Music and Movement – Indispensable Dualism for an Efficient Musical Education

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ABSTRACT
Music and movement are essential components of human existence since the dawn of time. In childhood it is important to join the two experiential dimensions since this juxtaposition responds to basic needs, natural characteristics of the developmental stage of human personality. This research used the methodology of the psychological and pedagogical experiment and illustrated that cognition and the musical game are closely correlated in terms of learning English. The result was improvement of the linguistic performance in terms of higher level vocabulary acquition and pronunciation obtained by a test group when compared to the control group.

Keywords
Music, cognition, euritmie, music game, educational reform, learning english, psychopedagogy.

INTRODUCTION
Music is associated with life since the time humanity was organized into tribes and even earlier, in the human evolution being recorded rituals or customs involving song usage. The fact that music is so widespread among men and persisted in their lives for so long highlights the idea of perpetuity, which is due to the impact the wonderful world of sound has on three major features of human personality: intellect, movement and affectivity.

The ability to sing along with the ability to listen and appreciate music highlights the strong connection between sound events and the human being. Music affects positively the human body and its health. The singing voice, sometimes accompanied by movement, instrumental interpretation and musical auditions activate the sensory pathways and have a strong impact on intellect, feelings and emotions, being commonly used in a variety of therapeutic interventions.

Language that communicates emotions, feelings, and ideas creates attitudes and states, involving the emotional side of the human personality. Human beings have a keen sense of rhythm which leads intuitively to moving. Affectivity and motricity are complementary in the ontogenetic evolution of the human being, ensuring balance in its development.

The presence of music in the learning process is important and beneficial due to the impact it has on cognitive processes. The last decades of educational research showed that music in different forms (singing, musical game with movement, audition or poetry with rhythm) has a significant influence on the development of certain parts of the brain and the formation of specific learning skills, especially when learning a foreign

language early in life. This research aims to illustrate how music, musical game with movement and cognition are closely interrelated. Songs with words in English have a significant role in learning this language providing an extensive background in music and creating transdisciplinary links.

Children manifested a keen desire and need to express themselves through music, as this is in their nature; they are training with pleasure in activities accompanied by song. Children often sing on playgrounds and whenever they feel the need to express joy or to communicate their happiness to others. Children encouragement to listen to music, move with the rhythm and sing or play an instrument should begin early; this could be possible within the formal educational institutions.

Music education is a solid component of aesthetic education and includes a wide range of forms of activities organized within the teaching or extracurricular activities involving preschoolers and children. Many age-specific skills and concepts can be learned through music. As children is more familiar with music through singing, playing an instrument, auditions or moving to a beat, exposure to different experiences develops their creative skills, ability to focus their attention and their distributive attention, rhythm and motor coordination, socialization skills and the ability to update stored memory information, all of this in a pleasant manner.

Education is in a process of reform that is due to the historical evolution of both school and society; modern systems of education after 1968 are faced with an educational crisis which brings about the possibility of significant changes and innovations (Popa, 2013: 115). The twentieth century was marked by such innovative trends, especially with a striking rise in the second half, continuing at the beginning of the twenty-first century. Education is an important factor in solving the problems of the contemporary society and trying to meet the challenges of this reality may follow directions (Sas, 2013: 81) such as: resizing educational activity which involves the transition from learning, keeping one innovative, ensuring a balance between the informative and the formative sides of the process, expanding educational tasks throughout life (*lifelong learning*) and implementation of educational objectives at European and world levels by promoting international cultural cooperation and the affirmation and enrichment of authentic values.

Romania is also in a process of educational reform with the intent of meeting the demands of Europe and the world. The Romanian national education is focusing on essential components of the school work such as the curriculum for all ongoing educational training, the specialist teachers and implementation of the concept of continuing education, distance learning by creating an educational electronic platform, research in education, infrastructure, international cooperation in the launching of numerous educational projects with the participation of several countries.

Romanian education reflects the directions pursued by reforms in education worldwide, which appear embodied in the new school legislation in the form of innovative ideas that describe pedagogical thinking. In this context, according to the latest regulations set by the Ministry of Education, there have been some modifications to the content of education (the balance between formative and informative), how to approach them, aiming at something even more pragmatic and applicability (adaptation tomorrow) at school levels.

