

МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ
Федеральное государственное бюджетное образовательное учреждение
высшего профессионального образования
«Нижегородский государственный
лингвистический университет
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ИСКУССТВО. ЧАСТЬ II. МУЗЫКА

The Arts. Part II. Music

Учебное пособие

Нижний Новгород
2013

Печатается по решению редакционно-издательского совета ГОУ ВПО НГЛУ.

Специальность: Теория и методика преподавания иностранных языков и культур

Дисциплина: Практикум по культуре речевого общения 1-го иностранного языка

УДК (811.111:75) (075.8)

ББК 81.432.1-933

Д 534

М.И. Дмитриева. Искусство. Часть II. Музыка. = The Arts. Part II. Music: Учебное пособие. – Нижний Новгород: Нижегородский государственный лингвистический университет им. Н.А. Добролюбова, 2009. – 59 с.

Предлагаемое учебно-методическое пособие предназначено для аудиторной и самостоятельной работы студентов III курса факультета английского языка по теме «Музыка». В пособии рассматриваются различные направления классической и современной музыки, творчество отдельных ее представителей, история британской музыки, роль музыки в жизни общества.

Система упражнений направлена на совершенствование лексико-грамматических навыков студентов, а также расширение их коммуникативно-языковой и лингвистической компетенции.

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UNIT 1

FOCUS ON SPEAKING

MUSIC IN OUR LIFE

1.1. Below you will read what famous people said about music. What do their names say to you?

1. Music is a part of us and it either ennobles or degrades our behaviour.

Boethius

2. The life of a man in every part has need in harmony and rhythm.

3. Music was invented to delude and deceive us.

Ephorus

4. The function of music is to release us from the tyranny of conscious thoughts.

Thomas Buchman

5. Music is in the air all around us, the world is full of it and it is important that you should take as much of it as you wish.

Edward Elgar

6. Music is a free art, an open-air art, an art boundless as the wind, the sky, the sea.

Claude Debussy

7. After silence that which comes nearest to expressing the inexpressible is music.

Aldous Huxley

8. Have we not all about us forms of musical expression which we can take and purify and bring into line with the greatest art? Why should not the musician build national monuments like the painter, the writer or the architect?

Ralph Vaughan Williams

1.2. Work in groups of three or four.

DISCUSSION POINTS:

- What does each quotation imply?

- What is your understanding of it?
- Which one appeals to you most? Why?

1.3. The list below shows the main categories of music included in a recent international survey. Put a tick (✓) by the two types of music which you most enjoy listening to and a cross (×) by the two types you least enjoy.

- | | |
|--|--|
| • classical music | • rap / hip hop |
| • opera | • dance music |
| • musicals (e.g. <i>Les Miserables</i>) | • Caribbean music (e.g. <i>reggae</i>) |
| • jazz | • Latin music (e.g. <i>mariachi, salsa</i>) |
| • easy-listening music | • your national music |
| • country and western music | • oldies / classic rock |
| • modern folk music | • heavy metal |
| • contemporary rock / pop | |
| • rhythm and blues | |

1.4. Pair up with your partner. Find out as much as you can about his / her choices. Arrange the styles suggested above in order of your preference. Can you extend the list?

Useful language

(So) what kind of music do you like / enjoy listening to (most)?

The music / thing I enjoy (listening to) most is ... I love ...

(And) is there any kind of music you don't (*particularly*) like?

I'm not (*very / all that*) keen on ... I don't (*really*) appreciate ...

(*I'm afraid*) I (*just*) can't stand ... I don't make much out of ...

I can't get the hang of ...

(And) how do you feel about ... ?

I find ...

(very / extremely / fantastically)

relaxing / exciting / beautiful, etc.

... makes me feel

relaxed / calm / happy

... puts me in a good mood

... evokes vivid and beautiful pictures

in my mind

... distracts me from everyday routine

... arouses a feeling of happiness / ...

(rather / awfully) monotonous /

boring / unpleasant / destructive, etc.

bored / irritable / on edge

... gives me a headache

... inspires confidence / fear / awe in me

... upsets my composure

... sounds like a premonition of disaster

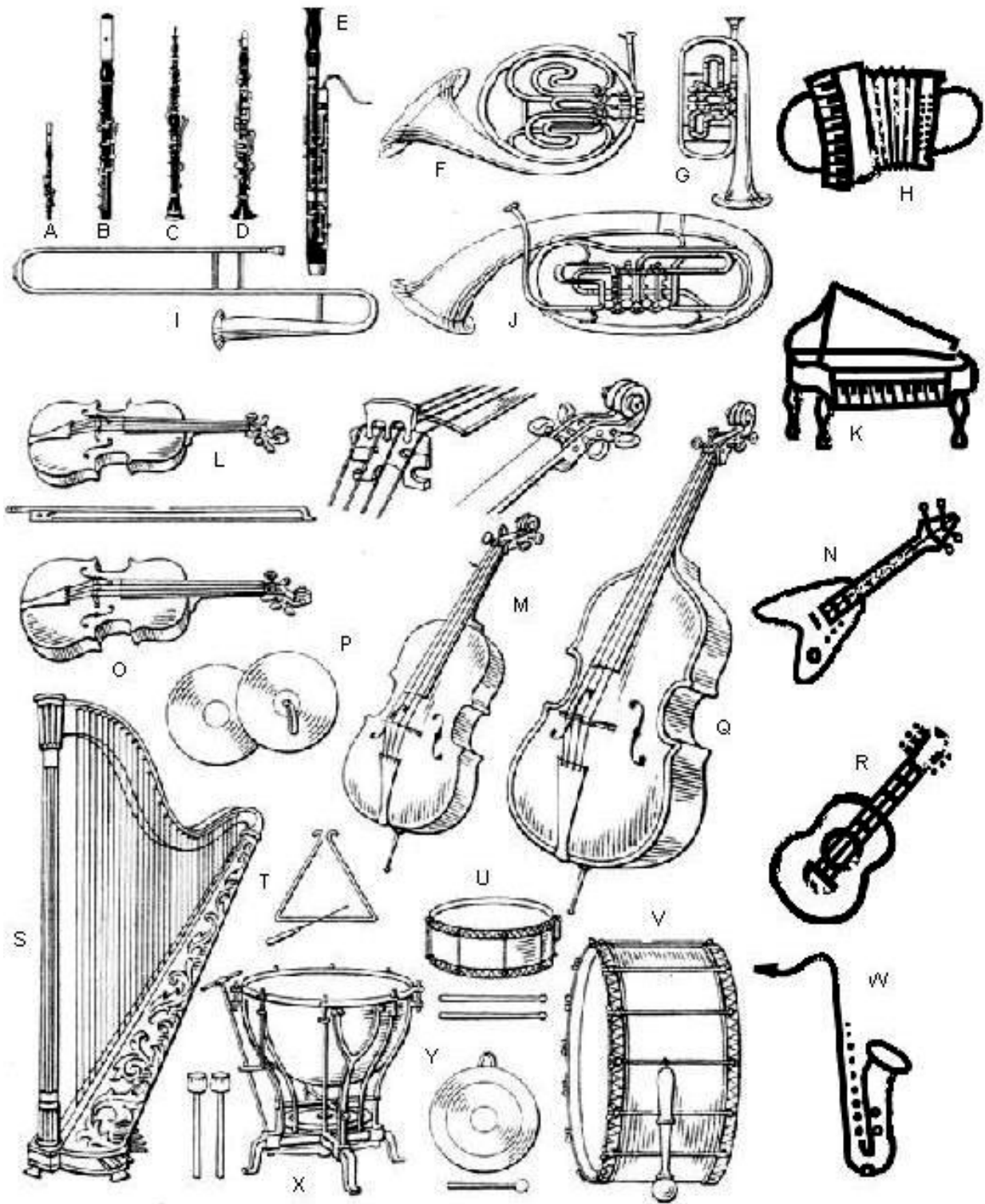
1.5. Look at the picture on page 6. Can you identify the instruments shown in it? Which of the instruments, in your opinion,

- has the most beautiful sound?
- is the best one for a child to learn?
- is the most versatile?
- would be the worst to hear your neighbour practicing?

1.6. Classify them according to the following groups:

- strings: _____
- woodwind: _____
- brass: _____
- percussion: _____

Use the Appendix at the end of the booklet to help you.



Unit 2 *Focus on Reading****WHY ARE WE TOUCHED BY
THE SOUND OF MUSIC*****2.1. Before reading the text consider the following questions:**

1. What role does music play in our life? Is it the most popular form of art?
2. Can music manipulate our emotions?
3. What purpose does it serve? Does it help us to live longer? Can it cause pain or sufferings?
4. On what occasions in our life is it important?
5. Is musical education indispensable for understanding music?
6. Does musical talent of a person indicate intelligence and creativity?
7. Does it make a person more attractive as a mate?
8. Can music be used as a badge of identity? As a way of impressing your mates?
9. How important is music in your culture and traditions?

2.2. Read the text to find the answers to these and some other questions.***Why we are touched by the sound of music****Anjana Ahuja reports*

1 From simple folksongs to the complex sound of a symphony orchestra, music has been created by every known society. Almost every pivotal event in life can be signposted with music, whether it's a joyful occasion like a wedding or a sad one such as a funeral. Music, which consistently emerges in surveys as the most popular form of art, can be used not only to tap into an emotion a person is already feeling, but to manipulate it in a powerful way. Yet the existence of music mystifies scientists. It is not a primary means of communication, unlike language. While human beings are the only species to make musical instruments, music does not seem to help us to live longer or pass on our genes more efficiently. So what purpose does it serve?

2 Participants at the American Association for the Advancement of Science recently attended a performance of the kind of music Neanderthal man might have heard. Working from fragments of musical instruments found alongside Neanderthal relics in Slovenia in 1995, Dr Jelle Atema from Boston University crafted a flute from the 50,000-year-old leg-bone of a bear. His replica showed the flute was not a sophisticated instrument – in fact, it had a range of less than one octave – but it was an instrument nonetheless. Dr Atema’s guess is that cavemen used the instrument to attract prospective mates. Although some psychologists feel this is somewhat feeble and doesn’t really explain why a cavewoman should find a caveman flautist more appealing than a tone-deaf rival, the question remains. After all, something must explain why our ancestors were creating music 200,000 years ago.

3 Psychologists are united in one belief – that music speaks to the heart. What is more, the evidence that music elicits emotion is startlingly direct. A Cornell University study showed recently that certain pieces of music induce physiological changes in the body that correspond to certain emotions. “Sad” pieces caused the pulse to slacken, the blood pressure to rise and the temperature to drop, which is exactly what happens when a sense of sadness sets in. “Happy” songs did the opposite, inducing a cheery feeling. Somehow, music can tap into sensitive emotional circuits.

