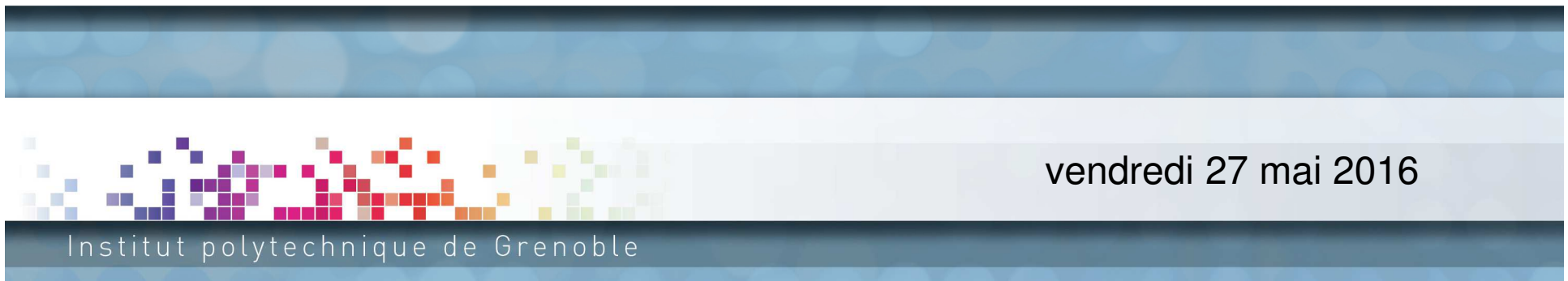




Mobiliser la musique pour enseigner l'anglais

Rebecca GUY

Département des Enseignements Transverses, Grenoble-INP



Professor Sheila Whiteley

1941 - 2015



3A anglais à Ense3

| | | |
|---------|---------------------|-----------------------------|
| 2 x 12h | 2 Modules aux choix | Adapté au contenu du module |
|---------|---------------------|-----------------------------|

| | |
|----------------------|---|
| Music Matters | <ul style="list-style-type: none"> • Exposés en groupe • Gérer des activités pour la classe pour mobilisé les connaissances |
|----------------------|---|

Music Matters

Exploring the role of music in society

It has been calculated that on average, in the Western world, nearly twenty-five percent of a person's waking life involves hearing music. This phenomenon goes far beyond the time and resources we choose to devote to music: it surrounds us in public places, and plays a crucial role in our experiences of film, television and other media. It is used to influence our buying habits and voting choices, our personal mood when in a lift, or our collective identity surrounding national events. Music is a source of entertainment, a means of communication and a tool of manipulation.

‘Writing about music is like dancing
about architecture – it’s a really
stupid thing to want to do.’

Elvis Costello (?)

Victor Wooten

Music as a Language (Ted-Ed 2012)



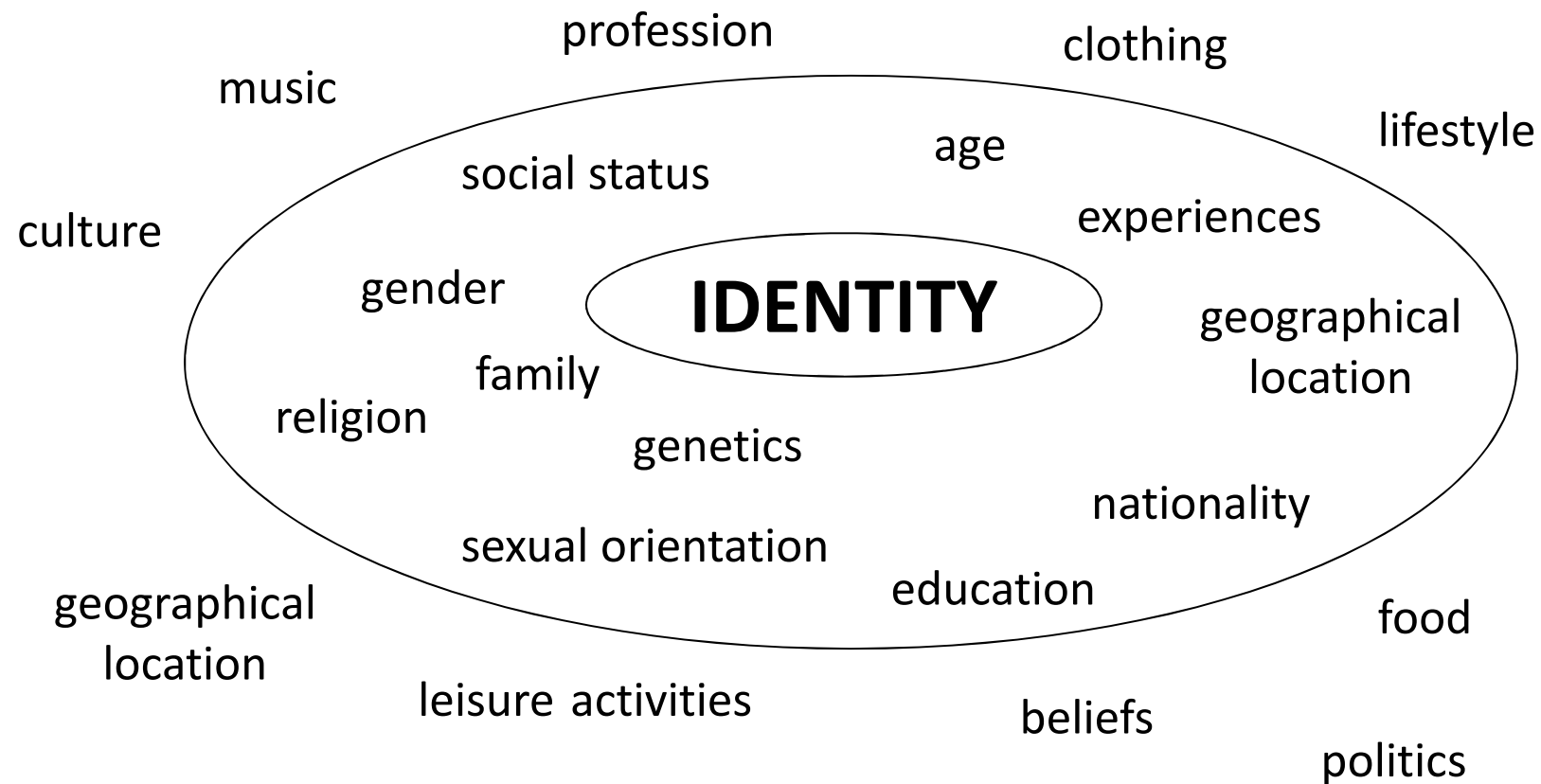
<https://www.youtube.com/watch?v=3yRMbH36HRE>

