

**МИНИСТЕРСТВО НАУКИ И ВЫСШЕГО ОБРАЗОВАНИЯ РОССИЙСКОЙ ФЕДЕРАЦИИ**  
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Система упражнений направлена на совершенствование лексико-грамматических навыков студентов, а также расширение их коммуникативно-языковой и лингвистической компетенции.

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## **Unit 1**

## ***Focus on Speaking***

## ***MUSIC IN OUR LIFE***

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

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

*Boethius*

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

3. Music was invented to delude and deceive us.

*Ephorus*

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

*Thomas Buchman*

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

*Edward Elgar*

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

*Claude Debussy*

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

*Aldous Huxley*

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

*Ralph Vaughan Williams*

**1.2. Work in groups of three or four.**

### ***DISCUSSION POINTS:***

- What does each quotation imply?
- What is your understanding of it?
- Which one appeals to you most? Why?
- What do the names of the authors say to you?

**1.3. You will hear somebody speaking about his tastes in music. Listen and complete the text with no more than two words from the text.**

My taste in music is quite (1) ..... and there isn't really one (2) ..... of music that I like. I listen to everything from (3) ..... music to (4) ..... . Music (5) ..... a very important (6) ..... in my life, and I listen to it almost constantly. I find that it helps to (7) ..... or to change a (8) ..... . So I tend to choose my music according to who I'm with or what I'm doing. For example, if I'm driving long distances in my car I prefer to play something (9) ..... to help keep me awake, but if I'm having a dinner party with friends then I play something more (10) ..... . I think that music helps to (11) ..... me when I'm working, although my colleagues find it (12) ..... so I tend to listen with (13) ..... on. In that way I can (14) ..... into my own little world. When I was younger I would definitely have said that I preferred live music. The (15) ..... in a live (16) ..... can be (17) ..... . Nowadays, though, a lot of popular groups only perform at very large (18) ..... in front of (19) ..... of 20,000 or more and I don't really like that. I prefer the (20) ..... of listening to recorded music, and the sound quality is better as well. Music really (21) ..... our lives – it can turn a boring, monotonous period of time into a (22) ..... . So I think it's essential to have music and, in fact, all of (23) ..... in your life.

**1.4 What is the subject of the speaker's talk?**

**1.5 Listen to the talk for the second time and arrange the information into three columns:**

The functions of music the speaker mentions	The words he uses to describe music	The kinds of music he prefers
...	...	...

...	...	...
...	...	...

**1.6 To what extent do you share the speaker's tastes in music? Pair up with a partner and discuss the following points:**

- the type of music you prefer
- why you enjoy listening to this type of music
- the times or places where you listen to this music
- the emotions music arouses in you
- the functions of music
- the role music plays in your life

**The information provided in exercises 1.7 and 1.8 below will help you to have a lively discussion.**

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

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

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

## Useful language

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

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

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

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

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

I can't get the hang of ...

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

I find ...

(*very / extremely / fantastically*)

relaxing / exciting / beautiful, etc.

... makes me feel

relaxed / calm / happy

... puts me in a good mood

... evokes vivid and beautiful pictures

in my mind

... distracts me from everyday routine

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

(*rather / awfully*) monotonous /

boring / unpleasant / destructive, etc.

bored / irritable / on edge

... gives me a headache

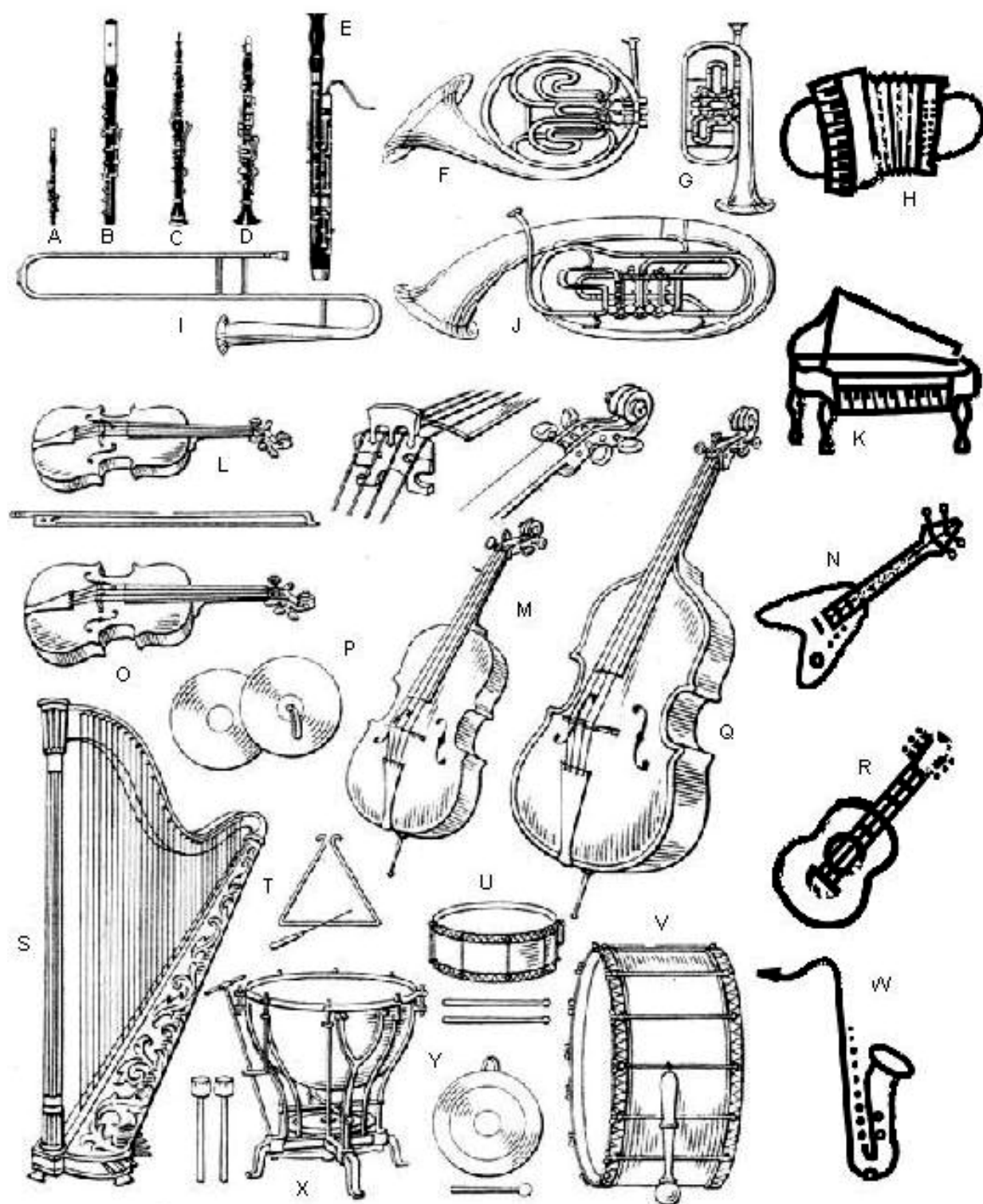
... inspires confidence / fear / awe in me

... upsets my composure

... sounds like a premonition of disaster

**1.9. Look at the picture on page 7. Can you identify the instruments shown in it?  
Which of the instruments, in your opinion,**

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



**1.10. Classify them according to the following groups:**

- strings: \_\_\_\_\_
- woodwind: \_\_\_\_\_
- brass: \_\_\_\_\_
- percussion: \_\_\_\_\_

**Use Appendix 3 at the end of the book to help you.**

**1.11 WORD BUILDING. Complete the following table.**

	<i>Noun</i>	<i>Verb</i>	<i>Adjective</i>
1			<i>creative</i>
2	<i>culture</i>		
3		<i>influence</i>	
4		<i>inspire</i>	
5	<i>imagination</i>		
6		<i>participate</i>	
7			<i>rich</i>
8		<i>prefer</i>	
9			<i>essential</i>
10			<i>definite</i>
11		<i>perform</i>	
12		<i>stimulate</i>	
13		<i>relax</i>	
14	<i>distraction</i>		
15			<i>popular</i>



## **Unit 2     *Focus on Reading***

## ***WHY ARE WE TOUCHED BY THE SOUND OF MUSIC***

### **2.1. Before reading the text consider the following questions:**

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

### **2.2. Read the text to find the answers to these and some other questions.**

#### ***Why we are touched by the sound of music***

*Anjana Ahuja reports*

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

**2** Participants at the American Association for the Advancement of Science recently attended a performance of the kind of music Neanderthal man

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

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

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

**5** Musical talent, he says, can indicate many desirable qualities in a mate: the mental competence to learn notes and lyrics; the social intelligence required to be part of an orchestra and co-operate, literally harmoniously, with other people; creativity and energy. But just because musical competence may have once signalled a good mate doesn’t necessarily mean that every modern woman is searching for that quality – human beings have come to differ in their preferences.

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

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

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

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

This could explain why music is so evocative. Interestingly, the sacculus exists only in fish and human beings (it came from a common ancestor). That might shed light on why human beings alone attach such importance to making music. The sacculus responds only to music, which suggests one reason why music, rather than any other form of sound, inspires such delight.

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

*Write*

**FALSE** *if the statement contradicts the views of the writer*  
**DOES NOT SAY** *if it is impossible to say what the writer thinks about this*

**Example**

**Answer**

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

**DNS**

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

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

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

---

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

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

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

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

**List of Endings**

- |  |                                       |
|--|---------------------------------------|
| <b>A</b> different from other species. | <b>E</b> limited in range.            |
| <b>B</b> of the highest quality.       | <b>F</b> sensitive to emotions.       |
| <b>C</b> extremely direct.             | <b>G</b> able to affect the emotions. |
| <b>D</b> of little or no importance.   | <b>H</b> different from language.     |

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

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

- Find the names of the experts or sources in the questions and underline or highlight them in the text.
- Carefully study what is said about the first expert's views.
- Look for a match in the list of opinions. Remember that the question is unlikely to use the same words. Look for synonyms and parallel expressions.

