

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РОССИЙСКОЙ ФЕДЕРАЦИИ**

**Федеральное государственное бюджетное образовательное учреждение  
высшего профессионального образования**

**«Нижегородский государственный  
лингвистический университет  
им. Н.А. Добролюбова»**

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## **АНГЛИЙСКИЙ ЯЗЫК**

для студентов  
факультетов иностранных языков  
педагогических и лингвистических вузов

**III курс**

**Graded English Course**

**Unit 5. In the World of Music**

**Нижний Новгород  
2016**

Печатается по решению редакционно-издательского совета ФГБОУ ВПО «НГЛУ». Направления подготовки: 45.03.02 – *Лингвистика* (профиль: ТиМПИЯК), 44.03.01 – *Педагогическое образование* (профиль: Иностранный язык).

УДК 811.111(075.8)  
ББК 81.432.1-923

Ильина С.Ю., Горб Г.А., Сальникова Н.Н. Английский язык для студентов факультетов иностранных языков педагогических и лингвистических вузов. III курс. Graded English Course. Unit 5. In the World of Music. – Н. Новгород: ФГБОУ ВПО «НГЛУ», 2016. – 67 с.

Учебник по практике английского языка предназначен для работы над совершенствованием навыков говорения, чтения, аудирования и письма. В него вошел тематический комплекс «В мире музыки».

УДК 811.111(075.8)  
ББК 81.432.1-923

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## MUSIC

### I

I pant for the music which is divine,  
My heart in its thirst is a dying flower;  
Pour forth the sound like enchanted wine,  
Loosen the notes in a silver shower;  
Like a herbless plain for a gentle rain,  
I gasp, I faint, till they wake again.

### II

Let no drink of the spirit of that sweet sound,  
More, oh more, - I am thirsting yet;  
It loosens the serpent which care has bound  
Upon my heart to stifle it;  
The dissolving strain, through every vein,  
Passes into my heart and brain.

P.B. Shelley



### Let's Talk About Music

1. What is music?
2. Why do people write, play and sing music?
3. What is music for you? How often and when do you listen to it?  
What kinds of music do you enjoy?
4. Do you ever play or sing music yourself? Why? / Why not?
5. Do people sing more or less in the 21<sup>st</sup> century? Explain why.
6. What is the origin of the word "music"? What does music do for a human being? Read the text below and find it out.

According to Greek mythology Muse was one of nine daughters of the Greek god Zeus. She was not only beautiful, but she also sang, played music and created art. Muse inspired humans to create beauty that's why her name still lives in many languages meaning "music".

Music speaks to us without words and says more than any language can say. It makes us laugh and cry, dance and sit quietly breathless with wonder and admiration, it frees and imprisons us. Music is so powerful that it leads people to battles for liberty and helps them overcome their personal hardship and national crises. When life is at its worst music soothes and inspires, supports and empowers, it makes the world richer and more colourful.

Music is constantly changing and looking into the future. But it is also feeding on the previous periods, their harmonies and ideas. It often turns to different cultures, thus creating new styles, fresh original melodies, some of which become international hits. Naturally not all the music that has been written stands the test of time. Some music has been played for centuries, some for decades, other can hardly survive a year or even less.

Roughly music is divided into four periods according to its style and time when it was written: Baroque (1600-1750). Classical (1750-1820), Romantic (1820-1900) and Modern (1900- ). These periods are not clear cut but overlap each other. Composers did not suddenly stop writing Baroque

music in 1750 and start writing Classical music in 1751. They used the harmonies of the previous period and moved on to new horizons and ideas.

Here are some representatives of these periods

<b>Baroque</b> (1600-1750)	<b>Classical</b> (1750-1820)	<b>Romantic</b> (1820-1900)	<b>Modern</b> (1900 - )
Bach	Haydn	Beethoven	Schoenberg
Hendel	Mozart	Weber	Stravinsky
Scarlatti	Beethoven	Shubert	Debussy
Telemann		Mendelssohn	Rachmaninoff
Vivaldi		List	Ravel
Corelli		Chopin	Bartok
Percell		Schumann	Prokofiev
		Paganini	Shostakovich
		Wagner	Gershwin
		Brahms	Britten
		Tchaikovsky	Tippett

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## **PART I**

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### **EXTENSIVE READING**

#### **Text 1**

### **The Baroque Period**

Music written between 1600 and 1750 is often described as Baroque music. The term Baroque refers to the fancy decorated style of music that was popular during this time. Baroque is also a term used to describe the painting and architecture with fancy decorations (on palaces and churches) created in this period.

*Who was the music written for?*

In the Baroque period composers and musicians often worked for kings and courts. They were hired to write and perform music that would entertain the royalty and their guests. Other musicians worked at churches and wrote music for Sunday services or special occasions. Italian operas were popular, and people went to opera houses to hear the newest operas. Printed music was becoming more common, so middle class families could play music at home.

*You may ask what kind of music they wrote.*

Many Baroque pieces were written for church services, including hymns and masses. Music for singers was very popular, and Italian Baroque composers wrote many songs, operas, and oratorios (which are like operas without acting and costumes). Other composers wrote music for small orchestras. Many of these pieces were dances, concertos, and sonatas that were played to entertain people at royal parties.

*What does Baroque music sound like?*

Baroque music is filled with trills, broken chords, and other ornaments. Performers often improvised or made up even fancier ornaments as they played. The music has clear, precise rhythms and may express emotions from joy and love to fear and sadness. Baroque music sounds very normal to our ears today because the composers used major and minor scales in traditional harmonies.

*Were the instruments musicians played the same as now?*

Many Baroque instruments are still played today, including the violin, viola, cello, trumpet, flute, bassoon, and oboe. The keyboard instruments of the period were the organ, harpsichord, and clavichord. The piano had not been invented yet. There were also some instruments we no longer play today.

The only percussion instrument used in orchestras was the timpani.

Primitive trumpets and other wind instruments were used, but they did not have valves and could not play all of the notes of a scale very well. Music for these instruments was often very basic, although the trumpet parts were very high and difficult. Strings and keyboard instruments were usually the stars of Baroque pieces.

• **Complete these sentences to summarize the text.**

1. The Baroque music was written between...
2. The most outstanding composers of this period were...
3. They wrote such pieces of music as ... and it was played on the violin, ...
4. The music has clear, ... and expressed ...
5. It was usually played at... for...

## **Text 2**

### **The Classical Period**

The period of time from 1750 until around 1820 is called the Classical period in music. It was a time of great change in the world. The

American and French Revolutions were fought, and people were exploring new ideas about freedom. There were still many kings and emperors, but people were beginning to talk about equality and the rights of men.

*Does Classical music mean serious music? – Yes and no.*

The word “classical” is used in several ways. Classical music describes music that was written during the Classical period. Very often music that is played by an orchestra in concert halls is also referred to as classical music. Besides Classical music means anything that is not popular music. Whatever the meaning in which it is used Classical music is extremely rich and varied and can satisfy any taste and suit any mood.

*Who were famous Classical composers?*

Famous Classical composers included Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven. Early works by Schubert and Beethoven were also written in the Classical style while their later works led into the Romantic period. Many Classical composers lived in Vienna, Austria, which became an important centre of music.

*Why did composers start writing music in another style? How is the Classical period different from the Baroque?*

Many musicians were tired of the fancy music of the Baroque period that is why they wanted a change of style. The same was true of artists and architects, who rediscovered the creations of ancient Rome and Greece. The ancient Greeks and Romans liked balance and order in their art. Musicians and artists in the Classical period used these ideas in their paintings and music. They wanted simple, elegant art and music that was very different from the heavily decorated works that were written in the Baroque period.

*What did the music sound like?*

Because the Classical composers tried to adapt the ideas of ancient Greece and Rome, they wanted to write elegant, balanced music. They did not use the elaborate ornaments that Baroque composers did. Instead they wrote clear music that was full of contrasts – loud theme might be repeated softly, or a fast movement would be followed by a slow one. Classical music has simple harmonies and lovely melodies but it is not very emotional. At first you might think that Classical music is simple and plain, but it is often more difficult to play than Baroque music because every note has to be played at exactly the right time and perfectly in tune. In the trills and turns of Baroque music some mistakes are hidden, but if a Classical piece is not played perfectly, it can sound terrible.

*What types of pieces did they write?*

Many of the works that we know today were invented or changed during the Classical period, including concertos, sonatas, symphonies, minuets, and trios. Opera remained popular, and many composers (including Mozart) wrote operas in the Classical period.

• **Complete the sentences to summarize the information about classical music.**

1. Classical music was written between ... against the background of great ... such as ... .
2. If musicians hadn't been tired of the highly ornamented Baroque music...
3. Classical music was clear, ... and it was influenced by ...
4. The most outstanding composers of this period were ...
5. They wrote both chamber music such as ... and symphony music.
6. Opera remained ...
7. Today the word "classical music" means...
8. In my opinion classical music ...

### **Text 3**

## **The Romantic Period**

The Romantic movement emerged in English and European art, literature and later music at the beginning of the 19th century. Like the composers of the late Baroque period became tired of its ornamental music and wanted more elegant and strict classical forms, the composers of the late 18<sup>th</sup> century craved for more imaginative, daring and innovative harmonies. That's why they rejected the limitations of Classical convention and formality. The main principle of this new-born movement called Romantic was to follow feelings and emotions, rather than logical thought. The Romantics drew their inspiration from the beauty of wild nature, not things made by man. For them originality, imagination, self-expression, powerful emotions were of major importance. They wanted to say something that could not be put into words – they wished they could express inexpressible but in fact they expressed their own feelings – their dreams, sentiments, triumphs and disappointments.

The second feature of the Romantic music was the expression of literary ideas in musical form. Each composer contributed what he could toward the fusion of word and music. The first romantic composer Carl

Maria von Weber, who was a romantic ahead of his time, was a proponent of opera in German. Franz Schubert, who set Romanticism on the right path, took poetry and set it to music. He wrote music for legends, fairy tales, magic and fantastic heroism. Liszt's works were called "symphonic poems", many of Berlioz's compositions were "dramatic symphonies". Richard Wagner synthesized words and music on the largest possible scale and called it "music drama".

Romantics composed not only operatic and concert music for the orchestra, but also short pieces – songs, miniatures, nocturnes, sonatas, serenades that could be played at home by amateurs. The music was tuneful and melodious.

The instrument that became extremely popular in the 19<sup>th</sup> century was the piano. Due to the economic and social changes of the 18-19 centuries people's well-being had been growing therefore many families could afford to buy a piano. As a result there was an increasing demand for music that could be played on the piano at home. To meet the demand many orchestral and operatic works were arranged for the piano.

The music of the Romantic period with its emphasis on self-expression has remained popular with listeners for its richness of melodic and harmonic invention, its tenderness, passion and grandeur.

(Reference materials: "A Popular History of Music" by Carter Harman, 1987;  
"Classical Music" general editor John Burrows, 2005)

### **I. Complete the sentences using the text.**

1. The Romantic movement emerged ...
2. The character of the music in the 19<sup>th</sup> century wouldn't have changed it ...
3. If the Romantics hadn't rejected the conventions Classical music ...
4. The composers of this period wanted to express ...
5. Another important feature of the Romantic music was ...
6. The Romantics composed not only ... but also ...
7. If the piano hadn't become the most popular instrument ...
8. Music-lovers of the 21<sup>st</sup> century wouldn't enjoy the music of this period if ...

### **II. Summarize what you have learnt about the Romantic period.**

### **III. Answer this question: what is the contribution of the Romantic period into Music?**

## Text 4

### The Influence of Music on the Individual

Music influences us all variously because we all have different physical, mental and emotional tendencies. If a thousand persons hear the same music, each will probably have different impressions. Both their physical and psychological reactions will be different because of the greatly varying characteristics they have inherited. Not only the kind, but the intensity of the impression will differ in each person. Each person will absorb from the music the kind of feeling natural for him. This emotional experience is a stirring of our inner nature stimulated by the music. As we absorb the feeling of the music our inner nature grows. This growth of the personality through music is the enrichment of the psyche.

We have all had the experience of feeling differently about the same music on different occasions. Our physical and psychological states are changing all the time, and our impressions of music change with them. This variety of impression permits us to see different phases of the same music, and stimulates different sides of our personality at different times.

Some kinds of music vitalize us – others depress and fill our hearts with melancholy. Probably music can quicken our heartbeat and energize every physical function in us.