Education reform was extended to the school subjects, both in terms of names, the content and approach. Thus, the discipline of *Music education* is *Music and movement*, *Romanian Language* turned in *Romanian language communication* for the first three classes (preparatory, grade I and grade II) and *Romanian language and literature* for grades III and IV has, according to the latest regulations from the ministry. *Foreign language* preparatory class already (another change) has called *Communication in foreign language* and *Mathematics* name changed in *Mathematics and environment exploring.*

The curriculum for all these disciplines is structured and developed according to the new curriculum design model which considers the fundamental acquisitions cycle and basic skills training that aim and constitute a longer period of time. *Music and movement* curriculum in 2013, targeting the age group 6-9 years, aimed general musical skills training for three years and they are presented in parallel, to be more apparent the progress on content from one year to other and increase the difficulty of requirements and tasks students.

General competency offer different specific competencies and become themes for units of study. Unlike previous programs (*Music education curriculum* for grade II of 2003), general skills are more detailed, offering clear direction to follow. The specific competencies bring several changes in form and content, expression which is played by nouns and verbs rather than the subjunctive ("reception"/"create" - "differentiate" / "improvise"). In the new curriculum the accent is on movement, the creation, intuition, to conduct, practical application generally, these are keywords guiding pedagogical approach, highlighting the presence of higher levels of mental activity involved (assessment, creation). They reinforce the emphasis on training, on "knowing how to do" and not just "knowing" the development of those skills and intellectual skills to ensure a rigorous training through individual work, self-education and continuing education later according to each other's interests, issues covered by the current reform in the Romanian education.

The new name for the musical education, *Music and movement*, is welcomed because of syncretism existing between the two concepts. Naturally music, whether sung or instrumental, heard or compound, involves orality, motion games and fun and tend to emphasize the applied and practical music by requirements of the new curriculum helps meet the needs of acute motor and emotional of expression through music to children at this age, according to the psychological profile.

Eurhythmy is defined as moving, harmony of sounds, lines, movements (in music, dance, and speech). The word comes from the Greek *eurhythmy* (eurithmiā), with the significance of rhythmic and harmonious.

By eurhythmy child knows the relations of different parts of the body or how to reconcile in an appropriate way its individual structures, so as to support the development of personality and individuality. Children learn new rhythms and learn to discover their own pace. By eurhythmy, in time, they acquire a deeper access to their own being, which will make future adults to become independent.

Eurhythmy appears as individual discipline of study in Waldorf pedagogy, with educational objectives clear and well defined, formulated in accordance with the natural development of the child, his spirit, which has as the core generator pace, with all its implications. Starting from rhythm, Waldorf philosophy required healthy alternation

between activities, movement and rest, between achievement based on listening and engagement of its own, individual and frontal organization forms (Albulescu, 2014).

Eurhythmy exists since ancient times but the twentieth century has revitalized this concept and has given a new facade, according to Nelida Nedelcuţ. The author states that eurhythmy as a modern method of education but also as a contemporary art form, supports the interdependence of three key dimensions - movement, rhythm and sound - reminiscent of ancient Greek *syncretism* (Nedelcuţ, 2009).

There are methods of music education that are based on eurhythmy, the most obvious being supported by musicians like Dalcroze, Orff, heavily preoccupied with children musical training in a manner more natural, closer to their interests by appealing to a set of activities based on game. Educational benefits of this model are obvious and can be found in the intellectual, emotional and artistic develop of children. In a musical context, eurhythmy manages a complex framework in the best way to develop children's sensitivity of music, the ability to form images by perceptive that lead them to understand and live music they listen.

From these means extremely pleasant, as eurhythmy, singing and playing music accompanied by motion, supported by the methodology of teaching a foreign language, learning English becomes an extremely easy and efficient activity, contributing in a pleasant way to enlarge the vocabulary but also the performance on pronunciation.

The song, globally, turning to eurhythmy principles, which provides to English classes that freedom of expression, music and movement. English text that is suggested by certain movements helps strengthen his properties. Young child, according to his mental and physical development particularities, needs to move. Intellectual activities should be alternated with those involving movement, emotion, excitement, action, because the student's attention at this stage focuses on a relatively short period of time. The song, which underlies music games with movement, savior comes to meet all these requirements and to ensure a balance in the English lesson.

