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М. А. РАКОВСЬКА

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ЗА ПРОФЕСІЙНИМ СПРЯМУВАННЯМ»
ДЛЯ СТУДЕНТІВ
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Раковська М.А. Методичні рекомендації для самостійної роботи з дисципліни «Іноземна мова за професійним спрямуванням» для студентів спеціальності «Музичне мистецтво». – Миколаїв : МНУ імені В.О.Сухомлинського, 2018.

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Рецензенти:

Дем'яненко О.Є. – кандидат педагогічних наук, доцент, завідувач кафедри іноземних мов Миколаївського національного університету імені В.О. Сухомлинського.

Тішечкіна К. В. – доктор філософії в галузі освіти, доцент кафедри іноземних мов Миколаївського національного аграрного університету.

Кіршова О.В. – кандидат педагогічних наук, доцент кафедри романо-германської філології Чорноморського національного університету імені Петра Могили.

Методичні рекомендації для самостійної роботи з дисципліни «Іноземна мова за професійним спрямуванням» створювалися з метою допомогти студентам в оптимізації виконання різних видів самостійних завдань.

З кожним роком кількість видів навчальної діяльності та завдань для самостійної роботи збільшується, і часом студент, навіть бажаючи виконати завдання, губиться в шляхах самореалізації, вимогах до певного виду діяльності, в оформленні кінцевого продукту. Студенти нерідко виявляються безпорадними там, де потрібні самостійність і вміння організувати свою роботу.

Методичні рекомендації розраховані на застосування студентами при виконанні різних видів самостійної роботи в процесі вивчення іноземної мови.

Посібник включає тексти за професійним спрямуванням, граматичні завдання і тощо. Кожен урок включає роботу з текстом, зміст якого передбачає педагогічну орієнтацію студентів, лексичні та граматичні вправи, що спираються на матеріал тексту. Система вправ має за мету забезпечити швидке та ефективне засвоєння студентами необхідних знань та вироблення стійких навичок володіння іноземною мовою.

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UNIT 1

I AM A MUSICIAN

I. With your partner discuss the questions :

1. Who was your first teacher of music?
2. Have you got any difficulties playing your instruments? Describe it.
3. What compositions are you working on at these days?
4. How many hours do you practice each day?
5. Who are your favorite musicians?
6. How often do you take part in musical contests and festivals?
7. What kind of music do you prefer listening to? Why?
8. Who is your favorite song writer and composer? Why?
9. Which song or piece of music do you like most?

II. Take turns, then ask and answer the questions in exercise.

III. Read and translate the text.

Let me introduce myself. My name is Maria, Masha for short. My surname is Ivanova. I am ... years old. I was born on the ... of April in I study at Mykolaiv V.O. Sukhomlynsky National University at the department of music art. I am fond of music and I dream to become one of the greatest musicians in future. My favorite musical instrument is the trumpet (horn, violin, etc.). I've been playing the trumpet since I was ... years old. As for me, I prefer classical music written by world famous composers .

Mykolaiv is my home city. I love and adore my native city It is very beautiful, full of parks and nice people.

Sometimes I miss it. I like to return home and spend my free time with my friends. On week days I get up early. The alarm clock wakes me up at half past six. I get up, open the window and do my morning exercises. Then I go to the bathroom where I brush my teeth, wash and take a shower. Next I put on my clothes and sit down to have breakfast. After breakfast I go to the Conservatoire by bus. It takes me 25 minutes to get there. Our classes begin at nine sharp. They last 6 or 7 hours. At

half past twelve I go to the canteen and have lunch. Then, I go to the reading room to study theoretical subjects.

I practice playing my instrument every day. I play in the morning, during the day time and in the evening. It takes me 4 or 5 hours a day to train my musical skills. Before going to bed I usually read books and listen to music and watch TV. I hate soap operas and talk shows. I am more interested in informative programs, especially about music. Thus, you can easily guess, that my favorite channel is “Culture”. Music is my life. But also, I go in for sports. I prefer watching all the sport competitions on TV. My favorite kind of sports is figure skating. I like basketball, soccer and golf too. Sometimes, if I have such an opportunity, I visit sport events in my native town. I am really attracted by them. My hobby is I like to do it very much, because it gives me a great pleasure and spiritual relief. I usually go to bed at 12 o'clock at night. So, I'm very busy on weekdays. I have a free time only on weekend, when I can read a book, watch TV or go in for sports.

I am also fond of reading. My favorite author is ... (N. V. Gogol, because his works are full of humor and they unmask the reality, that existed in the 19th century) — for example. Among my favorite books are “Dead souls” and “Revisor”, written by this great writer.

Frankly speaking, I am a merry, an optimistic, a communicative and an easy going person. I have a lot of friends, who support me in my troubles. My family supports me in every difficult moment and they are those, with whom I've got used to share all my problems and secrets.

IV. Complete the sentences with the phrases from the box: alarm clock, the greatest musician, conservatoire, listen to music, instrument.

1. I play my ... every day.
2. I study at
3. The ... wakes me up at half past six.
4. Before going to bed I read newspapers, books and ... watch TV.
5. I am going to be the ... in my future life.

V. Complete the sentences so they are true for you.

1. I study at ...
2. I like the music written by ...
3. I like to return home and spend my free time ...
4. I get up, open the window and ...
5. I ... in the morning, in the day time and in the evening.
6. I ... in for sports.
7. I am ... by them.
8. My hobby ...
9. My favorite books ..., written by this great writer.
10. My ... supports me in every difficult moment.

VI. Underline the correct option.

1. I ... years old. I was born on the ... of April in ...
(am,were)
2. I ... fond of music. (been, am)
3. My favourite musical instrument ... a trumpet. (will be,is)
4. It ... very beautiful, full of parks and nice people. (is,are)
5. But I ... interested in informative programs, especially about music. (am, were)
6. My favorite kinds of sports ... figure skating, basketball, soccer, golf. (are, is)
7. I ... a merry, an optimistic, a communicative and an easy going girl/fellow. (am, been)
8. My favorite author ... N. V. Gogol. (is, are)
9. I ... your friend. (were, will be)

VII. Translate the sentences.

Меня зовут Анна Харина. Я — студентка . Я — пианистка. Мне нравятся многие музыкальные инструменты — скрипка, виолончель, флейта, арфа. Мой любимый инструмент — рояль. Любимый инструмент моих друзей — скрипка. Наши педагоги — одни из великих пианистов и скрипачей. Они учат слушать нас серьезную музыку. Хорошие студенты делают успехи и начинают выполнять (делать) всю работу без помощи преподавателя. Мы все учим

иностранный язык в институте. Мы учимся говорить по-английски без ошибок. Мы любим наш университет.

GRAMMAR EXERCISES

Complete the sentences, put the verb(to be)into the correct form.

1. What ... your name? — My name ... Shirley Frank. 2. What ... your address? — My address ... 175 Grand Central Parkway. 3. What ... your phone number? — My phone number ... 718-1930. 4. Where ... you from? — I ... from New York. 5. I ... a pupil. 6. My father ... not a teacher, he ... a scientist. 7. ... your aunt a doctor? — Yes, she 8. ... they at home? — No, they ... not at home, they ... at work. 9. My brother ... a worker. He ... at work. 10. ... you an engineer? — Yes, I 11. ... your sister a typist? — No, she ... not a typist, she ... a student. 12. ... your brother at school? — Yes, he 13. ... your sister at school? — No, she ... not at school. 14. My ... sister ... at home. 15. ... this your watch? — Yes, it 16. She ... an actress. 17. This ... my bag. 18. My uncle ... an office worker. 19. He ... at work. 20. Helen ... a painter. She has some fine pictures. They ... on the walls. She has much paper. It ... on the shelf. The shelf ... brown. It ... on the wall. Helen has a brother. He ... a student. He has a family. His family ... not in St. Petersburg, it ... in Moscow.

Complete the sentences, put the verb into the correct form, positive or negative.

1. I think Paul and Ann have had an argument. They --- (speak) to each other. 2. The film wasn't very good. I ___ it very much. (enjoy) 3. I knew Sarah was very busy, so I ___ her. (disturb) 4. I was very tired, so I ___ to bed early. (go) 5. The bed was very uncomfortable. I ___ very well. (sleep) 6. Sue wasn't hungry, so she ___ anything. (eat) 7 . We ___(have) a chat while we___(wait) for our flights . 8. 1. I saw (see) Sue in town yesterday but she --- (look) the other way.- 9. Why ___ at me like that? (you/look) Stop it! 10. I ___ (cycle) home yesterday when suddenly a man ___(step) out into the road in front of me. 11. The earth ___ round the sun (go).

12. Angela has just started evening classes. She ___(learn) German. 13. An interpreter___ from one language into another. (translate)

UNIT 2

WHAT IS MUSIC?

I. **Read the verses about music. Say what the author compares the music to?**

MUSIC

*Music is a door,
An escape to a different world,
A world you make and control in your mind.
Music is a hero,
One to cheer your spirits when you are down.
Music is an enemy,
Sometimes the lyrics bring you down.
Music is your personality,
Expressed through song.
The music player,
Is you, the one holding it all together.
Music is an awakening to the real world.
Its lyrics are real and true.
Music is a best friend,
One to give advice when you need it.
Music is what you think of it.
Its stars off empty and colorless,
And escalates to something more,
Your own world.*

Cecilia Perner

SONNET

*Music to hear, why hear'st thou music sadly?
Sweets with sweets war not, joy delights in joy.
Why lov'st thou that which thou receiv'st not gladly,
Or else receiv'st with pleasure thine annoy?
If the true concord of well tuned sounds,
By unions married, do offend thine ear,
They do but sweetly chide thee who confounds
In singleness the parts that thou should'st bear.
Mark how one string, sweet husband to another,
Strikes each in each by mutual ordering;
Resembling sire, and child, and happy mother,
Who all in one, one pleasing note do sing,
Whose speechless song, being many, seeming one,
Sings this to thee, "Thou single wilt prove none".*

William Shakespeare

II. Read the text and air your own point of you about music.

Can we imagine the world without music? No! It accompanies us during our lifespan. Music! It has existed since the beginning of mankind. The development of music has been going on simultaneously with the development of mankind. It has been said that music already existed more than 40,000 years ago. Scientists suppose that music originated from singing and that human voice was the first instrument. In the ancient civilizations, such as Egypt, Assyria, Babylonia, Palestine, China, India, Greece, Rome, it achieved its high level of development. The word "music" originates from the Greek word "muse". So were named daughters of the greatest pagan God Zeus. They patronized science and arts. Music is a combination of many sounds. They are short and long, weak and strong. Music reflects people's mood and emotions.

Some people are fond of music. There are numerous folk groups in our country. It is interesting to listen to their music and songs. Some people are interested in music very much. Children can learn at music schools if they are capable and fond of music. They study there for seven years. Some people are fond of classical music, but young people prefer modern music. If you want to listen to modern music you can attend the music halls and the concerts of popular groups and singers. Both classical and modern music are popular.

III. Read and translate the text, give the title of each paragraph.

The Greeks used letters of the alphabet to represent musical tones. They grouped these tones in tetrachords. By combining these tetrachords in various ways the Greeks created groups of tones called modes. Modes were the forerunners of modern major and minor scales. Greek thinkers worked out music theories more thoroughly than any other ancient peoples. Pythagoras, a Greek who lived in the 500's B. C., thought that music and mathematics provided keys to the secrets of the world. He believed that the planets produced different tones in harmony, so that the Universe itself sings. This belief shows the importance of music in Greek worship, as well as in dance and drama. The poets of ancient Greece and Rome recited their poetic works to the accompaniment of music. In the theatre of the ancient world, choruses, and dances were performed to the accompaniment of musical instruments. The greatest tragedians of the ancient world such as Aeschylus, Euripides, Sophocles were not only dramatists but also musicians. Aristophanes wrote political comedies in the genre of musical comedy. He is considered to be a forefather of operetta. Orpheus, the legendary hero of Greek mythology, could charm people, animals, rivers, winds by music. The example of the ancient Sparta state, where warriors were brought up in the strict physical and war system, where music was a compulsory subject for all men up to 30 years old, plays a great role, especially in our time.

In Egypt, during the 4000's B. C., people clapped disks and sticks together, jingled metal roils and sang songs. Later, in the great temples of the gods, priests

trained choirs in singing ritual music. Court musicians sang, played reed pipes and stringed instruments such as lyres, lutes, and several types of harps, wind and percussion instruments. Military bands used trumpets and drums.

In Babylonia, court musicians played ornate instruments. The lyres of that time were probably made at Ur in the 2600's B. C. They were covered with gold and shell. The people of Bible lands sang Hebrew songs and chants, such as the Psalms. The Bible mentions harps, drums, trumpets, cymbals, and other instruments. The music in Solomon's temple at Jerusalem in the 900's B. C. probably included trumpets and choral singing to the accompaniment of stringed instruments.

The early Chinese believed that music had magic powers, as well as the power to please, because they thought it reflected the order in the Universe. Chinese music used a pentatonic scale. Chinese musicians played the zither, various flutes, and percussion instruments. In India musical traditions go back to the 1200's B. C. The people believed that music was directly related to the fundamental process of human life. They had developed religious music in ancient times, and worked out music theories by about 300 B. C. Indian composers followed a complicated set of formulas called ragas. Ragas set the emotional mood and even the philosophic meaning of the performance.

GRAMMAR EXERCISES

Cross any answers which are wrong

1. I was listening to/ hearing the radio when I listened to/ heard a scream. 2. I was angry with Tom - he wasn't hearing/ listening when I spoke to him. 3. She turned up the volume but I still couldn't listen to/ hear it. 4. If you watch/ look carefully, you can look/ see how the man does the tricks with those cards. 5. Can you bend over and touch/ press your toes?

Fill in the blank with the appropriate word

happy, stupid, beauty, exceptionally, pretty, ugly, attractive, beard, hair, intelligent

1. She had a very ... smile. 2. Please don't shave off your ..., you look very attractive with it. 3. ... is a joy forever; its loveliness increases: it will never pass into nothingness. 4. He parts his ... in the middle, and I part mine on the side. 5. It was ... of him to lie.

Complete the sentences, Put the verb into the correct form, positive or negative

1. We went to Kate's house but she ___ at home. (be) 2. It was a funny situation but nobody ___(laugh) 3.The window was open and a bird ___ into the room. (fly) 4. The hotel wasn't very expensive. It___ very much. (cost) 5. I was in a hurry, so I ___ time to phone you. (have) 6. I want to lose weight, so this week I ___ (eat) lunch.7. . I haven't seen Alan for ages. When I last ___ (see) him, he___ (try) to find a Job in London. 8. 'Is Ann on holiday this week?' 'No, she ___ (work).'

9. I ___(walk) along the street when suddenly I ___ (hear) footsteps behind me. Who is that man? Why ___ at us? (he/look) 10. George says he's 80 years old but nobody ___ him. (believe) 11. She told me her name but I ___ it now. (not/remember) 12. Hurry up! Everybody ___(wait) for you.13. 'How is your new job?' 'Not so good at the moment. I ___(enjoy) it very much.

UNIT 3

THE MUSICAL INSTRUMENT I PLAY

I. Read the texts about the first instruments.

SVIREL

The svirel is an old folk Russian wind instrument of the end blown flute type. In ancient times this instrument was made either of hollow reed or cylindrical wood branches. The svirel is a simple wooden pipe. On the upper end it has a beak like whistle device and in the middle of the front side it has several finger holes cut out. The wooden pipe is made of buck thorn, hazel, maple, ash tree, or bird cherry tree.

GUSLI

The gusli is one of the oldest musical instruments and has played an important role in the Russian music culture. The Greek historians Theophylact Simocatta and Theophan were the first to mention the gusli: the Greeks took Slavonic prisoners and found a musical instrument named the gusli. It was in the 10th Century AD. The instruments were used by the wandering Skomorokh musicians and entertainers. The preserved instruments had between five and nine strings. Gusli is the oldest Russian multistring plucked instrument. It can be tuned following: E3–A3–H3–C4–D4–E4–F4–G4–A4. There are many varieties: shlemovidnye gusli, krylovidnye gusli, clavichord gusli, zvonchatye gusli.

GUDOK

The gudok, or hudok, is an ancient Eastern Slavic string musical instrument, played with a bow. The gudok usually had three strings, two of which tuned in unison and played as a drone, the third tone a fifth higher. All three strings were in the same plane at the bridge, so that a bow could make them all sound simultaneously. Sometimes the gudok also had several sympathetic strings (up to eight) under the sounding board. These made the gudok's sound warm and rich. In the 12th century the gudok did not have a neck for pressing strings.

Later in the 14th century some modifications of the gudok had a real neck for pressing strings. The player held the gudok on his lap, like a cello, playing the gudok while standing and even while dancing. It was popular among skomorokhs. Russian gudok exists as a folk instrument for several centuries. This instrument was used and is used now in some musical plays. Borodin's opera "Prince Igor" contains a "Gudok Player's Song", which is an artistic reconstruction of how the gudok might have sounded.

II. Read the texts and introduce your musical instrument.

MY INSTRUMENT IS A HARP

The harp is a multistring musical instrument which has the plane of its strings positioned perpendicularly to the soundboard. Organologically, it is in the general category of chordophones (stringed instruments) and has its own sub category (the harps). All harps have a neck, resonator and strings. Some, known as frame harps, also have a pillar; those

without the pillar are referred to as open harps. Depending on its size, which varies, a harp may be played while held in the lap or while it stands on a table, or on the floor. Harp strings may be made of nylon, gut, wire or silk. On smaller harps, like the folk harp, the core string material will typically be the same for all strings on a given harp. Larger instruments like the modern concert harp mix string materials to attain their extended ranges. A person who plays the harp is called a harpist or a harper. Folk musicians often use the term “harper”, whereas classical musicians use “harpist”.

Various types of harps are found in Africa, Europe, North and South America and in Asia. In antiquity, harps and the closely related lyres were very prominent in nearly all cultures. The harp also was predominant with medieval bards, troubadours and minnesingers throughout the Spanish Empire. Harps continued to grow in popularity due to improvements in their design and construction through the beginning of the 20th century.

A number of nonharp like instruments are colloquially referred to as “harps”. Chordophones like the aeolian harp (wind harp) and the autoharp (with the piano and harpsichord) are not harps, but zithers, because their strings are not perpendicular to their soundboard. Similarly, the many varieties of harp guitar and harp lute, while chordophones, belong to the lute family and are not true harps. All forms of the lyre and kithara are also not harps, but belong to the fourth family of ancient instruments under the chordophones, the lyres.

The term “harp” has also been applied to many instruments which are not chordophones. The vibraphone was (and is still) sometimes referred to as the “vibraharp”, though it has no strings and its sound is produced by striking metal bars. In blues music, the harmonica is often casually referred to as a “blues harp” or “harp”, but it is a free reed wind instrument, not a stringed instrument, and is therefore not a true harp. The Jew’s harp is neither Jewish nor a harp; it is a plucked idiophone and likewise not a stringed instrument.

MY INSTRUMENT IS A BALALAIKA

The balalaika is a stringed instrument of Russian origin, with a characteristic triangular body and 3 strings. The balalaika family of instruments includes, from the highest pitched to the lowest, the prima balalaika, secunda balalaika, alto balalaika, bass balalaika and contrabass balalaika. All have three sided bodies, spruce or fir tops and backs made of from three to nine wooden sections, and all have three strings. The prima balalaika is played with the fingers, the secunda and alto either with the fingers or a plectrum depending on the music being played, and the basses and contrabasses are played with leather plectra. The term first appeared in the Ukrainian language in the 18th century in documents from 1717–1732. It is thought that the term was borrowed in Russian where it first appeared a poem by V. Maikov “Elysei” in 1771.

The instrument was developed from a 2 stringed chorophone originally used by Jews living in the pale in Little Russia. The most common solo instrument is the prima, tuned AEE. Six string balalaikas are also in use. These have three courses (two strings for each one on a regular, three stringed instrument tuned EE–EE–AA). Four string alto balalaikas are also found and used in the orchestra of the Pyatnistky Folk Choir. An important part of balalaika technique is the use of the left thumb to fret notes on the lower string, particularly on the prima, where it is used to form chords. The side of the index finger of the right hand is used to sound notes on the prima, while a plectrum is used on the larger sizes. Due to the gigantic size of the contrabass’s strings, it is not uncommon for the plectrum to be made of a leather shoe or boot heel. The bass and contrabass balalaika rest on the ground on a wooden or metal pin drilled into one of its corners.

MY INSTRUMENT IS A BAYAN

The bayan is a type of a chromatic button accordion developed in Russia in the early 20th century. The word bayan was taken after the name of the ninth/tenth century poet, artist and musician (the Bayan) who first appeared in a troubadour poem “The Story of the Iгореve Regiment”.