(From “Music for All of Us” by L. Stokowsky)

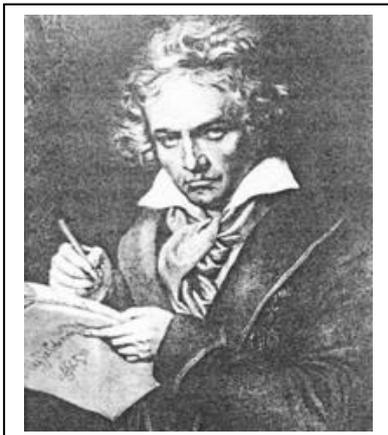
- Do you agree with the ideas expressed in the text? Discuss it with your peers.

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## PART II

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### LISTENING COMPREHENSION



### LUDWIG VAN BEETHOVEN

(1770-1827)

#### *Pre-listening Activities*

Before you listen to the recording:

2.1. Answer this singular question:

Are you fond of L.V. Beethoven?

2.2. Name at least two of L.V. Beethoven's creations.

2.3. In the list of works below there is one that shouldn't be there. Can you find the odd one?

The Moonlight Sonata; The Heroic Symphony; The Magic Flute; The Pastoral; The Emperor Concerto.

Say why it shouldn't be there.

2.4. Look at these words you are going to hear:

Vienna – the capital of Austria

Bonn – a town in Germany

The London Philharmonic (Society) [fɪlɑ:ˈmɒnɪk]

### ***Aural Comprehension Activities***

2.5. While listening to the text divide it into logical parts and entitle each of them.

2.6. After you have listened to the recording once say whether the statements below are true or false:

1. L.V. Beethoven was born in a well-to-do family.
2. At the age of 16 he left Bonn for Amsterdam.
3. The events of Beethoven's Heroic Symphony took place against the background of Napoleon's Wars.
4. From the very beginning Beethoven's Heroic Symphony was devoted to the French people.
5. At the age of 30 the composer's hearing began failing him.
6. With the Fifth Symphony came Beethoven's recognition and fame.
7. L.V. Beethoven died in misery.

2.7. Listen to the recording again. Then answer these questions:

1. When and where was L.V. Beethoven born?
2. When did he reveal his makings of a composer?
3. Why did he leave Bonn for Vienna?
4. What events gave rise to his Heroic Symphony?
5. Who is the Hero of the Heroic Symphony?
6. What misfortune befell Beethoven after he had composed his Heroic Symphony?
7. The misfortune drove him to despair, didn't it?
8. What did the loss of hearing mean to Beethoven himself and the whole mankind?

9. What became the leitmotiff of Beethoven's Fifth Symphony? How can you account for it?
10. What was Beethoven's life like after he had composed his great pieces of music?
11. When and where from did the composer eventually get help?
12. When and where did he die?

2.8. Complete the sentences using Subjunctive II.

1. Beethoven's childhood would have been happier if ...
2. Beethoven's father wished ...
3. Beethoven wouldn't have moved to Vienna if ...
4. Fits of despair wouldn't have overcome Beethoven if ...
5. But for his failing hearing ...
6. If not for Beethoven's passion for music ...
7. Beethoven's fate wouldn't have been so tragic if ...
8. He wouldn't have died lonely and miserable if ...
9. Beethoven's music wouldn't have outlived him if ...

### ***Speaking Activities***

- 2.9. Prepare a 4-minute talk about L.V. Beethoven. Make use of the key-sentences (See 2.6.) and these words and expressions:

to have / reveal the makings of a gifted / promising / born / talented musician, a battle for the liberation of mankind to trample down human rights to lower in smb's estimation, a tribute to the heroism of people who..., like a bolt out of the blue, to fail (about hearing), no improvement set in, eternal stillness, despair gave way to determination, to seize death by the throat, to struggle against destiny, to be hard up, fits of despair overcame him, unshakable faith in the future, his music was permeated with.

### ***Writing Activities***

- 2.10. To the accompaniment of L.V. Beethoven's Fifth Symphony write about your personal understanding of this work and the emotions the music evokes in you.

## ***Related Reading Activities***

2.11. Read the poem. Use a dictionary if you need it.

### **On Hearing a Symphony of Beethoven**

*E. St. Vincent Millay*

Sweet sounds, oh beautiful music, do not cease!  
Reject me not into the world again  
With you alone is excellence and peace,  
Mankind made plausible, his purpose plain.  
Enchanted in your air benign and shrewd,  
With limbs a-sprawl and empty faces pale,  
The spiteful and the stingy and the rude  
Sleep like the scullions in the fairy-tale.  
This moment is the best the world can give:  
The tranquil blossom on the tortured stem,  
Reject me not, sweet sounds! Oh, let me live,  
Till Doom espy my towers and scatter them,  
A city spell-bound under the ageing sun.  
Music my rampart, and my only one.

#### ***Notes:***

1. to cease [si:s] – to stop
2. plausible – seeming to be right or reasonable
3. tranquil ['træŋkwil] – calm, quiet
4. benign – kind and gentle
5. scullion – boy or man who did rough work in the kitchen
6. rampart ['ræmpa:t] – defence, protection
7. to espy – to catch sight of

2.12. Find and read out the answers to the following questions:

- Who does the poet appeal to in his poem?
- What effect does Beethoven's symphony produce on the poet and mankind?

2.13. Say what the poet's message of the poem is.

2.14. Try to pick out the main stylistic devices through which the message of the poem is brought home. Here are several helpful questions for you:

- The repetition of what sound may be regarded as a musical accompaniment of the poet's main idea?
- Why do you think the poet resorted to the repetition of this particular sound?
- Can you agree that the repetition of this sound (alliteration) heightens the general aesthetic effect of the poem?

----For Your Information----

***Alliteration***

*is a phonetic stylistic device that is built on the repetition of similar sounds, in particular consonant sound, in close succession, particularly at the beginning of successive words and which aims at imparting a melodic effect to the utterance.*

- Can you pick out any other cases of repetitions (of words, structures) in the poem? What's the effect?
  - What poetic words, do you consider, add to the solemn tone of the poem?
- 2.15. Learn the poem by heart. Arrange "The Best Recital" competition in your group. Decide on the winner.
- 2.16. If you know some other poem / s devoted to the everlasting beauty of music / singing, read or recite it / them to your fellow-students.

***Teacher-Oriented Activities***

- 2.17. As a teacher get ready for the lesson devoted to L.V. Beethoven at school: make up a 3-minute introductory talk about the composer. Make use of the poem you've learnt; make up a list of reference books; use a record or a cassette; bring the composer's portrait. Think of other things that have been left out but can add to the effectiveness of your introductory talk.
- 2.18. Exchange your adapted versions of L.V. Beethoven's life story. Decide on the best version.

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## PART III

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### The Music of Russia

Most Russian composers are not as well known as Bach or Beethoven, but they wrote rich, emotional music that is exciting to hear and play. Some Russian composers followed the styles of European composers, while others explored the rich heritage and unusual melodies, rhythms, and harmonies of their country. The most famous Russian composers include **Tchaikovsky, Prokofiev, Scriabin, Mussorgsky, Rachmaninoff, Rimsky-Korsakov, Stravinsky, and Shostakovich.**

During the late 1800s a group of Russian composers became known as “The Five” or the “Mighty Handful”. These composers wanted to create music that sounded more Russian and used Russian folk songs and melodies of the Russian Orthodox Church. They had a great influence on other Russian composers.

The best known members of this group are Mussorgsky and Rimsky-Korsakov. **Modest Mussorgsky (1839-1881)** is best known for his piano work *Pictures at an Exhibition*. (Ravel later wrote an orchestral version of the work.) His music ignores standard rules of how music is written and includes different and interesting harmonies and chords.

**Nicolai Rimsky-Korsakov (1844-1908)** was originally a naval officer who resigned to pursue a musical career. He was the most successful member of the five and became a professor of composition at the St. Petersburg Conservatory, where he taught other composers such as Sergei Prokofiev and Igor Stravinsky. Rimsky-Korsakov’s numerous fairytale operas are splashed with Slavic and Oriental colours. They are like brilliantly illustrated books. His finest work *The Legend of the Invisible City of Kitezh* (1907) is a work of marked emotional strength. Of his lighter works the best known are *Snegurochka /the Snow Maiden/* (1882), *Sadko* (1898) and the fantastic opera buffa *The Golden Cockerel* (1909). Rimsky-Korsakov’s operas contributed largely to what many music lovers came to consider typically Russian music with its splashily coloured world.

One of the most passionate Russian composers was **Peter Ilyich Tchaikovsky (1840-1893)** who wrote such ballets as *The Nutcracker*, *Swan Lake*, and *Sleeping Beauty*. His extremely emotional music is still played and loved around the world today. His operas *Eugene Onegin* (1879) and *The Queen of Spades* (1890) are on the repertoire of the best opera houses like La Scala in Milan, Covent Garden in London, the

Metropolitan Opera in New York etc. The music is vivid, dramatic, conveying the personal emotions and characteristics of the heroes and heroines. His symphonies are equally magnificent, especially the fourth, fifth, and sixth.

**Igor Stravinsky (1882-1971)** thought that Rimsky-Korsakov was the greatest master of orchestral effects of the time. Deeply influenced by the new Russian style, Stravinsky wrote many orchestral pieces that are still famous today. Stravinsky is also famous for his ballets, including *The Firebird*, *The Rite of Spring*, and *Petroushka*. *The Rite of Spring* shocked Paris audience when it was first performed because of it is full of strange rhythms and harmonies, and people thought it sounded too modern. Stravinsky also turned to opera three times during his long composing career. First came *The Nightingale* (1914) after Hans Christian Andersen, which clearly reveals the influence of Rimsky-Korsakov. Next was *Mavra* (1922), an opera buffa in the unmistakable musical style that made Stravinsky the foremost composer of his era. And finally his full-length opera in English *The Rake's Progress* (1951), after Hogarth's engravings, a neoclassical, austere, but compassionate work.

**Sergei Prokofiev (1891-1953)** was a successful pianist as well as a composer. His first opera was performed when he was only 9. His composition *Peter and the Wolf* uses a different instrument to represent each character and is often used to teach students about instruments. His other ballets are *Cinderella*, *Romeo and Juliet*, *War and Peace*.

**Dimitri Shostakovich (1906-1975)** was one of the most prominent Russian composers after World War II. He composed 15 Symphonies, 15 string quartets, 36 film scores, and many piano pieces.

Shostakovich often used themes from Russian folk songs in his compositions. One of his most exciting works is the fifth symphony. The last movement is very intense and exciting.

• **Answer these questions:**

1. What composers were the members of "The Five"?
2. Who wrote "Pictures at the Exhibition"?
3. What do you think this piece of music sounds like?
4. What kind of operas did Rimsky-Korsakov write?
5. What names of his operas do you remember?
6. Who was strongly influenced by the new Russian style?
7. What made Stravinsky the foremost composer of his era?
8. Did Stravinsky write operas or ballets?
9. What do you think his musical style is like?

10. Who was a composer as well as an outstanding pianist?
11. Who is the most prominent composer in the post-war period in Russia?
12. Whose operas and ballets are on the repertoire of opera houses round the world?

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## PART IV

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### INTENSIVE READING



J.B. Priestley

### “ANGEL PAVEMENT”

(an extract)

*John Boyton Priestley* (1894-1977) is a well-known English playwright, novelist, critic, journalist, actor and stage-manager

### *Pre-Reading Activities*

1.1. Study these preliminary notes:

1. The Queen’s Hall (The Queen Elizabeth Hall), the Albert Hall (The Royal Albert Hall) – the main London concert halls. The word “concert” is usually omitted in proper names.
2. F. Kreisler (1875-1962) – an Austrian violinist and composer, one of the most distinguished musicians of the first half of the 20<sup>th</sup> century.
3. H. Berlioz (1833-1897) – a French composer, a representative of neo-classicism in music that denied romanticism. The Brahms Number One – Brahms’ First Symphony.
4. Orchestra, Band, Group, Ensemble

**Orchestra** is used for classical music, light music, and fairly often for jazz too, although **band** is the traditional term.

*e.g.* symphony / chamber / light / jazz / string / variety orchestra

**Band** is used for:

- a. jazz, esp. traditional jazz

*e.g.* a jazz band

**Big band** often occurs in connection with traditional jazz.

b. a group consisting only of brass instruments

*e.g.* a brass band – духовой оркестр

This may be a military band, or one composed of amateurs, who play for recreation.

c. a group playing dance music

*e.g.* a dance band

Band is the traditional word for a group of musicians playing in a dance-hall or restaurant. If it is pop music, however, group tends to be used instead.

**Group** generally refers to folk or pop music:

*e.g.* a folk / pop group

**Ensemble** [a:n'sa:mbəl] is smaller than an orchestra, but bigger than a quartet. It generally refers to classical music and occurs mainly in proper names.

