results



6.2 Discussion of main factors of the research

Every stage of the research was carefully taken care of by using the adequate measures and procedures in order to achieve the proposed aim of the study by means of the objectives proposed (literature review, focus groups, pilot test).

Knowledge was gained in every step of the research, which formed an ability to place personal critical thinking where necessary. Besides, communication skills as well as self-confidence were vital factors to complete and achieve the aim, specially dealing with data collection purposes.

After due analysis of research data, the research aim being the development of a study on how music lyrics could positively influence personal, family, transcendental and environmental values in young people and become a tool for ethical engagement was approached and achieved after the confirmation of the strong relationship among all the variables of the study.

On the other hand, time management and focus dramatically improved the research plan from early stages in order to transform raw data to statistic data and understand the final report. Throughout the entire process, critical thinking and analysis skills were gained to classify data and draw conclusions concerning the research topic with the assistance of previously consulted literature review and experience in the field of study through the methodology chosen to analyse the population sample.

Therefore, it can be concluded that the specific aim was achieved due to its measurable reachable nature, which could be easily replicable in any other similar scenario, and which contributed to relevant findings in the field of social sciences as well as academic fields within a reasonable amount of time.

The response to the research question can be now confirmed regarding the use of music lyrics through the different variables, which can be easily found and replicated, for the ethical training of young people.

6.4 Interpretation: similarities and differences

Several theories have been proposed in the study with the intention to provide a response to the main aim of this research; some of those focused on social sciences, basically stating that should society change, so should language, as they are intimately connected; other studies investigated the internal brain interactions that reflect the understanding of foreign languages and impact on emotions.

Overall, the findings of this work are in accordance with the findings previously reported as they show the different frames of mind of young people in connection with the language they listen to and use in general terms, especially after being exposed to different types of music. As young people spend a relevant amount of time listening to music, advantages of that activity have been

brought to light according to previous research results such as the sense of belonging, building identity, relaxation in contrast with feelings of negativity towards relationships.

Social changes have been considered from different angles of research and been proved through music lyrics. When comparing results obtained from this work to those from previous studies, it must be pointed out that the reliability thereof is impacted by accurate even responses, as the amount of time young people spend actually listening to music only seems to increase over the years, mainly due to globalisation and easy access with new technologies, which confirms that music has become a constant activity during their lifetime and which can influence a wide range of situations in life.

As Bussey and Bandura (1999) claimed, media messages can influence perceptions, standards and beliefs. Music can be highly influential on social standards and young listeners may perceive lyrics as the social pattern to follow, therefore if ethical values are included in the lyrics of a song, these may have an impact on attitudes, as proven by results. Should those lyrics be in English and in the assumption that lyrics would not be understood due to the language barrier or age of the listener and due to lack of relevant knowledge of different experiences of the world, as suggested by Kingsdale (1987), in today's music world every song is generally paired to a video clip normally associating song lyrics with behaviour patterns, therefore the message sent (Knobloch-Westerwick et al., 2006) would become easy to understand. According to Bandura (1977), witnessing aggression being punished causes people to imitate it less, however if that aggression goes unnoticed or it is not punished, people tend to imitate it more. It then might be argued that witnessing aggression in any type of activity without getting punished will eventually condition people to react to it more positively than seeing it being punished. People listen to their favourite artists singing with no social or moral limitations through song lyrics and still get success in their personal lives, so why not do the same?

It can be stated that social changes affecting music are mainly caused by the influence of other music genres and the effect of globalisation (Bauman, 1998), therefore interactions and relationships in a changing world where communication has become paramount need to be considered. Consequently, a variety of social standards and values (Sortheix et al., 2017) are reflected in song lyrics today. Among the values portrayed are self-exploration, self-improvement and/or self-recognition as behaviour patterns (Wilson & DuFrene, 2009), therefore, students may develop an attitude to act properly, they may develop behavioural intention.

Besides, previous studies have demonstrated the effects of music in the different developmental stages of individuals, especially young people during their growing phases, affecting language (Fonseca-Mora et al., 2011; Hall et al., 2012), emotions (Coyne et al., 2011; Sloboda & Juslin, 2001), psychological changes (Laiho, 2004; Bogt et al., 2011), however, the way song lyrics can be used as an ethical tool for personal and social improvement and therefore results in attitude change have not been fully addressed as of yet.

