

MASARYK UNIVERSITY

FACULTY OF EDUCATION

Department of Music

**The Integration of English Language and Music
at Lower Secondary Schools with an Emphasis
on the Development of Practical Skills**

Diploma thesis

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Anotace

Diplomová práce se zabývá propojením hudební výchovy a anglického jazyka na druhém stupni základní školy s důrazem na rozvoj praktických dovedností. Teoretická část práce je zaměřena na soudobé studie týkající se provázanosti jazyka a hudby. Součástí této části je i výčet nejdůležitějších bodů z Rámcového vzdělávacího programu pro základní vzdělávání (RVP ZV) potřebných při výuce anglického jazyka a hudební výchovy. Stěžejní část diplomové práce tvoří praktická část, jež obsahuje hudební aktivity s prvky anglického jazyka. Tyto aktivity jsou sestaveny v souladu s RVP ZV a jsou určeny k užití při výuce. Součástí práce je i evaluace hodiny hudební výchovy, ve které byly vybrané hudební aktivity aplikovány.

Klíčová slova

výuka hudební výchovy, hudební výchova, anglický jazyk, propojení, integrace předmětů, rozvoj praktických dovedností, hudební aktivity, druhý stupeň základní školy, Rámcový vzdělávací program pro základní vzdělávání

Annotation

This diploma thesis deals with the interconnection of Music and English language at lower secondary school level with an emphasis on the development of practical skills. The theoretical part focuses on contemporary studies concerning links between language and music. This part also comprises of the most important elements from the Framework Educational Programme for Basic Education (FEP BE) that are needed for the English and Music teaching in the Czech Republic. The crucial part of the diploma thesis consists of the practical part which contains musical activities with English language elements. Those activities are formed in compliance with the FEP BE and are intended to be used for the teaching. The evaluation of Music lesson, where some of those musical activities were applied in practice, is included.

Keywords

Music teaching, Music, English language, connection, subject integration, practical skills development, musical activities, lower secondary school, Framework Educational Programme for Basic Education

Prohlášení

Prohlašuji, že jsem závěrečnou diplomovou práci vypracovala samostatně s využitím pouze citovaných literárních pramenů, dalších informací a zdrojů v souladu s Disciplinárním řádem pro studenty Pedagogické fakulty Masarykovy univerzity a se zákonem č. 121/2000 Sb., o právu autorském, o právech souvisejících s právem autorským a o změně některých zákonů (autorský zákon), ve znění pozdějších předpisů.

Declaration

I hereby declare that I have worked on writing this diploma thesis independently, using only cited bibliography. I agree with storing this piece of writing in the library of the Faculty of Education at Masaryk University and making it accessible online for study purposes.

In Brno, March 2020

.....
Bc. Marie Stodůlková

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Introduction

The Czech school system is facing various innovation tendencies. There are some well-known alternative educational approaches, such as *Montessori*, *Waldorf* or *Dalton*. Nevertheless, there are also some less-known concepts that are beginning to be applied, for example *Context and language integrated learning (CLIL)*, *experiential*, *activity-based*, *project-based learning and teaching*... One of those concepts deals with an integration and interconnection of many subjects into one, which is the purpose of this diploma thesis.

The diploma thesis deals with an integration of English language into Music lessons. The thesis starts with the theoretical part where various studies, concerning English and Music interconnections, are mentioned. The next chapter contains the most important points from the Framework Educational Programme for Basic Education - FEP BE (*Rámcový vzdělávací program pro základní vzdělávání*) that every English and/or Music teacher needs to follow for their teaching in the Czech Republic.

The practical part is the most crucial part of this thesis where the aim is to compile a resource of various types of musical activities. It is filled with musical activities which can be used in Music and/or English lessons that focus on the practical skills development. When creating the activities, the emphasis was on their usage mainly in Music lessons, therefore each activity is provided with Musical aims (all based on FEP BE) and age suitability. It is advised for each (Music or English) teacher to modify those activities according to their School Educational Programme. Very few activities were taken from secondary school resources and modified, the majority of the activities included in this section are produced by the author. For the purpose of easy orientation in this thesis, the activities are arranged according to the English subject matter. In each activity introduction is also information about in which other themes it is possible to use it.

Some “English music lessons” were taught using some of the musical activities contained here. Their procedure and evaluation are the subject of the last chapter.

The choice of language for the thesis was influenced by the fact, that if written in English, it broadens the potential use to include foreign teachers and it also widens the available Czech curriculum resources.

1 Theoretical Starting Point

Many recent studies show that music is an important element in early language acquisition as well as a helpful tool which can be used to increase interest in language learning. Infants tend to perceive language as music and according to Koelsch (2011, p. 16) “*human brain (...) treats language as a special case of music*”.

Teaching a second language by using musical elements offers a large number of benefits. Learning through songs helps to understand the linguistic elements (vocabulary, grammar and syntax), paralinguistic and extra linguistic elements (accents, tones, pronunciation, comprehension of the language) and it opens up the connection with other cultures and the world around us. Many songs share similar topics including relationships, customs, ethics or cultural differences.¹ These songs bring several benefits - language, culture and music learning at the same time.

Including music in language learning, or the other way around, could be a desirable way of teaching for the teacher who is skilled in both subjects. It is also financially non-demanding as it requires no additional equipment. The equipment included already in the classrooms is sufficient. Learning process becomes more effective as the learners are developing key competencies of both subjects at once. It is also an easy tool that brings the promise of fun learning and effective teaching.

Unfortunately, in today's society, music is often seen as additional education and has a lower role in the educational scale than for example language. However, it is only natural to develop musical (and language) skills that new-borns can achieve long before they can speak. As mentioned at Khaghaninejad (2016, pp. 11–19) they are able to differentiate between different intensity, duration, tempo, intonation, pitch or rhythm. Language and music have also some other features in common, such as tone, pauses or stress.

As mentioned above, it is becoming clear that training in one (music or language) improves learning abilities of the other. It is not an exception when a great musician can speak well other languages (e.g. Mozart who spoke French, Italian and German). There

¹ KHAGHANINEJAD, M. S., FAHANDEJSAADI, R. *Music and Language Learning* [online]. 2016. Retrieved from: https://www.researchgate.net/publication/307014316_Music_and_Language_Learning, Preface.

is a huge potential how to use music in foreign language teaching and has only started to be discovered and realized.

1.1 Language as Music

Most of the sound (or a combination of sounds) can be treated either as music or language. It therefore depends on the recipient whether the stimuli will be perceived as language or music. If anyone repeatedly listens to a looped speech recording, they can begin to perceive this evident speech as a combination of sounds, that means as singing.²

Another example of music and language interconnection is poetry. Poetry provides many language features such as rhyme, alliteration, metro etc. and because of these features it also sounds very musical.³ Even though not all poems rhyme or sometimes it does not sound like poem at all, the learner can still perceive different language features as mentioned above. Concerning those facts, poetry might be put somewhere in between language and music.

Milovanov (2008) proved that between language and music is a very close connection. He found that musical aptitude of Finnish-speaking children causes better pronunciation skills in English. This is possible because some of the neural pathways are the same for language and music. Musicians or anyone with musical training tends to use the right hemisphere of their brain (which is the music realm) for linguistic sound processing.

Bialystok (2009) found that young pupils who struggle to read, improve if they get acoustical training because it helps them to pick up the sound differences between syllables.

1.2 Music Inclusion in Other Educational Areas

To include Musical elements into other lessons has several advantages. Khaghaninejad (2016, p. 125) says that: *“Music can lower the number of disturbances created by students because the inclusion of music keeps them engaged more of the time.”* This leads to better concentration and cooperation between the pupils. He also points out that *“students have higher test scores when music is included in instruction because they are*

² KHAGHANINEJAD, M. S., FAHANDEJSAADI, R. *Music and Language Learning* [online]. 2016. Retrieved from: https://www.researchgate.net/publication/307014316_Music_and_Language_Learning, p. 66.

³ Ibid, p. 66.

more involved and engaged in the lesson.” This does not mean to just play music as background noise (and creating acoustic smog) while the teacher gives instructions. It rather means giving instructions in a more musical manner - for example the teacher’s instructions can rhyme or can be sung in a simple patterns or scale. Also, including melody in memorizing can make the learning process more effective. For instance, when learning a new poem, the students can connect the words to a song, which was previously learnt. Doing so can help, especially those who struggle to understand the task while using another method.

Another advantage of Music inclusion in English is the fact that the musical training is unlimited by the age of learners, size or a mother tongue of the groups and so it is never too late to start with the training.⁴ Also, listening to the new songs leads the learners to evocate imagination and improve their language skills.

Songs are probably the most frequently used source of music activities that are applied in lessons. If a teacher chooses a song that pupils like and does an active listening activity with them, they can learn many different aspects of the language including vocabulary, grammar, pronunciation, intonation and fluency/rhythm. Moreover, if they all sing it together off by heart, the learners improve their memory and avoid pronunciation mistakes that they usually do if they read.

As mentioned above, it is quite clear that including Music into the learning process has many benefits and it is a natural thing to do so (especially concerning language and music connections). It speeds up and makes the learning process more effective.

⁴ KHAGHANINEJAD, M. S., FAHANDEJSAADI, R. *Music and Language Learning* [online]. 2016. Retrieved from: https://www.researchgate.net/publication/307014316_Music_and_Language_Learning, pp. 125–129.

2 Framework Educational Programme for Basic Education

If not specified otherwise, the information included in this chapter is based on Framework Educational Programme for Basic Education (with amendments as at 1. 9. 2007).

The educational system in the Czech Republic has changed when Framework Educational Programme for Basic Education (FEP BE) was approved in 2005 by the Ministry of Education, Youth and Sport. Since then, it has been revised and modified many times. The last version of the document is binding for basic and multi-year general secondary schools (*víceletá gymnázia*). FEP BE is divided into two stages: the first one deals with education in the first grade, that is Years 1 to 5, the second one deal with Years 6 to 9. It defines the key competencies, areas and fields of education, objectives of education, expected outcomes, the content, cross-curricular subjects and minimal time allotment for each subject per week. It also defines education of those with special needs and exceptionally gifted students.

Each school makes their own School Educational Programme based on FEP BE and following this programme each teacher prepares their year plan for the subjects.

2.1 Key Competencies

Learning key competencies is not an isolated process, but it is included and integrated into the whole education. It has cognitive (knowledge), sensorimotor (skill) and affective (value) components.⁵ By the end of basic education the learner is expected to achieve a certain level in each area of the six following competencies.

- Learning competencies

The aim of learning competencies is an independent learner, who is able to organize and lead their own learning process, use their knowledge and evaluate their achievements.

- Problem-solving competencies

This area is about the learner's responsibility for their own decisions; about perceiving, recognizing, solving and evaluating problems in the school or outside it.

⁵ HORKÁ, H. et al. *School education*. 2014, p. 11.

- Communication competencies

By the end of a pupil's basic education, they should formulate and express precisely their ideas, respond adequately, use their knowledge and competencies for effective communication and cooperation with others.

- Social and personal competencies

The aim of this area is to educate independent pupil who thinks about them positively and thereby promotes their self-confidence. They are able to cooperate, participate in a group and contribute to a discussion.

- Civil competencies

These competencies include respect of others and their values and beliefs, standing up against violence, obeying law and community standards, protecting traditions and nature, being aware of one's rights and obligations.

- Working competencies

The learner is by the end of their basic education able to choose the right tool or material, use it effectively and in a safe way. Also, they respect the work of others and uses their knowledge for development and preparation for the future. The learner has a basic notion about setting a business plan and the risks they needed to take.

2.2 Educational Areas

The FEP BE divides education into nine educational areas while each area corresponds to one or more educational fields. This thesis will focus on only two of them:

1. Language and Language Communication (Czech Language and Literature, Foreign Language, Second Foreign Language)
2. Arts and Culture (Music, Fine Art)

2.2.1 Foreign Language and Second Foreign Language

According to FEP BE Foreign language is taught because it allows one to communicate within the rest of the world. Also, it reduces language barriers and opens new opportunity for future studies and work. In addition, it teaches about different cultures and thereby it is aiming on tolerance too.

The second foreign language is a mandatory part of basic education at the latest from the Year 8. The educational content is therefore not as demanding as in the case of the first foreign language and will not be dealt with here.

Objectives of the educational area

This educational area promotes key competencies by guiding pupils towards:

- understanding language as a historical phenomenon and as an instrument for lifelong learning
- developing positive attitudes towards the language
- mastering common communication rules
- building self-confidence for public presentation
- experiencing the work of art

Educational content/expected outcomes

Receptive language skills:

- read aloud text
 - understand the text
 - understand speech and conversation
 - infer meaning
 - use a dictionary
- (all of an appropriate level)

Productive language skills:

- form a simple message (oral or written)
- write and modify sentences and texts that are grammatically correct
- provide a brief summary
- request simple information

Interactive language skills:

- make oneself understood

Subject matter

- simple messages (address, welcoming, introductions, apologies, thanking, request...)
- basic relationships (existential: who?, spatial: where?, temporal: when?, quantitative: how many/much?, qualitative: what/how?)

- theme areas (home, family, housing, school, free time, food, weather...)
- vocabulary and word formation
- grammatical structures and sentence types

2.2.2 Music

Description of this area speaks about providing learners with the chance to experience our world in other than a rational manner - in cultural way. Education in this area teaches pupils how to develop their own aesthetic identity. Creative activities help to express oneself without the need of words (through sounds, tones, facial expressions etc.).

Objectives of the educational area

- using art as an original form of communication
- developing creative potential
- tolerate diverse cultural values
- develop a creative approach towards the world
- participating in the creative process

Expected outcomes

- apply musical skills in musical activities
 - apply singing skills, be able to appreciate other's vocal skills
 - perform simple musical improvisation
 - create songs and compositions
 - identify specific dances, dance
 - orientation within musical period
- (according to their musical skills and abilities)

Subject matter

Vocal activities:

- song and verbal expression (expanding vocal range, vocal hygiene, declamation, vocal techniques (staccato, falsetto etc.)
- intonation and vocal improvisation (in major and minor keys)
- rhythm
- orientation in musical notation and vocal composition

- developing musical hearing and imagination (reproducing tones, capturing rhythm or melody from a notation or sung song etc.)
- reflecting on vocal expression (personal and other's performance etc.)

Instrumental activities:

- playing a musical instrument
- recording music (notes, notation programmes etc.)
- expressing ideas through music (rhythm, melody, tempo, dynamics etc.)
- creating accompaniments

Musical movement activities:

- movement accompaniment to music
- responding to changes in music
- orientation in space
- pantomime, improvisation

Listening activities:

- analysing a musical composition
- understanding different styles and genres
- understanding musical composition in the context of different art/composers
- interpretation of listened music (oral evaluation of the music)

2.3 Cross-curricular Subjects

Even that cross-curricular subjects are a mandatory part of basic education, they usually have no specific area (school subject) and they are taught through various projects or they are implemented into different subject. They deal with present-day issues and develop pupils' personality - knowledge, skills, abilities, their values and attitudes.

Cross-curricular subjects are:

- Personal and Social Education
- Democratic Citizenship
- Education towards Thinking in European and Global Contexts
- Multicultural Education
- Environmental Education
- Media Education

Taking in consideration that some areas fits better into only English or only Music education, the interconnection between them would bring another benefit - broadening the range.

2.4 Defence/Clarification

The reason for providing the reader with such summarized but still very detailed information from FEP BE is to build a clear idea in one's mind about what the mentioned subjects have or have not in common. It is important, that every teacher bares in mind the key competences and content of each area of their subjects in order to reach the expected outcomes.

From what is written above there are no perceived obstacles for interconnection between English and Music. What more, it is perceived easy to do so, as many requirements in Language can be fulfilled by some musical activities. Probably the easiest way for a teacher who wants to teach English through Music would be to start with the subject matter (vocabulary or theme areas). It is simple for preparation and more importantly it brings a fun element into learning. This fact can motivate learners to build a positive attitude towards self-education and towards both subjects (which is one of the objectives in Language area). In addition to that, it is possible that Music, a subject which is often underestimated, will reach a level of higher importance in the educational and social scale, as the subject can be looked on as a great tool for improving languages.

3 Musical Activities

This practical part presents various musical activities that focuses on parallel development of musical and language skills. The activities are arranged according to the English themes which correspond to the English subject matters stated in FEP BE. Under each activity title are brackets with Music subject matters taken also from FEP BE. As the activity usually covers more than one subject matter, note that those mentioned in brackets are only the most prominent.

While running the activities, English language should be applied to the largest possible extend. It is recommended to simplify teacher's English especially while explaining the activities. Each teacher should monitor how the pupils react to their English and based on that they should adjust the right English level for each group.

Very few of the activities were taken from secondary teaching resources and modified, the majority of them are the work of the author. All pictures are also an authorial work as well as the notations that were created in MuseScore 2.

Each activity introduction shares the same pattern:

Aims: here are stated aims based on FEP BE, section Arts and Culture - Music.

Resources: it is a list of what is needed to prepare or take to the class for the teaching.

English subject matter: theme areas with relevant vocabulary are mostly used. There are in accordance with FEP BE, section Language and communication through language - Foreign language.

Age suitability: this section is mostly covering all four years of lower secondary school (Years 6-9) as the activities can be easily modified and edited for various age (the modification is mentioned by the end of each activity). However, some of the topics or procedures would be too undemanding for the learners and are therefore recommended to be used only with younger pupils and vice versa.