Johan Huizinga is the one who consider the game as fundamental and primary characteristic of existence on earth and emphasize the importance of *homo ludens*, alongside *homo sapiens* and *homo faber* (Huizinga, J., 2012, p. 35.).

An important role in the musical education of children, having a considerable share in this respect, it has music game. For a better understanding of this musical phenomenon, it is appropriate that the two instances showing, namely, method of learning, along with other traditional and modern, and embodiment of teaching. Both variants are used in making many benefits music education of children, especially smaller ones, where the game takes a good deal during the day.

There are many collections of musical games offered by authors concerned about children’s musical education, targeting content to be learned in pre-school or school (about seasons and months of the year, about numeracy as directions, sizes, numbers, time, about the alphabet, about the human body, animals, colors, senses), thus favoring an integrated approach to learning, according to the principles of modern education, which offers countless possibilities for treatment of content in a more enjoyable manner. Inserting moments of game, movement, songs and musical games with movements within the educational process, ensuring greater efficiency of learning by exposing them to more stimuli which develop processes as creativity, imagination, memory, will, attention, thus increasing motivation for learning.

One way of artistic expression extremely attractive to children, which implies movement, is the instrument which together voice complements timbral and harmonic palette of sounds existing in nature and music. There are many musicians who have studied the introduction of instruments in music education activities with children. The years spent by them in primary and middle schools, provide some principles that subsequently disseminated in the world, were the basis of music education to children worldwide.

For example, the Orff method of music education is very accessible, does not require advanced musical knowledge and can be used successfully in musical practice with children. Based on the concept of *elementary music*, which is simple, natural, Orff gives a new perspective to achieve musical education, a holistic, highly effective and creative music, which sets in motion the whole body-orchestra in reception musical artistic phenomenon. Starting from this, the rhythm and movement are inborn, natural, using one's own body in pursuit of a differentiated music in simple and ensures a natural climate, colorful and effective work, appealing to: the clapping of hands, beatings with hands on thighs, feet movements, snapping fingers.

By alternating the two types of states of the body and by combining all possibilities to use them, give a special acoustic coloring, but direct and immediate participation and satisfaction from achieving music. On the other hand, they are "instruments" we all have, a very pleasant resource and exploration of the artistic universe.

THESIS

Using music game with movement, English language activities will increase in learning efficiency at the level of vocabulary and pronunciation.

MATERIALS AND METHODS

Psycho-pedagogical experiment was the research method. Its use requires deliberate modification of the conditions of occurrence of phenomena in order to confirm or refute the research hypothesis. In other words, the experiment is an observation provoked, because it means changing deliberate phenomena of education (independent variable) in order to study their detailed favorable conditions and the identification, interpretation and evaluation of factors (the dependent variable) that influence or determine them (Sas, C. 2013, p.12).

The fundamental objective of this psychopedagogical work is to argue and prove, through practical and experimental activities, that music, represented here by musical game with movement, base on song containing text in English, is able to help children learn more easily vocabulary, phrases, various linguistic formulas characteristic of this language.

Samples that were the basis of the research were parallel and equivalent in terms of intellectual level and attitudinal. Since the two types of samples are not significantly different at the beginning of the experiment, differentiated results, recorded at the end of the experiment, are likely due to new factor dependent variable.

The two groups equivalent used in research are representative of two parallel Grade IA and Grade IB, students of Primary School "Gheorghe Lazar" Zalau city, Romania. They show similar conditions to conduct psycho-pedagogical experiment with a similar

intellectual level, close prior preparation to the English. All students attended preschool in urban enviroment and collectives has the following composition:

	Total	Boys	Girls
Grade I A/Control sample	22	10	12
Grade I B/Experimental sample	24	12	12

The variables used for this experiment are summarized in the following table:

Variables	Indicators
Dependent variable	- Vocabulary (acquisition of words and formulas specific English language); - Pronunciation (fairness phonetic words and phrases);
Independent variable	- Movement Musical Game

Both areas, music education and English language, are equally loved by children, because they use means of achieving close to their needs and concerns at this age, such as: game, song, stories, movement, dance, audio-visual means. A juxtaposition between the two areas is extremely beneficial in providing efficiency gains in getting children's linguistic performance.