*e.g.* The London Harpsichord Ensemble

## 1.2. Read the text.

He arrived at the Queen's Hall in what he imagined to be very good time, but was surprised to find, after paying what seemed to him a stiffish price, that there was only just room for him in the gallery. Another ten minutes and he would have been too late, a thought that gave him a good deal of pleasure as he climbed the steps, among all the eager, chattering symphony concert-goers.

His seat was not very comfortable, high up too, but he liked the look of the place, with its blue-green walls and gilded organ-pipes and lights shining through holes in the roof like fierce sunlight, its rows of little chairs and music stands, all ready for business. It was fine. He did not buy a programme – they were asking a shilling each for them, and a man must draw a line somewhere – but spent his time looking at the other people and listening to snatches of their talk. They were a queer mixture; a good many foreigners, Jewy people, a few wild-looking young fellows with dark khaki shirts and longish hair, a sprinkling of quiet middle-aged men like himself, and any number of pleasant young girls and refined ladies; and he studied them all with interest. His neighbour was a large man whose wiry grey hair stood straight up above a broad red face, obviously an Englishman but a chap rather out of the common, a bit cranky perhaps and fierce in his opinions.

This man, moving restlessly in the cramped space, bumped against Mr. Smeeth and muttered an apology.

“Not much room, is there?” said Mr. Smeeth amiably.

“Never is here, sir”, the man replied fiercely.

“Is that so”, said Mr. Smeeth. “I don’t often come here”. He felt it would not do to admit that this was the very first time.

“Always crowded at these concerts, full up, packed out, not an inch of spare room anywhere. And always the same. What the devil do they mean when they say they can’t make these concerts pay? Whose fault is it?”, he demanded fiercely, just as if Mr. Smeeth were partly responsible. “We pay what they ask us to pay. We fill the place, don’t we? What do they want? Do they want people to hang down from the roof or sit on the organ-pipes? They should build a bigger hall or stop talking nonsense”.

Mr. Smeeth agreed, feeling glad there was no necessity for him to do anything else.

“Say that to some people”, continued the fierce man, who needed no encouragement, “and they say, ‘Well, what about the Albert Hall? That’s big enough, isn’t it?’ The Albert hall! The place is ridiculous. I was silly enough to go and hear Kreisler there, a few weeks ago. Monstrous! They might as well have used a race course and sent him up to play in a captive balloon. If it had been a gramophone in the next house but one, it couldn’t have been worse. Here you do get the music, I will say that. But it’s damnably cramped up here”.



The orchestral players were now swarming in like black beetles, and Mr. Smeeth amused himself trying to decide what all the various instruments were. Violins, ‘cellos, double-basses, flutes, clarinets, bassoons, trumpets or cornets, trombones, he knew them, but he was not sure about some of the others – were those curly brass things the horns? – and it was hard to see them all from where he was. When they had all settled down, he solemnly counted them, and there were nearly a hundred. Something like a band, that! This was going to be good, he told himself. At that moment, everybody began clapping. The conductor, a tall foreign-looking chap with a shock of grey hair that stood out all round his head, had arrived at his little railed-in platform, and was giving the audience a series of short jerky bows. He gave two little taps. All the players brought their instruments up and looked at him. He slowly raised his arms, then brought them down sharply and the concert began.

First, all the violins made a shivery sort of noise that you could feel travelling up and down your spine. Some of the clarinets and bassoons squeaked and gibbered a little, and the brass instruments made a few unpleasant remarks. Then all the violins went rushing up and up, and when they got to the top, the stout man at the back hit a gong, the two men near him attacked their drums, and the next moment every man jack of them, all the hundred, went at it for all they were worth, and the conductor was so energetic that it looked as if his cuffs were about to fly up to the organ. The noise was terrible, shattering: hundreds of tin buckets were being kicked down flights of stone steps; walls of houses were falling in; ships were going down; ten thousand people were screaming with toothache; steam hammers were breaking loose; whole warehouses of oilcloth were being stormed and the oilcloth all torn into shreds; and there were railway accidents innumerable. Then suddenly the noise stopped; one of the clarinets, all by itself, went slithering and gurgling; the violins began their shivery sound again and at last shivered away into silence. The conductor dropped his arms to his side. Nearly everybody clapped.

Neither Mr. Smeeth nor his neighbour joined in the applause. Indeed, the fierce man snorted a good deal, obviously to show his disapproval.

“I didn’t care for that much, did you?” said Mr. Smeeth, who felt he could risk it after those snorts.

“That muck. Absolute muck”, the fierce man bellowed into Mr. Smeeth’s left ear. “if they’ll swallow that they’ll swallow anything, any mortal thing. Downright sheer muck. Listen to ‘em”. And as the applause continued, the fierce man, in despair, buried his huge head in his hands and groaned.

The next item seemed to Mr. Smeeth to be a member of the same unpleasant family as the first, only instead of being the rowdy one, it was the thin sneering one. He had never heard a piece of music before that gave such an impression of thinness, boniness, scragginess, and scratchiness. It was like having thin wires pushed into your ears. You felt as if you were trying to chew ice-cream. The violins hated the sight of you and of one another; the reedy instruments were reedier than they had ever been before but expressed nothing but a general loathing; the brass only came in to blow strange hollow sounds; and the stout man and his friends at the top hit things that had all gone flat, dead, as if their drums were burst. Very tall thin people sat about drinking quinine and sneering at one another, and in the middle of them, on the cold floor, was an idiot child that ran its finger-nail up and down a slate. One last scratch from the slate, and the horror

was over. Once more, the conductor, after wiping his brow, was acknowledging the applause.

This time, Mr. Smeeth did not hesitate. “And I don’t like that either,” he said to his neighbour.

“You don’t ?” The fierce man was almost staggered.

“You don’t like it?” You surprise me, sir, you do indeed. If you don’t like that, what in the name of thunder are you going to like – in modern music. Come, come, you’ve got to give the moderns a chance. You can’t refuse them a hearing altogether, can you?”

Mr. Smeeth admitted that you couldn’t, but said it in such a way as to suggest that he was doing his best to keep them quiet.

“Very well, then,” the fierce man continued, “you’ve got to confess that you’ve just listened to one of the two or three things written during these last ten years or so that is going to *live*. Come now, you must admit that.”

“Well, I dare say,” said Mr. Smeeth, knitting his brows.

Here the fierce man began tapping him on the arm.

“Form? Well, of course, the thing hasn’t got it, and it’s no good pretending it has, and that’s where you and I” – Mr. Smeeth was given a heavier tap, almost a bang, to emphasize this – “find ourselves being cheated. But we’re asking for something that isn’t there. But the tone values, the pure orchestral colouring – superb! Damn it, it’s got poetry in it. Romantic, as you like – ultra-romantic. All these fellows now are beginning to tell us they’re classical, but they’re all romantic really, the whole boiling of ‘em, and Berlioz is their man, only they don’t know it, or won’t admit it. What do *you* say?”

Mr. Smeeth observed very cautiously that he had no doubt there was a lot to be said for that point of view. When the interval came and he went out to smoke a pipe, he took care to keep moving so that the fierce man, who appeared to be on the prowl, did not find him.

The concert was much better after the interval. It began with a longish thing in which a piano played about one half, and most of the orchestra, for some of them never touched their instruments, played the other half. A little dark chap played the piano and there could be no doubt about it, he *could* play the piano. Terrum, ter-*rum*, terrum, terrum, trum, trum, trrrrr, the orchestra would go, and the little chap would lean back, looking idly at the conductor. But the second the orchestra stopped he would hurl himself at the piano and crash out his own Terrum, ter-r u m, terrum, trum trum

trrr. Sometimes the violins would play very softly and sadly, and the piano would join in, scattering silver showers of notes or perhaps wandering up and down a ladder of quiet chords, and then Mr. Smeeth would feel himself very quiet and happy and sad at the same time. In the end they had a pell-mell race, and the piano shouted to the orchestra and then went scampering away, and the orchestra thundered at the piano and went charging after it, and they went up hill and down dale, shouting and thundering, scampering and charging, until one big bang, during which the little chap seemed to be almost sitting on the piano and the conductor appeared to be holding the whole orchestra up in his two arms, brought it to an end. This time Mr. Smeeth clapped furiously, and so did the fierce man, and so did everybody else, even the violin players in the orchestra; and the little chap, now purple in the face, ran in and out a dozen times, bowing all the way. But he would not play again, no matter how long and loud they clapped, and Mr. Smeeth, for his part, could not blame him. The little chap had done his share. My word, there was talent for you!

“Our old friend now,” said the fierce man, turning abruptly.

“Where?” cried Mr. Smeeth, startled.

“On the programme,” the other replied. “It’s the Brahms Number One next.”

“Is it really,” said Mr. Smeeth. “That ought to be good.” He had heard of Brahms, knew him as the chap who had written some Hungarian dances. But, unless he was mistaken, these dances were only a bit of fun for Brahms, who was one of your very heavy classical men. The Number One part of it he did not understand, and did not like to ask about it, but as the elderly foreign woman on his right happened to be examining the programme, he had a peep at it and had just time to discover that it was a symphony, Brahms’ First Symphony in fact, they were about to hear. It would probably be clean above his head, but it could not possibly be so horrible to listen to as that modern stuff in the first half of the programme.

It was some time before he made much out of it. The Brahms of this symphony seemed a very gloomy, ponderous, rumbling sort of chap, who might now and then show a flash of temper or go in a corner and feel sorry for himself, but for the most part simply went on gloomily rumbling and grumbling. There were moments, however, when there came a sudden gush of melody, something infinitely tender swelling out of the strings or a ripple of laughter from the flutes and clarinets or a fine flare up by the whole orchestra, and for these moments Mr. Smeeth waited, puzzled but excited. As the symphony went on, he began to get the hang of it more and

more, and these moments returned more frequently, until at last, in the final section, the great moment arrived and justified everything, the whole symphony concert.

It began, this last part, with some muffled and doleful sounds from the brass instruments. He had heard some of those grim snatches of tune earlier on in the symphony, and now when they were repeated in this fashion they had a very queer effect on him, almost frightened him. It was as if all the workhouses and hospitals and cemeteries of North London had been flashed past his eyes. Those brass instruments didn't think Smeeth had much of a chance. All the violins were sorry about it; they protested, they shook, they wept; but the horns and trumpets and trombones came back and blew them away. Then the whole orchestra became tumultuous, and one voice after another itself, cried in anger, cried in sorrow, and was lost again. There were queer little intervals, during one of which only the strings played, and they twanged and plucked instead of using their bows, and the twanging and plucking, quite soft and slow at first, got louder and faster until it seemed as if there was danger everywhere. Then, just when it seemed as if something was going to burst, the twanging and plucking was over, and great mournful sounds came reeling out again, like doomed giants. After that the whole thing seemed to be slithering into hopelessness. As if Brahms had got stuck in a bog and the light was going. But then the great moment arrived. Brahms jumped clean out of his bog, set his foot on the hard road, and swept the orchestra and the fierce man and the three foreigners and Mr. Smeeth and the whole Queen's Hall along with him, in a noble stride. This was a great tune. Ta *tum* ta ta *tum*, tum, ta *tum* ta-ta *tum ta tum*. He could have shouted at the splendour of it. The strings in a rich deep unison sweeping on, and you were ten feet high and had a thousand glorious years to live. But in a minute or two it had gone, this glory of sound, and there was muddle and gloom, a sudden sweetness of violins, then harsh voices from the brass. Mr. Smeeth had given it up, when back it came again, swelling his heart until it nearly choked him, and then it was lost once and everything began to be put in its place and settled. Abruptly, fiercely, as if old Brahms had made up his mind to stand no nonsense from anybody or anything under the sun. There, there, there, there, *There*. It was done. They were all clapping and clapping and the conductor was mopping his forehead and bowing and then signalling to the band to stand up, and the old Brahms had slipped away, into the blue.

## ***Learning Activities***

### **Skimming**

3.3. Support or challenge the following statements:

- a. The scene was laid in a concert hall;
- b. The concert hall was only half full that night;
- c. Mr. Smeeth's place was in the stalls;
- d. Mr. Smeeth was a regular concert-goer;
- e. Classical music was on the programme;
- f. The first item on the programme was beyond Mr. Smeeth's expectations;
- g. The concert was much better after the interval;
- h. At the end of the concert Mr. Smeeth wished he hadn't gone to the concert. It completely fell short of his expectations.

### **Scanning**

3.4. Read the text another time and find the answers to the following questions:

1. Where did Mr. Smeeth have his seat?
2. What kind of public had gathered in the Queen's Hall that night?
3. Did the symphony concerts at the Queen's Hall enjoy popularity?
4. How did Mr. Smeeth's neighbour find the Albert Hall?
5. How large was the orchestra? What instruments did Mr. Smeeth recognize?
6. What impression did the first item on the programme produce on Mr. Smeeth?
7. Did his neighbour share his opinion?
8. How did Mr. Smeeth find the second item?
9. His neighbour felt the same about it, didn't he?
10. How did Mr. Smeeth like the second half of the concert?
11. What was on the programme?
12. Was the pianist any good?
13. Brahms' First Symphony was beyond Mr. Smeeth altogether, wasn't it?
14. Were the listeners stirred by it?