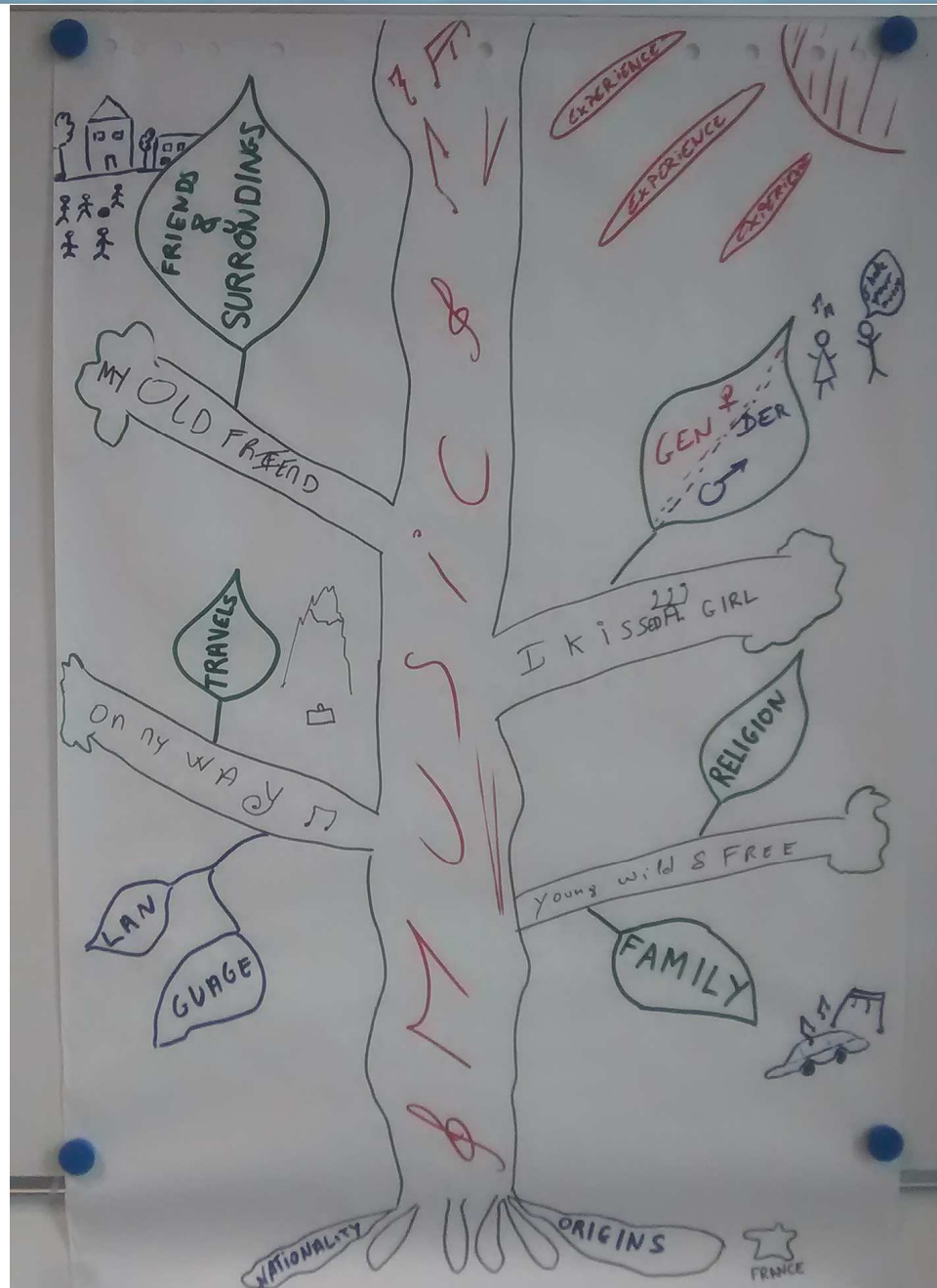
Eurovision 2006

Lordi (Finland)