Motivation: there are some ideas how to introduce the activity, how to activate the learners.

Organisation: important notes about the class arrangements and activities beginnings.

Development: the procedure step by step.

Modifications: this section provides various ideas how to vary the activity. The modification can: make the activity more or less demanding, change the age suitability,

pro-long it, develop it to the larger extend, etc. However, the entire chapter can be used without any of the suggested changes.

What to look for: recommendations, hints, ideas or warnings that the teacher should keep in mind are mentioned here.

3.1 English Subject Matter: Family

3.1.1 Square Notation

(instrumental activity - notation)

Aims: to learn rhythmical notation, develop pulse, perform independently, to be creative

Resources: square notation (blank and filled), instruments, plain music sheets, pictures of note values, sample squares and notes notation and a projector

English subject matter: Family

Age suitability: Year 6–9

Motivation: We will learn how to share some information about a person's family in a musical language.

Organisation:

The pupils can be seated in a circle including the teacher or they can stay in their seats. The teacher hands out the sheet of paper with squares containing different patterns of rhythm (*see the picture no. 1*) and starts to clap each rhythm square one by one. Then he/she claps complete rhythm square and asks the pupils to repeat it.

Development:

1. If they repeat back the rhythm correctly then the teacher can speed up.
2. Some individuals may like to show that they can clap the rhythm without any mistakes.
3. The rhythm squares can be interchanged to form different sets of rhythms.
4. The same activity can be done with more demanding rhythms (*see the picture no. 2*).
5. The class is divided into four groups - each group claps one line and they clap them in order.
6. The teacher starts with one group and they play their rhythm over and over again. Other groups start and stop repeating their own rhythms as the teacher directs them. At some point all the lines may be played together under the direction of the teacher.
7. When everyone understands their rhythm, the activity is stopped, and the teacher requests, from the pupils, various words concerning the members of a family

(father, mother, brother, sister, cousin, grandparents, aunt...). Then they clap the rhythmic pattern of each word together.

8. Each pupil works independently on making up three sentences about his/her family and fills the symbols into blank squares. Then he/she invents the way how the sentences will be played (clapping, clicking, stamping, playing on untuned instruments or a mixture of them). The teacher gives an example (*see pictures no. 3 and no. 4*).
9. Then one pupil at a time performs his/her sentences and the rest of class repeats it.
10. The English scheme of note values is handed out (*see the picture no. 5*). Pupils write a Czech translation and draw appropriate symbols next to it. Their task is to modify their symbols into note patterns. The teacher gives an example (*see the notation no. 6*).
11. Their notes are projected on the wall so everyone can see them and after the individual performance the class repeats it.

Modification:

- Use bigger rhythm squares (8x8) to make the activity more demanding.

What to look for:

- The teacher should make sure the pupils do not speed up when playing the rhythm - he/she can for example clap steady beat.

Picture no. 1: Basic rhythm square

Picture no. 2: More demanding rhythm square

		 		I have two brothers.
   		   	 	The oldest is Tom, the youngest is Miša.
		 		I have two cousins,
 	 	   		one grandpa and sister's name is Jane.

Picture no. 3: Teacher's sample

clap	clap	stamp, stamp	stamp
clap, clap, clap, clap	stamp	clap, clap, clap, clap	stamp, stamp
clap	clap	stamp, stamp	stamp
stamp, stamp	stamp, stamp	clap, clap, clap, clap	stamp

Picture no. 4: Teacher's sample 2

Note Values

Semibreve

Minim

Crotchet

Quaver

Semiquaver

Picture no. 5: Note Values

I Have Two Brothers

Marie Stodůlková

I have two bro - thers.

The old - est is Tom, the young - est is Si - mon.

I have two cou - sins,

one grand - pa and sis - ter's name is Jane.

Notation no. 1: Teacher's sample 3

3.1.2 Dialogue of Instruments

(listening, instrumental activity)

Aims: development of instrumental improvisation, creativity, imagination, expressing non-musical concepts through instruments, responding to changes in music (dynamics, tempo), orientation in and analysis of music being played

Resources: Orff instruments

English subject matter: Family

Age suitability: Year 6–9

Motivation: Pupils can choose and take one of the Orff instruments. They form a circle. The teacher asks questions about their families and they answer by playing the instrument (without words). E.g. How many brothers do you have? And the pupil taps twice on the claves or plays three chords on the xylophone etc. It fully depends on the pupil how he/she will use the instrument. The rest of the class guesses what his/her playing means.

- How many sisters do you have?
- Do you have a pet?
- Do you live in a house or in a flat?
- How do you get on with your siblings? And what about your parents?

Organisation: Pupils are standing in a circle for motivation part, then they form pairs.

Development:

1. Pupils' task is to express the topic they are given and to lead a dialogue with their partner only by playing the instruments. Pupils A are given different theme than the B's.
 - A is angry, B is happy.
 - A is big and bossy, B is small and nervous.
 - A is loud and active, B is quiet but also active.

After each dialogue they swap their roles.

2. When they practice abstract states of being, more concrete tasks are added.
 - A is an angry brother because B (his sister) broke his toy car. B is very sorry.
 - A is very bored, B tries to entertain him/her.
 - A is happy because he/she has birthday and B does not know what present he/she should buy.

Modifications:

- The themes in both steps can be varied. Alternatively, the pupils can write their ideas beforehand and then the teacher only draws lots or chooses which theme they should express.
- This activity can also be done without setting any theme. It can be a simple dialogue in pairs in which any spontaneous emotions and ideas are applied.

What to look for:

- The theme has to be clear to everyone.
- Time management. Each pair should get enough time for the task.

3.2 English Subject Matter: Food

3.2.1 Pizza and Rhythm

(listening activity)

Aims: to distinguish between the accented and non-accented notes, to develop listening skills, to reinforce rhythmical skills

Resources: worksheets, flash cards⁶, claves, a pizza jazz chant, a projector, a board

English subject matter: Food, the third person singular, expressing agreements (“so do I”)

Age suitability: Year 6–9

Motivation: The pupils obtain a worksheet with five lines and their task is to form questions, ask their classmates and write down the answers in full sentences. Then the teacher does a class survey about what kind of pizza is the most popular.

1. Do you like pizza with cheese?
2. Do with ham and cheese?
3. meatballs?
4.sausages?
5. pineapple pizza?

Organisation: The pupils are spread around the classroom for the motivation part, then they sit down either in three lines or in a circle. The teacher sets the speed of the pulse and the pupils repeat numbers from 1 to 6 several times. After this the teacher shows the Flash card 1, and lets pupils clap the beat, accenting the first beat. This is repeated a number of times.

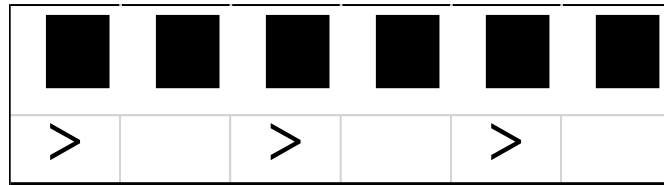
Development:

1. When the Flash card 1 is taught, they discuss how many accents it has and how the pattern can be divided (into 3x2 or 2x3). Then they do the same with Flash card 2 and 3.

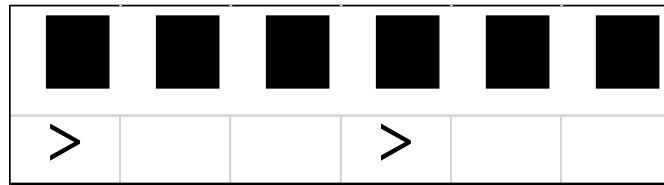


Picture no. 6: Flash card 1

⁶ Modified from ADAMS, P. *Sounds musical: a music course for Key Stage 2 (7–11 years): teacher's resource book*. 1997, p. 88.

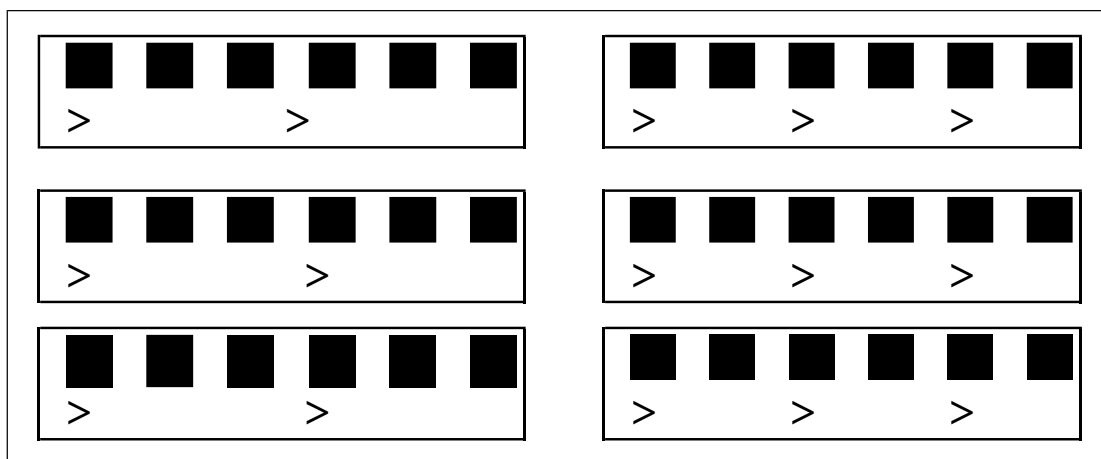


Picture no. 7: Flash card 2



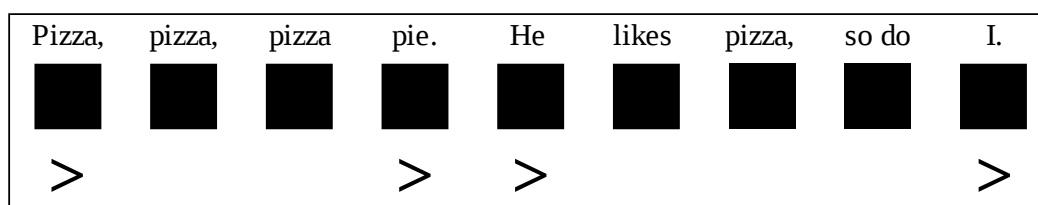
Picture no. 8: Flash card 3

2. The three Flash cards are put next to each other so that it forms 18 beats. The pupils clap the accented notes and tap their knees on other beats.
3. The class is divided into three groups. Each group is given one card and they practice clapping and tapping it. Then all groups play their cards at one time.
4. When it is appropriate, the teacher taps the beat on claves and other groups clap only when they have accented beat on their card.
5. Each pupil gets six flash cards with new accented beats. First, they learn to clap and tap it together with the teacher, then they work in pairs. They arrange the cards into a pattern that has an order of their choice.
6. After a while of practising, they perform their arrangements. Others are listening and based on what they hear they put a new set of flash cards into the order in which it was played by their classmate.
Note: Each pair is given the same six flash cards as in step 5, so that they have one set for their own performance and the other set to form a pattern of their classmates.
7. The pupils that have just performed shall check whether their classmates arranged the sets into the right order.



Picture no. 9: A set of flashcards

8. The teacher introduces Pizza Chant by his/her declamation. He/she exaggerates the intonation together with accents. Then the pupils echo the teacher.
9. The jazz chant is projected on the board and pupils together with the teacher decide which words they want to have stressed out. Then they write an accenting symbol (>) and square icons under the words. They tell the jazz chant and stress out the accented words by one-time clap.
10. The Pizza Chant can be repeated several times. Each time the beat can speed up a bit.



Picture no. 10: An example from the Pizza Chant

Modifications:

- More difficult flash cards can be provided to make this activity more demanding.
- The flash cards can be invented by pupils. Each of them would have their own set.
- Pupils can come up with their own way of distinguishing the accented tones and the other ones (tapping, stamping, snapping etc.).
- As a follow-up, they can invent a simple melody to the Pizza Chant and sing it together with the instrument accompaniment bearing in mind the accent and beat (*see the example below*).

Note: They can be divided into groups or the teacher can work with the whole class and ask them in certain moments if they want the melody to go up or down, whether it should be quick or slow etc.

What to look for:

- The teacher makes sure that the steady beat is kept throughout the activity.

Pizza Chant

Melody: Marie Stodůlková
Text: C. Graham, M. Rosenthal

D A7 D A7 A7 D A7 D
 Pi - zza, pi - zza, pi - zza pie. He likes pi - zza. So do I.
 5 A7 D A7 D A7 D
 Pi - zza with to - ma - toes, ham and cheese. I'd like a slice of pi - zza, please.

Notation no. 2: Pizza Chant

Pizza Chant

C. Graham

Pizza, pizza, pizza pie.

He likes pizza.

So do I.

Pizza with tomatoes,

ham and cheese.

I'd like a slice of pizza, please.

Pizza with meatballs, sausage, too.

I'd like a large one.

How about you?

Pineapple pizza?

That's OK.

He eats pizza every day.

Pizza, pizza, pizza pie.

He likes pizza.

So do I.⁷

⁷ GRAHAM, C. *Jazz chants: old and new*. 2001, p. 34.

3.3 English Subject Matter: Free Time and Leisure Activities

3.3.1 Hi Ho, Nobody Home

(vocal, musical movement activity)

Aims: to reinforce canon singing, to keep the beat, dance movements, orientation in space, to develop movement memory

Resources: voices, a piano, claves, a printed or projected version of the song

English subject matter: Free time and leisure activities (music, dance instructions)

Age suitability: Year 6–9

Motivation: Who knows what is canon and how it is sung? The teacher shares a short information list about types of canon and its history.

It was used in Renaissance the most. It is a kind of imitation. The canon can be either “strict” (if the second voice imitates the first exactly) or “free” (if the second voice has some changes). There are three basic types:

- *Canon by Inversion - the follower reads the notes in interval inversion.*
- *Retrograde Canon - the follower reads the notes backwards.*
- *Never Ending Canon - if the whole canon is in repetition and so never ends.*

Organisation: Pupils are standing near the piano.

Development:

1. The teacher hands out the song. He/she explains that after each two bars another voice can be added.
2. They echo the teacher after each two bars. When they learn the song, they are divided into three groups and sing the song as a canon. The teacher plays chords on the piano. This is repeated several times and the teacher can stop playing the chords and accompany them by claves.
3. The class learns how to accompany the song by clapping, stamping, etc. At first, they chant the song with the accompaniment in unison. Then they chant it in three groups and in the end they do not chant it but sing it.
4. When singing is done, they learn basic dance movements. At first, they sing and practice in unison.
 - *Hi ho, nobody home:* with arms akimbo (akimbo is a position in which the hands are on the hips and elbows are turned outwards) they stamp

by the left and right foot the rhythm. (It the second bar the left foot has three stamps and the right foot only one.)

- *Meet nor drink nor money have I none*: clapping four beats per bar and making two steps forward, i.e. on the first beat the left foot makes a step, on the second the right foot follows so that they are both in line.
 - *Yet will I be merry*: coming backwards. First beat means one step by the left foot, second beat clap, third beat one step by the right foot, fourth beat clap.
5. When the dance is learnt, they sing and move in a canon style, i.e. they are divided into three groups again and each group dances something different at one time. They form three rows, one behind the other.

Hi ho nobody home	x	x	x
	x	x	x
	x	x	x

Picture no. 11: Hi ho, nobody home, dance part 1

meet no drink no money have I none.	x ↑	x ↑	x ↑
Hi ho nobody home	x	x	x
	x	x	x

Picture no. 12: Hi ho, nobody home, dance part 2

Yet will I be merry.	x ↓	x ↓	x ↓
meet no drink no money have I none.	x ↑	x ↑	x ↑
Hi ho nobody home	x	x	x

Picture no. 13: Hi ho, nobody home, dance part 3

Modifications:

- Before singing the canon in three groups, they can sing it as two groups - the teacher followed by the class.

- The class can be divided into three groups, each group invents dance movements for two bars.

What to look for:

- During singing the canon the teacher monitors each group and helps them to stay in tune, if needed.
- Each group should sing with the same intensity. If they do not, the teacher can either swap the singers or explain that the groups have to listen to the dynamics of others and produce the same intensity.

Hi Ho, Nobody Home

Melody: British traditional song
Accompaniments: Marie Stodůlková

The musical notation is divided into two systems. The first system contains measures 1 through 3, and the second system contains measures 4 through 6. Each measure is accompanied by a piano part and three rhythmic movement parts: Stamping, Slapping, and Clapping. The piano part is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the piano part. The rhythmic movement parts are written on a five-line staff with a common time signature (C). The Stamping part uses 'x' marks to indicate the timing of the stamp. The Slapping part uses 'x' marks to indicate the timing of the slap. The Clapping part uses 'x' marks to indicate the timing of the clap. The notation includes first, second, and third endings, indicated by boxes with numbers 1, 2, and 3 respectively.

System 1 (Measures 1-3):

- Measure 1:** Chords: Em, H7. Lyrics: Hi ho, no - bo - dy home. Piano: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Stamping: Quarter note, quarter note, quarter note, quarter note. Slapping: Quarter note, quarter note, quarter note, quarter note. Clapping: Quarter note, quarter note, quarter note, quarter note.
- Measure 2:** Chords: Em, H7. Lyrics: meat nor drink nor. Piano: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Stamping: Quarter note, quarter note, quarter note, quarter note. Slapping: Quarter note, quarter note, quarter note, quarter note. Clapping: Quarter note, quarter note, quarter note, quarter note.
- Measure 3:** Chords: Em, H7. Lyrics: mo - ney have I none. Piano: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Stamping: Quarter note, quarter note, quarter note, quarter note. Slapping: Quarter note, quarter note, quarter note, quarter note. Clapping: Quarter note, quarter note, quarter note, quarter note.