4 Geoffrey Miller, a scientist at University College, London, thinks it is clear that music has all the hallmarks of an adaptive behaviour, meaning it was a factor in selecting a mate. “It is universal across cultures, and kids are motivated spontaneously to learn how to play music around the age of puberty”, says Dr Miller. He recently conducted an intriguing study of 3,000 jazz albums. The peak age of the performers was 30, and there were ten male performers for every one female. “That’s the same age at which other cultural displays peak, such as painting, poetry and philosophy”, Dr Miller points out.

5 Musical talent, he says, can indicate many desirable qualities in a mate: the mental competence to learn notes and lyrics; the social intelligence required to be part of an orchestra and co-operate, literally harmoniously, with other people; creativity and energy. But just because musical competence may have

once signalled a good mate doesn't necessarily mean that every modern woman is searching for that quality – human beings have come to differ in their preferences.

6 Dr Adrian North, a music psychologist at Leicester University, surveyed Staffordshire teenagers last year about what kind of music they listen to and why. “The findings were almost too stereotypical to be true”, says Dr North. “While the girls listened to influence their mood, boys used music as a way of impressing their friends. Boys seem to like rock and rap because it shows how cool, trendy and macho they are. Boys use music as a badge of identity; it's a way of telling people about who you are”. He also adds that an individual's choice of music directly influences attractiveness. However, Dr North shies away from saying that music has evolved as a mechanism for mate selection.

7 Stephen Pinker, the American psychologist, does not subscribe to the view that music has evolved as a way of showing off to prospective mates. “Compared with language, vision, social reasoning and physical know-how, music could vanish from our species and the rest of our lifestyle would be virtually unchanged”, he writes in *How the Mind Works*. Directly contradicting Dr Miller, he concludes: “Music shows the clearest signs of not being an adaptation”.

8 So if music confers no survival advantage, why does it exist? Pinker calls it “auditory cheesecake”, a confection of sounds put together to tickle faculties that our brain already possesses. In his view, songs with lyrics appeal to a brain already attuned to language; the ear is sensitive to harmonies, and sounds in the natural world, such as birdsong and even thunder, echo such harmonies; we derive pleasure from patterns and rhythm, and repetitive sounds appeal to the ear in the same way that a repeated doodle appeals to the eye.

9 But how does music “move” us? Last week scientists from the University of Manchester revealed that loud music stimulates a part of the inner ear called the sacculus, which is connected to the hypothalamus, the brain's “pleasure centre”.

This could explain why music is so evocative. Interestingly, the sacculus exists only in fish and human beings (it came from a common ancestor). That

might shed light on why human beings alone attach such importance to making music. The sacculus responds only to music, which suggests one reason why music, rather than any other form of sound, inspires such delight.

2.3. State whether the following statements agree with the views of the writer.

Write

FALSE *if the statement contradicts the views of the writer*

DOES NOT SAY *if it is impossible to say what the writer thinks about this*

Example

Music is twice as popular as painting as a form of art. (Paragraph 1)

Answer

DNS

It can sometimes be tricky to choose between No/False and Not Given/Does Not Say answers, and this exercise concentrates on that distinction.¹

NB The main difference between the two answers is that if you make a No/False statement negative, it should be true according to the text. If you make a Not Given/Does Not Say statement negative, it will not necessarily be true.

- | | | |
|----|--|-------|
| 1. | Dr Atema recently played an ancient instrument in public. | |
| 2. | Research shows that listening to certain types of music can reduce pain. | |
| 3. | Scientists have found that listening to "sad" music can make one feel warmer. | |
| 4. | The majority of jazz artists in Dr Miller's study were women. | |
| 5. | According to the survey carried out by Dr North, girls don't like rock or rap music. | |
| 6. | Scientists have a clear explanation for the existence of music. | |
| 7. | Stephen Pinker's book, <i>How the Mind Works</i> , is a best-seller. | |
| 8. | Scientists have discovered that the sacculus is unique to human beings. | |

¹ In this task, there are four False and four Does Not Say answers. Note that the questions are in the same order as the information in the text.

2.4. Complete each of the following statements with the best ending A-H from the box below.

NB In this sentence completion task, all the possible answers fit grammatically, so concentrate on meaning and look for parallel expressions in the text. The questions appear in the same order as the information in the text.

9. The fact that music is not a primary means of communication makes it
10. The fact that human beings make musical instruments means they are
11. The flute produced by Dr Atema was
12. One point on which psychologists agree is that music is
13. Dr Miller says that 30 is the age when artists produce works which are

List of Endings

A different from other species.

B of the highest quality.

C extremely direct.

D of little or no importance.

E limited in range.

F sensitive to emotions.

G able to affect the emotions.

H different from language.

2.5. Look at the following statements and the list of people below (A-D). Match the statements with the people who made them.

In this task, you are given a list of opinions and you have to match them to sources which are mentioned in the text. Tasks like this are often set with texts which discuss slightly controversial topics, where a number of expert opinions are quoted. Note that the questions may not be in the same order as the information in the text.

- Find the names of the experts or sources in the questions and underline or highlight them in the text.
- Carefully study what is said about the first expert's views.
- Look for a match in the list of opinions. Remember that the question is unlikely to use the same words. Look for synonyms and parallel expressions.
- Continue in this way. Be careful, some experts may be quoted more than once in a text, and you may need to spot a "he said" or "In her opinion".
- Make sure you can refer to a particular phrase or sentence from the text for each answer.

- 14 Musical skills may suggest a number of positive qualities in a person.
- 15 If music disappeared, it would have almost no effect on our lives.
- 16/17 Music first developed as a way of attracting a mate. (2 answers).
- 18 Young people's tastes in music differ according to their sex.
- 19 We find repeated sounds pleasurable to listen to.

<p>A Dr Jelle Atema</p> <p>B Dr Geoffrey Mille</p> <p>C Dr Adrian North</p> <p>D Stephen Pinker</p>

2.6. Look at the word *pivotal* in paragraph 1 of the text.

1. Was it necessary to understand it in order to answer the questions?
2. If you had needed to understand it, the text gives two examples of *pivotal* events in life. What are they?
3. What do you think is the general meaning?

2.7. The words and expressions in bold below may not have been familiar to you. Look at each one in context and try to guess the general meaning.

1. ... some psychologists feel this (idea) is somewhat *feeble* and doesn't really explain ... (para. 2)
2. "Sad" pieces caused the pulse to *slacken* ... (para. 3)
3. ... Dr North *shies away from* saying that music has evolved ... (para. 6)
4. Stephen Pinker ... does not *subscribe to the view* that music has evolved. (para. 7)
5. So if music *confers* no survival advantage ... (para. 8)
6. That might *shed light on* why human beings alone ... (para. 9)

LINKING EXPRESSIONS

2.8. Find and underline these linking expressions in the text. Study the way each one is used and then complete the table below.

Yet (para. 1)

After all, (para. 2)

However, (para. 6)

In fact, (para. 2)

What is more, (para. 3)

• Saying what the real truth of a situation is

1= really, actually (used to add emphasis)

2= it must be remembered that (to remind the reader of an important fact)

• Saying something is true in spite of information that makes it seem unlikely

3= despite this (especially used in written English)

4= despite this (used to introduce an idea or fact that seems surprising or difficult to believe in relation to what's been said before)

• Adding something new to what you have said

5= also and more importantly

COMPOUND WORDS

2.9. The article contains a number of compounds - combinations of two words. Use words from the box to make compound words which match the definitions below. The first one is done for you.

<i>eave</i>	<i>break</i>	<i>sign</i>	<i>deaf</i>
<i>know</i>	<i>post</i>	<i>bird</i>	<i>life</i>
<i>song</i>	<i>tone</i>	<i>how</i>	<i>man</i>
<i>style</i>	<i>store</i>	<i>in</i>	<i>up</i>

1. *n* Another term for one of our Neanderthal ancestors: *caveman*
2. *adj* Unable to tell the difference between musical notes:-.....
3. *n* The sound made by flying creatures:
4. *v* To indicate the way / to show clearly:
5. *n* Practical ability or skill:-.....
6. *n* Way of living:

2.10. New compound words are constantly entering the language, particularly in the context of business. Explain the following common expressions.

1. The new financial advice website is the brainchild of a young accountancy graduate.
2. The computer course I took was excellent, with plenty of hands-on experience.
3. The job is great, but the downside is that I have to spend a lot of time away from home.
4. We may be seeing the beginning of a long-awaited upturn in the economy.
5. Many companies are downsizing to reduce costs.

2.11. Return to the questions at the beginning of this unit. Pair up with another student and discuss the possible answers.

Unit 3 *Focus on Listening* **MUSIC APPRECIATION CLASS**


In this unit you will listen to part of a lecture in a music appreciation class. You have some time to look at the questions you are going to hear.

11.1. Now listen to the text and answer the questions through multiple choice:

- 1 (23) What is the main purpose of the lecture?
 - (a) To explain chamber music
 - (b) To give examples of composers
 - (c) To congratulate the University Quartet
 - (d) To introduce madrigal singing
- 2 (24) What is the origin of the term *chamber music*?
 - (a) A medieval musical instrument
 - (b) An old word that means “small group”
 - (c) A place where music was played
 - (d) A name of one of the original musicians

3 (25) Which of the following are the key characteristics of chamber music in the Classical Period? Click on two answer choices.

- (a) Baroque style
- (b) Complex melodies
- (c) Longer pieces
- (d) Amateur musicians

4 (26) What does the professor mean when she says this about Beethoven: 

- (a) She doubts that Beethoven could have written the quartets.
- (b) She is in admiration of Beethoven's exceptional talent.
- (c) She thinks that the later quartets could have been improved.
- (d) She is inviting the students to question her information.

5 (27) Why does the professor mention Impressionism?

- (a) She is comparing the experimentation in art with that in music.
- (b) She is making a transition into a discussion of art in the Modern Period.
- (c) She is giving an example of the work of the Romantics.
- (d) She is telling a story that includes some of the Impressionist painters.

6 (28) How did the professor organise the lecture?

- (a) She compared different types of musical compositions.
- (b) She arranged the information in chronological order.
- (c) She argued the advantages and disadvantages.
- (d) She responded to the questions that the students asked.