3.5. Comment on the following sentences and develop them into situations:

1. Another ten minutes and he would have been too late...
2. Mr. Smeeth agreed, feeling glad there was no necessity for him to do anything else.
3. If it had been a gramophone in the next house but one, it couldn't have been worse.

4. If they'll swallow that they'll swallow anything, any mortal thing.
  5. "Come, come, you've got to give the moderns a chance."
  6. It was some time before he made much out of it.
- 3.6. Look through the text again and show your comprehension of it by making suitable quotations to prove that:
    - a. Mr. Smeeth felt himself at a disadvantage at the symphony concert.
    - b. Mr. Smeeth's neighbour was rather out of the common, cranky and fierce in his opinions.
  - 3.7. Pick up and read out the key sentences which testify to Mr. Smeeth's opinion of the music on the programme.
  - 3.8. Prepare one of the two suggested paragraphs for control expressive reading in class (the first describes the beginning of the concert, the second – the end of it).
  - 3.9. Comment on the following lines from the second passage:

All the violins were sorry about it; they protested, they shook, they wept; but the horns and trumpets and trombones came back and blew them away. Then the whole orchestra became tumultuous, and one voice after another raised itself above the menacing din, cried in anger, cried in sorrow...

Can you point out the qualities normally specific of human beings that are transferred in the above passage to the musical instruments?

----*For Your Information*----

*When likeness is observed between inanimate objects and human qualities, we speak of **personification**.*

Try to find the other instances of personification in both the extracts suggested for expressive reading and speak about their message.

- 3.10. From the two paragraphs suggested for expressive reading write out the words formed by way of sound imitation. Try to explain what their message is.

## ***Related Activities***

### **Word Study**

- 3.11. Practise the reading of these words:

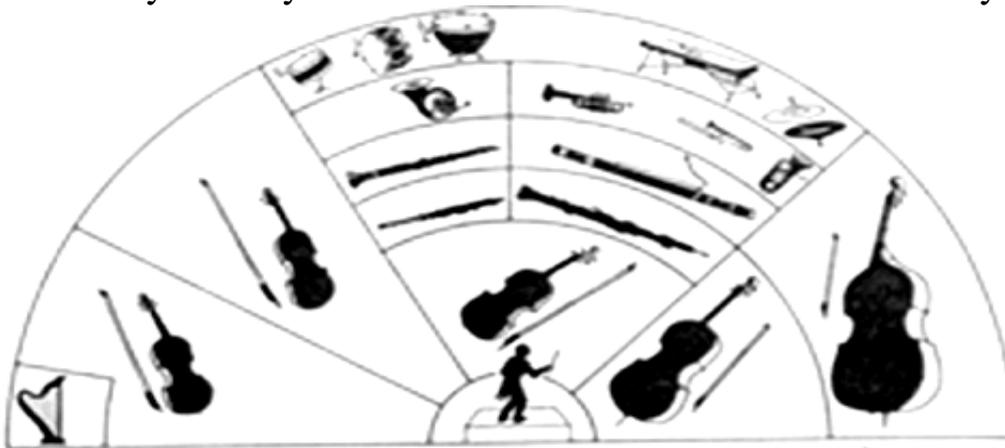
orchestra  
orchestral

energetic  
gilded

to ridicule  
to gurgle

ridiculous	amiable	to stagger
solemn	cramped	to bow
fierce	romantic	to climb
queer	tumultuous	to slither

- 3.12. a. Write out and pronounce the names of the musical instruments Mr. Smeeth saw in the orchestra.
- b. Classify them into the following groups:
- c. Brass / string / woodwind / percussion
- d. Identify as many of the musical instruments shown below as you can



*Orchestra. One arrangement of families of instruments in a symphony orchestra*

- e. Divide the above instruments into those that are usually played in pop and in classical music. (You may refer the same instrument to both the lists)
- f. Choose a musical instrument. Mime it to the other students. Ask them to say what musical instrument you are playing.

*---For Your Information---*

*We say:*

*“to play the piano/guitar/violin”*  
*with no preposition,*

*but:*

*“to play something **on** the piano/guitar/violin”*

*e.g.:*

*a. She plays the piano very well.*

*b. She played some Strauss waltzes*  
***on** the piano.*

3.13. Suggest the Russian for the following:

a piece of music; a music stand; one of the clarinets, all by itself; a bow; snatches of tune / talk; at a stiffish price; a flash of temper; a hollow sound; at a pell-mell race; to acknowledge the applause; to mutter an apology; to settle down; to knit one's brows.

Write out from the above text the sentences where they are used. Use them in sentences of your own.

3.14. Find another way to say it:

*Another ten minutes* and he would have been late too. You can't *refuse them a hearing* altogether. It would probably be clean *above his head*. It was some time before he *made much out of it*. As the symphony went on, he began *to get the hang of it*. The whole orchestra became *tumultuous*. The great moment arrived and *justified everything*. The place is *ridiculous*. The fierce man *was* almost *staggered*.

Use the italicized words and word-combinations in sentences of your own.

3.15. Choose a word or a phrase from the text which means roughly the same as:

extraordinary, friendly, limited space, a lot of, a bit annoyed, anxious concert-goers, scraps of conversations, an odd mixture, polished in manners, incomprehensible, to acknowledge, funny, noisy, to be deceived, to clap enthusiastically, from time to time, more often, a curious effect.

3.16. Give related words

Noun	Verb
-	apologize
-	admit*
response	-
-	encourage*
clap	-
-	conduct
applause	-
-	approve
tap	_*
-	acknowledge*
doubt	-

<i>Noun</i>	<i>Adjective</i>
-	necessary
talent	-
_*	romantic*
-	sweet
glory	-
-	responsive*
noise	-
orchestra	-

<i>Adjective</i>	<i>Verb</i>
ridiculous*	_*
-	discover
frequent*	-

3.17. Suggest the opposites for the following:

a low price, common, spacious, seldom, comfortable, pleasant, responsible, numerable, to raise, to encourage.

3.18. Consult an explanatory dictionary for the meanings of the adjectives “stiff” and “cranky”. Make up reports on their polysemy.

3.19. Write the three forms of these verbs:

to admit, to hit, to wipe, to hang, to doubt, to pay, to draw, to mutter, to mean, to knit, to tap, to cheat, to keep, to clap, to justify.

3.20. Match the players with these musical instruments:

violin	organist
(violin)'chello	drummer
flute	clarinetist
organ	cellist
trumpet	violinist
double-bass	flautist
clarinet	bassist
drum	trumpeter

Continue the list:

piano	-
guitar	-
trombone	-
saxophone	-

3.21. Compare the morphological structure of these adjectives: stiffish, longish, oldish.

Say what sense their common element adds to the meaning of the adjectives. Give several other adjectives built on the same pattern.

3.22. Suggest the English for:

любители концертов; оркестранты; дирижер; музыкальное произведение; присоединиться к аплодисментам; сделать всё от себя зависящее; м-р Смит, со своей стороны; один из кларнетов сам по себе; масса удовольствия.

3.23. Put each of these prepositions in appropriate space: in, on, at, against, above, to.

He arrived – the Queen’s Hall. Neither Mr. Smeeth nor his neighbour joined – the applause. “– the programme,” the other replied, “It’s the Brahms Number One next. “They had a very queer effect – him. ....there was only just room for him – the gallery. The man bumped – Mr. Smeeth and muttered an apology. The conductor arrived – his little railed – in platform. ...but as the elderly foreign woman – his right happened to be examining the programme... It would probably be clean – his head.

## Grammar Points

### 3.24. ***Subjective II in subordinate predicative clauses***

#### A. Subjective II Present

Look at the following sentences from the text above. Make similar commentaries.

- You felt as if you were trying to chew ice-cream ?

/You knew you were not/.

- ...the conductor was so energetic that it looked as if his cuffs were about to fly up the organ

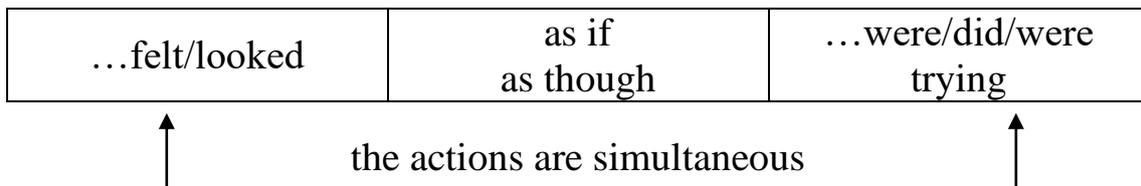
/.../.

- ...and the stout man and his friends at the top hit things that had all gone flat, dead, as if their drums were burst

/.../.

- “Whose fault is it?”-he demanded fiercely, just as if Mr. Smeeth were partly responsible

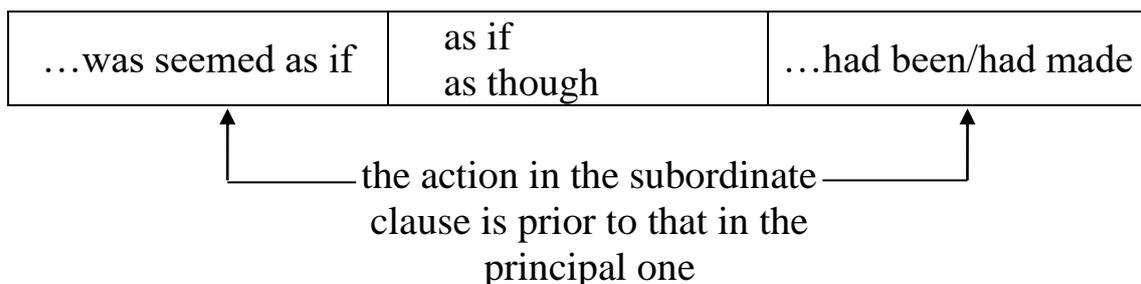
/.../.



## B. Subjunctive II Past

Comment on the following sentences:

- They (the sounds) had a very queer effect on him, almost frightened him. It was *as if* all the workhouses and hospitals and cemeteries of North London *had been flashed* past his eyes /He knew they had not/
- After that the whole thing seemed to be slithering into hopelessness, *as if* Brahms *had got stuck* in a bog /.../
- ...and then it was lost once more and everything began to be put in its place and settled, abruptly, fiercely, *as if* old Brahms *had made up his mind* to stand no nonsense from anybody or anything under the sun /.../



## Speaking Activities

3.25. Supposing you were Mr. Smeeth. What would you tell your people at home about your visit to the Queen’s Hall.

3.26. Get into groups of three. Complete and act out the conversation.

**Situation:** Mr. Smeeth has just returned from the Queen’s Hall.

**Cast List:** Mr. Smeeth

Mrs. Smeeth

Edna (their daughter)

Read the beginning of the conversation. Point out the things that speak for Mrs. Smeeth's and Edna's attitude to music on the whole, to classical music in particular. Take these things into consideration and only then complete and act out the conversation. Here's the beginning of it:

Mrs. Smeeth: Well, here's the wanderer.

Edna: And where did you get to, Dad?

Mr. Smeeth: Went to a concert.

Edna: And where was this concert?

Mr. Smeeth: At the Queen's hall.

Mrs. Smeeth: Oo! Classy, aren't we? Did you like it?

Edna: I'll bet he didn't.

Mrs. Smeeth: How do you know, he didn't. Some people like a bit of good music, even if you don't. We are not all jazz-mad.

Mr. Smeeth: ...

Edna: ...

Mrs. Smeeth: ...

### 3.27. **Pair Work**

- a. Interview Mr. Smeeth after the concert.
- b. Interview Mr. Smeeth's neighbour during the interval.

### ***Follow Up Activities***

3.28.a. Match the following phraseological units with their Russian equivalents and try to memorize them:

A) to blow one's trumpet / horn	1) расплачиваться, расхлёбывать кашу
B) to have a face as long as a fiddle	2) развлекаться во время народного бедствия (пир во время чумы)
C) to fiddle while Rome is burning	3) быть в форме
D) to fret oneself to fiddle strings	4) изводить себя; есть себя поедом
E) to feel as fit as a fiddle	5) иметь унылое, мрачное лицо
F) to face the music	6) хвалиться, заниматься саморекламой

- b. Use these phraseological sets in situations. Explain the meanings of the following three idiomatic expressions:

to play first / second / third fiddle

c. Here is a proverb: If you dance you must pay the fiddler.