System 2 (Measures 4-6):

- Measure 4:** Chords: Em, H7. Lyrics: Yet will I be me. Piano: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Stamping: Quarter note, quarter note, quarter note, quarter note. Slapping: Quarter note, quarter note, quarter note, quarter note. Clapping: Quarter note, quarter note, quarter note, quarter note.
- Measure 5:** Chords: Em, H7. Lyrics: rry. Piano: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Stamping: Quarter note, quarter note, quarter note, quarter note. Slapping: Quarter note, quarter note, quarter note, quarter note. Clapping: Quarter note, quarter note, quarter note, quarter note.
- Measure 6:** Chords: Em, H7. Lyrics: (End of phrase). Piano: Quarter note G4, quarter note A4, quarter note B4, quarter note C5. Stamping: Quarter note, quarter note, quarter note, quarter note. Slapping: Quarter note, quarter note, quarter note, quarter note. Clapping: Quarter note, quarter note, quarter note, quarter note.

Notation no. 3: Hi Ho, Nobody Home

3.3.2 Playback

(vocal activity)

Aims: to expand vocal range, to reinforce improvising, personal vocal performance, to reflect on vocal expression

Resources: voices

English subject matter: Free time and leisure activities (music concert)

Age suitability: Year 6–9

Motivation: *Have you ever been on a concert? What concert? How was it? Was someone using playback? What is it? Why do you think they might use playback?*

Organisation: Pupils are in their seats or sitting in rows (like on the concert).

Development:

1. The teacher hums, whistles or sings a melody of a song that is well known to the pupils and they guess the name of the song. The pupil who gets it right first starts to hum, whistle or sing a new melody and the activity continues in the same way.
2. Pupils make pairs. Their task is to choose any of the English songs they know and can sing and prepare a performance. One of the pupils who is facing the audience only pretends to sing on the microphone (he exaggerates the facial expressions and physical movements). The other pupil is sitting, facing his partner, watching him and singing according to his physical movements. The rest of the class watches them and then provides a short feedback.
3. The same is repeated but the roles in pairs are interchanged.

Modifications:

- Step 1 can be done in small groups.
- Step 2 is set a homework. The teacher asks only three pairs to perform on the beginning on each lesson.
- Step 3 can take place in another lesson so that the pupils are able to pay their attention.

What to look for:

- Pupils should be provided with enough time for preparing their performances.
- This activity should bring a fun element into the classroom however, it is important that is only pure laughter and not a mockery of each other.

3.4 English Subject Matter: In town

3.4.1 Electricity

(instrumental activity - rhythm)

Aims: development of pulse, imitation, improvisation, metre, rhythm

Resources: none

English subject matter: In town

Age suitability: Year 6–9

Motivation: *There is a power cut today, so we have to make our own electricity!*

Organisation:

The teacher sits the group in a circle. It depends on the size of the group whether it is suitable to sit on the floor or around a table.

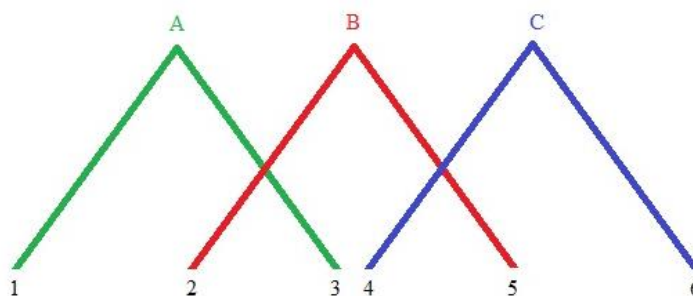
The pupils are asked by the teacher to imagine that they are city buildings, which need electricity (buildings such as the library, town hall, shop, school, church etc.). After they share what building they have chosen to be, the game can begin.

The pupils should sit in a circle and they should put their hands on the floor or the table in front of them and they should make sure that their right hand is next to the left hand of the person on their right side and vice versa. The first person starts the electricity flowing by hitting their left hand onto the surface. The next person continues the flow by hitting their right hand and then their left hand. This continues the flow around the circle.

Development:

1. Practice as many rounds as needed in order to get a precise pulse.
2. Add a new rule: When someone hits the floor two times by the same hand, he/she changes the direction, e.g. when the electricity was moving clockwise, someone hits the floor by his/her right hand two times and so his/her neighbour on the right side or anticlockwise has to play.
**Make sure, that the “double hit” is the same length as “one time hit”.*
3. A more advanced rule: When the electricity is moving clockwise, the player can continue with one hit by their right hand and then change the direction with a double hit by their left hand. Then he/she has to hit with their right hand and their neighbour on the right side continues.
4. For advanced players: They can cross their hands.

5. Professional level: The player places their hand in between the hands of their neighbour. *See the picture below of players A, B and C.*



Picture no. 14: Electricity, professional level

Modification:

- The activity can also be completed using claves.

What to look for:

- It is important to monitor the beat so that it is kept precisely.

3.4.2 Leave It Out

(vocal, rhythmical activity)

Aims: to expand the vocal range, to develop pulse, rhythm, orientation in notation, capturing rhythm of a song through graphic representation (notation)

Resources: a printed version of “Scarborough fair”, a projector, a piano, untuned percussion instruments

English subject matter: In town, Shopping (a fair)

Age suitability: Year 6–9

Motivation: Have you ever been to a fair? What did you buy/see there? What sounds could you hear? What did you smell? A short game called Musical statues can be played (*see 3. 6. 4 Musical Statues*). The pupils can demonstrate either the goods or the sellers.

Organisation: Pupils are spread around the classroom. Then they stand near the piano and learn to sing the song. A translation of the lyrics might be needed.

Development:

1. Each pupil has a printed version of the song or stands in a place that he/she sees the board where the song is projected. Each of them has also one untuned percussion instrument.
2. The class is divided into two groups. The first group plays rhythm and the second group plays the metre while singing the song. Then they swap.
3. Pupils play rhythm in unison and are asked to stop playing and singing when it comes to a bar in which there are three crotchets. Instead of playing and singing aloud, they should only imagine it and then continue at the same pace as before (*for clarification see the notation below*).
4. The same is done, however, this time the pupils only stop playing, but sing the bar. Then the other way around - stop singing but play the bar.
5. They all sing the song and play only the notes that have bigger value than crotchets. Or only the notes that have lesser value than minims, etc.
6. The class is divided into two groups again. One group plays all the crotchets, the other group plays everything apart from the crotchets. Each group sings only their parts. When this is done, they all sing all parts.

Modifications:

- The activity can be simplified by letting the pupils only hum the melody without drawing attention to the lyrics.
- Step 3 can be numerously varied, e.g. not to play a bar with one minim and one crotchet, a bar where only two crotchets are, etc. Or it can be made even more demanding, e.g. not to play a bar which comes before a bar with three crotchets.
- Step 5 can be varied in a similar way as above, e.g. one group plays only minims.

What to look for:

- The activity can be effectively done only after the song is known by heart.
- The teacher monitors that all the pupils sing throughout the whole activity.

Scarborough Fair

English folk song

The musical notation for 'Scarborough Fair' is presented in three systems. Each system consists of a piano part (treble clef, 3/4 time) and an untuned instruments part (bass clef, 3/4 time). The piano part includes lyrics, and the untuned instruments part uses 'x' marks to indicate rhythmic patterns. Chord symbols (Dm, C, F, G, Bb) are placed above the piano part.

System 1: Chords: Dm, C, Dm, F, Dm. Lyrics: Are you go-ing to Scar - bo-rough fair pars - ley, sage, rose -

System 2: Chords: G, Dm, F. Lyrics: ma - ry and thyme. Re - mem - ber me to one who lives

System 3: Chords: C, Dm, G, Bb, C, Dm. Lyrics: the - re. She once was a true love of mine.

Notation no. 4: Scarborough Fair

3.4.3 Town's Sounds

(instrumental activity)

Aims: to reinforce perception of dynamics, to express non-musical concepts through dynamics, to learn dynamics terminology

Resources: Orff instruments, worksheets with dynamics explanation⁸, a whiteboard

English subject matter: In town

Age suitability: Year 6–9

Motivation: The teacher shows various pictures of well-known towns or cities around the world and the pupils guess the names of them. Then they show pictures of different

⁸ The worksheet was modified from ADAMS, P. *Sounds musical: a music course for Key Stage 2 (7–11 years): teacher's resource book*. 1997, p. 66.

things from the towns - open air market, traffic, park, town centre, relaxing zones, concerts etc. The pupils revise relevant vocabulary.

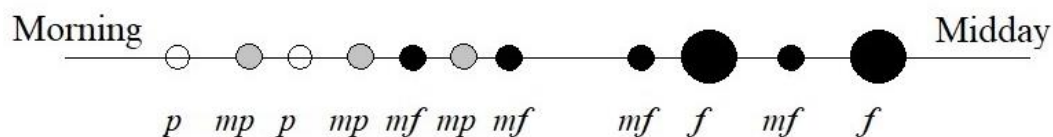
Organisation: The pupils are sitting in a circle, each of them has one instrument. First, they are asked by the teacher to discover different ways they can play them, and also to observe different sounds and dynamics they produce.

Development:

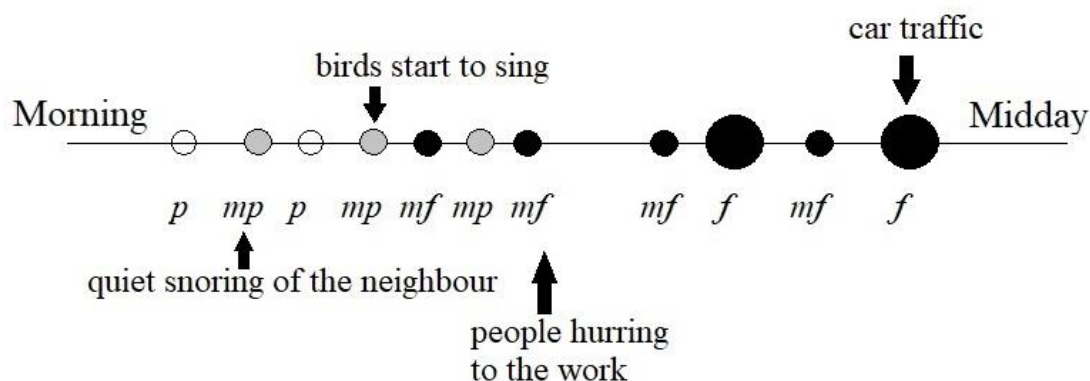
1. The teacher leads a discussion about how a city or a town looks like during the night. What people do, what sounds can be heard, with what intensity etc.
2. The teacher asks them to imagine they are a thing or a person in the town during the night and to express this using their instruments. While they are playing, the teacher taps quietly on claves a beat for 60 seconds and then after that everybody should be silence again.

Note: The teacher has to provide many different examples so that they can rely on them. (For example: a sleeping bird, a lamp, wind, a clock on the town hall, sleeping flowers, an innkeeper who is closing his empty pub, a senior who cannot sleep so he walks around the quiet town...). Most of the ideas from stage one can be used.

3. Stage one and two are repeated but with a city or town during the day and its highest peak time.
4. Worksheets with Italian words for dynamics are handed out. They read and translate. The teacher asks them to say the words in the right order from the quietest to the loudest (*p*, *mp*, *mf*, *f*) and the other way around.
5. The teacher plays the instruments with a different intensity and the pupils tell the right dynamics, e.g. *mezzo forte*.
6. The pupils play their instruments according to the teacher's commands (*the town in the night - p*, *during the day - f*, *in the morning - mp*, *in the afternoon - mf*). They repeat it in a different order many times. Some of the last repetitions will be done in crescendo and diminuendo way so that they learn what it means.
7. The teacher draws a line on the board (*see the picture below*) and says that this is a timeline of a town from the morning to midday. He invites pupils to think of things or people who can stand for the Italian words within the line.



Picture no. 15: Timeline 1



Picture no. 16: Timeline 2

8. The pupils will play the instruments with different intensity according to the teacher pointing at the timeline.
9. For the purpose of crescendo and diminuendo, the teacher points at the first “p ball” and does not move on until the pupils get a little bit louder, then he/she moves on to “mp ball” and waits again until they get a little bit quieter; and so on.
10. The same is done with the other parts of the day (from midday to evening, from evening to night).
11. When all three parts of the day are analysed, played and learned, they can be connected and played through.

Modifications:

- The timeline can consist of fewer points but can be aimed more at crescendo or diminuendo.
- The timeline can be divided by bars and the teacher can tap the beat.

What to look for:

- The teacher monitors whether the pupils are quick enough when they are supposed to get gradually louder or quieter.

Gradually getting louder	crescendo, cresc. <
Gradually getting quieter	diminuendo, dim. >

a quiet sound
piano <i>p</i>
a loud sound
forte <i>f</i>

a medium quiet sound
mezzo piano <i>mp</i>
a medium loud sound
mezzo forte <i>mf</i>

Picture no. 17: A worksheet with dynamics terminology

3.5 English Subject Matter: Nature

3.5.1 Animal Pitch Story

(vocal activity)

Aims: reinforce the concept of high and low pitch, development of creativity and imagination

Resources: voices

English subject matter: Nature (animals)

Age suitability: Year 6 and 7

Motivation: It is story telling time! We shall invent our own little stories.

Organisation:

Class is divided into 3 or 4 groups. Pupils are asked to make up a simple story about a mouse which is lost and meets a kind bear and two different animals. It is important that the story is simple with only two or three events taking place. The teacher discusses the different story lines as he/she visits each group and suggests some improvements, if needed.

Development⁹:

1. When they have their stories prepared, the teacher asks them to turn it into a piece of music that will “tell” the story. They are not allowed to use any words, but they may use other kinds of vocal sounds. For the purpose of distinguishing between the animals, each animal should have a different voice pitch.
2. They practice their composition and after approximately 10 minutes each group will perform it to the other groups.
3. After the performance of each group the others guess what the story was about, and each group will try to retell the story. Then the performing group tells the story themselves and judges which group was the nearest to their story. This is repeated with each group.

Modification:

- The activity can be also done with Orff instruments.

⁹ Inspired and adapted from *Music-Resource-File*. 1993, p. P2 *Growly Bears*.

What to look for:

- The teacher should monitor whether everyone is involved in the group work.
- To fulfil the aims of the task, the stories must include various sounds in different dynamics and pitch.

Note: It would be very beneficial if this activity is taken as an entertaining activity and the teacher encourages the pupils to make fun of themselves and try to relax through laughter during the performances and their explanation. However, it is crucial that a safe environment is built, and no one feels offended by the laughter of others.

3.5.2 Let's Sing: *Oats and Beans***(vocal, musical movement activity)**

Aims: to expand vocal range, reinforce singing in diatonic sequences, develop group singing, development of movement memory, reproducing movement performed during music

Resources: voices, a piano, notes of the song, pictures relevant to the song (oats, beans, barley...) and labels with an English appellation

English subject matter: Nature - planting

Age suitability: Year 6

Motivation: Who has ever sowed (or planted) anything? What was it? And who has ever harvested something? Tell us about it. Today we will learn about the whole process from sowing to harvesting.

Organisation: The pupils are sitting in a circle and they discuss a farmer's work. Then they are divided into two groups.

Development:

1. Each group is given a set of English vocabulary and corresponding images. Their task is to match them. The vocabularies are words from the song: *oats, beans, barley, to sow the seed, to water the seed, to hoe the weeds, to harvest the seeds*.

Note: When completing the task, the song can be played in the background.

2. When they are finished, the teacher shows them the pictures, provides pronunciation and the pupils repeat it chorally.

3. The teacher sings the first two bars of *Oats and Beans and Barley Grow* and asks the pupils to repeat it. This can be repeated with various tempos or dynamics. But it should be done as an echo in all cases.
4. The pupils are given the notes of the song and they are asked to name the notes that are on the second line. This leads them to realize, that it is C major scale. The teacher plays the scale on the piano and the pupils shall sing it. B major and A major scales can be sung as well.
5. Connection of the two lines follows and they sing the song through.
6. Dance movements are added. The pupils are in a circle.
 - Girls start with singing *Oats and beans and barley grow* and they stand up tall from the knee bend. Then the boys repeat.
 - *Do you* - pointing at someone, *or I* - pointing at themselves, *or anyone* - pointing at their classmates.
 - *How oats and beans and barley grow?* All together are standing up tall from the knee bend.
7. When it is appropriate, other movements from the verses are added. One pupil is in the middle of the circle to demonstrate the farmer.
 - *First the farmer sows his seed, stands up tall and takes his ease.* The pupil demonstrates sowing the seed and then he/she stands up tall and bends their back. The rest of the classmates sing along and watch him/her.
 - *He stamps his foot and claps his hands and turns around to view his lands.* The pupil comes back to the edge of the circle and they all stamp their feet, clap their hands and turn around.
 - The same scheme follows with other verses. The pupil who comes from the middle of the circle chooses another “farmer” for the next verse by taking his place.