11.2. Listen to the text for the second time and complete the table which deals with the three periods in the history of chamber music:

Name of the period	Main Features	Representatives

1. Classical Period	simplicity, (1)_____ and (2)_____	Haydn, (3)_____, (4)_____
2. (5)_____ Period	(6)_____, (7)_____ compositions; decline of the (8)_____ system; chamber music moved from wealthy homes to (9)_____	(10)_____, (11)_____, Wagner, (12)_____, (13)_____. Felix Mendelssohn, Antonin Dvorak
3. (14)_____ Period	(15)_____ themes; new combinations of (16)_____ and (17)_____; (18)_____ tonality; (19)_____ scores	(20)_____, Maurice Ravel

Unit 4 *Focus on Vocabulary*

The following tasks test your ability to recognize synonyms, antonyms and find equivalents.

6.1. In the following list there are 36 words. For each of the adjectives there is a synonym in the second list. Mark them with corresponding figures as in the example suggested below.

I – *complicated* – 1, cacophonous – 2, feverish – 3, sorrowful – 4, piercing – 5, rowdy – 6, energetic – 7, bewitching – 8, sublime – 9, elevated – 10, exquisite – 11, wistful – 12, mellow – 13, lush – 14, tuneful – 15, lyrical – 16, penetrating – 17, absorbing – 18, tranquil – 19, ponderous – 20, precise – 21, strange – 22, cheerful – 23, gorgeous – 24, fierce – 25, frightening – 26, astounding – 27, moving – 28, horrible – 29, unpleasant – 30, dramatic – 31, severe – 32, soft – 33, powerful – 34, emphatic – 35, delicate – 36;

II – 4, exuberant – , lofty – , serious – , captivating – , neurotic – , tender – , pathetic – , doleful – , disturbing – , accurate – , *sophisticated* – 1, terrifying – , emotional – , tumultuous – , touching – , refined – , melodious – , enchanting – , stunning – , discordant – , plaintive – , vigorous – , sentimental – , forceful – , queer – , peaceful – , terrible – , subtle – , joyful – , shrilling – , divine – , stern – , violent – , loathsome – , fantastic – , luscious – .

6.2. The next list contains 30 words. For each of the adjectives search for a pair of words of similar meaning from *Task 1* and put a mark with a corresponding figure. Mind that there may be several synonyms for one pair and none for another. Some of the words may fit into more than one group. *E.g.: sad – 4, 12:*

aggressive, austere, bizarre, boisterous, brilliant, coarse, enthralling, fascinating, glorious, harmonious, harsh, heart-breaking, high-spirited, incomprehensible, lively, magical, marvellous, melancholic, miraculous, mournful, noisy, quiet, reedy, rumbling, serene, solemn, subtle, superb, sweet, terrific.

6.3. In the following lists there are 24 words. Arrange the adjectives given below into antonymic pairs. Start with *light*, run through the second list until you find its antonym. Mark it with 1. And so on until you have twelve pairs of antonyms:

I – light – 1, precise – 2, joyful – 3, violent – 4, tuneful – 5, restrained – 6, high-spirited – 7, exquisite – 8, harsh – 9, soothing – 10, tumultuous – 11, hollow – 12;

II – discordant, smooth, plain, melodious, muffled, lush, quiet, serious, plaintive, vigorous, doleful, disturbing.

6.4. Find the word that best fits each of the following definitions:

- 1 – noisy, cheerful and full of energy – b□□□□□□□□,
- 2 – serious, solemn and dull – p□□□□□□□□,
- 3 – calm and quiet – s□□□□□,
- 4 – beautiful and delightful – r□□□□□□□□,
- 5 – above one's head – i□□□□□□□□□□□□□□,
- 6 – full of sudden unexpected turns - u□□□□□□□□□□□□,
- 7 – that prods into thinking – t□□□□□□-p□□□□□□□□,
- 8 – that seems to take in your whole self – a□□□□□□□□,
- 9 – invitingly provocative and fascinating – c□□□□□□□□□□,
- 10 – severe and austere – s□□□□□,
- 11 – that goes at a pell-mell race – i□□□□□□□□□□,
- 12 – that calms you down – s□□□□□□□□,
- 13 – that upsets your composure – d□□□□□□□□□□,
- 14 – lively and energetic – h□□□-s□□□□□□□□,
- 15 – that seems to be mocking at you – s□□□□□□□□,
- 16 – miserable and low-spirited – d□□□□□□□□,
- 17 – expressing gentle sadness – p□□□□□□□□□□,
- 18 – that seems to cast a spell over you – e□□□□□□□□□□, b□□□□□□□□□□.

6.5. Below you will find some Russian words to describe music. Recall the English equivalents for them. Use the words from the previous tasks:

1 – тяжеловесная , 2 – пронзительная, 3 – насмешливая, 4 – невнятная/ нечленораздельная, 5 – угрюмая, 6 – стремительная, 7 – недоступная для понимания, 8 – торжественная, 9 – суровая, 10 – непредсказуемая, 11 – мрачная/ траурная, 12 – отвратительная, 13 – режущая слух, 14 – нервная, 15 – лихорадочная, 16 – утонченная, 17 – сдержанная, 18 – успокаивающая, 19 – завораживающая, 20 – волнующая, 21 – плавная, 22 – неуловимая.

6.6. Classify the attributes from tasks 1–5 into four groups. State which of them are used to

- (1) describe *lyrical pieces*;
- (2) describe *powerful and energetic* ones;
- (3) express *appreciation*;
- (4) convey *unfavourable attitude*.

Mind that some of the words may fit into more than one group.

E.g.: violent – 2, 4; doleful – 1, 4.

6.7. What verbs and verbal phrases can you use to describe music? Continue the list.

a) Verbs: to thunder, to shout, to scamper, to rumble, to grumble, to hurl, to weep, to squeak, to gurgle, _____

b) Verbal phrases: to cry in anger/sorrow, to scatter silver showers of notes, to wander up and down a ladder of quiet chords, to go at a pell-mell race, to make a shivery sort of noise, _____

6.8. What phrases can be used to describe your overall impression of a musical piece? Extend the list.

1. I didn't make much out of it.
2. It had a queer/.../.../... effect on me.
3. While listening to it I felt as if ...
4. I was almost/ completely/absolutely staggered, carried away, enthralled, bewildered, ... by it.
5. It left a lasting impression with me.
6. It was completely above my head.
7. At first I couldn't get the hang of it, but as the music went on...
8. This music gave an impression of ...
9. While listening to it I imagined ...
10. _____
11. _____
12. _____
13. _____
14. _____

- 6.9. a) Recall famous pieces of music that can serve as illustrations for particular attributes.
- b) Think of a musical composition you would like to describe. Bring its record into class and share the feelings it arouses in you with your group mates.

Unit 5

Focus on Listening

BEETHOVEN LIVES UPSTAIRS

- 10.1 Before listening to the text look at the following proper names you are going to hear:

Salzburg, Vienna, Berlin, Bonn, Baden;

Kristoff, Beethoven, Mr Shindler, Caroline.

10.2. Find out what the following words mean. The first two have been done for you:

to billow – *to rise in waves, to swell out;*

tantrums – *sudden uncontrolled attacks of anger;*

ear-trumpets – _____

brook – _____

soprano – _____

to play by ear – _____

shepherd – _____

basses – _____

nimble – _____

to gasp – _____

to bow – _____

10.3. Listen to the first part of the story. Pair up with your partner to answer the questions that follow:

1. In whose name is the story told?
2. When did Beethoven die?
3. What was Beethoven's funeral like?
4. What was Kristoff's uncle at that time?
5. How did Kristoff get to know Mr Beethoven?
6. What was Kristoff's reaction to the composer's settling at their place?
7. How did the latter behave?
8. Did Kristoff's uncle try to reassure the boy somehow in his letter?
9. Did Beethoven have any friends?
10. In what way did he communicate with his visitors?
11. Did Beethoven enjoy good eyesight?
12. What did he look like?
13. How did Kristoff's uncle account for Beethoven's strange behaviour?

14. In what way did Beethoven compose his music?
15. What did Kristoff's uncle find out about Beethoven's childhood in Bonn?
Was it happy?

10.4. Paraphrase the following sentences using Oblique Moods.

1. Kristoff didn't like the new tenant. – He wished Beethoven...
2. The sounds the composer produced were like the sounds of an injured beast.
3. The uncle was sure than Mr Beethoven would settle in soon and life would be more peaceful before long. – The uncle wished ...
4. Beethoven's housekeeper was fired because she had used a page of the composer's music to stuff his boots. – If ...
5. When Beethoven came downstairs one day he resembled a bear which had dropped in for tea. – It was as if ...
6. The composer's pianos had no legs. He had taken them off – that way he could feel his playing through the floor. – The composer removed the pianos' legs so that ...
7. Inside the pianos many strings were broken and curled up. They looked like a bird's nestle made of wire.
8. It was surprising how Beethoven played them at all.

10.5. Listen to the second part of the story and answer the questions:

1. What nickname did Beethoven give the boy?
2. Did he ever take the boy for a walk with him?
3. What piece of music was the composer working on at that time?
4. What was Beethoven famous for when he first came to Vienna?
5. What was the reaction of the audience to Beethoven's music?
6. How did the composer behave towards the wealthy people of Vienna?

7. Do you think that Beethoven's difficult life can be an excuse for his bad manners?
8. When did the composer's hearing start failing him?
9. Where was Beethoven going to perform his new symphony? What made him change his mind?
10. Was he going to conduct the symphony himself?
11. Was the score difficult?
12. Was the concert a success? How did the public receive the composer?
13. Did Kristoff ever see Beethoven after the latter had moved away?
14. How did the boy take the news about Beethoven's death?
15. Is it possible that Beethoven's music can change the world?

10.6. Paraphrase the ideas:

1. When Beethoven laughed he sounded like a lion.
2. Hearing Beethoven's songs gave the boy an impression of being by a little waterfall listening to water tumbling into little streams.
3. Beethoven's music was so beautiful that sometimes people would start to cry. – But for the beauty of Beethoven's music ...
4. Beethoven wasn't gentle with the wealthy people of Vienna who did everything they could to please him. – The wealthy people of Vienna wished ... – It was ... that Beethoven should ...
5. He almost agreed to perform his new symphony in Berlin. – It seemed very surprising that Vienna's greatest composer should ...
6. So many people begged him to change his mind that luckily he did. – So many people wished ... – If so many people ...
7. The basses said their instruments weren't nimble enough for Beethoven's quick notes. – The basses wished ...
8. The sopranos said their notes were too high. – The sopranos wished ...
9. When the sopranos came to visit him Beethoven behaved like a schoolboy.