- Continue in this way. Be careful, some experts may be quoted more than once in a text, and you may need to spot a “he said” or “In her opinion”.
- Make sure you can refer to a particular phrase or sentence from the text for each answer.

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

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

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

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

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

1. ... some psychologists feel this (idea) is somewhat *feeble* and doesn’t really explain ... (para. 2)
2. “Sad” pieces caused the pulse to *slacken* ... (para. 3)
3. ... Dr North *shies away from* saying that music has evolved ... (para. 6)

4. Stephen Pinker ... does not *subscribe to the view* that music has evolved. (para. 7)
5. So if music *confers* no survival advantage ... (para. 8)
6. That might *shed light on* why human beings alone ... (para. 9)

## LINKING EXPRESSIONS

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

Yet (para. 1)                      After all, (para. 2)                      However, (para. 6)  
In fact, (para. 2)                      What is more, (para. 3)

### • Saying what the real truth of a situation is

- 1 .....= really, actually (used to add emphasis)
- 2 .....= it must be remembered that (to remind the reader of an important fact)

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

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

### • Adding something new to what you have said

- 5 .....= also and more importantly

## COMPOUND WORDS

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

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

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

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

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

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


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

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

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

- 1 (23) What is the main purpose of the lecture?
  - (a) To explain chamber music
  - (b) To give examples of composers



- (c) To congratulate the University Quartet
  - (d) To introduce madrigal singing
- 2 (24) What is the origin of the term *chamber music*?
- (a) A medieval musical instrument
  - (b) An old word that means “small group”
  - (c) A place where music was played
  - (d) A name of one of the original musicians
- 3 (25) Which of the following are the key characteristics of chamber music in the Classical Period? Click on two answer choices.
- (a) Baroque style
  - (b) Complex melodies
  - (c) Longer pieces
  - (d) Amateur musicians
- 4 (26) What does the professor mean when she says this about Beethoven: 
- (a) She doubts that Beethoven could have written the quartets.
  - (b) She is in admiration of Beethoven’s exceptional talent.
  - (c) She thinks that the later quartets could have been improved.
  - (d) She is inviting the students to question her information.
- 5 (27) Why does the professor mention Impressionism?
- (a) She is comparing the experimentation in art with that in music.
  - (b) She is making a transition into a discussion of art in the Modern Period.
  - (c) She is giving an example of the work of the Romantics.
  - (d) She is telling a story that includes some of the Impressionist painters.
- 6 (28) How did the professor organise the lecture?
- (a) She compared different types of musical compositions.
  - (b) She arranged the information in chronological order.
  - (c) She argued the advantages and disadvantages.
  - (d) She responded to the questions that the students asked.

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

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

## **Unit 4     *Focus on Vocabulary*     **VOCABULARY USED TO DESCRIBE MUSIC****

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

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

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

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

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

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

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

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

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

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

1 – noisy, cheerful and full of energy – b□□□□□□□□,

2 – serious, solemn and dull – p□□□□□□□□,

3 – calm and quiet – s□□□□□,

4 – beautiful and delightful – r□□□□□□□□,

5 – above one's head – i□□□□□□□□□□□□□□,

6 – full of sudden unexpected turns – u□□□□□□□□□□□□,

7 – that prods into thinking – t□□□□□□-p□□□□□□□□,

8 – that seems to take in your whole self – a□□□□□□□□,

9 – invitingly provocative and fascinating – c□□□□□□□□□□,

10 – severe and austere – s□□□□□,

11 – that goes at a pell-mell race – i□□□□□□□□,

12 – that calms you down – s□□□□□□□□,

13 – that upsets your composure – d□□□□□□□□□□,

14 – lively and energetic – h□□□-s□□□□□□□□,

15 – that seems to be mocking at you – s□□□□□□□□,

16 – miserable and low-spirited – d□□□□□□□□,

17 – expressing gentle sadness – p□□□□□□□□□□,

18 – that seems to cast a spell over you – e□□□□□□□□□□, b□□□□□□□□□□.

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

1 – тяжеловесная, 2 – пронзительная, 3 – насмешливая, 4 – невнятная / нечленораздельная, 5 – угрюмая, 6 – стремительная, 7 – недоступная для понимания, 8 – торжественная, 9 – суровая, 10 – непредсказуемая, 11 – мрачная / траурная, 12 – отвратительная, 13 – режущая слух, 14 – нервная, 15 – лихорадочная, 16 – утонченная, 17 – сдержанная, 18 – успокаивающая, 19 – завораживающая, 20 – волнующая, 21 – плавная, 22 – неуловимая, 23 – безмятежная.

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

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

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

*E.g.: violent – 2, 4; doleful – 1, 4.*

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

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

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

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

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

**4.9. a) Recall famous pieces of music that can serve as illustrations for particular attributes.**

- b) Think of a musical composition you would like to describe. Bring its record into class and share the feelings it arouses in you with your group mates.**

**Unit 5**

***Focus on Listening***

***BEETHOVEN LIVES  
UPSTAIRS***

**5.1 Before listening to the text look at the following proper names you are going to hear:**

Salzburg, Vienna, Berlin, Bonn, Baden;  
Kristoff, Beethoven, Mr Shindler, Caroline.

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

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

*tantrums* – *sudden uncontrolled attacks of anger;*

*ear-trumpets* – \_\_\_\_\_

*brook* – \_\_\_\_\_

*soprano* – \_\_\_\_\_

*to play by ear* – \_\_\_\_\_

*shepherd* – \_\_\_\_\_

*basses* – \_\_\_\_\_

*nimble* – \_\_\_\_\_

*to gasp* – \_\_\_\_\_

*to bow* – \_\_\_\_\_

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

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

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

**5.4. Paraphrase the following sentences using Oblique Moods.**

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

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

1. What nickname did Beethoven give the boy?
2. Did he ever take the boy for a walk with him?
3. What piece of music was the composer working on at that time?
4. What was Beethoven famous for when he first came to Vienna?
5. What was the reaction of the audience to Beethoven's music?
6. How did the composer behave towards the wealthy people of Vienna?
7. Do you think that Beethoven's difficult life can be an excuse for his bad manners?
8. When did the composer's hearing start failing him?



9. Where was Beethoven going to perform his new symphony? What made him change his mind?
10. Was he going to conduct the symphony himself?
11. Was the score difficult?
12. Was the concert a success? How did the public receive the composer?
13. Did Kristoff ever see Beethoven after the latter had moved away?
14. How did the boy take the news about Beethoven's death?
15. Is it possible that Beethoven's music can change the world?

#### **5.6. Paraphrase the ideas:**

1. When Beethoven laughed he sounded like a lion.
2. Hearing Beethoven's songs gave the boy an impression of being by a little waterfall listening to water tumbling into little streams.
3. Beethoven's music was so beautiful that sometimes people would start to cry. – But for the beauty of Beethoven's music ...
4. Beethoven wasn't gentle with the wealthy people of Vienna who did everything they could to please him. – The wealthy people of Vienna wished ... – It was ... that Beethoven should ...
5. He almost agreed to perform his new symphony in Berlin. – It seemed very surprising that Vienna's greatest composer should ...
6. So many people begged him to change his mind that luckily he did. – So many people wished ... – If so many people ...
7. The basses said their instruments weren't nimble enough for Beethoven's quick notes. – The basses wished ...
8. The sopranos said their notes were too high. – The sopranos wished ...
9. When the sopranos came to visit him Beethoven behaved like a schoolboy.
10. When life was getting better the boy ruined the things again. – The boy wished ...
11. Beethoven had a great temper as his life was frustrating. He could hear no voices, no music, not even his own. – It's a pity Beethoven's life was so frustrating. Otherwise ...

12. On the evening before the concert Beethoven was unusually quiet. – It was natural that Beethoven ...
  13. When Kristoff saw Beethoven he told him that after the latter had moved away they missed him very much. – The boy wished ...
  14. Beethoven believed that music can change the world. – Beethoven wished ...
- 5.7. Think over how you can describe Beethoven's music. What attributes can be used? What are the emotions it arouses in you? Does it evoke any pictures in your mind? In what way does it differ from Mozart's music? Can you find any explanation for it? Whose music appeals to you more? Why?

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

### **6.1. Before reading the text study the following words:**

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

### **6.2. Read the text.**

#### ***LONG LIVE MOZART!***

*By Michael Walsh*

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

“It must not be supposed, however, that Mozart's life was one of actual want in the ordinary sense”, wrote George Bernard Shaw on the occasion of the

centenary in 1891. “He had immense powers, both of work and enjoyment; joked, laughed, told stories, talked, travelled, played, sang, rhymed, danced, masqueraded, acted and played billiards well enough to delight in them all; and he had the charm of a child at 30 just as he had had the seriousness of a man at five”.

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

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

The Romantics, however, prized exploration and discovery. Their hero composers – Beethoven, Liszt, Wagner – were busy exploring the sonic equivalents of Punjab, Arabia and central Africa. Harmonies that had shocked audiences of Mozart's day now seemed tame tigers. And Mozart's greatest and most lasting contribution to the musical culture – his transformation, in the works with Lorenzo da Ponte, of opera from a static, stylised musical play whose characters were drawn from mythology or ancient history into vivid music theatre – was taken for granted.