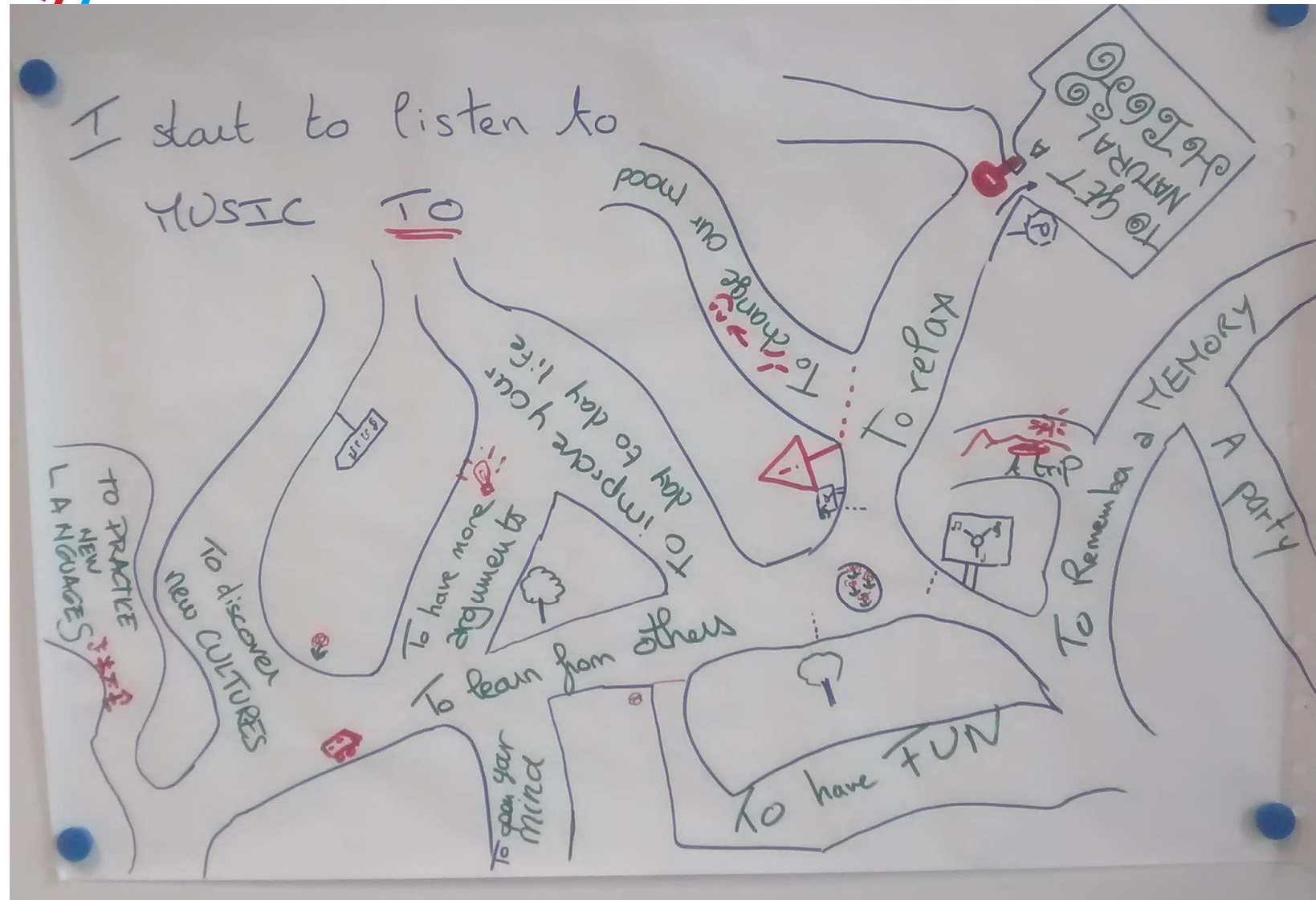


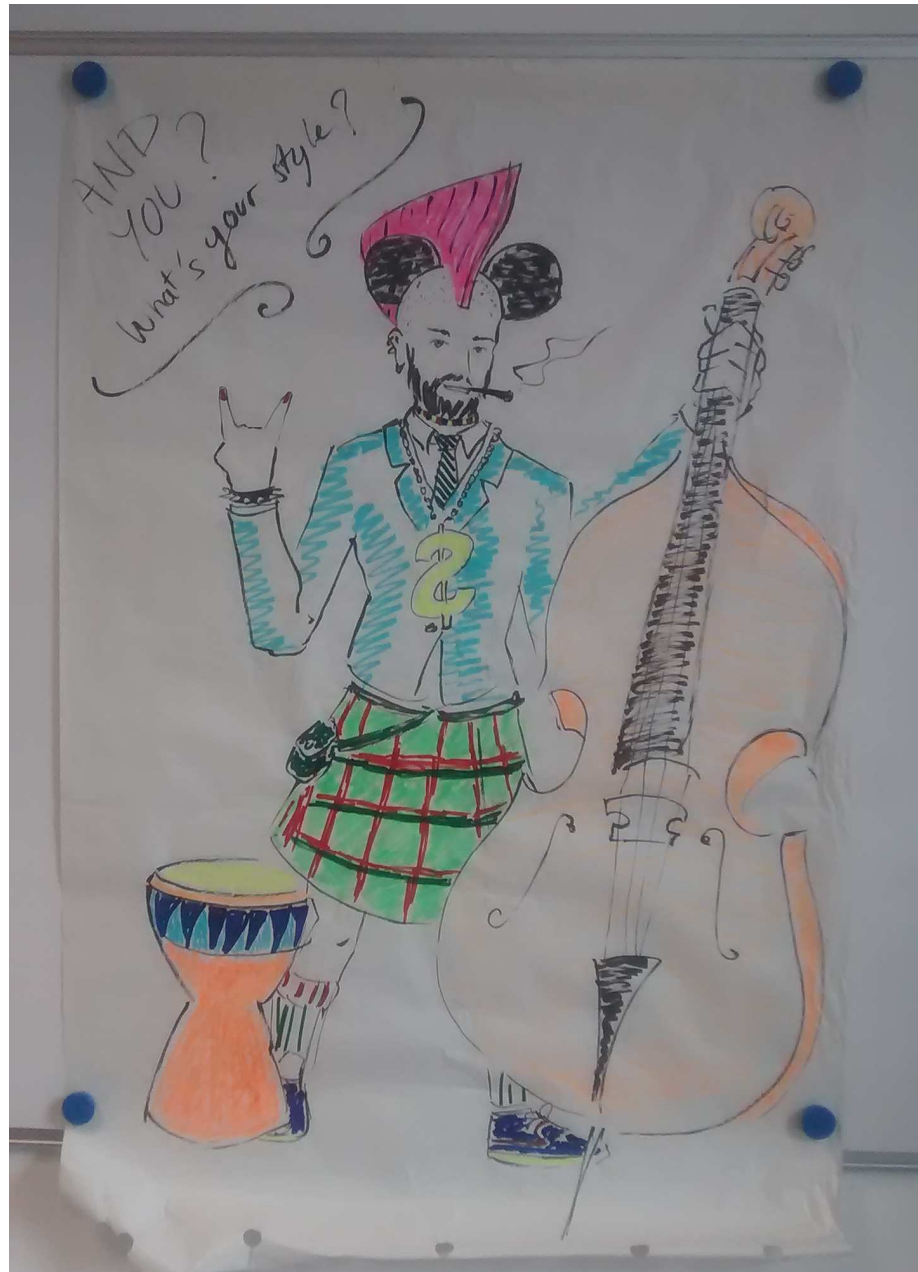
Class 2: discussion of identity linked to music