The research, during a school semester (January-June 2016) used an experimental design explanatory intersubjective (results compared between different subjects), using thematic unit "The Five Senses".

EXPERIMENTAL DESIGN

Ascertaining stage/re-test

Initial assessment test seeks to identify the number of words in English, representing senses, but also fidelity phonetic pronunciation. Students have not studied specifically in this unit, being a derivation of the previous theme about body parts, as operational side of her: "What do I do with ... (mouth, eyes, ears, nose, hands)".

Towards the middle of March, the students were given the initial test and was structured in pair items. Children received pieces of paper with analyzers of the five senses (eyes, ears, nose, mouth, hand) and they had to put the numbers, after hearing from the teacher's pronunciation, correct order to identify their target words. The first exercise was worked individually, in writing, by filling in the figures where children knew the answers, and the second test was conducted orally, subjects repeating individual words after the teacher.

Experimental stage

For this experiment the work was differently with the two samples, during March and April. The experimental group, represented here by Grade IB was exposed to activities developed music education along with brief moments of teaching traditional content of English, while the control group, Grade IA has only worked through exercises and classical educational games designed to fix the knowledge assimilated without musical elements.

Considering the age of group selected (children 7-8 years), "variety" is the basic word and ensuring the successful activities, present at all levels: research methodology, thematic, educational games, organization.

The exercises were various, oral and written, like "name the organs sense and unites them with the proper sense", "repeat after me (English words that refer senses and sense right:" With my nose I CAN smell")", "indicates you hear", "match the word", "find the right image word heard/read", "read sense obtained by the union of", "cut image that does not fit'', "draw respecting legend", "connect the dots and color."

The game "I Can ... with my ..." was adapted using every sense with the appropriate part of the body, bringing it in front of children suitable materials for each type of activity: CD player to listen music for *hearing*, lemon flavor for *taste*, perfume for *smell*, flashlight for *see*, pairs wooden toy – soft toy for *touch.*

The presence of music game with movement English made the difference between the experimental group and the control group in terms of learning new words and a proper pronunciations.

Thematic unit "The Five Senses" were used didactic games in pairs type exercises for pronunciation, a teacher-student and student-student dialogue:

-Exercises for pronunciation - Find suitable rhyme: smell-tell, touch-beach, key-paste, see-bee, hear-near.

-Describe each situation: see-sea, nose-knows, eye-I, specifying the context for each pair;

-Rhythmical exercises made with the body and instruments (variety);

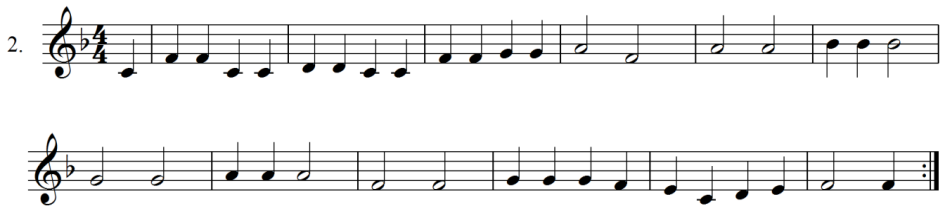
-Instrumental arrangements.

The song selected for experimental group called *The Five Senses* and was adapted after B-I-N-G-O song, a classical folk song for American children culture.

The five senses song

We use five senses every day
To help us learn and play:
See, Hear, Touch, Taste, Smell
See, Hear, Touch, Taste, Smell
See, Hear, Touch, Taste, Smell
To help us learn and play!

We use five senses every day
To help us learn and play:
See, Hear, Touch, Taste, X
(clap hands/instrument)
See, Hear, Touch, Taste, X
See, Hear, Touch, Taste, X
To help us learn and play!



For each stanza one word is deleted at the end of the verse, which will be replaced by clapping hands at first, then body instrument or percussion after, as children are familiar with their handling and sonority. From the percussion family of instruments have been used successfully in class following: maracas, tambourine, claves, triangle, hand drum, cymbals, xylophone, castanets, wooden blocks, and hand bells. Electronic organ was used for creating harmonic support and greater safety and precision in the singing of songs.