But did Mozart really not accomplish all he was capable of? It is easy to sentimentalise the tragedy of his early death – although by the standards of the day he lived to a decent age. And it is true that Mozart cried out on his deathbed:

“Now to leave my Art, when I must no longer be a slave to fashions when I could follow the flights of my fantasy!” But he bore no lasting grudge against fate, even when it took him in mid-life; rather, his grief was for his wife and two sons, whom he was leaving nearly penniless. There is no suggestion in his letters that he ever felt he was giving less than his best, although there were plenty of times when he felt others were giving less than theirs.

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

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

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

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

**6.3. Write out from the text:**

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

**6.4. Fill in the missing parts of sentences:**

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

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

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

4. You are stunned and \_\_\_\_\_ by complaints of the horrible \_\_\_\_\_ of his instrumentation, of \_\_\_\_\_ on the human ear.

5. Mozart was not an \_\_\_\_\_, but a culminator.

6. He took the forms he found – \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_ and \_\_\_\_\_ – and infused them with \_\_\_\_\_.

7. On his deathbed Mozart bore no \_\_\_\_\_ against fate.
8. The question is unanswerable, but it is not \_\_\_\_\_ to suggest.
9. THE CLARINET CONCERTO speaks to us with an \_\_\_\_\_  
\_\_\_\_\_ that thoroughly belies the composer's \_\_\_\_\_  
\_\_\_\_\_.
10. Haydn was the classical style's \_\_\_\_\_.

**6.5. Complete the following sentences without looking back to the text:**

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

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

- It's no use asking yourself a question what would have happened if Mozart had lived longer because ...
- We shouldn't mourn something we don't have, but give thanks and enjoy what we have.

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

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

Wolfgang Amadeus Mozart

The Abduction from the Seraglio

Salieri

Don Giovanni

Emperor Joseph

The Magic Flute

the Archbishop of Salzburg

### **7.2. After watching the film answer the following questions:**

1. At what age did Mozart compose his first concerto / symphony / opera?
2. What dream did Salieri cherish from his early childhood?
3. What tragic event helped him to realize it?
4. What position did he achieve at the court of Emperor Joseph?
5. How did Mozart happen to find himself in Vienna?
6. What was Mozart's first opera performed on the Viennese stage under the patronage of Emperor Joseph? Where was it set in? In what language was it executed?
7. How old was Mozart at that time?
8. What was the Emperor's opinion of the opera? What advice did he give to the young composer?
9. Did the Emperor have an ear for music?
10. What other operas composed by Mozart were performed in Vienna?
11. Which was the blackest one?
12. What event gave rise to the composition of Don Giovanni?
13. What was Salieri's attitude to Mozart's music? (give the adjectives he used to describe it).
14. What was his attitude to Mozart as a person?
15. What furtive steps did Salieri undertake to ruin Mozart's career?
16. What plan of triumph over Mozart did he finally work out? Did it work?

17. Did Salieri's life change somehow after Mozart's death? What happened to his music?
18. Can the blame for Mozart's death be laid on Salieri?

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

***POINTS FOR DISCUSSION:***

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

**Here are the lines from your home reading book:**

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

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

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

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

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

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



## **Unit 8      *Focus on Rendering*      **W.A. MOZART. PIANO CONCERTO IN C MAJOR (KV 467)****



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

*P.I. Tchaikovsky*

### **8.1. Read the following text.**

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

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

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

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

Первая часть концерта – *Allegro* – похожа на веселый летний праздник с фейерверком. То здесь, то там зажигается игривая искра, проскальзывает легкий смешок... Надо сказать, что и все произведение воспринимается как нечто жизнерадостное, ликующее. Но в концерте есть и драматическая, минорная тема, которая звучит у фортепиано. Как будто сквозняк прошел по комнатам, задул свечи, обдал холодом декольтированные плечи дам.

Но свечи зажжены вновь – и праздник продолжается, хотя и несколько присмиревший, задумчивый. Прелестнейшее *Andante* (пожалуй, лучшее у

Моцарта) начинается темой струнных, которую чуть позже и еще более лирично повторяет фортепиано под аккомпанемент пиццикато.

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

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

## **8.2. Render the text into English using the following props:**

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

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

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

**Unit 9      *Focus on Listening*      *HOW TO LISTEN AND UNDERSTAND GREAT MUSIC***

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

**LECTURE № 1 Introduction**

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

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

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

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

- |                               |                             |
|-------------------------------|-----------------------------|
| <b><i>A</i></b> expressive    | <b><i>E</i></b> allegorical |
| <b><i>B</i></b> metaphorical  | <b><i>F</i></b> nominal     |
| <b><i>C</i></b> metaphysical  | <b><i>G</i></b> phenomenal  |
| <b><i>D</i></b> philosophical | <b><i>H</i></b> historical  |

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

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

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

- A***     express ourselves
- B***     become more aware of our shared humanity and the wisdom of others
- C***     open our imagination

- D** become more intellectually flexible
- E** transcend our own world
- F** stay alive

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

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

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

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

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

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

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

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

9. Classical music refers to the period between

- A** 1650 – 1827

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

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

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

11 / 12. Study the adjectives given below:

- |                      |                   |
|----------------------|-------------------|
| <b>A</b> accessible  | <b>E</b> profound |
| <b>B</b> heavy       | <b>F</b> serious  |
| <b>C</b> melodic     | <b>G</b> sweet    |
| <b>D</b> modernistic | <b>H</b> tuneful  |

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

12. Which ones are used to describe Mozart's music?

13. Whose music was considered **(1)** popular and whose **(2)** concert by the contemporary definition of Mozart's time?

- A** Beethoven's
- B** Mozart's

14. Is money a workable criterion to distinguish between concert and popular music?

- A** Yes
- B** No

15. What kind of music seems to possess a higher information content?
- A* popular
  - B* concert
16. The next three excerpts are given by Professor Greenberg to illustrate
- A* different emotional colouring
  - B* different instrumentation
  - C* stylistic differences
  - D* different information content
17. The three aspects music served in most world music cultures are:
- A* ritual
  - B* habitual
  - C* ceremonial
  - D* religious
18. The reason for a constant stylistic change which music undergoes since the High Middle Ages lies in
- A* a search of new methods of expression
  - B* the intrusion of ego
  - C* a cult of individual feeling
  - D* vastly different cultures
19. The focal point of individual expression during the last two hundred years has been
- A* individual feeling
  - B* God and religion
  - C* intellect
  - D* restraint and good taste
20. The perfect example to see how quickly the nature of expression changes is
- A* tradition

- B** self-expression
- C** emotion
- D** fashion

21. The rate of stylistic change in Western music has increased *exponentially* due to

- A** changes in society
- B** new modes of expression
- C** personal identification
- D** cultural differences

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

- A** Mozart's G minor Symphony 4<sup>th</sup> Movement
- B** Beethoven's Ninth Symphony 4<sup>th</sup> Movement

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

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

24. In Professor Greenberg's understanding composers are

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

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

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

26. Professor Greenberg describes Beethoven as being

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

27. The factor that affected Beethoven profoundly was his

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

28. In Professor Greenberg's vision Beethoven was a

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

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

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

30. The weird melody from Symphony № 2 reflects Beethoven's

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



## **Unit 10      *Focus on Interpretation*    **DICK FRANCIS. NERVE****

### **10.1. Read the following text**

*The book is the story of a young professional jockey, Robert Finn, horse racing and thrilling adventures. In the extract given below Robert drops in at his parents' flat after an accident at the races in which a jockey, Art by name, had shot himself.*

The flat in Kensington was empty. There were a few letters from the day's second post in the wire basket on the inner side of the door, and I fished them out and walked through into the sitting-room, sorting out the two which were addressed to me.

As usual, the place looked as if it had lately received the attention of a minor tornado. My mother's grand piano lay inches deep in piano scores, several of which had cascaded to the floor. Two music-stands leant at a drunken angle against the wall with a violin bow hooked on to one of them. The violin itself was propped up in an armchair, with its case open on the floor beside it. A cello and another music-stand rested side by side along the length of the sofa. An oboe and two clarinets lay on a table beside another untidy pile of music, and round the room and on all the bedroom chairs which filled most of the floor space lay a profusion of white silk handkerchiefs, coffee cups and batons.

Running a practised eye over the chaos I diagnosed the recent presence of my parents, two uncles and a cousin. As they never travelled far without their instruments, it was safe to predict that the whole circus was within walking distance and would return in a very short while. I had, I was thankful to realize, struck the interval.

I threaded a path to the window and looked out. No sign of returning Finns. The flat was at the top of a house two or three streets back from Hyde Park, and across the rooftops I could see the evening sunlight striking on the

green dome of the Albert Hall. The Royal Institute of Music where one of my uncles taught, rose in a solid dark mass beside it. The large airy apartment which was the headquarters of the Finn family was held by my father to be an economy, as it was within walking distance of where so many of them from time to time worked.

I was the odd one out. The talents with which both my parents' families had been lavishly endowed had not descended to me. This had become painfully clear to them when at the age of four I had failed to distinguish between the notes of an oboe and a cor anglais. To the uninitiated there may not seem to be much difference between them, but my father happened to be an oboist of international reputation, against whom other oboists were measured. Also, high musical talent, if it exists, is apparent in a child from an extremely early age, earlier than any other form of inborn ability, and at three years (when Mozart began composing), concertos and symphonies made less impression on me than the noise of the men emptying the dustbins.

By the time I was five my shattered parents had reluctantly faced the fact that the child they had bred by mistake (I had caused an important American tour to be cancelled) was unmusical. Unmusical, that is, in their pure sense. I was not tone deaf and soaring flights of melody had drawn from me childish tears, but I never had, and still have not, their complete understanding, intellectual, emotional, technical and spiritual, of the effect of putting certain sounds in certain orders.

My mother never being one to do things by halves, I had henceforth been shuffled off from London between school terms to a succession of long holidays on farms, ostensibly for my health, but in reality, I knew later, to free my parents for the complicated and lengthy concert tours in which they were engaged. I grew up into a sort of truce with them, in which it was tacitly agreed that as they had not intended to have a child in the first place, and as he had proved to be less than a musical credit to them in the second, the less we saw each other the better.