Modifications:

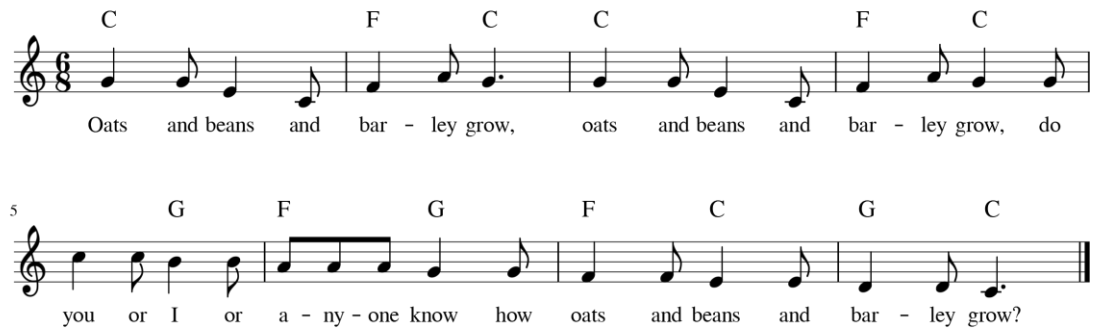
- When singing the C major scale, the teacher can change it so that it is ascending and asks the pupils what has changed. It gives them awareness about the ascending and descending C major scale.
- This activity can be interconnected not only with English, but also with Art (Working activities) and pupils can plant their seeds really.

What to look for:

- Each pupil should have their turn in being the “farmer”.

Oats and Beans and Barley Grow

American and British folk song



Notation no. 5: Oats and Beans and Barley Grow

2. First the farmer sows his seed,
Stands up tall and takes his ease,
He stamps his foot and claps his hands,
And turns around to view his lands.
(Chorus)

3. Next the farmer waters the seed (...)
(Chorus)
4. Next the farmer hoes the weeds (...)
(Chorus)
5. Last the farmer harvests his seed (...)
(Chorus)

3.5.3 Fairy Tale Through Pantomime

(instrumental, musical movement activity)

Aims: to develop instrumental production of melodies, creating accompaniments using simple percussive instruments, to reinforce expressing music through movement (pantomime, improvisation), responding to changes in music and orientation in space, to develop imagination and creativity

Resources: recording of Peter and the Wolf (S. Prokofiev), Orff instruments

English subject matter: Nature (animals)

Age suitability: Year 6–9

Motivation: *Do you know any fairy tale with animals? And do you know a fairy tale where there is a wolf? Is the wolf mainly a positive or a negative character? What*

instrument would you use to represent a wolf? We are going to work with another fairy tale where a wolf is.

Organisation: Pupils are spread around the classroom for the listening. They may be in any position that is comfortable to them (sitting, lying...). After the listening they are sitting in small circles on the floor.

Development:

1. Pupils either see the ballet Peter and the Wolf in the theatre or they listen to the recording of it in the class. In the second case the teacher introduces the plot little by little via listening and highlights the moments when a new character/instrument is introduced. In both cases the teacher points out that characters are distinguished by their own instrument:
 - the bird is played by flute
 - the duck - oboe
 - the cat - clarinet
 - grandfather - bassoon
 - Wolf - French horns
 - Peter - string instruments
 - Hunters - timpani.¹⁰

The teacher also shares the basic moments of the plot during the listening.

Peter lives with his grandfather. He is not allowed to go outside the garden because there are wolves around. One day Peter goes out of the garden gate and sees a duck arguing with a bird. Then a cat is approaching so Peter warns the little bird to fly away.

Peter's grandfather sees Peter out of the garden, scolds him and takes him back to the garden. A wolf appears and swallows the duck. The cat escaped by climbing quickly up the tree. Peter takes a rope and climbs the tree outside the garden. The bird gains the wolf's attention and Peter catches the wolf by his tale. After a while hunters want to fire at the wolf, but Peter stops them and they all bring it to the ZOO. The duck is heard quacking in the wolf's stomach.

2. After the listening pupils are divided into groups of seven. In each group they decide who is going to portray which character from the ballet. The recording is

¹⁰ ESTRELLA, E. Practice Instrument Differentiation With "Peter and the Wolf". *Liveaboutdotcom* [online]. 2019. Retrieved from: <https://www.liveabout.com/peter-and-the-wolf-2456418>

played again, and pupils act their parts by miming or any other physical response without speaking.

3. Pupils stay in the groups and are asked to invent their own fairy tale with animals. It should be short, and the plot should not be complicated. When they finish it, they share it with the teacher who decides whether it needs any more editing or not.
4. Pupils invent their own instrumental accompaniment. Also, they practice the physical performance (pantomime, dance etc.).
5. When this is done, each group performs their stories. The rest of the class guesses what it was about.

Modifications:

- In step 3 the teacher can specify the task by giving the pupils certain characters they should work with.
- A physical response can be substituted by:
 - finger puppets (pupils draw faces on their fingers)
 - palm puppets (the face is drawn on the palm, little finger and thumb are “arms”)
 - spoon puppets (the face is drawn on the wide part and the rest of the spoon is covered by cloth)
 - marionettes.

What to look for:

- Another Music lesson should be inserted between steps 1 and 2. It would be a prevention of boredom as the listening is quite long.
- As this activity is very time-consuming, some parts can be set as homework (e.g. step 3). Alternatively, it could be divided into several lessons.
- The teacher has to be very active during this activity. He/she should lead pupils towards creating musical piece that has a meaning and is original. He/she also monitors pupils while working on the plot and its instrumental accompaniment so that it is simple and clear to the audience.

3.6 English Subject Matter: People and Society

3.6.1 Explore the Sounds

(listening activity)

Aims: to perceive and be exposed to different sounds (different intensity, pitch, timbre...) and reflect upon them, to extend listening skills, to reinforce expressing one's opinions and ideas

Resources: Orff instruments

English subject matter: People and society - mood, atmosphere

Age suitability: Year 6 and 7

Motivation: The teacher asks the pupils to be quiet and listen to the sounds they can hear at the moment (they will probably hear some cars from the outside, rustle of the windows, someone's steps in the corridor, a classmate's breath, etc.). Which sound was the loudest and which was the quietest? The sounds that surround us create an atmosphere we either like or we do not. As you could see, we are surrounded by many different sounds, but we usually do not pay much attention to them. Today we will train our ears to listen to various sounds and hear differences between them.

Organisation: The pupils are sitting in a circle. Orff instruments and any other home-made instruments (matchboxes, cardboard tubes, pan lids...) are placed in the middle of the circle. The pupils come to the middle of the circle one by one and explore some of the instruments and their sounds.

Development:

1. The teacher chooses a pupil who comes in the middle of the circle and plays an instrument. Others are asked to listen and think of an instrument that could produce the biggest contrast (in pitch, dynamics, length, etc.). The teacher chooses another pupil who will play on the contrasting instrument and say why he/she chose it (e.g. the previous instrument was very loud, so I have chosen this one because it is very quiet).
2. Other pupils are invited to join the discussion and share their ideas about in which way the instruments are contrasting (rough/smooth, long/short, high/low, getting higher/lower, hard/soft beaters...).
3. The two pupils are replaced by their classmates and the activity continues until everyone had their chance to play.

4. Repeat the activity but concentrate on the most similar sounds.
5. The pupils can also experiment and invent different playing techniques (shaking, scraping...).
6. The teacher plays two contrasting instruments and asks the pupils to come up with opposite emotions or feelings (nervous/calm, happy/sad, shy/confident, angry/peaceful...). Then they share their ideas.
7. The pupils are given several pieces of paper and the teacher plays an instrument. Their task is to draw either a smiley or something else that the sound reminds them of. Three minutes later the teacher plays another instrument and they draw again. This is repeated five times and then they discuss what they drew and why.

Modifications:

- The class can be divided into two groups. One group plays the first instrument and the other tries to find the best contrasting sound (or the most similar one). Then they swap the order.
- Instruments can be spread around the classroom and each pupil individually comes and plays them, draws a smiley which he/she leaves there. This procedure carries on until everyone draws a picture to each instrument.

What to look for:

- All the pupils have to get the opportunity to suggest ideas and play the instrument.

3.6.2 Let's Sing: *Drunken Sailor*

(vocal activity)

Aims: to expand a vocal range, to reinforce orientation in the musical notation, to achieve improvement of polyphony singing

Resources: voices, fingers, a printed version of the song

English subject matter: People and society

Age suitability: Year 6–9

Motivation: A short scene from *Pirates of the Caribbean* is projected (ideally one where Jack Sparrow has an interaction involving alcohol). The pupils might be interested in a short discussion about the film and the lives of sailors.

Organisation: The pupils are sitting in their seats or in a circle. The song is sung by the teacher. Next follows a translation of the first verse of the song and a discussion about sailing ships and sailors in history.

- Do you think that sailing ships were important in history? Why? (*Exploration of new lands, in wars, for trade...*)
- In what situations might the song have been sung? (*When sailors were pulling on the ship's ropes to raise the sails or the anchor.*)
- Why might they have wanted to sing? (*To forget how hard work it is, to pull on the beat.*)
- Do you think they still sing it? (*No, ships are run by engines and the anchor is no longer pulled by sailors.*)¹¹

Development:

1. First, the pupils analyse the song together with the teacher. They realize that the first three phrases use the same words and also that the first and second phrase are the same, only one note lower in pitch. It can be demonstrated on the piano. Chorus has the same melody, too.
2. They sing each phrase separately. Then all together.
3. When it is mastered, other verses are translated and added.
Longboat - a small boat that took the crew to the shore or to other boats
Scuppers - holes on the side of a boat for the purpose of draining the water
4. They are sitting while singing the song, but for the part "Hooray" they have to stand up with their hands above their heads and sit down again to be ready for another "Hooray".
5. The class is divided into three singing groups and each is taught to sing its part. Firstly, they sing it separately, then they sing in two groups and only when this is mastered, they sing it in three groups.
6. Finger snapping is added (off beat).

¹¹ ADAMS, P. *Sounds musical: a music course for Key Stage 2 (7–11 years): teacher's resource book*. 1997, pp. 118–119.

7. The peak of dynamics comes on Hooray, then it silences for one bar and increases on another Hooray.

Modification:

- This activity can be simplified by dividing the class only into two groups. Finger snapping can be simplified and shifted on the first and third beat.

What to look for:

- As this activity is focusing on singing, it is important to respect vocal hygiene and focus on the harmony so that it is not out of tune.

Drunken Sailor

English folk song
Accompaniments: Marie Stodůlková

Verse

Soprano **Dm** **C**

1. What shall we do with the drun - ken sai - lor, what shall we do with the

Alto

1. What shall we do with the what shall we do with the what shall we do with the

Tenor

1. What shall we do with the drun - ken sai - lor, what shall we do with the

Finger snapping

4 **Dm**

S. drun - ken sai - lor, what shall we do with the drun - ken sai - lor,

A. what shall we do with the what shall we do with the what shall we do with the

T. drun - ken sai - lor, what shall we do with the drun - ken sai - lor,

F. S.

Notation no. 6: Drunken Sailor, part 1

7 C Dm **Chorus** C

S. ear-ly in the mor - ning? Hoo - ray and up she ri - ses, hoo - ray and up she ri - ses,

A. ear-ly in the mor - ning? Hoo - ray and hoo - ray and

T. ear-ly in the mor - ning? Hoo - ray and hoo - ray and

F. S.

13 Dm C Dm

S. hoo - ray and up she ri - ses, ear - ly in the mor - ning.

A. Hoo - ray and ear - ly in the mor - ning.

T. Hoo - ray and ear - ly in the mor - ning.

F. S.

Notation no. 7: Drunken Sailor, part 2

2. Put him in the longboat until he's sober /3x/
 early in the morning.
 Hooray...

3. Put him in the scuppers with the hose pipe on him /3x/
 early in the morning.
 Hooray...

3.6.3 Good Hearted Woman

(vocal, musical movement activity)

Aims: to expand the vocal range, to develop orientation in musical notation, to reinforce orientation in space and imitation movement, to develop imagination

Resources: voices, a piano, a printed version of the song

English subject matter: People and society

Age suitability: Year 6–9

Motivation: Have you ever given a promise that you could not keep? Or have you even been promised something that never came about? How did you feel? Tell us about it. Today we will learn a song about a man who did not keep his promise.

Organisation: The pupils are handed out the song and together with the teacher they read and translate it. Then they can share what they think about the relationship and about the woman. They are also asked to find grammatical mistakes that appear within the lyrics, e.g. she *don't* understand. They put their notes down on the music sheet.

Development:

1. The teacher sings the song once through and then he/she divides it into parts that the pupils echo. When this is done, they sing it all through.
2. The pupils are divided into three groups. Each group's task is to invent movements that imitate what their verse is about. Also, each group learns its verse by heart. (One group maintains the refrain and the other two maintain the verses.)
3. After some time, all groups perform their bits and the others learn the movements. Then they “dance” and sing it all together.

Modification:

- Instead of dividing the pupils into groups, the teacher can come up with his/her own version of movements. E.g.:
 - *A long time forgotten:* spread out your arms.
 - *Are dreams that just fall by the way:* imitate sleeping.
 - *And the good life he promised:* smile and put your thumb up.
 - *Ain't what she's living today:* waggle your index finger left and right.
 - *But he never complaints of the bad times or bad thing he's done:* shrug your shoulders.

- *She just talks about the good times they've had:* move your four fingers against your thumb to imitate talking.
- *And all the good times to come:* thumbs up.

What to look for:

- The tune of the song has to be learnt by heart before they are asked to work on the movement invention.
- During the time when they work in groups, the teacher can help the pupils with eliciting some ideas or regulate some of the undesirable movements and behaviour.

Good Hearted Woman

W. Nelson, W. Jennings

1. A long time for - got - ten are dreams that just fall by the way.

6 And the good life he promised ain't what she's li - vin' to - day.

14 But she ne - ver com - plaints of the bad times or bad things he's

21 done, Lord. She just talks about the good times they've

27 had and all the good times to come.

Notation no. 8: Good Hearted Woman

Refrain: She's a good hearted woman in love with a good timin' man
 She loves him in spite of his ways she don't understand
 With teardrops and laughter
 They pass through this world hand in hand
 A good hearted woman, lovin' a good timin' man

2. He likes the bright lights and night life and good time friends
And when the party's all over she'll welcome him back home again
Lord knows she don't understand him
But she does the best that she can
This good hearted woman, lovin' a good timin' man

3.6.4 Musical Statues

(musical movement activity)

Aims: development of feelings of sound/silence, movement/keeping still, body awareness, imagination, kinaesthetic learning

Resources: music with lively beat, a sound system including speakers

English subject matter: People and society - moods and feelings

Age suitability: Year 6 and 7

Motivation: To become a sculptor is not easy. You have to be original and sometimes work to time pressure. Let's step in a sculptor's shoes.

Organisation: The pupils are spread around the classroom. When the music is playing, they move to the rhythm around the room, when it stops, they freeze like a statue. After they learn how to play *Simple musical statues* by freezing and moving, other steps are taken.

Development:

1. At first the teacher elicits "mood and emotion theme" vocabularies from the pupils (e.g. happy, sad, disappointed, dizzy, in love, over the mood...)
2. Before the music is played, a theme is given to the pupils. When the music is playing, they move around the room and decide how they will imitate the given emotion.
3. When the music stops, the teacher counts for 10 seconds, during which the pupils have to freeze.
4. The teacher "defrosts" some of the pupils by his/her touch to show others how their statue develops (e.g. when someone is sad, he/she will start crying and moan).

Modifications:

- Another variation is that pupils are given a specific statue that they should imitate, e.g. an angry teacher.
- They can also work in groups or as a whole class to form a group statue - a lively playground, loud school canteen etc.
- This activity is very useful for revising a huge range of vocabulary themes (animals, occupation, free time - hobbies, leisure activities, transport, etc.).
- More advanced modification: The theme is not given and the pupils choose to imitate any of the moods that they want. Then they and “defrosted” one by one and show the statue development.

What to look for:

- The teacher monitors the physical response of the pupils to music. He/she gets a clear evaluation of the pupils’ rhythmical ability.

3.6.5 Feel the Rhythm**(instrumental, musical movement activity)**

Aims: development of pulse, rhythm, physical response to the music, keeping beat, reinforcement of imagination, exploration of sounds

Resources: Orff instruments

English subject matter: People and society (work)

Age suitability: Year 6–9

Motivation: The teacher asks pupils to close their eyes and imagine that they are in a working factory. The teacher leads a “guided relaxation” in which he/she describes the size of the factory, the smell, the sounds etc. Then he asks the pupils to open their eyes and imagine that they are workers in that factory. They form a circle and stand still. The teacher chooses one “boss” who can move. The boss plays the drum, walks around the class and occasionally touches an arm of his/her classmate. The classmate starts walking behind the boss (because he/she has to obey the boss’s orders). This continues until everyone is walking in line behind the boss. Then they all sit down in a circle.

Organisation: While pupils are sitting in a circle, the teacher hands out various Orff instruments so that everyone has one instrument.

Development:

1. The pupil who was given a drum (boss) starts playing metre and the pupils join him/her. After a while the pupil calls “change”. This means that pupils (together with the boss) have to pass on their instruments to the left and continue as soon as possible in playing the metre. *Because they are working on a production line, they have to be quick and precise.*
2. After a while the game is stopped and a new pupil who has the drum starts playing his/her metre. *Because new shift leader came.*
3. Pupils have their eyes closed and the teacher changes the instruments they have in their hands (or brings new ones). He/she also takes away the drum so that there is no boss between the pupils. The teacher starts the metre. The activity continues in the same way but with closed eyes. The teacher always stands for the boss. *The electricity went off, so you have to do your work without looking at it. Or imagine that you are a blind worker.*

Modifications:

- The motivation part can be repeated with different bosses. Alternatively, there can be two bosses walking simultaneously.
- In step 1 it can be also some rhythmical pattern that is played, not only metre.
- The pupil with the drum can call “change to the left” or “change to the right”, which would determine in which direction they should pass the instruments.