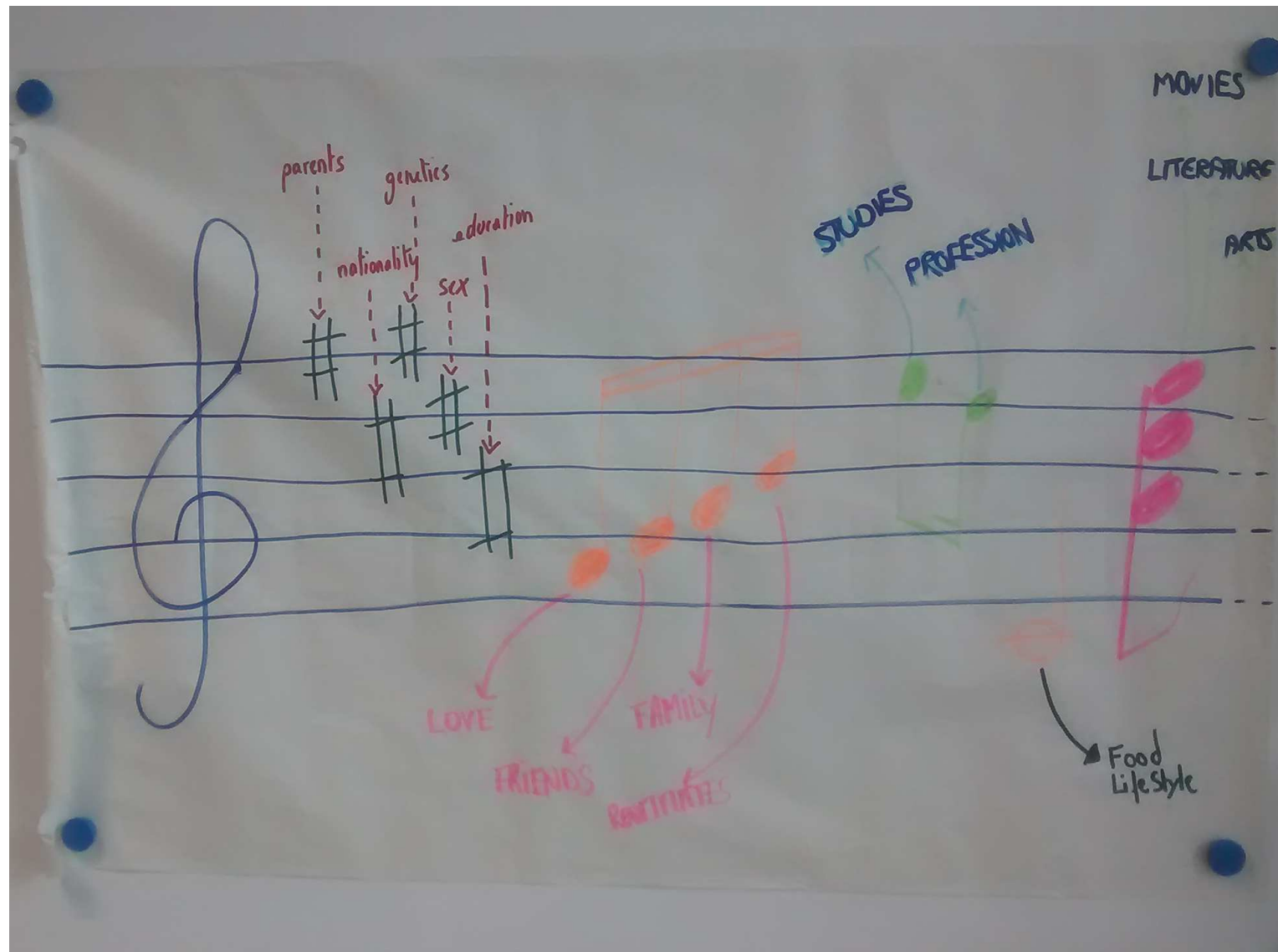












Note down a piece (or type) of music or song that:

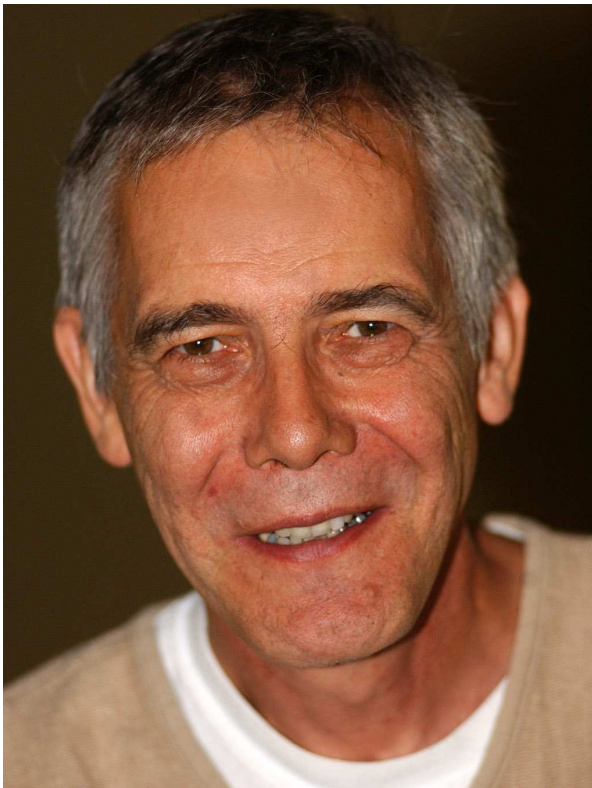
- makes you feel happy
- makes you cry and/or feel sad
- motivates you
- you like listening to when you are alone
- you like listening to at parties
- scares you
- you hate

Note down a piece (or type) of music or song that:

- makes you think of holidays
- makes you think of the countryside
- makes you think of the sea
- makes you think of weddings
- makes you think of funerals

Philip Tagg

Pioneer Musicologist



Inter-subjective analysis

Inter-objective analysis

Musical sign typology



2018-12-31

NO FRILLS

Site statistics

Why so black?