10. When life was getting better the boy ruined the things again. – The boy wished ...
 11. Beethoven had a great temper as his life was frustrating. He could hear no voices, no music, not even his own. – It's a pity Beethoven's life was so frustrating. Otherwise ...
 12. On the evening before the concert Beethoven was unusually quiet. – It was natural that Beethoven ...
 13. When Kristoff saw Beethoven he told him that after the latter had moved away they missed him very much. – The boy wished ...
 14. Beethoven believed that music can change the world. – Beethoven wished ...
- 10.7. Think over how you can describe Beethoven's music. What attributes can be used? What are the emotions it arouses in you? Does it evoke any pictures in your mind? In what way does it differ from Mozart's music? Can you find any explanation for it? Whose music appeals to you more? Why?

Unit 6 *Focus on Reading* *LONG LIVE MOZART!*

8.1. Before reading the text study the following words:

- 1) *belie* – give a false idea of;
- 2) *go into a funk* – shrink from activity, to be unable to face a duty;
- 3) *old fogey* – boring and old-fashioned person;
- 4) *to marvel at* – admire;
- 5) *bask in* – enjoy;
- 6) *rejoice in* – feel happy about.

8.2. Read the text.

LONG LIVE MOZART!

By Michael Walsh

Two hundred years after his death, the world is celebrating his genius. One question remains: Did he die before his time?

“It must not be supposed, however, that Mozart's life was one of actual want in the ordinary sense”, wrote George Bernard Shaw on the occasion of the centenary in 1891. “He had immense powers, both of work and enjoyment; joked, laughed, told stories, talked, travelled, played, sang, rhymed, danced, masqueraded, acted and played billiards well enough to delight in them all; and he had the charm of a child at 30 just as he had had the seriousness of a man at five”.

Shaw, who prized Mozart and Wagner above all others, was one of the first to comprehend the scope of Mozart's achievement. He knew that raw emotion was at the root of Mozart's genius, not pretty sounds. “Far from finding Mozart's contemporaries listening with half-closed eyes to his delicious strains of melody you are stunned and amazed by complaints of the horrible noisiness of his instrumentation, of having to climb an arid mountain of discord to pluck a single flower of melody of “too many notes”, of assaults on the human ear... What has become of all this disturbing power?”

The answer was “progress”. Like Bach in the Baroque period, Mozart summed up and personified the prevailing musical style; he was not an innovator, but a culminator. He took the forms he found — sonatas, symphonies, concerti and operas — and infused them with palpable life. Mozart's music speaks on the deepest human levels, without artifice or pretence.

The Romantics, however, prized exploration and discovery. Their hero composers — Beethoven, Liszt, Wagner — were busy exploring the sonic equivalents of Punjab, Arabia and central Africa. Harmonies that had shocked audiences of Mozart's day now seemed tame tigers. And Mozart's greatest and most lasting contribution to the musical culture — his transformation, in the

works with Lorenzo da Ponte, of opera from a static, stylised musical play whose characters were drawn from mythology or ancient history into vivid music theatre – was taken for granted.

But did Mozart really not accomplish all he was capable of? It is easy to sentimentalise the tragedy of his early death — although by the standards of the day he lived to a decent age. And it is true that Mozart cried out on his deathbed: “Now to leave my Art, when I must no longer be a slave to fashions when I could follow the flights of my fantasy!” But he bore no lasting grudge against fate, even when it took him in mid-life; rather, his grief was for his wife and two sons, whom he was leaving nearly penniless. There is no suggestion in his letters that he ever felt he was giving less than his best, although there were plenty of times when he felt others were giving less than theirs.

A lingering question is, Had Mozart lived to 80, would he have written many more masterpieces? It is unanswerable, but it is not sacrilegious to suggest. Perhaps not. The last three symphonies, in E flat, G minor and C major, are as perfect as anything humanity is capable of. THE CLARINET CONCERTO, his last great completed utterance, speaks to us with an unearthly serenity that thoroughly belies the composer's physical state. In 1791 he wrote two operas: THE MAGIC FLUTE, a prototypical Broadway-musical show of timeless appeal, and LA CLEMENZA DI TITO, an old-fashioned, regal opera seria that is the last word on a style Mozart himself had rendered antique.

What might have come after these? In 1791 Beethoven was a fire-breathing 21-year-old, smashing the delicate pianos of the time to matchsticks and starting to find his own distinctively rebellious voice. Giacomo Meyerbeer was born that year; his grand spectacles would be as far from the Mozartean idea as can be imagined. Haydn was writing his symphonies Nos. 93 through 96; he lived on to 1809, the classical style's last representative. When he died, the musical vocabulary of the late 18th century died with him. What would Mozart have written?

Would he have been like Bach, ridiculed by even his sons as an old fogey? Would there have been successors to Figaro and Flute, perhaps ignored in their time but treasured today? Or would he have gone, as Sibelius and Charles Ives later did, into a funk, his last decades as silent as his first had been productive? It is just possible that God took Amadeus home at precisely the right moment.

So let us give thanks for the music we have, rather than mourn the music we don't. A little night music, please; let us celebrate the PRAGUE and HAFFNER symphonies, let us marvel at 11 SOGNO DI SCIPIONE and IDOMENEO and The ABDUCTION FROM THE SERAGLIO, let us bask in the harmonious GERMAN DANCES and rejoice in the ANDANTE FOR MECHANICAL ORGAN and the ADAGIO and RONDO for glass harmonica. In just under 36 years, Mozart composed a lifetime's worth of masterworks. It was all the time he ever had. He wrote many, many, many notes. But not one less than necessary.

8.3. Write out from the text:

- a) the names of the composers mentioned in it. What do they say to you?
Can you recall any of their compositions?
- b) the names of the pieces of music Mozart composed. Did you have a chance to hear any of them?

8.4. Fill in the missing parts of sentences:

1. Mozart had _____, both of work and enjoyment; he had the charm of _____ just as he had had the seriousness of _____.

2. B. Shaw knew that _____ was at the root of Mozart's genius.

3. Mozart's contemporaries were far from listening with _____ eyes to his _____ of melody.

4. You are stunned and _____ by complaints of the horrible _____ of his instrumentation, of _____ on the human ear.
5. Mozart was not an _____, but a culminator.
6. He took the forms he found – _____, _____, _____ and _____ – and infused them with _____.
7. On his deathbed Mozart bore no _____ against fate.
8. The question is unanswerable, but it is not _____ to suggest.
9. THE CLARINET CONCERTO speaks to us with an _____ that thoroughly belies the composer's _____.
10. Haydn was the classical style's _____.

8.5. Complete the following sentences without looking back to the text:

1. Bernard Shaw was one of the first to ...
2. Like Bach in the Baroque period, Mozart ...
3. Mozart's music speaks on the deepest ..., without ...
4. The Romantics, however, ...
5. In 1791 Mozart wrote THE MAGIC FLUTE, a ... , and LA CLEMENZA DI TITO, an ...
6. In 1791 Beethoven was a fire-breathing 21-year-old, starting to ...
7. When Haydn died, ...
8. Had Mozart lived to 80, he might ... or ...
9. It is just possible that God ...
10. In just under 36 years, Mozart ...

8.6. Formulate the main idea of the text. The following tips may be helpful:

- It's no use asking yourself a question what would have happened if Mozart had lived longer because ...

- We shouldn't mourn something we don't have, but give thanks and enjoy what we have.

Unit 7 *Focus on Video* **AMADEUS**

7.1. Before watching the film look at the proper names you are going to hear:

Wolfgang Amadeus Mozart

The Abduction from the Seraglio

Salieri

Don Juan

Emperor Joseph

The Magic Flute.

the Archbishop of Salzburg

7.2. After watching the film answer the following questions:

1. At what age did Mozart compose his first concerto / symphony / opera?
2. What dream did Salieri cherish from his early childhood?
3. What tragic event helped him to realize it?
4. What position did he achieve at the court of Emperor Joseph?
5. How did Mozart happen to find himself in Vienna?
6. What was Mozart's first opera performed on the Viennese stage under the patronage of Emperor Joseph? Where was it set in? In what language was it executed?
7. How old was Mozart at that time?
8. What was the Emperor's opinion of the opera? What advice did he give to the young composer?
9. Did the Emperor have an ear for music?
10. What other operas composed by Mozart were performed in Vienna?
11. Which was the blackest one?
12. What event gave rise to the composition of Don Juan?

13. What was Salieri's attitude to Mozart's music? (give the adjectives he used to describe it).
14. What was his attitude to Mozart as a person?
15. What furtive steps did Salieri undertake to ruin Mozart's career?
16. What plan of triumph over Mozart did he finally work out? Did it work?
17. Did Salieri's life change somehow after Mozart's death? What happened to his music?
18. Can the blame for Mozart's death be laid on Salieri?

7.3. Get into groups of three or four. Discuss the problems tackled in the film.

POINTS FOR DISCUSSION:

- Mozart and the patronage.
- Mozart and Salieri. Genius and mediocrity.
- The personal life of a genius.

Here are the lines from your home reading book:

to have genius ... is the most wonderful thing in the world. It's a great burden to its possessors. We should be tolerant with them, and very patient

(W.S. Maugham "The Moon and Sixpence", p.104).

Whose idea was it? Can it be applied to Mozart?

7.4. What do you make of the musical score of the film?

7.5. Give your judgment of the leading actors' playing – Tom Hulce (Mozart) and F.Murray Abraham's (Salieri).

7.6. Dwell on the other aspects of the production – the plot, the acting of the supporting cast, camerawork, scenery, costumes, etc.

Unit 8 Focus on Rendering**W.A.Mozart. Piano Concerto in C Major (KV 467)**

“It’s my deep conviction that Mozart represents the acme of absolute perfection in music. Like nobody else he could make me cry, go into raptures, be thrilled with an awareness of being close to something we call an ideal...”

P.I.Tchaikovsky

9.1. Read the following text.

Еще в отроческом возрасте Вольфганг Амадей поражал знатоков и профанов виртуозной игрой на клавишных инструментах. Клавесин присутствовал в его жизни с тех пор, как он себя помнил. Уже в пятилетнем возрасте он сочинял менуэты, перебирая клавиши отцовского клавесина. Позже (к восьми годам) Моцарт выучился игре на скрипке, но клавишные навсегда остались его первой и главной любовью.

Фортепианный концерт до мажор похож именно на признание в любви инструменту. Он переливается, искрится – и дает солисту возможность продемонстрировать блестящую технику.

Концерт был впервые исполнен 12 марта 1785 года, через три дня после того, как был написан, и сразу же вызвал восторг слушателей. Своим музыкальным настроением концерт несколько напоминает симфонию №41.

Он столь же бурно стихийен и словно пронизан каким-то небесным светом (что вообще характерно для Моцарта венского периода).