What to look for:

- The teacher monitors whether they keep the same walking rhythm while they are walking behind the boss (in the motivation part). It helps if the “boss” plays some rhythm which consists of short notes and a clear beat.

3.6.6 *Let's Sing: Zum gali gali*

(vocal, instrumental, musical movement activity)

Aims: to learn a new song, to reinforce polyphony singing, instrumental improvisation, to learn dance steps, to develop movement memory

Resources: pictures dealing with Israel (location, landscape, inhabitants, working conditions...), a printed/projected version of the song, a glockenspiel, a xylophone, a piano

English subject matter: People and society (Israel)

Age suitability: Year 6–9

Motivation: The teacher asks whether the pupils know anything about Israel. Then he/she shows it on the map, shows some pictures of the country and people. After this short demonstration he/she says that today we are going to learn one Hebrew song and provides a short history of the song.

“Zumgaligali” is a traditional Hebrew song that is connected with the formation of Israel in 1948. The song speaks about pioneers - these are Jewish settlers that built the new Israel. Originally, this chant was sung by people while working together. It goes well with digging or any other work that has some kind of “beat”.¹²

Organisation: The pupils are sitting in their seats during the translation and analysis of the song. During the singing they are standing in a circle near the piano.

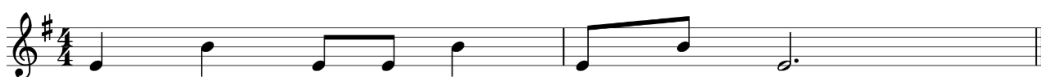
Development:

1. The teacher projects or hands out a printed version of the song. He reads the phrases and the pupils repeat them. Then they translate the text. After this the teacher asks them to look at the first nine bars (two sentences) and see how the song is composed. *(The first sentence has the same melody as the second one. Also, the first five notes in each phrase are the same.)*
Then they are asked to look at the B part of the song and analyse it, too. *(The first four bars are echoed.)*
2. The teacher plays the piano and sings each phrase separately and the pupils repeat them. The A part should be done several times before moving on to the following part. The B part is taught in the same way. When singing each part is done they connect them and sing it all through.

¹² DONNELLY, M. Zum Gali Gali History and Movement Activity. Music express magazine [online]. 2010. Retrieved from:
<http://www.musicexpressmagazine.com/bin/FolkSongPartnersZumGaliGali.pdf>

3. A clap on the first beat of each bar is added.
4. The class is divided into two groups. One sings the song in a learnt way, the other sings the ostinato. The ostinato is sung twice as an introduction before the other group starts singing the song. When the first group sang through the whole song once, they can sing ostinato twice and swap their roles with the other group.
5. Glockenspiel with only E and B tones is handed out to a pupil who creates a simple ostinato. Individual children are invited to improvise their own melodies over the ostinato on xylophone using only E, F#, G, B and C tones.¹³

Marie Stodůlková



Notation no. 9: An example of simple ostinato

Marie Stodůlková



Notation no. 10: An example of xylophone improvisation

6. The pupils learn the dance steps. After they practice it acapella, the song is played.
 - The pupils together with their teacher stand in a circle, arms linked or holding hands.
 - During the first and third phrase they step in towards the centre six steps and raise their hands. During the second and fourth phrases they step out six steps and lower their hands. (Each beat means one step.)
 Note: If they have their arms linked, they only step in or out, but do not raise their hands. They can bend when stepping in and gradually straighten their back. During stepping out they gradually bend again.
 - For the B part they do a grapevine stepping to the left (four bars) and stepping to the right (four bars).

¹³ ADAMS, P. *Sounds musical: a music course for Key Stage 2 (7–11 years): teacher's resource book*. 1997, p. 73.

Modification:

- The pupils can invent their own dance steps.

What to look for:

- The song has to be learnt by heart before learning the dance. It might be useful to divide this activity among two classes so that the pupils have some time to master the song.

Zum gali gali

A

Pi-o - neers work hard on the land, men and wo - men work hand in hand. As they

5

la - bour all day__ long, they__ lift their voi - ces in song.

B

9

Zum ga - li ga - li ga - li, zum ga - li ga - li. Zum ga - li ga - li ga - li zum.

13

Zum ga - li ga - li ga - li, zum ga - li ga - li. Zum ga - li ga - li ga - li zum.

Notation no. 11: Zum gali gali

P. Adams

Ostinato

Zum ga - li ga - li ga - li, zum ga - li ga - li.

Notation no. 12: Zum gali gali ostinato

3.6.7 Pentatonic Melodies

(listening, vocal activity)

Aims: to get familiar with the pentatonic scale, to develop aural skills, to learn and sing a new song

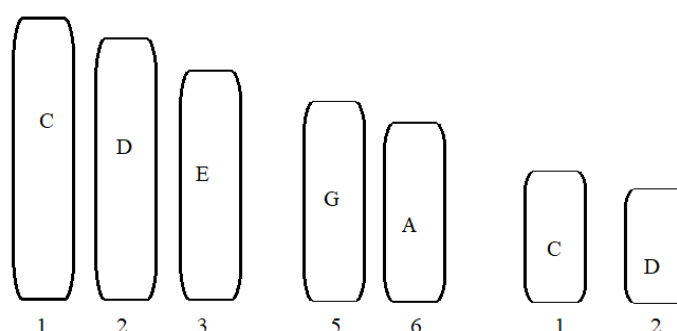
Resources: a glockenspiel, a board, a bamboo flute (or a picture of it), a video where one plays a bamboo flute, a printed version of the “Bamboo flute” song, a projector

English subject matter: People and society (China)

Age suitability: Year 6–9

Motivation: The teacher plays the pentatonic scale starting with C and asks the pupils what it reminds them of. Then he/she explains that it is called a pentatonic scale and that it is probably the oldest scale that exists. It has only five tones into octave and it is still used in China.

Organisation: The pupils are in their seats. The teacher draws keys from the glockenspiel on the board and writes numbers below them (*see the picture below*). Then he/she plays the scale and the pupils sing the numbers at the same time.



Picture no. 18: Glockenspiel keys

Development:

1. Singing the scale is repeated several times with ascending and descending dynamics.

123 56 12 21 65 321

< >

2. The teacher plays short phrases and the pupils guess the numbers of what has been just played.

Note: The teacher always says the number of the starting note.

a) 11321

b) 12356

c) 53253

d) 65321

3. The teacher sings a traditional folk song of the Han region of China “Bamboo flute”. The pupils listen and guess whether it is written in a pentatonic or heptatonic way.
4. Any video from the Youtube.com where a bamboo flute is played can be projected.
5. The pupils are handed out a copied version of the song. The translation and interpretation of the meaning follows. Then the pupils think about situations where this song could be sung (*e.g. it would be sung to a small child*).
6. They are asked to write numbers under each tone and sing numbers instead of the words.
7. When singing numbers is well done, they learn to sing the song with the words.

Modifications:

- After step 2 pupils can be divided into four groups. Each group has to come up with their own short phrase. They play it and the others guess the numbers.
- Instead of singing numbers they can sing the names of the tones (c, d, e, g, a).
- The pupils can be divided into boys and girls when singing the song. They sing it unison from the beginning to the bar 15. Then the boys sing “breathe a new song” and girls sing “blow, blow, learn to play”. From bar 25 they sing it together again.

What to look for:

- Step 2 can be either too demanding or too easy, thus the teacher has to modify it according to the pupils’ abilities.
- The teacher has to provide enough time to learn the song as the melody is unusual to Europeans and, therefore, it might be more demanding to remember it.
- The song is almost a lullaby therefore, it should be sung softly.

Bamboo Flute

Chinese folk song

Young ten-der bam-boo shoot, use it as a flute. Give it to the pre-cious child,

pre - cious child, pre - cious child. Young ten-der bam-boo shoot, use it as a

flute. Breathe a new song, blow, blow, learn to play. Breathe a new song,

blow, blow, learn to play my pre - cious child.

Notation no. 13: Bamboo Flute

3.7 English Subject Matter: School

3.7.1 The Sound Game

(listening, musical movement activity)

Aims: listening and aural development, memory practice

Resources: music, a sound system including speakers, instruments (Indian bells, Tambour 13", Maracas, Finger cymbals, Claves, Bongo drums, Piano)

English subject matter: School - instructions in Physical Education

Age suitability: Year 6–9

Motivation: This is a complex game where we practise our body, memory and hearing. How can you train your body? And how can you train your memory? What about your ears?

Organisation: The teacher plays a song (e.g. any from the Piano Guys). The pupils who are spread around the room are walking freely across the whole room (avoiding bouncing into each other) in the pace of music. When the teacher chimes on the Indian bells, the pupils have to sit down as soon as possible. The music carries on. They will keep sitting until the bells chime again. Then they get up and walk freely around the room again.

Development:

The teacher keeps gradually adding other instructions for different type of movements that are represented by various sounds.

Here is just an example of possible instructions and sounds that can be modified and varied.

1. Indian bells - sit down.
2. Tambour - jump.
3. Maracas - move like a duck.
4. Finger cymbals - come here (to a certain point).
5. Claves - stretch your arms forward.
6. Bongo drums - move as slowly as possible.
7. Piano - stretch your arms out sideways.

Modifications:

- The pupil who is the last to react is out of the game and becomes the judge of the game.

- The first pupil to react can be rewarded by taking the teacher's role in playing the instruments (for one round).

What to look for:

- The instruments should be hidden so that the pupils rely on their ears rather than on their eyes.
- The teacher should not add more sounds than the pupils can manage. However, he/she should add as many sounds as needed, in order to make this activity challenging and demanding to them.

3.8 English Subject Matter: Sport

3.8.1 What Sport Do You Hear?

(listening activity)

Aims: development of precise tone listening, kinaesthetic learning

Resources: a glockenspiel or xylophone

English subject matter: Sport

Age suitability: Year 6–9

Motivation: What sports do you know? We will imitate different types of sports and we have to react with body movements as quickly as in the illustrated sport.

Organisation:

Pupils are spread around the classroom. This activity is based on playing different intervals which stand for different sports. Each sport has its own specific interval.

Development:

1. Firstly, the teacher plays only one interval: for example, an octave (c1 followed by c2). When the pupils hear this interval, they should imitate for example a footballer kicking the ball. When they hear some different interval, they should not react.
2. The teacher gradually introduces different intervals for different sports. It is important that he/she adds new intervals only after the pupils mastered the previous one e.g. c1-g1: ice-hockey, c1-f1: cycling, c1-d1: running etc.
3. If there are too many sports, they can be written on the board, so the pupils concentrate more on current intervals than on remembering the sports.

Modifications:

- The teacher plays the interval first and the pupils themselves have to agree as a group which sport it will illustrate.
- Advanced modification: Not only 2 tones (an interval), but also 3 notes can be played at once (a chord - major/minor/diminished/augmented triads etc.).

What to look for:

- The teacher should monitor whether each pupil is able to distinguish between the different intervals and so is able to react correctly.
-

3.9 English Subject Matter: The Socio-cultural Environment

3.9.1 Music Composers

(instrumental, listening activity)

Aims: to get familiar with the activity of music composition, to achieve development of creativity and originality, to create accompaniments, to express non-musical concepts through music, to develop creating personal opinions and tastes

Resources: blank note sheets, any available instruments

English subject matter: Socio-cultural area - English proverbs

Age suitability: Year 6–9

Motivation: Today we will experience how it feels to be a composer and conductor.

Organisation: The pupils are given blank note sheets. Their task is to use only five tones (c, d, e, f, g) which they can combine in any possible way. The composition or piece of music should have its melody, rhythm. As an advanced task they should add other rhythmical instruments. (For this activity they can borrow any instrument from the classroom.)

Development:

1. The teacher explains what their task is and shows an example of his/her own work.
2. Some time is given to the pupils to work either on their own or in pairs, they perform their own music and later the rest of the class joins in. (Clapping the rhythm, singing the tune, helping with the set accompaniment...).
3. When this is done, they are provided with some English proverbs (*see the appendix no. 1*). They translate them with the help of the teacher and, if possible, they compare them to the Czech version. Next, they choose one proverb and do the same as before - turning it into a piece of music with specific rhythm, melody and accompaniment.
4. A performance follows. Each composer introduces his/her proverb, explaining the meaning and asks the classmates to help with accompaniment. After their performance a short discussion takes place with an evaluation of the rhythm, melody and the choice of instruments.

Modifications:

- To make this activity more demanding, pupils are asked to create accompaniment for more (at least four) different instruments.
- An alternative to make the task more challenging is to ask them to create a refrain with their own words.

What to look for:

- Pupils should have enough time to develop their ideas. Some parts of the activity can, therefore, be set as homework, e.g. the part with English proverbs.

C, D, E, F, G

Marie Stodůlková

The musical notation is arranged in four staves. The top staff is for Voice, using a treble clef and a 4/4 time signature. It contains a melody of eighth and quarter notes. The second staff is for Xylophone, also using a treble clef and 4/4 time, with a similar melodic line. The third staff is for Maracas, using a percussion clef and 4/4 time, with a rhythmic pattern of eighth notes and rests. The bottom staff is for Triangle, using a percussion clef and 4/4 time, with a rhythmic pattern of eighth notes and rests. The notation is for an 8-measure piece.

Notation no. 14: An example of the teacher's composition

3.9.2 Pulse Within the Song

(vocal, instrumental activity)

Aims: a development of pulse, rhythm, metre and singing, a reinforcement of originality and creativity, to learn a new song

Resources: a piano, a printed version of the Jesse James song, a recording of the song, a sound system including speakers, a projector, claves

English subject matter: Socio-cultural environment (American folk song, “cowboys’ culture”)

Age suitability: Year 6–9

Motivation: A video from Youtube.com about a life of a cowboy in today's America is played. Jesse James was a well-known cowboy in western America who was famous for robbing the train.

Organisation: Pupils sit in their seats. They read the song and ask about the words they do not understand.

Development:

1. They learn to sing the song. The teacher plays the piano.
2. When the song is learnt they do a short analysis and draw lines in places of the song where new phrases start. (*Jesse James was a lad – who killed many a man – he robbed the Glendale train. – He stole from the rich – and he gave to the poor etc.*)
3. They make a circle. Each pupil has claves in their hands. The recording of the song is played so that the teacher can be a part of the circle. They sing the song and pass on the rhythm - each pupil plays one phrase on the claves and then he passes it on to the classmate on his right.
4. They sing the song again in the same way however, they play metre this time.
5. The first pupil invents his own (simple) rhythmical pattern that is passed on during the song. When it comes to the chorus, the song is stopped and the pupil, whose turn it was, comes up with a new rhythmical pattern. His/her pattern is passed on now. The pattern is changed before each verse and chorus.
6. Pupils chant the song and strike the rhythm on the claves. During the repetition they get gradually quieter so that in the end they only whisper the song.
7. They are asked to strike the rhythm without singing or chanting the song.

Note: If they manage this without any trouble, they can pass on the rhythm of the song (as in the step 3) but without words.

Modifications:

- If possible, the motivation can be done through excursion at Ranč Kostelany or at any other ranch that would give pupils an idea about how it was like to be a cowboy in the old West.
- In step 6 it can be only the pupil who is striking the rhythm that is also chanting the song. The rest of the class is quiet.

What to look for:

- The song has to be learnt by heart before doing this activity. Therefore, the song can be learnt in one lesson, practiced, and only then played.

Jesse James

American folk song

1. Jes-se James was a lad_ who killed ma-ny a man_ he robb'd the Glen - dale_

7 train_ he stole from the rich and he gave to the poor he'd a heart and a

14 hand and a brain._____ Poor Jes-se had a wife to mourn for his life three

21 child-ren they were brave_____ but that dir-ty lit-tle cow-ard that shot Mis-ter

28 Ho - ward has laid poor Jes - se in his grave._____

Notation no. 15: Jesse James

3.9.3 Oh, Susanna

(vocal, musical movement activity)

Aims: to learn a new song, to expand the vocal range, to experience and dance country-dance

Resources: a piano, the song, a projector, a sound system including speakers

English subject matter: Socio-cultural environment (an American traditional song, America's states)

Age suitability: Year 6–9

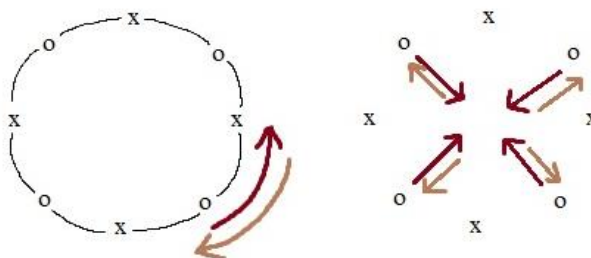
Motivation: A video with country-dances is played (available on Youtube.com). Then the teacher shows the location of Alabama and Louisiana and pictures of the states.

Organisation: Pupils are in their seats. They read and translate the lyrics. Then they are standing near the piano and learn to sing the song. When they learn the song, dance steps are introduced.