Welcome

Weather

Unfriend me!

Celebrity sucks
USING A PHONE
ON THIS SITE



Philip Tagg



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Search tips and info

including the



**Mass Media Music
Scholars' Press**



Teaching, etc.

Courses: Montréal | Liverpool
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Consultancy | Online resources
IASPM bibliography | others



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- Opinions of this site



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Pics • people • places • other
E D T 100 år | PT Lifetime award



TwitTwa
images

4 million UK children too poor to eat properly | Overhaul of UK economy

Computing

Audiiovisual

Philip Tagg | Students | Others
español français italiano português svenska
Glossary of Tagg terms (38 pp.)
Tagg's Tips + extraits en français
• Useful links | • Dictionaries

- [Useful links](#)
- [Dictionaries](#)

Musicalia database
IASPM Bibliography

Music Examples (notation)

Blackle logo

NIMiMS.net

Texts | Pics | Audititis & more
 Exasperia | Austerity errors
 | Amnesty | Aavaaz | 38° UK
 UN human rights | Oxfam |
 Greenpeace | Carlos Vega
 LabourStart | Collateral murder
 Bankers are our dictators
 When the Nazis came |
 Palestine, Gaza, West Bank, Israel
 The BREXSHIT LIARS
 Britons die in hospital corridors
 Money is crap
 Academic publishing racket
 Democratic European Internet
 Facebook, Cambridge Analytica &c

ODE TO MUSICOLOGY

ENVIRONMENTAL MAYHEM AFTER BREXSHIT?!

→

← Fonts/kybds

Tagg kybd layout

Computer tips Alpha Bravo

Recent, varia

Wil | P Taqq Miscellany

- Jan Ling (1934-2013)
- Charles Hamm (1925-2011)
- Gerard Kempers (1948-2005)
- Kaire Maimets (home page)
- Esa Lilja (home page)
- *Theory: Who Needs It?*
- 'New musicology' generator
- External links (other)
- The sad state of [popular] music studies in Italy

Inter-subjective comparison

“Fernando”

ABBA (1975)

Can you hear the drums Fernando?
I remember long ago another starry night like this
In the firelight Fernando
You were humming to yourself and softly strumming your guitar
I could hear the distant drums
And sounds of bugle calls were coming from afar

They were closer now Fernando
Every hour every minute seemed to last eternally
I was so afraid Fernando
We were young and full of life and none of us prepared to die
And I'm not ashamed to say
The roar of guns and cannons almost made me cry

CHORUS

There was something in the air that night
The stars were bright, Fernando
They were shining there for you and me
For liberty, Fernando
Though we never thought that we could lose
There's no regret
If I had to do the same again
I would, my friend, Fernando

Now we're old and grey Fernando
And since many years I haven't seen a rifle in your hand
Can you hear the drums Fernando?
Do you still recall the fateful night we crossed the Rio Grande?
I can see it in your eyes
How proud you were to fight for freedom in this land

Fernando the Flute



Analysis of musical meaning in an Abba mega-hit

2nd edition

by

Philip Tagg



Mass Media Music Scholars' Press

Tagg's Musical Sign Typology

Table 1 Sign typology overview

| | | |
|------------------|-------------------------|--|
| Anaphone | <i>sonic anaphone</i> | perceived similarity to paramusical sound |
| | <i>kinetic anaphone</i> | perceived similarity to paramusical movement |
| | <i>tactile anaphone</i> | perceived similarity to paramusical sense of touch |
| Genre synecdoche | | <i>pars pro toto</i> reference to 'foreign' musical style, thence to complete cultural context of that style |
| Episodic marker | | short, one-way process highlighting the order or relative importance of musical events |
| Style indicator | | unvaried aspects of musical structuration for the style in question |

From: Philip Tagg and Bob Clarida, *TEN LITTLE TITLE TUNES: Towards a musicology of the mass media* (Montreal: Mass Media Music Scholars' Press, 2003), p.99

“In the Sweet By and By”

Christian Hymn

There's a land that is fairer than day,
And by faith we can see it afar;
For the Father waits over the way
To prepare us a dwelling place there.

Refrain

In the sweet by and by,
We shall meet on that beautiful
shore;
In the sweet by and by,
We shall meet on that beautiful shore.

