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INTEGRATIONAL CONNECTIONS BETWEEN ENGLISH AND SOLFEGGIO

The purpose of the work – to outline the principles of the creation of an integrated course "Solfeggio & English" for primary specialized art educational institutions. The research methodology is based on the application of synergetic, system and structural, functional and organizational approaches and special methods related to the study of foreign languages and theoretical musical disciplines. The scientific novelty consists of substantiating the methods and methods of implementing the integration of the subjects "Solfeggio" and "English" by the example of a specific lesson. Conclusions. The article emphasizes the effectiveness of integrated courses, which means the simultaneous study of various subjects. It highlights the expediency of using interdisciplinary integration in the classes of solfeggio at the initial stage of study. Strategy and the methods for the integrated study of "Solfeggio" and "English" are presented by specific lesson. The necessity of preserving the main forms of work at "Solfeggio" – singing intonational exercises, sheet reading, musical dictation, building elements of the musical language, hearing analysis, performing artistic and game tasks – and ensuring their organic combination with all kinds of speech activity – listening, speaking, reading and writing in the integrated course "Solfeggio & English" is specified. The master class on "Introduction to Music Sounds. Labeling sounds in English letters. Octave" is described in detail. It was conducted by the author of the article with pupils of the first class for teachers of musical and theoretical disciplines of Donetsk region. Separately, these stages of the lesson are considered as: organizational moment, presentation of the main material, exercises for mastering the material, the summary of the lesson, the homework. Examples of the tasks of the author's integrated course "Solfeggio & English" are given. The directions of the further solving of the integration of the English language and solfeggio in the conditions of primary artistic education are outlined.

Keywords: *interdisciplinary integration, integrated lesson, studying of foreign languages, solfeggio, artistic education.*

Утіна Анна Миколаївна кандидат мистецтвознавства, композитор, викладач-методист вищої категорії, завідувач музично-теоретичним відділом Початкового спеціалізованого мистецького навчального закладу «Костянтинівська школа мистецтв»

Інтегративні зв'язки між сольфеджіо і англійською мовою

Мета роботи – окреслити засади створення інтегративного курсу «Solfeggio & English» для початкових спеціалізованих мистецьких навчальних закладів. **Методологія** дослідження базується на застосуванні синергетичного, системно-структурного, функціонально-організаційного підходів та спеціальних методик, пов'язаних із вивченням іноземних мов та музично-теоретичних дисциплін. **Наукова новизна** полягає в обґрунтуванні прийомів і методів реалізації інтеграції предметів «Сольфеджіо» та «Англійська мова» на прикладі конкретного уроку. **Висновки.** В статті наголошено на ефективності інтегративних курсів, які передбачають одночасне вивчення різних предметів. Підкреслено доцільність використання міжпредметних зв'язків на уроках сольфеджіо на початковому етапі навчання. На прикладі конкретного уроку охарактеризовано прийоми і методи інтегрованого вивчення предметів «сольфеджіо» та «англійська мова». Вказано на необхідність збереження в інтегративному курсі «Solfeggio & English» основних форм роботи з сольфеджіо – спів інтонаційних вправ, читання з листа, музичний диктант, побудова елементів музичної мови, аналіз на слух, виконання творчих та ігрових завдань – та забезпечення їх органічного поєднання із усіма видами мовленнєвої діяльності – аудіюванням, говорінням, читанням й письмом. Докладно описано відкритий урок за темою «Знайомство з музичними звуками. Позначення звуків»

буквами англійського алфавіту. Октава», проведений автором статті з учнями першого класу для викладачів музично-теоретичних дисциплін Донецької області. Окремо розглянуто такі етапи уроку як: організаційний момент, виклад основного матеріалу, виконання вправ для засвоєння матеріалу, підсумок уроку, домашнє завдання. Наведено приклади завдань авторського інтегративного курсу «Solfeggio & English». Окреслено напрямки подальшого вирішення проблеми інтеграції англійської мови і сольфеджіо в умовах початкової мистецької освіти.

Ключові слова: міжпредметна інтеграція, інтегрований урок, вивчення іноземних мов, сольфеджіо, мистецька освіта.