- What does this proverb mean?
- Is this good advice? Why?
- Is there a saying similar to this in your native language?
- Do you know any other English proverb that has similar advice?
- Have you ever paid the fiddler? What were the circumstances and the results?

Comment on one more proverb: He who pays the piper calls the tune.

Nothing ever becomes real till it is experienced.  
Even a proverb is no proverb to you till your life  
has illustrated it.

*John Keats*

3.29.a. Read the poem. Mark the stresses and tunes

### **A Fiddler**

*W. De La Mare*

Once was a fiddler. Play could he  
Sweet as a bird in an almond tree;  
Fingers and strings – they seemed to be  
Matched, in a secret conspiracy.  
Up slid his bow, paused lingerly;  
Music's self was its witchery.  
In his stooping face it was plain to see  
How close to dream is a soul set free –  
A half – found world;  
And company.  
His fiddle is broken  
Mute is he.  
But a bird sings on in the almond tree.

b. Answer this singular question:

What do you consider the author's message of the poem is?

Read out the lines which carry the message.

### ***Teacher-Oriented Activities***

- a. As a teacher prepare an introductory talk with your schoolchildren presenting the poem.
- b. Learn “A FIDDLER” by heart.
- c. Act as a teacher. Present the poem to your pupils, then recite it.
- d. Arrange a proficiency competition. Let the jury choose the winner and give grounds for their preference(s).

----*For Your Information*----

#### **Names Of English Orchestras**

***Symphony orchestra*** is widely used in the names of English orchestras.

*e.g.* The London Symphony Orchestra  
The BBC Symphony Orchestra  
The City of Birmingham Symphony Orchestra

***Philharmonic*** [ˌfɪlɑːˈmɒnɪk] and ***Philharmonia*** [ˌfɪlɑːˈmɒniə] also occur.

*e.g.* The London Philharmonic Orchestra  
The Royal Philharmonic Orchestra  
The New Philharmonic Orchestra

***Philharmonic society*** is used in some cases.

*e.g.* The Royal Liverpool Philharmonic Society  
(this generally includes the management, and is therefore not often used with reference simply to the orchestra).

A few orchestras are named after their founders.

*e.g.* The Halle Orchestra  
(in Manchester, named after its founder, Charles Halle).

The word ***orchestra*** may be omitted when implied by the context.

*e.g.* I’m going to hear the London Philharmonic tonight.

There is also a tendency to refer to some well-known orchestras by their initials.

*e.g.* the LSO – the London Symphony Orchestra  
the CBSO – the City of Birmingham Symphony Orchestra

## Names Of Choirs

The names of English choirs are varied. Those that are attached to an orchestra have the same name.

*e.g.* the London Philharmonic Choir

Others are called simply by the name of the town or institution from which its members are drawn.

*e.g.* The City of Birmingham Choir  
The London Choral Society  
London University Choir  
King's College Choir, Cambridge.

### *Note:*

When translating the names of Russian choirs into English, the words *academic* and *named after* should be avoided.

*e.g.* The Sveshnikov (Folk) Choir

(Хоровая) капелла in the sense of “choir” has no equivalent in English and simply *choir* or *chorus*, or *choral society* should be used.

*Chamber* is not applied to choirs. There is no special expression for a small choir in English.

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## PART V

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### EXTENSIVE READING

## The Music Of England

Although England is an island country separated from the rest of Europe by the English Channel, its music has been greatly influenced by its mainland neighbors while there are many great works that are distinctly English. The capital of England, London, has always been a magnet for composers, musicians, and artists from all over Europe because of the large audiences that the big city could provide.

Songs and vocal music are the most common English compositions but English composers have also written a large amount of instrumental

and chamber music. In fact, today London has more orchestras than any other city in the world. There are groups that play for operas and theaters and four professional orchestras in London.

An early English composer known for his songs was **William Byrd** (1543-1623). He wrote a lot of church music early in his life, but then heard a type of Italian song called a Madrigal and decided to write some of these light amusing songs for three to six singers in English. Byrd also put together a book called the *Fitzwilliam Virginal Book* which had over 300 keyboard pieces written for the English harpsichord. This was a square keyboard instrument that is also called the virginal. Most of the pieces in the book were light variations, dance-tunes, fantasies, and preludes with a lot of counterpoint and harmony.

Another great songwriter and lute-player of the 16th century, **John Dowland** (1563-1626), put beautiful poetry to music. His songs accompanied by the lute, a harp-like instrument, were sad and mournful, usually about the sorrows of love. These songs had complex and unexpected harmonies. Dowland was very popular and later became the court musician to the King of England in 1612.

**Henry Purcell** (1659-1695), the son of a king's court musician, wrote many descriptive songs. He would describe the meaning of a word or situation with his music. His most famous work is the opera *Dido and Aeneas*.

### **Influential Composers**

Composers from the rest of Europe frequently visited England and a few often helped to change the style of English music. **George Frederick Handel** (1685-1759) was born in Germany and visited London in 1710 where he wrote an Italian style opera called *Rinaldo*. The English people were fascinated with his beautiful music, and Handel decided to stay in England for the rest of his life, composing more operas, instrumental music including the famous *Water Music* and *Royal Fireworks Music*, and oratorios. Oratorios are operas without scenery, costumes, or any special effects, that are written about Biblical stories. Handel's famous Oratorio is *The Messiah*, which he wrote in only three weeks.

**Joseph Haydn** (1732-1809) was another foreigner who found popularity in England. After a successful career in Austria, a concert promoter from England encouraged Haydn to visit London. The English audience found his upbeat and humorous music very entertaining.

Although he enjoyed England, he went back to Austria. The second time Haydn came to London he wrote a set of 12 symphonies called *The London Symphonies*.

**Muzio Clementi** (1752-1823) was a multi-talented musician and businessman who came to England as a teenager and gained fame as a pianist and harpsichordist. He was fascinated by the new pianos and wrote piano music and started a company to build and sell pianos. In his lifetime Clementi was a pianist, teacher, conductor, music publisher, and piano manufacturer.

One of Clementi's keyboard students was the Irish-born **John Field** (1782-1837). Field traveled with Clementi in England taking lessons and demonstrating new pianos for Clementi's business. Field is remembered for creating a new type of piece called a *Nocturne* or "Night Song." Chopin made these melodic and highly ornamented one-movement compositions famous some years later.

### **Building on Great Tradition**

After Handel, Haydn and other composers visited England. The number of native English composers exploded in the 1800s. Sir **William Schwenk Gilbert** (1836-1911) and **Arthur Sullivan** (1842-1900) worked together for 25 years writing 4 operetta's or mini-operas that made fun of politics and current events. Sullivan was excellent at making up music that fit Gilbert's tricky words. Although the pair split up because of differences after 25 years, their more popular operettas were *Pirates of Penzance*, *H.M.S. Pinafore*, and *The Mikado*.

**Ralph Vaughan Williams** (1872-1958) liked to collect and study old English folksongs from different parts of the country. You can hear parts of these folk-tunes in some of his compositions with a simple major and minor triad accompaniment. His nationalistic music is English to the core. *Norfolk Rhapsody*, and the opera *Hugh Drover* capture images of the English countryside. Vaughan Williams wrote nine symphonies, many vocal compositions, and even a concerto for the harmonica.

**Edward Elgar** (1857-1934) wrote *Pomp and Circumstance*, a piece that is always played at graduation ceremonies. A bassoonist and a pianist, he is noted for his warm, direct, and skillful music. He is considered one of the leading composers of the 20th century and was knighted by the queen in 1904.

**Benjamin Britten** (1857-1934) |wrote a famous work called *The Young Person's Guide to the Orchestra* to demonstrate various instruments of the orchestra for a film. Mostly associated with choral music and opera, his work is sometimes tonal, and sometime the sounds clash together.

The traditions of English vocal and instrumental music is carried on today by such composers as **Andrew Lloyd Weber**, whose musicals such as *Phantom of the Opera* and *Cats* are performed and loved throughout the world.

- Make up questions to the text to ask them to your peer in class.

## EXTENSIVE READING

### BENJAMIN BRITTEN

#### Text 1

#### *Pre-Reading Activities*

4.1. Before you start reading the text practice the pronunciation of the following names that occur in it:

Benjamin Britten (1913-1973)

Peter Pears (1910-1986)

Henry Purcell (1659-1695)

Peter Grimes

Billy Budd

Alderburgh [‘O:ldbqrq]

4.2. Read the text.

Benjamin Britten was the first British composer to capture and hold the attention of musicians and their audiences the world over, as well as at home.

He wrote some of the best and most popular British classical music of the 20<sup>th</sup> century. His influence spread far and wide throughout the musical world and was felt over the years since his career began in the early part of the 20<sup>th</sup> century.

B. Britten was raised in a musical atmosphere. He grew up with a great interest in music playing the piano and composing music when he was only five. At the age of sixteen he entered the Royal College of Music.

B. Britten presented himself to the world not only as a composer and a conductor, but also as an outstandingly talented pianist who was celebrated for his role as an accompanist to various musical figures, most

famously his lifelong partner, the tenor Peter Pears. He composed many musical pieces to be sung by P. Pears.

Britten composed some hundred works before the end of his childhood years and made significant impact throughout his adult life in many genres of the musical scene, ranging from large scale orchestral and chamber music to operatic and theatrical scores, ballet and religious choral works.

B. Britten spent the second half of his life in Aldeburgh, a small town in Suffolk. In 1948 B. Britten and P. Pears started the Aldeburgh Festival that took place every summer. The Festival would find Britten organizing, playing the recorder and singing madrigals. He conducted the first performance of his works himself, orchestras found him inspiring as well as practical and proficient.

Many of his songs and operas were written for children. His children's operas such as "Friday Afternoon", "Let's Make an Opera" are simple enough for children to play and sing. He also wrote "A Young Person's Guide to the Orchestra-Variations and Fugue on a Theme of Henry Purcell" which tells one about various instruments of the orchestra.

But his best-known music was written for voices, including the operas "Peter Grimes" (1945) and Billy Budd (1951).

B. Britten was made a life peer in 1976.

### ***Learning activities***

4.3. Answer the following question:

Have you learned anything new from the text?

4.4. Following the paragraphs of the text say briefly what each of them says to you.

4.5. The text explores Benjamin Britten's entire career. Write out key words that may help you to describe his musical talents.

4.6. Complete the following sentences from the text.

- B. Britten was the first British composer...
- He grew up with a great interest...
- Britten presented himself to the world...
- The Aldeburgh Festival would find him...

4.7. Give an oral summary of the text.

## Text 2



*Benjamin Britten with  
Dmitry Shostakovich*

Below you'll find an article from an English newspaper. For Benjamin Britten's 60<sup>th</sup> birthday the music critic, Matthew Quinn, assessed the composer's contribution to British and European opera.

4.8. Read the following article and answer these questions:

1. What is the subject of the article?
2. Why did the author write it?
3. Do you see anything remarkable in the title? What is it? What do you think the effect is?

## Great Britten

On Benjamin Britten's 60<sup>th</sup> birthday our music critic, Matthew Quinn, assesses the composer's contribution to British and European opera.

I first realised that opera was an art form to be reckoned with one unpromising winter evening a long time ago when I was taken to a performance of "Peter Grimes".

I was quite young, liked orchestral and piano music almost exclusively, and had a vague but very strongly held conviction that opera was a shallow entertainment for the upper classes.

It took Benjamin Britten about 15 minutes to change my mind.

And by the time Grimes was cornered in the last act, roaring out his name against the cries of "Grimes" from the man-hunting party and the whisperings of the sea, I was an addict.

Here was an art form I had never dreamed existed. Where music and drama and poetry and intellectual ideas coalesced into one marvellous whole. Here was a completely new world of communication.

If this was opera – I was an opera-lover.

I have always felt that my conversion that evening must have been repeated a million-fold in English opera houses since "Grimes" first took the stage. And that, in a very real sense, Benjamin Britten has been keeping opera alive in England almost single-handed.

I don't mean performed – as Covent Garden and Sadler's Wells keep opera on the stage. But really alive and relevant.

Florestan and Siegfried and Don Carlos talk to us with more immediacy and more conviction because we have heard the contemporary voices of Billy Budd and Peter Grimes and Owen Wingrave.

While Britten has put English opera on to the map of Europe he has put European opera on to the map of England.

And if opera is no longer an upper-class diversion, then Benjamin Britten has played his part in democratising it.

For Britten's work communicates. He is not writing for an elite. Works like "Grimes" and "Billy Budd" are rooted in a passionate humanism; they exude a concern for the individual and an understanding for the delicate boundaries between the individual and the society of which he is a part.