At first the name was used to refer to the ancestor of the modern bayan, the Russian harmonica. The instrument was developed with the addition of bellows, register stops, a left hand manual which later became standardized to include both a stradella and free bass (convertor), and a right hand manual which increased the number of button rows from three to five.

If you look at the Russian concert of bayans, there is a very obvious difference in the shape of the instrument. The bayan has the treble keyboard which is mounted more or less in the middle — further out — which gives you a more convenient position for the arm. So the shape of the Russian bayan differs from other [chromatic button] accordions.

The bayan has spread throughout Europe, expanding from Russia to Poland and the Eastern Bloc countries, Scandinavia, France, Spain and Portugal. Today the bayan is slowly making a foothold even in countries such as Austria, Italy, New Zealand and the United States, which traditionally have been exclusively devoted to the piano accordion.

A person who plays the bayan is called a bayanist. Many bayanists also composed music for their instrument. Georgy Shenderyov (1937–1984) wrote Prelude and Toccata (1959). Albin Repnikov (b. 1932) wrote Capriccio (1962), Concert Poem (1966) for bayan and orchestra, and Souvenirs (1974). Alexander Timoshenko (b. 1942) wrote Russian Pictures Suite (1969), Sonata (1971) and Russian Suite (1975).

MY INSTRUMENT IS A DOMRA

Domra is a long-necked Russian string instrument of the lute family with a round body and three or four metal strings. In 1896 a three-stringed version of this instrument was redesigned and introduced into the orchestra of Russian folk instruments. A four-stringed version was developed by Moscow instrument maker, Liubimov, in 1905.

Scholars have come to the conclusion that the term “domra” actually described a percussive instrument popular in Russia, and that the discovered instrument was either a variant of the balalaika or a mandolin.

The three-stringed domra is used almost exclusively in Russia. It is played with a plectrum and often used to play the lead melody in Russian balalaika ensembles.

When you play the domra, you play with a plectrum and mostly, you use a tremolo method giving a monotonous endless tone. There are 5 methods playing the domra: tremolo, glissando, staccato, pizzicato, flageoletto.

The pizzicato method is known for short tones without the plectrum made with the help from the right hand thumb.

The glissando method is one of the more rare methods used. The flageoletto method where you make the overtones with a slide touch of the string in the points where is divided in two, three and four equal parts.

The domra piccolois tuned as follows: 1st string: A in second octave. — 2nd string: E in second octave. — 3rd string: H in first octave.

The domra malayais tuned as follows: 1st string: D in second octave. — 2nd string: A in first octave. — 3rd string: E in first octave.

This is one of the most technically flexible instruments in the orchestra. It plays the same role in the folk orchestra as the violin in a symphony orchestra. The domra malaya has a leading position in the orchestra.

The domra altois tuned as follows: 1st string: D in first octave. — 2nd string: A in minor octave. — 3rd string: E in minor octave.

The domra can be used to play passages and variations. Its function in the orchestra is the voice of broad, melodious themes.

The domra tenoris tuned as follows: 1st string: A in minor octave. — 2nd string: E in minor octave. — 3rd string: H in major octave.

The domra tenor is an instrument between the domra alto and the domra bass. Its function in the orchestra is to handle melodies in the tenor.

The domra bass is tuned as follows: 1st string: D in minor octave. — 2nd string: A in major octave. — 3rd string: E in big octave. This instrument differs from the before mentioned domras in the way that it uses leather plectrum for the domra bass.

The domra contrabasse exists in two registers: The minor and the major. The minor is tuned as follows: 1st string: D in major octave. — 2nd string: A in contra octave. — 3rd string: E in contra octave.

The major is tuned like this: 1st string: G in major octave. — 2nd string: D in major octave. — 3rd string: A in contra octave. The domra contrabass has the same beats as the balalaika contrabass.

MY INSTRUMENT IS A GUITAR

The guitar is a musical instrument of the chordophone family. The standard guitar has six strings but four, seven, eight, nine, ten, eleven, twelve, thirteen and eighteen string guitars are also available. The three main types of acoustic guitar are the classical guitar, the steel string flattop guitar, and the archtop guitar.

Guitars are recognized as one of the primary instruments in flamenco, jazz, blues, country, mariachi, rock music, and many forms of pop. They can also be a solo classical instrument. Guitars may be played acoustically; the tone is produced by the vibration of the strings which is amplified by the body of the guitar which acts as a large hollow resonating chamber, or they may rely on an amplifier that can electronically manipulate tone. Such electric guitars were introduced in the 1930's, and they have continued to have a profound influence on popular culture since then.

Traditionally guitars have been constructed of various woods and strung with animal gut, or more recently with either nylon or steel strings. Guitars are made and repaired by luthiers.

The modern word, guitar, was adopted into English from Spanish "guitarra" (German "Gitarre", French "guitare"), loaned from the medieval Andalusian Arabic qitara, itself derived from the Latin cithara, which in turn came from the earlier Greek word kithara,

a descendant of Old Persian sihtar (Tar means string in Persian). Some types of guitars, which are themselves related to these European instruments, were originated in America.

Now look through the construction of the guitar

MY INSTRUMENT IS A VIOLIN

Let me introduce my remarkable instrument — the violin. The violin is sometimes informally called a fiddle. The word violin comes from the middle latin word “vitula”, meaning stringed instrument. The violin, while it has ancient origins, acquired most of its modern characteristics in 16th century Italy, with some further modifications occurring in the 18th century. The first makers of violins borrowed from three types of current instruments: rebec, the Renaissance fiddle, the lira da braccio.

The most famous and the best violins were made by Gasparo da Salo, Giovanni Paolo Maggini, Stradivari, Guarneri and Amati families from the 16th to the 18th century in Brescia and Cremona. The oldest documented violin had four strings, like the modern violin, constructed in 1555 by Andrea Amati, but the date is very doubtful.

The earliest stringed instruments were mostly plucked. Bowed instruments may have originated in the equestriancultures of Central Asia, an example being the Kobyz or Kылkobyз is an ancient Kazakh string instrument or Mongolian instrument Morin huur. Turkish and Mongolian horsemen from Inner Asia were probably the world’s earliest fiddlers. Their two-stringed upright fiddles were strung with horsehair strings, played with horsehair bows.

The modern European violin evolved from various bowed stringed instruments which were brought from the Middle East and Byzantine Empire.

The violin is played by musicians in a wide variety of musical genres, including Baroque music, classical, jazz, folk music, poppunk and rock and roll, etc.

Someone who plays the violin is called a violinist or a fiddler. The violinist produces sound by drawing a bow across one or more strings, by plucking the strings with either hand, or by a variety of other techniques.

The parts of a violin are usually made of different types of wood, although electric violins may not be made of wood at all, since their sound may not depend on specific acoustic characteristics of the instruments construction.

Significant changes occurred in the construction of the violin in the 18th century, particularly in the length and angle of the neck, as well as a heavier bass bar. The majority of old instruments has undergone these modifications, and hence are in a significantly different state than when they left the hands of their makers, doubtless with differences in sound and response. But these instruments in their present condition set the standart for perfection in violin craftsmanship and sound and violin makers all over the world try to come as close to this ideal as possible.

The violin immediately became very popular both among street musicians and the nobility, illustrated by the fact that the French king Charles IX ordered Amati to construct 24 violins for him in 1560. The oldest surviving violin, dated inside, is from this set, and is known as the Charles IX, made in Cremona.

The finest Renaissance carved and decorated violin in the world is the Gasparo da Salo owned by Ferdinand II, Archduke of Austria and later, from 1841, by the Norwegian virtuoso Ole Bull, who used it for forty years and thousands of concerts, for his very powerful and beautiful tone, similar to those of a Guarneri. It is now in the Kustindustrimuseum in Bergen (Norway). “The Messiah” or “Le Messie” also known as the “Salabue” made by Antonio Stradivari in 1716 remains pristine. It is now located in the Ashmolean Museum of Oxford.

To this day, instruments from the so called Golden Age of violin making, especially those made by Stradivari and Guarneri del Gesu, are the most sought after instruments by both collectors and performers. The current record amount paid for a Stradivari violin was \$3,544,000 at an auction on May 16, 2006. All Stradivarius violins have unique names; the most expensive Stradivari violin is known as the Hammer, referring to its first owner, Christian Hammer. It was made in 1707.

MY INSTRUMENT IS A TROMBONE

The trombone is a wind musical instrument in the brass family.

The word trombone derives from Italian “tromba” (trumpet) and one (a suffix meaning “large”), so the name means “large trumpet”. The most frequently encountered trombones are the tenor and bass trombones.

Trombone was invented in the 15th century, but it also was known in earlier centuries. My musical instrument consists of the following parts.

Trombone has a nice soft timbre, great range and a rich solo repertoire. It is used in symphonic, wind and jazz bands, also in ensembles and brass quintet. A person who plays the trombone is called a trombonist or a trombone player.

Benjamin Britten said of the trombone as: “Not one sinner played trombone to the Kingdom of Heaven”.

No instrument conveys the emotion better than the trombone. I love my instrument!

MY INSTRUMENT IS A TRUMPET

A trumpet is a musical instrument. It is the highest register in the brass family. Trumpets are among the oldest musical instruments, dating back to at least 1500 BC. They are played by blowing air through closed lips, producing a “buzzing” sound that starts a standing wave vibration in the air column inside the instrument. Since the late 15th century they have primarily been constructed of brass tubing, usually bent twice into a rounded oblong shape.

There are several types of a trumpet. The most common is a transposing instrument pitched in B_♭ with a tubing length of about 148 cm. Earlier trumpets did not have valves, but modern instruments generally have either three piston valves or, more rarely, three rotary valves. Each valve increases the length of tubing when engaged, thereby lowering the pitch. A musician who plays the trumpet is called a trumpet player or a trumpeter.

TYPES OF TRUMPETS

1. Alto trumpet in G or in F, sounding on the perfect fourth or fifth below the written notes, and is intended for the execution of sounds in the low register. Currently used rarely, and in the works, which provides for its part, used flugelhorn.

2. The bass trumpet in B, sounding an octave lower than usual pipes and a large lower Nona written notes. Out of use in the second half of the XX century, now it is performed on trombone — an instrument similar to it on the register, timbre and structure.

MY MUSICAL INSTRUMENT IS THE HORN

Horn — German. “waldhorn”, “forest horn”, Ital. “corno”, Eng. “french horn”, Fr. “coro”.

The horn is a brass instrument made of more than 20 feet. The instrument is often informally known as the French horn, commonly used name for the instrument in the United States. This is the standard orchestral and concert band instrument and its valve combinations allow for the production of every chromatic tone. The use of valves opened up a great deal more flexibility in playing in different keys. Around 1815 the use of pistons (later rotary valves) was introduced.

Early horns were commonly pitched in B alto, A, A², G, F, E, E², D, C, and B basso. Pitch may also be controlled by the position of the hand in the bell since the hand is acoustically beneficial to the horn because it shortens the diameter of the bell. The pitch of any note can easily be raised or lowered based on the hand position in the be A crucial element in playing the horn deals with the mouthpiece.

A musician who plays the horn is called a horn player (a hornist). In the mid 18th century horn players began to insert the right hand into the bell to change the length of the instrument, adjusting the tuning up to the distance between two adjacent harmonics depending on how much of the opening was covered. This technique, known as hand-stopping, credited around 1750.

MY INSTRUMENT IS THE OBOE

The oboe is a soprano-ranged, double reed musical instrument of the woodwind family made from a wooden tube roughly 65 cm (25–1/2 inches) long, with metal keys, a conical bore and a flared bell. Sound is produced by blowing into the reed and vibrating a column of air. The distinctive oboe tone is versatile, and has been described as “bright”.

In English, prior to 1770, the instrument was called the hautbois, hoboy, or French hoboy (pronounced “HOEboy”, borrowed from the French name, a compound word made of haut [“high, loud”] and bois [“wood, woodwind”]). The spelling “oboe” was adopted into English in 1770 from the Italian oboè, a transliteration in that language’s orthography of the 17th century pronunciation of the French name.

The oboe first appeared in the mid 17th century, when it was called hautbois. This name was also used for its predecessor, the shawm, from which the basic form of the hautbois was derived. Major differences between the two instruments include the division of the hautbois into three sections, or joints (which are allowed while more precise manufacture), and the elimination of the pirouette, the wooden ledge below the reed which allowed players to rest their lips.

The oboe was the main melody instrument in early military bands, until it was succeeded by the clarinet. The members of the oboe family from top: heckelphone, bass oboe, coranglais, oboe d’amore and piccolo oboe. Only coranglais and oboe are used widely. The others types of the oboe family are used rarely.

Folk versions of the oboe, sometimes equipped with extensive keywork, are found throughout Europe. These include the musette (France) and the Piston oboe and bombarde (Brittany), the piffaro and ciaramella (Italy), and the xirimia or chirimia (Spain). Similar oboe like instruments, mostly believed to derive from Middle Eastern models, are also found throughout Asia as well as in North Africa.

Today, the oboe is used in classical, traditional, folk, jazz, rock and pop music.

MY INSTRUMENT IS THE FLUTE

PICCOLO FLUTE

A flute is a musical instrument of the woodwind family. Unlike woodwind instruments with reeds, the flute is an aerophone or reedless wind instrument that produces its sound from the flow of air across an opening. The flutes are the earliest known musical instruments. A number of flutes dating to about 43.000 to 35.000 years ago have been found in the Swabian Alps region of Germany.

The word flute first entered the English language during the Middle English period, as floute, or else flowte, flo(y)te, possibly from Old French flaute and from Old Provençal flaüt, or else from Old French fleüte, flaüte, flahute via Middle High German floite or Dutch fluit. Attempts to trace the word back to a Latin root have been pronounced “phonologically impossible” or “inadmissable”. The first known use of the word flute was in the 14th century.

The flute produces sound when a stream of air directed across a hole in the instrument creates a vibration of air at the hole. In its most basic form, a flute can be an open tube which is blown like a bottle. There are several broad classes of flutes. With most flutes, the musician blows directly across the edge of the mouthpiece, with 1/4 of their bottom lip covering the embouchure hole. However, some flutes, such as the whistle, gemshorn, flageolet, recorder, tin whistle, tonette, fujara, and ocarina have a duct that directs the air onto the edge. Another division is between side-blown (or transverse) flutes, such as the Western concert flute, piccolo, fife, dizi and bansuri; and end blown flutes, such as the ney, xiao, kaval, danso, shakuhachi, Anasazi flute and quena. Flutes may be open at one or both ends. The ocarina, xun, pan pipes, police whistle, and bosun’s whistle are close-ended. Open-ended flutes such as the concert flute and the recorder have more harmonics, and thus more flexibility for the player, and brighter timbres.

TYPES OF THE FLUTE

WESTERN CONCERT FLUTE

The Western concert flute, a descendant of the 19th century German flute, is a transverse flute that is closed at the top. The size and placement of tone holes, the key mechanism, and the fingering system used to produce the notes in the flute's range were evolved from 1832 to 1847 by Theobald Boehm, and greatly improved the instrument's dynamic range and intonation over those of its predecessors.

THE INDIAN FLUTE

The bamboo flute is an important instrument in Indian classical music, and developed independently of the Western flute. The Indian flutes are very simple compared to the Western counterparts; they are made of bamboo and are keyless.

CHINESE FLUTE

In China there are many varieties of dizi, or Chinese flute, with different sizes, structures (with or without a resonance membrane) and number of holes (from 6 to 11) and intonations (different keys). Most are made of bamboo, but can come in wood, jade, bone, and iron.

JAPANESE FLUTE

The Japanese flute, called the fue, encompasses a large number of musical flutes from Japan, both of the end-blown and transverse varieties.

MY INSTRUMENT IS A CLARINET

My instrument is a clarinet. The word clarinet may have entered the English language via the French clarinette (the feminine diminutive of Old French clarin or clarion), or from Provençal clarin, "oboe". It "is plainly a diminutive of clarino, the Italian for trumpet", and the Italian clarinetto is the source of the name in many other languages.

The clarinet was invented around 1700 in Nuremberg musical master Johann Christoph Denner. The clarinet is a type of a woodwind instrument that has a single-reed mouthpiece, a straight cylindrical tube with an approximately cylindrical bore, and a flaring bell.

There are many types of clarinets of differing sizes and pitches, comprising a large family of instruments.

Clarinet bodies have been made from a variety of materials including wood, plastic, hard rubber, metal, resin and ivory. Mouthpieces are generally made of hard rubber, although some inexpensive mouthpieces may be made of plastic. Other materials such as crystal/glass, wood, ivory, and metal have also been used. Ligatures are often made out of metal and plated in nickel, silver or gold. Other ligature materials include wire, wire mesh, plastic, naugahyde, string, or leather.

A Boehm system soprano clarinet. All modern clarinets have similar components.

Today, the clarinet is used in jazz and classical ensembles, in chamber groups, and as a solo instrument.

MY INSTRUMENT IS A BASSOON

The bassoon is a woodwind instrument in the double reed family that typically plays music written in the bass and tenor clefs, and occasionally the treble. Bassoons are double reed instruments like the oboe and the English horn. The word bassoon comes from French “bassoon” and from Italian “bassone”.

The bassoon disassembles into six main pieces, including the reed, the bell, the bass joint, the boot, the wing joint and the bocal, a crooked metal tube.

Music historians generally consider the dulcian to be the forerunner of the modern bassoon. The origins of the dulcian are obscure, but by the mid 16th century it was available in as many as eight different sizes, from soprano to great bass. Otherwise, dulcian technique was rather primitive, with eight finger holes and two keys, indicating that it could play in only a limited number of key signatures. The dulcian came to be known as fagotto in Italy. The baroque bassoon was a newly invented instrument, rather than a simple modification of the old dulcian. The dulcian continued to be used well into the 18th century by Bach and others. Appearing in its modern form in the 19th century, the bassoon figures prominently in

orchestral, concert band, and chamber music literature. The bassoon embouchure is a very important aspect of producing a full, round bassoon tone.

The bassoon embouchure is made by putting one's lips together as if one were whistling and then dropping the jaw down as in a yawning motion. Both sets of teeth should be covered by the lips in order to protect the reed and control applied pressure. The reed is then placed in the mouth, forming a seal around the reed with the lips and facial muscles.

MY INSTRUMENT IS TIMPANI

Timpani or kettledrums are musical instruments of the percussion family. Timpani derives from the Latin tympanum (pl. tympana), which is the latinisation of the Greek word (tumpanon, pl. tumpana), "a hand drum". The word timpani has been widely adopted in the English language, some English speakers choose to use the word kettledrums.

Timpani evolved from military drums to become a staple of the classical orchestra by the last third of the 18th century. The modern timpani evolved in the 18th and 19th centuries from the simple 12th century membranophone of the Naker to a complex instrument, consisting of a suspended kettle with a foot operated clutch, capable of rapid tuning. The instrument underwent modifications in the 16th and 17th centuries that led to its incorporation into chamber ensembles. During the 18th and 19th centuries, modifications in its design and construction, and rising interest in the symphony orchestra led to changes not only to the ensemble's size, but also to composers use of specific instruments within the orchestra.

They consist of a skin called a head stretched over a large bowl traditionally made of copper.

The basic timpani drum consists of a drumhead stretched across the opening of a bowl typically made of copper. The drumhead is affixed to a hoop (also called a fleshhoop) held onto the bowl by a counterhoop, which is then held by means of a number of tuning screws called tension rods placed regularly around the circumference. Most timpani have six or eight tension rods.

The shape of the bowl contributes to the quality of the drum. For example, hemispheric bowls produce brighter tones while parabolic bowls produce darker tones. Another factor that affects the timbre of the drum is the quality of the bowl's surface.

Timpani come in a variety of sizes from about 84 centimeters (33 inches) in diameter down to piccolo timpani of 30 centimeters (12 inches) or less. The most common type of timpani is the pedal timpani. The pedal is connected to the tension screws or metal rods called the spider.

They are played by striking the head with a specialized drum stick called a timpani stick or timpani mallet. Timpani sticks are used in pairs. They have two components: a shaft and a head.

Timpani are used in many types of musical ensembles including concert, marching, and even some rock bands.

MY INSTRUMENT IS A PIANO

The piano is a musical instrument using a keyboard. It is widely used in classical and jazz music for solo performances, ensemble use, chamber music and accompaniment, and for composing and rehearsal.

The piano usually has a protective wooden case surrounding the soundboard and metal strings. The metal strings are struck (by internally attached wooden blocks) when the keys are pressed down. But when the particular key(s) are released by the pianist, the strings' vibration will come to a stop, ultimately putting a stop to the sound made by that key. The note can be prolonged by the use of the pedals, typically there are two or three ones), attached at the bottom of the piano near the pianist's feet.

Some early pianos had shapes and designs that are no longer in use. The square piano (not truly square, but rectangular) was cross strung at an extremely acute angle above the hammers, with the keyboard set along the long side. Modern upright and grand pianos attained their present forms by the end of the 19th century.