Первая часть концерта – Allegro – похожа на веселый летний праздник с фейерверком. То здесь, то там зажигается игривая искра, проскальзывает легкий смешок... Надо сказать, что и все произведение воспринимается как нечто жизнерадостное, ликующее. Но в концерте есть и драматическая,

минорная тема, которая звучит у фортепиано. Как будто сквозняк прошел по комнатам, задул свечи, обдал холодом декольтированные плечи дам.

Но свечи зажжены вновь – и праздник продолжается, хотя и несколько присмиривший, раздумчивый. Прелестнейшее *Andante* (пожалуй, лучшее у Моцарта) начинается темой струнных, которую чуть позже и еще более лирично повторяет фортепиано под аккомпанемент пиццикато.

Последняя часть, *Allegro vivace assai*, пленяет своей неуверенностью, вопросительными интонациями и радостным, уносящимся ввысь, завершением.

Сам композитор считал, что в концертах достигается «нечто среднее между слишком трудным и слишком легким». Совмещая серьезное с приятным, Моцарт воплотил в музыке не что иное, как одну из главных идей эпохи Просвещения – «забавляя, поучать». И сделал это легко, стройно, с присущей ему одному виртуозностью.

9.2. Render the text into English using the following props:

adolescence period, to impress both connoisseurs and amateurs, masterly playing / virtuosity, harpsichord, menuet, to run one's fingers over the keys;
to sound like a confession of love to smb, to modulate and sparkle, to enable the pianist to demonstrate his brilliant technique;
to arouse the unanimous praise and recognition of the public;
to be full of violent tumult, to be permeated with heavenly light;
to resemble a summer feast with fireworks, a mischievous sparkle flares up, a ripple of laughter, to be full of buoyancy and exultation, a dramatic minor tune, (as if) a draught, to blow out the candles, to send a wave of cold over;
a little quieter and more sophisticated, a fascinating *Andante*, pizzicato;
to arrest by one's uncertainty, interrogative intonations, joyful soaring flights of melody;

to embody a certain spirit / idea in music, the Enlightenment Age, to teach through amusement, to do something in an easy, orderly manner, with unique virtuosity.

9.3. What is the most recurrent word in the concerto's description? How does it reflect its atmosphere?

9.4. Listen to part II of the concerto, Andante, and say whether your impressions coincide with those described above.

Unit 9 Focus on Listening. How to listen and understand great music

***Lectures by Professor Greenberg,
San Francisco Conservatory of Music***

LECTURE # 1 Introduction

Listen to the first lecture. While listening answer the questions through the multiple choice:

1. This music appreciation course is described by Professor Greenberg as

- A** program
- B** conventional
- C** unconventional
- D** optional

2. Which two of the following attributes are *NOT* mentioned by the Professor as a kind of information music is capable of transmitting to us?

- | | |
|------------------------|----------------------|
| A expressive | E allegorical |
| B metaphorical | F nominal |
| C metaphysical | G phenomenal |
| D philosophical | H historical |

3. Which of the skills one brings to listening to music does the Professor *NOT* mention?

- A** instinctive reaction
- B** imagination
- C** problem-solving ability
- D** abstract, non-linear thinking

4. Mark the four things which music according to Professor Greenberg allows us to do:

- A** express ourselves

- B** become more aware of our shared humanity and the wisdom of others
- C** open our imagination
- D** become more intellectually flexible
- E** transcend our own world
- F** stay alive

5. What does Professor Greenberg consider the concert halls and opera houses to be?

- A** museums
- B** mausoleums
- C** reanimation facilities
- D** recreational facilities

6. According to the peculiar notion of music held by some all music is a

- A** form of entertainment
- B** form of art
- C** form of recreation
- D** form of aesthetic perception of reality

7. The Professor draws a parallel between concert music and the works of Newton, Shakespeare, Pasteur and Freud to illustrate that music is the same

- A** intellectual and emotional
- B** metaphorical and expressive
- C** profound and insightful
- D** philosophical and metaphysical

8. The course Professor Greenberg presents is a music appreciation course on

- A** Chinese music
- B** Indian music
- C** Indonesian
- D** European music

9. Classical music refers to the period between

- A** 1650 – 1827
- B** 1750 – 1847
- C** 1750 – 1827
- D** 1715 – 1837

10. According to Professor Greenberg the difference between concert and popular music is

- A** immense
- B** difficult to draw
- C** clear-cut
- D** easily identified

11/12. Study the adjectives given below:

- A** accessible
- B** heavy
- C** melodic
- D** modernistic
- E** profound
- F** serious
- G** sweet
- H** tuneful

11. Which of them are used to describe Beethoven's music?

12. Which ones are used to describe Mozart's music?
13. Whose music was considered (1) popular and whose (2) concert by the contemporary definition of Mozart's time?
A Beethoven's **B** Mozart's
14. Is money a workable criterion to distinguish between concert and popular music?
A Yes **B** No
15. What kind of music seems to possess a higher information content?
A popular **B** concert
16. The next three excerpts are given by Professor Greenberg to illustrate
A different emotional colouring
B different instrumentation
C stylistic differences
D different information content
17. The three aspects music served in most world music cultures are:
A ritual **C** ceremonial
B habitual **D** religious
18. The reason for a constant stylistic change which music undergoes since the High Middle Ages lies in
A a search of new methods of expression
B the intrusion of ego
C a cult of individual feeling
D vastly different cultures
19. The focal point of individual expression during the last two hundred years has been
A individual feeling
B God and religion
C intellect
D restraint and good taste
20. The perfect example to see how quickly the nature of expression changes is
A tradition
B self-expression
C emotion
D fashion
21. The rate of stylistic change in Western music has increased *exponentially* due to
A changes in society
B new modes of expression
C personal identification

D cultural differences

22. Which of the two excerpts played by Professor Greenberg is described as (1) conjunct; (2) disjunct?

- A** Mozart's G minor Symphony 4th Movement
B Beethoven's Ninth Symphony 4th Movement

23. Give synonyms for (1) conjunct; (2) disjunct:

- A** jagged **C** smooth
B rounded **D** spiky

24. In Professor Greenberg's understanding composers are

- A** idols **C** common people
B heroes **D** supernatural human beings

25. According to Professor Greenberg we should think of composers as

- A** sculptors of melody **C** heroic craftsmen
B architects in sounds **D** god-like creatures

26. Professor Greenberg describes Beethoven as being

- A** tall, broad-shouldered **C** slim, dark-skinned
B short and fat **D** short, broad-shouldered

27. The factor that affected Beethoven profoundly was his

- A** deafness **C** upbringing
B temper **D** natural ability

28. In Professor Greenberg's vision Beethoven was a

- A** genius **C** victim
B hero **D** survivor

29. Beethoven wrote his most joyful music when he was in his

- A** high spirits **C** late twenties
B dark moods **D** early fifties

30. The weird melody from Symphony #2 reflects Beethoven's

- A** gastro-intestinal problems
B communication problems
C hearing difficulty
D financial problems

Unit 10 *Focus on Reading* **ENGLISH MUSIC**

3.1. Read the following text

ENGLISH MUSIC

after J. B. Priestly

England is world famous for its literature, painting (particularly its water-colours), for its theatre, but not for its great composers. Now why is this so?

Germans would have insisted if asked that the English are not a musical people, that England is the land that cares little for music. But this is not true. In fact the 16th century and early 17th witnessed Germans visiting England to listen to music. Even back in the 15th century Dunstable enjoyed European reputation for his church music, and nearly two centuries later Dowland's songs and aires for the lute were widely printed and performed abroad. Speaking of the music in England of the 17th century we should but consider merely the splendid quality of Purcell's best work and the amount of music, of all kinds, and most of it performed, that he produced during his short life (1659—1695). This means that the demand for music was great, at least at Court and in London.

In the 18th and 19th centuries England may have been very backward indeed in the creation of symphonies and concertos, but a nation so eagerly vocal — the existing tradition of English choral singing should be mentioned here — can hardly be described as being pathetically unmusical. And if London, after Handel, produced no great music, it could heartily welcome such music, and if necessary, as the record shows, was ready to commission work from famous composers, when they were left ignored by their own Central Europe, because in England there were certainly persons anything but indifferent to music.

Besides, it is quite explainable why the 18th century produced no great composers. The 18th century delighted in the theatre and entertainment in general. The main entertainment was ballad opera, which usually offered as much spoken dialogue as it did songs and dances.

As to the composers of the 19th century, we should remember that the musical climate of Victorian England was unfavourable to bold and daring composition. The first important British composer in two hundred years — that is, since the death of Purcell — was Sir Edward Elgar (1857 – 1934). Elgar loved England, her past, her people, her countryside and he responded to her need for a National artist. By inclination he was a natural musician of great invention. “It was my idea” he said, “that music is in the air all around us, the world is full of it and it is important that you should take as much of it as you wish”. What he took was not always distinguished, but he managed to transform it into something that shone with all the brilliancy of the romantic orchestra.

His music is full of sound and movement. It comes from an eclectic late 19th century style. Elgar borrowed elements from Brahms, Strauss, and even from Verdi, but it is stamped with British personality all the same, “he might have been a great composer if he had not been such a perfect gentleman”, one of his admirers wrote. Nevertheless Elgar served his country well and England will long remember him.

Frederik Delius (1862—1934) comes next. He found it essential that music should be the expression of a poetic and emotional nature, and indeed Delius’s music reminds us of the English landscape and its seasons: the freshness of spring, the short-lived brilliancy of summer, the sadness of autumn. He was regarded as the most poetic composer born in England.

Delius was lucky to find an ideal interpreter in Sir Thomas Beecham. It was due to this dynamic conductor that Delius’s music became popular in Great Britain. Sir Thomas Beecham organised in 1929 a six-day festival of Delius’s works which he conducted himself. It is said that had Sir Thomas Beecham not organised that festival Delius might have died unrecognised as an artist.

The English renaissance in music was heralded by an awakening of interest in the native song and dance. Out of this interest came a generation of composers. The most important figure among them was Ralph Vaughan Williams (1872—1958) — the representative of English music on the international scene.

He suggested that a composer in England should draw inspiration from life around him, “have we not all about us forms of musical expression which we can take and purify and bring into line with the greatest art? Why should not the musician build national monuments like the painter, the writer or the architect?” He was in the first place a melodist. His love of folk tunes was part of an essentially melodic approach to music, His natural expression was diatonic, with strong leaning toward modal harmony and counterpoint. He favoured old forms — the passacalia, fugue and concerto grosso, also the Elizabethan fantasia with its flowing counterpoint. He held the attention of the world due to his superb command of the grand form.