No one can fail to respond to such concern, such understanding. And few could fail to respond to the musical idiom through which these ideas are expressed.

Britten, refreshingly, has not allied himself to any European school or system. Like all great composers he appears to create his own musical environment.

He writes with an immense love for the human voice and for the English language, with infinite concern for the ears of his listeners, and respect for their musical intelligence.

While his musical style is always recognisable it is never predictable: as the marvellous score of his most recent opera "Death in Venice" will testify.

How good it is to be able to write the words "his most recent opera". Because at 60 Britten gives the happy and reassuring impression that he is in mid-career.

Still exploring the fascinating perimeters of that most fascinating of art forms – opera.

Still conducting, and performing.

Still committed. And in Britten's music, commitment is everything.

4.9. Answer this singular question:

Have you learned anything new from the article? Say in short what.

4.10. Say whether these statements are true or false:

- Matthew Quinn had been an opera-lover since his childhood.
- “Peter Grimes” was clean above his head.
- The opera completely fell short of his expectations.

4.11. Read the text another time and develop the following sentences from it:

- And by the time Grimes was cornered in the last act. I was an addict
- And if Opera is no longer an upper-class diversion, then Benjamin Britten has played his part in democratizing it.
- Britten, refreshingly, has not allied himself to any European school or system.

4.12. Read out the paragraph where the author defines opera as an art form.

4.13. Write out the lines which show where the greatness of B. Britten lies. Comment on them.

### ***Related activities***

4.14. Listen to a piece from the last act of “Peter Grimes”. What pictures open to your eyes while you are listening to the marvellous music? Describe them to the accompaniment of B. Britten’s music. The following text may be helpful.

The opera “Peter Grimes” is one of B. Britten’s greatest works. (Libretto by M. Slater, based on part of Grabb’s poem “The Borough” produced in London, 1945).

The hero of the opera is Peter Grimes, a gloomy and eccentric fisherman, who is disliked by all but a few of his villagers.

The hostility reaches its climax when an orphan who helps Grimes in his work dies. Peter Grimes is falsely accused and expelled from his native village. The opera ends with the scene when Grimes sets out to sea alone in a small boat.

Britten’s music suits the tragic mood of this simple story admirably. It is a story about the 20<sup>th</sup> century man, an outsider who desperately wants to belong but who is not capable of fitting into society. The central moral issue of why he does not fit into the village society is obscure in “Peter Grimes” but nevertheless is it a richly poetic work.

## *Follow Up Activities*

### **Pair work**

4.15. Write down the names of three famous operas. Ask your partner to choose one or two to say what he / she feels about it / them.

### *Writing Activities*

4.16. Choose one of the suggested topics to write on:

- My first visit to an opera house.
- The most memorable evening I've ever spent at the opera house.
- The most hateful evening I've ever spent at the opera house.

### 4.17. **Memory Test**

Add the names of the composers in the following post-bill.

<b><i>English National Opera</i></b>	
Tosca	
Carmen	
The Barber of Seville	
The Magic Flute	
Rigoletto	
War and Peace	
La Boheme <u>LONDON</u> Coliseum	Hurry! Bookings Close June 14 (by Post only)

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## PART VI

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### LISTENING COMPREHENSION



### The Magic Piano

By Alan Livington

(To the accompaniment of Billy May's music,  
firm "Capitol", USA)

#### *Pre-Listening Activities*

5.1. Answer the following questions and get the student sitting next to you answer them too:

- Do you share the opinion that everybody should have a musical education?
- Do you agree that people appreciate music better if they know more about it?
- Do you have a musical education?
- If yes, where did you have music classes?
- Who introduced you to the world of music? When?
- Would you like to know more about music?
- How do you believe you can gain a better knowledge of music?
- What is stopping you?

5.2. Who are they?

a. Tick each of these people in the right columns, then write down their nationality and period.

Names	conductor	composer	musician	classical music	jazz music	nationality	period
Jogan Sebastian Bach							
Ludwig van Beethoven							
Giuseppe Verdi							
Frederik Chopin							

Ferenz Lizt							
Peter Tchaikovsky							
Nicolai Rimsky- Korsakov							
Sergey Rakhmaninov							
Dmitri Shostakovich							
Benjamin Britten							
Luis Armstrong							
Glenn Miller							

Comment on the way you have filled in the table.

- b. Change the names in the left column. Ask your classmates to fill in the table. Comment on the way they will do it. Choose the winner. (Supply the table with the answers).

5.3. Now look at these proper names you are going to hear:

- Sparkie – the main character;
- Miss Spear – Sparkie’s piano teacher.

5.4. Memorize the following words:

- encore [oŋ'ko:] – Repeat. Again. (call for a repetition (of a song, etc.) or further performance by the same person(s).  
*Cf.* : to play encore
- keys – operating parts of a piano, flute, etc. Pressed down by a finger
- music – written or printed signs representing sounds  
Here: to play without music
- opus – separated musical composition

### ***Aural Comprehension Activities***

5.5. While you listen to the recording define the genre of it. Say why.

5.6. After you have listened to the recording once you may assess your listening comprehension skills through multiple choice:

1. Sparkie had been taking piano lessons...
  - a. for 2 years
  - b. for almost a year
  - c. for half a year
2. To show how to play the piano well Miss Spear...
  - a. began to play the piano herself
  - b. brought a well-known pianist
  - c. made Sparkie put a record on a phonograph
3. After the piano lesson Sparkie...
  - a. went out to play with children
  - b. began to play the piano again
  - c. put the record on the phonograph
  - d. fell asleep
4. To show how to play music well the piano wanted Sparkie...
  - a. to listen to the record many times
  - b. to put his hands over the piano's keys
  - c. to listen to many piano concertoes
5. When Sparkie's mother heard the piano playing she...
  - a. invited all their neighbours to her house
  - b. phoned Miss Spear right away
  - c. made Sparkie play the piano over and over again
6. Miss Spear wished Sparkie would play...
  - a. Chopin
  - b. Rimsky-Korsakov
  - c. Beethoven
7. Miss Spear's decision was...
  - a. to bring Sparkie to a musical college
  - b. to arrange concert tours for Sparkie
8. Sparkie's first concert tour took place in...
  - a. New York
  - b. Chicago
  - c. Pittsburg
9. The last concert took place...
  - a. abroad
  - b. in Washington

c. in New York

10. According to the programme Sparkie was playing...

- a. Chopin
- b. Bach
- c. Rakhmaninov

5.7. Listen to the recording again. Then answer these questions:

1. Did Miss Spear think highly of Sparkie as her pupil?
2. What was her idea to show Sparkie how to play the piano well?
3. Under what circumstances did the piano begin talking?
4. What did the piano say it was good at?
5. What did the mother feel the moment she heard the music?
6. What was her first impulse?
7. What did the surprised teacher wish Sparkie would play? Why?
8. What was Miss Spear determined to do after Sparkie had played the piano?
9. What were Sparkie's terms?
10. What did Sparkie play during his first concert tour? Was he a success?
11. What cities did he tour?
12. What pieces of music did he execute?
13. How did the listeners receive Sparkie?
14. What orchestra did Sparkie play with in his last concert? What was on the programme?
15. What did the public wish Sparkie would do after he had played Rakhmaninov?
16. When did the piano fail Sparkie?
17. Sparkie's mind was firmly made up when he was awakened by his mother, wasn't it? What was he determined to do?

### ***Related Activities***

5.8. **Speaking. Work in pairs and trios.**

Improvise conversations based on the following situations:

- a. Miss Spear and Sparkie at the piano lesson;
- b. Sparkie's mother and Miss Spear over the telephone;
- c. Miss Spear, Mrs. Sparkie and Sparkie before Sparkie's first concert tour;
- d. Miss Spear, Mrs. Sparkie and Sparkie after Sparkie's first success in public;
- e. Sparkie and his mother on Sparkie's awakening from his sleep.

5.9. Imagine that you are Sparkie. Tell your mother about your dream.

### ***Writing Activities***

5.10. a. In the name of Sparkie write down his resolutions after awakening from his dream.

b. Adapt and write in no more than two pages “The Magic Piano” for the eight-formers.

### ***Follow Up Activities***

5.11. Have you ever studied music?

- If yes, tell the group about your experience.
- If not, say why and whether you wish you had taken up music in your childhood.
- If you have given up music, say why and whether you wish you hadn't done it.

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## **PART VII**

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### **INTENSIVE READING**

#### **The Alien Corn**

W.S. Maugham

6.1. Read the text

Lea Makart wished to set out for London at about six, so it was arranged that George should play at four.

At a little before four we all wandered into the drawing-room. George gave no sign of nervousness. He was already seated at the piano when I went in with his father and mother, and he watched us quietly settling ourselves down. He gave me the shadow of a smile. When he saw that we were all at our ease he began to play. He played Chopin. He played two waltzes that were familiar to me, a polonaise and an etude.

I wished I knew music well enough to give an exact description of his playing. It had strength, and a youthful exuberance, but I felt that he missed what to me is the peculiar charm of Chopin, its tenderness, nervous

melancholy and wistful gaiety. And I had a vague sensation, so slight that it almost escaped me, that the two hands did not quite synchronize.

Muriel's eyes were fixed on the pianist, but presently she dropped them and for the rest of the time stared at the floor. His father looked at him too, and his eyes were steadfast, but unless I was much mistaken he went pale and his face betrayed something like dismay. Music was in the blood of all of them, all their lives they had heard the greatest pianists in the world, and they judged with instinctive precision. The only person whose face betrayed no emotion was Lea Makart. She listened very attentively.

At last he stopped and turning round on his seat faced her. He did not speak.

“What is it you want me to tell you?” she asked.

They looked into one another's eyes.

“I want you to tell me whether I have any chance of becoming in time a pianist in the first rank?”

“Not in a thousand years.”

For a moment there was dead silence. Freddy's head sank and he looked down at the carpet at his feet. His wife put out her hand and took his. But George continued to look steadily at Lea Makart.

She made a great sweeping gesture that took in the magnificent room with the beautiful things it contained and all of us. She said, “If I thought you had in you the makings of an artist I shouldn't hesitate to beseech you to give up all this for Art's sake. Art is the only thing that matters. In comparison with art, wealth and rank and power are not worth a straw. Of course I can see that you've worked very hard. Don't think it's been wasted. It will always be a pleasure to be able to play the piano and it will enable you to appreciate great playing as no ordinary person can hope to do. Look at your hands. They're not a pianist's hands”.

Involuntarily I looked at George's hands. I had never noticed them before. I was astounded to see how podgy they were and how short and stumpy the fingers.

“Your ear is not quite perfect. I don't think you can ever hope to be more than a very competent amateur. In art the difference between the amateur and the professional is immeasurable.”

George did not reply. Except for his pallor no one would have known he was listening to the blasting of all his hopes. The silence that fell was quite awful. Lea Makart's eyes suddenly filled with tears. “But don't take my

opinion alone,” she said. “After all, I’m not infallible. Ask somebody else. You know how good and generous Paderewski is. I’ll write to him about you and you can go down and play to him. I’m sure he’ll hear you.”

George now gave a little smile. He had very good manners and whatever he was feeling did not want to make the situation too difficult for others.

“I don’t think that’s necessary, I am content to accept your verdict. To tell you the truth it’s not so very different from my master’s in Munich.”

He got up from the piano and lit a cigarette. It eased the strain. The others moved a little in their chairs. Lea Makart smiled at George.

“Shall I play to you?” she said.

“Yes, do”.

She got up and went to the piano. She played Bach. I do not know the names of the pieces, but I recognized the music.

She played beautifully, with a soft brilliance that made you think of the full moon shining at dusk in the summer sky. With another part of me I watched the others and I saw how intensely they were rapt. I wished with all my heart that I could get from music the wonderful exaltation that possessed them. She stopped, a smile hovered on her lips. George gave a little chuckle.

“That clinches it, I fancy”, he said.

The servants brought in tea and after tea Lea Makart and I bade the company farewell and got into the car. ...

We little knew what was happening at Tilby. When we left, George went out on the terrace and presently his father joined him. With his more than feminine sensitiveness he felt all that George was feeling, and George’s anguish simply broke his heart. He had never loved his son more than then. When he appeared George greeted him with a little smile. Freddy’s voice broke.

“Look here, old boy”, he said, “I can’t bear to think that you’ve had such a disappointment. Would you like to go back to Munich for another year and then see?”

George shook his head.

“No, it wouldn’t be any good. I’ve had my chance. Let’s call it a day!”

“Try not to take it too hard”.

“You see, the only thing in the world I want is to be a pianist. And there’s nothing doing”.

George, trying so hard to be brave, smiled wanly.

“Would you like to go round the world? You can get one of your Oxford pals to go with you and I’ll pay all the expenses. You’ve been working very hard for a long time.”