They disapproved of my venture into jockeyship for no other reason than that racing had nothing to do with music. It was no use my pointing out that the one thing I had learned on the various holiday farms was how to ride (for I was enough my father's son for farming itself to bore me stiff) and that my present occupation was directly due to their actions in the past.

To what they did not want to hear my acute-eared parents were sublimely deaf.

There was still no sign of them down in the street, not of the uncle who lived with us who played the cello, nor the visiting uncle and cousin, violin and clarinet.

I went through to my bedroom and caught sight of myself in the oval mirror. Looking objectively at my reflection I noted the black hair, black eyebrows and lashes, brown eyes... not a distinguished face, nor handsome; too thin perhaps. Not bad, not good. Just a face.

My stomach gave an extra twist, which I would like to have believed was due to romantic desolation at my blasted love life, but which I knew very well was only the effect of not having eaten for twenty-three hours. I made for the kitchen. Before I reached it, however, the front door of the flat banged open and in trooped my parents, uncles and cousin.

"Hello, darling," said my mother, presenting a smooth sweet-smelling cheek for a kiss. It was her usual greeting to everyone from impresarios to back row chorus singers, and when applied to me still utterly lacked any maternal quality. She was not a motherly person in any way. Tall, slender and immensely chic in a style that looked casual but was the result of much thought and expenditure, she was becoming more and more a "presence" as she approached fifty. As a woman I knew her to be passionate and temperamental; as an artist to be a first-class interpretative vehicle for the genius of Haydn whose piano concertos she poured out with magical, meticulous, ecstatic precision. I had seen hardened music critics leave her performances with tears in their eyes. So I had

never expected a broad motherly bosom to comfort my childish woes nor a sock-darning, cake-making mum to come home to.

My father, who treated me always with polite friendliness, said as a form of greeting, “Did you have a good day?” He always asked. I usually answered briefly yes or no, knowing that he was not really interested.

I said, “I saw a man kill himself. No, it wasn’t a good day.”

Five heads swivelled towards me.

My mother said, “Darling, what do you mean?”

“A jockey shot himself at the races. He was only six feet away from me. It was a mess.” All five of them stood there looking at me with their mouths open. I wished I hadn’t told them, for it seemed even more horrible in memory than it had done at the time.

But they were unaffected. The cello uncle shut his mouth with a snap, shrugged, and went on into the sitting-room, saying over his shoulder, “Well, if you will go in for these peculiar pursuits ...”

My mother followed him with her eyes. There was a bass twang as he picked up his instrument from the sofa, and as if drawn by an irresistible magnet the others drifted after him. Only my cousin stayed long enough to spare Art a thought, then he too went back to his clarinet.

I listened to them re-tuning and setting up the music stands. They began to play a jigging piece for strings and woodwind that I particularly disliked. The flat was suddenly intolerable. I went out and down the street and began to walk.

**10.2. Paraphrase the following sentences from the text paying special attention to the underlined parts.**

1. As usual, the place looked as if it had lately received the attention of a minor tornado.
2. Running a practised eye over the chaos I diagnosed the recent presence of my parents, two uncles and a cousin.

3. I was the odd one out.
4. By the time I was five my shattered parents had reluctantly faced the fact that the child they had bred ... was unmusical.
5. My mother never being one to do things by halves, I had henceforth been shuffled off from London between school terms to a succession of long holidays on farms, ostensibly for my health, but in reality, I knew later, to free my parents for the complicated and lengthy concert tours in which they were engaged.
6. They disapproved of my venture into jockeyship for no other reason than that racing had nothing to do with music.
7. To what they did not want to hear my acute-eared parents were sublimely deaf.
8. It was her usual greeting to everyone from impresarios to back row chorus singers, and when applied to me still utterly lacked any maternal quality.
9. As a woman I knew her to be passionate and temperamental; as an artist to be a first-class interpretative vehicle for the genius of Haydn whose piano concertos she poured out with magical, meticulous, ecstatic precision.
10. So I had never expected a broad motherly bosom to comfort my childish woes nor a sock-darning, cake-making mum to come home to.

### **10.3. Comment on and develop the following ideas.**

1. ....high musical talent, if it exists, is apparent in a child from an extremely early age, earlier than any other form of inborn ability.
2. I never had, and still have not, their complete understanding, intellectual, emotional, technical and spiritual, of the effect of putting certain sounds in certain orders.
3. I grew up into a sort of truce with them, in which it was tacitly agreed that ... the less we saw each other the better.
4. Not bad, not good. Just a face.
5. ...she was becoming more and more a “presence” as she approached fifty.
6. I usually answered briefly yes or no, knowing that he was not really interested.

7. I wished I hadn't told them ... . But they were unaffected.
8. The flat was suddenly intolerable. I went out and down the street and began to walk.

**10.4. Pick out from the text the names of musical instruments and make sure you know to which group (Appendix 3) each of them belongs.**

**10.5. Make up nouns by adding a suitable suffix:**

sublime, spiritual, smooth, deaf, irresistible, slender, precise, stiff, ecstatic, meticulous, desolate, immense, brief, peculiar, intolerable; pursue, cancel, profuse, predict, succeed, disapprove, bore, spend.

**10.6. Complete the following ideas using the appropriate Oblique Mood pattern.**

1. Robert came to the flat in Kensington so that...
2. But for the chaos in the flat Robert...
3. Robert's shattered parents wished...
4. Robert wished...
5. If Robert had inherited his parents' musical talents...
6. But for Robert's being unmusical...
7. It's a pity Robert didn't have a talent for music. Otherwise...
8. It's surprising the child the Finns bred...
9. Robert's parents suggested he should...
10. Robert was shuffled off from London so that...
11. If jockeyship had something to do with music, Robert's parents...
12. It was natural hardened music critics....
13. It was possible Robert's father...
14. If the Finns hadn't begun playing a jigging piece for strings and woodwind...

**10.7. Answer the following questions:**

1. Where is the scene of the story laid? What proper names helped you to identify it?

2. Who are the main characters? What do we get to know about the Finn family from the opening paragraph?
3. What problems does the author touch upon in the story?
4. What event does the plot of the story centers around?
5. What conclusion did Robert make observing the chaos in the flat?
6. What do we learn from Robert's recollections about his childhood?
7. What do you think he must have felt like after he failed to come up to his parents' expectations?
8. Do you approve of the way the Finns treated their unmusical child?
9. What sentences in the story testify to their indifference to his life?
10. Characterize Robert's parents.
11. How can you account for Robert's venture into jockeyship?
12. What traits did he reveal?
13. Comment on the title of the story. Was Robert a man of nerve?
14. Can the title of the story be linked to its main idea?

**10.8. Interpret the story in a lengthy monologue. The previous exercise will help you to present your ideas in an orderly way.**

**10.9. Read the continuation of the story and do the tasks that follow. Before reading study the following words:**

*impetus* – a stimulus, an impulse;

*vista* – a prospect, a view;

*steeplechase* – a horse race of two miles and more with jumps;

*flat* (of a note in music) – lower than the stated note by a semitone. Compare:  
*sharp, natural*. Russian: бемоль.

There was only one place to go if I wanted a certain kind of peace, and I didn't care to go there too often for fear of wearing out my welcome. But it was a full month since I had seen my cousin Joanna, and I needed some more of her company. Need. That was the only word for it.

She opened the door with her usual air of good humoured invitation.

“Well, hello,” she said, smiling. I followed her into the big converted mews garage which served her as sitting-room, bedroom and rehearsal room all in one. Half of the roof was a sloping skylight, through which the remains of the evening sun still shone. The size and comparative bareness of the room gave it unusual acoustic qualities; if one spoke ordinarily it was like any other room; if one sang, as Joanna did, there was a satisfying illusion of distance and some good amplification from concrete walls.

Joanna’s voice was deep and clear and resonant. When she liked, in singing dramatic passages, she could colour it with the suggestion of graininess, a very effective hint of a crack in the bell. She could have made a fortune as a blues singer; but having been born a true classical Finn, so commercial a use of her talent was out of the question. Instead she preferred songs which were to me unmelodic and unrewarding, though she seemed to be amassing a fair-sized reputation with them among people who enjoyed that sort of thing.

She had greeted me in a pair of jeans as old as my own and a black sweater streaked here and there with paint. On an easel stood a half-finished portrait of a man, with some brushes and paints on a table beside it.

“I’m trying my hand at oils,” she said, picking up a brush and making a tentative dab at the picture, “but it’s not going very well, damn it.”

“Stick to charcoal, then,” I said. She had drawn with flowing lines the racing horses which hung in my bedroom, short on anatomy, but full of life and movement.

“I’ll finish this, at least,” she said.

I stood and watched her. She squeezed out some carmine.

Without looking at me she said, “What’s the matter?”

I didn’t answer. She paused with her brushes in the air and turned and regarded me calmly for some seconds.

“There’s some steak in the kitchen,” she said.



A mind reader, my cousin Joanna. I grinned at her and went out into the long narrow lean-to where she both took her bath and did her cooking. It was rump steak, thick and dark. I grilled it with a couple of tomatoes and made some french dressing for a lettuce I found already prepared in a wooden bowl. When the steak was done I divided it on to two plates and took the whole lot back to Joanna. It smelt wonderful.

She put down her brush and came to eat, wiping her hands on the seat of her pants.

“I’ll say one thing for you, Rob. You cook a mean steak,” she said, after her first mouthful.

“Thanks for nothing,” I said, with my mouth full. We ate every scrap. I finished first, and sat back and watched her. She had a fascinating face, full of strength and character, straight dark eyebrows and, that night, no lipstick. She had tucked her short wavy hair in a no-nonsense style behind her ears, but on top it still curled forward on to her forehead in an untidy fringe.