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Интегративные связи между английским языком и сольфеджио

Цель работы – определить принципы создания интегративного курса «Solfeggio & English» для начальных специализированных учебных заведений искусства. Методология исследования базируется на применении синергетического, системно-структурного, функционально-организационного подходов и специальных методик, связанных с изучением иностранных языков и музыкально-теоретических дисциплин. **Научная новизна** заключается в обосновании приемов и методов реализации интеграции предметов «сольфеджио» и «английский язык» на примере конкретного урока. **Выводы.** В статье акцентирована эффективность интегративных курсов, предполагающих одновременное изучение разных предметов. Подчеркнута целесообразность использования межпредметных связей на уроках сольфеджио на начальном этапе обучения. На примере конкретного урока охарактеризованы приемы и методы интегрированного изучения предметов «сольфеджио» и «английский язык». Указано на необходимость сохранения в интегративном курсе «Solfeggio & English» основных форм работы на сольфеджио – пение интонационных упражнений, чтение с листа, написание музыкального диктанта, построение элементов музыкального языка, проведение анализа на слух, выполнение творческих и игровых задач – и обеспечение их органичного сочетания со всеми видами речевой деятельности – аудирование, говорение, чтение и письмо. Подробно описан открытый урок по теме «Знакомство с музыкальными звуками. Обозначение звуков буквами английского алфавита. Октава», проведенный автором статьи с учениками первого класса для преподавателей музыкально-теоретических дисциплин Донецкой области. Отдельно рассмотрены следующие этапы урока как: организационный момент, изложение основного материала, выполнение упражнений для усвоения материала, итог урока, домашнее задание. Приведены примеры заданий авторского интегративного курса «Solfeggio & English». Очерчены направления дальнейшего решения проблемы интеграции английского языка и сольфеджио в условиях начального художественного образования.

Ключевые слова: межпредметная интеграция, интегрированный урок, изучение иностранных языков, сольфеджио, художественное образование.

Formulation of the problem. One of the main tasks of the modern education is to prepare students for the realities of life through the education of the abilities and skills that are necessary for successful self-realization in society. Today it's not enough to provide simply information because the use of powerful communication technologies makes any information public, much more important – to teach how to think, to make generalizations and conclusions that can lead to genuine discoveries based on the analysis of the obtained information. At the same time, information is the starting point, the basis of learning, therefore the essential indicator of a successful person of our time is the ability to process quickly a large amount of information. In addition, besides compulsory disciplines, modern

educational institutions offer plenty of additional subjects, taking into account a large number of children's hobbies it becomes clear that school children experience a huge load, which, in turn, actualizes the problem of saving time.

An effective way of unloading students is to combine different subjects into a single course. Teachers of such integrated courses today face a lot of challenges: a reasonable, methodically grounded combination of specific topics; finding actual and effective forms of work; but the first priority is the choice of objects that are expedient to integrate, which have intersection points and which, united, can mutually reinforce their action. Educational practice shows fairly diverse vectors of integration processes, especially in the field of natural sciences. But today, when Ukraine is taking an active part in the integration into the European space, it is quite promising to establish integrated courses with the English language.

In the light of modern computerization and globalization, the English language has been spreading as never before. This is the language of international diplomacy and the daily communication of ordinary people, working contacts and creative projects. Knowledge of the profile language provides confidence and expands the perspectives of cultural interaction. The intensification of the process of learning the English language and its distribution in our country has been observed since 2016, which was announced as the year of the English language in Ukraine. The domestic higher educational institutions are widely practicing teaching subjects in various European languages. In European countries polylinguistics has long since become a gold standard. Successful teaching of school subjects in three languages in one of the most successful countries of Europe – Luxembourg – encourages a Ukrainian teacher for creative work. In recent years, we have made important steps in implementing the idea of integrated education in a comprehensive school. Integrated courses of Ukrainian and English, English and geography, English and biology, English and law, etc. have been developed. Attempts to combine English with artistic disciplines until now were not very popular, although the fact that they belong to humanitarian sphere of human activity serves as a solid foundation on which integrated courses can be formed.

Analysis of research and publications. The issues of introducing integrated courses into the educational process have been researched in various directions. One of them is connected with the theoretical understanding of the principles on which such courses are based, with the clarification of the essence of the concept of "interdisciplinary integration"

[2], with their classification by certain parameters - by purpose and tasks, by methods of integration, by place in the curriculum of an educational institution, the level of difficulty, etc. [5]. The second direction focuses on the study of the historical experience of the formation of integrative trends in education [7]. A separate link in the research of integrated courses is specialized development in the field of artistic education. Today, numerous programs, textbooks, manuals on the integrated art course for primary school [10] have been created, among which, in particular, a complex of teaching and methodological support for the subject "Ukrainian and foreign musical literature", "Tests and tasks with images" [6], created by the author of this article.