Moreover, thorough research on the variable of social distance through music in English and impact on young people has not been fully conducted with second-language learners of English and their understanding of lyrics. As Abbot (2002, p. 10) stated, songs reflect cultural aspects that can be perceived. Also, younger generations do actually know the English language and claim they would translate lyrics if they really liked the songs in question.

The general interpretation of this study may begin by highlighting the most significant as well as unexpected results, which are mostly balanced considering the number of participants from different academic groups, who have provided very similar basic responses.

Results are important in practice because they may broaden previous research confirming the points highlighted above although the generalisability of the results is limited by empirical verification within the short period of time employed, especially when studying behavioural patterns in young people, who are individuals still physically and physiologically developing.

6.5 Major findings and original contributions

This research work provides scientific contribution as the problem formulation along with empirical findings can provide a clear scenario for future research that can be applied and added to support, namely, social, cultural and academic fields of study in order to assess the relation established among the different variables of this work and their connection with ethics.

Results, in general, met expectations and fully supported the hypotheses posed, that is, the study demonstrated a correlation between lyrics containing self-care values, family and transcendental values, environmental values and social distance through music in English having an impact on attitude change and the development of self-care rules, concluding that music is actually a tool for ethical engagement of young people.

The data obtained through the different research methods brought, to some extent, some expected results as well as unexpected, specially from young participants. Although this work is

still in early stages to draw final conclusions, since results require a longer period of time to be verified, it actually showed similar perceptions from those taking part.

The original contributions of this research papers can be summarised in:

I. Evidence to both contribute and assist parallel and similar future research focusing on social changes affecting music lyrics and possible impact, from social and linguistic points of view, on young listeners and their behaviour and values.

II. It enables to quantify social impact from the analysis of song lyrics over a relatively short period of time, which can be easily implemented on a larger time scale.

III. It generally provides an overview of broadcasting regulations in Spain, which compared to digital regulations, have apparently been left behind with insufficient legal frameworks for minors.

IV. It raises awareness among the main parties involved in the study.

V. Based on the world-wide communication factor, which unleashes social changes due music lyrics, those social changes will then generally affect moods of individuals, who consequently would use language to express feelings and emotions.

VI. The combination of emotions through words in song lyrics has a subsequent impact on attitude and behaviour.

VII. Following the line of emotional states and how human beings reach those by means of music, the connection between values, which cause emotions, and music, which represents those emotions, is then guaranteed.

VIII. Music lyrics will play an important role in the development stages of young people regarding emotional and ethical values, which may be then reflected in their actions towards themselves and the community they are surrounded by.

6.6 Theoretical and practical implications inferred from the study

Based on the results of this research, a series of theoretical as well as practical implications can be drawn. As methodological utility of social relevance, this research has become an instrument to back up previous work conducted with similar variables (music, young people and ethical values). It is still early stages to withdraw final conclusions about the consequences of exposure to ethical song lyrics; society, on the whole, is undergoing changes and has the capacity to adapt, time will dictate new standards and behaviour patterns affecting people. This meets the convenience or purpose of this research in the sense that it becomes an assisting tool for social studies where different factors are continuously affecting diverse groups of the population.

Owing to the heterogeneity of the participants, mainly different university degrees and level of English, duly assessing the genuine impact of meaningful song lyrics on the next few generations becomes a substantial task, however it may be used as a general guideline for future studies with similar variables.

On the other hand, it is social relevant as every individual, to some extent, is surrounded by global social changes, either as a listener, as a parent, as a teacher, as a psychology, as an artist and so on and so forth. Social values are paramount, and if these values are connected to music, which is a general enjoyable activity, then the relevance has been proved. The results would benefit all parties, as the social scope is wide, namely decision-makers to a more global level, social educators to try to analyse how trends do affect behaviour, relevant decision-makers and people in general as awareness would be raised.

The research has brought practical implications, which are merely informative, to raise awareness among the parties involved in the study, which would also be of interest for any other field of knowledge as any human testing is always connected to factors that are common ground for other fields, which would bring transcendence for a wide range of practical problems: for instance, music lyrics could help in the teaching of English and ethics at any academic level, as it would improve language skills and positive feelings; it would set up a global standard rating system for those interested and make parents/tutors feel more relaxed about different types of streaming and broadcasting possibilities affecting minors. Besides, legal implications could be mentioned for those bodies responsible for designing and implementing suitable protection systems for minors in regards not only to digital content but also to traditionally broadcasted content. In this sense, this study offers a base for a frame of reference with a set of variables, which may be duly analysed and taken to an international level.