My cousin Joanna was the reason I was still a bachelor, if one can be said to need a reason at twenty-six years of age. She was three months older than I, which had given her an advantage over me all our lives and this was a pity, since I had been in love with her from the cradle. I had several times asked her to marry me, but she always said no. First cousins, she explained firmly, were too closely related. Besides which, she added, I didn’t stir her blood.

Two other men, however, had done that for her. Both were musicians. And each of them in their turn in a most friendly way had told me how greatly having Joanna for a lover had deepened their appreciation of living, given new impetus to their musical inspiration, opened new vistas, and so on and so on. They were both rather intense brooding men with undeniably handsome faces and I didn’t like hearing what they had to say. On the first occasion, when I was eighteen, I departed in speed and grief to foreign lands, and somehow had not returned for six years. On the second occasion I went straight to a wild party, got

thoroughly drunk for the first and only time in my life, and woke up in Paulina's bed. Both adventures had turned out to be satisfying and educational. But they had not cured me of Joanna.

She pushed away her empty plate and said, "Now, what's the matter?"

I told her about Art. She listened seriously and when I had finished she said, "The poor man. And his poor wife... Why did he do it, do you know?"

"I think it was because he lost his Job," I said. "Art was such a perfectionist in everything. He was too proud... He would never admit he had done anything wrong in a race... And I think he simply couldn't face everyone knowing he'd been given the sack. But the odd thing is, Joanna, that he looked as good as ever to me. I know he was thirty-five, but that's not really old for a jockey, and although it was obvious that he and Corin Kellar, the trainer who retained him, were always having rows when their horses didn't win, he hadn't lost any of his style. Someone else would have employed him, even if not one of the top stables like Corin's."

"And there you have it, I should think," she said. "Death was preferable to decline."

"Yes, it looks like it."

"I hope that when your time comes to retire you will do it less drastically," she said. I smiled, and she added, "And just what will you do when you retire?"

"Retire? I have only just started," I said.

"And in fourteen years' time you'll be a second-rate, battered, bitter forty, too old to make anything of your life and with nothing to live on but horsy memories that no one wants to listen to." She sounded quite annoyed at the prospect.

"You, on the other hand," I said, "will be a fat, middle-aged, contralto's understudy, scared stiff of losing your looks and aware that those precious vocal cords are growing less flexible every year."

She laughed. "How gloomy. But I see your point. From now on I'll try not to disapprove of your job because it lacks a future."

"But you'll go on disapproving for other reasons?"

"Certainly. It's basically frivolous, unproductive, escapist, and it encourages people to waste time and money on inessentials."

"Like music," I said.

She glared at me. "For that you shall do the washing up," she said, getting to her feet and putting the plates together.

While I did my penance for the worst heresy possible in the Finn family she went back to her portrait, but it was nearly dusk, and when I brought in a peace offering of some freshly-made coffee she gave it up for the day.

"Is your television set working?" I asked, handing her a cup,

"Yes, I think so."

"Do you mind if we have it on for a quarter of an hour?"

"Who's playing?" she asked automatically.

I sighed. "No one. It's a racing programme."

"Oh, very well. If you must." But she smiled.

The well-known good-looking face of Maurice Kemp-Lore came on the screen, smiling and casual. He began in his easy charming way to introduce his guest of the evening, a prominent bookmaker, and his topic of the evening, the mathematics involved in making a book.

"But first," he said, "I would like to pay a tribute to the steeplechase jockey, Art Mathews, who died today by his own hand at Dunstable races. Many of you have watched him ride... I expect nearly all of you have seen televised races in which he has appeared... and you will feel with me a great sense of shock that such a long and successful career should end in a tragedy of this sort. Although never actually champion jockey, Art was acknowledged to be one of the six best steeplechase riders in the country, and his upright incorruptible character has been a splendid example to young jockeys just starting in the game..."

Joanna lifted an eyebrow at me, and Maurice Kemp-Lore, neatly finishing off Art's glowing obituary, reintroduced the bookmaker, who gave a clear and fascinating demonstration of how to come out on the winning side.

I switched off the set. Joanna said, "Do you watch that every week?"

"Yes, if I can," I said. "It's a racing must. It's so full of things one ought not to miss, and quite often his guest is someone I've met."

"Mr Kemp-Lore knows his onions, then?" she said.

"He does indeed. He was brought up to it. His father rode a Grand National winner back in the thirties and is now a big noise on the National Hunt Committee; which," I went on, seeing her blank look, "is the ruling body of steeplechasing."

"Oh. And has Mr Kemp-Lore ridden any Grand National winners himself?" she asked.

"No," I said. "I don't think he rides much at all. Horses give him asthma, or something like that. I'm not sure... I only know him by sight. He is often at the races but I have never spoken to him."

Joanna's interest in racing, never very strong, subsided entirely at this point, and for an hour or so we gossiped amicably and aimlessly about how the world wagged.

The door bell rang. She went to answer it and came back followed by the man whose portrait she was attempting, the second of her two blood stirrers, still stirring away. He put his arm possessively round her waist and kissed her. He nodded to me.

"How did the concert go?" she asked. He played a first violin in the London Symphony Orchestra.

"So so," he said; "the Mozart B flat went all right except that some fool in the audience started clapping after the slow movement and ruined the transition to the allegro."

My cousin made sympathetic noises. I stood up. I did not enjoy seeing them so cosily together.

“Going?” asked Joanna, detaching herself.

“Yes.”

“Good night, Rob,” he said, yawning. He took off his black tie and loosened the neck of his shirt.

I said politely, “Good night, Brian.” And may you rot, I thought.

Joanna came with me to the door and opened it, and I stepped out into the dark cobbled mews and turned to say good-bye. She was silhouetted against the warm light in the studio room where Brian, I could see, was sitting down and taking off his shoes.

I said flatly, “Thank you for the steak ... and the television.”

“Come again,” she said.

“Yes. Well, good night.”

“Good night,” she said, and then in an afterthought added, “How is Paulina?”

“She is going to marry,” I said, “Sir Morton Henge.”

I am not sure what I expected in the way of sympathy, but I should have known. Joanna laughed.

**10.10. Paraphrase the underlined parts of the sentences and explain their meaning.**

1. I didn't care to go there too often for fear of wearing out my welcome.
2. She opened the door with her usual air of good humoured invitation.
3. I followed her into the big converted mews garage which served her as sitting-room, bedroom and rehearsal room all in one.
4. She had drawn with flowing lines the racing horses which hung in my bedroom, short on anatomy, but full of life and movement.
5. A mind reader, my cousin Joanna.

6. My cousin Joanna was the reason I was still a bachelor.
7. ... And I think he simply couldn't face everyone knowing he'd been given the sack.
8. While I did my penance for the worst heresy possible in the Finn family she went back to her portrait.
9. "Mr Kemp-Lore knows his onions, then?" she said.
10. I only know him by sight.
11. "So so," he said; "the Mozart B flat went all right except that some fool in the audience started clapping after the slow movement and ruined the transition to the allegro."
12. I said politely, "Good night, Brian." And may you rot, I thought.

**10.11. Comment on the following ideas.**

1. She could have made a fortune as a blues singer; but having been born a true classical Finn, so commercial a use of her talent was out of the question.
2. Two other men, however, had done that for her.
3. "Death was preferable to decline."
4. "And in fourteen years' time you'll be a second-rate, battered, bitter forty, too old to make anything of your life and with nothing to live on but horsy memories that no one wants to listen to."
5. "You, on the other hand," I said, "will be a fat, middle-aged, contralto's understudy, scared stiff of losing your looks and aware that those precious vocal cords are growing less flexible every year."
6. It's basically frivolous, unproductive, escapist, and it encourages people to waste time and money on inessentials.

**10.12. Make up adjectives with the help of appropriate affixes.**

- (1) impetus, (2) deny, (3) prefer, (4) corrupt, (5) aim, (6) compare, (7) melody, (8) reward, (9) possess, (10) escape.

**10.13. State those used with negative affixes.**

**10.14. Make up a set of analogous questions to the second part of the text (exercise 10.7.) that will help you to interpret it.**

**10.15. Interpret the second part of the story in a lengthy monologue.**

## **Unit 11      *Focus on Reading*      **ENGLISH MUSIC****

**11.1. Read the following text**

### ***ENGLISH MUSIC***

*after J.B. Priestly*

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

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

In the 18<sup>th</sup> and 19<sup>th</sup> centuries England may have been very backward indeed in the creation of symphonies and concertos, but a nation so eagerly vocal – the existing tradition of English choral singing should be mentioned here – can hardly be described as being pathetically unmusical. And if London, after Handel, produced no great music, it could heartily welcome such music,

and if necessary, as the record shows, was ready to commission work from famous composers, when they were left ignored by their own Central Europe, because in England there were certainly persons anything but indifferent to music.

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

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

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

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



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

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

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

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

**11.2. Explain the meaning of the underlined words and phrases.**

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

1. England is the land that cares little for music.
2. Germans never visited England to listen to music.

3. The 17<sup>th</sup> century in England is not marked by any distinguished names in music.
4. The demand for music in England in the 17<sup>th</sup> century was great.
5. The 18<sup>th</sup> century England produced no great composers.
6. The English nation can be described as being pathetically unmusical and unvocal.
7. The main entertainment of the 18<sup>th</sup> century was ballad opera.
8. The two hundred year period which followed the death of Purcell produced a succession of outstanding names in music.
9. Elgar's ambition was to respond to England's need for a National artist.
10. Elgar's music is full of sound and movement.
11. Elgar never borrowed elements from other composers works.
12. Edward Elgar is regarded as the most poetic composer born in England.
13. Frederick Delius owed his popularity to Sir Thomas Beecham.
14. The English renaissance in music was based on the interest in the native song and dance.
15. The most important figure of the period was Ralph Vaughan Williams.
16. Williams drew inspiration from folk tunes.
17. Williams didn't favour old forms.
18. Contemporary Britain doesn't abound in promising composers.