The song plays six times (six stanzas), eliminating in turn one sense until the rhythmical chorus, the most awaited by children for spectacle and surprise is greater when the execution is synchronized and performed perfectly. To strengthen the song were held contests on groups with different variations of interpretation: girls, boys, just clapping of hands that must be very precise, observing the meter, with percussion instruments for rhythmical chorus, supplemented by individual interpretation. Students, organized into groups of 6, proper sing variants of the game, sings the song in front of the class, each singing one stanza.

The chorus, being the shortest dimension and a very clear rhythm, offers children many opportunities for development in terms of rhythmic exercises varied timbral (by the presence of multiple instruments, shares of body parts and vocals), involving many forms interpretation, thus capitalizing results Orff method of music education.

There are several principles (Munteanu, G., 2007, p. 79) to be drawn from a detailed analysis of the method, leading to the achievement of fundamental pedagogical concept Orff: building a foundation for any musical activity, with the nearest human means available, *word, movement and music*. These, among which the principle of practical work, the principle indissoluble unity between music, speech and movement, instrumentalism principle, the principle of accessibility and individualization, all guided musical activities performed by children for this research.

Verification Step/Post-test

Towards the end of April, two samples were subjected to testing again after the introduction of the independent variable, musical game with movement for the experimental group. The sample was given after teaching-learning content related to the theme "The Five Senses" by using music element and without it, and seeks to verify quantitative (vocabulary) but also qualitative (fidelity phonetic pronunciation) has to assimilate representing senses. The sample includes three tasks based on objective type items paired with short answer and multiple choice. The test was medium level.

In the first task the children had achieved pairs between the written word and sensory organ, for the second task had to completed words next to pictures representing senses, working individually, in writing, and the third sample focused pronunciation (oral, individually), each subject with the teacher before realizing requirement.

Re-test

In middle May, after four weeks, two groups solve a similar test, which verified the quantitative (vocabulary) but also qualitative (fidelity phonetic pronunciation) persistence while the concepts representing senses.

The sample includes two tasks based on objective-type items and short essay pair. In the first year the children had filled with words in Romanian and English, every image, and the second sample covered the pronunciation, and covers oral, individually, each subject teacher before realizing requirement.

RESULTS

Analysis of the results is made between the two groups to identify the degree of using formative strategies with the experimental group for improving school performance, and to reach conclusions. The results were summarized as scores on a scale from 1 to 5.

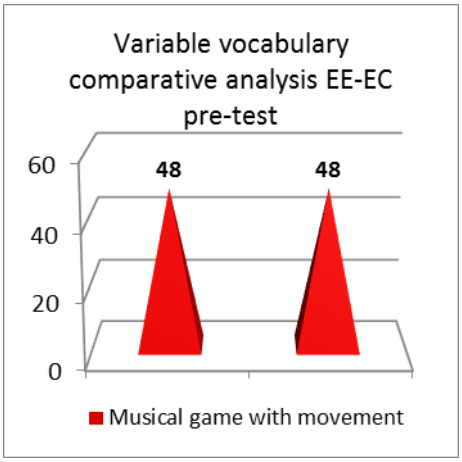
Knowledge tests administered in all the stages of the experiment provided information on the level of students in every moment. Students solved initial tests that provides data on the conditions for the start of the experiment, both in terms of vocabulary and the pronunciation, then post-tests which measures qualitative and quantitative jumps after formative intervention. Following post-test, the results obtained were compared with those from the pre-test in order to record progress. Another option for measuring learning efficiency test was re-administered at a certain distance in time to post-test, which are intended to check the constancy of assimilated knowledge and the effectiveness of methods used.

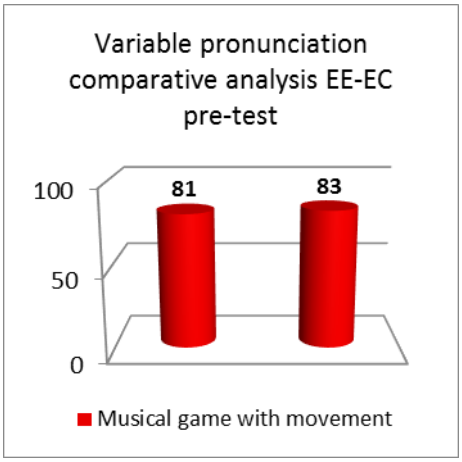
A first level of interpretation of the results is intergroup version, which is achieved by the comparative analysis between the two groups, both after pre-test and post-formative stage in the post-test.