Development¹⁴:

1. The pupils are in a circle. Facing the centre of the circle.

- 1st–4th bar: They make four right sidesteps.
- 5th–8th bar: They make four left sidesteps.
- 9th–10th bar: Girls make four steps forward.
- 11th–12th bar: Girls make four steps backward.
- 13th–14th bar: Boys make four steps forward.
- 15th–16th bar: Boys make four steps backward.

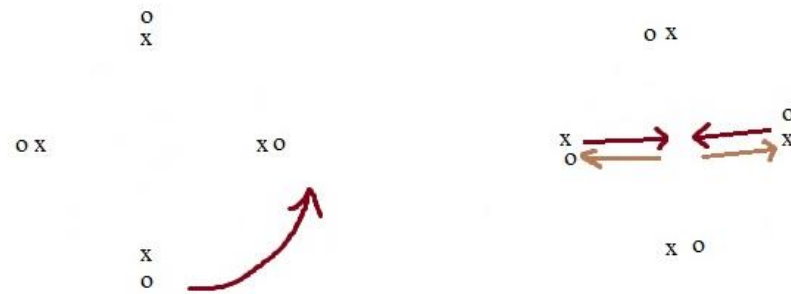


Picture no. 19: Oh, Susanna, dance 1

2. Another option is that during the 15th–16th bar the boys make only two steps and stand facing the girls so that they are in pairs to vary the dance.

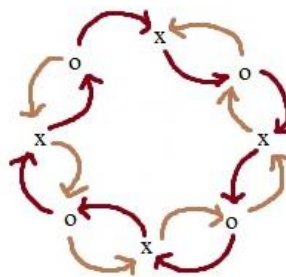
¹⁴ Modified from KNOPOVÁ, B. *Činnosti hudebně pohybové v systému hudebního vzdělávání na ZŠ a SŠ: (didaktika hudební výchovy)*. 2005, pp. 44–46.

- 1st–4th bar: A boy is holding a hand of a girl. They make six steps forward.
- 5th–8th bar: They make six steps backward.
- 9th–12th bar: Every odd pair makes four steps forward and four steps back.
- 13th–16th bar: The same does every even pair.



Picture no. 20: Oh, Susanna, dance 2

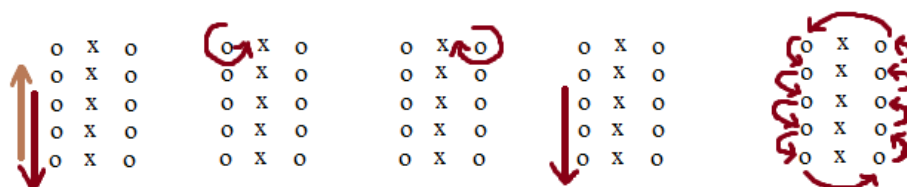
- A less complicated option is to make a circle. Ask the pupils to face the person next to them so that they can make pairs.
 - 1st–8th bar: In a pair they hold by the right hands. They pull them by and pass. They take the left hand with the next person, pull them by, etc. (Boys are going to the left and girls to the right.)
 - 8th bar: They stop and make a turn the other way around.
 - 9th–16th bar: The same is done but boys and girls switch their directions.



Picture no. 21: Oh, Susanna, dance 3

- The easiest variation is done with pupils standing in three lines.
 - 1st–8th bar: eight steps forward and eight steps backward
 - 9th–10th bar: the girls on the left side do under-arm turns
 - 11th–12th bar: so do the girls on the right side
 - 13th–14th bar: four steps forward

- 15th–16th bar: girls on the right side dance towards the boys who are in the line behind them. Girls on the left side dance backwards to the boys who are in the line in front of them.



Picture no. 22: Oh, Susanna, dance 4

Modifications:

- To save some time they do not have to learn the song, but it can be played, and the pupils learn only the dance steps.
- In the first variant when girls are making steps boys can clap their hands and vice versa.

What to look for:

- The teacher chooses the best option of the dance steps depending on the pupils' abilities. It can be only one variant or all of them.

Oh, Susanna

S. C. Forster

D A7

1. I___ come from A - la - ba - ma with my ban - jo on my knee. I'm___
 2. I___ had a dream the oth - er night when e - very-thing was still. I thought

5 D A7 D

goin' to Lou - si - a - na my true love for to see. It___
 I saw Su - sa - nna dear a com - ing down the hill. The___

9 D A7 D

rained all night the day I left, the weath - er was so dry. The___
 red, red rose was in her hand, the tear was in her eye. I___

13 D A7 D

sun so hot I froze to death, Su - sa - nna don't you cry.
 said: "I'm com - ing from the south, Su sa - nna don't you cry!"

17 G D A7

R. Oh, Su - sa - nna, oh, don't you cry for me, I___

21 D A7 D

come from A - la - ba - ma with my ban - jo on my knee

Notation no. 16: Oh, Susanna

3.9.4 Over the Hills and Far Away

(vocal, musical movement activity)

Aims: to expand the vocal range, to develop movement memory, dance steps, to keep the beat

Resources: a video with Scotsman and bagpipes, a projector, a sound system including speakers, a piano, Over the Hills and Far Away song

English subject matter: The socio-cultural environment (a British folk song), People and society

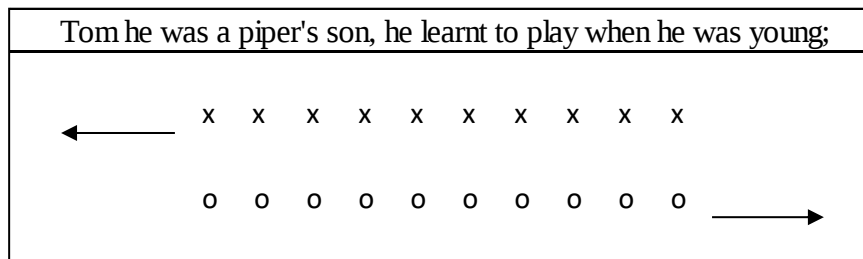
Age suitability: Year 6–9

Motivation: Have you ever seen bagpipes? Do you know how to play it? The teacher plays a short video of a Scotsman playing the bagpipes (available on the Youtube.com) and explains that the song they are going to learn today is about a piper's son.

Organisation: For the discussion and the video the pupils are in their seats. When learning the song, they are standing in the circle near the piano.

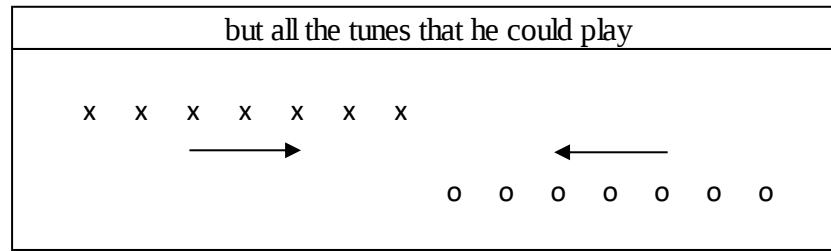
Development:

1. The teacher sings or plays a recording of the song. He/she reads the lyrics with the pupils and they translate the text.
2. They learn to sing the song by echoing its parts after the teacher.
3. When singing is learnt they learn some basic dance accompaniment. The pupils are standing in two rows, boys and girls, their arms are linked. One row is facing the other.
 - During the first phrase boys do sidesteps to the left. During the second phrase girls do them to the right.



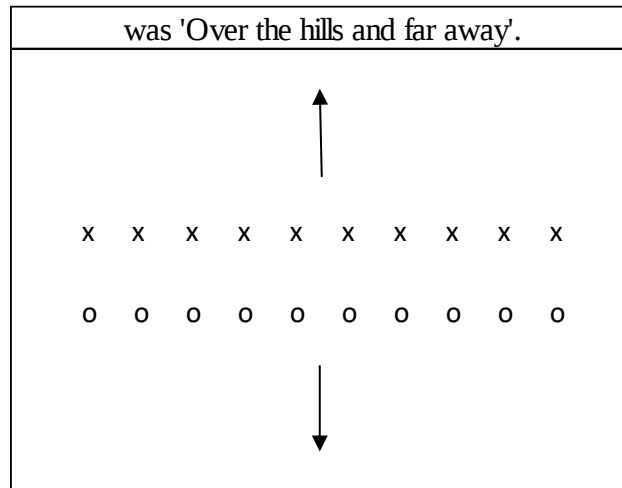
Picture no. 23: Over the Hills, dance part 1

- During the third phrase both lines do sidesteps so that they reach the same position as in the beginning.



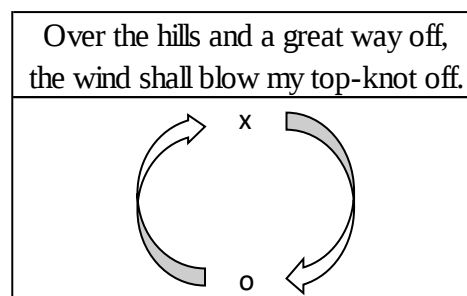
Picture no. 24: Over the Hills, dance part 2

- Then they do two steps backwards still facing the other row.



Picture no. 25: Over the Hills, dance part 3

- Each boy holds a hand of a girl. By four sidesteps they switch their positions. In the last phrase they switch again so that they are in the same position as at the beginning of the song.



Picture no. 26: Over the Hills, dance part 4

- The same is repeated in the next verse.

Modification:

- The pupils can be invited to invent their own movement accompaniment.

What to look for:

- Only when the song is learnt precisely the dance can be taught.
- The pupils not only dance, but also sing the song at one time.

Over the Hills and Far Away

British folk song

1. Tom he was a pi-per's son, he learnt to play when he was young; but
all the tu-nes that he could play was 'O - ver the hills and far a - way.'
O - ver the hills and a great way off, the wind shall blow my top - knot off.

Notation no. 17: Over the Hills and Far Away

2. Tom with his pipe made such a noise
That he pleased both the girls and boys,
And they stopped to hear him play,
'Over the hills and far away.'
Over the hills and a great way off,
The wind shall blow my top-knot off.

3.9.5 Romeo and Juliet

(listening, musical movement activity)

Aims: reinforce imagination and creativity, personal movement interpretation, improvisation, pantomime, responding to changes in music

Resources: a picture of Shakespeare, a sound system including speakers, recordings of Our Evening (L. Janáček), Spring Waltz (F. Chopin), Air (J. S. Bach), Canon in D (J. Pachelbel), Romeo And Juliet - Montagues And Capulets (S. Prokofiev), Funeral March (F. Chopin)

English subject matter: The socio-cultural environment (Shakespeare: Romeo and Juliet)

Age suitability: Year 6 and 7

Motivation: The teacher shows a picture of Shakespeare and asks who knows what his name is. Then he/she shares the basic plot of Romeo and Juliet. *For today's lesson we are going to imagine that we are Romeo and Juliet.*

Organisation: Pupils are spread around the classroom and asked to imagine that they are either Romeo or Juliet (no matter if they would like to be the opposite sex).

Development:

1. A recording of "Our Evenings" (On an Overgrown Path) is played and pupils are asked to walk around the classroom imagining that they are going to a ball.
 - *Imagine it is autumn evening. You are wearing a beautiful dress. And you are looking forward to the ball a lot. From the far away you can already see the palace and people inside dancing.*

Two minutes later a recording of "Spring Waltz" is played and they imagine that they are at the ball.

- *There are too many people you have to get round. But you also see very handsome/beautiful person. And you instantly fall in love.*
- After a while the first recording is played again, and they imagine going home from the ball.
- *You know that he/she is from the family that your family hate. This, however, cannot change how you feel. You walk home in the autumn evening and think about the time you've spent on the ball.*

Note: The pupils should not walk constantly. Their physical response should correspond to the changes in the music - they should speed up, slow up, do some dance steps, show some emotions in their faces etc.

2. Pupils make pairs facing each other. One of them is Romeo and the second is Juliet. *They are so in love that they behave totally the same.* All Romeos are asked to repeat the movements that Juliets do (on the mirror basis). It can be anything from very slow movements to the quick dance. Then they switch. A recording of "Air" from J. S. Bach is played on the background.
3. *They know that parents would not agree with their wedding, so they marry secretly.* Pupils are in pairs, holding hands and walking in the circle. "Canon in D" from J. Pachelbel is played.
4. *A duel between Romeo and Juliet's cousin.* All boys are asked to fight without touching by imaginary cords. Girls watch them and support their favourites from

the safe distance. “Romeo And Juliet - Montagues and Capulets” is played.¹⁵

When it comes to 3:20 the teacher says that Romeo won, however, now he has to leave the city, or he will be put to death. Romeo says goodbye to Juliet.

5. For the rest of the composition the pupils walk around the classroom as in the step 1 and think about how they feel in their roles.
6. Evaluation of the activity follows. They all sit down in a circle and share their emotions and experiences from when they were in roles.

Modifications:

- In the step 2 pupils can make a circle and all of them copy just one person.
- One step can be added to the end (depending on the pupils’ emotive state). *Romeo comes to see Juliet, but she looks dead, so he kills himself.* This can be done in pairs as a pantomime. *Juliet wakes up and sees that Romeo is dead and kills herself too.* “Funeral March” from F. Chopin is played. Pupils keep lying on the floor and the teacher gradually reduces the volume. When the composition cannot be heard, he/she asks the pupils to slowly leave their roles lying on the floor and come to sit in the circle where the evaluation takes place.

What to look for:

- As this activity is very emotionally orientated it is important to provide enough time for each stage. The activity might be preferably divided into two lessons, then rushed over.

3.9.6 Treasure Hunt

(vocal, musical movement activity)

Aims: to expand a vocal range, to relax any tension while singing, to distinguish between different dynamic, to reinforce physical response to music

Resources: the song Henry Martin, a piano, scarfs

English subject matter: The socio-cultural environment (a Scottish folk song), Travelling (ships)

Age suitability: Year 6–9

¹⁵ ŠIMANOVSKÝ, Z. *Hry s hudbou a techniky muzikoterapie ve výchově, sociální práci a klinické praxi: soubor cvičení a hudebně-terapeutických činností pro děti i dospělé.* 1998, p. 107.

Motivation: The teacher brings pictures or puppets and plays a short play for pupils. The play concerns the lyrics of the song - *one of three brothers has to become a pirate to maintain them. He sees a rich merchant ship and wounds it down. Now he is the most powerful person on the sea.* After this short demonstration the teacher asks pupils to retell the story.

Organisation: Pupils are in their seats for the motivation part. Then they stand near the piano and learn the song.

Development:

1. When the song (or at least the first verse) is learnt, translated and understood, the pupils are asked to spread around the classroom, blindfold their eyes and imagine that they are all *pirates*. When they have all their eyes blindfolded the teacher touches an arm of one of them who takes off the scarf and he/she stands aside. The pupil stands for a *rich merchant ship*.

Pirates want to rob every ship that is on the sea. There is one rich ship that does not want to be robbed and so is trying to silently sail through them. All pirates start to walk around the classroom and sing/hum the song. Only the ship makes no sound. The aim of the activity is to find the ship. When a pupil finds the ship, he silences, takes off the scarf and watches the rest of the class. It is finished when everyone finds the ship.

2. Pupils sit down in a circle and choose one small object that will be the *treasure*. Then one pupil (*Henry Martin*) is asked to go behind the door (or is blindfolded and with a pair of headphones on his ears) and the rest of the class hides the object somewhere in the classroom. When the pupil comes back, the class sings the song *Henry Martin*. The pupil is trying to find the treasure in the shortest possible time. The class can help him only by singing in different dynamics, e.g. when he/she is coming closer to the object they sing louder, when he gets far away they sing quietly.

Modifications:

- In step 1 the *ship* does not have to stand aside but can be moving in between the classmates.
- The rule about the dynamics in step 2 can be numerous varied and combined. E.g. when *Henry Martin* is getting closer to the treasure, they should:
 - o Sing quicker.

- Sing quicker and louder.
- Sing quicker but silently.
- Sing slowly.
- Sing slowly and loudly.

What to look for:

- The dynamics in the step 2 should be gradual - either crescendo or decrescendo.

Henry Martin

Scottish folk song

Cm



1. There were three broth-ers in mer - ry Scot - land in__ Scot - land there

6 Fm Cm



lived brothers three_____ and they did cast lots which of them should go__should

13 Fm Cm Fm Gm Cm



go__ should go_____ for to turn rob-ber all on the sald sea_____

Notation no. 18: Henry Martin

2. The lot it fell first upon Henry Martin

The youngest of all the three

That he should turn robber all on the salt sea /:the salt sea:/

For to maintain his two brothers and he.

See all the verses in the appendix no. 2.

3.9.7 Puzzle

(instrumental, listening activity)

Aims: to develop orientation in musical notation and musical composition, to reinforce analysis of musical composition

Resources: My Bonnie Lies Over the Ocean song (cut into 15 pieces), xylophones, a piano

English subject matter: The socio-cultural environment (a Scottish folk song)

Age suitability: Year 6–9

Motivation: *I wanted to sing a song with you a long time ago. However, I have accidentally cut it in pieces and what more - I've forgotten what song it was!*

Organisation: Pupils are divided into three groups.

Development:

Note: This activity requires pupils' knowledge of the song. It is possible to teach them the song in one lesson and then play this activity in another one. When learning the song, a musical movement can be included - pupils are sitting on the chairs and when singing "bring" they stand up. When singing "back" they sit down. The song may gradually speed up.

1. Pieces of the song are spread around the classroom. The task is to find all the pieces and put them in the right order.