Speaking of today’s music it should be mentioned that now there are a great many composers hard at work and what they are doing is very promising.

3.2. Explain the meaning of the underlined words and phrases.

3.3. Say whether the following statements are true or false. Support your opinion with suitable facts from the story:

1. England is the land that cares little for music.
2. Germans never visited England to listen to music.
3. The 17th century in England is not marked by any distinguished names in music.
4. The demand for music in England in the 17th century was great.
5. The 18th century England produced no great composers.
6. The English nation can be described as being pathetically unmusical and unvocal.
7. The main entertainment of the 18th century was ballad opera.
8. The two hundred year period which followed the death of Purcell produced a succession of outstanding names in music.
9. Elgar’s ambition was to respond to England’s need for a National artist.
10. Elgar’s music is full of sound and movement.
11. Elgar never borrowed elements from other composers¹ works.

12. Edward Elgar is regarded as the most poetic composer born in England.
13. Frederick Delius owed his popularity to Sir Thomas Beecham.
14. The English renaissance in music was based on the interest in the native song and dance.
15. The most important figure of the period was Ralph Vaughan Williams.
16. Williams drew inspiration from folk tunes.
17. Williams didn't favour old forms.
18. Contemporary Britain doesn't abound in promising composers.

3.4. Answer the questions:

1. What was the name of the first outstanding composer of England?
2. What was his most famous composition?
3. Who is considered to be the next prominent figure in English music?
4. What was his musical style remarkable for?
5. Who is regarded as the most poetic composer born in England?
6. What famous conductor contributed much to his popularity in Great Britain?
7. Who was the most important representative of the English Renaissance in music?
8. What was his approach to music focused on?

Speaking about the contemporary composers of Great Britain it should be mentioned that the name that comes first and perhaps is best-known in the country at well as abroad is that of Benjamin Britten (1913 – 1976). (The other names of significance are those of Michael Tippett (1905 – 1998) and Alan Bush (1900 – 1995).

Benjamin Britten revealed his makings of a composer in his early childhood. He was raised in a musical atmosphere and started composing music at 5. At the age of 16 he wrote his first symphony (Mozart did it at 7).

Benjamin Britten, like Vaughan Williams, believed that it is important to follow the musical traditions of the past. As a composer he emerged much more continentally orientated than his senior compatriots.

Britten's compositions include a great variety of works. Being a versatile person he presented himself to the world not only as a composer, but as a conductor, a pianist and a public man.

He is well-known for his compositions for children – “Let's Make an Opera”, simple enough for children to play and sing (1949) and “A Young Person's Guide to the Orchestra” (1945) which acquaints children with the various instruments of the orchestra.

Britten's well-known and perhaps most famous opera is “Peter Grimes” (1945), first produced at Sadler's Wells and afterwards staged in many countries. It tells a story of an outcast in society and tackles the problem of the loneliness of a man. The main personage of the opera is Peter Grimes, a fisherman, who is distrusted by his fellow-villagers. Being incapable of fitting into society he is banished from his native village. The opera ends on a tragic note when Grimes sets out to sea in an open boat, doomed to die. Britten's music admirably suits the tragic mood of the simple story.

His other operas include “Billy Budd” (1951), “The Turn of the Screw” (1954), “Death in Venice” and others.

The acme of Britten's creative activity was his “War Requiem” (1961), a monumental piece of work for mixed choir, boys' choir, 3 soloists (soprano, tenor and baritone), an organ, a symphony orchestra and a chamber orchestra. It was first executed at the consecration of the Coventry Cathedral.

Benjamin Britten was a great friend of our country and a personal friend of D. Shostakovich who dedicated his 14th Symphony to Britten.

Unit 11 *Focus on Reading* *CLASSICAL OR MODERN?*

The texts that follow provide additional information about classical and modern music in Britain

4.1 Read the text.

Classical

Classical music is big in Britain. Every evening in London there is a huge choice of concerts to go to. There are many full-time professional orchestras, and hundreds of amateur ones including the National Youth Orchestra. Most secondary schools have their own orchestras. There are two dedicated classical radio stations – BBC Radio 3 and the much newer Classic FM. The sales of classical CDs are enormous, sometimes rivalling pop sales: the young violinist Nigel Kennedy's recording of Vivaldi's *Four Seasons* sold more than one million copies.

But in spite of all this, the history of British classical music is very uneven, it started well, and is thriving today, but in between it went through a long, unsuccessful period. Medieval churches had highly-trained choirs which were part of the European Catholic tradition, and after King Henry VIII broke away from Rome, lots of new choral music was written in English. Thomas Tallis, William Byrd and Orlando Gibbons are great names from this period. Henry VII also sang, played the keyboard and composed; he is said to have written the very popular song *Greensleeves*, still played today by ice-cream vans and telephone waiting systems. Henry's daughter, Elisabeth I also loved music, and so the royal palace encouraged a thriving musical culture. At the same time as the flowering of drama with Shakespeare and his contemporaries, there was a fabulous Golden Age of English keyboard and lute music and song. John Dowland, Thomas Morley and John Bull wrote exquisite material, which is not just of historical interest – it is really worth listening to. This wonderful period came to an end in the 1620s. However, the close of the same century produced the man generally considered to be Britain's greatest composer – Henry Purcell. He wrote choral and instrumental works, many of them for the church and for

King Charles II, but one of his best-loved works was composed for Chelsea Girls' School – the first English opera, *Dido and Aeneas*.

Purcell died in 1695, only 36 years old, and so began a 200 year gap in British musical creativity. The next home-grown composer of international status was to be Edward Elgar, whose music flourished at the beginning of the 20th century. A 200 year gap is bad enough, but consider what was happening in the rest of Europe during that time: Britain managed to miss out on the whole of the high baroque, classical and romantic periods of Western music. No wonder his compatriots were so delighted with Elgar (1857-1934). He had absorbed the new harmonies of Liszt and Wagner, but in an indefinable way he succeeded in evoking his native landscape near the Welsh border and the rather nostalgic mood in England at the time. Among his loveliest pieces are the cello concerto, the violin concerto and the songs called *Sea Pictures*.

The musical scene in Britain, which had seemed so dead, now burst into life. Elgar had several notable younger contemporaries: Delius, Vaughan Williams and Holst. They were followed by William Walton, who composed some great film music, and several important women composers – Elizabeth Lutyens, Elizabeth Maconchy and Thea Musgrave.

There was a flowering of opera in the hands of Michael Tippett and the biggest British star of 20th century classical music, Benjamin Britten. Having missed the 19th century, when Italy and Germany were producing a great number of operas, Britain made quite a good attempt to catch up.

Of course, it is rather inappropriate to talk about classical music in nationalistic terms; more than perhaps any other art form, it is international. British musicians work all over the world, and the music scene in Britain is, and always has been, full of foreign talent. Handel has not so far been mentioned; he did not strictly fit the criteria, since he was German by birth. But he settled in England in 1712 at the age of 27, became a British subject, wrote a large number of works (such as *Messiah*) in English, and has been Britain's favourite

composer ever since; the British long ago gave up writing his name in the correct way, Hændel, or pronouncing it accordingly. One of J.S. Bach's many sons, J.C. Bach came to live in London in 1762 and became known as the English Bach. The Italian Luigi Cherubini became court composer to King George III. In the 20th century, the Spanish composer Roberto Gerhard settled in England and is thought of as British. Many great instrumental players and conductors have lived or worked in Britain: Vladimir Ashkenazy, Yehudi Menuhin, Mstislav Rostropovich, the Amadeus Quartet, Yo Yo Ma, Mitsuko Uchida, Otto Klemperer and Georg Solti.

Attitudes to classical music are strangely contradictory. Many young people learn to play instruments like the piano, the violin or the flute at school. This is nearly always in a classical context: they learn to read music and play in the orchestra, with teachers who are essentially classical musicians. But the same 16-year-old boy who studies the cello every week, and practises Brahms for the school concert, comes home and listens to Oasis and Radiohead. With his friends he talks about guitar riffs and drum machines and has strong ideas about the quality of the DJs in the local dance clubs.

Pop and rock in Britain

In the 1950s, American popular music spread all over the world. Together with film, it was part of the USAs cultural imperialism which had started earlier in the century and was now advancing on all fronts. Because of the shared language, it made more of an impact on Britain than on most other countries. People listened with pleasure to Bing Crosby, Frank Sinatra and Doris Day; then with shock, horror and delight to Chuck Berry, Buddy Holly and Elvis Presley. Whatever the Americans produced, Britain enjoyed.

Rock'n'roll caught on in a very big way in Britain, and in fact some American rockers like Eddie Cochran had more fanatical fans here than at home. Although Elvis only set foot on British soil once (at a military airport, on his way to Germany), he was the King as much in Britain as anywhere. But the

interest in rock'n'roll extended beyond listening to it; the British began to imitate it, sometimes quite successfully. Amateurish skiffle groups gave way to classy rock'n'roll acts. The Beatles had their first hit, *Love Me Do*, in 1962 and it was not long before they turned the tables on the Americans; they were the first British artists to break into the US market, and they were the vanguard of a real invasion. Soon there was international success for the Rolling Stones, the Animals, the Kinks, the Dave Clark Five, Herman's Hermits, Gerry and the Pacemakers, Freddie and the Dreamers, and others.

Since that time, pop music in Britain has been a mix of American and British. However, in more than any other aspect of the culture, pop seems to be xenophobic: foreign artists just cannot break into the market. Of course, there are exceptions, including a few from English-speaking countries: Australians Kylie Minogue and INXS. Canadians Bryan Adams and k.d. lang, Irish bands U2 and the Cranberries, and great reggae artists like Bob Marley from Jamaica. Occasionally north-European voices manage to get heard: A-Ha, Kraftwerk, Björk, the ever-popular Abba, and the highly entertaining Aqua.

The pop music world moves very fast. By the end of the 1960s, rock'n'roll seemed a fully mature art form, with a whole range of variants. From then through to the late 1970s, there was a wide variety of popular music styles from psychedelic, folk rock, glam rock and progressive rock to funk and reggae. By the late 70s some people were beginning to tire of the smooth professional style of the rock industry. It had become a rich show-business phenomenon and had lost touch with its working-class roots. In Britain a few young musicians (with the help of some marketing experts) started the punk revolution. It was pure anti-establishment, and it included the rock'n'roll establishment. The Sex Pistols, Siousie and the Banshees, the Clash and the Buzzcocks hated or pretended to hate middle-class society and the pop super-stars. They also made rock music cheaper to produce, getting away from the expensive sounds of high-tech studio production. This inspired the creation of a lot of new bands by

people without much money (or talent in some cases). But punk did not last long.