“The Preacher and the Slave”

Joe Hill (1911)

Long-haired preachers come out every night,
Try to tell you what's wrong and what's
right;
But when asked how 'bout something to eat
They will answer in voices so sweet

Refrain

You will eat [You will eat] by and by
In that glorious land above the sky
Work and pray, live on hay
You'll get pie in the sky when you die

Highway To Hell

Livin' easy
Lovin' free
Season ticket on a one way ride
Askin' nothin'
Leave me be
Takin' everythin' in my stride
Don't need reason
Don't need rhyme
Ain't nothin' that I'd rather do
Goin' down
Party time
My friends are gonna be there too
I'm on the highway to hell
On the highway to hell
Highway to hell
I'm on the highway to hell

Tramway to class

Assiduous
Workin' hard
Season ticket for a one-year ride
Don't stop askin'
Come to me
I've got all the answers in my mind
Don't need parties
Don't need wine
Ain't nothin' that I'd rather do
Go to school
Learning time
Every nerd's gonna be there too
I'm on the tramway to class
On the tramway to class
Tramway to class
I'm on the tramway to class

Skyfall

This is the end
Hold your breath and count to ten
Feel the earth move and then
Hear my heart burst again

For this is the end
I've drowned and dreamt this moment
So overdue I owe them
Swept away, I'm stolen

Let the sky fall
When it crumbles
We will stand tall
Face it all together

Let the sky fall
When it crumbles
We will stand tall
Face it all together
At skyfall
That skyfall

Nightfall

Take it my friend
Breathe it in and count to ten
Feel the earth move and then
Have your head burst again

'Caus you are my friend
I'm stoned and see pink elephants
I want to fly high like them
Far away, I'm flyin'

Let the night fall
When you stumble
We will both fall
Going down together

Let the night fall
When you stumble
We will both fall
Going down together
At nightfall
That nightfall

Get up, stand up, stand up for your right
(3 times)

Get up, stand up, don't give up the fight

Preacher man don't tell me heaven is
under the earth

I know you don't know what life is really
worth

Is not all that glitters in gold and
Half the story has never been told
So now you see the light, aay
Stand up for your right. Come on

Get up, stand up, stand up for your right
Get up, stand up, don't give up the fight
(Repeat)

Sit down, lie down, lie down for the night
(3 times)

Sit down lie down and turn off the light

little boy don't tell me you've already
brushed your teeth

















I know you don't know how to lie in
peace

if not all your teeth shined like gold
Your bed time story will never be told
So it's time to say good night
lie down for the night

Sit down, lie down, lie down for the night
sit down lie down and turn off the light

We're jamming
I wanna jam it with you,
We're jamming, jamming
And I hope you like jamming too
Ain't no rules, ain't no vow, we can do it
anyhow
I and I will see you through,
'Cos every day we pay the price with a little
sacrifice
Jamming till the jam is through.
We're jamming
To think that jamming was a thing of the past,
We're jamming, jamming
And I hope this jam is gonna last
We're jamming, jamming
We're jamming in the name of the Lord
We're jamming, jamming
We're jamming right straight from JAH

We're skiing
I wanna ski with you
We're skiing, skiing
And I hope you like skiing too
In Chamrousse, there's no snow we can do it
anyhow
We will do it even in the wood,
'cos every day we pay the price with a visa
credit card
Skiing until the snow come through
We're skiing
To think that skiing is never something too fast
We're skiing, skiing
And I hope this ride is gonna last.
We're skiing, skiing
We're skiing in the name of the board
We're skiing, skiing
We're skiing straight to the bar.

| Note | Rest | U.K. Note Name | U.S. Note Name | Rest Name |
|---|---|--------------------|--------------------|--|
|  |  | Breve | Double whole note | |
|  |  | Semibreve | Whole note | UK: Semibreve rest US: Whole note rest |
|  |  | Minim | Half note | UK: Minim rest US: Half note rest |
|  |  | Crotchet | Quarter note | UK: Crotchet rest US: Quarter note rest |
|  |  | Quaver | Eighth note | |
|  |  | Semiquaver | Sixteenth note | |
|  |  | Demisemiquaver | Thirty-second note | |
|  |  | Hemidemisemiquaver | Sixty-fourth note | |