Certain number is written on each piece so that the groups look only for their number (e.g. group one looks for the pieces that have number one written on the paper).

Each group is provided with xylophone to play the song and check whether they have it right.

2. The group that has it done first wins. This group can become a "judge" and say which group is second and third.
3. The song is sung through with the piano and xylophones accompaniment. A musical movement can be added.

Modifications:

- To make the activity appropriate for the pupils' level, the song can be cut either into more or fewer pieces.

- A new song that pupils do not know can be applied. To make the activity easier, lyrics can be included.
- Pupils may compose their own simple songs, cut them into large pieces and do the activity with it.

What to look for:

- The pupil must have previous experience with the song. Ideally, they know the song by heart.
- If possible, each group should finish the task so that everyone develops their orientation in the notation.

My Bonnie Lies Over the Ocean

Scottish folk song

My Bonn - ie lies ov - er the oce - an, _____ My Bonn - ie lies ov - er the sea, _____ My

9 Bonn - ie lies ov - er the oce - an, _____ Oh bring back my Bonn - ie to me. _____

17 Bring back, bring back, oh bring back my Bonnie to me, to me. Bring back,

27 bring back, oh bring back my Bonn - ie to me. _____

Notation no. 19: My Bonnie Lies Over the Ocean

3.10 English Subject Matter: Travelling

3.10.1 Pacific 231

(listening activity)

Aims: to get familiar with the work of Arthur Honegger, to experience musical onomatopoeia, to develop rhythmical skills, to use triplets, to reinforce simple analysis of a musical composition

Resources: a projector, a video of a steam train (available on Youtube.com), a picture and recording of Pacific 231

English subject matter: Travelling (train)

Age suitability: Year 6–9

Motivation: Have you ever seen a steam train? When and where? How is it different from today's train? (It makes lots of steam and specific sound).

Organisation: The pupils are in their seats.

Development:

1. The teacher plays a short video of a steam train and asks the pupils to listen for the sounds that the train makes. Then they discuss and imitate the sounds. Also, the whistle sound should be tried by everyone.
2. The Rhythm 1 (*see the notation no. 20*) is written or projected on the board. The class learns both parts of it, then it is divided into two groups and each group chants its rhythm. After this the groups swap.
Note: Crescendo and decrescendo can be practiced. Also, the teacher can conduct accelerando as the train is speeding up. Accents and staccatos should not be ignored.
3. The same is repeated with the other two rhythmical patterns.
4. The teacher asks the pupils to guess what Pacific 231 was. Then he/she shows the picture of it. He/she provides short information about Arthur Honegger, music in France after the 1st World War and Les Six and their purpose.

The music was very complicated by that time so Les Six (a group of six composers) came with the idea of composing music that is close to the people. They mixed artificial elements with the non-artificial ones - sounds of the streets, jazz etc. They started their career when they were all about 25 years old. Les Six run only a few seasons then they started to individualize

their music. Arthur Honegger wrote five symphonies (e.g. Di tre re), oratorios (King David, Joan of Arc at the Stake) and Pacific 231.

5. They listen to the beginning of Pacific 231 (at least to 2:30). Then the teacher asks the following questions and they listen to the recording again. The discussion follows.
 - a. What is happening in the beginning? (*The engine is building up a steam and the train slowly starts to move.*)
 - b. Does the dynamic change? How? (*There is crescendo when the train is speeding up.*)
 - c. How is the heaviness of the train imitated? (*Low pitched instruments, staccatos, gradual accelerando.*)
 - d. Why do you think it takes so long for the melody to come? (*To make it more dramatic, to imitate the train in the most realistic way...*)
6. The class is divided into four groups. Each group invents their own rhythmical pattern that imitates the train. They perform it and teach the other groups.
7. All seven patterns (three from the teacher and four from the groups) are chanted.

Modifications:

- The rhythmical pattern can be varied and enlarged depending on the ability of the pupils.
- The chanted dynamics can be practiced in detail if the pupils imagine the train passing by, starting the engine, stopping at the train stop, etc.
- Instead of a discussion after listening, they can answer the questions independently if given on the worksheet.
- Step 6 can be set as individual homework that would be performed and taught within the following lesson.

What to look for:

- Keeping the precise rhythm, especially when chanting the triplets.

The first system of the musical score for 'The Little Boat' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains three measures of music, each with a quarter note and a 'sh' syllable: 'Sh' (first measure), 'sh' (second measure), and 'sh' (third measure). The bottom staff is in bass clef with the same key signature and time signature. It contains three measures of music, each with a quarter note and a 'dy' syllable: 'Dy' (first measure), 'dy' (second measure), and 'dy.' (third measure). The system is divided into three measures by vertical bar lines.

Marie Stodůlková

Rhythm 2

[illegible]

Notation no. 21: Pacific 231, rhythm 2

Rhythm 5



Dy dy dy dy. Dy dy dy dy. Dy dy dy dy dy dy dy dy dy dy.

Sh sh sh sh sh sh sh sh sh sh sh sh

Notation no. 22: Pacific 231, rhythm 3

3.10.2 Clap Tap the Rhythm!

(instrumental activity)

Aims: rhythmical development, improvement of rhythmical memory, reinforcement of creativity and imagination

Resources: claves

English subject matter: Travelling - sounds of the means of transport

Age suitability: Year 6–9

Motivation: Each means of transport makes some sounds. Can you clap how quick a rhythm a train makes? (quick clapping). And what about a car? (not that quick).

Which means of transport is the quietest? A discussion follows with eliciting vocabulary of tempo and dynamics, such as *quiet, loud, quick, slow...*

Organisation: The pupils are in a circle. The teacher asks them to make up and clap, a short ostinato based on their name, one after another.

Development:

1. The teacher chooses one of the rhythms and asks everybody to join in clapping the same rhythm.
2. The ostinato starts quietly, gets gradually louder and then gradually quieter again (same as if the train gets running and brakes). The same can be done with the tempo. Gradual acceleration and deceleration. Then a mixture of dynamics and tempo can be clapped, e.g. slowly but loudly, quietly and quickly.
3. The teacher taps the beat on claves and the same as above is repeated, but this time each pupil claps his/her own ostinato.
4. Claves are given to each pupil. The teacher passes on a rhythmical figure which will go around the circle. Each pupil will make up his/her own figure that will be passed on. Then one pupil sends his figure. When it gets back to him, another pupil sends his/her rhythm. Others pay attention and if someone makes a mistake, they tap their claves.

Modification:

- A more advanced rule can be added to the step 4. There are two rhythmical patterns that are passed on. First pattern is tapped by the first pupil, the next pupil taps the second pattern. The third pupil taps the first pattern and so on.

What to look for:

- The teacher keeps tapping the beat so that the pupils perceive the metre of this activity.

3.11 English Subject Matter: Weather

3.11.1 Junk Instruments

(instrumental, listening activity)

Aims: reinforce creativity, expressing ideas through musical instruments, developing rhythm and listening skills

Resources: home-made instruments (matchboxes, cardboard tubes, pan lids, glass bottles...)

English subject matter: Weather (musical instruments); People and society

Age suitability: Year 6–9

Motivation:

1. At the end of the previous lesson, the teacher sets homework to make a home-made junk musical instrument. He/she explains that during the 1930s music was based on “junk” instruments such as old biscuit tins, bottles, dustbins or soap-boxes. Music bands which used these instruments were known as “tamboo-bamboo”.¹⁶ For reference pictures or videos can be shown on Pinterest, Google image search or YouTube.
2. The pupils watch a video on YouTube (the cup song - *You’re Gonna Miss Me When I’m Gone*)¹⁷ to see what is possible to do with such simple instruments.

Organisation:

The pupils are sitting in a circle either on the floor or in their seats, but they have to see each other.

One by one they introduce their instruments and a discussion follows:

- Which instruments make similar or different sounds?
- Whose instrument can play the loudest sound and whose is the quietest?
- How many different ways can you play on your instrument?
- What is the strangest sound?
- What sounds do you like the most and why?
- Are the sounds similar to something from every-day life? What is it? What does it remind you of?

¹⁶ ADAMS, P. *Sounds musical: a music course for Key Stage 2 (7–11 years): teacher’s resource book*. 1997, p. 78.

¹⁷ <https://www.youtube.com/watch?v=lr0FLbg7CRI>

After the discussion the pupils will learn to sing the song *I hear water* (the tune is based on *Frere Jacques*, for the music see 3. 11. 3 *Let's sing: I Hear Water*) and also the song *See the sun coming out of the clouds* (the tune is based on the Czech folk song *Žalo děvče, žalo trávu*), the pupils will accompany those songs with their own junk instruments.

Development:

1. The song can be sung and accompanied with different arrangements.
2. The class is divided into 3 or 4 groups. They choose one song from the two they have learned (*I hear water* or *See the sun coming out of clouds*) and want to work on. Their task is to arrange their own accompaniment for the song. Before they start to work on the piece, the teacher gives some piece of advice about the importance to divide the instruments into different groups. Some of them will play metre, rhythm, main beat or simple one bar ostinato.
3. Leave them some time for practice and then each group will perform the song with their arrangement.
4. The evaluation of the activity and cooperation in small groups will follow.

Modifications:

- Numerous variety of songs can be used (ideally that they are well known folk songs). If you choose a new song, it needs to be taught beforehand.
- It can be all set up as homework either to individuals or to small groups.

What to look for:

- The teacher should offer his/her help and advice while they are working in small groups and monitor whether everyone is involved.

See the Sun Coming out of Clouds

Melody: Czech folk song - Žalo děvče, žalo trávu

Lyrics: Marie Stodůlková

See the sun com - ing out of clouds. See the sun com - ing out of clouds,
rain is ov - er go out, have fun. Rain is ov - er go out, have fun.

Notation no. 23: See the Sun Coming out of Clouds

3.11.2 Four Seasons

(vocal, musical movement activity)

Aims: to learn how to conduct 3/4 and 4/4 time, to learn a new song, to reinforce musical movement memory, to respond to changes in music, to understand the difference between 3/4 and 4/4 times

Resources: song Four Seasons, a piano, a projector or a printed version of the song

English subject matter: Weather, clothing

Age suitability: Year 6–9

Motivation: Motivation is done through eliciting vocabulary about weather and the related clothing.

Organisation: The pupils are standing in a circle. First of all, they clap the beat (steady beat) one by one. When it reaches the metric pulse, they start passing on the 2/4 time. *The first beat: slap your thighs, the second beat: clap your hands at eye level like playing the cymbals.*

Development:

1. The same is done with 3/4 time. *The first beat: slap your thighs, the second beat: click your fingers to the sides and the third beat: clap your hands at eye level like playing the cymbals.*
2. Also 4/4 time is learnt. *The first beat: slap your thighs, the second beat: clap your hands at belly level, the third beat: click your fingers to the sides and the fourth beat: clap your hands at eye level like playing the cymbals.*

3. When all time signatures are learnt, they are connected. After each 4/4 time comes a 3/4 time. And after each 3/4 time comes a 2/4 time. This pattern is repeated many times.
4. The teacher introduces the “Four Seasons” song (the tune is based on the Czech folk song *Už mně koně vyvádějí*) to the pupils via his/her own performance with piano accompaniment.
5. The song is handed out to the pupils or projected on the board. The teacher asks the pupils to look at it and say what is unusual about the song. (*The 3/4 and 4/4 times change throughout the song*).
6. They pass on the beat in the same manner as in step 3. However, they chant the words of the song while passing on the beat.
7. The song is learnt. The teacher pauses after each two bars and the pupils sing it back.
8. The pupils accompany the song by stamping their feet on the strong beat and slapping their knees on the weak beat.
9. The teacher shows how to conduct 3/4 and 4/4 times and the pupils repeat it. Then they conduct the whole song.
10. A simple dance is taught. The pupils are in a circle.
 - *Winter’s coming*: turn around anticlockwise.
 - *It is so cold*: four steps to the left.
 - *Winter’s coming*: turn around clockwise.
 - *Put on your coat*: four steps to the right.
 - The pupils hold their hands or have their arms linked.
 - *Gloves, hat and your coat will keep you warm*: a grapevine to the left.
 - *Put on your coat and you won’t be cold*: a grapevine to the right.

Modifications:

- Step 3 can be made more demanding by mixing the times so that they are not in an order, e.g. after each 4/4 time comes a 2/4 time, after a 2/4 time comes a 3/4 time, etc.
- The pupils can invent a different way of distinguishing the strong and weak beat in the step 8.
- Step 8 and 9 can be simplified by dividing the class into two groups - one is reacting only on 3/4 time, the other only on 4/4 time.

What to look for:

- When passing on the beats - keep it steady.
- The song has four verses which can be too demanding to learn. Therefore, the song can be either taught in parts (in more than one lesson) or can be shortened.
- Before learning to conduct and dance, it is necessary to know the song by heart.

Four Seasons

Melody: Czech folk song - Už mně koně vyvádějí

Lyrics: Marie Stodůlková

A E A D A

1. Winter's co - ming, it is so cold. Winter's co - ming, put on your coat.

5 E D E A E A

Gloves, hat and your coat, will ke-ep you warm. Put on your coat and you won't be cold

Notation no. 24: Four Seasons

2. Spring is coming, it's not so cold.

Spring is coming, take off your coat.

Gloves, hat and your coat,

You need no more.

Take off your coat and

See that it's warm.

3. Summer's coming, it is so warm.

Summer's coming, put some shorts on.

T-shirt and short shorts

Help to keep you cold

Put some shorts on and

You won't be warm.

4. Autumn's coming, it's not so warm.

Autumn's coming, put your jacket on.

Trousers and long sleeves

See the falling leaves

Put your jacket on and

You will be warm.

3.11.3 Let's Sing: *I Hear Water*

(vocal, instrumental activity)

Aims: development of monophony and polyphony singing, playing instruments, to learn the difference between ostinato, rhythm and metre

Resources: voices, xylophones, two-tone wood block, tambour 13" with felt head mallet, printed version of the song *I hear water*

English subject matter: Weather

Age suitability: Year 6–9

Motivation: Let's learn a new song and let's imitate the sounds of a rain.

Organisation: The pupils are near the piano that the teacher plays. At first, they are given a printed version of the song and they learn to sing it by imitating the teacher's performance.

Development:

1. After they learn to sing the new song with the piano accompaniment, analysis follows. How many bars does the song have? What are the note values? What is the Czech translation? Does anyone know the original song?
2. Class is divided into 2 groups - the first group sings ostinato "drip drop drip", the second group sings the whole song.
3. Class is divided into 3 groups - the first group sings ostinato "drip drop drip", the second group sings ostinato "I hear water" (metre) and the third sings the whole song (rhythm).
4. Some instruments are handed out to the three groups. For the ostinato "drip drop drip" are given xylophones, for the rhythm are given two-tones woodblocks and for the metre is given tambour 13" with felt head mallet.

Modifications:

- Wider range of instruments can be offered.
- The pupils can come up with their own patterns for accompaniment.
- It can be also sung as a canon.
- While playing the ostinato "drip drop drip", the words can be chanted simultaneously.

What to look for:

- The teacher gives the pulse and the class will precisely follow.

- When the pupils are singing, the teacher monitors each group's pitch, if he/she hears that they are out of pitch, he/she should sing with them for a while to help them sing at the right pitch.

I Hear Water

Melody: French folk song - Frère Jacques
Lyrics: from Music-Resource-File, p. 78

D

Ostinato:
Xylophone

Rhythm:
Tubular woodblock

Metre:
Tambour 13"

I hear wat - er I hear wat - er sounds like rain sounds like rain

drip drop drip drip drop drip drip drop drip drip drop drip

5

runn-ing down the drain - pipe runn-ing down the drain - pipe drip drop drip drip drop drip drip drop drip drip drop drip

drip drop drip drip drop drip drip drop drip drip drop drip

Notation no. 25: I Hear Water

3.12 Others

3.12.1 Pentatonic Composing

(instrumental, listening activity)

Aims: to reinforce instrumental reproduction of melodies, to create accompaniment, to develop critical listening and music evaluation

Resources: three tuned percussion instruments, a pair of beaters for each instrument

English subject matter: Simple messages (understanding instructions and commands)

Age suitability: Year 6–9

Motivation: Did you know that it was enough to use only five notes to compose a song in ancient times? We will try it now.

Organisation: Pupils are divided into three groups. The groups are spread around the classroom. Each group receives one tuned percussion instrument and is asked to create a scale where there are only C, D, E, G and A notes (C pentatonic scale) there.

Development:

1. The pupils are led to play the instruments for a while (they will listen the next instructions better if they have this “free time”).
2. The groups, one by one play the pentatonic scale and others listen and compare the sounds of other instruments.
3. Each group chooses one volunteer who will play the instrument.
Note: It is useful to say that the volunteers will take turns after a while so that everyone knows they will try on their own.
4. The teacher chooses a first volunteer and asks him/her to invent a short melody as an ostinato (using some or all of the notes). Everyone sings the ostinato using given solmization syllable.
5. The teacher invites a second volunteer to create a second ostinato that will fit rhythmically with the first one. First, he/she plays it alone, then together with the first ostinato. The rest of the class is engaged in an active listening of how it sounds together. Afterwards they comment on how the patterns fit together and what sounds they create.
6. Another volunteer joins and the sequence is repeated again.
7. The class discusses how and when the players should play and stop, which ostinato should play all the time, which should be heard only for a while etc.