In grand pianos, the frame and strings are horizontal, with the strings extending away from the keyboard. The action lies beneath the strings, and uses gravity as its means of return to a state of rest. Upright pianos, also called vertical pianos, are more compact because the frame and strings are vertical. The hammers move horizontally, and return to their resting position via springs, which are susceptible to degradation.

Upright pianos with unusually tall frames and long strings are sometimes called upright grand pianos. Some authors classify modern pianos according to their height and to modifications of the action that are necessary to accommodate the height. In 1863, Henri Fourneaux invented the player piano, which plays itself from a piano roll.

In 1954 a German company exhibited a wireless piano. The wires were replaced by metal bars of different alloys that replicated the standard wires when played. Digital pianos use digital sampling technology to reproduce the sound of each piano note.

Digital pianos can be sophisticated, with features including working pedals, weighted keys, multiple voices, and MIDI interfaces.

Almost every modern piano has 52 white keys and 36 black keys for a total of 88 keys (seven octaves plus a minor third, from A0 to C8). Many older pianos only have 85 keys (seven octaves from A0 to A7). Some piano manufacturers extend the range further in one or both directions.

The toy piano manufacturer Schoenhut started manufacturing both grands and uprights with only 44 or 49 keys, and shorter distance between the keyboard and the pedals. Pianos have pedals. In the 18th century, some pianos used levers pressed upward by the player's knee instead of pedals. Most grand pianos in the US have three pedals: the soft pedal (*una corda*), *sostenuto*, and sustain pedal (from left to right, respectively), while in Europe, the standard is two pedals: the soft pedal and the sustain pedal. Most modern upright pianos also have three pedals: soft pedal, practice pedal and sustain pedal, though older or cheaper models may lack the practice pedal. In Europe the standard for upright pianos is two pedals: the soft and the sustain pedals.

The sostenuto pedal, invented in 1844 by Jean Louis Boisselot and copied by the Steinway firm in 1874, allowed a wider range of effects. The sustain pedal (or damper pedal) is often simply called the pedal. The soft pedal or una corda pedal is placed leftmost in the row of pedals. In grand pianos it shifts the entire action/keyboard assembly to the right (a very few instruments have shifted left) so that the hammers hit two of the three strings for each note. The effect is to soften the note as well as change the tone. In uprights this action is not possible; instead the pedal moves the hammers closer to the strings, allowing the hammers to strike with less kinetic energy. This produces a slightly softer sound, but no change in timbre.

MY INSTRUMENT IS A HARPSICHORD

A harpsichord is a musical instrument similar to a piano played by means of a keyboard. It produces sound by plucking a string when a key is pressed.

“Harpsichord” designates the whole family of similar plucked keyboard instruments, including the smaller virginals, muselar, and spinet.

Generally, the harpsichord has two or more sets of strings, each of which produces different tone qualities. One set may sound an octave higher than the others and is called a 4 footregister, whereas a set of strings at normal pitch is called an 8 foot register. In some 20th century harpsichords, a 16 foot register, sounding an octave lower, is added, but this addition was extremely rare in old harpsichords. Two sets of 8 foot strings may produce distinct tone quality because they are plucked at different points or with plectra of different material.

The tone of the harpsichord is amplified by a soundboard placed beneath the horizontal plane of the strings, which pass over a bridge that is glued to the soundboard and that transmits their vibration to it. The plucking mechanism consists of sets of jacks, thin vertical strips of wood that rest on the far ends of the keys and pass through a lower fixed guide and an upper slide, or movable guide; the slide moves a given set of jacks either slightly toward or slightly away from its set of strings, depending on whether that set is to be used or unused. A pivoted tongue at the top of each jack is pierced in its upper half to take a plectrum of quill or leather and is held upright by a spring of wire or bristle. A cloth or felt damper completes

the jack; this quiets the string when the key is released and the plectrum falls beneath the string.

The earliest surviving harpsichords were built in Italy in the early 16th century. Little is known of the early history of the harpsichord, but, during the 16th–18th century, it underwent considerable evolution and became one of the most important European instruments. National schools of construction arose, notably in Italy, Flanders, France, England, and Germany; and highly decorated cases with painted lids became fashionable. Most of the great Baroque composers played and wrote for the harpsichord. By the middle of the 18th century the harpsichord had grown to a normal compass of five full octaves, three or more sets of strings and jacks, and often two keyboards. At this time it began to compete with the new piano forte, which was capable of playing soft or loud according to the fingers' pressure on the keys. The harpsichord is incapable of this dynamic gradation and was overwhelmed in popularity by the piano. The harpsichord was revived in the late 19th century, and it continues to evolve — but not necessarily to improve — in the hands of modern builders and composers.

MY INSTRUMENT IS A CLAVICHORD

The clavichord is a European stringed keyboard instrument known from the late Medieval, through the Renaissance, Baroque and Classical eras. Historically, it was widely used as a practice instrument and as an aid to composition, not being loud enough for larger performances. The clavichord produces sound by striking brass or iron strings with small metal blades called tangents. Vibrations are transmitted through the bridge(s) to the soundboard. The name is derived from the Latin word “clavis”, meaning “key” and chorda meaning “string musical instrument”.

The clavichord was invented in the early fourteenth century. The clavichord was very popular from the 16th century to the 18th century, but mainly flourished in German speaking lands, Scandinavia. It had fallen out of use by 1850. In the late 1890's, Arnold Dolmetsch revived clavichord construction, helped to popularize the instrument. Although most of the instruments built before the 1730's were small (four octaves, four feet long). The latest

instruments were built up to seven feet long with a six octave range. Clavichord was revived in the 20th century. The right end contains the soundboard, the bridge, and the tuning pins. The strings run horizontally from the tuning pins over the bridge to the hitch pins in the left, or bass, end, where felt strips woven through the strings act as dampers. A small brass blade, the tangent, stands on each key just below its string. When the key is depressed, the tangent strikes the string, dividing it into two parts. It thus both determines the vibrating length of the string and causes it to sound. The string segment between the tangent and bridge vibrates, producing a note; the left part is damped. When the key is released, the tangent falls away from the string, which is then silenced by the felt.

The usual compass is from 3 1/2 to 5 octaves, with one or two strings for each note. Tangents of adjacent keys (which produce notes that are unlikely to be played together) sometimes share a pair of strings. Such clavichords are fretted; those with independent strings for each key are unfretted.

Alone among the forerunners of the piano, the clavichord can achieve dynamic variation — piano, forte, crescendo, diminuendo — by the player's touch alone. It can produce vibrato, or bebung, if finger pressure on the key is varied. Its tone is silvery and soft, best suited for intimate music such as CPE Bach's keyboard sonatas and fantasias.

IV. Choose one of the given texts:

- ✓ folk instruments;
- ✓ wind instruments.

V. Name the instruments used in:

- ✓ Symphony orchestra;
- ✓ Orchestra of folk instruments;
- ✓ Jazz band.

VI. Read the text and find

1. English equivalents:

- *овладевать техникой исполнения (на музыкальном инструменте) (A);*
- *клавесин с двойной клавиатурой (A);*
- *метод обучения (B);*
- *подготовительное упражнение, разминка перед основной частью урока (B);*
- *работать над трудными пассажами (B);*
- *короткое (музыкальное) произведение (B);*
- *играть по частям (B).*

A. Mrs and Mr Parker lived in a Victorian house next to ours, and Mr Parker was my piano teacher. He commuted to Wall Street, where he was a securities analyst, but he had studied at Juilliard and gave lessons on the side — for the pleasure of it, not for money. His only students were me and the church organist, who was learning technique on a double keyboard harpsichord Mr Parker had built one spring. B. On Wednesday afternoons, Mr Parker came home on an early train, and I had my lesson. Mr Parker’s teaching method never varied. He never scolded or corrected. The first fifteen minutes were devoted to a warm up in which I could play anything I liked. Then Mr Parker played the lesson of the week. His playing was terrifically precise, but his eyes became dreamy and unfocused. Then I played the same lesson, and after that we worked on the difficult passages, but basically he wanted me to hear my mistakes. When we began a new piece, we played it part by part, taking turns, over and over. C. After that, we sat in the solarium and discussed the next week’s lesson. Mr Parker usually played a record and talked in detail about the composer, his life and times, and the form. With the exception of Mozart and Schubert, he liked Baroque music almost exclusively. The lesson of the week was always Bach, which Mr Parker felt taught elegance and precision. Mrs Parker used to leave us a tray of cookies and lemonade, cold in the summer and hot in the winter. When the cookies were gone, the lesson was over and I left.

2. Choose the sentences describing the main character.

3. Write in order:

- 1) there was a fifteen minute warm up;
- 2) Mr Parker played a record;
- 3) Mr Parker played the piece of the week;
- 4) Jane played anything she liked;
- 5) Mr Parker talked in detail about a composer's life;
- 6) Jane tried to hear her mistakes;
- 7) Mr Parker discussed the next week's lesson;
- 8) Jane played the same piece as Mr Parker;
- 9) Mr Parker and Jane worked on the difficult parts of a piece;
- 10) they ate cookies Mrs Parker used to bring.

GRAMMAR EXERCISES

Complete the sentences with in, at or on

1. I was sitting --- the back (of the car) when we crashed.
2. In most countries people drive ---right.
3. I was standing ---- back, so I couldn't see very well.
- 4 I live ---King Street. Sarah lives --- Queen Street.
5. San Francisco is --- the west coast of the United States.
6. We went to the theatre last night. We had seats --- the front.
7. I couldn't hear the teacher very well. She spoke quietly and I was sitting --- the back.
8. When you send a letter, it is a good idea to write your name and address --- envelope.
9. When I'm a passenger in a car, I prefer to sit --- the front.
10. It's a very small village. You probably won't find it --- your map.

2. Fill in the verbs into the gaps in Present Simple:

1. Where ... you (work)? 2. The conservatory ... (open) at 8 o'clock. 3. ... (study) in New York. 4. I usually ... (get up) at 7 o'clock. 5. She ... often (not go) to the concert hall. 6. When ... they usually (have) sessions? Balalayka ... (be) a folk instrument. 7. What ... 'string' (mean)? 8. Mozart ... (be) a great musician. 9. I ... (love) playing around late at night during the summer. 10. She ... (hate) singing! 11. What ... you (like)? I ... (not want) to play the piano. 12. He ... (not agree) with you. 13. I ... (think) he is a wonderful drummer. 14. What ... you (think) about your best concert? 15. The festival ... (start) at 4 p.m. 16. When ... courses (begin) this semester? 17. The rehearsal ... (not finish) until 10.35

UNIT 4

STYLE AND GENRE IN MUSIC

Read the text and answer the questions.

Musical style is a circle of musical images and means of their embodiment in music that reflects the system of musical thinking of epoch, national culture, or composer. Speaking about musical style, we mean the contents of a musical work and the peculiarities of its musical language. Different types of musical works, characterized by different characteristic features and formed in the process of musical development, are called musical genres. Gradually typical tempos, meters, rhythmic groups, melodic turns, accompaniment forms, and textures were crystallized in certain genres. In the folk music initial three genres were being formed during a long period of time. They are: song, dance, and march. Such modern genres as opera, oratorio, symphony, concerto, etc., appeared in the new social-historical conditions. In the course of time some ancient genres disappeared, some greatly changed. Modern complex genres have absorbed features of the song, dance and march. To understand the contents of a musical work it is necessary to determine its genre, to analyze the epoch, in which it was composed, to pay attention to the peculiarities of national culture and individual style of the composer.

1. What is musical style?

2. What are musical genres?

V. Read the texts and find the answers to the questions from the texts.

WHAT IS SILENCE?

It is known that music consists of combination of sounding and silence. Let's speak about silence. One would think that we could do nothing with it. But it appears that such point of view is wrong. It is possible to organize silence giving it a certain time of duration. Especially it becomes apparent in music, where it is organized by duration. In music silence has its own specific musical term — rest. What is it? It is a

certain, specifically organized, kind of silence. Rests have their own system of rest values, which is absolutely identical to those of note values. And it is possible to operate with them in the way we do with sounds. As rests are inseparable elements of music they play their specific role in it. They help to build and at the same time to differentiate musical structures. The whole architectonical structure of the musical composition is impossible without rests. Besides, rests demand different means of performing crescendo, diminuendo, and culmination. The most dramatic moments of music can be expressed either with real sounds or rests. Rests can give music the feeling of tension or something that is developed after silence or to enforce musical idea.

WHAT IS TONE?

Music is discrete like everything around us. Any musical tone has its beginning, end, and its own exact duration. There is a strict hierarchy of tone duration. It is seen on the scheme given the theory of music duration of the tone is defined as note value. So the note value is the time necessary for playing the given note. The goal of the note value is to organize the music, giving it the exact meter rhythmic shape in the process of its development. In British and American English note values are named differently.

WHAT IS RHYTHM?

The rhythm is one of the major resources of music. Any musical melody cannot exist without rhythm. The rhythm organizes music while moving it along and creates certain moods. There are such varieties of rhythms as a simple rhythm, a complex rhythm, a dotted rhythm, a call and response rhythm pattern, and polyrhythm. Simple rhythms are mostly used in classical music. Complex and dotted rhythms are mostly used in pop and jazz. The main feature of Afro American music is call and response rhythmic pattern.

WHAT IS POLYRHYTHM?

Now several words about polyrhythm. Polyrhythm is something of the polymeter, but instead of different meters there are different rhythms in the voices of the same musical composition. We know that in musical practice notes are organized into rhythmic groups. Groupment of notes in such groups may be of two kinds: even or odd. If we change one groupment of notes for another one but don't change their total values, which are equal and unchanged, then we'll have new kinds of groupment:

- duplet — дуоль;
- triplet — триоль;
- quadruple — квартоль;
- quintuplet — квинтоль;
- sextuplet or sextolet — секстоль;
- septulet or septolet or septimole — септоль.

WHAT IS TEMPO?

It is known that each musical composition has its own rate of speed. The term used to indicate the rate of speed of the musical composition is tempo. It is defined as the rate of speed of expanding sounding material of the musical composition in the process of its performing. Tempo depends upon content, character, and genre of music. For more precise definition metronome markings are used: Largo, Larghetto, Adagio, Andante, Moderato, Allegro, Presto, with corresponding figure markings. More recently however, some composers have preferred to indicate tempo in the language of their own country. English composers do it in this way.

- Largo — very slow;
- Adagio — slow;
- Andante — moderately slow;

- Allegretto — moderately fast;
- Allegro — fast;
- Presto — very fast.

VI. Read the texts and fill in the spidergrams.

CHORDS

An accord which consists of three or more tones and is perceived as an independent tone complex is called a chord. Phonism in chords increases to such degree that qualitatively new sounding is created. In musical practice a great number of chords of various constructions are used. The simplest and mostly spread are chords of third construction. Notwithstanding location of chord tones on the staff these tones can always construct the chord built on thirds through some octave transition. If the tones of the chord are built one over another in the order of their pitch level going upward, then such chords are built in the elementary form. The lowest tone of the chord is called a basic (or root) tone or unison. Other tones create a third, fifth, seventh and so on. They have their name, designation and are called chord tones. The number of tones in the chord determines the kind of the chord. The chord which of three tones and is built on thirds is called a triad. The chord consisting of four tones and built on thirds is called a seventh chord or the chord of the seventh. These are two kinds of chords: block chords and broken chords. In the block chords all the pitches are played simultaneously and the broken chords — successively. Performing chords one after another is called a chord progression.

VII. Read the text again and answer the questions according to the text.

1. What is a chord?
2. What kind of difference is there between accord and chord?
3. Upon what does the name and designation of the chord

depend?

VIII. Read the text and try to explain the musical terminology.

There are plenty of arts. But music is a specific kind of art which develops in the process of time. This peculiarity demands specific laws of creating music and its experiencing. The major role in this process plays specific time used in music.

Each musical composition has its own pulsation depending upon precisely even intervals of time. The time unit of this pulsation is called a beat. So the beat is a precise pulsatile time interval precisely repeated throughout the musical composition. Some beats are strong, some — weak. The organization of beats into groups of two is called duple meter; into groups of three — triple meter; into groups of four — quadruple meter.

In the notation, meter is designated by meter (or time) signature which is fraction. The numerator of fraction indicates the number of beats in each measure and the denominator indicates beat value. The value of the beat may be represented by a crotchet or some other values. The group of beats is called a bar (including bar lines) or measure (excluding bar lines).

As a rule all voices of the musical composition are written in the same meter. But sometimes voices of the musical composition may be written in different meters. Such phenomenon is called polymeter. So polymeter is defined as combination of different meters that sound simultaneously in the same musical composition.

A meter (or time) signature always appears at the right of the key signatures. In a piece of music marked 4/4 the composer shows that four crotchets should receive one beat each. One measure of 4/4 may have a semibreve worth four beats or eight quavers worth half a beat or two crotchets and a minim or some other combination totalling four beats.

A given time unit may vary widely in its clock time duration. If a beat of a crotchet lasts a long time such as $1\frac{1}{2}$ seconds, the tempo (speed) is very slow. But if it lasts a short time, such as $\frac{1}{2}$ second, the tempo is fast.

Mind, that the term “time signature” is more characteristic of British English and the term “meter signature” — more of American English.

IX. Read and translate the text.

TEXTURE

Music has melody and harmony. They can be put together in a variety of ways. The way they are used separately or together is called texture. There can be such kinds of textures as: Monophonic texture — melody alone, Polyphonic texture — several melodies together, Homophonic texture — melody with harmony, Mixed texture — several melodies together plus harmony. In the melody and counterpoint, musical complex and texture run together. In the harmonic complex, texture can be different. For example chords can be used as block chords or broken chords. Broken chords are harmonic figuration. Chordal complex can be enhanced with nonchordal tones that are second higher or lower than chordal ones. These nonchordal tones belong to the melodic figuration. They enhance music with second intonations. Passing tones, auxiliary tones, prolonger tones, and preceding tones belong to the nonchordal one.

X. Read and translate the text. Put 5 special questions to the text. Fill in the spidergramme.

CLEFS

It's impossible to read notes without clef. We won't be able to decode them for the lack of starting point. Only the musical clef has the power of fastening the exact pitch of tone to the note which serves as the starting point for decoding other notes. So clef is defined as a sign which shows a definite pitch of the definite tone of the definite octave. A clef gives us an opportunity to use various ranges or registers of

voices or instruments in the most convenient way without writing a great number of additional lines above or below the staff. The ranges of some instruments demand using several clefs. This refers, to such instruments as piano, viola, violoncello, organ, accordion, bandura, some instruments of brass family. Nowadays only three clefs are used: G clef, F clef and C clef. First of all let's speak about the C clef. The clef of C was mostly used in the period of development of polyvoiced vocalchoral music in the 15–16 thcenturies. It got its name from voices used for notating vocal parts. One must remember, that the C clef always indicates the note C of the first octave. If it's placed on the first line of the staff it's called soprano or descant (lat. "discantus") clef; on the second line — a mezzo soprano clef; on the third line — an alto clef; on the fourth one — a tenor clef; on the fifth one — a baritone clef. Now we shall speak about the G clef. In contrast to the C clef the G clef is written only on the second line of the staff and indicates the note G of the first octave. At the same time it can be called either a violin or treble clef. And at last the F clef. It indicates the note F of the small octave and it is written on the fourth line of the staff. It can also be called a bass clef.

XI. Read the texts about different styles of music and ...

1. Make order among the texts:

a) ...; b) ...; c) ...; d) ...; e) ...; f) ...; g) ...; h) ...

2. Explain the underlined sentences from the texts.

Impressionism is a trend in art of the last third of the 19th and early 20 th centuries. Impressionism was originated in France. Later, in the 80–90's, the idea of impressionism and a part of creative methods found the expression in French music. Two composers — Debussy and Ravel — represented impressionism in music. Pioneering of musical impressionism is considered to be Debussy, who enriched all aspects — melody, harmony, orchestration. His pioneering experiments inspired the remarkable Russian composers. Debussy wrote many piano and vocal miniatures, several pieces for chamber ensembles, three ballets, a lyrical opera "Pelléas et

Mélisande". The spiritualized picture of nature with amazing, visible concreteness was handed in his orchestral pieces "Prelude", "Nocturnes" ("Clouds", "Festivities" and "Sirens"), three sketches: "The Sea", the cycle "Iberia" (three sketches of nature and life of southern Spain), as well as piano miniatures "Island of Happiness", "Moonlight", "Gardens in the Rain" and others. A later era is reflected in the work of Maurice Ravel (1875–1937). Listening to his works you can hear the music melodies from tragic enthusiasm to sarcastic irony. But in his compositional style typical musical impressionism is also found. In the best piano pieces by Ravel whimsical sounds dominated. Throughout his life the composer developed the theme of his beloved Spain. This is reflected in "Rapsodie Espagnole" for orchestra, comic operas: "The Spanish Hour", "Bolero". Ravel gave much attention to such a genre as dance music.