It has also provided a theoretical model of behaviour that generally shows social values among young people from a relational perspective of basic variables, from general empirical proof that can be easily replicated. The responses to these questions can be relevant and used as a sample of social cultural values in younger generations. The analysis of song lyrics can be considered a perspective of values and standards that can provide valuable information due to clear empirical results. The existence of correlation among the variables of the study provides the opportunity to replicate it in any other country following the proposed research method.

Before this research, due to the nature of the topic and to the fact that it is a relatively new issue intimately connected to social and musical globalisation, no other research paper had been

found that could respond, in the same way, to the research problem, therefore it may be asserted that this research contributes to wider principles for future hypotheses.

6.7 Scope and limitations

The present research work has had an approach to social-linguistic studies involving social changes and ethics reflected in the music and impact on young people. Although it has allowed the researcher to closely approach the main population under analysis, it has not provided the opportunity to generalise, as the questionnaire was sent, via online, to two hundred and seventy-nine (279) university students, mostly from the autonomous communities of Extremadura and Andalusia (Spain).

Although the resulting figures could give a general indication of the views from young people over music choices, the geographical limitation needs to be considered.

Besides, English is not an official language in Spain, however it is a language to be studied at school, which may limit the understanding of some song lyrics to realise messages with a range of values in them. The difficulty to contact music managers and legal experts on radio broadcasting regulations in Spain and other countries in order to be able to confirm legal regulations affecting mainly foreign music was a task not completed.

This study deals with intangibles such as social distance, attitude, behaviour and/or emotions in order to try to prove that music can become an extremely useful instrument to promote ethical values among young people, however improved attitudes can be understood from different perspectives depending on the background of each of the subjects who took part in the project. In addition, ethics may greatly differ according to family values inherited and social groups the subjects belong to.

As it is a generally self-reported analysis that has not been verified by an independent research body, the instances used along with utterances employed might reveal the personal perspective of the researcher, and although impartiality has been intended throughout the research work, recommendations could prove subjective given the parental approach of the study.

Time was the main limitation found as social changes require a few years, even generations, to take place and be confirmed, nevertheless, given the results from the questionnaire, it can be observed that those changes have already taken place in music, in the form of song lyrics. The digital era is still developing and so are regulations regulating it, therefore now the time is right to use music lyrics as a promoter of values on a global level.

6.8 Recommendations for future research

From this work, new lines of study for future research can be built on areas that this research paper could not address. First of all, follow-up studies are needed in order to establish parameters for governmental bodies to consider when drafting regulations on protection standards to be complied by broadcasting providers, especially when minors are involved.

Music is universal and can be considered a universal language that arouses feelings by just listening to it, however when accompanied by lyrics, the advertising of degrading messages that might affect not only the psychological development of children and young adults but also wound the sensitivity of any listener regardless of the age, culture or background might prove relevant. There are existing regulations on digital content but there are vaguely none on traditional radio content. The determining factors require longer observation periods to be able to generalise consequences of exposure to lyrics and link them to ethical behaviour.

An analytical comparison of international radio stations and regulations on foreign songs may prove practical in order to assess the importance of ethical values and standards around the world and implications in other branches of knowledge. There has been an initiation to build a base of attitudes of second language learners towards music with profanity in this work, therefore a proposal to conduct further research to corroborate the existence of same factors in other countries may be advisable, for assessment for regulatory bodies to release common international standards.

Another line of study to be continued in the social and linguistic fields is the fact that profanity, in the most general sense of the word, has lost the power to call the attention over the last few years and music lyrics do prove that.

SECTION IV: CHAPTER VII. DISCUSSION & CONCLUSIONS

7. Chapter VII. Conclusions

7.1 Final conclusions

7.1 Final conclusions

It must be stated that music surrounds the world and is present in every activity, especially in the daily life of young people. Music is well-known for being a form of expression and a way to produce feelings and emotions since it reflects values in society, and those values can be analysed through song lyrics.

Nowadays, society is immersed in a globalisation process assisted by sophisticated technology. Society can be considered an entity undergoing a relaxation of ethical values, as continuously shown by the language used by traditional and innovative means of communication. Despite the awareness of the crisis of values experienced in the last few years, little research has been conducted on the field of music as reinforcement to engage with younger generations, to generate attitude change, personal norm activation and to be able to address the current crisis or, at least, alleviate it.