The two groups are represented here with EE (experiment group) and EC (conrtol group). The dependent variables were vocabulary (represented graphically in pyramidal shapes) and pronounciation (represented graphically in cylinders). Variations for EE and EC represent the formative intervention over the experiemntal group (EE).

Pre-test

At the beginning of the research, experimental sample (EE) and the control sample (EC) solved an initial test aimed at two dependent varabiles, vocabulary and pronunciation. As illustrated in the graphs presented below, the start conditions were relatively similar in this research.





Global averages, calculated as the arithmetic average of the results of the initial testing, touched each sample are similar, as shown in the following table:

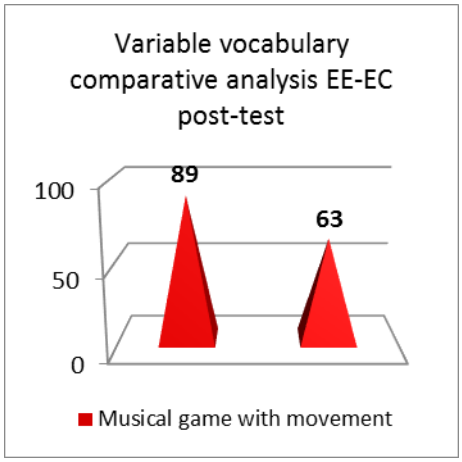
Variable/Sample	Experimental sample	Control sample
Vocabulary	**2,4**	**2,4**
Pronunciation	**4,05**	**4,15**

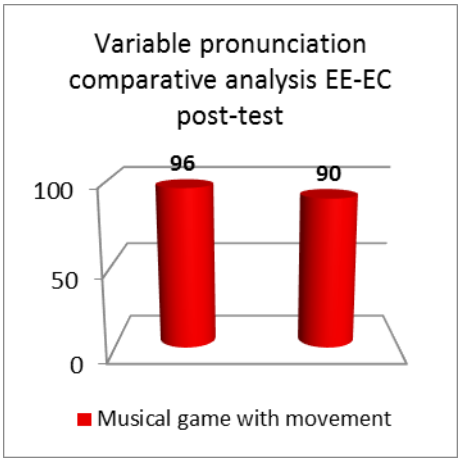
From this data obtained it is apparent that vocabulary scores are initially lower for both samples, children obtaining lower scores on the number of words; however, regarding the chapter pronunciation all results are better, suggesting that discriminatory hearing and the phonetic bases of the language are strengths acquired in previous years.

Another aspect that stands out is that the scores for the theme "The Five Senses" were quite small in the initial phase in both groups, because the theme of the study addressed is relatively new, which brings a vocabulary less familiar children, they previously only talking about body parts.

Post-test

The aspect that interests us most in the experiment is how they have progressed compared the two samples after different approach of learning through independent variables introduced in the experimental group activities, and especially the final results. Following the formative intervention, two samples were subjected to the same test model, middle level, with content covered during the experimental period.





A careful analysis of performances, shows that global averages shown in the table below, are different in the two variables reference for the experimental group.

Variable/Sample	Experimental sample	Control sample
Vocabulary	**4,45**	**3,15**
Pronunciation	**4,8**	**4,5**

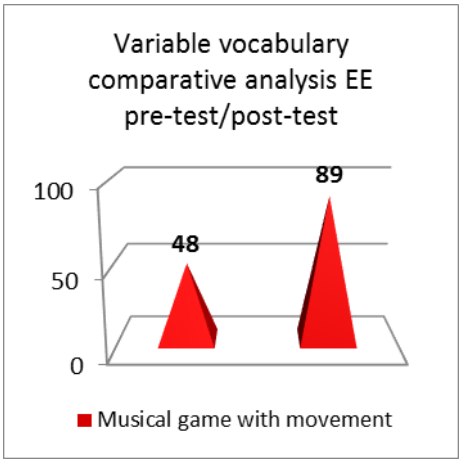
Regarding vocabulary, there is a significant increase in global average in the experimental group compared to the control group, which points out that the musical