Renaissance is a time of transition of European culture from the Middle Ages to modern times (approx. 1400–1600, in Italy in the 14th century). Culture is characterized by the release of the power of the church, freethinking and personal liberation. Model reflection of the real world in the Renaissance becomes an art of antiquity. At the same time the art of the Renaissance was based on creativity. Both of these trends were significant for the ballet, beginning to emerge. Elements of the ballet appeared in Italy in the synthetic spectacle accompanying festivities: parades, masquerades in Italy, and later in France. Such shows were held in the courts. These included traditional dances and performed household fans, but over time the organization of such representations gained professionalism. In contrast to the literature, painting, sculpture, architecture Renaissance is not marked by outstanding achievements of ballet. But at that time the first steps were made to the emergence of it as a special kind of art.

In music modernism is a philosophical and aesthetic stance underlying the period of change and development in musical language that occurred around the turn of the 20th century, a period of diverse reactions in challenging and reinterpreting older categories of music, innovations that lead to new ways of organizing and

approaching harmonic, melodic, sonic, and rhythmic aspects of music, and changes in aesthetic worldviews in close relation to the larger identifiable period of modernism in the arts of that time. The word is associated with “innovation”. Its leading feature is a “linguistic plurality”, meaning that no one music genre has ever assumed a dominant position. Inherent within musical modernism is the conviction that music is not a static phenomenon defined by timeless truths and classical principles, but rather something which is intrinsically historical and developmental. Examples include the celebration of Arnold Schoenberg’s rejection of tonality in chromatic posttonal and twelve tone works and Igor Stravinsky’s move away from metrical rhythm. Tarastidefines musical modernism directly in terms of “the dissolution of the traditional tonality and transformation of tonal language’s foundations, searching for new models in atonalism, polytonalism or other forms of altered tonality”, which took place around the turn of the century.

Barocco music is a style of European classical music in the period from about 1600 to 1750. The Baroque era follows the Renaissance and Classicism previous eras. The main in this music was an expression of emotion. Barocco music is a riotand ecstasy, in contrast to the confidence and independence of the Renaissance. This is the period in which the increased complexity of harmony along with an emphasis on the contrast. The opera came to the place of recitative aria, and in church music contrasts soloists, chorus and orchestra were brought to a high level. In the Baroque instrumental music appeared sonata, suite, and concerto grosso (big concert), as in the music of Vivaldi, Bach, Handel. Instrumental forms, sounding in the Baroque era, were concerto grosso, fugue, suite,sonata, partita, symphony, fantasy, toccata, prelude and vocal forms such as opera, oratorio, passion, mass, cantata, carol. Tools used in Barocco music were strings (lute, violin, viola, cello double bass), brass (trumpet, French horn, flute). In the early Barocco period there was no tonal areas. They were created in the late Barocco period. Barocco music has increased the size, scope and complexity of the musical performance.It is full of

decorations and virtuos techniques. Baroque music was the result of the search for new modes of expression.

Romanticism was a reaction to the Enlightenment. Its appearance was due to different reasons. The most important of them was a disappointment in the outcome of French Revolution. The life of musical Romanticism in Europe is much longer. Musical Romanticism emerged as a trend in the beginning of the 19th century and developed in close connection with the various trends in literature, painting and theater. The initial stage of musical romanticism presented works by F. Schubert, E. T. A. Hoffmann, K. Weber, N. Paganini, G. Rossini; the works of Chopin, Schumann, Mendelssohn,

Berlioz, Liszt, Wagner, G. Verdi. Late stage of Romanticism extended to the end of the 19th century. As the main problems of romantic music extended the problem of personality, and in a new light in its conflict with the world. A Romantic hero is always alone. The theme of loneliness is the most popular of all romantic art. It is associated with the idea of a creative personality: a man is alone, while he is an outstanding, talented person. In romantic music a deep interest to human is expressed in the predominance of personal taste. For example, many of Schumann's piano works are connected with the history of his love for Clara Wieck. The autobiographical nature of his operas, Wagner strongly emphasized. Music of romantic composers was the theme of science fiction. For the first time music tried to embody fabulously fantastic images. The characteristic of musical romantic interest was in folk art. Like Romantic poets who through folklore enriched and updated the literary language, the musicians applied the national folklore — folk songs, ballads, epics.

Expressionism in music was the most radical expression of composers of Viennese School: primarily from its founder Arnold Schoenberg and his disciples Alban Berg and Anton Webern. It was the sharp opposition to Romanticism and refined aesthetic schools in the beginning of the 20th century. This group of composers with young Paul Hindemith had its own position. Schoenberg and his

school held a special place in Western music, making it the most extremist branch. The rejection of evil and inhumanity paradoxically were united in their art with insularity, conscious isolation. In 20's years of the last century the most important examples of musical expressionism were: monodrama "Waiting", Five Pieces for Orchestra and the song cycle "Pierrot Lunaire" of Schoenberg, as well as the "Symphony". Schoenberg's pupil Alban Berg created an expressionistic work — the opera "Wozzeck", marked by the spirit of social criticism. It was the highest achievement of musical expressionism. The origins of Expressionism in music are: Wagner's opera "Tristan and Isolde", the later symphonies of Mahler, some works by Richard Strauss. Expressionism most acutely expressed human conflict with reality. In some cases, it led to an exacerbation of the tragic expression, in others — to the artistic Utopia that seemed spiritual values. This conflict led to the radical artistic decisions in explosive traditions.

Neoclassicism is a direction in music of the 20–30's in the 20th century. It became one of the manifestations of antiromantic movement. It received a complete expression in the works of Stravinsky, Hindemith and A. Casella. Composers of this trend accessed to different genres of music, large scale crisis of romantic. Symphony led to a revival of the genre historically preceded it (suite, concerto grosso, polyphonic, cycles), reducing the role of sonata form in the sonata symphony. Cycle evident appealed to a different types of structures (e. g., in concert form): instead of stable double, triple the orchestra often used instrumental orchestra. The destruction of the classical tone (homophonic) harmony led to the strengthening of polyphonic principles' development, the use of baroque's forms in music due to the fact that its representatives appealed primarily to the revival of muses.

In the age of classicism something has changed dramatically in the orchestra. There was no more need for the harpsichord or the organ as a major musical instruments, such wind instruments as the clarinet, the flute, the trumpet, etc. The new composition of the orchestra has led to a symphony — the most important type of music, according to the standard of three rates — rapid start, slow middle and end

of the fast. One of the first composers who used symphony format was the son of J. S. Bach — Carl Philipp Emanuel Bach. The new string quartet appeared consisting of two violins, the viola and the cello. The most important works of the classical period were solo sonatas created for any solo instrument, but primarily for the piano. Like a symphony, a sonata became a way of combining a plurality of different types of instrumental music in one type. The most striking classical composers were great Austrians — Joseph Haydn and Wolfgang Amadeus Mozart. Haydn created a fantastic choral, operatic, orchestral and instrumental music, but his greatest achievement were the symphonies, which he wrote more than one hundred. At the end of the eighteenth century another star of classical music was Ludwig van Beethoven, the composer who started composing music in the classical style, inherited from Haydn and Mozart, but eventually outgrew it and literally split the classic style, marking the dawn of a new era, known as the Romantic period in music.

XII. Read and dramatize the dialogue.

— Will you turn off radio set? I'm tired of this terrible sort of music!

— It's not so terrible as you think. It's just modern. Shall I try another program?

— All right, will you try the program of classical music? It is quieter, more harmonizing.

— Shall we listen to Mozart?

— I know the older a composer is, the more you like his music.

— Right you are. The youngest are not always the best. But look! Isn't it wonderful?

— I'll be very sorry when this concert is over.

Read the text and copy out all irregular verbs in Past Simple.

Guess which music the main characters play? Buddy was on his way out of the school when he heard music that was coming from the gym. He pushed open the door and saw the twins. Jason was playing a bass, while Mike was playing an electric

guitar. It was a slow blues tune. They were good and Buddy watched in admiration wishing he had his guitar with him and could join in. The twines were so caught up in the music that they didn't notice him until they had finished. When they saw him, Jason turned away and started playing music to himself but Mike smiled and waved him over. "It was great", — Buddy said. — "It made me want to join in". "Hey, you don't play keyboards, do you?" — Mike asked. "No. Rhythm guitar". "Pity. We're looking for someone on keyboards and drums. We had a group down in Plymouth and this guy played great synthesizer. We want to start something up here, but we'll never find anyone as good". "Yeah, well — anyway..." — Buddy said, beginning to move towards the door. "Hey", — Mike called. — "Bring your gear in on Monday — we can have a try". They met up in the gym at four on the Monday and sat around talking for a while, all slightly nervous at the idea of starting. Mike told him about the group they'd had in Plymouth. They'd done some gigs in pubs and youth clubs, playing all kinds of music from modern pop to soul and even a bit of heavy metal. "Records, gigs — I just don't want anything else", Jason went on. "Come on. Let's stop talking and play something". The session started quietly. Buddy let the twines choose the songs and, since they were all new to him, he felt nervous. Then Jason decided to sing. The first song he chose was one that Buddy knew so at last he felt confident and could let the rhythm control him. Jason had sung quite well but Buddy knew he could do better. "Let's try a bit faster", — he said. By the time they were halfway through, the music lifted off and Buddy couldn't stand still. He danced and roared his way to the end of verse and when he glanced round he saw that Jason was playing with his eyes closed, completely lost in the beat. Mike picked up a metal finger — piece and started a guitar solo that echoed the way Buddy had been singing. The solo rose up to an end and Buddy started another verse and chorus, inspired by the push that the guitar sound had given him. When the song finished, there was that second or so of silence that always seemed to happen when a song went well — as if it took a moment to come back to earth. Then Jason began to laugh. "Whooo! Hey, that was super. Boy, you can really sing. Can't he, Mike?"

“That was fantastic”, — he said, shaking his head as if he couldn’t believe it. “Wow, you really rock!”

UNIT 5. Favourites

1. Read and translate:

Andy: Jane, what music do you like?

Jane: I like different music, classical, jazz, rock ... My favorite classical composer is Handel.

Andy: I think he lived long ago. Can you tell me a few words about him?

Jane: Sure. He was born in the small German town of Halle. From childhood he showed a decided taste for music. In the nursery his only toys were trumpets, drums, flutes and anything out of which he could get musical sounds. At that time musicians were very poorly paid, and his father wanted the boy to get on well in the world. So he tried to turn the child's mind away from music by sending every instrument out of the house. But in spite of so much care and trouble taken, it was impossible to destroy the strongest desire of the boy's nature. Then the Duke of Saxe-Weissenfels heard the boy play, and was struck by his genius that he persuaded to have him properly trained. Today his famous oratorios and symphony pieces are played everywhere, and people delight and marvel at them. What music do you like?

Andy: I like rock and especially Kurt Cobain. **Jane:** Did he have anything to do with the group Nirvana? **Andy:** Yes, Kurt Cobain was a rock star and a member of the group Nirvana. Their album 'Never mind' made them famous in 1991. It sold 10,000,000 copies. He was sad and worried about the problems in the world. This is why he wanted to die. He died in April 1994 when he was only 27 years old. When he died he was famous as the man who spoke for young people - the Generation X.

Jane: But the greatest musician of all times was Orpheus, in Greek mythology, poet and musician, the son of the muse Calliope and Apollo, god of music. He

was given the lyre by Apollo and became such an excellent musician that he had no rival among mortals. When Orpheus played and sang, he moved everything animate and inanimate. His music enchanted the trees and rocks and tamed wild beasts, and even the rivers turned in their course and followed him.

2. Say if the statement is right or wrong

Handel was born in Germany.

At that time musicians were very well played.

Kurt Cobain played with the group Nirvana.

Orpheus was god of music.

3. Find the Russian for:

Active vocabulary:

oratorios ,composer, lyre, classical, jazz, symphony pieces, trumpets, violinists, rock, album, flutes, tour, footlights, stalls, aisle, stage, box ,circle ,curtain, chart, entry, curtain, orchestra pit, footlights , gallery, box, curtain, aisle, Circle.

классический, оратории, композитор, лира, джаз, симфонические произведения, трубы, скрипачи, рок, альбом, флейты, тур, рампы, киоски, проход, сцена, коробка, круг, занавес, диаграммы, запись, круг, занавес, Оркестровая яма, галерея, коробка, занавес, проход, рампы

4. Learn by heart

The verbs in Past Simple may be Regular: play - played, tune - tuned, repeat - repeated, record - recorded; pass - passed, perform - performed or **Irregular:** be - was/ were, beat - beat, become - became, begin - began, blow - blew, brake - broke, bring - brought, broadcast - broadcast, burn - burnt, buy - bought, choose - chose, do - did, feel - felt, get - got, give - gave, go - went, grow - grew, have - had, hear - heard, hit - hit, keep - kept, know - knew, lead - led, learn - learnt, make - made, mean - meant, read - read, ring - rang, send - sent, set - set, show - showed, sing - sang, speak - spoke, take - took, teach - taught, think - thought, write - wrote and others.

5. Fill in the verbs into the gaps in Past Simple: 1. My friend ... (to write) to me very often last year. 2. Yesterday ... (to be) my day off. 3. I ... (to get up) at eight o'clock yesterday. 4. My wife ... (to appear) on the stage last year. 5. My elder son ... (to visit) our rehearsal last evening. 6. Where ... you (to take) the book from? 7. Last Monday we ... (to have) five lessons. 8. When ... you (to come) home yesterday? 9. He ... (to be) a pupil twenty years ago. 10. We ... (to have) five lessons last Monday. 11. Nick ... (to answer) well and ... (to get) a "five". 12. He used ... (to like) jazz.

UNIT 6 MY FAVOURITE PIECE OF MUSIC

I. Read the text. Name the ballet by Sergei Prokofiev. Retell the text.

They say, music plays a very important role in our life, because it calms a man, helps understand everything. Sometimes thanks to music we can find the best decision in a difficult situation. So people can not live without music. We know music is created by composers. There are so many talented, well-known musicians, actors and, of course, composers. Among them there is a famous Russian composer Sergei Prokofiev. As for me, I will never forget his ballet "The Tale of the Stone Flower". "The Tale of the Stone Flower" is the eighth and the last ballet by Sergei Prokofiev. It is based on the Russian folk tale by Pavel Bazhov, and is also the last of the Russian ballet tradition. It was staged in the Mariinsky Theater. The "Tale of the Stone Flower" was first staged in 1957 at the Kirov opera and ballet theater in St. Petersburg (currently Mariinsky Theater). It was ages ago but it stands out in my memory quite vividly. I bought a ticket for a performance of two acted ballet. I was in the theatre in time, left my coat in the cloak room, bought a programme from the usher to see what the cast was. Then I found my

seat. At seven sharp the lights went down. After a short overture the curtain rose upon the stage. Felix Korobov conducted the orchestra. The dancing and the sets of the ballet were superb. The Stanislavsky and Nemirovich Danchenko Musical Theater is resuming performances of the ballet, based on choreography by Yuri Grigirovich. In this version, the main soloists were Natalya Krapivina, Georgy Smilevsky, Anton Domashev and Dmitri Romanenko. When the curtain fell the house burst into applause, the dancers got many curtain calls and were presented with flowers. I advise you to visit not only this ballet. You will enjoy.

Make a story about your visit to the theater. Use the following texts.

SWAN LAKE

“Swan Lake” was composed by Pyotr Tchaikovsky in 1875–1876. The scenario, initially in four acts by Vladimir Begichev and Vasiliy Geltser was written on Russian folk tales as well as an ancient German legend, which tells about the story of Odette, a princess turned into a swan by an evil sorcerer’s curse. The choreographer of the original production was Julius Reisinger. The ballet received its premiere on February 27, 1877, at the Bolshoi Theatre in Moscow as “Swan Lake”. Most current stagings, including this one, are based choreographically and musically on the 1895 revival of Marius Petipa and Lev Ivanov, first staged for the Imperial Ballet on January 15, 1895, at the Mariinsky Theatre in St. Petersburg.

THE BAT

The original source for the operetta “The Bat” (Die Fledermaus) by Johann Strauss, Jr. was a farce by German playwright Julius Roderich Benedix “Das Gefängnis” (“The Prison”). Another source is a French vaudeville play, “Le reveillon”, by Henri Meilhac and Ludovic Halevy. However, the peculiarly French custom of the reveillon (a

midnight supper party) caused problems, which were solved by the decision to adapt the play as a libretto for Johann Strauss, with reveillon replaced by Viennese ball. The operetta premiered on 5 April 1874 at the Theatre an der Wien in Vienna, Austria and has been the part of the regular operetta repertoire ever since. It currently appears as number 19 on Opera America's list of the 20 most performed operatic works in North America.

THE NUTCRACKER

“The Nutcracker”, one of the best known ballets by Pyotr Tchaikovsky, is especially popular around Christmas time. The fairy tale ballet in two acts and three scenes was composed in 1891–1892, when Alexander Duma's adaptation of the story “The Nutcracker and the Mouse King” by E. T. A. Hoffmann was set to music by Tchaikovsky. Staged by Marius Petipa, the ballet was commissioned by the director of the Imperial Theatres Ivan Vsevolozhsky in 1891. The composer made a selection among eight more popular music compositions from the ballet before the ballet's December 1892 premiere, forming “The Nutcracker Suite”, Op. 71, intended for concert performance. The suite was first performed under the composer's direction, on March 19, 1892 at an assembly of the St. Petersburg branch of the Musical Society. The suite became instantly popular, while the complete ballet did not achieve its great popularity until the mid 1960's. The current version was directed by Yuri Grigorovich in 1966.

GISELLE

“Giselle”, a ballet by Adolphe Adam, was first presented by the Ballet du Theatre de l'Academie Royale de Musique, Paris, France in 1841. It has two acts and two scenes, with a libretto by Jules Henri Vernoy de Saint Georges and Theophile Gautier, originally

choreographed by Jean Coralli and Jules Perrot (the principal Ballerina's dances). This choreography derives from the revivals of Marius Petipa for the Imperial Ballet (1884, 1899, 1903) edited by Yuri Grigorovich. The ballet's plot is a love triangle, which includes Count Albert, Giselle, a local girl and Halarion, another man in the village who is in love with Giselle. In other words, it is a tragedy.

Read the following texts about musical compositions. Add some new material.

MY FAVOURITE PIECE OF MUSIC WRITTEN

BY S. V. RACHMANINOV

Sergei Rachmaninov is a Russian composer, a pianist virtuoso and a conductor. He synthesized in his music creative principles of St. Petersburg and Moscow schools of composition as well as the traditions of Western European music and created his own unique style, subsequently proved to impact on both the Russian and world music of the XX century. They say, S. Rachmaninov is the best Russian composer. This is a brief and objective characterization of Rachmaninov's style. My favourite piece written by S. Rachmaninov is Concerto for Piano and Orchestra No. 2. Second Concerto for Piano and Orchestra in C Minor, Op. 18, was composed by Sergei Rachmaninov in 1900. For the first time it was performed in Moscow October 27, 1901 by the author with the orchestra conducted by Siloti. The whole piece lasted 35 minutes. The failure of the First Symphony in 1897 made Rachmaninov upset. Within a few years he was in deep creative crisis. Only at the beginning of 1900 S. Rachmaninov was able to return to active composing. The Second Concert was the beginning of a new period in Rachmannov's work. The Second Concert was one of the most popular works for piano and was included into the repertoire of the world's leading pianists. It was performed by Vladimir Horowitz,

Sviatoslav Richter, Arthur Rubinstein, Rosa Tamarkina, Byron Janis, Vladimir Ashkenazy, Nikolai Petrov, Van Cliburn, Denis Matsuev. I believe that the Concerto for Piano and Orchestra No. 2 is one of the best works by S. V. Rachmaninov.

MY FAVOURITE PIECE OF MUSIC WRITTEN BY ARAM KHACHATURIAN

My favourite piece of music is a ballet “Spartacus” or “Spartak” by Aram Khachaturian (1903–1978). As far as I know, Aram Khachaturian was a Soviet Armenian composer. Sometimes he was called as one of the three “titans” of Soviet music after Sergei Prokofiev and Dmitri Shostakovich. At the same time he is considered to be “one of the major musicians” of the 20th century. Khachaturian’s works were often influenced by classical European music and Armenian folk music. Born in Tiflis in 1903, he graduated from Moscow Conservatory in 1934. Khachaturian is famous not only for his ballet “Spartacus” and for the “Sabre Dance” from his ballet “Gayane”, but for his concert for the violin. His music is used in films and TV series all over the world.