#### **11.4. Answer the questions.**

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

**11.5. Read the following text that will add to your knowledge of contemporary British composers.**

***BENJAMIN BRITTEN***

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

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

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

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

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

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

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

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

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

## **Unit 12    *Focus on Rendering*    **BRITISH COMPOSERS****

**12.1. Below there are five articles about famous British composers. Your task is to render the articles in English. Preceding every article you will find the necessary proper names, words and word combinations in English.**

### **12.1.1.                                    *HENRY PURCELL***

- 1) to reveal one’s makings in early childhood;
- 2) to sing in a choir;
- 3) to compose organ and chamber works;
- 4) “Dido and Aeneas”;
- 5) “Come Ye Sons of Art”
- 6) “When I Am Laid in Earth”;
- 7) a heart-breaking aria / air



***Вкратце:***    Генри Пёрселл  
***Родился:***    1659  
***Скончался:*** 1695  
***Страна:***    Англия

***Что послушать:*** Ария «Когда я лягу в землю», известная также как «Плач Дидоны»; Рондо из Абделазера; Соната для трубы ре-мажор; «Идите, о сыны искусства»

Талант **Генри Пёрселла** раскрылся в весьма юном возрасте, ведь скончался он в тридцать шесть лет. Несмотря на это, он успел достичь многого – некоторые композиторы, вдвое старше его по возрасту, не могут похвастаться и половиной того, что написал Пёрселл. Историки музыки утверждают, что его смерть стала серьёзной помехой на пути развития английской музыки.

В следующий раз гений подобного масштаба родился в Англии только двести лет спустя, и им стал Эдуард Элгар.

В десять лет Пёрселл уже считался знаменитостью королевской капеллы (он пел в хоре). Десятилетие спустя он стал органистом Вестминстерского аббатства, а ведь это была самая престижная музыкальная должность того времени.

За свою короткую жизнь Пёрселл написал очень много в самых разных жанрах: органное и камерное произведения, религиозные гимны, светские песни, музыка для театра. Писал он и для монархов: Карла II, Якова II и королевы Марии.

В единственной опере Пёрселла, «Дидона и Эней», повествуется о Дидоне, царице Карфагена, которая влюбилась в Энея, покинувшего её и уплывшего в Рим. В отчаянии она поёт проникновенную арию «Когда я лягу в землю» – по нашему мнению, величайшее произведение Пёрселла.

#### **12.1.2.**

#### ***EDWARD ELGAR***

- 1) “Chanson de Matin”
- 2) “Salut d'Amour”
- 3) It looked as if it were a miracle proper...
- 4) to be deep at one's heart
- 5) to be raised in a musical environment
- 6) to teach smb to play various musical instruments
- 7) to substitute for the organ-player at services
- 8) to embark on a musical career
- 9) to earn one's living by playing the violin
- 10) to thread one's way
- 11) to be regarded as a typically English composer
- 12) to be performed at graduation ceremonies throughout Britain
- 13) to leave a trace in history
- 14) lush vegetation / bushy moustache



**Вкратце:** Эдуард Элгар

**Родился:** 1857

**Скончался:** 1934

**Страна:** Англия

**Что послушать:** «Вариации Энигма»; «Концерт для виолончели, ор. 85»; «Утренняя песня»; «Торжественный и церемониальный марш № 1»; «Торжественный и церемониальный марш № 4»; «Любовное приветствие»; «Серенада для струнных»

Поклонникам английской музыки появление такой фигуры, как **Эдуард Элгар**, должно быть, показалось настоящим чудом. Многие историки музыки называют его первым значительным английским композитором после Генри Пёрселла, творившего в период барокко.

Элгар очень любил Англию, особенно свой родной Вустершир, где и провёл большую часть жизни, находя вдохновение в полях Молверн-Хиллз.

В детстве его повсюду окружала музыка: его отец владел местным музыкальным магазином и учил маленького Элгара играть на различных музыкальных инструментах. В двенадцать лет мальчик уже заменял органиста на церковных службах.

Поработав в конторе адвоката, Элгар решил посвятить себя гораздо менее надёжному с финансовой точки зрения занятию. Некоторое время он подрабатывал, давая уроки игры на скрипке и фортепиано, играл в местных оркестрах и даже немного дирижировал.

Постепенно слава Элгара как композитора росла, хотя ему пришлось с трудом пробивать себе дорогу за пределами родного графства. Известность ему принесли «Вариации на оригинальную тему», которые сейчас более известны под названием «Вариации Энигма».

Сейчас музыка Элгара воспринимается как очень английская и звучит во время крупнейших событий национального масштаба. При первых звуках его «Концерта для виолончели» тут же представляется английская сельская местность. «Нимрод» из «Вариаций» часто играют на официальных церемониях, а «Торжественный и церемониальный марш № 1», известный как «Страна надежды и славы», исполняют на выпускных вечерах по всей Великобритании.

Элгар был семейным человеком и любил спокойную, упорядоченную жизнь. Тем не менее он оставил свой след в истории. Этого композитора с густыми пышными усами можно сразу заметить на двадцатифунтовой банкноте. Очевидно, дизайнеры денежных знаков сочли, что такую растительность на лице будет очень трудно подделать.

### 12.1.3.

### ***RALPH VAUGHAN WILLIAMS***

- 1) to collect traditional English folk tunes;
- 2) to gain recognition;
- 3) to receive education at the Royal College of Music;
- 4) to compose works for stage performance. Soundtracks for films;
- 5) “The Lark Ascending”;
- 6) to be a grandnephew to



**Вкратце:** Ральф Воан-Уильямс  
**Родился:** 1872  
**Скончался:** 1958  
**Страна:** Англия

**Что послушать:** «Фантазия для струнного оркестра на темы Томаса Таллиса»; «Взлетающий жаворонок»; «Сюита по мотивам английских народных песен»; Фантазия на тему английской песни «Зелёные рукава»; Симфония № 2 (Лондон); Симфония № 5

Следующий выдающийся представитель английской классической музыки, достойный встать в один ряд с Эдуардом Элгаром в качестве одного из самых английских композиторов – **Ральф Воан-Уильямс**.

Он родился в графстве Глостершир, в деревне со старомодным названием Даун-Эмпни. Любопытно, что, несмотря на традиционное написание его имени “Ralph”, часто передаваемое как «Ральф», на самом деле оно произносится «Рейф».

Воан-Уильямс начал собирать традиционные английские мотивы ещё в юном возрасте. Позже он использовал их в своём творчестве, благодаря чему и добился большого успеха и признания у себя на родине.

Образование он получил в Королевском музыкальном колледже в Лондоне. Одновременно там с ним учился и Густав Холст, с которыми они стали друзьями на всю жизнь.

Всего Воан-Уильямс написал девять симфоний, шесть опер и три балета, а также многочисленные гимны, песни и мелодии для театра и кино. За последние двадцать лет наблюдается растущий интерес к этому композитору, а особенно популярным среди слушателей радио *Classic FM* стало его произведение «Взлетающий жаворонок». Посредством него композитор пытается изобразить английскую сельскую местность. Из-за этого «Взлетающий жаворонок» походит на другие его произведения.

Кстати сказать, Воан-Уильямс был не единственным знаменитым представителем своего семейства – он приходился внучатым племянником великому натуралисту Чарлзу Дарвину.

#### 12.1.4.

#### ***GUSTAV THEODORE HOLST***

- 1) to be of a Swedish background;
- 2) St Paul's Girls' School;
- 3) to find inspiration in folk tunes;
- 4) to be the author of one hit;
- 5) "I Vow to Thee, My Country"



***Вкратце:*** Густав Холст

***Родился:*** 1874

***Скончался:*** 1934

***Страна:*** Англия

***Что послушать:*** Сюита Планеты; Сюита Святого Павла

Другой «парень из Глостершира», **Густав Холст**, родился в Челтнеме, где его отец работал органистом и преподавателем игры на фортепиано.

Семья Хэлста была шведского происхождения, и полностью его звали Густавус Теодор фон Холст. Во время Первой мировой войны, опасаясь, что его могут принять за немца, Холст сократил своё имя.

По профессии Холст был тромбонистом, но после стал очень талантливым преподавателем и на протяжении многих лет занимал должность директора лондонской Музыкальной школы Святого Павла для девочек. Вдохновение он находил в английских народных песнях, хотя его также привлекали астрология и поэзия Томаса Харди. Когда Холста спросили о том, как сочинять музыку, он ответил:



*«Никогда ничего не сочиняйте, если только вы не испытываете определённое беспокойство от того, что ничего не сочиняете».*

В наши дни его легко принять за «автора одного хита», поскольку наибольшей популярностью пользуется его сюита «Планеты». Шесть из семи частей этой сюиты соответствуют шести планетам: Марс (Вестник войны), Венера (Вестник мира), Юпитер (Приносящий веселье), Уран (Волшебник), Сатурн (Вестник старости) и Нептун (Загадка). Посланник богов Меркурий служит темой отдельной части. Как видно, Плутон в список планет не включён, а причина проста – в то время, когда Холст сочинял своё произведение, эта планета ещё не была открыта. И хотя сюиту «Планеты» часто воспринимают как цельную композицию, одну её часть – Юпитер – иногда исполняют отдельно, поскольку она стала гимном английского регби («Даю клятву тебе, моя страна»).