English for Musicologists

Year 1

Music and Language

***The Language
of Music***

***The Music
of Language***

English for Musicologists

Year 1

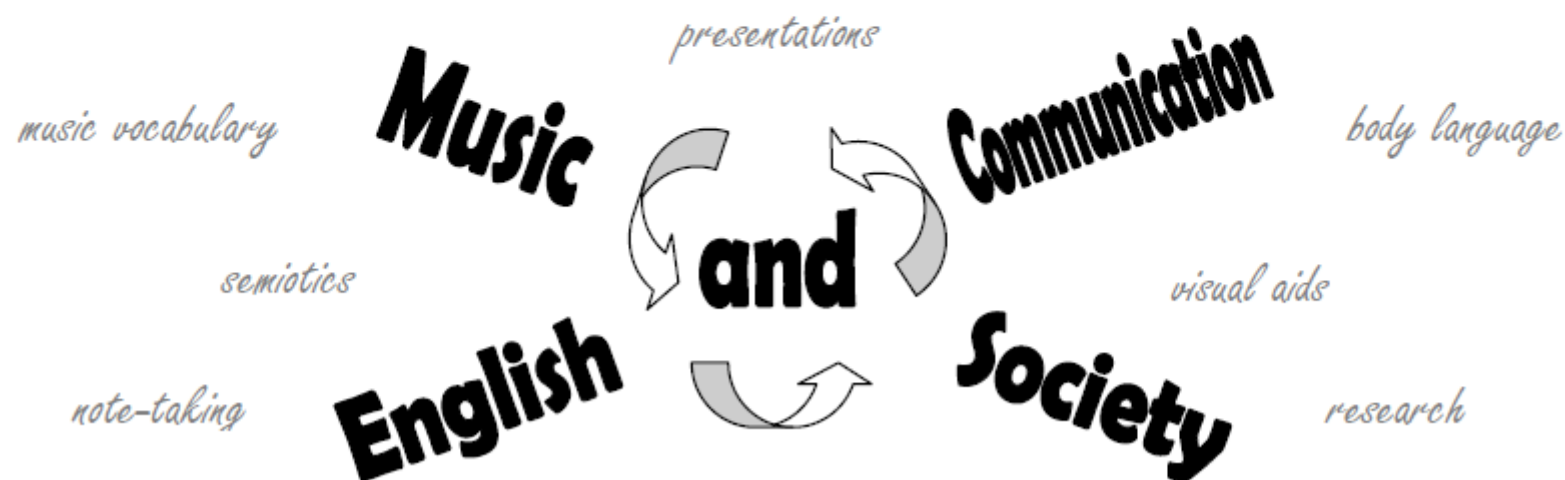
Music and Language

***The Language
of Music***

***The Music
of Language***

English for Musicologists

Year 2



Music

Musique

Musical

Musicale

Musician

Musicien

Musicology

Musicologie

Musicologist

Musicological

The beautiful mountain appeared, transfixed, in the
distance.

He can come on Sunday as long as he doesn't have to
do any homework in the evening.

The beau – ti – ful moun – tain ap – peared, trans – fixed, in the dis – tance.

The beau – ti – ful moun – tain ap – peared, trans – fixed, in the dis – tance.

The beau – ti – ful moun – tain ap – peared, trans – fixed, in the dis – tance.

He can come on Sun-day as long as he does – n't have to do any

home – work in the eve – ning.

The “ten pens” exercise

ten pens



twenty pencils



seventy elements



twenty-seven training centres



One hundred and five lecture theatres

Flute

Flute Sonata in G Minor

BWV1020

Greno

Johann Sebastian Bach

Allegro

12

18

23

29

33

38

Flute

toplayalong.com

I. Allegro

Sonata in G minor

J. S. Bach

Allegro (♩=90)

12



Music is a language.

Both music and verbal languages serve the same purpose.

They are both forms of expression.

They can be used as a way to communicate with others.

They can be read and written.

They can make you laugh or cry, think or question, and can speak to one or many.

And both can definitely make you move.

In some instances, music works better than the spoken word, because it doesn't have to be understood to be effective.

Music Vocabulary Poem

Who would have thought that musical talk
Would turn out such a test?
Just put in a little practice
And let the prosody do the rest.

Don't get cross about crotchets
A half note is a minim long
Beware of breves and whole notes
They're easy to get wrong

A "hemidemisemiquaver"
Takes longer to say than to play
Perhaps you prefer "sixty-fourth notes"
They're bound to sound shorter that way

It's true that musical spelling
Can really be absurd
Remember "hear" rhymes with "beer"
But then "heard" rhymes with "bird".

Music Vocabulary Poem (2)

Let magic "E" do its stuff
In "time", "note" and "tone"
"Jig" and "gig" rhyme with "big"
But say "eye" in "microphone"

It's "ch" like "chamber music", in "cello"
But not in "chord" or "choir"
("Chord" of course rhymes with "ward"
And "choir" rhymes with "wire")

Then we have to come to terms
With terminology
Leave logic aside and enjoy the ride
When talking musicology

"Sharp" and "natural" are now nouns
It really makes one think
A flat is not a place to live
In a bar we can't buy a drink

A staff is not to walk with
A footballer cannot score
A musical jam will not spread
A key will not open the door

Just let the music of language
Sound its cadences sweet.
Above all don't stress for your English test
Just get down and feel the beat.