Khachaturian composed the ballet in 1954, and for this he was awarded Lenin Prize that year. It was first choreographed by Leonid Yakobson, in Leningrad 1956. The ballet received its first staging at the Bolshoi Theatre in Moscow in 1958, choreographed by Igor Moiseev. However it was the 1968’s production, choreographed by Yury Grigorovich, which achieved the greatest acclaim for the ballet. As far as it was mentioned, “Spartacus”, the leader of the slaves, was uprising against the Romans. It remains one of Khachaturian’s best known works and is prominent within the repertoires of the Bolshoi Theatre and other ballet companies in Russia. It is worth seeing.

MY FAVORITE PIECE OF MUSIC WRITTEN BY BEETHOVEN

Among my favorite works of music is “The Moonlight Sonata” by Beethoven, who was not only a brilliant composer, but a lyric poet. He could manage to transmit the sounds which he felt himself. He did it very skillfully. Listening to his music, we can feel the deep lyricism, running over “The Moonlight Sonata”. Gentle music sounds are heard. These sounds seem to produce a coming storm. First, all sounds are quiet. Then they become stronger and louder. Hearing such sounds, I can imagine the darkness of the sky over the sea, a silver moon among the clouds, a wrathful sea, a storm on the sea, and the thunder at last. Beethoven wanted to show a struggle between the man’s clear feelings and the dark forces of the human soul, narrow mindedness. Music sounds, composed by Beethoven, captivate our imagination, capture, evoke certain feelings in our soul. Music is an amazing treasury, enriching us and opening the door to the world of beauty.

MY FAVORITE PIECE OF MUSIC WRITTEN BY SHOSTAKOVICH

My favorite work is the Fifth Symphony, written in 1937 by D. Shostakovich. Born on September 25, 1906 in St. Petersburg, he graduated from the Conservatoire in 1923. He had a significant impact on many of his contemporaries and followers and his contribution to the music development of the XX century is widely recognized. Shostakovich’s genre is symphoning. Among the most popular symphonies are the Fifth and the Tenth. The Fifth symphony, written for the orchestra, it was composed for: 2 flutes and piccolo, 2 oboes, 2 clarinets, a bassoon and a contrabassoon, 4 horns, 3 trumpets, 3 trombones, the tuba, the timpani, the triangle, the xylophone, two harps,

the piano, strings. The composer wrote: "...The theme of my symphonies is the personality". He created it in 1937. The symphony was first performed by Leningrad philharmonic orchestra under the baton of Evgeny Mravinsky. It was a big success. The symphony is divided in 4 parts (movements): Moderato, Allegretto, Largo, Allegro non troppo. This composition has a great artistic value. So, I should advise you to listen to it, because it is the greatest work and worth listening.

MY FAVORITE PIECE OF MUSIC WRITTEN BY CHOPIN

My favorite piece of music is Chopin's "Revolutionary Etude". There are many composers, whose compositions gradually win the heart of a listener. There are musical works capturing a listener instantly from the first sounds of music. Among these works are Chopin's pieces which are bright and memorable. His etude is really a great work. The "Revolutionary Etude" begins with the dissonance playing by the right hand after which of an average in the low register. The masterly equipment here acts not as the purpose, but as means of disclosure of an artistic image. Each passage, each impressive detail works for the poetic idea. It creates the national character of Polish people. This piece of music is very important not only for professional musicians but also for all fans of music.

MY FAVORITE PIECE OF MUSIC WRITTEN BY PYOTR ILYICH TCHAIKOVSKY

I like classical music. My favorite composer is Pyotr Ilyich Tchaikovsky, an outstanding Russian composer. He created a great deal of wonderful music, including ten operas, three ballets, six symphonies, seven large symphonic poems and many musical works. My favourite opera is "Eugene Onegin". The libretto for this opera in three acts (seven scenes) was written by Konstantin Shilovsky, the composer himself and

his brother Modest. The opera is based on the novel in verse by Alexander Pushkin. The libretto follows Pushkin's original, retaining much of his poetry to which Tchaikovsky added music of a dramatic nature. The work's title refers to the protagonist. The story concerns a selfish hero who lives to regret his blasé rejection of a young woman's love and his careless incitement of a fatal duel with his best friend. The premiere took place on the 17th of March, 1879 at the Maly Theatre. Two years later the first performance at the Bolshoi Theatre in Moscow took place on the 11th of January, 1881. The first performance outside Russia took place on the 6th of December, 1888 in Prague conducted by Tchaikovsky himself. It was sung in Czech. The opera is wellknown all over the world. It's always a great success with the public. The arias from this opera are very famous, for example, conversations between Tatyana and her nurse, Tatyana and Onegin, the prince and Onegin or Lensky's last aria. But my favourite one is "Chorus of Maidens" in the first act, it reflects my emotions. I admire this opera, I think it's perfect.

Write a letter to your friend about visiting the theater.

1. Use the following words and phrases.

Dear friend!

I'm writing to enquire ...

One of the best concerts I have ever seen is ...

The programme included such compositions as ...

The concert was a great success, because ...

As for me, ...

In my opinion, ...

Moreover, ...

However, ...

What is more, ...

For example, ...

I would like to know ...

Could you also ...

I look forward to hearing from you ...

Yours sincerely ...

2. Begin the letter with the sentence.

Last week my friends and I visited a concert of music.

3. Finish the letter with the sentence.

This concert made a great impression on us.

GRAMMAR EXERCISES

Put the words from the brackets in the correct form in the gaps.

1. She thinks that films are fantastic! She..... films.
2. I.....sick. Can I have a glass of water please?
3. I don't know the answer because I..... the question.
4. We that new painting. He works too hard.
5. I want to telephone Jane, but I her phone number.
(feel, love, know, not understand, think)

Use the verbs in Past Indefinite or Present Perfect.

1. I ... (see) George a couple of minutes ago.
2. I... (lose) my glasses, help me to find them.
3. Now I ... (finish) my work, please have a look at it.
4. I...(never, see) such a rain.
5. We ... (not, see) our friends for a month.
6. Tom is a good student and...(learn) a lot this year.
7. Last week I... (make) an excursion to Cambridge.
8. During the last few weeks I ... (be) very busy.
9. What... (you, do) with my hat? It was here a minute ago.
10. Since 1950 our street ... (change) a lot.
11. He ... (be fast asleep) for three hours now.
12. Wait a minute! I ... (not, yet, finish) my meal!
13. When I was at Oxford, I ... (know) your brother very well.
14. Columbus ...(reach) the West India in 1492.
15. Where ... (you, be) all these weeks?
16. I remember what ... (happen): on Saturday I ... (have) a letter from aunt Susan. She ... (tell) me she needed to see me. So I ... (go) down to see her on Sunday.

2. Make negatives or interrogative sentences

1. I have seen some new films since we saw each other last. 2. My friend had read some books of this author before he entered the Institute. 3. I'll have finished this work by 7 o'clock. 4. I have never got a bad mark at the exam. 5. The group will have carried out the plan by the 1-st of November.

UNIT 7 MY FAVORITE PERFORMER/COMPOSER

Read the text about British composers.

VIRGINAL MUSIC COMPOSERS

William Byrd (1542–1623) dominated the first generation English keyboard composers. He was not only an organist at the Chapel Royal, but also a lyric poet expert at writing descriptive music, such as “The Bells”. Byrd’s talents as a musician had many facets, one of which, an ability to compose superb choral music, earned him the title of the English Palestrina. Thomas Tallis (1505–1585), coorganist at the Chapel Royal, and William Blitheman (d. 1591) belong to Byrd’s generation. Perhaps the most famous names in the English virginal school are counted among the second generation composers: Peter Philips, John Bull, and Giles Farnaby.

Philips’s own compositions are a synthesis of the severity of the *ricercar*, the chromaticism of the madrigal school, and the ornamental *una* typical of Italian music. John Bull (1562–1628), onetime organist at the Chapel Royal, left England for religious reasons. He lived in Brussels, then Antwerp. A master of contrapuntal devices, yet endowed with innate musical sensitivity, Bull exercised the full range of his skill and talent to create virginal music. He excelled in the variation, and his reputation in this field is well substantiated by the thirty variations on the theme of Walsingham, in which he subjects the melody and its framework to most keyboard devices known at the time. Giles Farnaby (1560–1640), a more

spontaneous composer than either Philips or Bull, endowed his music with a grace and verve that make it seem to the twentieth century ear more “modern” than the music of his contemporaries. The outstanding spokesman for the third generation composers was Orlando Gibbons (1583–1625), court virginalist and a musician sincerely respected by his colleagues. Gibbons possessed a competent technical apparatus, but his keyboard works often appear somewhat rigid and artificial.

Read the text about American composers and add some new information.

1. Add a list of American compositions.
2. Put 1 general, 1 alternative, 1 tag and 1 special questions.
3. Make a report about one of the American contemporary composer.

Milton Babbitt(b. 1916) — American composer and mathematician. His compositions developed from the twelve tone system of Schoenberg and Webern, later employing electronic devices such as synthesizers and tape. He is an author of articles and monographs on Bartok, Varèse, and Schoenberg. One of the most influential composers and teachers in the USA since World War II.

John Cage (b. 1912) is an American composer, a pianist, and a writer. Studied with Henry Cowell and Arnold Schoenberg. In 1938 he invented the “prepared piano”. Study of oriental philosophies led to his utilization of “chance” in his music, as in “Music of Changes” (1951). In 1952 he produced his first piece involving tape, “Imaginary Landscape No. 5”, and in the same year came “4 33” in which the performer makes no sound. He also used a wide range of electronical and visual techniques.

Morton Feldman(b. 1926) is an American composer. His music was influenced by the theories and ideas of John Cage and Earle Brown.

He has used indeterminacy and graphic notation in his music since “Projections” (1950–1951).

Earle Brown(b. 1926) is an American composer, worked with Cage in New York (1952–1955) on a project for music for magnetic tape. He was influenced by visual arts. His “TwentyFive Pages” (1953) for 1–25 pianofortes uses “open form” and space time notation, e. g. pitches and durations are specified but, clefs being absent, the pages can be played either way up. The score consists of 25 pages to be arranged in any order. In open form composition, the ordering and combination of the written out material is left to the choice of the performer or conductor.

Read the text and write a letter, using underlined words from the text.

I would like to tell you about my favorite composer. I like all styles of his music, but more of them I like jazz. My favorite composer is George Gershwin, a famous American composer and pianist. He is one of the creators of symphonic jazz style and jazz opera. The golden age of his activity was considered with golden age of jazz music. The composer considered jazz as folk music. Gershwin was born in New York in 1899, in Russian family. The parents didn't see his talent. His brother played the piano and little George fell in love with music. He got lessons of music from different teachers, but he studied along a lot. These lessons made him a great improvisator. At the age of sixteen he began to work in the music shop. He was playing the piano popular melodies from morning to evening. He began to invent town music. He composed with his brother. Most of these songs became popular. At the age of eighteen Gershwin had a debut on Broadway. Gershwin became the most famous composer of the USA and Europe. He wrote music for forty performances and musical comedies. He dreamt to create a large form of music. But he didn't have musical education. However, Stravinsky and Schoenberg taught him composition and musicology. Gershwin wrote “Rhapsody in Blue” in

1924. It is the first best Gershwin's composition. Gershwin worked for the cinema with pleasure too. He wrote music for films and theatre. "Porgy and Bess" is a visit card of the composer.

Unit 8 BAND

1. Read and translate

Victor: We practice/ репетируем/ in the school near Tom's house. Tom's a drummer/ ударник/. We keep all our gear/аппаратура/ in the cellar/ в кладовой/. Let's go to the hall.

At the school hall

Victor : Jane, this is our band. This is Rosy she plays the keyboards/клавишные/. This is Jane, she is from England.

Rosy: Hi, Jane.

Jane: Hello. Victor: This is Andy.

Andy: Hi. Nice to meet you, Jane.

Jane: Hi. And you play the guitar, don't you, Victor?

Victor: Yes, I play the bass guitar. Hey, where's Tom?

Andy: Well, I imagine / думать/ he's working late tonight.

Victor: Tom and Andy work together.

Jane: Oh, I see. Where do they work?

Victor: In the music college. Tom is a teacher.

Jane: What instrument do you play, Andy?

Andy: I sing.

Victor: Andy has a good voice. Well ... Let's get started.

Rosy: But we can't do much without the drums. We must find somebody to stand in /на замену/.

Victor: Let's use the drum machine on the keyboards. And we really need a rhythm-and-lead /ритм и соло/guitar. We don't sound rich

enough. You know what I mean. There's too much beat /ритм/ and not enough tune/ мелодия/. You can't play the guitar, can you, Jane?

Jane: No I can't. I'm sorry .

2.Say if the statement is right or wrong right wrong

1. The band practices not far from Tom's house.
2. Rosy plays the keyboards.
- 3.Tom plays the percussion instruments.
- 4.There's too much tune in the band's sound

3.Complete the sentences using to be :

1. The concert ... in the garden. 2. Tom's parents ... teachers. 3. ... your father a conductor? 4. No, he 5. John ... (not) a student, he ... a DJ. 6. That book ... (not) very interesting. Take this one. 7. The best seats ... 10\$. 8. The Bolshoy Theatre ... in Russia. 9. I ... hot. Open the window please. 10. What ... the weather like today?

4/Fill in the verbs into the gaps in Present Simple:

1.Where ... you (work)? 2.The conservatory ... (open) at 8 o'clock. 3. ... (study) in New York.4. I usually ... (get up) at 7 o'clock. 5.She ... often (not go) to the concert hall. 6.When ... they usually (have) sessions? Balalayka ...(be) a folk instrument. 7.What ... 'string' (mean)? 8.Mozart ... (be) a great musician. 9.I ... (love) playing around late at night during the summer. 10.She ... (hate) singing! 11.What ... you (like)? I ... (not want) to play the piano. 12.He ... (not agree) with you.13. I ... (think) he is a wonderful drummer. 14.What ... you (think) about your best concert? 15.The festival ... (start) at 4 p.m. 16.When ... courses (begin) this semester? 17.The rehearsal ... (not finish) until 10.35

Read and translate

Why do you need to know how to play the piano by ear?

If you're like most beginning musicians, you're struggling to learn music theory - melodies, songs, and chords AND how to use music theory to your advantage when it comes to playing piano by ear. To be quite

frank, learning the piano is not an easy task. In fact, you can never totally master it ... there's always room for improvement and exploration! Let me first start by saying that this article does not intend to discourage you from sight reading. In fact, you need the basics of sight reading even before exploring the techniques of playing by ear. Although, it will create several disadvantages:

- > Sight readers rely heavily on sheet music.

- > Sight readers are less likely to improvise (add style, chords ... respond to what they hear) because their goal is to play whatever is written on the sheet music accurately.

- > Sight readers attempt to memorize entire songs instead of simply recognizing chords at certain points in a song ... Note: Don't misunderstand me in any way. These are the qualities of sight readers who don't understand the theories behind the music that they play. Advantages of Playing Piano By Ear:

- > Being able to recognize chords in songs even without being at a piano.

- > You are able to learn songs faster and easier because you understand the chords played at certain points in songs.

- > Not required to memorize chord progressions (pattern of chords played one after the other) because understanding them automatically inclines you to know what chord to play next.

- > Allows you to improvise and add your own "flavor" to the song.

- > Allows you to use the same methods to play virtually any song you want. However, buying the sheet music isn't a bad idea if you want to learn specific parts to songs that have high levels of complexity

Practice

Fill in the prepositions where necessary: 1. They can reproduce drum and percussion sounds ... various rhythms and combinations. 2. Any hollow objects are also used ... drums. 3. When do courses begin ... this

semester? 4. She studies ... New York. 5. You play ... the guitar, don't you?
6. We must find somebody to stand 7. The world is full ... music. 8. He
does not intend to discourage you ... sight reading. 9. Sight readers rely
heavily ... sheet music. 10. These chords are played ... certain points in the
song. 11. They don't understand the theories ... the music that they play.
12. You can improvise and add your own "flavor" ... the song.

Translate : conductor, first violins, cellos, basses, french horns,
trumpets, percussions, trombones, oboes, bassoons, clarinets, tuba,
violas, secons violins. string instruments, woodwind instruments, brass
instruments.

Quiz:

1. This percussion instrument is typically a bronze disc that
produces sound when struck by a knobled beater. a) drum b) triangle c)
gong d) piano

2. Lowest-pitched of the brass wind instruments a) oboe b) french
horn c) saxophone d) tuba

3. Round plates of copper-tin alloy, producing indeterminate pitch
a) cymbals b) marocass c) gong d) claves

4. Percussion instrument consisting of a series of graduated wooden
bars that are struck with mallets. a) xylophone b) triangle c) trombone d)
recorder

5. This musical instrument is a type of psaltery or zither, the name
of which literally means "sweet sound". a) Chittara b) Crumhorn c)
Dulcimer d) Sitar

Match part 1 and 2

Part1:

Part 2:

Band musicians playing together: a group of musicians who play together, particularly a group playing popular or rock music.

percussion instrument • a musical instrument usually consisting of a membrane stretched across a hollow frame and played by striking the stretched membrane.

tapping sound • a regular sound made by something striking a surface

rhythm section **rhythm instruments**: the instruments in a band such as the drums, bass, piano, or guitar that provide the basic rhythm

bass guitar • low-pitched guitar: a four-string guitar, usually electric, that has the same pitch and tuning as a double bass.

keyboard ['kibo:d] • **percussion synthesizer**: an electronic synthesizer that can reproduce drum and percussion sounds in various rhythms and combinations.

drum machineset of keys: a set of keys laid out in a row or rows, for example, on a computer, typewriter, piano, or organ
musical instrument: a musical instrument that has a keyboard, especially an electronic instrument.

Find the English for: 1-е скрипки, альты, виолончели, ударные, фаготы, валторны, трубы, репетировать, ударник, аппаратура (инструменты, снаряжение), зал, группа, играть на клавишных инструментах, играть на гитаре, хороший голос, заменить кого-либо, ритм-машина, ритм и соло гитара, много ритма, мелодия, композитор, скрипач, дирижер, диск-жокей (ди-джей), сессия, репетиция, расписание, планы, ансамбль, мембрана, ударные, ударять, бубен, звуки, ритмические комбинации (структуры), барабан, основной ритм, низкий/высокий (звук), тарелки, строй (инструмента).

UNIT 9 SO YOU WANT TO BE A POP STAR

First of all, if you want to make a decent sound, you'll need some decent equipment. Buying good quality equipment will be a waste of money if you don't look after it. Always keep an instrument in its case, when you aren't using it, and don't leave equipment near a radiator or in a hot car. You'll find it easier to look after equipment properly if you've got some transport, so a good, reliable set of wheels is a must. A van is best. Of course, just having good equipment won't make a good sound. It's the band members who really make the band. Here the most important thing is to keep everyone together and avoid arguments. All the band members must want to play the same kind of music. Lastly, keep romance out of the band. You need to put your energy into your music, not into handling emotional problems.

Read the text and answer the questions.

Every musician knows the answer. Weekly music lessons, endless scales and arpeggios, ear training classes, nightly rehearsals, recitals for friends and family etc. And juries with faculty members ... it is hard to become a skillful performer. The secret of success of a good performer is the combination of hard work, outstanding performance selfconfidence, positive personal impact, communication skills and interpersonal competence. It is true to say that student musicians should spend more time practicing the instrument than almost any other activity. Hours of practicing will help a performer to learn how to interpret a piece of music as the composer envisioned it. By playing the instrument day and night a musician can become a true virtuoso. He or she will also develop his own signature sound — the one that is unique to him. When taking up music as a profession a person should make sure that he or she has a passion for both music and people. He must cultivate those passions and his awareness of how to delight the audience. A pianist, a violinist or any other student musician should not

only be a talented person but he also has to appeal to a listener and evoke the better, better feelings in his soul. Every performer should bear in mind that his playing must not only be of an exceptional purity on performing level, but he also must be able to communicate directly to the listener and to feel the audience. Moreover, if a person wants to reach height of proficiency he must take into consideration the experience of his predecessors. Speaking about the past experience he should pay tribute to the outstanding performers, who had achieved the world wide popularity and sizes in music.

1. How to achieve success in music?

2. Is it easy to achieve success in music?

Write a letter to your friend. Put correct words in.

Dear ... !

It was a great pleasure to have a letter from you and to know that you are well and busy. I'm glad, too, that you are going to take part in the ..., which, I'm sure, is going to be much more interesting than it was last time. I hope there really will be a chance to show the ... and you'll enjoy them. You ask very kindly about the book I am writing. Well, I must reply that it will be a modest one ... There will be a lot of illustrations, and you know, they usually take very much time to find. But I think it won't take me more than a month to finish the

It is possible that I will be a member of a group that is going to visit the ... this July. There will be a lot of ... there. It is a pity you won't be among them. I will never forget our short time together in the I will never give up the hope that we may visit it together again some day.

Well, I shall hope to hear from you soon and perhaps to receive the photographs you promised some time ago.

With best wishes,

Sincerely yours Roger.

Write a letter to your friend. Try to use the following words.

Dear mother!

Thank you for your letter.