8. The volunteers play what the class agreed on.
9. Then a swap of volunteers follows.

Modifications:

- The class can be divided into groups of four to work with four instruments.
- The rest of the pupils can not only sing the ostinato, but they can also clap the rhythms of different ostinatos.
- When other players are invited to create ostinatos, they do not have to create the same rhythmical pattern but can come up with a new one.
- Ostinatos does not have to be played at one time but can be played one by another. The class can decide in what order it should be played.

What to look for:

- It is important to give enough time to both the pupil who is to invent a new ostinato and to the class who should comment on the sound.

3.12.2 Echo Song

(vocal, instrumental activity)

Aims: to expand vocal range, to experience imitation, to reinforce group singing, to achieve an improvement of playing basic instruments

Resources: voices, piano, printed version of Echo Song, hand drum, tambourine, claves

English subject matter: Existential relationship - Who?

Age suitability: Year 6–9

Motivation: Who has ever been seen at the bottom of a well? Was something in the well? How deep can it be? Translation of the song follows.

Organisation: Pupils are sitting or standing near the piano while learning the song.

Development:

1. The teacher sings the song through and accompanies himself/herself on the piano. Then the teacher invites the pupils to repeat each phrase (two bars) after him/her while respecting the pauses.
2. Next, they imitate him/her straight away (after one bar).
3. The class is divided into two groups. One group is slightly smaller to sing the quitter echo. They sing the song through without the teacher's help.

4. The class is divided into three groups. Instruments are distributed.
 - The first group sings ostinato “Who’s down there” and one of them plays it on the piano.
 - The second group sings the whole song and one of them plays a tambourine when it comes to “Whoever can it be?”
 - The last group sings the whole song as an echo and one of them plays the echo on a hand drum “Whoever can it be?”
 - The rest of them play a steady beat on the claves.
5. Pupils within the group take turns on the instrument, the activity is repeated several times.

Marie Stodůlková

Piano

Who's down there. Who's down there. Who's down there. Who's down there.

Tambourine

Who e-ver can it be?

Hand drum

Who e-ver can it be?

Claves

Notation no. 26: Accompaniment of Echo Song

Modification:

- Instead of playing the rhythm of “Whoever can it be”, two pupils can play an ostinato with echo of “Deep in the well”. In this case the claves are not used.

Marie Stodůlková

Piano

Who's down there. Who's down there. Who's down there. Who's down there.

Tambourine

deep in the well

Hand drum

deep in the well

Notation no. 27: Ostinato in Echo Song

What to look for:

- Even though this activity has an instrumental accompaniment it is important not to forget to sing. It is crucial that everyone sings and develops musical hearing through this activity.

Echo Song

Jan Holdstock

Who's down there, deep in the well?

Who's down there,

Some-one'ssing - ingback to me.

deep in the well? Some-one'ssing - ingback to me.

Who - e - ver can it be? E - cho,

Who - e - ver can it be?

E - cho.

E - cho, E - cho.

Notation no. 28: Echo Song

3.12.3 Rhythmical Ball

(vocal activity - rhythm)

This basic and quick game can serve as a warm-up for intentional listening, for this reason there is no English subject matter apart from instructions and commands (e.g. pass the ball) which are in English.

Aims: development of pulse and pace, kinaesthetic learning

Resources: three balls, music, a sound system including speakers

Age suitability: Year 6–9

Motivation: The teacher gives the instructions (that they are going to listen to and work with e.g. Bolero from Maurice Ravel). “But before we do so, we have to warm up.”

Organisation: Pupils are standing/sitting in a circle. Any rhythmical music is played, and they are passing the ball to the rhythm of music.

Development:

1. The game continues with two balls. The balls are on the opposite sides and are passed on simultaneously.
2. Two balls, but the balls are taking rhythmical turns in being passed on. In this stage the intended piece of music for listening can be played e.g. Bolero.
3. A third ball to the game is added. The two previous balls are passed on in a set order, however this ball is thrown randomly. This stage can be played only if the pupils mastered the previous two stages.

Modifications:

- The song does not have to be played but can be only sung.
- The background music can be a choice of the pupils. Or the teacher chooses the song that is widely liked and known by the pupils.

What to look for:

- The teacher concentrates on the rhythmical passing of the balls. When it is not working, he/she can use claves to highlight the right rhythm.
- The teacher can also evaluate through this game who struggles with the rhythm the most.

4 Verification in Music

To test whether the activities are applicable, I decided to teach a couple of activities in one 45-minute Music lesson.

Specifications:

The pupils were in the sixth grade (11–12 years old), a sport-orientated class, almost at the end of the school year (6th June). It was important to come up with something interesting and suitable for that age.

The choice of activities:

Due to the 45-minute lesson, the activities that lasted too long had to be eliminated. Together with those that involved too much of acting (*e.g. Romeo and Juliet*), as this kind of learning presupposes a group in which all the participants know each other, including the teacher. Once a safe environment is established, pupils are relaxed enough to act properly. The other group of activities that needed to be left out were those that needed to learn a new song.

Two activities were applied - *Musical statues* and *Square notation*. They were very diverse - the first activity concerned musical movement whereas the other focused on gaining or recollecting some knowledge about musical notation.

4.1 Musical Statues

This activity was prepared and used as a warm-up for the reason of time saving and impossibility to presuppose how the pupils would respond to the given tasks (“move to the rhythm around the room” and “imitate the given theme”).

Procedure:

After a short introduction, the song *Pharrell William: Happy* was put on and the activity started. The pupils responded well, however in a shy way - they had the tendency to move to the rhythm in three or four groups far away from the teacher.

When staying still was practised, we elicited some “mood and emotion” vocabulary. It seems very useful to write those words up on the board. It might not be needed with older learners, however for sixth and seventh grader it is a useful tool that helps them to remember the meaning.

The procedure of the activity then went on as prepared. As the pupils still responded in a shy way, the modification was applied. They were asked to imitate “an angry teacher”,

“a hungry baby” and “a drunk monkey”. This was very successful, and the pupils were finally enjoying what they were doing and having lots of fun.

Evaluation:

I find this activity fun and easy to teach. It is possible to use it as a warm-up however it would be more profitable to spend at least 20 minutes on it. The pupils would have time to truly experience various moods and not just imitate them. This corresponds to their teacher's evaluation who claimed that more time would turn this activity into a more profitable one. He also pointed out that the fun element is very important and that the more fun statues included, the better. This is agreeable to the large extend, however the teacher should be also aware of the English subject matter that has to be fulfilled, not speaking about the fact that pupils should learn to imitate (and so get the experience of) serious matters as well.

This activity serves as an easy tool to observe pupils' beat apprehension. Which is another of the teacher's tasks for the activity: *he/she should bring the pupils' attention to the beat and try to develop their body's response to it.*

Providing an environment where the pupils feel safe and allowed to relax is the most important aspect of whether, and how much, this activity will be beneficial.

4.2 Square Notation

Pupils were seated during the activity in order to see on the board where the symbols were projected.

Procedure:

When the first rhythm square was projected, we clapped it through a couple times. As there was only one pair of claves in whole room, I was using them to play the metre and the pupils clapped the rhythm. Enormous differences between the pupils could be perceived. Some of them understood straight away and were volunteering to perform it independently in various combinations (in rows, in lines, from the end to the beginning etc.). But on the other hand, there were, for the most part, boys who were not able to distinguish between semibreve, minim and appropriate rests.

After practising the clapping in detail, the class was divided into four groups. Each group clapped their line and they clapped them in order. First two groups were girls and they did fine, the other group which consisted of boys, struggled a little. After a while

they were swapped around, and the boys finally experienced some success as the first lines were easier.

The second rhythm square was projected. This was too advanced for them and a modification was needed - particular symbols were assigned to the three groups (boys and two groups of girls). The boys were supposed to clap the hearts, and girls the black and white smiley faces. This way worked better than the previous one.

After a short vocabulary revision, they were asked to come up with one sentence that they should write down. Then they wrote appropriate symbols (smiley faces and hearts) under the words. Next, the note values were revised, and the pupils wrote them down under the symbols (*see the appendix no. 3*).

As there was no time for clapping their sentences in front of the class, the pupils were asked to perform continuously in front of me after they finished the task.

Evaluation:

From the very beginning the learning element was obvious. (Especially with the boys who had to practise their lines numerous times in order to master them.)

It is crucial to adjust the level of this activity to make it appropriate for the pupils' competences. In this case, it was needed to leave out or modify some of the steps (e.g. step 6 where they were assigned particular symbols or in step 8 where they only clapped their sentences). But if this activity was done by older pupils, for example, ninth graders, then all of the steps would be applied to the largest extend.

For the sake of the time, the pupils were asked to invent only one sentence and an example was given to them: *I have one sister*. This caused that most of the pupils had the same sentence as the sample. This can be easily dealt with by asking them to form more than one sentence.

If the pupils struggled to go through the squares I would recommend starting by teaching from the crotchets to the semibreves. It involves a change of the position of the symbols in the squares, but this little change can help them to understand the rhythmical pattern better.

All in all, if providing enough time for each step, the activity helps pupils to concentrate, pay attention and learn quite quickly. This activity can be used to teach the value of musical notes. Their Music teacher also pointed out that it would be better to assign the most difficult tasks to the most talented ones and only then to swap them

around, in order to maintain pupils' self-confidence. In this case it would mean giving the difficult lines to the girls first.

4.3 The Outcome

To include English into Music lesson was very smooth and easy to do. The pupils reacted appropriately and enjoyed learning “two in one”. The musical aims of each activity were fulfilled, and the content of the activities was appropriate.

There were no particular parts in the activities that would be inapplicable and unfunctional. The only entry that would be useful, but is not included, is the estimated time of each activity. It is missed out on purpose as it allows the user of this diploma thesis to vary it freely - from using an activity as a warm-up to spending a couple of lessons working on just one activity. It is quite difficult to write the time here as it depends on each class, individuals' skills and various special needs how fast they will manage.

The Music teacher was given a short questionnaire after the lesson. He evaluated the motivation as sufficient, the activities as suitable for the age, and the pupils' abilities and the aims of each activity as fulfilled. He was also asked about the English element - whether it was not too much or too little and if the English had been an obstacle in Musical learning. He claimed: *“I see this way of teaching, where you add another language to the Music, as only profitable. There was just enough of English. I liked that you did not only elicit vocabulary, but you also used them in phrases and used some basic English questions e.g. What is it? to provoke more of the English learning. English was definitely not an obstacle in Musical learning, and I would be happy to use those activities in my classes even though I am not an English teacher.”*

At the end of the lesson the pupils were also asked to evaluate this lesson (see the appendix no. 4). They were given five questions:

1. What did you like the most?
2. What did you like the least?
3. Have you revised or learned anything new in English? If yes, what was it?
4. Have you revised or learned anything new in Music? If yes, what was it?
5. Would you like to tell me anything?

Overall, they enjoyed forming the silly statues the most. Some of them also enjoyed the rhythmical squares. The second question was mostly left blank, but sometimes there

was written something about “the clapping”. Pupils have revised or learned some English vocabulary and some of them also learned the note values. In the fifth question they thanked me and said that they had fun. None of them had any objections against English neither in the questionnaire nor - more importantly - during the lesson.

To conclude...

I view this way of teaching as possible, suitable, easy-going and very profitable. It makes so much sense to integrate English and Music that I cannot wait to use the activities, included in this diploma thesis, in my future career.

Conclusion

This diploma thesis dealt with the topic of subject interconnection, justified this tendency and presented possible way how to apply it in Music and English lessons. To integrate English language into Music lessons is possible, meaningful and very beneficial. It can be one of the achievable teaching methods that brings an enjoyment not only from learning but also from teaching.

My intention was to create a rich resource of musical activities that makes the learning process more interesting, enjoyable and therefore more effective. The activities were written with the emphasis on their easy applicability to the lessons. Each activity is based on FEP BE, which can reduce the lesson preparation time for the teacher. It does not matter whether the activity is used in Music or English lessons as it always develops both - musical and language skills of the pupils.

The thesis can serve as an inspiration for any teacher who would like to make their lessons more enjoyable. The musical activities can be modified to any other language or age group. It can be also used by the teachers in language schools or anyone who works with children. The user of this thesis does not need to be a trained English teacher, it can be anyone who's English level allows him/her to read and understand it.

The deeper the study of the interconnecting topics, the more it is perceived just how meaningful this teaching method can be. I see it as a very smooth and easy-going way of teaching, and I am excited to use the activities in my teaching career in the future.

Resumé

Diplomová práce „The Integration of English Language and Music at Lower Secondary Schools with an Emphasis on the Development of Practical Skills“ nastiňuje možné důvody a výhody propojení výuky předmětů hudební výchovy a anglického jazyka. První kapitola předkládá současné studie o způsobu osvojování jazyka a hudby, které zároveň poukazují na výhody plynoucí z propojení těchto oblastí. Kapitola číslo dvě je věnována nejpodstatnějším bodům z Rámcového vzdělávacího programu pro základní vzdělávání (RVP ZV), jež jsou nezbytnou znalostí učitelů hudební výchovy a anglického jazyka. Stěžejní část práce je tvořena třiceti pěti hudebními aktivitami, které jsou zaměřeny na souběžný rozvoj hudebních a jazykových dovedností. Všechny aktivity jsou sestaveny v souladu s RVP ZV a jsou proto snadno aplikovatelné pro učitele na druhém stupni základních škol.

Summary

This diploma thesis entitled *The Integration of English Language and Music at Lower Secondary Schools with an Emphasis on the Development of Practical Skills* outlines possible reasons and advantages of Music and English language interconnection. The first theoretical chapter introduces current studies that deal with language and music acquisition. These studies also indicate possible advantages that are a result of the integration of these aforementioned fields. The second chapter deals with the most important elements from Framework Educational Programme for Basic Education (FEP BE) that teachers of Language and Music follow in their teaching practice. The crucial part of the thesis is the practical part which introduces thirty-five musical activities that are focusing on musical and language skills development. All activities are formed in compliance with FEP BE and are therefore easily applicable for the teachers at lower secondary schools.

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Appendices

Appendix no. 1: An Example of English proverbs

English Proverbs

- *It's no use crying over spilled milk.*

This means that if you cannot change what happened you should not waste your time thinking about it.

- *Money doesn't grow on trees.*

To earn money you have to work hard.

- *No pain, no gain.*

Without putting effort into what you do you will probably not succeed.

- *Two heads are better than one.*

Solving a problem is easier if it is done with the help of someone else.

- *Rome wasn't built in a day.*

To achieve your goal you have to be patient which can take a long time.

- *Don't judge a book by its cover.*

You should not judge a person or a thing by how it looks, but rather by what is "inside" - how a person behaves etc.

- *Easy come, easy go.*

If you are successful but you did not work hard for it, it can very easily disappear again.

- *If you scratch my back, I'll scratch yours.*

This means that if someone helps you, you help him, too.

- *Learn to walk before you run.*

Do things from the simplest to the hardest, not the other way around.

- *You made your bed, now you have to lie in it.*

You have done something wrong, so now you have to accept the consequences.

Appendix no. 2: Henry Martin, verses

Henry Martin

1. There were three brothers in merry Scotland,
In merry Scotland there were three,
And they did cast lots which of them should go,
should go, should go,
And turn robber all on the salt sea.

2. The lot it fell first upon Henry Martin
The youngest of all the three
That he should turn robber all on the salt sea /:the salt sea:/
For to maintain his two brothers and he.

3. He had not been sailing but a long winter's night
And a part of a short winter's day when he espied
a stout lofty ship /:lofty ship:/
Coming a-sailing along that way

4. "Hello, hello", said Henry Martin
"What makes you sail so high?"
"I'm a rich merchant ship bound for fair London Town /:London Town:/
Would you please for to let me pass by?"

5. "Oh no, oh no", cried Henry Martin
"That thing it never can be
For I have turned robber all on the salt sea /:the salt sea:/
For to maintain my two brothers and me"

6. Then broadside and broadside and at it they went
For fully two hours or three
Till Henry Martin gave to them death shot /:the death shot:/
And straight to the bottom went she

7. The rich merchant vessel was wounded full sore
Straight to the bottom went she
And Henry Martin sailed away on the sea
The salt sea the salt sea
For to maintain his two brothers and he

8. Bad news, bad news to old England came
Bad news to fair London Town
There's been a rich vessel and she's cast away /:cast away:/
And all of her merry men drowned

Appendix no. 3: Note Values Learning

Note Values

Semibreve

Minim

Crotchet

Quaver

Semiquaver

Note Values

Semibreve

Minim

Crotchet

Quaver

Semiquaver

I	have	one	sister

1	have	one	mum

Appendix no. 4: Lesson Evaluation by the Pupils

1. Sochy byli nej ale nožy taky byli super
2. To psaní bylo docela blbý
3. slovíčka, a ~~ani~~ ty nožy
4. Asi nic nebo ty nožy
5. bylo to dobrá hodina

čauky ♥!

1. bavilo mě vyslovovat nosy
2. —
3. zapoměla jsem náklady jak se
řeknou anglicky
4. už jsem všechno uměla
5. děkuji za fukle hodinu

1. Nejvíce mě bavily ty sochy, konkrétně
opilí děti.

2. Mne mě bavilo všechno, bylo to jiné
než ostatní hodiny kadebeky.

3. V angličtině našel jsem a opily.

4. Přirovnával smajčky k nosům.

5. Bude ráda, kdyby ji někdy
učila na naší škole.

1. Bavily mě sochy.

2. \

3. v angličtině nové slovíčko šel.

4. \

5. děkuje si ji za naši přijela