#### 12.1.5.

#### ***FREDERICK DELIUS***

- 1) a remarkable English composer;
- 2) to be born to a prosperous mercantile family;
- 3) to resist attempts to recruit one to commerce;
- 4) to manage an orange plantation;
- 5) “Appalachia”, a choral work;
- 6) to reflect the musical tradition of African-American spirituals;
- 7) to contract syphilis;
- 8) to become paralysed and blind;
- 9) “Brigg Fair”, a rhapsody;
- 10) “The Walk to the Paradise Garden”
- 11) “On Hearing the First Cuckoo on Spring”



***Вкратце:*** Фредерик Делиус  
***Родился:*** 1862  
***Скончался:*** 1934  
***Страна:*** Англия

***Что послушать:*** «Калинда»; «Услышав первую кукушку весной»; «Прогулка по райским садам»

Третий из примечательных английских композиторов XX века, **Фредерик Делиус**, родился в Брэдфорде, в семье преуспевающего торговца шерстью, которому не нравилась сама мысль о том, что его сын

может стать музыкантом. Надеясь отвлечь сына от музыки, отец Делиуса послал его управлять плантацией апельсинов в США. Но затея эта возымела совершенно противоположный эффект. Делиус написал там хоральные пьесы Аппалаччио, в которых нашла отражение музыкальная традиция афроамериканских спиричуэл.

В США Делиус брал уроки у американского органиста Томаса Варда. Когда он вернулся в Европу, отец решил больше не препятствовать сыну, и молодой человек уехал обучаться в Лейпциг.

Окончив обучение, Делиус переехал в Париж, где и прожил большую часть жизни. Там же он заболел сифилисом, в результате чего до конца жизни оставался парализованным и слепым. В это время он был вынужден диктовать свои сочинения помощникам.

Большинство композиций Делиуса очень английские по характеру. Взяв для примера «Английскую рапсодию Ярмарка в Бриге». Её вариации основаны на народной английской песне графства Линкольншир.

**12.2. Browse the net for the records of musical pieces mentioned in the subheadings. Pick up one of them, listen and complete its description. Consult Appendix 1 at the end of the book and Unit 4 for the proper wording.**

## **Unit 13    *Focus on Reading*            *CLASSICAL OR MODERN?***

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

### **13.1 Read the text.**

#### ***Classical***

Classical music is big in Britain. Every evening in London there is a huge choice of concerts to go to. There are many full-time professional orchestras, and hundreds of amateur ones including the National Youth Orchestra. Most secondary schools have their own orchestras. There are two dedicated classical radio stations – BBC Radio 3 and the much newer Classic FM. The sales of

classical CDs are enormous, sometimes rivalling pop sales: the young violinist Nigel Kennedy's recording of Vivaldi's *Four Seasons* sold more than one million copies.

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

Purcell died in 1695, only 36 years old, and so began a 200 year gap in British musical creativity. The next home-grown composer of international status was to be Edward Elgar, whose music flourished at the beginning of the 20<sup>th</sup> century. A 200 year gap is bad enough, but consider what was happening in the rest of Europe during that time: Britain managed to miss out on the whole of the high baroque, classical and romantic periods of Western music. No wonder his compatriots were so delighted with Elgar (1857–1934). He had absorbed the

new harmonies of Liszt and Wagner, but in an indefinable way he succeeded in evoking his native landscape near the Welsh border and the rather nostalgic mood in England at the time. Among his loveliest pieces are the cello concerto, the violin concerto and the songs called *Sea Pictures*.

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

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

Of course, it is rather inappropriate to talk about classical music in nationalistic terms; more than perhaps any other art form, it is international. British musicians work all over the world, and the music scene in Britain is, and always has been, full of foreign talent. Handel has not so far been mentioned; he did not strictly fit the criteria, since he was German by birth. But he settled in England in 1712 at the age of 27, became a British subject, wrote a large number of works (such as *Messiah*) in English, and has been Britain's favourite composer ever since; the British long ago gave up writing his name in the correct way, Hændel, or pronouncing it accordingly. One of J.S. Bach's many sons, J.C. Bach came to live in London in 1762 and became known as the English Bach. The Italian Luigi Cherubini became court composer to King George III. In the 20<sup>th</sup> century, the Spanish composer Roberto Gerhard settled in England and is thought of as British. Many great instrumental players and conductors have lived or worked in Britain: Vladimir Ashkenazy, Yehudi Menuhin, Mstislav Rostropovich, the Amadeus Quartet, Yo Yo Ma, Mitsuko Uchida, Otto Klemperer and Georg Solti.

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

### ***Pop and rock in Britain***

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

Rock'n'roll caught on in a very big way in Britain, and in fact some American rockers like Eddie Cochran had more fanatical fans here than at home. Although Elvis only set foot on British soil once (at a military airport, on his way to Germany), he was the King as much in Britain as anywhere. But the interest in rock'n'roll extended beyond listening to it; the British began to imitate it, sometimes quite successfully. Amateurish skiffle groups gave way to classy rock'n'roll acts. The Beatles had their first hit, *Love Me Do*, in 1962 and it was not long before they turned the tables on the Americans; they were the first British artists to break into the US market, and they were the vanguard of a real invasion. Soon there was international success for the Rolling Stones, the Animals, the Kinks, the Dave Clark Five, Herman's Hermits, Gerry and the Pacemakers, Freddie and the Dreamers, and others.

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

The pop music world moves very fast. By the end of the 1960s, rock'n'roll seemed a fully mature art form, with a whole range of variants. From then through to the late 1970s, there was a wide variety of popular music styles from psychedelic, folk rock, glam rock and progressive rock to funk and reggae. By the late 70s some people were beginning to tire of the smooth professional style of the rock industry. It had become a rich show-business phenomenon and had lost touch with its working-class roots. In Britain a few young musicians (with the help of some marketing experts) started the punk revolution. It was pure anti-establishment, and it included the rock'n'roll establishment. The Sex Pistols, Siousie and the Banshees, the Clash and the Buzzcocks hated or pretended to hate middle-class society and the pop super-stars. They also made rock music cheaper to produce, getting away from the expensive sounds of high-tech studio production. This inspired the creation of a lot of new bands by people without much money (or talent in some cases). But punk did not last long.

The pop business is driven by the need for change and innovation: the economics of it simply do not work if the public listens to the same thing all the time. The result of all this innovation is the massive variety of pop music today. Some styles, like punk, appear and then disappear. Some, like country music, stay and are added to the ever-growing pop menu. Others split into subgroups, as has happened to dance music. In the 70s, when the Bee Gees wrote the

soundtrack for the film *Saturday Night Fever*, there was just disco. As it got heavier and funkier, it was known as house, or acid house. Out of house in the USA came techno and garage, and in Britain, jungle, which in turn gave birth to ragga jungle and drum'n'bass. Then the earlier house music had a revival under the name old school.

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

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

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

As with so many aspects of life in Britain, social class comes into the question of musical tastes. If you mingle with the crowd coming out of the Royal Opera House, Covent Garden, you will see (and hear, if you are sensitive

to accents) that they are middle class. Pop musicians, on the other hand, are expected to be working-class heroes. Mick Jagger came from a middle-class background, but does not like to admit it: so he tries to speak with a cockney accent and sing with an American one.

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

### **13.2. Answer the following questions.**

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

### **13.3. Enlarge upon the statements from the text.**

1. No wonder his compatriots were so delighted with Elgar.
2. ... the music scene in Britain is, and always has been, full of foreign talent.
3. Attitudes to classical music are strangely contradictory.
4. Whatever the Americans produced, Britain enjoyed.
5. The Beatles ... were the vanguard of real invasion.
6. However, in more than any other aspect of the culture, pop seems to be xenophobic.
7. The pop music world moves very fast.
8. The pop business is driven by the need for change and innovation.



9. Actually, the term pop itself needs some explanations.

10. Actually there is one area of crossover, the musical.

**13.4. Find in the text the adjectives derived from the same stem:**

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

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

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

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

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

***musical***

***music***

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_


**13.6. Write out from the text the names of musical styles.**

**13.7. Opinion questions.**

1. How popular is classical music in your country? Do you listen to it?
2. Why do you think classical musicians are more international than pop musicians?
3. Does learning to play musical instruments help to understand classical music better?
4. Why do you think American pop music has tended to dominate the world market?
5. Does your country produce good pop music? How much British music do you listen to?
6. Does pop music change because of its youth and vitality, or just for commercial reasons?
7. Which pop styles, past or present, do you like best? Why?
8. What is the difference between classical and pop music? Is it possible to like both?
9. Is there a connection between music and social class in your country?
10. Some music is difficult to understand. Is it worth trying to appreciate it?

## **Unit 14    *Focus on Reading Comprehension*    JAZZ**

### **14.1. Read the following text.**

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

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

### **14.2. Answer the questions:**

1. What is the main subject of the passage?

(A) Jazz bands

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

- (B) It is characterized by improvisation
- (C) It was originally played at funerals and weddings and on trips to the country
- (D) It was first played in Chicago

7. The following sentence can be added to the passage

*Armstrong was born in New Orleans, the home of jazz.*

Where would it best fit into the passage?