The pop business is driven by the need for change and innovation: the economics of it simply do not work if the public listens to the same thing all the time. The result of all this innovation is the massive variety of pop music today. Some styles, like punk, appear and then disappear. Some, like country music, stay and are added to the ever-growing pop menu. Others split into subgroups, as has happened to dance music. In the 70s, when the Bee Gees wrote the soundtrack for the film *Saturday Night Fever*, there was just disco. As it got heavier and funkier, it was known as house, or acid house. Out of house in the USA came techno and garage, and in Britain, jungle, which in turn gave birth to ragga jungle and drum'n'bass. Then the earlier house music had a revival under the name old school.

In spite of all the fashionable rebellion, mainstream pop is still doing extremely well. Actually, the term pop itself needs some explanation. So far, it has been used here to mean popular music in general, including rock, dance and rap. But young people use it more often in the more restricted sense of chart music: ordinary, middle-of-the-road tunes with a big audience – the sort of thing that is shown on TV in the early evening. In this sense, it is often a term of abuse. But in reality, not many people follow all the latest developments in drum'n'bass; it is only accessible to 15 to 25-year-olds who go dancing. Most of the population listens to pop music – to Boyzone-type boy bands and Spicegirl-type girl bands, to Robbie Williams and Celine Dion.

Pop and classical seem to exist in completely different worlds, with only occasional and rather embarrassed contact. You will never hear a classical piece played on a pop radio station, or vice versa. Hardly any musicians actually manage to sing or play in both styles. The divide is a subject of jokes: when Beatle Ringo Starr was asked what he thought of Beethoven, he said: “I love him, especially his poems.”

Actually there is one area of crossover, the musical: in the Andrew Lloyd Webber-type stage shows, such as *Cats*, *Starlight Express* or *the Lion King*, easy-listening pop songs are accompanied by a classical orchestra. But it is interesting that both serious classical musicians and serious pop fans despise the musical: it is too anodyne, too middle-of-the road.

As with so many aspects of life in Britain, social class comes into the question of musical tastes. If you mingle with the crowd coming out of the Royal Opera House, Covent Garden, you will see (and hear, if you are sensitive to accents) that they are middle class. Pop musicians, on the other hand, are expected to be working-class heroes. Mick Jagger came from a middle-class background, but does not like to admit it: so he tries to speak with a cockney accent and sing with an American one.

Of course, talented musicians see past the class stereotypes, and are able to appreciate what is good, whether it is pop, classical, jazz or world music. It seems that less musical you are, the more partisan you become. Tone-deaf middle-class people support classical as though it were a football team, and dismiss pop as rubbish and noise; unmusical working-class people treat classical as though it were purely an expression of snobbery.

4.2. Answer the following questions:

1. Is classical music popular in Britain?
2. Who is the author of the first English opera?
3. What composers contributed to the flowering of the opera in the 20th century?
4. What famous instrumental players and conductors have lived or worked in Britain?
5. How do musical tastes correlate with social classes in Britain?

4.3. Enlarge upon the statements from the text:

1. No wonder his compatriots were so delighted with Elgar.

2. ... the music scene in Britain is, and always has been, full of foreign talent.
3. Attitudes to classical music are strangely contradictory.
4. Whatever the Americans produced, Britain enjoyed.
5. The Beatles ... were the vanguard of real invasion.
6. However, in more than any other aspect of the culture, pop seems to be xenophobic.
7. The pop music world moves very fast.
8. The pop business is driven by the need for change and innovation.
9. Actually, the term pop itself needs some explanations.
10. Actually there is one area of crossover, the musical.

4.4. Find in the text the adjectives derived from the same stem:

1. amateur _____
2. fable _____
3. nostalgia _____
4. nationalist _____
5. instrument _____
6. contradict _____
7. fanaticism _____
8. maturity _____

4.5. Look at the following noun phrases from the text – *musical tastes, musical culture, music/-al scene, unmusical working-class people*. In what cases do we use *musical* and in what *music* as an attribute?

The list below contains 24 nouns. Distribute them evenly into 2 columns – those used with *musical* and those used with *music*:

box	critic	lesson	studies
director	ear	life	styles
career	environment	school	talent
centre	family	society	teacher
child	hall	stand	video
comedy	instrument	student	voice

NB Mind that some of the nouns may enter both groups.

musical

music

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

4.6. Write out from the text the names of musical styles.

4.7. OPINION QUESTIONS:

1. How popular is classical music in your country? Do you listen to it?
2. Why do you think classical musicians are more international than pop musicians?
3. Does learning to play musical instruments help to understand classical music better?
4. Why do you think American pop music has tended to dominate the world market?
5. Does your country produce good pop music? How much British music do you listen to?

6. Does pop music change because of its youth and vitality, or just for commercial reasons?
7. Which pop styles, past or present, do you like best? Why?
8. What is the difference between classical and pop music? Is it possible to like both?
9. Is there a connection between music and social class in your country?
10. Some music is difficult to understand. Is it worth trying to appreciate it?

Unit 12 *Focus on Reading Comprehension* **JAZZ**

5.1. Read the following text:

Line Jazz is a type of music with a strong rhythm and solo improvisations. It originated in New Orleans in 1900 and was played as an accompaniment to funerals, weddings and country outings. Early jazz bands featured cornets, clarinets and trombones.

- (5) Charles Joseph 'Buddy' Bolden was an innovative but unrecorded cornettist in New Orleans, who has been described as 'the first man of jazz' (c. 1901). 'Jelly Roll' Morton and Louis Armstrong are associated with New Orleans jazz. Morton was arguably the originator of the blues (a type of slow, sad music). His jazz orchestrations, which were published in around 1905, were
- (10) the earliest in book form. Louis Armstrong was a trumpeter and singer who pioneered a new style of jazz that centered on improvisational solos. As a young man he played the cornet on Mississippi riverboats. In 1922, he joined the Chicago-based band of Joseph 'King' Oliver and soon he was leading his own bands.
- (15) In the 1920s, jazz spread to larger US cities, such as New York and Chicago. The bands were enlarged with the saxophones and additional trumpets and cornets. Swing, a type of popular dance music that uses a large band, developed from jazz in the 1930s. Important bandleaders during this era were Paul Whiteman, Benny Goodman, Glenn Miller and Count Basie.
- (20) Bop, with its smaller bands and rhythmic innovations, developed in the 1940s. Key figures were Dizzy Gillespie and Charlie 'Bird' Parker. During the late 1940s and 1950s a new form of jazz emerged - cool jazz, as played by Stan Getz and Miles Davis.

5.2. Answer the questions:

1. What is the main subject of the passage?

(A) Jazz bands

- (B) Instruments played in jazz
 - (C) The history of jazz
 - (D) Cities associated with jazz
2. According to this passage, for what reason is Louis Armstrong famous?
- (A) He was the first to develop a new form of jazz that centered on solo improvisations
 - (B) He has been described as “the first man of jazz”
 - (C) He is thought likely to have started the type of music known as blues
 - (D) He went to New York and Chicago
3. The word *originated* in line 2 could best be replaced by
- (A) ended
 - (B) changed
 - (C) began
 - (D) worsened
4. The word *era* in line 18 is closest in meaning to
- (A) period of time
 - (B) performance
 - (C) roll call
 - (D) interval
5. Which of the following is NOT mentioned by the author as being a jazz instrument?
- (A) flute
 - (B) cornet
 - (C) trombone
 - (D) clarinet

6. The author mentions all of the following as features of jazz EXCEPT
- (A) It has a strong rhythm
 - (B) It is characterized by improvisation
 - (C) It was originally played at funerals and weddings and on trips to the country
 - (D) It was first played in Chicago
7. The following sentence can be added to the passage
- Armstrong was born in New Orleans, the home of jazz.*
- Where would it best fit into the passage?
- (A) Line 1
 - (B) Line 5
 - (C) Line 11
 - (D) Line 21
8. What does the author mean by *rhythmic innovations*?
- (A) new ways of using rhythm
 - (B) dance steps
 - (C) words ending in the same sound
 - (D) intermittent singing
9. Which paragraph explains how jazz is linked with New Orleans?
- (A) paragraph 1
 - (B) paragraph 2
 - (C) paragraph 3
 - (D) paragraph 4
10. The paragraph following the passage most probably discusses
- (A) jazz music in the early 20th century
 - (B) 'Jelly Roll' Morton.
 - (C) Swing
 - (D) jazz music since the 1950s

Unit 13 *Focus on Writing* **THE MUSIC I ENJOY**

12.1. Read the extracts from students' compositions on the topic.

Essay № 1

I love music very much. I think it has a great power over us and as one of the classics remarked its power either ennobles or destroys us.

I don't favour any particular kind of music, for preferences vary depending on mood or some other characteristics. But I think that classical music is universal. It expresses emotions in the most marvellous way. These emotions vary from serenity to pacification, from a joyful realization of existence to a feeling of energy. Sometimes it is powerful and pathetic, full of life and vigour, and sometimes it is soothing, dreamy, sentimental, melodious... Sometimes it is like a tiny brook and at times it is thunderlike. Classical music gives us all the palette of emotions, it enriches our imagination, sates with wonderful feelings. It is a mysterious world whose secrets we are still unable to reveal. We can just enjoy it.

Essay № 2

We hear so much music in a week that we may not even notice some of it. You may hear music from records and tapes, or listen to it on the radio. Everybody likes music: some people enjoy classical music, others are fond of popular music. But are all of them good listeners?

One of the most important things is to learn to be a good listener. Only then can one learn to understand music. As for me, the only types of music I like are pop and classical music.

My favourite group is "The Beatles". I think they are wonderful and their music is fantastic. Sometimes I listen to classical music, for example Brahms. I used to go to some classical concerts. After listening to such music I start to get

restless. I read about the composers whose music I'm interested in, about their works, about the conditions under which those people had to live and create.

I am a good listener, I think. It means to listen to music without doing anything else. And that's not very easy, and you know, hearing is not listening. In some ways classical music is a language. People use it to express moods and emotions. Some classical music is happy, and some is sad. Some is serious and some can make people laugh. The only thing I know is that without music I can't live.

Essay № 3

Music is an inseparable part of people's lives. As well as the language it is a way of communication. Without music life would be dull and unexciting.

Every kind of music reflects a certain mood, a way of world perception. That's why there are so many musical styles all over the world: folk, pop, jazz, rock and, of course, classical music. It's next to impossible to find a person completely indifferent to music. But tastes differ. Each person chooses a kind of music to their taste.