I'm happy to

I'm arriving on the ... of ... December

Could you tell me about your life?

I would like to know

I'd better finish here.

That's all.

Best wishes All the best.

UNIT 10 MUSIC FESTIVALS

Read and translate

Music Festivals

Music Festival is a celebratory event when musicians perform over several days at some place. Among the most famous festivals are Edinburgh Festival, Eisteddfod, and Woodstock Festival. Edinburgh Festival includes several annual and biannual arts festivals which take place in Edinburgh, Scotland, during the months of August and September, attracting audiences from around the world. It was founded in 1947 and is now recognized as one of the world's most important celebrations of the arts. It presents international and Scottish performers of theater, music, dance, and opera in all of Edinburgh's major theaters and concert halls. Eisteddfod (Welsh, "a sitting of learned men"), national music and literary festival held each summer in Wales to promote Welsh language, literature, music, and customs. The week-long ceremony is a revival of the ancient Welsh custom of meeting bards, or minstrels, for competition among themselves.. The history of Eisteddfod dates to the beginning of the Christian era. Woodstock Festival, rock festival that took place near Woodstock, New York, on August 15, 16, and 17, 1969, and that became a symbol of the 1960s American counterculture and a milestone in the history of rock music. It is connected with the movement of hippies and who characteristically rejected materialism and

authority, protested against the Vietnam War, supported the civil rights movement, dressed unconventionally, and experimented with sex and illicit drugs. During the monumental three-day event some of the greatest musicians of the 1960s performed, including Janis Joplin, Ravi Shankar, Arlo Guthrie, and Joan Baez as well as the bands The Who; Crosby, Stills, Nash and Young; The Jefferson Airplane; The Grateful Dead; Sly and the Family Stone; and Creedence Clearwater Revival. Singer Joe Cocker and guitar player Carlos Santana, up to then unknown, became overnight stars. Jimi Hendrix, the final act of the festival, played a freeform solo guitar rendition of "The Star Spangled Banner."

Answer the questions

What is a music festival? How often does Edinburgh Festival take place? When was it founded? What does Eisteddfod mean? What is Woodstock Festival? What other festivals do you know?

Match verbs with their descriptions :

a) Appear b) Compose c) Hark back d) Jam e) Perform f) Play, Thrum, Noodle (slang), Twang, Strum

1 - if something new or surprising, it happens or exists for the first time

2 - to write a piece of music

3 - to be similar to something in the past : music that harks back to the early age of jazz.

4 - to play music informally with others without practising first

5 - to do something to entertain people, for example by acting a play, or playing a piece of music:

6 - to play an instrument such as a guitar by moving your fingers up and down across its string

GRAMMAR EXERCISES

Put the verbs into appropriate form

1. They began talking about the meeting that (take place) the day before.
2. By eight o'clock John (lock) the rooms. 3. They seemed not to understand what Nelly (say). 4. He thought that the travelers (to get off) at one of the stations. 5. The weather which (to be) good up to then changed. 6. He asked her how she (spend) her holidays. 7. He said he (have) a tiring day. 8. It was many years since I last (see) her. 9. When he (come) to see me I (to look through) all the newspapers. 10. By that time the train (to pass) the Volga river. 11. I told him that I (never, smoke). 12. I (not yet, do) half the work when he came.

Put the verbs into the Present Perfect Tense

1. Where you (be)? ~ I (be) to the dentist. 2. You (have) breakfast? ~ Yes, I ... 3. The post (come)? ~ Yes, it ... 4. You (see) my watch anywhere? ~ No, I'm afraid I ... 5. Someone (wind) the clock? ~ Yes, Tom ... 6. I (not finish) my letter yet. 7. He just (go) out. 8. Someone (take) my bicycle. 9. The phone (stop) ringing. 10. You (hear) from her lately? ~ No, I ... 11. I just (wash) the floor. 12. The cat (steal) the fish. 13. You (explain) the exercise? ~ Yes, I ... 14. There aren't any buses because the drivers (go) on strike. 15. You (have) enough to eat? ~ Yes, I (have) plenty, thank you. 16. Charles (pass) his exam? ~ Yes, he ... 17. How many bottles the milkman (leave)? ~ He (leave) six. 18. I (live) here for ten years. 19. How long you (know) Mr. Pitt? ~ I (know) him for ten years. 20. Would you like some coffee? I just (make) some. 21. Mary (water) the tomatoes? ~ Yes, I think she ... 22. You (not make) a mistake? ~ No, I'm sure I ... 23. Why you (not mend) the fuse? ~ I (not have) time. 24. You (dive) from the ten-meter board yet? ~ No, I ... 25. You ever (leave) a restaurant without paying the bill? ~ No, I ... 26. I (ask) him to dinner several times. 27. He always (refuse). 28. I often (see) him but I never (speak) to him. 29. You ever (eat) caviar? ~ No, I ... 30. We just (hear) the most extraordinary news. 31. The police (recapture) the prisoners who escaped yesterday.

PART II

ENGLISH AND AMERICAN MUSICAL HISTORY

UNIT 11 Great Britain is one of the European countries with its cultural traditions

Britain is the largest island in Europe. It consists of England, Scotland and Wales. The smaller island is called Ireland. Many centuries ago England, Wales, Scotland and Ireland were separate kingdoms. Wales was conquered in the 13th century. At the beginning of the 18th century England and Scotland were united. Ireland continued to struggle for its selfgovernment. Only after the First World War Southern Ireland became a republic. Northern Ireland, where many English people live, forms the part of the United Kingdom of Great Britain and Northern Ireland. The area of the United Kingdom is about 224 thousand square kilometers, its population is about 65 million. The climate of Great Britain is rather mild but very damp. There is much rain and fog in winter. The summers are never very hot. Spring is the best season in England. The most important cities and ports in Great Britain are London, Liverpool, Manchester, Southampton and Glasgow. Water transport is highly developed in Britain. There are many rivers in the country but they are not very long. Many rivers are joined by means of canals, so people can travel by water from one end of the Island to the other. The rivers in England never freeze. The largest city and port in Great Britain is London, the capital of the United Kingdom. Great Britain is an industrial country. Shipbuilding, motor building, cotton manufacturing and mining are the leading branches of the English industry. Great Britain is a constitutional monarchy. The English government consists of two Houses of Parliament: the House of Lords and the House of Commons. The head of the country is the King or the Queen. There are three main

political parties in England now, they are: the Conservative party, the Labour party (the party in power) and the Liberal party.

Read the text and answer the following questions.

1. Britain is the largest island in Europe, isn't it?
2. What climate is in Great Britain?
3. What are the main political parties in England?
4. Can you name the longest river of Great Britain?
5. Which mineral resources is England rich in?
6. When was the United Kingdom formed?
7. What kind of state is Britain?
8. There are many rivers in the country but they are not very long, aren't they?
9. What city is the capital of the United Kingdom?
10. What is the total area of the United Kingdom?

II. Complete the sentences.

1. Only after the First ...
2. ... highly developed in Britain.
3. The climate of Great Britain is ...
4. The summers are ...
5. The head of the country ...
6. The rivers ...
7. Shipbuilding, ... branches of the English industry.

8. Many centuries ago England, Wales, ... were separate kingdoms.

9. Northern Ireland, ... of Great Britain and Northern Ireland.

10. The ... is London, the ... United Kingdom.

Read the texts and answer the questions.

1. Where did the stones come from?

2. How big are they?

3. What is strange about midsummer's day?

4. When did William build the Tower?

5. Why is the history of the White Tower bloody?

6. Why are the ravens important?

7. How high was Hadrian's Wall?

8. Why did the Romans build it?

9. What can you visit today?

10. When did Westminster Palace become the English Parliament?

11. What was the plan in 1605?

12. What do people do on the 5th of November?

UNIT 12

BRITISH MUSIC

Answer the questions, using the information from the text.

1. Are the people living on the British Isles very fond of music?
2. What have you known about the Promenade concerts?
3. What kinds of English music do you know?

The people living on the British Isles are very fond of music. It is quite natural that concerts of the leading symphony orchestras, numerous folk groups and pop music are very popular. The Promenade concerts are probably the most famous. They were first held in 1840 in the Queen's Hall, and later were directed by Sir Henry Wood. They still continue today in the Royal Albert Hall. They take place every night for about three months in the summer, and the programmes include new and contemporary works, as well as classics. Among them are symphonies and other pieces of music composed by Benjamin Britten, the famous English musician. Concerts are rarely given out of doors today except for concerts by brass bands and military bands that play in the parks and at seaside resorts during the summer. Usually, there is a short winter season lasting for about a fortnight. The audience may either listen to the music from a seat or from the "promenade", where they can stand or sit down on the floor. Folk music is still very much alive. There are many folk groups. Their harmony singing and good humour win them friends everywhere. Rock and pop music is extremely popular, especially among younger people. In the 60's and 70's groups such as "The Beatles", "The Rolling Stones", "The Who", "Led Zeppelin" and "Pink Floyd" became very popular and successful.

Read the text and...

A. Title each extract.

B. Answer the following questions.

1. When did Henry Purcell write his best work?
2. Who was well known as the most poetic composer born in Britain?
3. What national English instrument is used in a symphony orchestra?

4. What period of Britain history did folk songs and dances come to occupy a special place in the works of composers?

5. Which composer combined in his art the features of works by Brahms, Strauss and Verdi?

6. What famous personality named his works by Queen Elizabethan?

7. What British composer died unrecognized as an artist?

8. Did German people listen to British music, visiting England?

9. Who was one of the most prominent composers of the Renaissance Britain?

10. What music glorified Dunstable?

11. Name all music styles

1. England is world famous for its literature, painting (particularly for 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 musical people, that England is the land that cares little for music. But this is not true. In fact the 16th century and early 17th witnessed Germans visiting England to listen to music. Even back in the 15th century Dunstable enjoyed a European reputation for his church music, and nearly two centuries later Dowlands songs and aires for the lute were widely printed and performed abroad. Speaking of the music in England of the 17th century we should consider not merely the splendid quality of Purcell's best work but 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.

2. In the 18th and 19th centuries England may have been very backward indeed in the creation of symphonies and concertos, but a nation so eagerly vocal — the existing tradition of English choral singing should be mentioned here — can hardly be described as being pathetically unmusical. And if London, after Handel, produced no great music, it could heartily welcome such music, and if necessary, as the record shows, was ready to commission work from famous composers, when they were left ignored by their own Central Europe, because in England there were certainly persons anything but indifferent to music. Besides, it is quite explainable why the 18th century produced no great composers. The 18th century delighted in the theatre and entertainment in general. The main entertainment was ballad opera, which usually offered as much spoken dialogue as it did songs and dances.

3. As to the composers of the 19th century, we should remember that the musical climate of Victorian England was unfavourable to bold and daring composition. The first important British composer in two hundred years that is, since the death of Purcell — was Sir Edward Elgar (1857–1934). Elgar loved England, its past, its people, its countryside and he responded to its need for a national artist. By inclination he was a natural musician of great invention. “It is 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 post 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.

4. 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

organized that festival Delius might have died unrecognized as an artist.

5. 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 leanings 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.

6. 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.

UNIT 13 MUSIC OF THE UNITED KINGDOM

I. Read and translate the text.

Music from the United Kingdom has achieved a great international popularity since the 1960's, when a wave of British musicians helped to popularize rock and roll. Since then, the UK has produced numerous popular performers in farranging fields from heavy metal to folk rock and drum and bass. It underwent a renaissance in the ancient forms of folk music.

There are four parts of the United Kingdom, each with its own diverse and distinctive folk music forms — England, Scotland, Wales and Northern Ireland. There is much variety in music between the different regions of England. Of all the regions of the United Kingdom, Northern Ireland (and its neighbor, the Republic of Ireland) has the most vibrant folk traditions. Traditional bands including instruments like fiddles have remained throughout the centuries even as analogues in Britain died out. Traditional music includes a wide array of traditional dances and songs, many of which have had a major impact on British popular music. Scottish folk music includes many kinds of songs, including ballads and laments, sung by a single singer with accompaniment by bagpipes, fiddles or harps. Traditional dances include waltzes, reels, and jigs. Alongside the other areas of the United Kingdom, Scotland underwent a roots revival in the 1960's. Cathy Ann McPhee and Jeannie Robertson were the heroes of this revival. Wales is a Celtic country that features folk music played at communal dances and music festivals. Having long been subordinate to English culture, Welsh musicians in the late 20th century had to reconstruct traditional music when a roots revival began. This revival began in the late 1970's and achieved some mainstream success in the UK in the 1980's.

Beginning in the 16th century, printed broadside ballads were the first genre of British popular music. Those were lyrics transcribed and eventually printed (after the invention of the printing press). They meant to be sung to some wellknown tune. They were popular until the early 20th century, when a combination of newspapers and recording technology made them obsolete. After the industrial revolution, bars that provided musical entertainment arose. Those bars were called music halls. Popular songs and professional songwriters were in great demand.

In the 1950's most of the world listened to American rock and roll, especially the country rock. Most countries soon developed their own rock traditions. It was the United Kingdom that evolved its own distinctive scene. British musicians made American traditions into distinctively British ones such as

Skiffle and Trad jazz. Eventually they added influences from English, Scottish and Irish folk music. By the middle of the 1960's, British musicians evolved British style rock, R&B and blues. Highly evolved forms of rock like heavy metal and progressive rock were developing into full fledged genres of British popular music. British music in the 1960's also saw the roots revival of folk music.

In the 1970's, the United Kingdom saw the intense diversification in both popular and folk music. Heavy metal evolved and progressive rock grew extremely popular. It included "progressive" elements in the form of obtuse lyrics, classical tinged music and long playing suites. Pink Floyd, Genesis and King Crimson are notable examples of this movement. The reaction against progressive rock was swift, as this genre was perceived as needlessly obscure and inaccessible. A new generation of British youth hated progressive rock and the sounds of heavy metal. They were called punks, and their music was loud, angry, rebellious punk rock. Punk became wellknown but it was short lived. Its lyrics attacked the pillars of British society, such as the monarchy. The 1970's saw tremendous changes in folk music as well. It was the development of folk rock fusions and powerful singer songwriter traditions and the evolution of popular forms of folk based music from the United Kingdom's Jamaican and Indian immigrant communities.

In the 1980's new genres appeared. They took stylistic elements of punk and added new approaches and influences. The first of these developments was New Wave music which featured atmospheric accompaniment to dreamy, otherworldly vocals. New Wave was very popular in the early 1980's. Other, less mainstream genres of punk developed underground. These included a number of alternative rock subgenres such as Gothic rock and psychedelic music. The 1980's also saw tremendous diversification and modernisation of the sounds of Jamaican and Indian immigrants. House and allied genres like techno music evolved out of electronic music scene in the 1970's in the USA. They began to grow popular as a part of club culture in the 1980's in the UK.

Two genres that remained mostly underground throughout the 1980's burst into the mainstream around the middle of the decade. Britpop was a fusion of all the alternative rock stylings of the previous two decades, with a special focus on neopsychedelic music. It began to dominate the charts. In late 1980's/early 1990's American acid house and Detroit techno music evolved in the UK. British musicians pioneered multiple genres of electronic musical expression. In the early 21st century British pop scene revealed a number of pop groups which combined Britpop with experimental electronic music. That fusion of rock, hip hop, and other genres is performed in the British popular music scene.

II. Read the text and make the headlines with the paragraphs.

1. The intense diversification in both popular and folk music.
2. Music between the different regions of England.
3. Influence of the American music.
4. The first genre of British popular music.
5. Alternative rock subgenres.
6. Introduction.
7. Experimental electronic music.

III. Read the text again and say what new facts about British music you've found in the text, report them, using the useful language: a great international popularity, numerous popular performers, the most vibrant folk traditions, communal dances and music festivals, heavy metal and progressive rock, the development of folk rock fusions, powerful singer songwriter traditions, genres of punk, multiple genres of electronic musical expression.

GRAMMAR EXERCISES

Put the verbs into the Present Perfect or Past Simple Tense.

1. Have you wound the clock? a) Yes, I ... b) Yes, I (wind) it on Monday.
2. Have you ever eaten snails? a) No, I ... b) Yes, I (eat) some at Tom's party last week.
3. Has she fed the dog? a) Yes, I think she ... b) Yes, she (feed) him before lunch.
- 4.

Have they repaired the road? a) No, they ... b) They only (repair) part of it so far.

5. Have they done their homework? a) Yes, they (do) it all. b) Yes, they (do) it before they left school.

6. Have you found the matches? a) No, I ... b) No, I (not find) them yet.

7. Have you made the coffee? a) Yes, I ... b) No, I (make) some yesterday: we can use that.

8. Have you been here before? a) No, I ... b) Yes, I (be) here several times.

9. Have you seen him lately? a) No, I ... b) No, I (not see) him since Christmas.

10. Have you been to the opera this week? a) Yes, I ... b) Yes, I (go) to Faust on Friday.

11. Have you ever driven this car? a) Yes, I (drive) it once or twice. b) Yes, I (drive) it when you were away.

12. Has he missed his train? a) No, he ... b) Yes, he ... It (go) five minutes ago.

13. Have they been through Customs? a) Yes, they ... b) Yes, their luggage (be) examined at Dover.

14. Has he spoken to her? a) Yes, he ... b) Yes, he (speak) to her on Friday.

15. Have you spent all your money? a) No, I only (spend) half of it. b) Yes, I ...

16. How much have you saved since Christmas? a) I (not save) anything. b) I (save) £3.

17. Has his temperature gone down? a) No, it ... b) Yes, it (go) down last night.

18. Have you seen his garden? a) No, I (not see) it yet. b) I (see) the house on Monday but I (not see) the garden.

19. Have you paid the bill? a) Yes, I ... b) Yes, I (pay) it while you were away.

20. Have you ever flown a plane? a) No, I ... b) Yes, I (fly) when I was at university.

21. Has your dog ever bitten anyone? a) Yes, he (bite) a policeman last week. b) Yes, he (bite) me twice.

22. Have you planted your peas? a) Yes, I (plant) them on Tuesday. b) No, I ... yet.

23. Has he written to the paper? a) Yes, he ... b) Yes, he (write) at once.

24. Have you ever drunk vodka? a) No, I ... b) I (drink) it once in Russia but I (not drink) it since.

UNIT 14 LONDON. ROYAL ACADEMY OF MUSIC

LONDON

London, one of the world's biggest cities, is situated upon both banks of the River Thames, about forty miles from the sea. It is a capital of the United Kingdom

of Great Britain and Northern Ireland, the seat of the government, a great industrial and cultural centre and one of Britain's most important cities.

London is a very old city, it was founded in 45 AD, so it is practically two thousand years old. Greater London has a population of about 9 million and an area of 620 square miles.

London has four parts: the City of London, the West End, the East End and Westminster. The City of London is the oldest part of the capital and the business centre. It contains the Bank of England and big banks and business offices. There is also the Mansion House, the official residence of the Lord Mayor of London. The West End, which is in the centre, includes most of the big shops, restaurants, hotels, museums, art galleries, theatres and concert halls. This district is for rich people. There are also many sights there. They are, for example, the Tower and St. Paul's Cathedral. The Tower is 900 years old. It was the first royal residence, then a prison. Now it is a museum. St. Paul's Cathedral is one of the finest historical buildings in London which was built on the boundary of the 17th –18th centuries. Another interesting place is Westminster, one of the oldest parts of the capital. The Houses of Parliament, the government and administrative buildings are here. In one of the towers of the Houses of Parliament, the Clock Tower, there is the famous Big Ben, the clock which came into service in 1859. Near the Houses of Parliament is Westminster Abbey, a very beautiful church built over 900 years ago. In the Abbey there are the tombs of many great statesmen, scientists and writers and also the Tomb of the Unknown Soldier, a memorial to the British soldiers died in the First World War. To the east of Westminster is the East End, which includes the poorer districts, the industrial centre and London Docks.

There are many nice squares in the capital. Trafalgar Square is one of them. It is in the centre of the West End. There is the Nelson's Column, rising a monument to Admiral Nelson for his victories in the war against Napoleon in the middle of the square. On the other side of the square you can see the National Gallery and the National Portrait Gallery. To the west of Trafalgar Square is the Mall, at the other end

of which is Buckingham Palace, the official residence of the Queen. This is a beautiful building standing in large gardens. The changing of the guard in front of the palace several times a day is watched by hundreds of people.

So, one can say that the City of London is the money of the capital, the West End is the goods of London, the East End is the hands of London and Westminster is the administration of London.

I. Read the text and answer the questions.

1. What is the total area of London?
2. Can you name the most famous square in London?
3. What part of London is famous for many museums?
4. What is the central part of London?
5. When was London founded?
6. What kind of city is London?
7. What are the parts of London?