L. Kostenko, N. Gordon, and N. Gordon were involved in the study of English with the help of music. The result of their activities was an integrated course of study "Lessons of Music and English for Preschoolers and Younger Schoolchildren" [6]. In this paper games as forms of work are presented, through which younger students perceive objects of the musical-aesthetic cycle (solfeccio, singing, rhythm, piano) in unity with the study of a foreign language. The phonetic course of L. Birzhakova [1], recommended for junior children, aims at developing correct, pure pronunciation and learning certain phonetic rules through music. T. Murphy in his book "Music & Song" [14] sets out the practical exercises he has been using for fifteen years at the International Summer Camp in Montana, teaching French, German and English children aged 6 to 18 years. However, in these and other editions, music, as a rule, obeys a linguistic task, that is, has a secondary, auxiliary character.

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The purpose of the article is to outline the principles for creating an integrated course "Solfeggio & English" for primary specialized art schools, to describe methods for the implementation of interdisciplinary integration on the example of a particular lesson.

Presentation of the main content of the study. In order to unload schoolchildren of a large number of subjects, save their time and teach new competencies that will be useful to a culturally educated musician, the author of this article created an integrated course aimed at simultaneous learning of English and solfeggio. The initial stage of an integrated course (A level) is designed for pupils of 0 – 1 – 2 classes. At this stage lexical competencies are formed on the topics: numbers 1 – 10, colors, animals, etc. The combination of these topics with themes foreseen for solfeggio studies becomes a creative process that causes an emotional response to students and a desire to learn. The accumulation of vocabulary in an integrated course becomes not an end in itself, but an essential means of expressing thought. An important condition for the integrated course is also the preservation of the main forms of work with solfeggio – singing of intonational exercises, reading from the sheet, musical dictation, the construction of elements of musical language, analysis of hearing, performing creative and game tasks – and ensuring their organic combination with all kinds of speech activity – listening, speaking, reading and writing.

On November 2, 2017, the author of the article conducted a master class “Acquaintance with musical sounds. Labeling sounds in English letters. Octave” for teachers of the musical-theoretical disciplines of Donetsk region. The class was meant for the first grade students and presented the results of the introduction of integrated lessons in the learning process: the students used their knowledge, skills and abilities.

The subject of the class includes information on the material, which will be generalized from both subjects – from solfeggio and from English. The lesson is positioned as introductory, it should be conducted at the beginning of the academic year according to the following structure: the organizational moment, the statement of the main material, the exercises for mastering the material, the summary of the lesson, homework. Let's consider each stage of the lesson in detail.

Classroom management.

I. Introduction of the topic "Acquaintance with musical sounds. Labeling sounds in English letters. Octave".

II. Setting up objectives: to extend student's knowledge of English, to develop skills and to build their knowledge of functional English and pronunciation through music patterns.

III. To create a emotional and psychological microclimate (the viewing video of the song "Animals" [13]).

The presentation of the main material is carried out in two stages.

The first stage is *familiarization with the musical sounds and their designation with the letters of the English alphabet*. As you know, in the musical practice, the alphabet is used to designate seven sounds. This tradition dates back to the time of Antiquity, when musical sounds were indicated in Greek letters. The invention of the Latin literal notation is attributed to the Roman philosopher, mathematician and theologian of the music of the VI century Severin Boethius. The German and English systems of the letter designation of notes are distinguished. The difference, first of all, can be observed in the designation of si note: in the German system it corresponds to the letter H, and in English to the letter B. Officially this distinction was enshrined in 1939, when the American acoustic community proposed the introduction of "Scientific pitch notation" or "SPN", which is widely spread nowadays in English-speaking countries, in particular in the United States, the United Kingdom, and partly in Sweden and the Netherlands. Naturally, the integrated course "Solfeggio & English" uses the English system. So, from the first lessons, including the master class too, when speaking about musical sounds, it is appropriate to compare the seven basic sounds with the first seven letters of the English alphabet: La – A, Si – B, D – C, Re – D, MI – E, F – F, Sol – G.