As for me, I appreciate classical music more than any other. I guess it produces a very favourable influence on a person. It helps to distract from everyday routine and takes you into a marvellous world with a rich melodious basis and lovely tunes. It may be a wonderful cure for pessimism or low spirits as it gives a perfect musical rendition to human emotions.

I guess, in the first place, this is true for Mozart's music which manifests love of life, conveys so much strength, courage and willpower. It is full of optimism, fascination and sparkling gaiety. Even his sad and lyrical pieces render an atmosphere incredibly close to our intimate sensations.

Listening to his divine music gives you a sensation of being born anew, you feel pure and untroubled, as if you were on top of the world and had a

thousand glorious years to live! Your emotional batteries are recharged and you are ready to face the challenge of life, make your stand and go to the top!

Isn't this inspiration the best emotion which music can give? Isn't this what it is for?

12.2. Write out verbal-noun phrases with the help of which the students expressed their appreciation of music.

12.3. Pair up with your fellow-partner and point out the ideas you possibly agree or disagree with. Give your grounds. Supply your arguments with examples.

12.4. What role does music play in your life? Can the world exist without music? What our life would be like without music? What is your favourite style in music?

Write an essay on one of the following topics:

1. The Role of Music in Our Life.
2. The Kind of Music I Enjoy Most.
3. Classical or Modern?
4. Music Speaks a Universal Language Anyone Can Understand.
5. Music Was Invented to Delude and Deceive Us.
6. Music Either Ennobles or Destroys Us.
7. Music Is an Art Form that Has the Power to Change the World.
8. After Silence That Which Comes Nearest to Expressing the Inexpressible is Music.

APPENDIX

Musical instruments

Each instrument has its own Timbre, or voice. Composers use these voices when composing music and look how to blend the voices together to produce the sound they want. Below are descriptions of the orchestral instruments.

The Woodwind

Woodwind instruments were once made of wood and are played by blowing them. Today many different types of material are used to make them.

The Flute has a bright sound and often plays high-pitched notes that can be heard above the orchestra. A flute player can also play a *Piccolo* which is smaller and plays 1 octave (8 notes) higher than the flute.

The Oboe is played by blowing through a double reed. A reed is a small piece of cane. The oboe uses two, bound together and placed in the top of the instrument. This gives the instrument a piercing sound. Oboe players can also play the *Cor Anglais* — which is bigger than the oboe and produces lower pitched notes.



The Clarinet produces a deep rich sound but it is also capable of high-pitched notes too. The clarinet uses a single reed placed over the mouthpiece. The instrument that looks like a *Saxophone* is in fact a bass clarinet, which of course will play lower pitched notes. Because of the quality of sound it can be found in jazz ensembles (groups) too. The Saxophone developed from the clarinet.

The Bassoon is a low-pitched instrument and, like the oboe, uses a double reed. The larger instrument is the *Double Bassoon* which plays one octave lower than the bassoon and so plays the lowest notes in the woodwind family.

The Brass

Brass instruments have been in the orchestra for a long time. Brass instruments have developed from hunting horns, post horns, bugles etc. Brass is an alloy (a mixture) of two metals — Copper and Zinc. With the exception of the slide trombone all brass instruments use valves. This is a device placed on the

instrument so that extra tubing can be played — this allows the instrument to have a greater range (compass) of notes.



The French Horn developed from the German hunting horn (the post office symbol in Germany is a post horn that looks similar). It is the mouthpiece, developed by a French man that gives it its name. It has nearly 7 metres of tubing wound around so that it can be held easily.

The Trumpet is a high-pitched instrument. Because of its bright, penetrating sound, it was used as a military instrument developing from the *Bugle*. The trumpet has undergone

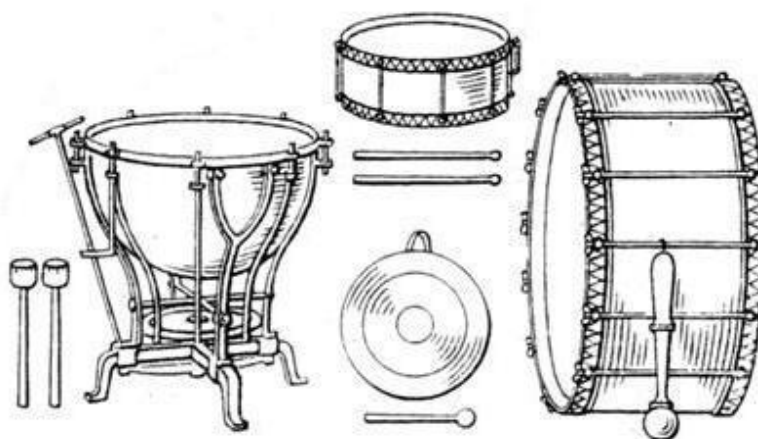
many changes and you can still see long, valveless trumpets that are used to play fanfares on state occasions. Trumpet players can also play the *Cornel*, which has a more mellow sound and is found in Brass Bands.

The Trombone uses a U-shaped slide instead of valves to change notes. There are also valve trombone as well. Because of this it is able to slide from one note to another — this is called Glissando. The trombone is capable of producing both bright and mellow sounds and can sometimes be found in jazz groups. It is also a member of brass bands.

The Tuba produces the lowest notes of the orchestral brass family. It is a large instrument and is often associated with an “oom-pah” rhythm. It comes in all shapes and sizes and completes the brass section of the orchestra.

The Percussion

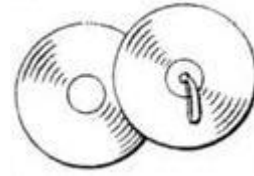
Said to be the “Kitchen Sink” department the percussion section includes anything that “Shakes, Rattles and Rolls”. There are two types of percussion instruments, pitched and none pitched. Pitched



instruments are capable of changing notes. Non-pitched have their notes fixed. There are far too many to include them all but here are just a few.

The Timpani (or Kettle Drums) are pitched. They are usually found in pairs — one pitched lower than the other. Timps are usually made of copper with a large parchment head (today other materials are used too). You tune the head by means of the tuning pedal that activates 6 rods. This also means that you can produce a Glissando.

The Cymbals (please note spelling!) are two flat, brass plates that are hit together to produce a crash — we say a cymbal crash. Cymbals come in many sizes from small to very large. Originating probably in the Far East cymbals have been very important in music since early times — they are mentioned in the Bible.



The Drum Kit is a very versatile set of instruments. Consisting of a large bass drum, played with a foot pedal, a floor bass, a tenor drum (sometimes two), a snare drum and an assortment of cymbals including a hi-hat (two cymbals that are played with a foot pedal). The drum kit can be found in most musical ensembles. The example features the snare.

The Xylophone is a pitched instrument. Not to be confused with the *Glockenspiel*, which uses metal bars, the xylophone uses wooden bars, arranged like a keyboard. You play the xylophone by striking the bars with a felt or wooden stick.

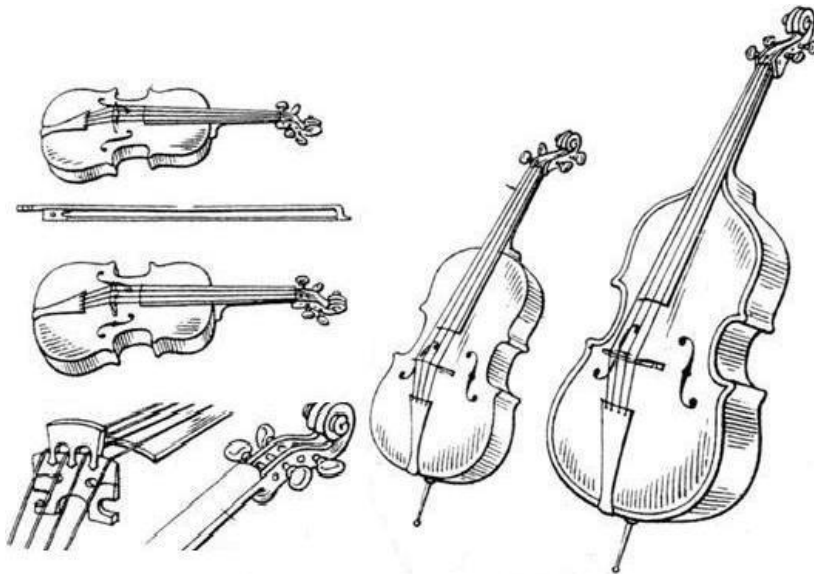
The Grand Piano has 88 keys. Although it uses strings they are hit with felt hammers. Piano is short for Pianoforte (Soft Loud) and originally the instrument was called the Fortepiano. It is an important instrument in all aspects of music especially in the accompaniment of other instruments as well as a very fine solo instrument.

The Harp is often said to be a piano without the box. The harp has 47 strings and by means of pedals the tension of the strings is adjusted thus producing different pitches. The modern harp dates from the early 19th century but the harp itself dates back over 4,000 years.



The Strings

There are more stringed instruments in the orchestra than any other section. All string instruments relate to the Violin family. If you look at them they all look the same but differ in size. You play string instruments by use of a bow, a stick that has horse's hair attached that you pass over the strings to vibrate them. By using the bow in different ways you can produce different *timbres*. The strings can also be plucked. The most famous violinmaker was Italian Antonio Stradivarius (1644 — 1737) whose stringed instruments demand high prices.



The violin is the smallest member of the string section and plays the highest notes. All members of the violin family have 4 strings. The violins are divided into first and second violins. The leader of the 1st violin is known as the leader of the orchestra. The Viola is slightly

larger than the violin. Both the violin and viola are played by placing the instrument under the chin.

The Cello (short for Violoncello) is larger than the violin and viola and is placed between the knees and is supported on the floor by a metal spike. It has a rich, expressive tone and although at first a bass accompaniment instrument it has had many solo parts written for it.

The Double Bass is the largest member of the string family. It stands about two meters high so that players have to stand or sit on a high stool to play it. Often used in jazz groups where it is usually played Pizzicato (Plucked). In the orchestra it often plays the same as the cello sounding one octave lower.

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МАРИНА ИВАНОВНА ДМИТРИЕВА

ИСКУССТВО. ЧАСТЬ II. МУЗЫКА

The Arts. Part II. Music

Учебное пособие

Редакторы: Л.П. Шахрова

Н.И. Морозова

Лицензия ПД № 18-0062 от 20.12.2000

Подписано к печати

Формат 60 x 90 1/16.

Печ.л.

Тираж

Заказ

Цена договорная

Типография НГЛУ им. Н.А. Добролюбова

603155, Н. Новгород, ул. Минина, 31а