II. Complete the sentences.

1. On the other side of the ... Gallery and the National Portrait Gallery.
2. London ... parts: the City of London, ..., the East End and Westminster.
3. ... is Westminster Abbey, a very beautiful church built over 900 years ago.
4. The changing ... of the palace several times a day is ... of people.
5. Trafalgar Square is ...
6. St. Paul's Cathedral is one of the ... in London which was built on the boundary of the 17th–18th centuries.
7. The City of London is the oldest part of ... centre.
8. ... residence, then a prison.
9. London is ..., it was founded in 45 AD, so it is ... years old.

10. This is ... in large gardens.

III. Find suitable equivalents in the text.

1. Рядом с домом парламента находится великолепная церковь, построенная более 900 лет назад, — это Вестминстерское аббатство.

2. Говорят, что «Сити» — это деньги Лондона, «Вестэнд» — это товары, «Истэнд» — это руки Лондона.

3. Лондон расположен на обоих берегах реки Темзы, в 40 милях от моря.

4. К востоку от Вестминстерского аббатства находится «Истэнд».

5. Национальная галерея расположена на одной из сторон Трафальгарской площади.

6. В Лондоне много достопримечательностей.

7. Самая старая часть столицы — это «Сити» Лондона, которая считается бизнес центром.

Make up a dialogue with your groupmate, discussing his travelling to London. Tell him what you are going to visit. Ask him about his visiting.

ROYAL ACADEMY OF MUSIC

A conservatoire in London is the Royal Academy of Music, founded by Lord Burghersh in 1822. The French harpist and composer Nicolas Bochsa played a role in its foundation. It is known as Britain's oldest degree granting music school. It received a Royal Charter by King George IV in 1830. The Royal Academy of Music offers training from infant level (Junior Academy), with the senior Academy awarding the LRAM diploma, B. Mus and higher degrees to Ph. D. All undergraduates take the degree of B. Mus. Most students are classical performers: strings, piano, vocal studies including opera, brass, woodwind, conducting and choral conducting, composition, percussion, harp, organ, accordion, guitar. There are also departments for musical theatre performance and jazz.

The Academy is proud to have students from over 50 countries. The Academy has an established relationship with King's College London, particularly the Department of Music, whose students receive instrumental tuition at the Academy. There is a Junior Academy for pupils under the age of 18. It takes place every Saturday. Academy's students perform regularly in the Academy's concert venues, nationally and internationally. For many years, the Academy celebrates the creative work of a living composer with a festival in the presence of the composer. Previous composer festivals at the Academy have been devoted to the work of famous conductors, British and American film composers. In February–March 2006, an Academy festival celebrated the violin virtuoso Niccolò Paganini, who first visited London in 1831. That festival included a recital by Academy Professor Maxim Vengerov. He performed on Paganini's favorite violin. Academy instrumentalists and musical theatre students have also performed in a series of concerts. The students and ensembles of the Royal Academy of Music perform in other contests around London including King's Palace, St. Marylebone Parish Church and the South Bank Centre. The Academy has a public museum, including a major collection of Cremonese stringed instruments dated between 1650 and 1740, a selection of historical English pianos from 1790 to

1850, original manuscripts by Purcell, Mendelssohn, Liszt, Brahms, Sullivan and Vaughan Williams. Every year the Royal Academy of Music publishes a list of persons to be awarded one of the Royal Academy's honorary awards. The persons who made a significant contribution to the music profession are awarded. Honorary Fellowship of the Royal Academy of Music (Hon FRAM) is awarded by the Governing Body of the Academy. As a full member of the University of London, the Academy can nominate people to the University of London Honorary Doctor degree (Hon DMus). The Royal Academy of Music manages the Royal Academy of Music

Bach Prize (sponsored by the Kohn Foundation), a music award to musicians or scholars who have made an important contribution to the music of Johann Sebastian Bach.

Give a summary of the text. Use the following words:

the Royal Academy of Music, a full member of the University of London, a music award to musicians or scholars, an important contribution to the music, original manuscripts, famous conductors, instrumental tuition, a major collection of Cremonese stringed instruments, a selection of historical English pianos.

Put 5 general questions to the text.

Make a report about any London musician.

Grammar exercises

Put the verbs in Present Perfect or Past Simple tense, in some cases Present Perfect Continuous is possible.

1. This is my house. ~ How long you (live) here? ~ I (live) here since 1970. 2. He (live) in London for two years and then (go) to Edinburgh. 3. You (wear) your hair long when you were at school? ~ Yes, my mother (insist) on it. 4. But when I (leave) school I (cut) my hair and (wear) it short ever since. 5. Shakespeare (write) a lot of plays. 6. My brother (write) several plays. He just (finish) his second tragedy. 7. I (not see) him for three years. I wonder where he is. 8. He (not smoke) for two weeks. He is trying to give it up. 9. Chopin (compose) some of his music in Majorca. 10. When he (arrive)? ~ He (arrive) at 2.00. 11. I (read) his books when I was at school. I (enjoy) them very much. 12. I can't go out because I (not finish) my work. 13. I never (drink) whisky. ~ Well, have some now. 14. I (write) the letter but I can't find a stamp. 15. The clock is slow. ~ It isn't slow, it (stop). 16. Here are your shoes; I just (clean) them. 17. I (leave) home at 8.00 and (get) here at twelve. 18. I (do) this sort of work when I (be) an apprentice. 19. He just (go) out. 20. He (go) out ten minutes ago. 21. You (have) breakfast yet? ~ Yes, I (have) it at 8.00. 22. I (meet) him last June. 23. You (see) the moon last night? 24. The concert (begin) at 2.30 and (last) for two hours. Everyone (enjoy) it very much. 25. The play just (begin). You are a little late. 26. The newspaper (come)? ~ Yes, Ann is reading it. 27. The actors (arrive) yesterday and (start) rehearsals early this morning. 28. It (be) very cold this year. I wonder when it is going to get warmer. 29. Cervantes (write) Don Quixote. 30. Mr. Pound is

the bank manager. He (be) here for five years. 31. You (be) here before? ~ Yes, I (spend) my holidays here last year. ~ You (have) a good time? ~ No, it never (stop) raining.

UNIT 15 AMERICAN MUSIC

Modern American music may be said to begin only with the opening of the 20th century when American composers were under the European influence. They became aware of the rich musical material that was not to be found in any other country: the melodies of the American Indians, Negro spirituals, cowboy songs, the hymns and religious tunes, the patriotic songs of the revolution and of the Civil War. Then there was the folk song of the city dwellers — musical comedy hits and jazz. However, it was not easy for modern American music to establish itself. In the early years of the 20th century, serious American music, being modern, did not appeal to the public, which was strongly conservative. Besides, there was no system of awards to give the American composers financial assistance. The conductors of the great American orchestras were mostly Europeans who preferred to devote their talents to Beethoven, Brahms and Tchaikovsky. Nevertheless the gradual victory of modern music in Europe had an influence on America. It became a matter of national pride to develop a strong American school. The New York Philharmonic is the oldest functioning symphony orchestra in America. The history of the Philharmonic is the history of American music. The orchestra was founded in 1842. Its history is rich in names from many generations of the greatest personalities known to the western world. Some directed the Ph., among them being Richard Strauss, Gustav Mahler, Felix Weingartner, Vasily Safonov. Two famous musicians helped to bring the New York. Ph. to the very rank of the world's symphonic organization. One of them was W. Mengelberg (1922–1950). The other was A. Toscanini who was its permanent conductor from 1951 to 1956. John Barbirolli succeeded Toscanini and stayed until 1945. In 1950 Leonard Bernstein became a musical director of the N. Y. Ph. and toured Russia with the N. Y. Ph. One of the famous American musicians is Elliott Carter. He was born in 1903 in New York City. He revealed a bent for

music even before he could read or write. When he studied at High School he was often taken to public concerts. When he went to Harvard University in 1926 he had not yet made up his mind to become a professional musician and he concentrated on English literature. But he studied the piano and the solfeggio intensively. During this period he visited many concerts of the Boston Symphony Orchestra as he could, sometimes three times a week: he also sang in the Harvard Glee Club. It was during his last year as an undergraduate that he decided definitely to devote himself to musical composition. He took courses in harmony and counterpoint with Walter Piston. In 1952 Carter received his degree at Harvard and went to Paris to continue his studies with Nadia Boulanger. He returned to America in 1955 and settled in Cambridge. While living there he wrote incidental music for some amateur performances. In 1942 he wrote his First Symphony. In 1944 he wrote his “Holliday Overture” which won a prize. His most ambitious work is his First Symphony. In three movements it is largely lyrical in character with a gay last movement. The entire symphony is subdued in character, restrained in color, sober in emotional expression. Other major works of Carter include his Piano Sonata, some ballets, Chamber music — “Pastoral for piano and viola”, “Quintet for Woodwinds”, “Sonata for cello and piano”, some choral music and orchestral pieces. Another famous American composer is Charles Ives. He was born in Danbury Connecticut in 1874. His father was a fine musician and his music earned the praises of President Lincoln. He gave his son not only a thorough training in general musical appreciation, harmony counterpoint and instrumentation, but also roused in the boy curiosity for unexplored in music. After his father’s death Charles Ives began experimenting with music since 1895. Characteristic of his style is his “Piano Sonata” No. 2, subtitled “Concord” which many critics believe to be Ives’s greatest work. Ives composed four symphonies which are equally extraordinary for their inventiveness and originality. The Third Symphony was heard in 1946 in New York City, in a concert devoted entirely to Ives’s music. This Symphony brought its composer the Pulitzer Prize in Music in 1947. Musical critics remarked that each of four Symphonies represents not only an important stage in Ives’s development but the importance of American

music. Ives has also composed many works for chamber — musical groups and a whole library of remarkable songs.

I. Answer the following questions, using the information from the text.

1. When was Elliott Carter born?
2. What composition by Elliott Carter is the most ambitious?
3. When was it written?
4. Which of American composers won the Pulitzer Prize?
5. What symphonies by Charles were musical critics interested in?
6. What a unique musical material allowed American composers reject some European traditions and enrich their musical culture?
7. What personality was music interested in before he learned how to read and write?
8. When was America's oldest symphony orchestra founded?
9. What works by Elliott Carter were musical critics interested in most of all?

II. Read the text and title each paragraph.

III. Read the text again and complete the sentences.

1. Besides, there was no ... to give the American ... financial assistance.
2. The history of the ... of American music.
3. The orchestra was ...
4. The New York ... the oldest functioning ... orchestra in America.
5. Ives has also ... works for chamber — musical groups and a whole library ... songs.
6. His most ambitious work is ...
7. American composer is ...
8. He took courses in ... with Walter Piston.
9. ... piano and the solfeggio intensively.
10. ... Elliott Carter.

Read and translate

Music in the USA

Different kinds of music come from different parts of the United States. The Deep South is the home of Blues music. Blues comes from the songs of the black slaves. They sang about their hard life. New Orleans is famous for traditional jazz. Nashville, Tennessee is the capital of country music. Country music comes from the folk songs of Britain and Ireland. The first white settlers took these songs to America. Detroit is the home of another kind of black music - Motown. Detroit has a big car industry and a lot of black people work there. Motown means 'Motor Town'. Soul music comes from Motown. In the 60-s and 70-s West Coast music started in California. This is bright happy music. There are lots of songs about surfing. The Beach Boys were a famous West Coast band. New York is famous for modern jazz. There are lots of jazz clubs in Greenwich Village. New York is also the center of musical theatre. Broadway has a lot of famous theatres.

Answer the questions

1. Where is the home of Blues music? 2. What is Greenwich Village famous for? 3. What does Motown mean? 4. What music comes from Motown? 5. Where songs about surfing are popular? 6. What is Broadway famous for? 7. What city is the centre of musical theatre?

Practice 1. Fill in the prepositions where necessary : 1. He showed a decided taste ... music. 2. He was sad and worried ... the problems in the world . 3. Broadway has a lot ... famous theatres. 4. New York is famous ... modern jazz.

Quiz:

1. German organist and composer of the Baroque era.
a) Berlioz b) Bach c) Mozart d) Palestrina
2. British rock music group that led the so-called 'British invasion' of the 1960-s. a) The Who b) The Beatles c) the Rolling Stones d) The Queen

3. Which composer, often called 'The Poet of the Piano', was in love with a woman more commonly known by a man's name, and died of tuberculosis?

- a) Chopin b) Liszt c) Mozart d) Schumann

4. You may find the characters Leonore, Florestan, Rocco and Marzelline in Beethoven's only opera. What is the title of this opera?

- a) Don Giovanni b) Faust c) Fidelio d) Il Trovatore

5. Who is the only artist to have a UK and US chart entry in every year from 1971 to 1999 inclusive?

- a) Paul McCartney b) David Bowie c) Freddy Mercury d) Elton John

Read and translate

What are the names of famous composers of Baroque era:

1. He is known as 'The redheaded priest' and wrote many, many pieces for the Church (about 640 pieces all together). He taught music at several schools at the time. But as his popularity declined, he lost contacts and support, and at the time of his death he was a poor man. His most famous music is 'The four Seasons' for a violin and string orchestra.

2. He came from a long line of musicians, although he was the first to become famous outside of his hometown of Eisenach. An incredibly gifted organist, he got a job as a cantor in 1722. He wrote new pieces for the organ for each service, destroying the used ones. His work was very unique, and his use of intertwining melodies and the fugue are trademarks of his genius.

3. Skilled at the organ, he wrote several church pieces before being picked up by Prince Ernst of Hanover as a court musician. Later he went to London, where his Italian-style operas were all the rage. In 1741 he wrote the religious classic "Messiah".

Find the English for : оркестровая яма, сцена, рампа, проход между рядами, ложа, партер, занавес, бельэтаж, галерка, балкон, труба, флейта, импровизировать, традиционный, джазовый клуб, музыка в стиле соул

orchestra pit, stage, ramp, aisle, bed, ground floor, curtain, mezzanine, gallery, balcony, trumpet, flute, improvisation, traditional jazz club music in style soul

UNIT 16 CHARLES IVES AND AMERICAN FOLK MUSIC

Charles Ives is the father of indigenous American art-music, and at the same time is in the vanguard of the most forward-looking and experimental composers of today.

Many composers before Ives tried to utilize American folk-material; (...) But some of their music yielded to banal European influence, because they invariably altered the original rhythms (often fascinating irregular) so as to fit the current European mode. Also, all the slight deviations of pitch in the musical scale of the American village folk, wrought in deepest musical ecstasy, were altered so as to suit the conventional European mode of tuning of the major or minor scales.

Ives was born in 1874 in a small Connecticut town where native music lived. His father, a musician, conductor of the band and experimental enough to be interested in acoustics, was evidently a splendid influence. He did not try to narrow down or standardize the views of his son, but allowed him to hear all the native music in its charming and naive entirety, and encouraged him to think for himself. This led into a scientific-musical understanding, and to the ability to sort and utilize his many impressions and to build from them a new musical structure. Such a structure is what Ives has created.

As a child, Ives heard the village band. Not all the members played exactly together; there was always a player or so a fraction either ahead or behind the rest. The pitch of the notes was not always the same with all the instruments; some played a bit sharp, some a bit flat. Sometimes the bass tuba would be an indistinguishable pitch, almost a percussion noise. Perhaps the trumpet, or rather the cornet, would feel jolly enough to play his addition to the

whole quite independently, so that *bis* part would be altogether different from the rest of the orchestra; yet he would eventually find a way to get in with "the bunch". Or perhaps Ives heard the fiddling to a dance. The fiddler not only did not play in tune with the conventional notion - he did not want to, and it would have been wrong if he had. His idea of music was quite different, and through slips and slides, and slightly off-pitch tones, which could go loosely under the title of "quarter-tones", he created the right and proper music for the village dance...

Ives was also influenced by the village church music. With a wheezy and often out-of-tune-to-the-point-of-discord harmonium playing simple hymn concords as a base, the congregation sang soulfully and nebulously around the supposed tones of the tune. The so-called unmusical of the congregation sang along behind the tune is both rhythm and pitch, either a bit flat or those with great self-assurance over-aiming at the note and sharpening on the high pitches!

Such native characteristics exist all through American village and country music. They are typically American and are the distinctions • between American folk-music and the folk-music of the Europeans from which we spring. Yet the "cultivated" musicians who collected and published these songs of our people unconsciously and without question weeded out all such irregularities and the result was that there is not the slightest suspicion of an original, indigenous, or truly American feeling left in the published versions of these songs...

All the elements of back-country New England music were assimilated by Ives, on whom they made a deep impression. Working with musical feeling deeply rooted in the spirit of the music rather than from a purely intellectual point of view, he found that it was necessary to build his whole musical structure from the ground up. It was impossible for him to confine himself to the known scale, harmony, and rhythm systems brought from Europe.

He therefore found it essential to form a new and broader musical architecture, a scheme of things which, founded on American folk-music, permitted the use of all the elements to be found in it. He did not discard any

elements of known musical culture; all of them are present in his work; but he also included the extra-European elements of the folk-music as actually performed, and made a new solid foundation on this music, which permits infinite development and cultivation.

Comprehension Questions and Points for Discussion

1. Briefly outline the most important stages in the development of American music.
2. What are the sources of American music?
3. How did the music of black Americans influence American art music?
4. What composers were active in the post-war period?
5. Briefly outline the main aspects of Charles Ives's musical career. Under whose influence did his style develop?
6. Comment on the educational views of Charles Ives's father. Do you share his views? If not, give your reasons.
7. What innovations did Ives bring to the music of his time?
8. Why was Ives's music not appreciated by his contemporaries?
9. Which compositions by Ives have you heard? Do you like or dislike his music? Explain why.
10. Summarize the text about American music in writing.

GRAMMAR EXERCISES

UNIT 17 JAZZ

JAZZ: ITS ROOTS AND MUSICAL DEVELOPMENT

The origin of the word *jazz* is obscure. The term came into general use c. 1913-1915. It is used to designate a type of music which developed in the Southern States of USA in the late 19th century and came into prominence at the turn of the century in New Orleans, chiefly (but not exclusively) among black musicians. Elements which contributed to jazz were the rhythms of Western

Africa, European harmony, and American "gospel" singing.* Before the term *jazz* was used, *ragtime* was the popular name for this genre. Ragtime lasted from c. 1890 to c. 1917. It was an instrumental style, highly syncopated, with the pianoforte predominant (though a few rags had words and were sung). Among the leading exponents of the pianoforte rag were Scott Joplin, Jelly Roll Morton,* and J.P. Johnson,* with the cornettists Buddy Bolden* and King Oliver.* Some rags were notated (e.g. Joplin's *Maple Leaf Rag*) but the majority were improvised. About 1900 also, the "blues" craze began. "Blues" implies a largely vocal form and a repressed frame of mind on the part of the performer. The form originated from Negro spirituals, and made use of a blend of major and minor harmony, and non-tempered scale intervals. In instrumental blues the prominent instruments were trumpet, cornet, clarinet, saxophone or trombone. A leading figure of the blues era was the black composer W.C. Handy* whose *Memphis Blues* (1909) and *St Louis Blues* (1914) are jazz classics. Outstanding blues singers have been Bessie Smith and, later, Billie Holiday.

The subsequent history of jazz has embraced a diversity of styles, e.g. *Dixieland*, from c. 1912, which borrowed elements from both ragtime and blues and made a feature of group improvisation led by the trumpeter. The principal Dixieland musicians included the trumpeters King Oliver and Louis Armstrong, the pianists Jelly Roll Morton and Earl Hines. In the 1920, jazz became more sophisticated as it spread to New York, Paris, and London and became a social "rage". The jazz arranger emerged and with him the bigger band: harmony became more conventional, melodies were played by a full instrumental section with the solos as central display-pieces, like cadenzas. These "big bands" had marked individual styles. Paul Whiteman popularized "symphonic jazz" using violins and elaborate arrangements. At the other extreme was the Negro style of Duke Ellington, the first great jazz composer. A "Chicago" style revived smaller bands and more improvisation (its star was the trumpeter Bix Beiderbecke).

The 1930s coincided with the style known as "swing".* The swing bands - led by such virtuoso instrumentalists as Benny Goodman* (clarinet), Jimmy Dorsey (alto saxophone), Gene Krupa (drums), Glenn Miller (trombone), Tommy Dorsey (trombone), Artie Shaw (clarinet) - concentrated on precision, arrangement, and good ensemble work. Though Ellington's band was influenced by swing, its members were such superb players and such strong individualists that improvisation still played a large part in his compositions. Swing yielded in the 1940s to "be-bop",* principally for smaller groups of perhaps 7 players. Rhythm was the prime feature of be-bop, allied to scat singing (vocalizing to nonsense syllables). Tempi were fast and great virtuosity was needed. The dominant player was the alto saxophonist Charlie Parker* (1920-55). Also important were Dizzy Gillespie (trumpeter), Stan Getz (alto saxophonist), and Kenny Clarke and Max Roach (drummers). "Be-bop" was later re-christened "modern jazz". Among its derivatives were "cool" jazz,* led by Getz and Miles Davis, and by Shorty Rogers (trumpet) and Lennie Tristano (pianoforte). In the 1960s "free jazz" was pioneered but the jazz scene was overshadowed by the emergence of "pop" and the pop groups, e.g. the Beatles, the Rolling Stones, and many others, these comprising usually a vocalist, guitarist(s), and percussionist.