The age of junior pupils encourages the presentation of material through the game. In order to make students get the associations of every sound, let's imagine that octave is a rainbow of seven colors. Many musicians associate sound with a certain color due to the fact that the "voice" of each sound is unique. In particular, the history of music knows about the ability to see each sound as a colour of such composers as M. Rimsky-Korsakov and O. Scriabin¹. However, Isaac Newton, in the 17th century, developed a theory of color based on observations of the splitting of white light into the spectrum in an optical prism, and, as G. Vinogradov and Y. Krasovska wrote, "by comparing the lengths of the colored sections of the spectrum and through the relations of the frequencies of the musical scale, a mathematical law of conformity refers certain colors with certain musical sounds" [3, p. 87].

We introduce to children the sound system improved by many teachers, singing the intonation exercise²:

A	Dark blue
B	Purple
C	Red
D	Orange
E	Yellow
F	Green
G	Blue

A is dark blue, B is purple, C is red, D is orange, E is yellow, F is green, G is blue and A again!

A is dark blue, B is purple, C is red, D is orange,
E is yellow, F is green, G is blue and A again!

Performing an intonational exercise, the students warm up the vocal muscles and adjust to singing. As for the musical material for intonational exercises, then, according to O. Kachanova [4], the songs for beginners should be brief, at a slow pace with fairly simple vocabulary and syntax, simple melody and clear articulation. Agreeing with O. Kachanova's suggestion, we want to add that the pace can be moderate, as well as the ascending type of a melody within the octave, as the listening perception of young learners should catch the upward motion of the scale.

Having learnt the scale, we determine that the scale can begin with any note, because sounds are equal and each one can be the first. Because of the psycho-physiological peculiarities of young pupils, the necessary component of the lesson with them is obviously an active action, when "we" construct the scale starting from various sounds by the splitting kids into groups according to the music tones. At first, the students get in a row, which corresponds to the structure of the scale from the sound of la, and then, switching places, they "build" the scale from the sounds of salt and re. Active motions contribute to the concentration of attention, the combination of physical and mental activity. By doing this,

students memorize the sequence of elements of the English alphabet and learn the construction of the gamma, while resting from the long stay at the desk.

The next step in getting acquainted with the scale is to learn the system of designating its steps³. Each step is indicated by the Roman numeral: I – II – III – IV – V – VI – VII, with which the students meet while singing songs by Anna Utina, verses by Olga Pilipenko from the collection "Lichba"⁴. A graphic image of the sequence numbers of steps with pictures of the corresponding number of animals is displayed on the computer screen. While learning the scale steps, it is appropriate to combine the repetition of an account from one to seven in English. Students' writing skills are practiced through the writing of Roman numerals: I – one, II – two, III – three, IV – four, V – five, VI – six, VII – seven.

The names of animals found in songs are remembered in English with the help of Glen Doman's cards⁵. In the process of displaying cards with images of animals, where their name words are written and the simultaneous proclaiming of words, their memorization and understanding of the meaning of what is said is happening. The received information about the names of animals, colors, accounts from "one" to "seven" in English and the markings of scale steps by *singing the song* are fixed:

One two three four five six seven

The giraffe can touch the heaven

Purple orange green and blue

It's easy to sing for you!



The second stage of the presentation of the main material in the lesson is devoted to the concept of *an octave*. This is where slide presentation works. Each slide depicts the octaves⁶ and the animals that are associated with the sounds of a particular octave:

Subcontra octave – a dinosaur

Contra – a hippo

Great – a bear

Small – a cow, a pig

One-line (first Am.E.) – a penguin, a cat

Two-line (second Am.E.) – a hare

Three-line (third Am.E.) – a bird, fish

Four-line (fourth Am.E.) – a bee, a bumblebee

An important stage of the lesson is an emotional and physical "warm-up" representing the necessary "break", during which students change the static position to the movements to the music. For the warm-up "The animal song" is offered. Pupils copy animal movements and repeat the score from one to ten at the same time [15].

Exercise for assimilating the material involves securing the information obtained during the lesson in a practical form.

Students learn writing skills by solving anagrams. Their attention is given to words that can be understood by changing the position of the letters, for example: cta – cat, fshi – fish, reba – bear, rhea – hare.