This study has proved that there is a clear connection between music and ethics. On the one hand, ethical values are innate to human beings and language is the common ground to learn those values from and reflect on. Music has always been a leisure activity with multiple uses and purposes. In the technological era we are experiencing under the new paradigm where all paths of life seem to be connected, music used as a global factor, may become the ultimate tool to engage people in ethical values and gain quality of life in terms of improvement and appreciation of all types of relationships after the enhancement of a set of values that makes us respect ourselves, our families, our environment and our transcendental outlook.

At the beginning of the study, the following question was posed: Can music become the ultimate ethical tool to engage with your people?

In fact, the results of the study show the importance of understanding the connection among the different variables, which are part of our daily lives as a social community, in order to find a common tool to improve life in terms of ethical values and the wide range of possibilities involved in those values. Focusing on the influence of meaningful song lyrics and impact on attitudes by interrelating different ethical values, results have shown positive outcomes that can play an important role in the education of young people. Also, awareness has been raised among the parties

involved by simply responding to a questionnaire that approached basic daily variables in an activity most people enjoy.

Considering all of the statements above and the results of the study, eight main conclusions can be drawn:

First, from the responses, a certain level of implication of the participants and concerns in terms of reaching the critical threshold levels determined by social trends can be deducted. Responses enable to quantify social impact, which can be easily implemented on a larger time scale. The perceptions of the participants are actually predicting attitude change. Music can be exploited in different ways should lyrics focus on specific ethical messages.

Second, results demonstrated that being exposed to meaningful lyrics is relevant for the enhancement of emotions and attitude change towards both personal and social issues. Results raise awareness about the importance and power of music.

Third, Social Distance (SD) through music in English positively influences Attitudes of Young People (AYP), also leading to Behavioural Changes (BC), therefore social distance can be considered as a determining factor in the world of music in a foreign language, as a language comes with culture and social beliefs and, as proven by the study, participants would pay attention to lyrics in a foreign language and try to translate them if they liked the songs. Obviously, the combination of emotions through words in song lyrics has a subsequent impact on attitude and behaviour.

Fourth, engagement with music is actually a reciprocal and positive response from the listening of ethical lyrics.

Fifth, song lyrics have proved to have the ability to enhance perceptions regarding life issues and reinforce, among others, identity factors in young people and subsequently to materialise in norm activation and behavioural changes.

Sixth, it is worth noting the high level of acceptance of music as a powerful instrument amongst participants, as it can actually become a tool for decision-making and involvement in social participation, which could be of help to formulate strategies in academic fields. Personal beliefs, moral obligation and behaviour, based on Schwartz's theory of values, could be linked to the improvement of ethical values through the use of song lyrics.

Seventh, the model has been presented to propose music as an ethical tool to engage with young people, which opens doors to new pedagogy based on attributing ethics to subjects and any

type of activity, therefore music and ethics should be part of the school curriculum at any academic level. Introducing ethical values to students through song lyrics helps them link values and attitudes in any situation in life, creating and promoting respect and understanding for family, environmental and transcendental issues in their lives and daily situations.

Eighth, in summary, Lyrics containing Self-Care Values (LSCV), Lyrics containing Family/Transcendental Values (LFTV) and Lyrics containing Environmental Values (LEV) and Social Distance (SD) through music in English positively influence Attitudes of Young People (AYP), which leads to the Development of Self-Care Rules (DSCR) and ends in Behavioural Changes (BC), therefore, it can be concluded that Music is a Tool for Ethical Engagement of Young People (MTEEYP).

It is appropriate to say that echoing the difficulties to anticipate on-going changes in society nowadays, since the music industry along with new technology evolve extremely quickly, is worth a mention. This may be considered a further validation of regulatory systems to be used by communities from all fields when considering a global legal network that could regulate song content in the same way films, TV programmes or video games are regulated, since individuals learn and internalise attitudes and behaviour that surround them.

This doctoral dissertation can conclude by generally asking: Can music be considered the ultimate tool to promote ethical values in young people? Results do actually indicate and predict the power of music as an ethical tool.

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The reason why these references and citations have conformed the base for the literature review of this dissertation is because they are updated with today's world views on the impact of music on young people. These authors and researchers show straight-forward angles and opinions based on empirical verification provided by all sorts of traditional and innovative methods, which facilitated the understanding of intricate processes for researchers like me studying similar fields of knowledge.

* APA style (7th) was intended throughout the reference list. Long URL were shortened by means of digital tool [tinyURL.com](https://tinyurl.com)

All links were last checked on 4th December, 2020.

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