The influence of jazz on so-called "serious music" had been widespread and beneficial. Ives composed ragtime pieces for theater orchestra as early as 1902; Debussy in 1908 wrote the *Golliwogs Cakewalk*; Ravel used the blues in his violin sonata, and both his pianoforte concertos are jazz-influenced; Stravinsky wrote ragtime pieces and composed the *Ebony Concerto* (1945) for Woody Herman; Hindemith, Poulenc, Weill, Krenek, Lambert, and Copland all used jazz features, as did Berg in *Lulu*. Duke Ellington and Bill Russo are among the leading composers of jazz, while those who have written works throwing a bridge between jazz and symphonic forms include Gershwin, Rolf Liebermann, Leonard Bernstein, Günther Schuller, Richard Rodney Bennett, and John Dankworth.

From: The Concise Oxford Dictionary of Music

GRAMMAR EXERCISES

Use the verbs in Future

1. In a fortnight's time we (take) our exam.
2. I (finish) this book by tomorrow evening.
3. I'll still be here next summer but Tom (leave).
4. I (finish) this job in twenty minutes.
5. By next winter they (build) four houses in that field.
6. At the rate he is going he (spend) all his money by the time he is twenty-one.
7. By this time next year I (save) £250.
8. By the time we get to the party everything (be) eaten.
9. The train (leave) before we reach the station.
10. If I continue with my diet I (lose) 10 kilos by the end of the month.
11. By the end of my university course I (attend) 1,200 lectures.
12. By the time that he leaves school his parents (spend) £25,000 on his education.
13. By the end of the term I (read) all twelve volumes.
14. When you come back I (finish) all the housework.
15. The police (hear) of the theft tomorrow.
16. We (drink) all that wine by the end of the year.
17. If we don't hurry the sun (rise).
18. I'm going to Hyde Park to hear the people making speeches.
19. You'll be too late. By the time you get there they (finish) their speeches and everybody (go) home.
20. By the end of the month 5,000 people (see) this exhibition.
21. On 21 October they (be) married for twenty-five years.
22. After this performance I (see) Hamlet twenty-two times.
23. The strike leader said, 'By midnight 500 men (come) out on strike.'
24. At your present rate you (burn) all that coal by the end of the month.
25. The treasurer said, 'By the end of the year all our debts (be) paid off.'
26. He (to watch) TV tomorrow from 2 till 4.
27. They (to work) in the garden at 7.

2. Put appropriate verb:

1. My parents for this company since 1993. a) worked; b) were working; c) had worked; d) have worked.
2. The bus before I reached the bus station. a)

left; b) leaves; c) had left; d) has left. 3. As soon as they breakfast, they ran out to play. a) had finished; b) finished; c) has finished; d) finish. 4. My brother school 3 years ago. a) leaves; b) had left; c) left; d) has left. 5. John in the school team for two years. a) played; b) had played; c) has played; d) was playing. 6. In a fortnight ` s time we our exam. a) had taken; b) will have taken; c) shall have taken; d) have taken. 7. He this book by tomorrow evening. a) will have finished; b) will finish; c) will be finishing; d) has finished. 8. you already the plants ? a) have ***watered; b) had ***watered; c) were*** watered; d) will have*** watered. 9. By the end of the next year I here for 25 years. a) have been; b) shall have been; c) will have been; d) shall be. 10. He never to Paris. a) has***been; b) had***been; c) was***been; d) will***have been. 11. After the stewardess lunch to the passengers, they calmed down. a) served; b) was served; c) had served; d) has served. 12. I'll still be here next summer, but Tom a) will leave; b) will have left; c) leaves; d) will have leave. 13. They a new car since January. a) had had; b) have had; c) were having; d) are having. 14. Yesterday afternoon it still when I got home. a) was***raining; b) has***raining; c) were raining; d) had***rained.

VOCABULARY TEST

CHOOSE THE RIGHT VARIANT

1. I'm trying to recall an ... that I heard at the cinema.

- a) air;
- b) symphony;
- c) cantata.

2. I've got that new tune on my ...

- a) form;
- b) waltz;
- c) brain.

3. It's a ... catchy melody.

- a) tune;
- b) rather;

c) light music.

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4.The tune is rather ...

a) musicianship;

b) pretty;

c) overture.

5.His ... have charm.

a) melodies;

b) to interpret;

c) beauty of tone and phrasing.

6.His music abounds in ...

a) minuet;

b) rondo;

c) melody.

7.His ... are expressive and deeply felt.

a) to get an ovation;

b) interpretation;

c) melodies.

8.His melodies are ... and strong.

a) clear (rining);

b) hoarse;

c) aggressive.

9.The melody is based on the ... of.

a) airs;

b) beauty of tone and phrasing;

c) a mixed chorus.

10.Most of his melodies are derived from ...

a) form;

b) folk songs;

c) movement (s).

11.His melodies are full of ... and charm.

a) round;

b) light music;

c) originality.

12.The musical ... was full of catchy tunes.

a) sweet;

b) comedy;

c) bass.

13.It's a light ... tune.

- a) dance;
 - b) piece (of music);
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c) rondo.

14. What .../heartrending tunes!

- a) interpretation;
- b) wailing;
- c) to have a season ticket.

15. Do you know the ... song?

- a) trio;
- b) to interpret;
- c) drinking.

16. I know only a few ... of that songs.

- a) lines;
- b) to give an encore;
- c) solo.

17. It's a new ... adapted to the tune.

- a) tango;
- b) song;
- c) chord.

18. This song is more in the ... pattern.

- a) classical;
- b) serious;
- c) lyrical.

19. It's a lyrical ...

- a) song;
- b) polonaise;
- c) minuet.

20. The depth and sweetness of the song is ...

- a) wonderful;
- b) a recital;
- c) concerto.

21. How ... the song is!

- a) overture;
- b) sweetvoiced;
- c) aria.

22. How noble and ... the song sounds.

- a) noble restraint;
- b) pleasant;

c) moving.

23. Oh, yes, it is deep in feeling, ...

a) indeed;

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b) voice;

c) rhythm.

24. The song is rather ...

a) bass;

b) melodious;

c) sextet.

25. There is a ... in the song that makes it wail and moan.

a) note;

b) bar;

c) score.

26. The ... is hardly traceable in that song.

a) technique;

b) duet;

c) rhythm;

27. His rhythm is ...

a) tedious;

b) high;

c) toneless.

28. She makes free with the of the ...

a) musicianship;

b) song;

c) chorus.

29. This folk song is marked by a certain peculiarity of rhythm, ... and melody.

a) tune;

b) key;

c) form.

30. Let's join in the ...

a) singing;

b) polka;

c) orchestral suite

GRAMMAR TEST

I-V

I. Put the verb into the correct form

1. Maria _____ (learn) English last year. 2. I did German at school but I _____ most of it. (forget) 3. I _____ (lose) my address book. _____ (you/see) it anywhere? 4. I _____ (read) the book you lent me but I _____ (not/finish) it yet. 5. Hello Where _____ (Martin/come) from?' 'He's Scottish.' 6. Why _____ (you/look) at me like that? Stop it! 7. It's usually dry here at this time of the year. It _____ (not/rain) much. 8. When I first _____ (tell) Tom the news, he _____ (not/believe) me. He _____ (think) that I _____ (joke). 10 Sue wasn't hungry, so she _____ anything. (eat) 11. Look at the river. It _____ (flow) very fast today - much faster than usual. 12. What time _____ (the banks/close) in Britain?

II. Fill in the prepositions

1. When do courses begin ... this semester? 2. She studies ... New York. 3. You play ... the guitar, don't you? 4. We must find somebody to stand 5. The world is full ... music. 6. He does not intend to discourage you ... sight reading. 7. Sight readers rely heavily ... sheet music. 8. These chords are played ... certain points in the song.

III. Choose a correct one

- German organist and composer of the Baroque era.
A) Berlioz; B) Bach; C) Mozart; D) Pachelbel E) Schumann
- British rock music group that led the so-called 'British invasion' of the 1960-s.
A) The Who B) The Beatles C) the Rolling Stones D) The Queen E) Pink Floyd
- Which composer, often called 'The Poet of the Piano', was in love with a woman more commonly known by a man's name, and died of tuberculosis?
A) Chopin B) Liszt C) Mozart D) Schumann E) Bach
- The Sex Pistols, NOFX and Black Flag are all considered to be a part of what musical genre?
A) Bluegrass B) Heavy Metal C) Punk rock D) Ska E) Jazz
- A two-pronged metal device used by musicians to provide, when tapped, a fixed pitch.
A) tuning fork B) cadenza C) metronome D) harp E) piano
- Percussion instrument consisting of a series of graduated wooden bars that are struck with mallets.
A) xylophone; B) triangle ; C) trombone; D) recorder ; E) harp
- You can't be a good jazz musician if you can't ...
A) Popularize B) Interpret C) Influence D) Improvise E) dance

8. In music - art of directing instrumentalists or singers is....

A) versification B) choreography C) conducting D) improvisation E) writing of poems.

IV. Translate into English

1. Оркестрова яма;
2. дерев'яні духові інструменти;
3. завіса;
4. прохід;
5. рампи;
6. симфонічні твори;
7. низький/високий (звук);
8. ґрати на клавішних інструментах;
9. композитор;
10. скрипаль;
11. Диригент;
12. Бельетаж;
13. Галерка;
14. мідні духові інструменти;
15. Віолончелі ;
16. замінити кого-небудь;
17. ритм і соло гітара;
18. Валторни;
19. музика в стилі соул.
20. джазовий клуб.
21. фуга.
22. Струнний оркестр.

II-V

I. Put the verb into the correct form

1. I used to drink a lot of coffee but these days I _____ tea. (prefer)
2. Look! Somebody _____ (break) that window.
3. You look tired. _____ (you/work) hard?
3. _____ (you/ever/work) in a factory?' 'No, never.'
4. George says he's 80 years old but nobody _____ him. (believe)
5. 'Is Ann on holiday this week?' 'No, she _____ (work).'
6. Sarah is very tired. She _____ (work) very hard recently.
7. We can go out now. It _____ (not/rain) any more.
8. What _____ (you/do) in your spare time? Have you got any hobbies?
9. 'Where's Ken?' 'He _____ out. He'll be back in about an hour.' (go)
10. Why _____ (you/look) at me like that? Stop it!
11. It was warm, so I _____ off my coat. (take)
12. Jane _____ (not/drink) tea very often.

II. Fill in the prepositions

1.The world is full music. 2. He does not intend to discourage you sight reading. 3. Sight readers rely heavily sheet music. 4. These chords are played certain points in the song. 5. They don't understand the theories the music that they play. 6. You can improvise and add your own "flavor" the song. 7.They can reproduce drum and percussion sounds various rhythms and combinations. 8. Any hollow objects are also used drums.

III. Choose a correct one

1.This percussion instrument is typically a bronze disc that produces sound when struck by a beater.

A) drum B) triangle C) gong D) piano E) harp

2. Lowest-pitched of the brass wind instruments

A) oboe B) french horn C) saxophone D) tuba E) drum

3. Round plates of copper-tin alloy, producing indeterminate pitch

A) cymbals B) marocass C) gong D) claves E) saxophone

4. You may find the characters Leonore, Florestan, Rocco and Marzelline in Beethoven's only opera. What is the title of this opera?

A) Don Giovanni B) Faust C) Fidelio D) Il Trovatore E) Aida

5.Drama in which all or part of dialogue is sung.

A) vaudeville B) opera C) farce D) burlesque E) operetta

6.The Sex Pistols, NOFX and Black Flag are all considered to be a part of what musical genre?

A) Bluegrass B) Heavy Metal C) Punk rock D) Ska E) Jazz

7.A group of musicians who play together, particularly a group playing popular or rock music.

A) band B) collectivity C) opera D) theatre E) staff

8.Who is the only artist to have a UK and US chart entry in every year from 1971 to 1999 inclusive?

A) Paul McCartney B) David Bowie C) Freddy Mercury D) Elton John E) Michael Jackson

IV. Translate into English

1.репетирувати;

2. Ударник;

3. грати на гітарі;

4. прохід між рядами;

5. ритмічні комбінації;

6. імпровізувати;

7. основний ритм;

8. апаратура (інструменти, обладнання);

9. 1-і скрипки;

10. ударні;

11. клавішні;

12. мідні духові інструменти;

13. ритм-машина;
14. струнні інструменти;
15. дерев'яні духові інструменти ;
16. фаготи;
17. ансамбль;
18. Валторни;
19. Кларнет;.
20. альти.
21. Оркестрова яма
22. багато ритму

APPENDIX

Table of irregular verbs

Infinitive	Past Simple	Past Participle	Переклад
arise	arose	arisen	виникати
awake	awoke	awoken	прокидатися
be	was, were	been	бути
bear	bore	born(e)	носити
beat	beat	beaten	бити
become	became	become	ставати
bend	bent	bent	гнути
bind	bound	bound	зв'язувати
blow	blew	blown	дути
break	broke	broken	розбивати

bring	brought	brought	приносити
build	built	built	будувати
burn	burnt, burned	burnt, burned	горіти
buy	bought	bought	купувати
catch	caught	caught	ловити
choose	chose	chosen	вибирати
come	came	come	приходити
cost	cost	cost	коштувати
creep	crept	crept	повзати
cut	cut	cut	різати
deal	dealt [<i>delt</i>]	dealt [<i>delt</i>]	мати справу з
dig	dug	dug	копати
do	did	done	робити
draw	drew	drawn	малювати
dream	dreamt [<i>dremt</i>], dreamed	dreamt [<i>dremt</i>], dreamed	мріяти
drink	drank	drunk	пити
drive	drove	driven	приводити в дію
eat	ate	eaten	їсти
fall	fell	fallen	падати
feed	fed	fed	годувати

feel	felt	felt	почувати
fight	fought	fought	боротися
find	found	found	знаходити
fly	flew	flown	літати
forbid	forbade	forbidden	забороняти
forget	forgot	forgotten	забувати
freeze	froze	frozen	замерзати
get	got	got	отримувати
give	gave	given	давати
go	went	gone	йти
grow	grew	grown	рости
hang	hung	hung	вішати
have	had	had	мати
hear	heard	heard	чути
hide	hid	hidden	ховатись
hit	hit	hit	ударяти
hold	held	held	тримати
keep	kept	kept	зберігати
know	knew	known	знати
lay	laid	laid	класти

lead	led	led	вести
learn	learnt, learned	learnt, learned	вивчати
leave	left	left	залишати
lose	lost	lost	губити
make	made	made	робити
mean	meant <i>[ment]</i>	meant <i>[ment]</i>	означати
meet	met	met	зустрічати
pay	paid	paid	платити
put	put	put	класти
read	read <i>[red]</i>	read <i>[red]</i>	читати
ride	rode	ridden	їхати
ring	rang	rung	дзвонити
rise	rose	risen	підніматися
run	ran	run	бігти
say	said <i>[sed]</i>	said <i>[sed]</i>	говорити
see	saw	seen	бачити
speak	spoke	spoken	розмовляти
take	took	taken	брати
teach	taught	taught	навчати
tear	tore	torn	рвати

tell	told	told	розповідати
think	thought	thought	думати
throw	threw	thrown	кидати
understand	understood	understood	розуміти
write	wrote	written	писати

PRESENT AND PAST TENSES

PRESENT	SIMPLE I do	CONTINUOUS I am doing
	Ann often plays tennis. I work in a bank, but I don't enjoy it much. <i>present simple</i> It doesn't rain so much in summer.	<i>present continuous</i> Where's Ann? * 'She's playing tennis.' Please don't disturb me now. I'm working. Hello. Are you enjoying the party? It isn't raining at the moment.

PRESENT PERFECT	PRESENT PERFECT SIMPLE	PRESENT PERFECT CONTINUOUS
	Ann has played tennis many times. I've lost my key. Have you seen it anywhere?	Ann is tired. She has been playing tennis. You're out of breath. Have you been running?

PAST	I did PAST SIMPLE	I was doing PAST CONTINUOUS
	Ann played tennis yesterday afternoon.	I saw Ann at the sports centre yesterday. She was playing tennis.

PAST PERFECT	I had done PAST PERFECT	I had been doing PAST PERFECT CONTINUOUS
	It wasn't her first game of tennis. She had played many times before.	Ann was tired yesterday evening because she had been playing tennis in the afternoon.

GLOSSARY

Accordion — (from 19th-century German *Akkordeon*, from *Akkord* - "musical chord, concord of sounds") are a family of box-shaped [musical instruments](#) of the [bellows](#)-driven [free-reed aerophone](#) type, colloquially referred to as a [squeezebox](#)

Alto — The musical term **alto**, meaning "high" in [Italian](#) ([Latin](#): [altus](#)), refers to the second highest [part](#) of a [contrapuntal](#) musical texture and is also applied to its associated [vocal range](#), especially in [choral](#) music.

Banjo —is a four-, five- or (occasionally) six-stringed instrument with a thin membrane stretched over a frame or cavity as a resonator, called the head.

Baritone — is a type of [classical](#) male [singing voice](#) whose [vocal range](#) lies between the [bass](#) and the [tenor voice types](#). It is the most common male voice

Bass — one of several instruments in the bass range

Bassoon — is a [woodwind instrument](#) in the [double reed](#) family that typically plays music written in the [bass](#) and [tenor clefs](#), and occasionally the [treble](#).

Beat — volume fluctuations due to interference between sounds of different frequencies

Cello — is a [bowed string instrument](#) with four strings [tuned](#) in [perfect fifths](#). It is a member of the [violin family](#) of musical instruments, which also includes the [violin](#) and [viola](#)

Chord — an aggregate of musical pitches sounded simultaneously

Clarinet — is a musical-instrument family belonging to the group known as the [woodwind instruments](#).

Clef — is a [musical symbol](#) used to indicate the [pitch](#) of written [notes](#)

Composer — is a person who creates music. The core meaning of the term refers to individuals who have contributed to the tradition of Western classical music through creation of works expressed in written musical notation

Composition — an original piece of music, the structure of a musical piece, or the process of creating a new piece of music

Cymbal — a common percussion instrument

Drum — is a member of the percussion group of musical instruments.

Flute — is a family of a musical instrument in the woodwind group

Guitar — is a popular musical instrument classified as a string instrument with anywhere from 4 to 18 strings, usually having 6

Harmonica — also French harp, and mouth organ, is a free reed wind instrument used worldwide in many musical genres, notably in blues, American folk music, classical music, jazz, country, and rock and roll.

Harp — a stringed musical instrument which has a number of individual strings running at an angle to its soundboard, which are plucked with the fingers.

Instrument — a device designed to produce musical sounds

Lyrics — words that make up a song usually consisting of verses and choruses

Mandolin — musical instrument in the lute family and is usually plucked with a plectrum or "pick"

Melody — also tune, voice, or line, is a linear succession of musical tones that the listener perceives as a single entity

Musician — a person who plays a musical instrument or is musically talented

Note — a pitched sound (or a symbol for a sound) in music

Oboe — a family of double reed woodwind musical instruments

Octave — the interval between one musical pitch and another with half or double its

Opera — an art form in which singers and musicians perform a dramatic work combining text (libretto) and musical score, usually in a theatrical setting опера

Organ — орган

Piano — a musical instrument played using a keyboard. It is widely employed in classical, jazz, traditional and popular music for solo and ensemble performances, accompaniment, and for composing and rehearsal.

Piccolo — a half-size flute, and a member of the woodwind family of musical instruments

Saxophone — is a family of woodwind instruments.

Singing — the act of producing musical sounds with the voice

Soprano — is a type of classical female singing voice and has the highest vocal range of all voice types.

Tempo — is the speed or pace of a given piece or subsection thereof

Tenor — a type of classical male singing voice whose vocal range is one of the highest of the male voice types.

Trombone — is a musical instrument in the brass family

Trumpet — a musical instrument. It has the highest register in the brass family.

As a signaling device in battle or hunting, trumpets have a very long history, dating back to at least 1500 BC; they have been used as musical instruments since the 15th century тpубa

Tuba — the largest and lowest-pitched musical instrument in the brass family.

Sound is produced by vibrating or "buzzing" the lips into a large cupped mouthpiece. It first appeared in the mid 19th-century

Tune — a short piece of instrumental music, usually with repeating sections

Viola — is a bowed string instrument. It is slightly larger than a violin in size and has a lower and deeper sound than a violin. Since the 18th century it has been the middle voice of the violin family

Violin — a string instrument in the violin family. It is the smallest and highest-pitched instrument in the family in regular use.

Xylophone — a musical instrument in the percussion family that consists of wooden bars struck by mallets

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