“Thank awfully, daddy, we’ll talk about it. I’m just going for a stroll now”.

“Shall I come with you?”

“I’d rather go alone”.

But George did not go for a walk. Perhaps because the shooting season was about to open he took it into his head to go into the gun-room. He began to clean the gun that his mother had given him on his twentieth birthday. No one had used it since he went to Germany. Suddenly the servants were startled by a report. When they went into the gun-room, they found George lying on the floor shot through the heart. Apparently the gun had been loaded and George while playing about with it had accidentally shot himself. One reads of such accidents in the papers often.

## ***Learning Activities***

### **Skimming**

6.2. Assess your reading comprehension skills through multiple choice:

1. Lea Makart wished to set out for London at about six, so it was arranged that George should play...
  - at four
  - at five
  - at three
2. When he saw that the guests were all at their ease he began to play...
  - Bach
  - Mendelson
  - Chopin
3. In his playing George lacked...
  - technique
  - feeling
  - both
4. The only person whose face betrayed no emotion was...
  - Muriel

- George's father
  - Lea Makart
5. George wished Lea Makart would tell him whether he had...
    - any chance of becoming a first-rank pianist
    - any makings of a musician
  6. When Lea Makart sat at the piano she began to play...
    - Chopin
    - Bach
    - Liszt
  7. After Lea Makart had gone George...
    - returned to the room and sat at the piano
    - burst into tears
    - went out on the terrace
  8. In his conversation with his son George's father wished George would...
    - give up music altogether
    - go to Munich for another year
    - go round the world
  9. After the conversation with his father George decided...
    - to go for a walk
    - to go into the gun-room
  10. Suddenly the people in the house ... were startled by...
    - a report
    - a loud cry
  11. When the servants went into the room they found George...
    - cleaning the gun
    - lying on the floor.

6.3. Answer the following key-questions:

- Where was the scene laid?
- On what occasion did those people gather that particular afternoon?
- What did they wish Lea Makart would do?
- Did Lea Makart think highly of George's playing?
- What did her judgement mean to George?
- What happened to George?

## **Scanning**

- 6.4. Find proof that George's family was rich. Giving your arguments use "if the family hadn't been rich...".
- 6.5. Find and write out from the text the things that George lacked to become a pianist in the first rank.
- 6.6. Read out Lea Makart's lines addressed to George and pick out the things that added to the solemn tone of her words. Choose the key sentence in the extract.
- 6.7. Scan the last paragraph. Try to find the two modal words that give a clue to the narrator's point of view on what happened to George.

## ***Related Activities***

### **Word Study**

- 6.8. Transcribe and read these words correctly:

melancholy, polonaise, etude, synchronize, Chopin.

- 6.9. Find another way to say it:

George gave no sign of nervousness; he gave a shadow of a smile; music was in the blood of all of them; to judge with instinctive precision; wealth, rank and power are not worth a straw; to blast smb's hopes; let's call it a day; don't take it too hard; there's nothing doing; to take into one's head.

- 6.10. Choose a word or a phrase from the text which means the same as:  
gentleness; not clear; thoughtful, sad; disappointment, unhappiness; first-rate; talent; to beg; to understand how good or valuable smth is; a very strong feeling of happiness; mental or physical suffering; liveliness, cheerfulness; so interested that you don't notice anything else; unlikely to fail; to be happy / pleased.

- 6.11. Suggest the opposites for the following:

second-rate, amateur, measurable, professional, competent, perfect, at smb's expense, accidentally, sensitive, to take smth lightly, to reject.

6.12. Fill in the table with related words (derivatives):

verb	noun	adjective
to betray		
to fail		
to judge		
to compare		
to appreciate		
to possess		
	youth	
	dismay	
	power	
	exaltation	
	exuberance	
	charm	
		strong
		familiar
		precise
		nervous
		tender
		melancholy
		competent
		amateur
		peculiar
		gay

6.13. Suggest the English for:

играть с юношеским задором; тень улыбки; смутное чувство; не выдавать свои чувства; разочарование; пристально смотреть; музыка была у них в крови; судить о чем-либо с точностью; они слышали игру первоклассных музыкантов; задатки / талант музыканта; иметь хороший слух; бросить все ради искусства; по сравнению с искусством богатство, положение и власть ничего не стоят; оценить исполнение (игру); разница между любителем и профессионалом неизмерима; разбить надежды; счастье (восторг); душевная боль.

## Grammar points

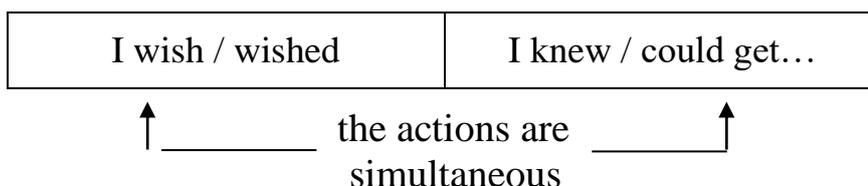
### ***Subjunctive II In Subordinate Object Clauses***

6.14. Comment on the implication of these three sentences from the text:

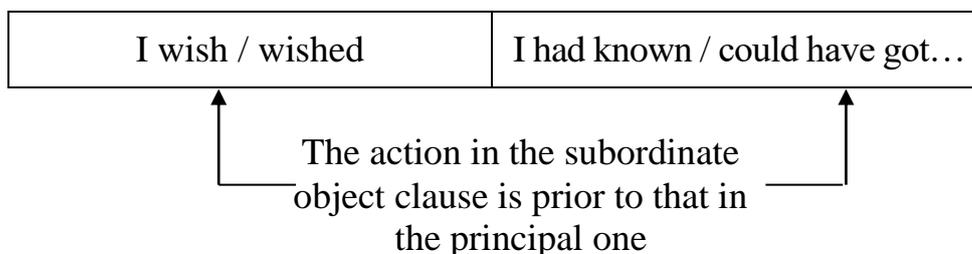
- If I thought you had in you the makings of an artist I shouldn't hesitate to beseech you to give up all this for Art's sake.
- I wished I knew music well enough to give an exact description of his playing.
- I wished with all my heart that I could get from music the wonderful exaltation that possessed them.

Say through what grammatical means the implied idea is expressed.

#### Subjunctive II Present



#### Subjunctive II Past



I wish / wished	<u>Smb</u> would do / wouldn't do smth
-----------------	---

The structure is used:

- a) when we want smb to perform the action;
- b) when we would like smth to happen or change

*Note:*

- “I wish ... would” is used for actions not situations so you can't use be or have after “would”;
- You can't use the same subject in the principal and the subclause.

6.15. Complete the sentences using Subjunctive II.

1. George's family wished ...
2. George wished ...
3. Lea Makart wished...
4. They wouldn't have invited Lea Makart if ...
5. George might have become a pianist in the first rank if ...
6. If Lea Makart hadn't been a first-rate pianist ...
7. He played as if ...
8. It was time George ...

## Speaking

6.16. Opinion questions.

1. What's your understanding of "a very competent amateur?"
2. According to Lea Makart the difference between the amateur and the professional in art is immeasurable. Where do you personally think this difference lies?
3. From the narrator and Lea Makart we know what George lacked to become a first-rank pianist. (See 6.4) What do you think is indispensable for every first-rank pianist?
4. Is what happened to George an accident?

6.17. Summarize and interpret the events and characters of the story starting with:

The scene is laid... The main characters are ... The story is about... The story begins / opens with ...

Then speak about George's state of mind, his playing, the reaction of the listeners and the reasons for it. Pass on to Lea Makart's judgement of George's playing. Say if it was well-grounded.

After that explain why L. Makart offered to play, describe her performance and the emotions aroused by her playing using additional topical vocabulary. Comment on her behaviour and character (using if-structures wherever possible to prove your point).

Further on dwell on George's and Freddy's feelings and characters.

Next express your own attitude to the events and characters of the story and the reasons for their actions.

Finally analyze the author's / narrator's attitude to the characters and formulate the message of the story giving grounds to your point of view.

## 6.18. Role Play

**Cast List:** George's father, Muriel, Lea Makart, three guests, two servants

**Problem:** Is what happened to George an accident?

**Situation:** Shortly after George's death all those above people have gathered in George's parents' house.

List of suggested expressions for:

### a. Saying what you think is possible or probable:

- I expect...
- It's (quite) possible / probable / likely...
- ...is / looks/seems (quite) possible / likely / probable

*Informal:* - If you ask me,...

- It looks as if...
- You can't be sure...

*Formal:* - I assume / believe...

- It's reasonable to believe / assume...
- It's not out of the question...
- It's not unlikely...
- It's more than likely / probable...

### b. Saying you are not sure:

- I can't decide
- I'm not really sure (about)...
- I'm in two minds (about)...

*Informal:* - I can't say for certain

- I'm not too sure...
- I couldn't say, (really)...

*Formal:* - I'm afraid I can't be certain about...

- There's some doubt in my mind (about)...
- I'm not at all convinced (about)...
- One can't say with any certainty (about)...

### c. Saying what you think is improbable or impossible:

- I don't think...
- It's unlikely...
- It's not probable
- It's impossible / not possible...

- Formal:* - It's very doubtful...
- It's extremely unlikely / improbable...
  - It's quite out of the question...
  - I think there's very little likelihood / probability...(of)
  - It's not reasonable / sensible to expect...

### 6.19. Pair Work

Make up a conversation which could have occurred between Lea Makart and the narrator after they left Tilby.

6.20. Pretend you were Lea Makart. Tell your people at home about your visit to Tilby.

---

## PART VIII

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### A FRIENDLY DISCUSSION ABOUT FOLK MUSIC AND DANCE

7.1. Read the conversation below.

**Presentation:** Ann has taken Duncan, a foreign visitor, to an evening of folk music in the local concert-hall.

Ann: Well, what do you think after the first half of this concert? I do hope you are enjoying it.

Duncan: Well, I'm really amazed. Fantastic, marvellous music! The dancing was so vigorous and there's such enthusiasm!

Ann: Yes, this is the thing about a lot of our music and accompanying dance.

Duncan: I was so excited. It almost made me want to jump on the stage and dance as well. It was absolutely stunning and I thought that the girl singer was very beautiful. But apart from that she has a marvellous voice.

Ann: What did you think of the costumes?

Duncan: I thought they were very strange. Is what we saw in the first half of the concert real folk music? I mean are there people in the villages really doing this kind of thing?

Ann: Yes, they are.

Duncan: I'd very much like to be able to go to some of the villages and actually see them doing it in their environment.

Ann: Yes, of course, this is the ideal.

Duncan: Well, I think I'll do that. It looks as if the second half is starting.

Ann: Yes, we must go back to our seats. Well, I do hope that you'll enjoy the second half as much as you seem to have enjoyed the first half.

## ***Learning Activities***

### **Skimming**

7.2. Answer the following comprehension questions:

1. At what stage in the evening did the conversation take place?
2. What was on the programme?
3. Which of the two people was a visitor to the country?
4. What impressed Duncan about the dancing?
5. What did he think of the music?
6. How did he like the girl singer?
7. What's the ideal way of seeing folk dancing?
8. How did they know the interval had ended?

### **Scanning**

7.3. Point out the things at the concert that Duncan especially liked.

7.4. Read out the words and phrases which he actually said about them. Write these words and phrases out and arrange them on different lines.

Like this:

*Music*: marvellous, fantastic...

## ***Related Activities***

### **7.5. Word Study**

Look at these phrases from the conversation:

I *do* hope  
*really* amazed

*so* vigorous  
*such* enthusiasm

*so* excited  
*absolutely* stunning

Think over and say what the function of the italicized words is.  
Can you add your own examples?

- 7.6. Duncan sent a postcard from England to his mother in Spain. Incidentally his little sister stained the letter with ink in several places. Can you help Duncan's mother to restore the text on the card?

Dear mother!

I've just returned from a concert. I'm really . The music was v . The dancing was so that it almost made me mp on the stage and dance as well. It was absolutely  I wish I  those people dancing and singing in their environment. And there's something else I wished sitting in the concert-hall – I wished you with me enjoying the music and accompanying dance.

 With love and kisses, Don.

### Grammar Points

- a. Observe the difference and remember. Look at Duncan's last sentence:

It looks as if the second half *is starting*  
(Duncan really thought the second half was starting).

**Compare:** It looks as if the second half *were starting*  
(He knew the second half was not starting).

- b. Observe the difference and make commentaries:

He looks as if he has failed the exam

He looks as if he had failed his exam.

- c. Give your own examples to illustrate the differences.

### Speaking Activities

In the name of Duncan say:

- a. what you feel about folk music and dance;  
b. what you think of the last evening of folk music and dance (See: 8.4; 8.5).