The definition of animals in music is explained with the help of a musical composition followed by a further discussion. Taking into consideration the interdisciplinary connections with the specialty, it is necessary to select works from the pupils' repertoire for illustration. The preference is given to pupils' performance of the works on the topic "Animals". "Birds" by S. Bortkevich is performed by Diana Stognushhenko, a 3rd grade pupil in this connection.

Outstanding educators such as L. Vygotsky, L. Rubenstein, Sh. Amonashvili, emphasized the effectiveness of learning through the use of games. Indeed, the game is the main activity for children of elementary school age, therefore, in pedagogical practice it becomes to be an effective teaching method. In particular, it is advisable to use games for the introduction and consolidation of lexical units, of a foreign language through emotional satisfaction. Among tactile games a ball game is widely spread. However, it requires clear coordination of movements, so for junior students it may seem difficult. The most favorite form of work for junior pupils is doing puzzles. Students receive images of the animals they have already met in songs (Mouse, Fox, Bear, Bee, Hare, Hamster, Dog). Doing puzzles, they try to recognize the characters by drawing parallels with the impressions received during the listening to music. In addition, the play "The Flight of the Bumblebee" by N. Rimsky-Korsakov is offered. Thus, in the form of a game both the consolidation of the learned English vocabulary and the empirical assimilation of expressive means used to reproduce illustrative-pictorial musical images take place.

At the end of the lesson pupils share their feelings, experiences and the teacher emphasizes interconnection between music, poetry, English language and fine arts.

The homework for students is offered from the author's textbook for musical schools and musical departments of art schools «Solfeggio. 1st grade, Tests and tasks with images» [9]. Also, to fix the material is given a task to view the video "Animal sounds song (Jungle)" is given [12].

In such a way, the teacher uses the modern method of *gamification*, which aims to provide a basis for personal development of young learners.

The scientific novelty of the article is the following: to substantiate the principles of the integrated course "Solfeggio & English" for primary specialized art schools and to identify its characteristic methods and techniques, based on the example of a particular lesson.

Conclusions. The basis of artistic education on the principle of interaction of different types of art contributes to reproduction in the minds of students of a coherent picture of life, the formation of a competent, intelligent personality. As a foreign language performs not only communicative but also cognitive function, it takes a worthy place in the integrated course. Similarly, solfeggio, which is part of the artistic complex of disciplines, serves as the necessary foundation for the aesthetic education of the child and the formation of the ability to perceive and adequately understand musical art. By combining educational, educational and developing opportunities of various subjects, an integrated course contributes to the diverse cultural and intellectual development of pupils.

Prospects for research. In the process of studying the problem of integration of the English language and solfeggio, there are still some tasks that require further study:

1. Setting up of an integrated course (Beginner, Elementary level) for the initial stage that corresponds to the age rating of children (five-seven years of age);
2. Creation of the program of the main stage (Pre-Intermediate, Intermediate level) of the integrated course (3-4-5 grades);
3. Creating an Upper-Intermediate, Advanced level program;
4. Development of the advanced integrated course "Solfeggio & English" for adults;
5. Introduction of an integrated course to the curriculum of primary specialized arts schools (schools of aesthetic education), in particular, Konstantinovsky school of arts.

As a result, young generation will be brought up in the way that art and language will not be a barrier, but a platform for the development of the individual.

Notes:

¹ This phenomenon was called the synopsis: "Synopsia (from gram syn - together and opsi - view) - a common name for visual and auditory associations based on the emotional and semantic evaluation of voices and tonality" [11, p.242].

² The author of the song is Anna Utina.

³ The system of designation of scale steps is makes sense to teach at the next lesson appropriate to conduct the next lesson.

⁴ "Lichba" on verses O. Pilipenko music by A. Utina, editorial text - K. Naumenko.

⁵ Glenn Doman is a well-known American physician-physiotherapist who in the 1950s-1960s invented the method of restoring damaged brain, later using it for the early development of a healthy child.

⁶ The octaves are given to students only in Ukrainian. The English version of the octaves' names can be found in the article by R. Young (Young, Robert W.), "Terminology for Logarithmic Frequency Units" in the journal "The Journal of the Acoustical Society of America." July 1939. Volume 11, Issue 1, pp. 134-139. URL: <https://asa.scitation.org/doi/10.1121/1.1916017> (referral date of June 14, 2018).

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