- (A) Line 1
- (B) Line 5
- (C) Line 11
- (D) Line 21

8. What does the author mean by *rhythmic innovations*?

- (A) new ways of using rhythm
- (B) dance steps
- (C) words ending in the same sound
- (D) intermittent singing

9. Which paragraph explains how jazz is linked with New Orleans?

- (A) paragraph 1
- (B) paragraph 2
- (C) paragraph 3
- (D) paragraph 4

10. The paragraph following the passage most probably discusses

- (A) jazz music in the early 20th century
- (B) “Jelly Roll” Morton.
- (C) Swing
- (D) jazz music since the 1950s

**14.3. Read the following text dedicated to rock music. Use the word in capitals to form a word that fits into the space.**

***VISIT TO A ROCK FESTIVAL***

My visit to a three-day rock festival last week was quite a 1) ..... I realised that the impression I had had of this type of occasion (received in my 2) ..... from my elder siblings who had had first-hand experience) were in fact somewhat 3) ..... . I had imagined something shiny, gleaming, and magical, in idyllic 4) ..... What I wasn't prepared for was the sheer chaos of the whole affair: the lack of anywhere to sit and the 5) ..... that entailed, the mud (it seemed to pour with rain 6) ..... the whole weekend) and the terrible crush of the huge number of 7) ..... in a rather limited space (though the park in question had always seemed to me quite 8) ..... – that was when it was empty of course). All in all, the whole experience was a(n) 9) ..... one, in that I learnt a lot, but why so many young people should choose to spend a weekend in such appalling conditions remains 10) ..... to me!	REVEAL  CHILD  LEAD  SURROUND  COMFORT CONTINUE  REVEL  SIZE  LIGHT  COMPREHEND
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## **Unit 15**

## ***Focus on Writing***

## ***THE MUSIC I ENJOY***

### **15.1. Read the extracts from students' compositions on the topic.**

#### ***Essay № 1***

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

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

#### ***Essay № 2***

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

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

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

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

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

### ***Essay № 3***

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

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

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

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

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



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

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

**15.2. Imagine you are a teacher. How would you assess the given essays? Mark of each of the aspects with the corresponding figure points (from 1 to 5) in the following criteria table:**

	Content	Argumentation	Coherence	Grammar pattern variability	Active vocabulary	Active grammar (Oblique moods)
Essay 1						
Essay 2						
Essay 3						

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

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

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

**Write an essay on one of the following topics:**

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

## APPENDIX 1

### VOCABULARY USED TO DESCRIBE MUSIC

<b>POSITIVE:</b>	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, 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
<b>NEGATIVE:</b>	cacophonous, discordant, coarse / harsh, violent, tumultuous, neurotic, aggressive, feverish, rowdy, furious, fierce, choking, rumbling, grumbling, gurgling, muffled, shrilling, piercing, sneering, squeaking, reedy, doleful, sorrowful, mournful, hollow, gloomy, ponderous, horrible, terrifying, frightening, terrible, loathsome, strange, unpleasant, incomprehensible, above one's head
<b>VERBS &amp; VERBAL PHRASES:</b>	to scatter silver showers of notes, to go up hill & down dale, 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...
<b>IMPRESSION:</b>	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 on...

## APPENDIX 2

### PRESENTATION ON THE TOPIC “MUSIC”

#### PRESENTATION TIPS

#### **PROJECT 4. PRESENTATION: *My Favourite Composer***

Type of task: *presentation*

Form: *Individual*

Resources: *Internet and library resources, promotion booklets and leaflets, theatre programmes, photos, pictures, etc.*

Final product: *classroom oral 8-minute presentation*

#### **PROJECT DESCRIPTION**

**Presentation** is an oral type of informative task relying on audio and visual aids with a time limit of 7 – 8 minutes.

The major criteria of a successful presentation are:

- topic choice motivation;
- logical arrangement and coherence;
- communicative approach to the task / encouragement of the audience response, involvement and spontaneous interaction;
- phonetical, grammatical and lexical adequacy of speech;
- adequate complexity and comprehensibility of speech;
- vocabulary and grammar development level correspondence;
- effective use of audio and video aids.

#### **PRACTICAL TIPS (*Topic “My Favourite Composer”*)**

- 1) Think of a composer whose musical pieces produced a memorable impression on you. It may be your experience of a visit to a concert, an opera, a ballet or a musical. Or you may be familiar with his compositions from records, lessons at school, university, etc. account for your choice. Focus on his role in the world of music and your personal perception of his music. Think what it is that makes his music peculiar and unforgettable, what qualities it possesses to leave a lasting impression on you.
- 2) Browse through various sources to find the information about the life story and creative activity of the composer you have in mind. Try to link this story to the epoch and the country in which he lived and their typical features in order to connect the popular ideas of his time with the atmosphere of his music.

- 3) Adapt the language of the presentation to the audience competence level. Don't use lengthy complicate patterns difficult to comprehend. The unknown words, difficult names and terms should be introduced in advance.
- 4) Avoid the unnecessary enumeration of the sequence of events, dates, places that neither you nor your group mates will ever be able to remember. Reproduce famous quotations; highlight striking facts and associations that will invite questions, interpretation, an exchange of opinions and further discussion.
- 5) Dwell on the composer's personal traits and facts from his life **only if** they can somehow give a clue to understanding the peculiar traits of the music he composed.
- 6) Supply your story with extracts from musical pieces. Focus on the character of the music and your personal impressions, associations and the pictures it brings to your mind. Dwell on the ideas it communicates and the means of their musical expression. Refer for help to the *Vocabulary Bank* on p. 82 (Appendix 1), *Focus on Vocabulary* on pp. 19–22 (Unit 4). Introduce grammar patterns with the Oblique Moods, recall and master the topical vocabulary you have studied.
- 7) Bear in mind that your presentation should be audience-oriented – expressing your opinion and giving descriptions don't forget to seek for a response in your listeners. Try to make your group mates interested by asking them *lead-in questions* to the information you are going to introduce. Sharing with them your impressions of the musical pieces invite their immediate reaction and an opinion exchange.
- 8) Use imagery to accompany your story: pictures, photographs, quotations, promotion booklets, leaflets and ads; feel free to interpret them in your own individual way.
- 9) At the end of your presentation share with the audience your general impressions and conclusions. Invite questions. Questions will provide you with a chance to expand on the details and react to the immediate interests of the audience.
- 10) Evaluate your final product according to the following points:
  - the language you have mastered to complete the project,
  - the content that you learned about the life and creative activity of your favourite composer,
  - the steps you followed to complete the project,
  - the effectiveness of your final product.

## APPENDIX 3

### Musical instruments

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

#### ***The Woodwind***

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

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

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



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

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

#### ***The Brass***

Brass instruments have been in the orchestra for a long time. Brass instruments have developed from hunting horns, post horns, bugles etc. Brass is an alloy (a mixture) of two metals – Copper and Zinc. With the exception of the

slide trombone all brass instruments use valves. This is a device placed on the instrument so that extra tubing can be played – this allows the instrument to have a greater range (compass) of notes.



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

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

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

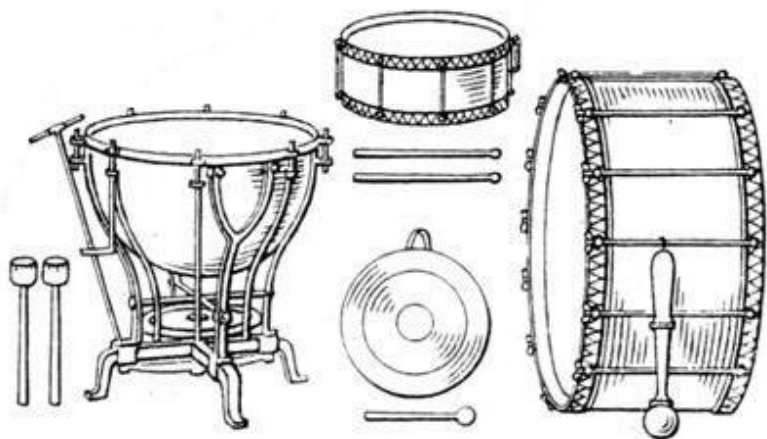
*The Trombone* uses a U-shaped slide instead of valves to change notes. There are also valve trombone as well. Because of this it is able to slide from one note to another – this is called Glissando. The trombone is capable of producing both bright and mellow sounds and can sometimes be found in jazz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

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

### ***The Percussion***

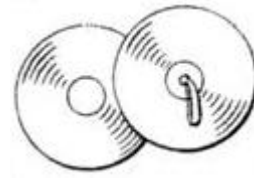
Said to be the “Kitchen Sink” department the percussion section includes anything that “Shakes, Rattles and Rolls”. There are two types of percussion instruments, pitched and none pitched. Pitched

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



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

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



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

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

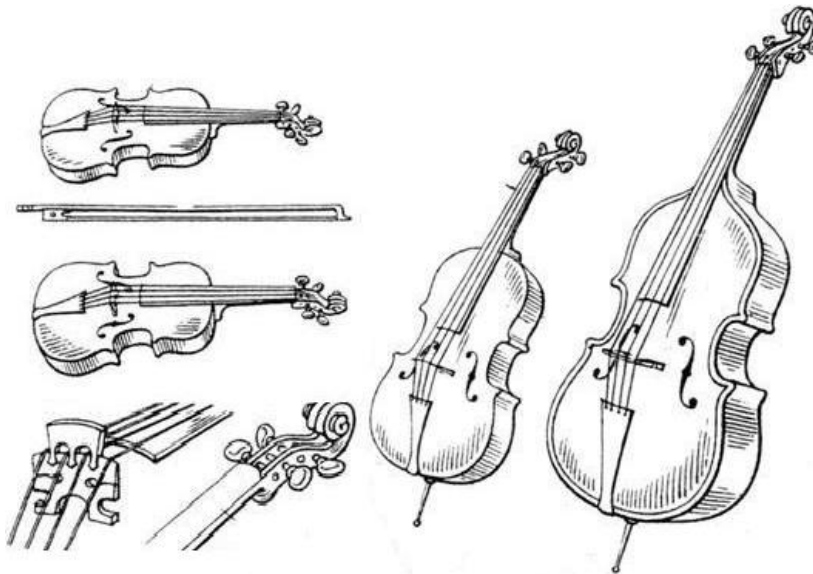
*The Grand Piano* has 88 keys. Although it uses strings they are hit with felt hammers. Piano is short for Pianoforte (Soft Loud) and originally the instrument was called the Fortepiano. It is an important instrument in all aspects of music especially in the accompaniment of other instruments as well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

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



## ***The Strings***

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



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

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

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

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



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