7.7. Act as Ann. Say:

- a. why you took Duncan to a concert of folk music;
- b. what Duncan said about the concert (See: 8.3)

### 7.8. **Pair Work**

Act out the conversation between Ann and Duncan.

### *Follow Up Activities*

7.9. Get into groups of 3-4. Discuss these opinion questions:

- a. What do **you** feel about folk music and dance?
- b. Where would **you** take a foreign visitor to if he wanted to listen to your traditional music and watch folk dance?

Choose a student to sum up your discussion and report the results to the entire class.

### 7.10. **Work in pairs**

Complete the following conversation:

Write the setting. Act out the dialogue.

A.: I still don't understand why you had to see your grandmother on Saturday evening?

B.: It was a family thing. I've completely forgotten about the concert. Anyway, my mum would have been upset, if I hadn't gone.

A.: She wouldn't have been surely. She'd have understood. You could have told her you had tickets for a concert.

B.: I said I forgot! And you haven't phoned me at all during the week. If you had phoned me on Friday night, I wouldn't have forgotten. Anyway, was the concert any good?

A.: ...

7.11.

- a. Match the names of the following dances and their definitions. Consult a dictionary if you need it.

A. polka

1. Stage dancing in which musical time is beaten on the floor by the feet of the dancer

- |                          |  |
|--------------------------|--|
| B. waltz                 | 2. A dance performed to a type of popular music with a strong regular beat                   |
| C. polonaise             | 3. A kind of popular modern dance music played on electrical instruments                     |
| D. tango                 | 4. A social dance for a man and woman, from Vienna, made up of 6 steps in $\frac{3}{4}$ time |
| E. jig                   | 5. A dance with quick short movements, esp. up and down                                      |
| F. reel                  | 6. South American dance with strongly marked rhythm  |
| G. tap dancing           | 7. A slow professional dance of Polish origin  |
| H. jive                  | 8. East European lively dance  |
| I. rock'n'roll<br>(rock) | 9. A lively Scottish or Irish dance  |

See who in your group knows dances best.

- b. Practise the reading of the words above. Get your partner repeat the names of dances after you.

### ***Writing Activities***

7.12. Choose one of the three suggested topics for your composition:

- a. The traditional music and dance of this country.
- b. The most memorable concert in my life.
- c. The concert I've been to recently.

## VOCABULARY USED TO DESCRIBE MUSIC

- POSITIVE

serious / light, solemn, stern, sublime, divine, lofty, elevated, exalted, dramatic, pathetic, sophisticated, high-spirited, melodious, tuneful, harmonious, lyrical, romantic, sentimental, melancholic, mellow, lush, luscious, sweet, pleasant, fascinating, pure, deep, serene, touching, moving, heart-breaking, wistful, sad, plaintive, soft, dreamy, (infinitely) tender, exquisite, refined, subtle, restrained, quiet, soothing, smoothly flowing, magical, bewitching, enchanting, precise / accurate,

rhythmical, energetic, vigorous, full of life & vigour, ***forceful***, powerful, emphatic, impetuous, exuberant (an exuberant pattern of sounds), unpredictable, cheerful, joyful, challenging, disturbing, absorbing, captivating, enthralling, gripping, inspiring, filling, penetrating, thought-provoking, fantastic, marvellous, brilliant, miraculous, gorgeous, astounding, stunning, fascinating, (absolutely) ravishing, terrific, superb, unforgettable, glorious

- NEGATIVE

cacophonous, discordant, coarse / harsh, violent,, tumultuous, neurotic, aggressive, feverish, rowdy, furious, fierce, choking, rumbling, grumbling, gurgling, muffled, shrilling, piecing , sneering, squeaking, reedy, doleful, sorrowful, mournful, hollow, gloomy, ponderous, horrible, terrifying, frightening, terrible, loathsome, strange, unpleasant, incomprehensible, above one's head

- VERBS & VERBAL PHRASES

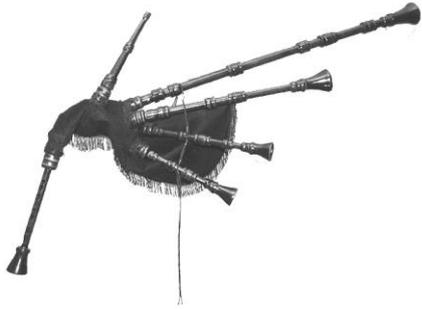
to scatter silver showers of notes, to wander up & down a ladder of quiet chords, to go at a pell-mell race, to make a shivery sort of noise, to thunder, to shout, to scamper, to charge, to rumble, to grumble, to hurl, to squeak, to gurgle, to protest, to weep, to cry in anger / in sorrow, to be / sound as if ...

- IMPRESSION

to give an impression of...; to make much out of...; to get the hang of...; to have a queer / ... effect on...; to feel as if...; to be enthralled, captivated, carried away, stirred (to the very core), stunned, staggered, astounded, excited, puzzled, bewildered, disconcerted; to leave a lasting / ... impression with...

## Wind instruments

1. Bagpipes



2. French horn



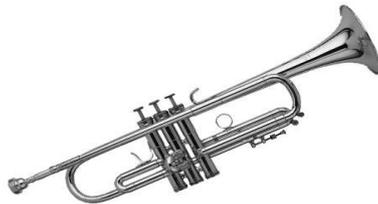
3. Bugle



4. Harmonica  
(mouth organ)



5. Trumpet



6. Clarinet



7. Bassoon



8. Oboe



9. Piccolo



10. Flute



## String instruments

1. Acoustic guitar



2. Electric guitar



3. Banjo



3. Violin



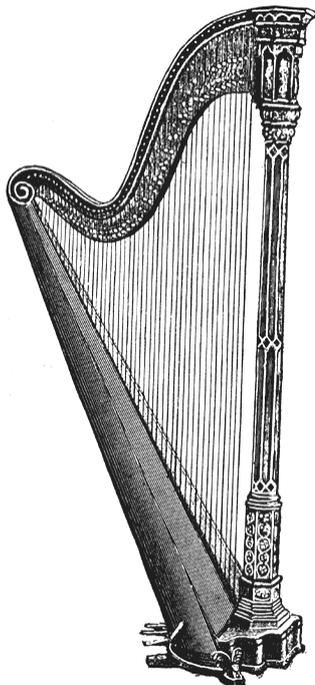
4. Cello



5. Double bass



5. Harp

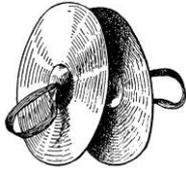


6. Mandolin



# Percussion instruments

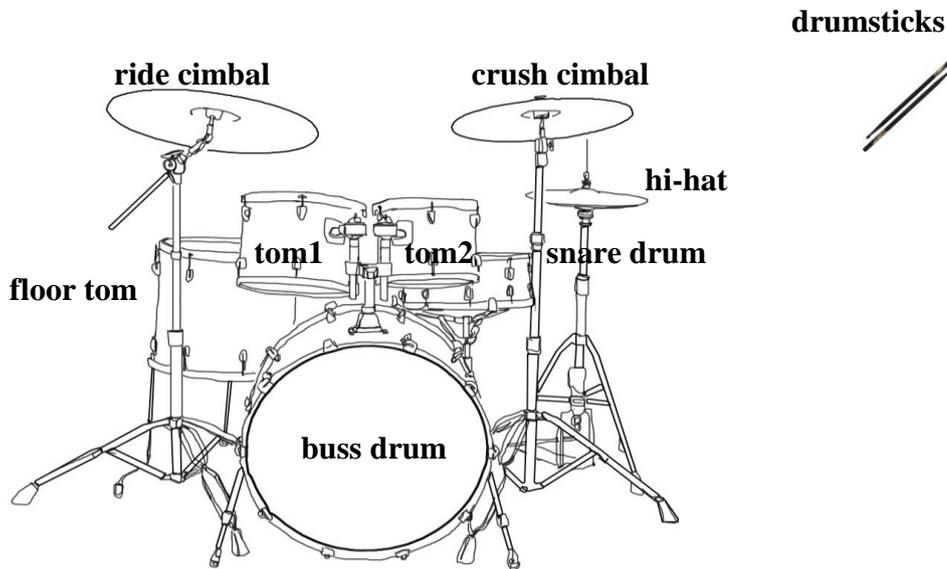
## 1. Cimbals



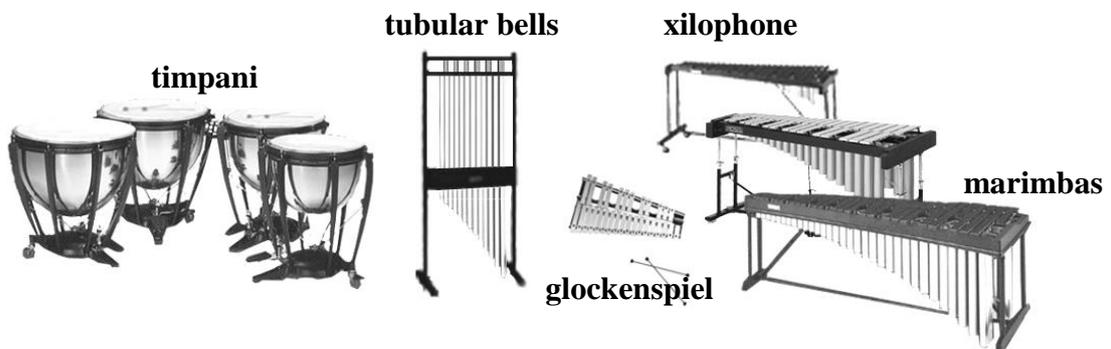
## 2. Triangle



## 3. Modern drum kit



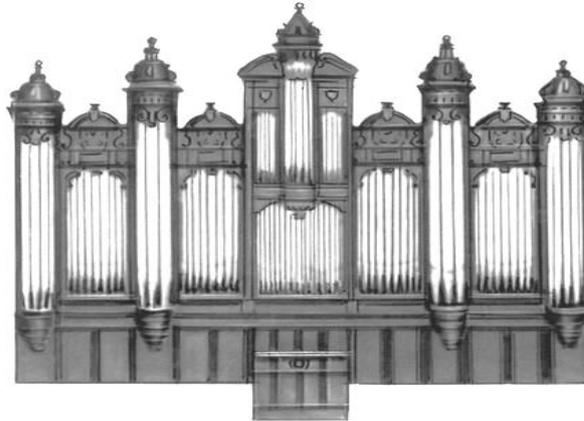
## 4. Kettle drums



# Pianos and similar instruments

## 1. Organ

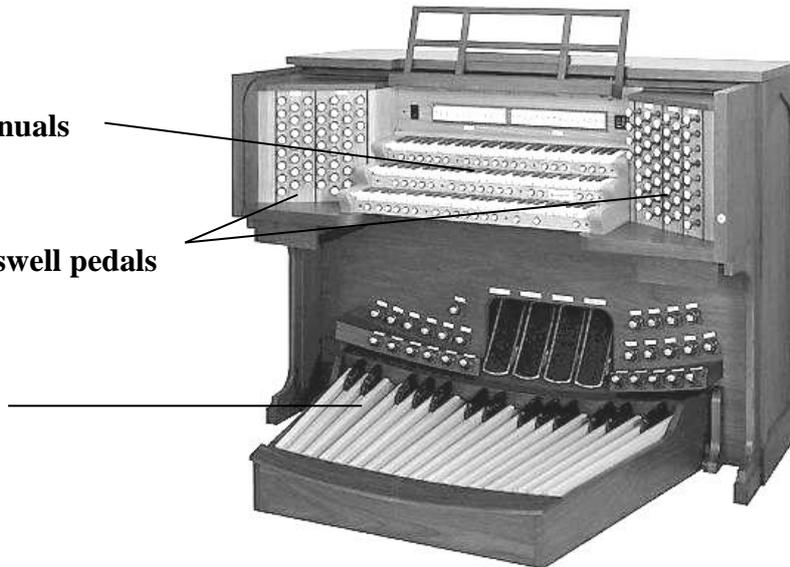
Church organ pipes



keyboard manuals

crescendo & swell pedals

pedal board



## 2. Harmonium



## 3. Harpsichord



## 4. Grand piano



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для студентов  
факультетов иностранных языков  
педагогических и лингвистических вузов

### **III курс**

### **Graded English Course**

### **Unit 5. In the World of Music**

Редакторы: А.О. Кузнецова  
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А.С. Паршаков

Лицензия ПД № 18-0062 от 20.12.2000

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Подписано к печати			Формат 60 x 90 1/16
Печ. л.	Тираж	экз.	Заказ
Цена договорная			

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Типография ФГБОУ ВПО «НГЛУ»  
603155, Н. Новгород, ул. Минина, 31а