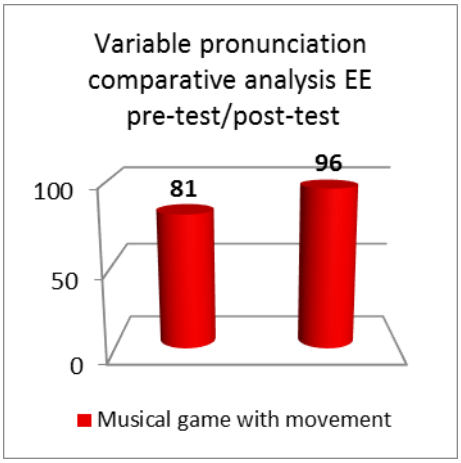
elements used, musical game with movement, has improved the language performances, children retaining a greater number of words with music.

Pronunciation has not scored substantial differences between the two groups even after the intervention of formative probably because the control group showed from the beginning existence of musical performance general higher than the experimental sample, their music skills is noticeably better in the melodic and rhythmic perception.

Another way of interpreting the results is an intra-group analysis that tracks the evolution of the same group at different times of the research here watching the progress of experimental sample (EE).

The results obtained during the experimental sample of the investigation are summarized in the graphics below, the corresponding vocabulary and pronunciation variables:





The diagram presents the increase in vocabulary stresses the results obtained by engaging musical element moving rhythmically game. By using the music game as a means of the teacher made a spectacular progress compared with similar studies performed on the same samples in a close time using other musical elements like recitative and simple rhythmically song.

As shown in the diagram the pronunciation scores are closer obvious because of musical skills the children have in the control group.

Differences experimental group results obtained for each parameter, vocabulary and pronunciation, are highlighted and presented in more detail in the tables below:

Musical Element	Average Pre-test	Average Post-test	Difference/Vocabulary
Movement Musical game	2,4	4,45	**2,05**

Musical Element	Average Pre-test	Average Post-test	Difference/Pronunciation
Movement Musical game	4,05	4,8	**0,75**

Comparing the overall averages of the two samples after applying post-test reveals the presence of musical language elements in the formative approach provides

better preparation of students on language acquisition regarding the number of words and phonetic fidelity.

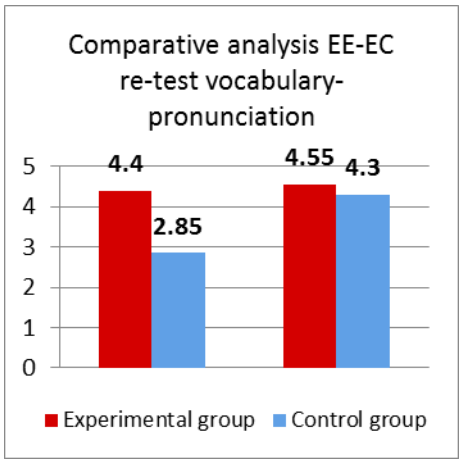
It is appropriate to analyze the differences between the results of two samples (EE, EC) after applying post-test, shown below as averages for each of the independent variables:

Musical Element/Sample	EE	EC	Difference/Vocabulary
Movement Musical game	4,45	3,15	**1,3**

Musical Element/Sample	EE	EC	Difference/Pronunciation
Movement Musical game	4,8	4,5	**0,3**

The analysis presented above highlights that using a new theme and the musical game contributed to obtaining superior experimental group the performances, regarding vocabulary level. There are differences in pronunciation to, but they are not significant. It points out, however, very high marks existing in both samples after applying post-test, which emphasizes good auditory perception, leading to notable performances. The idea is supported by the fact that linguistic and musical centers in the brain are in the same area and cortical stimulation and development of some, causes radiation in other developments, results improved considerably.

At a certain distance in time was the re-test, which was similar to the post-test conditions, as level of difficulty, and which is designed to measure the durability of the learned. After re-test the experimental sample obtained higher scores both at vocabulary and the pronunciation, using musical element music game with movement, as shown in the diagram presented below:



This finding reinforces that persistence in time is much higher using musical elements like music game with movement for both dependent variables concerned, vocabulary and pronunciation.

DISCUSSION

The develop of memory capacity at school age has certain features that makes a difference in learning a foreign language, English language in this case.

Foreign language acquisition in elementary school can be optimized if certain features of psychological developments are observed. It is important that language teachers know that around the age of 6-7 years have been many changes in the cognitive development of children, such as: language awareness, increased ability to concentrate attention while significantly increasing of inhibition capacity of control, moving beyond the metacognitive skills, significantly increasing the capacity of working memory, which was found to be responsible for the performance of school students, enabling children of organizing information (categorizing or use effective strategies memory, which is not only a consequence but also a cause of improving memory from elementary school.

Therefore, the study of English, especially in the early years of school, requires teaching with a strong playful time. Among these, the most common involves the creation of drawings and collages, imitative games and onomatopoeic that involves more senses but also need to move or video sequences by identifying auditory elements concerned.

All these variables are implemented to ensure an effective approach in teaching English, leading to deliver efficient results. An important particularly among these options is the practice with children songs in English. This research proposes and experiences using music games with movement, based on songs with text in English, in order to facilitate learning this language. The song, by his educational valences, call eminently activated up the child, to ensure a climate of joy and satisfaction, the solidity of the knowledge in appreciation of beauty and demonstrated to be extremely beneficial in English lessons.

After very long constructive conversations with English Teachers (not just those involved in the experiment), it has been reached the unanimous conclusion that this inexhaustible resource and highly diversified as the form or content - song - it increases interest in English class streamlines procurement language and at the same time produce a boundless pleasure of those who are involved in such activities. Joining this game with powerful psychological implications it generates, with positive valence associated pedagogical situation favored the approach of a relatively new thematic units, enhances learning and create a good atmosphere to learn.

This ergonomic learning context leads to higher school performance, evidenced by the results of children, the skills, batter notable language and significant acquisition that were achieved by the presence of musical elements in English lessons, adding extra value teaching approach.

Corroborating the results forms of testing (pre-test, post-test, re-test) we can conclude that the presence of music in learning activities performed by students experimental sample facilitated the acquisition of vocabulary in English and improved pronunciation, illustrating the results obtained from test types are favorable to the experimental group. Considering the global average of all tests performed with each group of children, emerges the idea that started the research does not show significant differences, the two groups having a similar level, but the increase is a result of exploration musical elements in learning activities conducted by children in the experimental group.

Variable *Vocabulary* show consistent progress and outstanding, which highlights an increase in the results obtained by engaging musical element game with movement, all

activities contributing to the development of language skills, qualitative leaps between the two groups being visible.

Variable *Pronunciation* was located high since the start of the research, both groups having pretty good results, but the presence of music in English learning activities proved appropriate for phonics fidelity.

All this information shows that the research hypothesis, *we assume that playing music using musical element with English language movement activities will increase learning efficiency level vocabulary and pronunciation*, was confirmed.

Connections between music and language, demonstrated by cortical level analyzes, the existence of those populations overlap in the neural processing of music and language, both adults and children, are supported by the results of numerous studies in the field. These findings suggest that the human brain, especially at a young age does not treat music and language as strictly separate areas, but they are different aspects of the same domain and they are collaborative, form complementarity relationship. Benefits of joining English with music, songs with text in English are bidirectional. Stimulating music early, by exposing children to musical context, numerous and varied, favors the further development of the language skills of their due assertion and developing a strong perception auditory development finer hearing phonemic and auditory memory, which contributes to a better retention of the phrases, vocabulary words and increased loyalty pronunciation. Linguistic intelligence expressed by an ease and efficiency way of using language, both orally and in writing, by the correctness of the grammar analysis through an increased sensitivity to sound and phonology, the sentence structure or syntax to semantics, contribute to the development of higher musical skills, the achievement of qualitative and quantitative analysis of complex music, because of the function of both similar cortical level of the two communication systems. Knowledge transfer and neural effects allow strong cross-curricular links that facilitate learning English.

The "Music and movement" discipline, as a field of aesthetic education and creative activities by its specificity, provides an opening for interdisciplinary, through songs, games and musical auditions, transferring concepts and aspects of different disciplines. Linking acquisitions acquired at various school subjects can foster a systematization of information specific fields of study, in order to form a unitary system of knowledge. The results will be more thorough and interest in the lesson increased if the teacher is concerned to propose various activities based on content, materials and teaching aids diverse and attractive that respects the specific features students of this age and requiring harmonious participation of whole body as intellect, action and emotion.

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